

Even though “The Beauty and the Beast” is not one of the brothers Grimm’s fairy tales but a French storyteller’s who lived in the 700’s, and it was also adjusted a couple of times, it is still important for our topic because it represents the victory of the transpersonal relation that can go beyond appearance and leads to the protagonists’ better fulfilment. If the Beast is the representation of a rough nature while the Beauty is the representation of a refined psychic behaviour, their union shows how only through the transpersonal relation, the individual fulfilment is born. The Self has achieved completeness.

It can also be noticed that external beauty and internal one have been recently highlighted in order to make the reader aware of the fact that they are not always inter-related: some authors, such as Andersen, Oscar Wilde and others, displayed in their works characters which hide behind their ugly appearance, a powerful and loving spirit. I am inclined to state that this is an attempt to influence society and the small readers’ “growing” spirit, to instil in them the perceiving of the neighbour outside the rigid and schematic definition originated in the Enlightenment period that was so regrettably “mathematical” and so lacking of emotional concession of the soul. I am entirely convinced that the Enlightenment was a rather negative period for the society, during which the human part of the transpersonal relation was almost destroyed, because it was “catalogued” as irrational, and humans were nearly reduced to pure machines, unable of feelings. Although the attempt did not succeed on the whole, it has left some traces of prejudice which we still have to deal with. The evidence is the persistence of expressions and stereotypes which we, to some extent, still believe in: “Be rational!” “Don’t make your feelings overwhelm you!”, “Use your brain, not your heart!” and so on, as if the heart is a negative part of us, that we should suppress and never listen to, because it can be misleading.

It is useless to linger on the well known “Ugly Duckling” but also the famous fairy tale “The Little Mermaid” has the same background: in both cases the protagonists want to pursue happiness in a world to which they do not belong, they want to challenge nature and get freed from those affinity rules that restrict the achievement of affection. Beauty is there but ethics should be the out-

come of their “correct” choices. To be a part of a world they do not belong to, to change their own self, can bring them to harm or even annihilation. This danger was also present in the fairy tales from the classical period – from the frog that wanted to be as big as an ox to the raven that dressed himself up with a peacock tail. But the real feature of the Greek-Roman tradition was the inclination to state the obvious, to criticize evidence and sentence morality. In modern fairy tales more attention is paid to the implicit presentation of the concept, so that the listener believes that he personally develops the story and extracts what is useful for him, both at the moment of listening and in further future elaborations.

As an outcome, there is the realization that removing the fairy tales from the child’s educational world is an aggressive action (although with good intentions) to his correct psychological development in order to deal with himself and his own subconscious. He finds himself at the point of denying the existence of such an important aspect of his own soul. The consequences of this dichotomy can be seen in the everyday life – the unity of the Self gets denied and the recovery of one’s own integrity cannot be easily achieved.

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AN INTELLIGENT AND CARING MIND

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(ABSTRACT)

In the present article is favored the eastern conception of mind, