

SOCIAL 5

Passion in the Sphere of Instinct: How Avarice Works in the Social instinct

The sin of Greed, which is characterized by both the passion of withholding and the act of not giving, appears peculiarly in the social subtype. Being a very reserved and internally distant person, he is, of the three E5s, the most open to exchanges and the most available to contact. However, this exchange is based on their intellectuality and the expression of their knowledge. And even in relation to these, the social E5 is a miser: he does not reveal everything he knows; he keeps his valuable treasures in the trunk. As the Fathers of the Church reveal to us, greed is not only for land and goods but also for glory and knowledge, spiritual and knowledge.

Knowledge is his amusement park and, at the same time, a lifeline against feeling insecure and inferior. Excessive intellectuality protects him, reducing the tension of the fear of not belonging. Given that the social instinct is directed towards a confirmation of belonging, first in the family, and then in social groups, the form found by this character is not to be the protagonist but, from afar, to observe and absorb all forms of knowledge. Not only the official of the books and theories, but all the knowledge that can be acquired with his attentive gaze and his abstract intelligence. He stands out in the social media for always having a whole body of knowledge at hand that, while making him important, protects him from his delicate and fragile emotional core. Thus, the old feeling of loneliness and isolation is replaced by a sense of self-importance and belonging.

His lack of confidence in bonds distances him from intimacy. The strange feeling that he could be devoured by the other, and the distrust that he can be loved, keep him out of contact, in the belief that it is not worth relating. A fearful Greed, with the fantasy that in the relationship one lets something of himself escape, brings him the catastrophe of being left with nothing.

"I remember once, when I finished reading my texts, I prepared to circulate among my audience so that they could not get too close to me. Interestingly, as I was leaving, someone handed me a piece of paper that said, "Be careful on the island." That shocked me and made me realize that I kept myself isolated from everyone behind an invisible boundary." – Sergio V.

In a defense against pain and frustration, he prefers not to create expectations and easily gives up attachments. Very few people he truly trusts. He invests his energy in the search for an object beyond what human relations offer.

This loss of trust in relationships is a reflection of a wound in the basic affective bond, since the maternal presence was replaced by a feeling of emptiness and, as a reaction, she has adopted a pathologically detached attitude. The social E5 developed a psychic defense capable of forgetting love; rather, he disconnects from his affective need and, consequently, from his own capacity for love.

Therefore, this subtype has that same attitude of all misers to hold back in the face of desires, impulses and desires, and the need for contact. He is demanding with himself and takes a long time to find the path of self-love and abundance. He constantly suffers the demands of his ideal and, when it comes to his well-being, he does not choose the easiest ways.

He presents a great attachment to himself and a strong resistance to surrender. Your pain will not reveal it easily. It is easier for a Socialist to share their ideas than to give away something of their intimacy or what they may be experiencing in the present. Sharing knowledge does not mean a deep exchange; on the contrary, it can even alienate you from relationships, making you distant.

“Over the years I realized that the search for autonomy and intimacy were part of my character. As for the knowledge, I almost always developed it by myself, without having to resort to others. I wanted to learn on my own, develop on my own, create on my own and not suffer any kind of external interference on what and how to think. I devoted all my concentration and interest to mastering the ideas in order to retain the feeling of possessing something unknown. I liked that sometimes that became something inaccessible to others.” – Sergio V.

The social E5 has a hard time developing genuine generosity. His greed is overshadowed by the shadow of his Totem, which belies all his selfishness and attachment. But, in the end, he is someone who is not available to the other, who from the top of his ivory tower observes the world without getting involved or committing himself.

The Characteristic Neurotic Need

The Totem is a symbol of the divine and, at the same time, of power. It is a cult object that has its place in the center of the tribe and fulfills the function of revealing the sacred,

that which must be admired and respected. In the case of the social E5, its totem can be inside or outside of itself, projecting wherever it is an idealized image covered with sacredness, power and luminosity. Wherever this image is projected, the person or object will be deeply admired for this character, which transforms his totem into something totally good. In the same way, all the rest can become totally bad, unimportant, disposable things. The sicker the person, the more polarized the idealization and devaluation will be.

This idealization experienced by the social E5, which we can call a super-idealization, leads him to look for something elevated and special that he does not find in the concrete human world, only in the abstract of thoughts and ideals. This search for the extraordinary and for added value makes him despise ordinary life and "ordinary" people, who are sacrificed on the altar of his totem.

This orientation towards the extraordinary leads the social E5 to always seek, whether in science or spirituality, knowledge of something that he considers very important. Whatever the object of his search and idealization, he will invest all his saved energy in human relationships.

He accumulates more and more knowledge of what interests him, with the intention of absorbing as much of it as possible. The basic motivation of the social E5 is to fill, through this knowledge, the feeling of lack and emptiness with which it is permanently in contact. It confuses the being with knowledge and replaces the direct experience of life with the world of ideas and thoughts. Thus, he lives in his mental world, absorbed in theories that try to explain reality, without experiencing it.

The lack of experiences throws the social 5 into a void. A void that progressively enlarges due to his retentive attitude and the few exchanges that he proposes. The impoverishment of the experiences leads him to an arid emotional world and to a mortification of his body and instinct. In this way, the inner life of a social E5 is often dull and boring. He compensates for the lack of life with the intensity of his search for knowledge. "I know, therefore I am" is the phrase that sums up this personality. We are talking about a very observant individual with a great capacity for analysis; of a cunning type who hardly shows himself and who does not star in the scenes in which he participates; who finally ends up imagining more than actually living.

The sense of emptiness experienced by the Social E5 goes hand in hand with an impoverished self-image (as opposed to the idealized image of his Totem) and a feeling of worthlessness. His personal value is almost always questioned, measured by his totem

ruler, who makes him believe that knowledge gained is never enough. This belief that "I'm not or that I'm not ready yet" feeds their lack of self-confidence enough." himself and maintains an attitude of not exposing himself and not launching himself. A good example can be found in Leonardo da Vinci, who, having deeply searched for knowledge in different areas, always thought he hadn't studied enough. His works were left unfinished one after another, since the need for such a long period of study did not allow him to complete them on time. Charles Darwin, another representative of this subtype, took more than twenty years to write *The Origin of Species*, always thinking that it was still incomplete.

Now, the Totem is only a symbolic figure, not something alive. The idealization of the social E5 separates him from his own reality and prevents him from accepting himself and his human condition. Identified with his idealized part, or falling into the opposite polarity, self-devaluation, he distances himself from himself, becoming less alive than he could be. You run the risk of ending up as a stone or wooden totem, motionless and lifeless. As Claudio Naranjo says, this character establishes a polarity between the extraordinary and what doesn't make sense, so that nothing makes sense until the extraordinary is achieved.

We find a clear example of how a social E5 works in Honoré de Balzac's novel, *In Search of the Absolute*. It is the story of a chemist who focuses very intensely on his research, in the ambitious search for an important revelation. In this process, he puts his studies above all other needs, be it intimacy, survival, or self-care. The title of the work exemplifies the central idea of this character, who seeks the extraordinary and despises ordinary life.

Interpersonal Strategy and Associated Irrational Ideas

The madness of the social E5 is above all that it hopes to fill its existential malaise with something very valuable that is not of this world, it is not in everyday life, in relationships. He fantasizes that only when he finds such a big thing will he satisfy his existential emptiness, with which he is permanently in contact.

They always feel as if their resources are limited, not only do they have difficulty sharing, but they also have great difficulty asking for, taking what they need or achieving it through seduction. "Don't "waste" your time, energy, and resources on things that have nothing to do with that all-important quest you imagine yourself to be on." If the social

E5 doesn't go after the idealized, it has the feeling of wasting its time, which isn't much. This is where the avarice lies.

Thus, the first big crazy idea of E5 social is: «There is nothing in the world of relationships that interests me so much» because, after all, what you expect and need is not going to come to you. It is better, therefore, not to expect from the bonds that love that he longs for so much. Setting expectations for yourself makes you suffer, as does moving in the direction of what you want. The best strategy, according to him, is to isolate yourself, distance yourself.

Claudio Naranjo maintains that distancing is the key word for the fixation of E5, with his predisposition to think that life in isolation is the best option. Five embodies the introverted end of the Enneagram. For him, the best strategy in life is to withdraw, because relationships are not worth it. Because of this idea, he develops a great deal of self-sufficiency and seems to feel complete in separating himself from the rest, a situation in which he feels free to be.

The E5 separates itself from others both physically and emotionally. It usually has difficulties with contact since it associates intimacy with the fear of being devoured. It is clearly someone who believes that being alone is greater than being accompanied.

Passion and strategy reinforce each other. The miser has the feeling that life gives him little, which leads him to believe in his heart that he has very little to offer. Thus, and for the sake of not giving away the "little" he possesses and being left with nothing - "life will never be generous" -, he distances himself. Paradoxically, by distancing himself he continues to receive little, which reinforces in him the feeling that a relationship is not worth having. Thus he loses even more interest in the exchange. Greed leads to estrangement and this, in turn, reinforces greed. Distancing "enhances greed," so to speak. It is not just about retaining, but about keeping everything inside oneself so as not to have to turn to anyone. That is why the E5 is so autonomous.

The type 5's mind is organized into compartments that have little or no connection to one another. This generates a particular discontinuity in the flow of the lived experience, producing a fragmentation of it and making the experiences not influence each other. In any situation, it is difficult for him to access the memories and experiences that are in the other spaces of his psyche, which leaves his mind blank and this makes genuine communication difficult, favoring social isolation.

By not developing the capacity for confrontation, the social E5 passively defends himself against the possible intrusions of the other, who imagines he could easily take

away what little he has; through isolation. Just like the structure of some ships in watertight compartments, which work by closing if the ship is flooded, in order to avoid sinking, the defense of isolation implies giving in, surrendering the small space invaded to save the rest of itself.

For this to work, it is vitally important to keep a low emotional volume, since intense emotions disarm such isolated spaces by unifying the experience and leaving the person without this defense. The classic affective flattening of the schizoid personality therefore contributes to maintaining this defensive organization of the psyche.

As this isolation is a permanent defensive configuration of the mind of the social E5, it is replicated in behavior and in ties. For example, it is common to establish specific ties with people or groups that have no contact with each other, and to develop different behaviors, thoughts and even a sense of identity with each of these groups. As if the history of each specific link took place in parallel, without connecting with the rest of the narrative and experiences of the person. In certain situations, when these barriers between groups are broken down and people from different backgrounds get together, confusion, greater estrangement and even a feeling of depersonalization are triggered.

The way to resolve this identity conflict is often to generate links based on abstract and theoretical issues that the Social E5 handles comfortably, thus avoiding the most intimate contact, which exposes him to a lack of control of his emotional world and eventual and feared deconfiguration of his defensive mind partitioned mind.

This is how Jorge Luis Borges, the Argentine writer, spoke of one of his great friends:

"With Bioy Casares we will see each other four or five times a year and we are close friends. He is one of my best friends, he got married and forgot to tell me he got married. Since we talked about general topics and he was very shy, he also thought that telling me personal things was impertinent. We never confided in each other."

Other “crazy ideas” frequent in the social E5

My value is given by the importance of my knowledge

The value the social 5 has is obtained primarily through knowledge. The knowledge must be seen as something high up; difficult to obtain, something rare in the eyes of those the social 5 is around.

In this way, they build identity and self-esteem in an autistic way, disregarding the relational and affective world. The Social E5 invests much of his time and energy in acquiring knowledge in order to relate to others through it and thus occupy his place in society.

This search for the idealized hides a narcissistic desire to be admired, to be important for being after the great, for understanding things that few understand, for possessing knowledge reserved for a handful. A deep childhood wound seeks to be overcompensated for this secret desire to be highly recognized.

“Trying to understand how my character was formed, I think I lived in a family where my mother was very fearful and overprotective and my father traveled a lot, so he was absent from home for some time. As usual in childhood, I began to idealize him, to want to be like him, I did things that he did as a child, etc. When he was not there, I stayed with my mother and I remember feeling very scared.” — Damian P.

My interest in an important cause makes me a special person

The Social E5 often feels special and above others just for pursuing a lofty ideal. This leads him to a tireless search and along different paths, since he is easily disillusioned when he becomes aware that the area of interest, spiritual path or knowledge that he travels is shared with many other people and is therefore no longer so special.

The crazy idea of being special also makes it difficult for them to collaborate among equals, due to the associated irrational belief that "if I share, I lose what is mine." And, of course, then it will no longer be special.

“I began to feel valued, to occupy a place where I was "the one who knew" about complex issues, which the others did not handle. This helped me to relate to my peers but from a site that was not exactly that of a peer. I think my narcissism used this to cover the wound of not being accepted by my peers and then I gradually became someone who felt somewhat superior but at the same time had a great feeling of inferiority due to my lack of social skills. I was someone more cultured in a town of the uncultured, but they didn't choose me until the end to play soccer and I stayed halfway without participating.” – Damian P.

My existential emptiness will be filled when I reach a more complete knowledge of something very important

The social E5 pursues a mirage since its emptiness is not calmed with knowledge. But the existential anguish that he lives leads him to persevere in the intellectual search

through going around from one search to another with the goal of knowing the next bringing closure to this thirst.

Links with uninteresting people are a waste of time

The Social E5 seeks relationships where he can gain knowledge or learn something. You therefore need to hang out with people you admire. He can't stand those banal conversations about mundane topics that are so common in any relationship. He is blind to the affective exchange that occurs during those moments. This gives it an aspect of excessive seriousness, which makes it difficult to build social relationships.

If they admire me, that means they feel affection for me

With its hypertrophy of admiring love at the expense of compassion and eroticism, the social E5 confuses being admired with receiving affection. He does not recognize affection, or experiences it as suffocating, for which he does not especially seek it. Sexuality is important but he lives it secretly, as if he were another person, and it does not carry the weight of admiration.

By seeking relationships where he establishes himself as an object of admiration, he attempts to supply a basic lack of affection and sustain his fragile narcissism. In an intimate relationship where he did not feel superior, the necessary component of admiration would be missing to feel seen and important.

Emotions are of little importance

The E5 social feels little; That is why he does not understand or know how to handle himself emotionally. It is as if they are speaking to you in a foreign language of which you can recognize a word or two per sentence. The social E5 devalues emotions and sees in someone who is carried away by emotions a sign of weakness. Devaluing the emotional world avoids feeling invaded by a turbulent and chaotic state that can only be controlled by putting it under rational control and separating it from physical perceptions.

I don't need to compete with others

Feeling out of the world can be distressing at times, but many times it hides this idea, which has a deep narcissistic content. The social E5 feels inferior and superior at the same time; therefore, the idea that you do not need to compete and fight for something in life, like everyone else, is common. It is as if he thinks that others will realize his value without him having to do anything to prove it objectively.

It is also a way of rationalizing their difficulties with confrontation and the expression of aggressiveness, necessary in competitive situations. At the same time, if he feels threatened in his narcissism of being special, he will attack the competitor from the intellectual superiority, without getting his hands dirty in a direct fight.

I'm not ready yet, I need to know more to act

As the social E5 feels much more comfortable in the field of ideas than in the field of action, this rationalization helps him avoid confrontation with reality, with the consequent narcissistic wound and the real difficulties and consequences of intervening in the direct world.

In the end, it's not worth relating

This subtype has as its important defense the crazy idea that "love does not exist". This conviction is expressed in a forgetfulness of love and of affection. It is easier for him to abandon the bonds than to fight for them. And to that end, it is easier if you forget about love, because then you can detach more easily without suffering. Because expecting something or demanding anything is experienced with great difficulty by the social E5.

Other Characteristic Features and Psychodynamic Considerations

Idealization

Idealization, the main feature of the social E5 can actually be considered an over-idealization, which occupies a central place in the empty and impoverished world of this miser, giving him a false sense of fulfillment and self-importance. It occurs both with the people that the Is considers important and with himself, by identifying himself with his ideal part, the one that leads him to love «perfect» and transcendent things.

The ideal of the social E5 is "totemized"; he classifies the things that surround him according to what he considers sacred or unworthy and worthless. Through the demanding lens of his totemic ideal he judges people, knowledge, and above all himself.

Most representatives of this enneatype have an idealized father figure, in a distant or even nonexistent relationship. To compensate for this estrangement and lack of pater-no-filial intimacy, the social E5 transfers his admiration to an "object" or an important person, whom he values highly. And believes that in order to be loved and

admired by that great entity (or people covered in surplus value) has to be just as great. Being so in need of being accepted by the one he admires the most, his idealization masks his devalued self-image. Hence, a permanent conflict is installed between his "real self" and his totemic demand. Otto Kernberg points out that primitive idealization.

"It complicates the tendency to see external objects as wholly good or bad by artificially and pathologically increasing their "goodness" or "badness" quality. Primitive idealization creates unrealistic, powerful, and all-good images; this can be reflected in the interaction with the diagnostician, by treating him or her as an ideal, omnipotent or godlike figure, on whom the patient is unrealistically dependent. The interviewer or some other idealized person may be seen as potential allies against equally powerful (and equally unrealistic) "all bad" objects."

Rationalization

It is worth reminding them that the E5 is the most intellectual of the intellectual types. Given his great difficulty for contact and expression, he thinks and interprets experiences, which leads him to become a good observer and develop a great capacity of analysis and synthesis, in his search to deepen the topics that interest him. His passion is aimed at capturing, in each case, the maximum information. By rationalizing his experiences, he transforms emotions and sensations into information.

The Social E5 tends to be impersonal, avoid intimacy and relate from the head. Thought prevails over emotions and action, as he bases his connection to the world on ideas and theories and always seems to be right. In fact, he speaks with such certainty and uses such elaborate arguments that, even if he is wrong, it is easy to end up convincing the interlocutor.

This attitude of being right leads to an arrogance that places the type above others, makes them cold and distant, and distances them from people. Said superiority coexists in his psyche, paradoxically, with a simultaneous inferiority.

The tendency to rationalize makes their experiences incomplete, because they barely relate the emotion experienced with the corresponding intellectual content. This disconnection from the emotional world is closely linked to another of its characteristics: compartmentalization.

Compartmentalization

Typical defense mechanism of the E5, it assumes an important role in the internal dynamics of the social subtype. Identified as he is with his idealized world, and with the

social instinct as the most affected by his passion, it is in this area where the social E5s exerts the greatest control over his emotions and feelings.

Thus, compartmentalization is a form of splitting and an excellent defense against the fear of exposure. Since she is always hiding something, the compartmentalization serves to separate the different internal “characters”, who are never in the same room in her house. Each character represents an emotion, a thought or a desire that are not connected because they live separated by the thick walls of the many rooms of their inner house.

The compartmentalization defends this character from being aware of what it avoids seeing or feeling. Sometimes he realizes his feelings but, nevertheless, when the time comes to express them.

This block is a defense of the ego, which protects itself from why, exposure and expressing negative emotions, such as pain, anger or frustration. Doing so causes him great discomfort, as well as linking him to events (which goes against his tendency to isolate) and exposes his image to the judgment of others and of himself.

Through compartmentalization, the Social E5 loses not only emotional contact with the people around it, but also the emotion attached to past experiences. His memories are like a black and white silent movie, in which we see the image but lack the colors and sounds to complete the scene.

Distancing

Withdrawal is less evident in the E5 social than in the other two subtypes, since it is more predisposed to social relationships. It is a question here of a distancing more emotional than physical. But although this Five has more physical presence and is more sociable, he is still seen as aloof, reserved and withdrawn.

Many times, he does not seem to care about the presence of the other in his life. If he loses contact, he acts like he doesn't need him and easily gives up expectation of getting anything out of a relationship. He does not look for the meeting. His is a pathological detachment that avoids the need for contact and takes refuge behind a mask of indifference.

On the other hand, cultivate an extreme attachment to self. A Brazilian representative of this character once said that he was "saving himself for when the carnival arrived," paraphrasing a song by Chico Buarque. However, this carnival never came into his life. He also claimed to have "the feeling that somewhere there is a party to which I am not invited." In fact, it was he himself who avoided contact, attached to his own comfort.

Lack of action and low energy

The E5 suffers, in general, from a certain difficulty for action. This characteristic is not alien to the social subtype, which postpones all action not only because of its tendency to accumulate energy, but also because of the compulsive need to avoid contact and conflicts. His lack of action can be understood as an expression of resignation, a tendency to run away from the experience before even having experienced it.

However, among the representatives of E5 social we find some people who are very dedicated to their work, to which they attribute great meaning and value. They direct all the energy they save in other areas of their lives at the service of an ideal, in an eagerness to carry out works that they consider important.

Normally, the social E5 is presented as a person whose realizations take place more slowly, not only because of their physiology or their fragile and devitalized body (similar to Sheldon's ectomorph type) but mainly because of the belief that they cannot have enough energy and that you should retain and save it. Your greatest difficulty is putting energy into relationships and people, which makes you feel devitalized and feeds the self-delusion that you don't have enough to give. This is his greed: little availability for relationships, especially other people's demands.

Regarding concrete achievements, the criteria and demands that the E5 imposes on his Totem, with such intellectual and spiritual ambition, end up delaying the realization of projects and make him never feel sufficiently prepared to put his energy into it. in the world. This miser thus becomes a simple observer of life and wastes both opportunities and talents.

Concealed atmosphere

The great idealization and self-attachment of the E5 social lead him to a lack of transparency in personal relationships, with which he tries to protect himself from exposure and rejection. Given his resistance to being seen -especially in the sphere of intimacy- the representative of this subtype maintains an ideal image. It always hides something inside, like the guardian of a treasure or a very valuable secret that must be revealed little by little.

Mysterious and shy, communication is not his forte and he appears to be a silent person with little humor. Tends to speak in generalities or abstractions and lacks transparency and fluency in communication. Many times, he knows what he has that his blockage with words prevents him from expressing himself directly, saying what he

wants to communicate in a drop by drop. It seems to be absent, with lapses, leaving gaps and unfinished sentences.

The difficulty in showing their true intentions, or even revealing their feelings and desires, generates a concealment of their truth. Sincerity and transparency are, for him, important virtues to conquer.

Desensitization

The Social E5 presents a strong polarity between insensitivity and hypersensitivity. On the one hand, his great detachment from feelings and instinct makes him appear cold and distant, who does not get emotionally involved. Your center of gravity resides in your intellectual world, which distances you from your sensitive part and protects you from being vulnerable or dependent. He is an apathetic who walks around with a mask of indifference and an apparent "I don't care" speech. In general, you are insensitive to the needs of others.

On the other side, an exaggerated vulnerability and extreme sensitivity. Behind this insensitive mask is a needy, ultrasensitive and fragile person. In private, he is a very vulnerable person, who is easily offended and hurt. Just as the fragile crab needs its shell to protect itself, the social E5 protects itself from its exaggerated vulnerability by becoming cold and distant. He prefers to close the windows of his house and live in the shadows of a home where the sunlight does not enter, but he can, hidden, lead a dreamlike and fantastic life, a life poor in deeds rich in thoughts.

Ernst Kretschmer says about the insensitivity/hypersensitivity polarity of the social E5 and its schizoid aspect:

"But the key to schizoid temperaments is offered to anyone who knows how to understand well that most schizoids are not simply hypersensitive or cold, but at the same time, in highly variable proportions, moreover. From our schizoid material we can extract a whole chain that begins with what we usually call the Hölderlin type, ultrasensitive, glassy, constantly hurt, all nerves, and ends with those cold, rigid, almost inanimate ruins of the most serious dementia praecox, which, indolent as cattle, doze in a corner of the establishment."

Resignation and difficulty saying no

Resignation is part of a childish strategy of "not needing" and giving up their desires. He is a good boy who does not know how to set limits to the invasion. Compulsively obeys, in a sort of stoic renunciation before the world. He ends up accepting the other's

wish, even if he doesn't like it or doesn't want it. He appears impassive and hides possible contradictions. He consents because he does not know how to say no. Even in the face of his great need for intimacy, many times he does not dare to close the door, because his shyness does not allow him to say to the other: «Not here».

He knows how to wait. As a child I did not want to cause trouble or cause discomfort. Since she couldn't get what she needed by force or seduction, she chose the path of resignation. Perhaps because there weren't enough warm hearts around him, he "understood" that whatever he did would lead him to lose, so it's better to live resignedly with little.

Your resignation reveals a difficulty with the conflict and protects you from confrontation. As Karen Horney said, "Find the solution in detachment."

In the social E5, which hides behind a mask of "nothing happens here", the confrontation is almost never direct. He prefers to keep his frustration to himself, letting it show more through distance and cold opposition. the one that by directly communicating a

But this «detachment solution» does not reduce the frustration in the face of unsatisfied needs and desires that, even though they are not expressed, continue to exist at the bottom of the social Is. So often he wears a mask of consent but is internally frustrated.

Withdrawal from the battlefield and disinterest in the fight are typical strategies of the Social E5, which adopts a "non-caring" pose. This way you feel less bothered by internal conflicts, achieving an apparent inner peace. The absence of conflicts can only be achieved by renouncing to live actively, which leads the social E5 to a process of vital restriction and reduction of its growth potential.

Arrogance

Arrogance is one of the main characteristics of the Social E5, which seeks in knowledge the affirmation of its self-importance. He is someone who always has solid arguments to support his ideas.

It is difficult for a social Five to give up his own theories, since for him knowledge is a surplus value. He is a "hard head" attached to his ideas.

He maintains the professorial attitude of the one who is always teaching. He finds it difficult to put himself in the position of learning that people in general have. As Naranjo

says, by looking for this added value, the E5 social implicitly despises ordinary life and ordinary people.

However, the arrogance of this character is not that of someone who feels very special or indispensable; but that of someone who feels important because of accumulated knowledge, rather than because of a feeling of intrinsic value. His arrogance is a defense, a compensation for his low self-esteem and fragile self-worth.

He's arrogant in the aloof, self-sufficient E5 way, with that defensive nonchalance that makes him seem cold. Absorbed in his world, he ignores the presence of others and avoids contact, as if he did not see the people passing by. His schizoid behavior is presented as an attitude of «not needing» or «not caring» about the presence of the other.

The arrogance is finally visible in their great difficulty in accepting help, having discovered autonomy and independence so early.

They avoid contact with the need they have for the other, due to their distrust that the expected support will never arrive or, if it does, it causes an uncomfortable feeling of debt.

Idealization of poverty

The word greed, which suggests a retentive attitude, is associated by many with covetousness. By cultivating the fantasy that one day he may lack money or energy, the Five tends to hoard and save both.

The miser lives with little because his mind is not oriented towards abundance.

The E5 social manifests this detached attitude of living with little with a kind of taboo of greed. He is a miser who does not know how to collect. He does not feel comfortable assuming his greed in the face of the idealization he makes of spirituality and the detachment from worldly things that he feeds inside.

The social E5 finds in the idealization of poverty a justification to renounce their desires and their ambition. Taking on your own desires and fighting for them requires energy that you don't want to waste. Deep down, action is very difficult for him and he prefers to find justifications for not committing himself and convincing himself that he doesn't need anything. He does not know how to ask or demand, like the oral types, nor does he have the energy to take what he needs. Thus, it is better to remain silent, feeding an apathetic wait.

It is very important that this subtype recognizes its greed, rescuing the desire to have before letting go. Desiring and assuming your own desire would be walking in the opposite direction to the usual renunciation.

His renouncing the world and knowing how to live with little is confused, on the other hand, with the ideals manifested by certain evolved people, such as the character Siddhartha, by Hermann Hesse, who always said: «I know how to fast, I know how to think and I know how to wait."

The following passage from the poem by Milarepa, considered a saint in Tibet, and representative of this subtype, speaks of the renunciation and idealization of poverty:

"I am the man called Milarepa, I have as possession the non-desire. Since I do not struggle to make money, in the first place, I do not suffer from the work of obtaining it; then, I don't suffer to save it and, finally, I don't suffer trying to accumulate more. Much better and more happiness brings not having possessions."

We also find the idealization of poverty and attachment in Farid ad-Din Attar's description of greed in his epic book *The Language of Birds*:

Then came the owl, looking astonished, and said:

"I have chosen a house in ruins for housing. I'm weak; I was born in the ruins and I take pleasure in them; but not to drink wine. I have found hundreds of inhabited sites; but some are with problems, others with hatred. He who wants to live 'in peace must go, like the drunkard, among the ruins. If I sadly reside among the ruins, it is because it is there where the treasures are hidden. In this way, the love of treasures has led me to the ruins since they only exist in the midst of them. I hide my request there from everyone in the hope of finding a treasure that is not defended by a talisman. If my foot found a treasure, my yearning heart would be free. I also believe that the love towards the Simorg is not fabulous, since it is only experienced by fools; but I am far from standing firm in his love, I only love my ruins and my treasure."

Feeling of internal impoverishment

In the enneagram map, the passion of Greed is found next to Envy and, therefore, the Five shares with the Four a feeling of little value and internal impoverishment. The type has permanent contact with the feeling of lack and experience a strong feeling of emptiness.

Behind the totemic mask of E5 social we find a lonely child with a narcissistic wound and a low sense of worth. The internal impoverishment is based on their depreciated self-image, built from the feeling of inferiority and a deep identification with a guilty and devalued subpersonality. No matter the size of the drop; all of this character share the same feeling of not being seen and not being sufficiently nourished by maternal warmth, with a wound of abandonment hidden behind their mask of indifference.

This dynamic is repeated internally. The social Five lacks self-love. He does not see his needs clearly and does not sufficiently satisfy his emotional and instinctive thirst. The Totem reinforces the feeling of inadequacy since, compared to its ideal, it is devalued and diminished all the time. Little life grows in the shadow of the Totem, which makes its internal soil sterile and infertile. The social E5 feels this impoverishment both in his internal world and in his affective ties.

Stinginess

To name the miser's fixation, Naranjo understood that it was redundant to speak of stinginess, since both terms point to the same retentive and ungenerous attitude. The social E5 is stingy with the other and with himself. The neurotic strategy of minimizing need is strong in this character. He never realizes what he needs or, looking at it from another angle, he has learned not to need. His awareness of need has diminished to such an end, he no longer knows what he wants or desires. He's learned to give up on his desires with a knack for postponing satisfaction. He is capable of enduring great privations without giving importance to his negligence. He gives himself his own fatigue, forgetting to fuel his body, either with food or rest.

He presents, on the other hand, great difficulties to be empathetic. He does not understand the importance that others give to certain needs that he considers dispensable. The first question, faced with the need of the other, is: «What is this for?». "If I deprive myself of this, couldn't you too?"

We can ask ourselves if the social E5 is ungenerous because it has an arid emotional world or if, conversely, it becomes increasingly arid due to its lack of dedication and generosity. But one thing is clear: the first person he is stingy with is himself. Internally he lives in a place so narrow that he barely fits himself. Consequently, in his internal world there is no place for the other. Even the feeling of friendship is lived more in the realm of the ideal than in practice. Although of all the misers, the Social One cultivates friendships the most, his window for relationships remains narrow. And even if they have

a wide circle, they are pseudo-relationships, contacts with little commitment and almost zero intimacy.

Autistic traits

The social, even being the most communicative of the Five subtypes, has a strong tendency to introspection. We can say that he lives like a ghost, without being seen. His presence is often imperceptible in the environment, in the same way that he is abstracted in the presence of others. Refugee in his internal world, he lives in his abstract mind. It withdraws so strongly that it can live deep dramas and anguish without anyone knowing it. This is the autistic trait of this schizoid character, who does not establish contact and has not learned to communicate. He lives an intense attachment to his internal world together with a kind of intolerance to the experience that would come through contact. Hence his tendency to become solitary and hermetic.

The characteristic of unsociability or "autism" of the schizoid can be understood as much by his hypersensitivity as by his insensitivity towards others. Of a very sensitive nature, he defends himself to the maximum from external stimuli, closing doors and windows to live an imaginary and dreamlike existence, poor in experience and facts, but very rich in thoughts and imagination.

In extreme cases, psychiatry gives us the description of autism and catatonia. In autism, the person isolates himself to the point of ceasing to recognize the other. Catatonia, which is a form of schizophrenia, involves a total loss of action and movement, a paralysis added to the feeling of not wanting to belong to the world. It is evident that these are amplifications and extremes of characteristics that are found in a more subtle way in the It is social, but his strategy of detachment and disinterest in the world leads him to become increasingly attached to himself.

Emotionality and Fantasy

Emotionality is not very present in the greed subtypes, the most intellectual among the intellectuals. The miser finds it difficult to feel and, above all, to express what he feels. He lives an emotional world that is arid and without many color variations, like a lunar landscape.

His disconnection with feelings makes him distant, cold and impersonal. As the E5 social is closely connected to the world of ideas, it submits its expression to the filter of

reason and barely reveals its emotions. He seems to exercise constant, though not conscious, control over the intensity of what he expresses.

It is common for them to repress the expression of negative feelings such as anger and contempt. It controls them and they express themselves more through evasive behaviors, such as detachment and coldness, than with direct words. In the face of frustration, he becomes passive-aggressive. Suppressed anger can manifest as impatience and, rarely, explosive behavior, as your tendency to keep this emotion to yourself makes you a bomb that can go off when you least expect it.

By holding back, the expression of negative emotions, you are actually defending yourself from confrontation and from that exposure to which you so afraid. For the social E5, being transparent is a difficult task, especially when you need to confront or upset someone. Saying clearly what you don't like and frustrating the other's expectations would be an important transformation step for this character, who has a habit of hiding. Many times, he prefers to remain silent rather than show his face. In fact, omission is a feature that is very present in it.

He also finds it difficult to feel or express gratitude. He doesn't like feeling indebted and acts like he doesn't need anyone's help. Since it is so difficult for him to ask, he prefers not to expect anything from the other. In fact, you do not want to generate that later you will have to repay what you owe because you think you are receiving.

And he's not that aware of his fears either. With his tendency to hide, he ends up not coming into contact with them. He does not feel as much fear as an E6 simply because he avoids the situations that would provoke it, giving up his desires and action. Their biggest fears are negative exposure and invasion of privacy. As the evasive type that he is, he lives more in fantasy than in reality. That is why you can say: "Oh, I dare not talk to that person", projecting in your imagination a situation that would cause you fear, long before you feel it in your body.

In the Social E5, desire is contained, under control. He would like to have more vital experiences but he does not dare to experiment and he gives up. He lives as a spectator of life, rather than as a protagonist.

We find in this character a negativist tendency, like a "death drive." Cultivate a melancholic state to apathy, with little energy and vitality. There is a certain depression in which his lack of interest in the world tends, in the renunciation of desires and in the loss of vitality. The sadness she knows, however, is more dry than wet, as if sunny days were rare and cloudy ones prevailed with scattered rains. Then the sun will end up appearing

through the clouds, showing that joy exists, but is a rare occurrence. It is like the cactus in the desert, where beautiful and fragrant flowers bloom but only once a year. The same thing happens to E5 social, which for rare moments lets its emotion overflow and shows the beauty of its feelings, such as love and joy.

Fantasy in lifestyle and interpersonal relations

The E5 social tends to live in a very realistic criteria which leads him to devalue his experience. On the other hand, his fantasy levels are exponentially high due to idealized experiences with an extraordinary meaning. It plays the role of mobilizing its energy for the search for that "sacred object" goal of so much ambition. It needs to idealize to admire and your fantasy and cover up the imperfection of the world. He also tends to fantasize about himself since, without idealizing himself, he would fall into the void.

“After experiencing a painful separation in my first marriage, very difficult due to the distance from my young son, still very attached to his mother, I began to land. From an escapist and individualistic spiritual journey mixed with nihilistic feelings, I was embodying my senses in the world.

During this same period, I began my second and current marriage, in which I tried to overcome the deep distrust that I felt, generated by the lack of love that I had experienced with my mother. Little by little I began to open up to loving feelings, without fear of suffering. It was a time of uncovering, unmasking and transparency of what he felt. Putting my feelings out there and talking about them began to give me a distinct sense of power, which was reinforced by getting out of my head and embodying my feelings bodily.

Today I clearly understand that it was from that moment on that I abandoned many of my spiritual fantasies, such as reaching enlightenment and being a hermit. I understood that, often, the spiritual search becomes an escape route for an enneatype 5, especially when other aspects of your interpersonal world are not integrated. At least for me it was like this: I needed to get out of the spiritual clouds in which I lived and have the courage to risk being human.” – Sergio V.

This character can internally imagine and create the scenarios and dialogues of what they have not experienced. Because you avoid experiences rather than live them concretely, you tend to live an imaginary and abstract reality in your mind.

It is common for people who are social to believe in threat scenarios in their environment, developing a negativist tendency that, added to a paranoid component, leads them to anticipate catastrophic fantasies about the future. ﻟﻧﺎ

He has a great desire for contact but he does not experience it as he would like. His thirst for affection and pleasure leads him to fantasize about that intimacy that he would like to experience. He dreams that he could give a lot of love and pleasure to whoever he wants, but in reality, he often lacks generosity even with the people he loves the most.

Probably the biggest fantasy that pervades his interpersonal style is the crazy idea that he would not be loved or accepted in his humanity. It is to protect yourself from rejection that maintains detachment and indifference in relationships.

Childhood

To describe the childhood of people who recognize themselves in the E6 social, I offer you my (Sergio Veleza) autobiography, as a representative of this character. Elements common to biographies of this subtype stand out in it and living experience will allow us not only to understand, but also to empathize with the lives of children who will assume this character.

It is common, from the outset, the presence of an invading and controlling mother, who sometimes appears authoritarian, as in the following pages. On other occasions, their control is exercised from the position of someone who feels superior or with unquestionable motives and guidelines for the good «education of the child». Many times, it is an emotionally unstable woman. This intense emotionality and invasiveness cause the child to withdraw into his inner armor, in a constant state of alarm and persecution.

In most cases there are parents who are emotionally absent, perhaps very involved in social life. The child lives with an unattainable father, sometimes looking at him as an important gentleman with whom wants to identify but difficult to overcome. This importance is not necessarily associated with a great «hero». Sometimes this socially relevant parent is also a dark person, morally unacceptable, which pushes the child to want to occupy a place of “purity and moral elevation.

In any case, status is important to the family of a social E5, and the child is seen in the "contradiction" between withdrawing to defend himself against being invaded and exposing himself on a social level to satisfy the family mandate. The future social Five child receives projections of grandeur that clash with his need for isolation.

The way out he finds is to occupy a place in the world where he can idealize recognition for his intellect and knowledge, aspiring to teach the world something extraordinary, without getting involved in relationships.

Autobiography

I was the first child in a family with five siblings, an E4 sexual mother and an E8 social father. During early childhood I grew up being admired, praised and loved, but I always received a lot of interference and family pressure. At puberty I began to be severely demanded. Everyone expected me to be a good example of behavior and conduct for my siblings. He should always be a good boy, socially acceptable and, above all, intelligent. For my father, a political activist and free thinker, intelligence was a supreme value.

My family environment was always charged with strong anxiety. On the one hand, there was my mother's compulsive, nosy, authoritarian, and demanding behavior. She was a martyr who made an effort to take care of her children and she did it with complaints and inculcation. I was unexpectedly punished for unimportant things, leaving me without understanding the reason for the punishments. ng himself on a social level to satisfy the family mandate. The future social Five child receives projections of grandeur that clash with his need for isolation.

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My mother always displayed traits of bipolarity, with obvious borderline personality disorder. From my father I received idealistic demands; He expected intelligence and intellectual capacity from me. That way, he said, I could become socially important in the country town where I lived, and perhaps be a leader, like him, in the future.

I remember, when I was very little, spelling the big billboards that dotted the streets, sitting in the barbershop with my father and other men and reading and commenting on the news in the press. I felt important to them. My image was that of a child with intelligence beyond his years and an early curiosity for letters and information. I liked to know things.

Later I understood that this assessment of my father and the men in the barbershop shaped my vanity and my need to matter for what I think and know. This vain wanting to be is both a defense against being in the world and a resource to compensate for the fear

of not knowing. Knowledge became more important than having money, clothing, objects, or social position; these things became secondary.

My mother, hysterical and agitated, invaded me non-stop, controlling me through numerous attacks, disrespect and a series of orders one after another. I felt suffocated by that river of despair that poured over me. I was strongly intoxicated by his psychic charge, by all those shouts and sudden gestures of my childhood and adolescence. I felt like the fruit of a tormented womb. I think that already in the womb I developed an intense fear of being raped and destroyed. I became shy and elusive, evasive; reactions to a very primitive fear born in that cold and hostile womb where I was conceived.

In the houses where I lived with my family of origin, I never had my own room. My problems with the lack of privacy were getting worse and marking my character. The invasion of my mother and my four brothers accentuated my need for seclusion.

In the first house that I lived in, my four brothers and I slept in the same room. Nothing in that space was mine, yet everything was.

It belonged to everyone and nobody. In addition, my invading mother entered, ordering

He went and changed everything when he wanted and how he wanted, without taking into account our childish or even adolescent desires.

From an early age I became attached to objects and thoughts. I developed a fertile imagination (in which I collected myself) to conserve, retain and control my little universe. It was a small world that I needed to protect, because through it I could detach myself from everything that surrounded me. It was an escape and survival strategy in the face of the violence and invasion that I suffered.

In the second house where we live, I began to sleep in a room with the other two sons of the family. We were three brothers and two sisters. In the boys' bedroom, the door must always be open. To enter, no one knocked on the door or asked for permission, much less my mother. I felt not only invaded but very offended and exposed. He had no right to privacy in that environment of physical and moral violence.

My father was an affectionate but sanguine man, vehement and wasteful. He was the leader of the railway workers of the region where we lived. He fought for social causes and helped the poorest, even taking what we had at home to give it to needy people on the street. He was a conflicted, intrepid and confident politician. Along with his friends, he was persecuted during the dictatorship. He had a spontaneous and natural vision of

justice. He drank and gambled in clandestine gambling houses, putting in money from home. I remember that one morning I woke up with my mother crying, while my younger brothers slept. My mother, victim and dramatic, would break down in tears because my father did not come home and was going to spend the money. That night he took my hand and we both went out into the empty darkness in search of my father, that Dionysian man whom I loved and feared.

Unlike the fear that my mother gave me with her direct and blatant violence, with my father I felt the charge of implicit and indirect violence, always present in his intense temperament. He never hit me, but his eyes were as strong as lightning; they controlled me. They were big and always looked bloodshot. Afraid of his authority, I was afraid of his eyes, two fiery spears piercing mine. For a long time I couldn't look people straight in the eye. My father emasculated my vision with the force of his magnetism, making me shy and introspective.

Unlike my mother, my father had a noble soul. He was a great idealist, with a humanitarian heart. He was a mahatma; 'great soul', in Sanskrit. The one who punished me a lot was my mother, who oppressed me. Sometimes he would lecture me aggressively, but many other times he would get out of control and start hitting me. I remember very painful moments when I would get under the shower and hit myself hard while the water ran over my skin. I had marks all over my body and I was very ashamed.

These two very strong people, my father and my mother, had authoritarian and patriarchal profiles and I felt very crushed. When I was ten years old I decided to retire, I began to walk in silence, without making noise, and I found a refuge within myself.

Life inside the house, together with my four siblings, without any personal space and suffering continuous maternal violence, was quite an invasion experience. In the presence of my mother, I felt cornered and without space. It wasn't just a lack of physical space; the psychological was also invaded with disrespect. There was no freedom at all. When I kept quiet because I didn't know what to say and she insisted on knowing something about me, she would accuse me; he said I was hiding something, "as liars do."

The claustrophobic oppression I felt with my mother would later lead me to develop a rebellion against her authority and all the other authorities I have encountered in my life.

I confronted the authorities head-on, but I always dismantled them with my judgments. The tendency was to put myself on the sidelines, especially in situations in which others venerated something or someone.

I became very critical, invalidating everything around me. Over the years I built a nihilistic vision, not believing in people, denying the value of things, believing that nothing really matters in this life. So, I started looking for something that was beyond the nonsense of it all. This led me to a taste for reading, which took me away, to another world. It was like an exile, an escape from everything around me.

I recognize my history as that of a social E5 but I have never fully and directly valued my "totems". I have always searched for what was above, beyond them, thus creating a continuous dynamic of "totemization and distotemization". I have always searched for what would be beyond what I myself once idealized. I understand that it was a way I found to deconstruct the idealized world of my father and the rigid world of my mother. In order to survive in this context, my childhood and youth outlet was to value only the world that is beyond this world. He could even be in that world, but he needed to be invisible to the eye. I have always been interested in what is not seen, what is not evident. I myself became that: someone hidden, with the desire to be indecipherable.

As I grew younger, and later an adult, the rebellion against authority, limitations, and orders became more and more evident. As a child I withdrew into shyness and fear, but from adolescence I developed the determined detachment that nothing in life was worth it, especially people. Very soon I started not being attached to my family. As teenagers do, when I laid down to sleep, I imagined the day of the death of each of my relatives. Doing that, I thought, I could get rid of all of them, I wouldn't be afraid of loss or regrets for having been so far away from all of them.

I became very cold and rational, believing that nothing else interested me, that nothing else mattered to me. I felt an intense coldness inside me every time the idea of letting go of everything, especially people, invaded me. The only thing that interested me and gave me pleasure was reading and studying to understand what the meaning of life beyond the suffering and restrictions is.

In that southern Brazilian town of my childhood and adolescence, I was the only person who spent the afternoons in the public library, always empty and abandoned. I would take refuge there to read and then take some books home with me. It was shocking for me to read Homer as a child, who revealed to me that my life was like the journey of Ulysses. I was also looking for a destination far from where I lived, an exile. I longed for a journey to God, to Truth, to Beauty. I didn't feel like I belonged to my family or my city, where I was seen as an outsider.

Over the years I began to understand that the determination not to be the same as others and not to be part of it were paradoxical but effective ways of inserting myself into society. It was the way I found to belong and participate in the world, without being discovered and invaded. I never liked belonging to groups, doctrines, parties... although I participated in many different ones, I was never really there. I was always leaving. Socially I began to stand out precisely for not being accessible and being closer to the margin than to the center of the world that surrounded me.

For me, material issues were irrelevant, because power is given to you by your level of knowledge and the capacity for autonomy that derives from it. In my youth I practiced "cultural delinquency"; from time to time, he stole books from bookstores. The justification was to read them and then pass them on to friends who were financially constrained to buy them.

Reading a lot, hours and hours, was part of my isolation strategy. Today I understand that it was my mother's hysterical invasion that generated in me the defense of isolation in even sinister places. I needed to isolate myself so as not to feel the anxious tension of my mother. Locking myself up was the only way to find a place where I could be at peace, away from a hectic and anxious world.

As a child, I would climb a tall tree and stay there for hours. My mother was quick to call out to me, so I was always alert and anxious. I knew that as soon as I came down from the tree, he would attack me verbally or physically. I went upstairs to have a few moments of peace. As soon as I went back into the house my mother would accuse me of being lazy. I heard it so much that I started to believe it. And, as he grew older, the need for isolation became stronger and stronger.

The search for places to isolate myself became more and more sophisticated. Near my house there was a long, deep ravine through which an abandoned train line passed. On the slopes of the ravine there were crevices where a person could fit. I really liked to stay there quietly, sometimes in an almost autistic way, without moving. I felt an indescribable pleasure in being still and isolated. Everything was at peace within me for a few moments, of immobility.

As a young man, I began to enjoy walks along the banks of the river, where I retired to read Balzac, Beethoven's biography, which fascinated me... Then came the woods that surrounded the city, where I spent whole afternoons. The strangest of my fixations for isolated places were cemeteries. There I could retire to read and admire the silence;

seldom did anyone come to bother me while I was enjoying romantics like William Blake or Walt Whitman.

We were five brothers intoxicated by our mother's madness. The refuge of imagination and self-exile in thought were the means I had to go far away and free myself from that insane domestic captivity. I distanced myself so as not to be part of the place where I lived. I felt different from the others and I believed that I lived for something more. I thought that I was at the service of knowledge and I searched intensely for an increasingly rare knowledge. She longed to read and meet the authors that she did not read, especially those that were considered more dangerous or incomprehensible. I wanted to listen to a type of music or read books that were not part of common sense. The impulse was not to be in that world, to have the autonomy to think for myself and not what others had already thought.

When I left home, in my twenties, I began to live in a marginal world, in many ways. I hung out with artists, with whom I shared an appreciation for art, but also with homeless people, drug addicts, bandits, prostitutes, gays, and transvestites. He was very shy and it seemed paradoxical to be in the midst of violence and danger. Today I understand, as it is social, that I lived that period of my life connected with the energy of an Eight. The underground universe activated my imagination and with them I felt strong. It was a world of brave and daring people. Later, when I learned about the Enneagram, I realized that I had always lived very well with the E8.

My link with life was poetry. I wrote a lot and compulsively. The tension of my internal world, closed and full of crazy ideas, found in feverish writing a form of liberation and pleasure. I experienced a kind of nervous frenzy, inside a current of lively and sensitive words.

That time of living on the margins was very creative; It is when I wrote the most poetry. It was a kind of prophetic ministry. I recited my texts publicly but always returned immediately to my distant and isolated world, dedicated to a mystical life. I positioned myself as an urban prophet and thus I inserted myself socially in the world.

Perhaps being so shy would wrap me in a halo of mystery that, because it was inaccessible, would give me protection and security. I learned to be in the world without being of the world, as the Sufis say. I wanted llido again. Being noticed directly was too much for them to see me, to make me notice, but only from afar, so as not to be intimidating. The indirect path was possible for me and I inserted myself into the world

without being in groups, without forming ties, without following anyone, without depending on anyone, always solitary and autonomous.

Person and Shadow: Destructive for Oneself and for Others

The more the social E5 works on itself, reducing the conditioning of its personality, the more sensitive and loving it will be, integrating its spiritual vocation into concrete reality. His development goes through a greater feeling of being incarnated, at the controls of his life and integrated with his instinctive force.

In the other polarity we find, in the projection of its shadow, the sickest part of this personality: petty, cold, indifferent people, disconnected from the other and from themselves. His deep lack of confidence in the links leads him to abandon any initiative too easily. This excessive renunciation of love and people is compensated by an excessive attachment to himself.

His phobia of confrontation and difficulty expressing emotions ruins intimacy. He responds to his frustration in relationships with the cold anger of a silence that cuts like a sharp knife, in his passive-aggressive strategy.

In the other polarity, his strong containment of rage can lead him to explode. The containment of pain for a long time can be expressed in an unpredictably vengeful or violent way. At one extreme of illness, the social E5 is a psychopath in power, for living a psychic reality completely disconnected from the other.

Regarding the fear of being invaded and the extreme lack of trust in the links, they can degenerate into paranoid cadres with persecutory ideas.

The E5 social seems to be more related to a death instinct than to the creative and vital impulse. He assumes too soon the behavior of someone who has already lived through it.

Being a negative and pessimistic character with a tendency to depression, he often feels inside as if he had nothing, in misery and inferiority. His low self-esteem makes him feel diminished when compared, which increases his feeling of not belonging. The great disconnection of his feelings leaves him isolated in his mental world, where he tends to create negative theories that lead him to states of anguish and hopelessness.

Being stingy with itself added to the minimization of its needs, leads it to endure very uncomfortable situations for a long time without resorting to any kind of help.

The Totem makes it difficult for him to show his failures and defects, in parallel to a constant devaluation of his personal image, which acts as a barrier to self-acceptance, while the fear of exposure and criticism grips him.

“Type 5 people, like me, fear emptiness, abandonment, pain and conflict, and take refuge in mental aridity and disconnection from their affections. We remain in an "as if" we were inside, but we are totally outside. We avoid life and people and end up wrapped in a false spirituality, hiding in the caves of the mind.” – Sergio V.

With his arrogance he hurts, and his difficulty the needs of others makes it difficult when he assumes an attitude of certainty, positioning himself as the owner of the truth.

All these characteristics can be seen as a reflection of the little love that one has and the lack of compassion for others. In his stinginess, he offers very little and this failure to give constantly frustrates the loving expectation of the other.

How do people who live with an E5 social feel?

Living with the neurosis of the social Five can cause problems and suffering, since it is an arrogant, unavailable, closed-cold character. Below we collect some testimonials from people who live with this enneatype.

Report from a friend about an E5 social

I have known him for about twenty years and almost always our meetings are due to my visits to consult him about my health. Arriving at your workplace is like entering a time tunnel. It is an extremely simple and austere place, with furniture that makes you feel that you are in front of an antiques dealer. This austerity is compensated with its enigmatic presence.

His medical examination is rarely physical, there is very little or almost no bodily contact, but instead focuses on an extensive interrogation. Their questions are not limited to my ailments or they encompass the energetic dimension: «How are you in the mood?», «At what times of the day do you feel less energy?», «What is the purpose of your life now?», «How are you facing your tasks to carry out the next days?». Questions that are like throwing a stone in the middle of a calm lake, which generates concentric waves that have an effect after the appointment, because the question remains echoing in my mind.

After a few minutes of absence, he returns with his “magic potion”, and with very few words indicates how it should be consumed. Obviously without any explanation of what he thinks I have, much less what medicine he is prescribing me. Sometimes the curiosity

has arisen to ask him: «What are you giving me?»>. His inscrutable face, however, makes me stop asking him, as if I sensed that it would be a great request for something more than what he has already given me. And since the result of his medicine is usually very favorable in my recovery of health, I have settled for not asking more than what seems necessary for him.

Report of a person in an intimate relationship with an E5 social

To live with a social E5 is to feel a polar storm firsthand. It is experiencing his revenge -justified or not- in the cruelest way: suffering his silence and indifference. He justifies himself by saying that he does nothing and that he is incapable of hurting a fly. That is his punishment strategy and he only stops lacerating until he reaches the limit of my pain.

Report of a wife with five years of cohabitation with an E5 social

There is a very specific line that traces its security space, and any attempt to cross that limit is rejected with austerity. The feeling is often of being alone in the relationship, since silence, the inability to share and the ability to be absent even when it is present, they are constant. I know that behind this cold armor there is a heart eager to share love, and it is possible to touch it, on very rare occasions: But what prevails is indifference; I don't feel seen and, in many moments, I live looking for his love without being able to find it.

Report from a wife with ten years of cohabitation with an E5 social

After ten years of living together as a couple, I have learned to abandon the "romantic ideal" of a relationship (or to remind myself in this relationship that does not exist.)

There are no "surprises" in this relationship. I have to prepare gestures, gifts or hugs; therefore, leaving no spontaneous or emotional approaches. It is all quite simple and straightforward. He prefers to ask what I want rather than try to surprise and get frustrated for being wrong.

I have to avoid social events, even if they are only with people, he is very close to, such as family or the few friends he has.

Being in a group, without a specific role to play, requires a great expenditure of energy; It's almost something you have to put up with. (Unlike in the professional environment, where he acts with great ingenuity.)

Being with ordinary people who talk about unimportant things of daily life, while there are so many interesting topics, such as astronomy, music, ideals..., about which most do not usually talk, it is tedious and tiresome, so I avoid social situations whenever possible.

On a day-to-day basis, he is oblivious to domestic organization and general cleanliness. And it's not out of carelessness or contempt, he just doesn't see it. It is as if all the time you are looking at something important that is beyond. You can pass dozens of times over things or objects in the middle of the road without realizing it. From the outside it seems that he lives in a chaotic world (because of the disorder that exists everywhere).

Love

In his book *The Enneagram of Society*, Claudio Naranjo describes the love experienced by E5 social as a lack of love, a risky adventure that requires a lot of effort and energy and that can lead to “bad business”. It also refers to the lack of expression and the difficulty of showing your affection or interest in the other.

This character stands out from relationships, from life and even from the experience that takes place at every moment. He is apathetic and indifferent to love needs; rather, he avoids bonds and intimacy through distancing and abandonment of relationships. He escapes from intimate ties and emotional obligations because he wants to remain completely free, without limits, without impediments, in possession of the totality of himself.

It is terrifying for him to ask for and express his needs, he is terrified of losing what little he has, and he is always threatened with being invaded and losing his independence.

“For a long time, I experienced my estrangement from the community as a kind of force of its own. It was a brutal capacity for coldness and insensitivity that sought to detach itself so as not to suffer. This background feeling of the E5, especially in the social subtype, involves the use of the thinking and sophisticated mind to justify your fears in a sterile and perverse logic, which can often come close to psychopathy.” – Sergio V.

There is a consensus among the representatives of the subtype that the admiring is the most developed type of love. We have concluded that the social E5 is oriented towards great ideals and yearns to find something extraordinary that it does not find in bonds or relationships. He ends up looking for this ideal in knowledge, religion, science or work:

“The most important thing was work and my spiritual path. The intimate relationship was in the background, and I only allowed it when I also understood it as a stage of the spiritual path.

I realized that loving the human being is difficult for me, because I don't love the human in me. Actually, I feel lost in terms of feelings and intimacy. I don't know how to ask, let alone demand something. I don't like being demanded either. The truth is that it is very difficult for me to live relationships in depth.

Thus, a social E5 can idealize love and the relationship, but easily becomes frustrated and immediately gives up and forgets about love.

He is so longing to live it that when he receives something, he wants to give himself completely. The initial distancing can turn into a great desire for exclusivity with your partner. So, this fear of eating and being eaten is, in a way, realistic:

When I learned to give myself up, a deep need for affection from the other opened up, which became an attachment and a desire for more and more.

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Yet I start to wait and wait, and I end up getting frustrated. So, I give up.

It's incredible that, from one moment to the next, I could go from deep love and desire to coldness and disconnection, almost as if love no longer existed. I forget very easily.

The great capacity I have for detachment scares me, as if I could forget everything I have received or experienced. From one moment to another. I just need to close a door and enter another room in my inner house. I don't do it on purpose, I automatically see myself there, distant and alone, with nothing else, without things, without people, without color, without flavor, just in an empty space.

I had never believed or trusted in love. I experienced it as seduction, as a game, the conquest and subsequent abandonment of the woman, in a clear response of revenge to my mother. I lived the passion and then coldly distanced myself.

Only in my second marriage did I have a restorative experience of love. The cold night of the vast desert inside my heart was filling with fire and heat, and little by little I

was melting. This love arose feverish and somewhat hallucinated, similar to the one he had felt for God, for art, for music, for knowledge. The difference was that now he lived an incarnated love and not a distant and impersonal love. And I no longer avoid fear, pain or pleasure.”

The social E5 is represented with the figure of a Totem, which indicates the height and superiority of an object beyond the human being. The height of the Totem evokes the tendency of this character to look upwards, to the ideal. His desire to search beyond, in the stars, for what he cannot find in the world below. It is easier for him to love God than people. Looking up is the way he manifests his admiring love. He has a hard time attending to earthly affairs; the stardust clouds his vision and prevents him from seeing the ground he is walking on.

Albert Einstein is a good example of a Totem. Leopold Infeld, a colleague who worked alongside him, describes it this way:

“His heart never bleeds, and he marches through life with gentle delight and emotional indifference. For Einstein, life is an interesting spectacle that he contemplates with only discreet interest, never being torn apart by the emotions of love or hate. He is an objective spectator of human madness, and feelings do not harm his judgments. His interest is intellectual and when he takes sides (and he does!) he can be trusted more than anyone, because the "I" is not involved in his decision. The great intensity of Einstein's thought is projected outwards, towards the world of phenomena.”

The maternal or compassionate capacity is, in general, the least developed type of love in the social E5, a character that can be cold and distant, with little empathy and with a low capacity to understand the needs of others, which he perceives as ties:

“I thought I knew how to care, but my way of caring is not so warm. Accepting the other is difficult because I lack the inner mother. I know how to listen with my ears, but I lack to listen with my heart.

It is difficult for me to be empathetic with some needs that I always see as unnecessary. Thus, I always tell my son that enough is enough, that he already has a lot. You don't need this or that. Everything seems dead to me. And in this same way I treat my inner child.”

There is no generous attitude to share with others. In general, the lack of the mother is one of the roots of the psychological problem of the social E5. That maternal love that he

lacked, that look with warmth and compassion, is difficult for him to offer. Generosity, as well as real detachment, are virtues to be developed by the social E5:

I think of others, but I lack the action of giving. It is difficult for me to go to the other and offer myself available.

Although I easily forget people, I love them very much. But when I have to give myself, I find a great challenge. I can give and be generous, but it comes out very little by little.

I feel that my patients see me as intelligent, perhaps wise, but never as a mother.

Since we are talking about a super-idealized guy, his lack of love can be overshadowed by the shadow of his Totem or by his need to be a good child, in order to avoid conflicts. In this regard, he reports a social E5:

The good child says "yes" a lot, but deep down he is my Totem that does not allow me to say that "no" that many times I would like to say.

There is a feeling of impoverishment in the social E5, which also affects his ability to love himself, disconnected as he is from his organism. Pleasure, in all its forms, is experienced little: it could be a source of emotional disturbance and a danger that leads to loss of control. What is perceived is a control of gluttony and lust, experiencing pleasure in homeopathic doses and selective.

The sensation of «reaching the limits» is common in this character; a moment in which he represses the pleasure and feels a certain guilt for the «excesses» committed.

When I had chocolate, I ate a little and always saved most of it for later. My brother, with a sweet tooth, gobbled up his at once. It didn't take long for him to discover where I had hidden what I had left. And he ate mine too.

On the contrary, there is a tendency to withhold and devalue pleasure and gluttony through a sublimated vision of renunciation, with contempt for their needs.

I can work for hours without realizing I'm hungry.

I like pleasure and I can live it intensely, but I realize that it doesn't last long. As if he was leaving something for later.

Regarding self-love, a social E5 person says:

I had to learn to take care of myself. To feed myself better and give me permission to rest and enjoy. Learn to listen to my body, which says more than my words. Learn to desire and ask for what I need. Learn to defend myself from what I don't want and to recognize my limits. And, the most difficult thing, to accept and love me with all my shadow and humanity.

Historical Figures: Leonardo da Vinci and a Tribute to Claudio Naranjo

Leonardo da Vinci

Leonardo da Vinci was a unique man, active in many areas of knowledge, and considered by many to be "the greatest genius the world has ever seen." A genius that lay not only in the magnitude of his ideas and talents, but also in the breadth of interests to which he devoted countless hours of meticulous study.

Throughout his career, Leonardo filled hundreds of volumes with notes, studies and research on different areas of knowledge, such as mathematics, engineering, astronomy, geometry, botany, geology, music, sculpture, drawing or architecture, and developed veritable treatises, albeit incomplete, on painting, anatomy, optics and light, flight, water and mechanics. But it was in the Arts, more specifically in drawing and painting, where Leonardo showed incomparable technical quality and expressiveness.

Despite his enormous intellectual and artistic production, he left very few notes about himself and his privacy is a mystery.

It may seem unthinkable but, about to die, Da Vinci fell overwhelmed for having offended God by not having dedicated more time to him. He showed his regret for having lost himself in so many interests, with which his work had lost its depth: "I have offended God when my work did not reach the quality it should have". In this phrase we recognize the great perfection and self-blame of the social E5.

Leonardo was a man of great magnetism. According to Vasari, a contemporary of the artist who wrote important details of his biography, Leonardo's temperament was so charming that he was affected by everyone. Pleasant in conversation, he was usually kind and friendly. When he spoke he seemed to have a deep understanding of what he was saying and charmed everyone with his intelligence.

Some of Leonardo's wisdom appears in a set of fables he wrote, where a predominant theme is the misconception that exaggerated self-esteem and humility bring benefits. As it is social, we note Leonardo's strong tendency to question himself, the result of a constant demand, always having a great ideal as a reference. However, while he was demanding of himself, when he compared himself to others he could feel superior because of his knowledge. He said that "many times, when I see that some men take a book, I fear that, as a monkey, they will stick their finger up their nose, or ask if it's something to eat."

Leonardo was born in 1452 in the town of Anchiano, near Vinci, the illegitimate son of a Florentine merchant, Piero da Vinci, and a peasant woman, Caterina. Because she belonged to another social class, her mother was not included in the family, nor was she welcomed into her father's house. Nothing is known about Caterina's relationship with her son. Some scholars of Leonardo's life support the idea that she nursed him for the first year of his life, as was customary at the time, and that they may have been together for part of their early childhood. Other authors affirm that Leonardo was deprived of Caterina's care after his birth and could not be baptized, which was attended by her. They say that already in his few people, his mother was not there.

A childhood memory of Leonardo da Vinci, by Sigmund Freud, highlights how his mother's absence limited the life of the great Renaissance artist. Leonardo was a sad boy. Throughout his life, he makes references to the figure of his mother, giving the sensation of a fragile bond. There are also few affective references to his father, giving us the feeling that it was not an important link.

On Leonardo's sexual orientation there is no consensus among scholars. Analyzing Freud's studies on the roots of Leonardo's possible homosexuality, we might think that the artist would have spent the first years of his life living alone with his single mother. This is how Freud explained his theory:

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In all our male homosexuals there was a very intense erotic attachment to a female person, generally the mother, a visible individual. This attachment was fostered by excessive love towards the mother in the early childhood and then totally forgotten by the mother, but also by the withdrawal or absence of the father in the childhood period.

Love for the mother cannot consciously develop further [because it is too threatening for the child], and therefore merges with repression. The child represses his love for his mother by taking her place, identifying with her, and taking his own person as a model, and by this similarity he is guided to the choice of the object of his love. This is how he becomes homosexual; in fact, he reverts to the stage of autoerotism, since the boys the growing adult loves are only surrogate persons for his own child person, whom he loves in the same way that his mother loved him. We say that he finds the object of his love in the path of narcissism, since the Greek legend called Narcissus the child for whom nothing was more pleasant than his own image in the mirror, and who became a beautiful flower of that name.

In Freud's thesis, Leonardo's homosexuality rested on a greater love relationship with his mother and a strong distance from his father. However, this same affective bond between Leonardo and his mother, in Freud's opinion, was "entirely forgotten", which can be verified by the absence of the mother figure in his personal notes.

It is interesting to see that the analysis carried out with the life histories of different social E5, Freud agrees that they claim to have a closer bond with the mother figure, although almost always fragile. The social miser's relationship with the father figure becomes cold and distant, sometimes idealized, and he tries to fill that great void, to compensate for his absence, with the figure of an idealized but unattainable Totem.

The artist kept his intimate life a secret. For Freud, "Leonardo represented the cold rejection of sexuality, something that should not be expected from an artist and painter of

feminine beauty." a woman. Only one, called Cecilia, seems to have moved his feelings, but he did not experience anything with her in concrete. We can imagine that, as a social E5, Leonardo did not prioritize affective relationships, because his Totem and his interest were not in any human figure, but were projected in the ideal world of ideas and theories to which he devoted himself so much. Thus, there is no indication that Leonardo engaged in frank sexual activity, neither in his manuscripts nor in the testimony of people who lived close to him. As for sexuality, he writes coldly and with distance: The act of procreation and everything related to it is so abject that humanity would undoubtedly become extinct, if it were not for the fact that it is an established custom and that there are beautiful faces and sensual natures.

According to Freud, the origin of Da Vinci's genius and his extensive scientific work lies in the sublimation of his libido. For him, Leonardo was a case in which "the libido escapes the fate of repression, sublimating itself from the start into curiosity" and, thus, all the energy that should have been directed toward sexual curiosity was directed toward research. and intellectual activity. For Leonardo, there was no other object of love than work and his scientific interest.

Freud adds:

The only passion he had he turned into a search for knowledge, and upon reaching the culmination of his work, which is the acquisition of knowledge, he allowed the long-repressed affect to come freely to the surface, as the dammed water of a river is allowed to flow.

The artist himself wrote in his Codex Atlanticus the following entry, sexuality: "Intellectual passion expels sensuality."

Leonardo preaches against lust. The social E5 tends to save energy, experiencing pleasure with restrictions. The intensity frightens him and, therefore, he seeks to protect himself by containing the impulse and delivery, thus repressing his own gluttony. He imposes a strong dominance over his desires, since assuming them before the other implies the risk of not finding resonance. Normally they do not trust that the other can give them what they need and, prey to fear and mistrust, they withdraw from contact and renounce affection and love.

In favor of containment, Leonardo writes:

He who does not contain the desires of lust puts himself on the same level as animals. You cannot have more or less control than the one we have over ourselves. It is easier to resist at the beginning than at the end.

As for other traits of the artist, some scholars affirm that he was impassive and apparently serene, qualities that certainly hid the conflicts and complexity of his inner life. Vasari described him as having a beautiful appearance, a graceful physical body.

Another investigator of his life, S.B. Nuland, refers to the remarkable serenity that he would maintain throughout his life, combined with a likable and pleasant character. This apparent serenity is a fairly frequent characteristic of Fives in general, especially in the social subtype, which hides behind a "veneer" of spirituality.

Among scholars there is a consensus about his detachment, his enigmatic character and his obsession for secrets. Traits that we find in the social E5, a character that cultivates isolation, the concealment environment and the avoidance of intimacy.

Of Leonardo's detachment, Nuland writes:

Among these preconceptions is that of a certain detachment from the world. It seemed to some that the only issues of real importance to Leonardo were those that helped his art and the study of science.

In his writings and notes we find few records of thoughts and feelings that can reveal his privacy; moreover, he often wrote in backwards, "indecipherable" handwriting that only a few could read.

A few writings provide complaints about people who asked him for loans or intruded on his privacy and details about obligations that he reluctantly assumed. About these registers, Freud makes an interesting comment that illustrates the tendency to retention, typical of the E5 social:

They are notations of small amounts of money, spent by the artist, written down with minute precision as if they had been made by an austere or thrifty father of a family. However, there is nothing more extravagant...

Privacy-related complaints are also pertinent to the elusive personality of the miser, whose need to protect his or her individual space is acute and feels invaded more easily than other people. About this, Leonardo wrote: «If you are alone you are all yours. If you are accompanied, you are half yours ».

Leonardo, already an adult, wrote about the visits of a woman who, apparently, was his mother, Caterina. But he didn't call her after his mother and he didn't let his feelings show. His life was poor in affection. When his mother died, they found among her notes the burial expenses and the number of priests who carried the coffin. After that, Caterina is not mentioned again.

In one of his notebooks he refers with equal coldness to the death of his father: «On Wednesday, July 9, 1504, my father died. He was eighty years old. He left ten sons and two daughters. At seven in the evening my father died. A comment by Freud on this passage illustrates his emotional inhibition: Theons.

If there had not been an affective inhibition in Leonardo, the note made in his diary would have been written more or less like this: «Today at seven o'clock my father died. Ser Piero da Vinci, my poor father!» But the displacement of perseverance to such an indifferent detail in the account of his death, the time he died, empties the note of all emotion and allows the existence of some things to be hidden or suppressed to transpire.

Business did not allow Leonardo's father to devote himself to his son, who was cared for by an uncle. Alone, he found refuge in nature, with which he was truly passionate. She isolated herself and, from early on, learned to observe her. The lack of a link appears in the solitary and strong character with people not only distant from the miser, but also in the search for fulfillment through isolation.

From a young age, Leonardo showed great talent, but he was shy and sensitive, very different from his extroverted father, the merchant father, who considered himself a seducer. Around 1469, his father went to live in Florence with the whole family. Living in a city that valued art, Leonardo was sent by his father when he was seventeen to the school of letters and music under the care of the highly talented Andrea Del Verrocchio.

For Leonardo, observation was the basis of all art. In carrying out his studies, he not only used a great knowledge of subjects such as physics and mathematics, which he gradually learned, mind, but also applied an infinite-sharp sense of observation. Added to this was an exceptional ability to instantly capture, in the form of drawings, everything he observed, as can be seen in many studies of animals in motion, such as horses and birds. Leonardo said that, both in art and in science, you have to capture the moment and examine it, because it contains the past and the future, just as much as it is a thing of the present.

In this regard, the researcher Kenneth Clark refers to the "superhuman speed" of Leonardo's eye, which made possible the impeccable registration of an instantaneous

impression in the brain. Here, too, we find a strong characteristic of this personality, which develops a great capacity for observation, the result of a distant attitude, of someone who lives on the periphery of events and avoids taking center stage in the scenes of life.

In Florence he began to study geometry, mathematics, anatomy, botany and other sciences as a basis for his paintings. But in Milan, after 1482, the study of nature and his scientific investigations became more formal and theoretical, becoming, for him, disciplines to be explored in their own right. From this moment on, Leonardo's career deviates a bit from the arts and records in his notebooks an odysseyic search for knowledge that will persist for the rest of his life. These notebooks contain extensive notes on a great variety of topics related to science and engineering, to which Leonardo devoted considerable energy, at the expense even of his activities as an artist. These writings reveal a mind in which naturalism and reason predominate. On Leonardo's relationship with knowledge, Nuland states:

Studies of mechanics and nature were made with an understanding that, as far as possible, excluded the mistakes made by ignorance. But for him the big mistakes were those that nullified independent thought. Although he read and learned to increase his body of information, he knew that the most direct path to the truth is repeated personal experience with the phenomena and laws of nature.

His pictures were summaries of knowledge, which gave them the character of scientific demonstration. The Last Supper is an extraordinary example of this understanding; an extremely ordered and logical composition, where the application of the principles of geometry is observed in the entire dimension of the painting and a rigorously rational artistic process.

However, this rationality was the expression of his ideals. Implicit in this ideal form, whether in geometry or in mathematics, is the idea of perfection and its insertion into the spiritual world, a common concept in the Renaissance.

The scientific rigor of the preparation of his paintings led Leonardo to the study of human anatomy. He began to frequent the hospital of Santa Maria Nuova in Florence and soon devoted himself to describing the mysteries of the human machine. This is how he narrates the episode of the death of a hundred-year-old man: «And this old man, a few hours before his death, told me that he was over a hundred years old and that he did not feel that anything was wrong with his body, only weakness. And so, sitting on the bed without any movement or incident, he gently left this life. And he continues, in the same

tone and without transitions: «And soon I practiced anatomy, that is, I cut up the corpse that caused such a sweet death».

These studies were interrupted and resumed throughout Leonardo's life, who never managed to finish his Treatise on Anatomy. Starting from a pictorial problem, other problems, all concatenated, were presenting themselves to his mind. Leonardo dedicated meticulous research to all of them: «But problems are like the rings of a chain that has no end».

Thus, starting from the anatomy of the human body, he began to study the eyes: «I say that vision is produced in all animals by light». Then he discovered the retina and the optic nerve, which carried light. Then he went on to study light and laid the foundations of photometry, the impulse goes to the brain: «the retina that sees, as soon as it is reached by the science that studies the intensity and propagation of light. And the sound: "Just like a stone thrown into water, which propagates in waves, becomes a center and causes various circles, sound, emitted in the air, expands circularly."

He soon became interested in bodies in motion. For this, he began endless studies on the movement and anatomy of horses, and later, with the same depth, he studied the movement of the winds. In 1505 he resumed his studies on the Treaty of Flight and developed different flying machines, such as the parachute. Leonardo had a mind focused on knowledge, with a scientific attitude that analyzed every detail to better understand the whole. He studied every detail in depth because, for him, a thing was made up of so many details that it was necessary to know them one by one. This is the basis of his thinking and his scientific method of observing nature.

But even at such depth, he said, "I always think I haven't studied enough." This is a typical phrase from the mind of the E5, which has the feeling that it is never prepared enough. Freud highlights an interpretation given by the biographer Edmondo Solmi, who describes this characteristic of Leonardo quite clearly: "His insatiable desire to understand everything around him and to search with an attitude of cold superiority for the deepest secret of all perfection he condemned his work to remain forever unfinished." In fact, his mind was interested in knowing the totality of things and phenomena, in an implicit search for the absolute and for understanding the mysteries of nature and of God. He tried to understand the intrinsic relationships between the microcosm and the macrocosm, trying to find in science the laws common to the entire universe.

This is how the writer Martin Kemp exemplified it:

The general premise with which Leonardo da Vinci worked is that all the apparent diversity of nature is a symptom of an internal unity, which depends on something like a "unified field theory" that can explain the workings of everything in the observable world.

In this "unified field" Leonardo saw clearly the relationship between body and earth, between micro and macrocosm:

The earth has a vegetative spirit because its flesh is the soil, its bones are the configurations of the interconnected rocks that make up the mountains, its sinews are the calcareous tuff, and its blood is the water of the veins; the lake of blood that is in the heart is the sea of the ocean, and its breath is the rise and fall of blood during the pulse, just as in the sea it is the ebb and flow of water; and the center of the spirit of the world is the fire that the earth breathes, and the seat of the vegetative spirit is in the fires, which in various parts of the world explode outward in volcanic sulfur mines.

In an E5 social, the search for knowledge is based on his feeling of not being prepared and that it is not yet the time to show off, the result of an over-idealization that increases the distance between his Totem and the concrete world. An example of this is the large number of criteria conditions that a good painter, which include many simultaneous variables and sometimes conflicting and Leonardo establishes for a knot. The result of his work is a kind of "hyper-naturalism" that impresses not only for its form, but also for its intention to shock the observer.

What is included in the narrative paintings must move those who contemplate and admire them in the same way that the protagonist of the narrative is moved. Thus, if the story shows terror, fear, struggle, or even pain, crying and wailing, or pleasure, joy, laughter, and the like, the minds of those who watch it must move their bodies in such a way that so as to appear to be united in the same fortune with those representatives in the narrative painting. And if he doesn't achieve this, the painter's skill is useless.

And about the idealization of Leonardo, Freud comments:

There is an extraordinary depth and a wealth of possibilities that come to hinder any final decision, enormous ambitions, difficult to satisfy, and an inhibition in the final execution of the order for which we find no justification, even if the artist never achieves his ideal.

His meticulous studies ended up affecting the creative force and the production capacity of Leonardo, who found great difficulties in order to finish his works. The books

of the studies of his paintings were growing while the works waited, for years, incomplete. And many times, they were incomplete. In life, Leonardo was known as a man who, in Vasari's words, "started many things that he never finished." In this regard, we find this quote in the book by S. B. Nuland:

Leonardo was rarely convinced that his paintings were perfect. Works that many others declared complete were often considered imperfect by the painter, whose ideas of perfection were based on criteria too grandiose for most.

A brief account written by the 15th century writer Matteo Bandello allows us to understand Leonardo's pictorial process:

Many times I saw Leonardo leave early in the morning to work on the scaffolding in front of The Last Supper, and he would stay there from sunrise to sunset, never putting down his brush, but continuing to paint without eating or drinking. . Then three or four days would go by without him playing the work, but each day he would spend several hours examining it, criticizing the figures for himself. I also saw him, when it suited him, leave La Corte Vecchia during work on the stupendous clay horse, and go directly to the Grazies. There, up on the scaffolding, he took the brush and gave a few strokes on one of the figures, and then suddenly went to another place.

In his Hymn of Praise, the art critic Walter Pater reveals another side of Leonardo: the atmosphere of sensitivity and great openness to mystery, the result of his great capacity for presence and interior silence. According to the critic, the artist's constant state of inner attention, far from the daily concerns of living and doing, made him seem like one voice, silent people who surrounded him so that Leonardo could listen to other men. He seemed to possess secret knowledge, not accessible to ordinary people.

Vasari adds that, despite his deep knowledge of art, Leonardo left several works unfinished because, for him, his hand did not seem to perfectly reach the ideal projected in his mind. Even the Treatise on Painting, of which he had dreamed so much, was never completed. In the tireless search for a social E5 of the extraordinary, there is an unconscious will to postpone the moment in which the work can be presented. The way Leonardo treated the dynamics of his mind is through showing very little of himself personally, and showing what he produced instead. This too contributes to the hyper idealization present in the social E5.

There is something in Leonardo as well as in his works that prevents us from fully understanding him. It is an elusive, cunning and difficult character to capture. As in his paintings, marked by the strong use of shadows and vague landscapes, this was his

personality, wrapped in a hidden and mysterious atmosphere. According to Baudelaire, Leonardo was like a "deep and dark mirror, difficult to see the bottom."

Scholars never quite discovered Leonardo. In addition to being aristocratic and even quite sociable, in private he was cold, distant and lonely. However, if he rarely showed any emotion or affection, at the same time he was elevated in his meditations, giving the impression of a mountain of ice, with the top always covered in snow. One of the specialists in his life and work, Martin Kemp, describes it like this:

The impression that emerges from the first records is that of an affable and attractive person who exhibited to everyone except his close friends the air of detachment that accompanies a closed personality.

When describing the character of Leonardo, Freud highlights idleness and indifference, characteristics that also make up the quality of the social E5:

At a time when everyone sought to achieve a wide field in which to develop their abilities —for which he needed energetic aggressiveness in front of others—, Leonardo stood out for his calmness and his aversion to any antagonism or controversy.

Leonardo is described as a calm, brooding and shy man. He had a heretical attitude in his soul, which was not

He supported no religion, having more appreciation for being a philosopher than a Christian. About the "philosopher Leonardo" the King of France said: "I do not believe that any other man born in the world knew as much as Leonardo, not so much about sculpture, painting and architecture, as that he was a great philosopher".

But even though he was reserved, a part of Leonardo's life was socially oriented. He participated in social life with groups of artists, philosophers, and scholars, and thus lived for years among the powerful, striving to win their favor. To entertain the court of Milan, he prepared riddles and riddles that we can still read today in the Codex Atlanticus, a collection of documents on his life, consisting of twelve volumes.

If he devoted part of his genius to entertaining the court and the nobles with tasks he deemed unimportant, he also devoted part of his time and talent to the study of military weapons and complex defense systems. In his notes, he makes clear the discontent he felt with the demands of his sponsors and the great difficulty he had in expressing his desire or will, accepting tasks and jobs that did not interest him.

After twenty years living in Milan, he coldly notes that Duke Ludovico, his patron, has been deposed: "The Duke lost the State, things and freedom. And no work has been finished for him." Again the typical disconnection and indifference of this personality appears, which does not express any emotion or show great interest in the face of suffering.

However, on other occasions, Leonardo was generous, which reveals to us the development of the virtue of detachment: "I never tire of serving, I never tire of being useful." A contradictory phrase shows us the implicit thought of a personality whose passion is to retain or keep to himself: "Don't teach and you will be excellent."

Although we do not have much information about this scheme about the genius of science and art, we can outline one of the mysterious character that Leonardo was.

The E5 social described by Claudio Naranjo helps us to visualize with much more clarity aspects of this man and his inner life. His thirst and passion for knowledge; his search for the extraordinary; the idealization implicit in his work and in his perfectionist attitude; his renunciation of affections and relationships; and his detachment and emotional coldness, as well as the atmosphere of mystery that surrounds his personality are some of the traits that clearly point to the miserly character described in the social E5.

A fascinating archetype of the Renaissance man, he had an extremely creative and productive mental world, to the point of making models and drawings every day, but a life of few events. Although he was a remarkable man in art and science, his enormous potential was subject to the characteristics of his personality. Absorbed by a mental world of diversified interests and led by an enormous effort to apprehend everything through reason, he had an interior life poor in affective pleasures, and an emotional and instinctive world little developed.

Certainly, Leonardo's art led him to a path of greater awareness and his thirst for knowledge led him to discover more and more the relationships between human existence, science, art and nature. On his Apollonian path to perfection, he did not lack vision and a capacity for admiration. He loved nature and knowledge, he loved the mystery and perfection that surrounds everything.

And yes: he claimed to have offended God and men because his work did not reach the quality it should have. Leonardo died in 1519, dissatisfied and frustrated at not accepting his imperfection. The possibility of self-love, in his case, seems to have found the barrier imposed by his Totem, which was so big that it overshadowed him.

A tribute to Claudio Naranjo

Claudio Naranjo was an extraordinary man. Owner of a brilliant mind and a compassionate heart, he was able, like few others, to unite thousands of disciples around a path of self-knowledge and a living and throbbing spirituality. This path was traveled by himself, who knew how to open a clearing in the dark forest of his own Being. Tireless seeker of truth, lover of the divine in all its manifestations, he turned his search into a prayer of love for humanity. He loved God so deeply that he became deeply human. And the more human he became, the closer he got to God. He said: "God was my Totem!" However, his Totem became more and more alive and flourishing, like a great and leafy orange tree whose wide crown sheltered and gave shade to many souls and hearts, and offered as gifts the sweet fruits of the nature of his self-realized mind. From his love for the infinite, he also found an infinite disposition to love the human. From this great tree sprouted love and understanding, empathy and listening, respect and compassion, transparency and firmness.

Claudio began his career as an academic, graduating as a psychiatrist in Chile, his native country. By studying medicine, he unconsciously sought to fill the arid emptiness of his inner life through knowledge and science, as is typical of a social E5, which confuses Being with knowledge. Still a teenager, he met what would be his great friend and spiritual father, the poet and sculptor Tótila Albert, an "unknown prophet". From him he received the keys that opened the doors of his path. A visionary, Tótila perceived that Claudio would be a teacher who would sow his teachings and values in a single embrace, portrayed in his work *The Birth of the Self*. would come to realize in himself the integration of the three integrated figures.

In this figure, the condor, a sacred bird of the Andes, represents the communication between the upper world and the earthly world. On his right wing he carries the Father, who points to heaven; on her left wing rests the Mother, who points to the earth; and in the center, pointing forward, is the Son, the divine child on his heroic spiritual journey.

Little by little, Claudio discovered that science would not take him very far in his search, because what he longed for was inside himself. More than knowing the world, he sought deeply to know himself, and through his search he became wise. As Lao Tzu said: "Whoever knows others is intelligent, whoever knows himself is enlightened." With a shy and withdrawn personality, Claudio could never imagine such high flights. It was a living example of how far the human being can go with his search. Not even in his clearest dreams, the mind of a miser could imagine such dedication and delivery to serve and help so many people. He said that we are born to fly, like butterflies; but like the butterfly

itself, to fly it is necessary to go through an important period of transformation, in which it leaves its larval phase to fulfill its highest vocation. Claudio was a living example of this transformation, and his greatest inspiration was his love for his beloved son Matías, who died at the age of eleven.

Claudio taught everything he knew and experienced. Indeed, he transcended the ordinary mind of a miser who wants to keep his treasures for himself and generously offered every jewel he conquered. Endowed with a great capacity for synthesis, he knew how to integrate Apollo and Dionysus, science and spirituality, spirit and instinct, Heaven and Earth, silence and music.

A lover of the arts, he taught to listen to the music that comes from the soul, to read in depth the classics that reflect the human trajectory. The great masters of the West to classical musicians- would be happy to know that their music was - that's what Claudio called understood and listened to deeply, not with the ears of the body, but by listening to the heart. Whether in the joy of Mozart or in the perfection of Bach, in the heroism of Beethoven or in the great compassionate love of Brahms, in all these teachers Claudio saw the purest essence of man and his spirituality. In Ravel's Bolero he found a hymn that translates being in its fullness, turning on itself until it reaches the apex of its trajectory. This mystery is revealed in the calm, empty and detached mind, fruit of the good fortune of the virtuous seeker.

The most famous writers, such as Dante Alighieri, Shakespeare-Cervantes, or Balzac would undoubtedly be happy to know the profound dimension of their works was so well understood, not only for their historical relevance, but for transferring to attentive Claudio's gaze the essence of the divine human comedy. From the great classics, he drew passages and portraits that helped us understand all the nuances of the characters we interpret in life, with the meticulousness of someone who knows the fingers of and with his own hand.

When teaching the practice of meditation, Claudio always took his disciples to a unique and exclusive experience. With such profound results, they felt as if they were in front of a jewel made by a great craftsman, who knows how to decorate and give the exact contour to the precious stone that he wants to value. Each meditation was a door that opened to the mystery of consciousness. He taught the art of silence and of not doing, to achieve more with less, reading because, as in the Tao, the interior is outside and the exterior is to trust the movement of energy in the body and in nature. - within".

The alchemist's creation is to keep the fire low and steady." His "bag of tricks" caught on with something new, more and more subtle and profound because it seemed endless, and we are always surprised by his own experience and the evolution of his own consciousness. Once he told that he heard from Tótila the phrase: "Consciousness never stops evolving", which reminds us of another classic sentence of Sakyamuni Buddha: "Wonder of wonders, every being has Buddha nature!" Certainly Claudio aged, but his mind never stopped evolving, becoming more and more lucid."

Claudio traveled for years taking with him dozens of folders containing information about the lives of those who became his students and followers. However, she did not need to go back to her writings to bring to mind something important about a person, who perhaps she herself could no longer remember. He had the science of attentive listening and interest in human beings. Reflecting the compassionate mind of great souls, he always wore a smile on his face.

But also, with the firmness of the true masters, he could destroy egos laden with unconsciousness with a single blow. Seeker of truth, friend of sincerity, he carried a flaming sword, symbol of wisdom that cuts ignorance, origin of all suffering. Certainly, much of this quality was learned with Fritz Perls in the golden days of Esalen, in which he directly suffered the caresses that the master offered him. And in this case, the disciple surpassed the teacher, not in the sadism typical of Lust, but in assertiveness and surgical precision, worthy of the clarity of a bird of prey, which sees from the top of its flight.

A profound connoisseur of human passions, Claudio never lost faith in the divine nature of man. He was looking for the truth wherever it was, beyond prejudices and dogmas. He was always interested in finding the best way to help the human being, at the service of conscience. That is why it was inclusive, seeking to extract the best from each tradition and spiritual path. He taught the essence of Christianity, Sufism, Taoism, Zen, Islam, Hinduism, Judaism, Shamanism and Buddhism from different eras and traditions, because in all ways he found resonance with "the only search" or "the hero's journey» in search of himself. He was a disciple of many teachers and a teacher of many disciples, and until the end of his career he was always willing to learn,

remaining faithful to the relationship with his beloved teacher, Tarthang Tulku Rinpoche.

A lover of dedication, he was, like Nietzsche, an apostle of Dionysus. He had a deep trust in spontaneity; he taught that trust in impulses was the best path to a more integrated life and that good humor was the key to a freer mind. He surrendered deeply to altered

and elevated states of consciousness, seeking the integration of Light and Shadow for a deep understanding of the Being. Claudio was a lover of drunkenness, but not that caused by alcohol, but drunkenness of the soul inspired by the deep surrender to the Spirit.

He was also a lover of freedom, but not of a life without limits, but of true inner freedom that frees the Being from the slavery of his own unconsciousness. He tirelessly taught the way and never stopped dreaming of transforming the world we live in, inspiring his disciples to dream with him, like the cosmic dust that follows the trail of the comet where it passes. Claudio was really a comet, one of those that take thousands of years to be seen, but thanks to his gift of lighting, he manages to gather a large crowd around him. He profoundly marked our lives and will be remembered forever by the orange tree. They ate its sweet fruit and were forever intoxicated by all those who sat down to the sweet aroma. And how pleased we are to hear one of his most famous phrases, while a chill runs down our spine and joy invades our souls: "And come what may!"

Literary and Cinematic Examples

Jean-Claude Roman

The book by Emmanuel Carrère, a journalist who followed the tragedy of Jean-Claude Roman, whom he interviewed several times, describes the psychopathology of E5 social. It is interesting to note that central Jean-Claude-hiding, not making transparent what he thinks and feels is common to any type Five, even to the diffuse trait, as well as all his communication. The "as if" is present in his personality, which communicates and pretends something else but never what he really thinks, feels and lives. These maneuvers naturally remain invisible, hidden, until a confrontation takes place that demands their clarification.

The social E5 avoids conflicts through indifference, silence and distance, but wishes, while isolating itself, to continue belonging to the group and to be seen and valued in its singularity. It is a character that always tries to hide something, out of fear, but, in the end, no longer identifies very well what it is that it is hiding or why. This is the defense mechanism of the Enneatype Five, which has been incorporated into his way of being, in fact not only to hide something, but to hide himself, keeping himself invisible, inaccessible, indecipherable in interpersonal relationships.

The further away from the world, relationships, and intimacy, the more callous and cold the social Five can become. The traits of indifference, insensitivity and coldness,

related to isolation, in pathological cases can lead to psychopathy. And this is exactly the case of Jean-Claude Roman, who lived in the French city of Prévessin, on the Swiss border, with his wife and raising their children, and who continued to lie and hide his other life for ten years. the people around you, especially your family.

When Jean-Claude started getting caught, he made sure the people he loved never knew he was lying and what he was hiding. And so, after achieving the death of his father-in-law, the first person who suspected his deceit, on January 11, 1993, reached the apex of his pathology. Coldly, with a rifle, he killed his wife and their two children (a seven-year-old girl and a five-year-old boy), just after watching some cartoons with the little ones. He also took the life of his father and mother; thus, none of them would feel disappointed with him, nor would they discover his hidden life, which would undoubtedly be cause for great shame and disappointment. In the end, he took a high dose of barbiturates and set the house on fire, so no one else would find out what he had done. He assumed that an accidental fire in the house of a World Health Organization doctor would be the perfect epilogue to this story.

However, when the firefighters entered the house, they found Jean-Claude still alive and took him to the hospital, alive. He spent twenty-two years in prison and during this time he gave interviews to the author of the book *El adversario*.

Jean-Claude killed his wife, his children, his father-in-law and his parents for fear of the grave disappointment that discovering his hidden life would cause them. He had posed as a doctor from the World Health Organization (WHO) before the whole world and, supported by that lie, he had obtained money from his father-in-law and other family members and friends for financial operations. He claimed that one of the privileges of being an employee of WHO was receiving a higher rate of return on his investments.

With the money entrusted to him for investments, Jean-Claude maintained a good standard of living. He was a good father, patient, attentive, loving, and devoted to his wife. Every day he took his BMW to work, dropped the children off at school and headed for the Swiss border, just two kilometers from his home. He cleared customs and headed for the WHO, where his access was limited to the library and conference rooms. From there he took a lot of letterheads home. He did it every day. He once took his wife and children in front of the WHO, pointed to a window in the building, and said, "There, right there, is Dad's office."

With a total indifference to feelings, with self-control and precautions, Jean-Claude managed to live two lives at once. His job at the WHO was a lie. Jean-Claude supposedly

left home to go to work, but in reality he spent hours alone, walking between the WHO library, roadside restaurants, gas stations, or when he made up a work--autistic retreat trip. He also walked for many hours in a hotel near the airport, where he stayed in a kind of forest, in silence. He was an active and curious reader.

Jean-Claude was a reserved and intelligent man. The title of Emmanuel Carrère's book, *The Adversary*, refers to Revelation 12:9, about "he who deceives everyone and the world." The Apocalypse says: «And the great dragon was thrown down, the old serpent called Devil; and Satan, who deceives the whole world, was cast down to the earth, and his angels were cast down with him." The cunning adversary is another who lives hidden inside and who lacks feelings and affections; he is alien to himself. It is worth remembering the myth of the Devil, who is the mythological representation of the ego, the one who deceives everyone.

The social E5, by hiding a secret, locks himself in a tormented solitude. In this way, he isolates himself more and more psychologically, becoming socially inaccessible, even though he remains together, as if on a psychic island. He does not reveal what he keeps or hides behind his closed pride. Their feelings close out of fear and shame, until they take refuge in a space of coldness, emptiness and indifference. Jean-Claude sacrificed those he could not let down—wife, children, parents, and father-in-law—for fear of losing their love and becoming nothing. Her pride and her sense of self-worth wouldn't take it. The way out he found was to hide everything and make the story disappear, killing those who he imagined would not tolerate his failure as a man, father, husband and son.

In the analysis of the journalist Carrère, for Jean-Claude there was no distinction between him and those he loved: he was part of them and vice versa, in a closed and undifferentiated system, without limits. From this arose the hypothesis that, for Jean-Claude, there was no difference between suicide and homicide, since he and people were the same thing, compact and cold, that he could destroy without feeling anything. The absence of feelings leads to psychopathy. However, in this case, what motivated Jean-Claude to kill was the fear of disappointment, the fear to be discovered in his hidden world and, therefore, to be rejected. Deceiving others involves a great fear for this type of character. The person fears being morally annihilated and banished from the social environment, family, friends, community. This is the underlying sentiment of Jean-Claude Roman. A social Socialist experiences the phobic zone of imminent social disintegration very strongly, because he is already exiled from the world but keeping within himself the desire to belong. There is a fear of disappointing others if they find out that you are not the nice guy, or nice girl, that you are trying to pretend.

Hiding his secret for years and years, Jean-Claude grew ever darker and darker. The fear of being transparent led him to maintain a social image of an exemplary husband and father of a family. He thought he could get away with it, but his dodgy attitudes led his wife to growing mistrust. His cold and psychopathic thinking was consumed by the murders he committed.

Emmanuel Carrère understood that this was a very unusual crime. His interest in history arose when he realized that Jean-Claude was someone driven by adverse forces. A good, friendly, docile, intelligent and dedicated gentleman, who harbored forces that surpassed him within himself. Therefore, the journalist decided to write a literary report, which would become a book.

The intent was to enter Jean-Claude's soul, but not like a forensic psychiatrist would, based on a pathological diagnosis. He went further, and as Dostoevsky did in *Memories of the Underground* with his E5, in this case the protagonist, he reveals the pathological dynamics of a social person, in *El adversario*.

Jean-Claude read a lot throughout his life. Amateur and curious, he had the ability and clarity to write. These are common aspects of the E5, especially the social one, which is presented in a professorial manner and with intellectual superiority. He had a predilection for philosophical essays. He declared himself an agnostic rationalist.

During his time in prison, he became even more fond of reading. He continually analyzed himself trying to understand what had happened to him, as if he were analyzing another person who did not seem to be him: a flagrant case of pathological psychic dissociation. Later, he dedicated himself to specialized literature, diving especially into Jacques Lacan.

As a typical E5 Social, Jean Claude was socially transparent. He appeared to be what he was not and, at the same time, he lived in fear of being found out and disappointed. The WHO doctor's mask, with which he put on the face and style of someone important, hid his need to be accepted and valued by his wife and children, family and friends. His pride did not allow him to be less than a respected doctor, as is common to social E5: they feel small and great at the same time, always seeking to appear a certain superiority and importance, often intellectual.

The cunning mind, useful to compartmentalize all his facets and also to deal with two strong personalities inside - a gentle and generous man on the one hand, and the false, conniving, cold and manipulative one on the journey of hiding his secret. another- drove Jean-Claude insane

Paradoxically, he revealed a true affective side in his family behavior. He always said that he tried to separate life with his wife and children from the rest. He claimed that he did not want work issues to disturb the home and that his office was free from domestic influences. It was his way of not getting to gather in his house anyone he knew from the WHO who could reveal the fraud. No one had his phone number, not even his wife. When he "traveled for work," his wife communicated with him through a post office box. His wife even joked about the mystery: "One of these days I'm going to find out that my husband is a spy for the East."

The ability to deceive made Jean-Claude a doctor who was not a doctor. He had the extreme ability to hide his own shame, and as is common to the social E5, he showed a compensatory, superior image, hiding what he really felt inside.

Instead of studying Business Administration at university, as his family wanted, Jean-Claude became interested in medicine.

The Roman family were country people, established near the Jura forest and the small town of Clairvaux-les-Lacs: austere, hard-working, systematic, and respected people. They worked hard, prayed to God and cultivated respect for their word as an inviolable commitment. In this family was Jean-Claude, who had read a lot since he was little and was always a year ahead in school. He was known as "the wise boy." He was a kind, educated, calm and delicate child and young man, excessively restrained and apparently very correct.

Jean-Claude greatly admired his father and from a very young age seemed to have incorporated the paternal characteristic of not showing emotion. Through her mother, she learned about the power of pain, a feeling that strongly enveloped her, like an organic disease. To avoid the emotional weight of the mother, she was concerned with learning quickly and anticipating everything that could harm her.

While in other homes there was animation and joy at family gatherings, at the Romans everything in that house exhibited frankness and had a value with religious weight, withdrawn. But even there, as a precaution, there were certain truths that could not be told and white lies were used in a hidden way. Jean-Claude learned that he should never disappoint or upset others, nor extol their successes and virtues. That is, you don't have to show anything, just in case.

In his teens, Jean-Claude was interned at Saunier. He lived alone among the boys and girls; he was afraid of women and seemed to live on another planet. His classmates were

too quick-witted for the timid Jean-Claude to take well with them, so he spent his days at boarding school in the company of Claude, an imaginary friend.

Then, when he grew older, he spent his days isolated near the town of Clairvaux. He didn't talk to anyone but his parents. Before them, who questioned his isolation, he alleged physical problems to hide his existential conflicts of adaptation to the social environment. Melancholic and full of doubts, he hid what he felt. The men of the place met in the cafeteria of the town, except him. He grew up as a young man with a frail and flabby body. He turned into an adult with the face of a scared child.

On the day of the trial, when questioned about his crime, Jean-Claude restricted his exposition about his wife, citing deep consideration for her, who was dead.

His lawyer tried in vain to convince him that he should express some feeling, some emotion, throughout the trial. To do this, he recorded that his client, as a child, talked about his joys and sorrows, but only with his dog, his only confidant. The lawyer tried to get Jean-Claude to express any form of human warmth during the trial, since his coldness in the face of the brutal event was shocking.

Hearing the lawyer evoke memories of his childhood, he reacted by saying that he considered it indecent to talk about the bad drinks of childhood, heavy secrets that he preferred to keep in silence. Even so, he doubted, but that he had no one to confide his emotions to, during the interrogation, Romand made it safely to his dog. Saying no to others when he was little, he only showed a docile smile and, in this way, hid his anguish, his sadness and his many childish and adolescent doubts.

he had come to think that one day he would be able to express part of his In his conversations with the journalist Carrère, he revealed that his wife was anguished. However, after so much time and so many lies, he no longer knew how to do it. Jean-Claude explained that he lived dominated by the fear of deception and that was why he lied: the first lie led to another, and this to another... and so on throughout his life.

During the trial, a journalist who followed the sessions commented to Carrère that Jean-Claude had revealed himself to be completely in control of himself and fully aware of everything that was happening around him: "there was no longer a man there; just a black hole.

Balthazar Claes

From *In Search of the Absolute*, by Honoré de Balzac.

In Search of the Absolute is a little work by Honoré de Balzac whose main character illustrates the E5 social personality. It tells the story of Balthazar Claes, a chemist, a disciple of Lavoisier and a member of a famous family in the Netherlands, the Van Claes. This traditional family was descended from noblemen who, over decades, had amassed a good fortune.

At the beginning of the 19th century, when the story takes place, the Claes family was represented by Balthazar Claes, Count of Nourho. After some vicissitudes, from the immense fortune accumulated by his ancestors there was still enough income for the count and his family to live as nobles in the small town of Douai. Balthazar owned some land that brought him a good income and a beautiful house, whose furniture and extensive collection of works of art and rare tulips were still worth a good sum of money.

It is said that Balthazar, as a young man, fell in love with the science that Lavoisier cultivated, becoming his most ardent disciple. After his studies in Paris, Balthazar returned to Douai and some time later married Josefina, who was also an heiress to a line of nobles from the Spanish royal house. With her he had four children, two girls and two boys.

The story begins with the suffering of Josefina due to the absence of Balthazar, who little by little has withdrawn from family life and has devoted more and more time to the laboratory and her research. On one occasion, Balthazar receives a visit from a chemist friend who urges him to discover "the formula of the absolute", based on the vision of the ancient alchemists, who had as their objective the discovery of the philosopher's stone. It would be a unique formula that would translate the essence contained in all the elements.

Thus, based on this equation, it is possible to transform carbon into diamond or, as the alchemists would say, transform metal into gold.

Balthazar was totally attracted to this ideal and stubbornly devoted himself to "the search for the absolute":

From this irrefutable experience, I deduced the existence of the absolute! A common substance to all creations modified is the sharp and clear position of the problem that the absolute offers, and that it seemed to me that I had to look for.

The description of this character shows us a genius man, endowed with unusual intelligence, but also unkempt in appearance:

The deep feelings that animate great men, were breathed in that pale face and strongly furrowed by wrinkles [...] But above all in those sparkling eyes whose fire seemed equally increased by the chastity that tyranny gives of ideas and by the inner focus of a vast intelligence.

The zealous fanaticism inspired by art or science was still betrayed in this man by a singular and constant distraction. The shoes were either not clean, or the laces were missing the pants of black cloth full of stains, his vest unbuttoned, his tie turned backwards, and his green coat always unstitched, completed a fantastic ensemble of small and large things that, in another, would have patented the misery that vices engender, but that in (Balthazar Claes, was the negligence of genius.³

Balzac's character perfectly fits the descriptions of an E5 social. The author describes him as a patient and contemplative man, with calm passions and careful words: "To a priest it would have seemed full of God's words". He goes on to say that an artist would have hailed him as a great teacher, and an enthusiast would have taken him for a seer of the Swedish church since, indeed, his appearance always evoked an air of mystery and wisdom.

Balthazar was happily married, but his wife, though she suffered greatly from his absence, had no access to what had caused her husband to withdraw almost exclusively to his laboratory. He waited a long time to learn the secret of his work. Every time she tried to bring up the subject or find out the reason for her anguish and detachment, he remained silent: «The moment he was going to speak, he immediately slipped away, left her abruptly or fell into the abyss of his meditations, of that nothing could get him out."

However, Balthazar's research entailed large expenses in the purchase of components and materials, which came from important laboratories in Paris and other cities in Europe. Little by little, the fortune accumulated by the family began to dwindle, and the debts became larger and larger. But he didn't seem to care, because he only gave his existence a meaning, that of the search for the absolute.

Balthazar's dogged dedication to the search for this secret formula led him to become increasingly disconnected from ordinary life and to forget his ties to those around him. He abandoned his married life and became callous and indifferent to everything he had previously loved. «He despised his blooming tulips and no longer thought of his children. No doubt he was indulging in some passion foreign to the affections of the heart. Love was asleep, not buried.» He was able to come home in the morning, very calm, after having been absent all night, walking down the street or working in his

laboratory. He did not even suspect the torture and anguish that his distraction caused in his family.

The professorial tone and expert behavior stand out in this character. Socially, he exposed his knowledge, but never his privacy. It was common for him to ardently defend his ideas and convictions in conversations, the only time he showed any passion. At a social gathering in his living room, Balthazar broke his long silence with the following sentence: 3:00 p.m.

What an abyss for human reason, raising hands and joining them in a desperate gesture. A combination of hydrogen and oxygen makes appear by different doses, in the same medium, on the same principle, these colors that each constitute a different result.

Balthazar was driven by a great ambition to be the first to find the matter of the absolute and recreate nature. In a conversation with his wife Josefina, he talks about his dream: «Ethereal matter that evaporates and that is undoubtedly the matter of the absolute. Think, then, that if I am the first, if I find I make metals, I make diamonds, I repeat nature».

Here we see a striking characteristic of the social E5, which has enough with the world of ideas, a place of greater importance than affective relationships. His wife, Josefina, at one point defines him like this: "Science is more powerful in you than yourself, and its flight has taken you too high, not to come down again and be the companion of a poor woman."

On one occasion, after insistent requests from his wife, Balthazar decided to leave his studies and return to domestic life. However, he does not seem to find the same interest in anything else that he had when he was dedicated to chemistry. In a passage from the book, Balzac shows us how Balthazar lived, disinterested in ordinary life. His wife always found him sitting looking at their children.

He read the newspaper attentively, like a withdrawn merchant who doesn't know how to kill time. Then he would get up, look at the sky through the panes, sit down again and fan the fire, meditative, like a man who knows his movements.

This lack of motivation led him, some time later, to return to experiments in his laboratory. And so, between new attempts and failures, Balthazar was consuming a large part of his fortune, which left his wife increasingly anguished. She could not find a way out of her husband's madness and gradually lost her health, until she fell seriously ill.

But Balthazar seemed unaware of the ailment that was slowly consuming his wife. In some passages of the book we observe his disconnection and indifference. «Balthazar returned so distracted that he did not realize the state of illness in which Josefina was.»

Another fragment again illustrates the coldness of his character in the face of his wife's situation:

Her husband rarely came to see her. After dinner, he would stay with her for a few hours, but since the patient did not have the strength to hold a long conversation, he would say one or two phrases that were eternally similar, would sit down, be silent, and allow an astonishing silence to reign in the room.

In the last moments of his wife's life, a group of friends and religious friends finished the ceremony to give her excommunication. Balthazar, immersed in his laboratory, didn't show up until after. Shortly after he dies and, however, Balthazar seems to be little moved by his wife's, continuing with his death investigations in search of the absolute.

The family drama continues, now affecting the descendants of the chemist. Marguerite, the eldest daughter of Balthazar and Josefina, is left in charge of running the family home and taking care of her younger siblings. He must fight against the madness of his father, who pursues his only goal at the expense of family welfare. of what remains of

After the bankruptcy caused by Balthazar's excessive spending, Marguerite finally manages to take control of the family finances, making her father move to another city and imposing control over his accounts. With no more money to spend on research and, at the same time, unable to appease his obstinate search, in which he found the only meaning of his existence, Balthazar ends up going into debt.

Finally, he returns to the house run by his daughter, who heroically manages to rebuild it financially and restore the family name.

During his daughter's wedding, Balthazar is shocked to discover, in his abandoned laboratory, that experiments carried out in the past have produced a small diamond. It continues with them but without causing the same financial damage as in previous years. Three years pass and he seems to have given up the search for the absolute.

After this period, his daughter decided to spend a long time in Spain with her husband, and Balthazar, to stay in the house, which was empty of family members and under the care of the employees. He maintained the hope of being able to progress in his

studies and experiments in the search for the absolute. However, once again, he fails in his experiments and spends much more than he could; an event that forces the return of Marguerite, the only person capable of putting limits on her father's madness.

His return coincides with an event that leaves Balthazar bedridden, with a paralysis that takes away part of his movement and speech. One day, lying on his bed, Balthazar reads an article in the newspaper about the "Discovery of the Absolute", carried out by another contemporary chemist.

This is how Balzac describes the last moments of the life of Balthazar Claes:

Suddenly, the dying man rose up on his two fists, cast a look on his terrified children that struck them all like lightning, the hair that adorned his neck fluttered, his face was animated with a spirit of fire, a breath passed through that face and became sublime; He raised his hand, clenched with rage, and shouted in a shrill voice for the famous word of Archimedes: "Eureka!" He fell backwards on his bed, with the heavy sound of a lifeless body; He died letting out a fearful moan, and his convulsed eyes expressed, until the moment the doctor closed them, the sorrow of not having been able to give science the word of an enigma whose veil had been torn belatedly. under the bare fingers of death.

Charles Darwin

Of Creation. Darwin's Dilemma, by Jon Amiel (2009)

Creation is a film that recreates the mental and moral torments of Charles Darwin. His major work, *On the Origin of Species*, published in 1859, was a landmark in science. The film reveals a Darwin torn between his scientific convictions and the fear of offending the Christian faith and religion.

A typical man of his time, Darwin came from a family with a strong Christian tradition. He married Emma, his first cousin, with whom he had ten children. An important point in the narrative is his relationship with his daughter Annie, who died prematurely at the age of ten, and throughout the film he appears in imaginary dialogues with Darwin, in a kind of "scientific consciousness", fulfilling the symbolic function of representing science and revealing its unconscious.

The dramatic knot is the conflict between Darwin's scientific conviction, imprisoned in a chest that he does not dare to open, and the Christian faith fueled by the pressure of the environment and the time in which he lived. Only after a prolonged

struggle did Darwin dare to open this chest, full of knowledge and research accumulated there, to give definitive shape to his revolutionary work.

The film opens with Charles Darwin's daughter asking him to tell her a story, while a photograph is taken of her. Darwin tells her about one of his trips to Tierra del Fuego. Then he asks about the photographs being taken and Darwin gives her a new explanation. We see the special relationship between Darwin and his eldest daughter, for whom he is very fond. A relationship marked common interest in science and knowledge, for the strong

In a time jump, after this dialogue with the daughter we see Darwin having dinner with his family, clearly depressed after Annie's death. He carries a strong guilt for her death, for having married his first degree cousin. We know Darwin was very interested in studying the negative effects of consanguinity. In addition to this guilt, Darwin also experiences the conflict between science and religion. Between one thing and another, the film takes place in an air of sadness and pain, a reflection of Darwin's psychic atmosphere, very similar to the apathetic and gray inner world of Social E5.

Darwin is visited by two friends who are interested in his work. At first, he tries to hide, but he ends up receiving them. One of them tries to convince him that he needs to finish his book faster, it will be very important for science. However, Darwin then argues that he does not have any books, only fragments that are not ready to be published. The friend replies that he has read the summary and that he has very powerful arguments. But Darwin insists that his book is not complete and that he needs much more time to finish it. In the end, Darwin claims that his theory has killed God.

We see here some features of the social type 5, which walks between guilt and fear, between postponement and paralysis, between concealment and avoidance. He tends to believe that he is never ready enough. He needs more time to prepare, to go deeper, in an attempt to extract all the knowledge from his scientific investigations. Although the gaze of others recognizes him as special, he always goes with insecurity and fear of exposing himself, postponing himself and his work.

After this visit, Darwin goes to his room, where he begins a dialogue with his already dead daughter. These dialogues that occur in his imagination, his in so many moments of the film, make us know thoughts, feelings and memories, always lived internally, in a kind of split with reality.

In one of these memories, Darwin is in a room with his wife, watching their daughter in a cradle. At each expression of the baby, he notes in a notebook, gathering information for what will be a treatise on child development.

This character is passionate about knowledge, and through his scientific interest, he tries to have a relationship with the world. She transforms a moment of contact with her daughter into a possibility of study to have more knowledge, while through knowledge she maintains the affective bond with her daughter and elaborates the duel.

Darwin is taking a walk with family and friends in the countryside. We see his passion for teaching, typical of our social type 5 enneatype. Between scientific explanations and demonstrations of his extensive knowledge, he begins a discussion with the Reverend about the meaning of things, and the way faith and science look at them. A large part of the universe of the social E5 is occupied by the thirst for knowledge and, in the social field, knowledge represents their passport to belonging.

In another scene, Darwin's wife tells stories to their children at night before they sleep. Darwin is hiding, listening at the entrance to the room. A daughter asks about the father, and why he is not with them now to see them off. They believe that after the death of their older sister, Darwin has stopped disliking them. The mother justifies that the father is tired, while Darwin, who listens to everything, has no initiative to contact.

We see here a distant Darwin who cultivates an attitude of isolation and disinterest in relationships, traits of the social Is. Guilt is also strong in this personality that, faced with a constantly frustrated idealization, suffers from a strong self-demand and devaluation.

Darwin is in his room, looking at the writing in the book, when he begins another dialogue with the dead daughter. She asks him what he's afraid of, and he says that his theory will change how people think about God's plans and that it could break his wife's heart. At some point, he had said that he was at war with God. In truth, he is in a silent battle with himself. The death of his daughter was the impetus that Totem of science lacked. to transfer the Totem of Faith towards the

The guilt that important Darwin feels for the death of his daughter is part of the drama. At some point, his daughter asks him why he doesn't share it with his wife. His wife opens the door and sees Darwin talking to himself, with no one in the room. When she asks him if he's okay, Darwin hides his anguish and keeps quiet.

It is a great isolation, that of Darwin. It reminds us of the lack of trust in human relationships typical of the social person, who does not share his privacy, and hides conflicts and feelings. After all, he doesn't trust that he can receive help.

Darwin is still tormented when he receives a letter from Alfred Russel Wallace, who has independently reached the same conclusions as him, expressed in a small article of barely twenty pages. Darwin decides to drop out. He is quite angry because he had already written more than 250 pages in more than twenty years of an investigation that has not yet been concluded.

Many times he does not find the strength to continue, since he walks along with negativity and the feeling of failure. In the face of anger, he usually gives up and abandons, because he has a good strategy in the face of conflicts in detachment.

All the conflict experienced by Darwin makes him sick. And after a trip for treatment, Darwin returns home and finds the strength to talk to his wife about his guilt. He confesses the projection he pours on her, believing that she blames him and condemns him for the death of her daughter. His wife reassures him, it is not like that, and from this conversation Darwin draws strength to continue and finish his work.

Isaac Borg

From Wild Strawberries, by Ingmar Bergman (1957)

The film begins with a very comprehensive preamble. "Distinguished Professor" Isak Borg receives a prestigious academic award and must travel to collect it. However, the day begins with a nightmare that presages that the trip will also be a journey through his existence: emptiness, indifference, lack of life. His daughter-in-law Marianne offers to make the trip with him.

During the trip, Marianne tells her father-in-law what she thinks of him. He reproaches him for being stingy with his medical son, Evald, and for his lack of sensitivity; reminds him of the times he denied him his help and his indifference: "You only listened to yourself." The old man seems to only give importance to a financial debt that his son has and has completely forgotten his refusal to help him. Your daughter-in-law's words will always come to you like a sudden blow that takes you by surprise.

A detour in the itinerary takes them to the house where Isak lived for twenty years, with his nine siblings, and the old man lets himself be carried away by his memories. A journey through time begins.

He sees his cousin Sara, whom he once loved, who is picking strawberries for his Uncle Aaron. Suddenly, a young woman very similar to Sara (played by the same actress) who is hitchhiking, asks Isak to take her and her two friends. He accepts and the car resumes its march. Along the way they find the house of Isak's mother, who is over ninety years old, and they go to visit her. The old woman is cold and detached towards her son, and even when she shows Isak old toys and photographs from the past, she does not allow him any sentimental outpouring.

After the brief visit, daughter-in-law and father-in-law are back on the road, and while Marianne drives, Isak falls asleep and has a new nightmare:

His cousin Sara forces him to look at his old face in a mirror and shows him that he is unaware of how he leads his life and of all that he has lost. Isak can't bear the pain Sara's words cause him and wishes he didn't hear or see. Stay in your emotional blindness.

In another nightmare, Isak is going to take a test. A strict teacher takes him to a classroom and questions him, questioning his answers and calling him incompetent. But the accusations do not refer to his medical competence, but to his incompetence as a human being.

Isak is forced to see his eye through a microscope, as if he were seeing himself; to face his cold relationship with the patients and his indifference towards his wife's feelings. The professor accuses him of selfishness and misunderstanding and imposes loneliness on him as a sentence.

When the professor wakes up, he tells Marianne: "I'm dead- even though I'm alive," and Marianne confesses that her relationship with her husband is difficult and that he doesn't want the child she's expecting.

The journey comes to an end. Marianne and Isak arrive at Evald's house, where they find the housekeeper, who has arrived by plane. The ceremony begins with trumpet blasts and the ringing of bells, and the formula is read in Latin, recalling the symbols of the Totems to which the professor has dedicated his life. Meanwhile, Isak, who feels that something has changed inside him, decides that he will write about the experience of that day.

During the evening, she treats the housekeeper nicely, tries to reconcile her daughter-in-law with her son, greets the girls she's driven with, and manages to whisper, "Write to me sometime." When he falls asleep, he remembers happy moments from his

childhood and has the image of his parents in front of him, a symbol that he can only find his lost humanity by meeting the needs of that child.

A vignette



“I can’t shake the feeling that you are more enlightened than I am.”

I can't shake the feeling that you're more enlightened than me,"cartoon by Kes.
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Process of Transformation and Therapeutic Recommendations

For this super-idealized type, who tends to exchange the concrete world for an abstract reality generated in his mental universe, an important step in his growth process is to come down from his "ivory tower", "to descend into the world of humans". and share with them his humanity.

As he lives more in his imaginary world, turning to the reality of the world and relationships and living them from instinct and emotions can be great goals. It is part of their growth to understand that, in order to reach God, one must first learn to be human.

It will be a difficult task to let go of your attachment to yourself and your own ideas and theories, which fill your emptiness and make you feel important. But the search for the extraordinary deprives him of the experience of the present moment and of opening himself up to new experiences and learning with ordinary people. When the social Is is confronted with its ideal image, it loses its position as an expert and can, little by little, rest in a "not knowing".

For this reason, all forms of therapy that favor emotions, instinct and the body are recommended to the representative of this enneatype. Recovering sensitivity is very important for a character that hides behind an excessive intellectuality and an apparent insensitivity.

Of the more traditional approaches, psychoanalysis is not the best path for the Social E5, since an overly analytical path makes you feel in your comfort zone. Approaches that emphasize increased contact can help you build a more intimate therapeutic relationship that helps you challenge your well-founded theories.

On the other hand, the approaches that privilege spontaneity and emotional and bodily expression take the social E5 to a lesser-known world, allowing greater friction of its neurotic structure. Group therapies, such as Claudio Naranjo's SAT Program, or therapeutic theater, greatly favor expression and freedom. Impact therapies, such as the Hoffman process and gestalt therapy, which lead to emotional release, are also indicated for this character.

Surrendering to the flow of bodily movement, whether in dance or in approaches such as bioenergetics or spontaneous movement, helps move stagnant energy due to excessive apathy and that extreme intellectuality. All meditative practices and those that involve movement and reduction of mind control can contribute a lot to the process of developing this character.

In relation to his apathy, each action is measured by the degree of effort and the amount of energy involved. For this reason, E5 social often leaves for later what could be solved now, hoping that things will resolve themselves. Thus, a good recommendation would be to learn not to postpone your action; the magical idea that you don't need to move for things to work out.

The issue of delivery is very significant. Connecting with a social E5 and feeling that he is not fully delivered to the very relationship. His neurotic need drives him to always leave a common window open, ready to flee from the ties. Living in an intimate relationship with dedication is highly recommended for this Totem in need of an extraordinary ordinary life because, by giving up his search for the ultimate, he can discover that there is a lot of meaning in the little things.

Another weak point of this character is its relationship with pleasure. We are dealing with someone who, in his compulsive search for the ideal imposed by his Totem, ends up moving away from himself and his true needs, being able to easily renounce his desires. He is satisfied with very little and is easily abandoned, living with austerity and sacrifice. A good recommendation would be to allow yourself more pleasure, as an act of generosity with yourself. The famous self-indulgence, "I deserve it" of the E7, the gluttony type, would fit him like a glove as a new attitude against greed and his tendency to blame himself.

The practice of generosity is a very enriching path for this stingy who considers the presence of the other unnecessary. The dedication of oneself, of time for the other, of listening, of interest and of authentic availability, enrich his life. Generosity, in this case, is a seed that fertilizes the arid soil of his heart and allows him to recognize something very important: that the more he offers to the world, the more he has.

His resigned and consenting attitude may appear to be that of a detached and generous person. However, we know seizure is not transcendent, but rather neurotic resignation. Cultivating the true virtue of transcendent detachment leads you to get out of yourself, to give yourself. It invites you to be more transparent, to come out from behind the wall.

Another important aspect for the E5 social is learning to appropriate his desire and to express his will. He gives up his desire as easily as his relationships. He doesn't seem to care about others or things, and that's how his relationship with money tends to be. The taboo of greed leads him to idealize poverty. "Better to live with little," thinks this character who saves energy and is accommodating.

You better own up to your "greed" as well as your desires and cravings before you give them up. Detachment becomes a virtue when we observe the right moment to experience it.

It is important that the social E5 assume an attitude of abundance towards life, which contrasts with their stingy tendency to settle for little or almost nothing. Living abundance can be understood as a form of generosity, since he lacks an attitude towards himself and, by extension, towards others. generous

Observing the famous commandment: «Love your neighbor as yourself and God above all things», we see that for the social E5, whose Totem always looks for something in the stars, love for God is the easiest of all. However, love for others is his great challenge.

Finally, we highlight the two most important aspects in the process of developing a social E5: friendships and the relationship with the teacher or spiritual friend. In friendship we find important support for those who are so used to loneliness and self-sufficiency. Therefore, developing the ability to build and cultivate relationships of true friendship, with intimacy, is a difficult task for a social person, but more than recommendable. It would be the most human form of support that could nurture and transform the autistic, arid, cold and hard world that was created in the shadow of his Totem.

In the story of Milarepa, a Tibetan saint who represents the social E5, we see that the close relationship he established with Marpa, his ultimate spiritual teacher, was the only link capable of breaking his solipsism and leading him back to his "true self."

In the life of Milarepa, the great search for the extraordinary, driven by a spiritual ambition, as a response to the loss of interest in the world, leads a social E5 to the integration of the rejected aspects of himself and that he projected into the world. From there you can love yourself and love more humane, surrender to your great admiration for God.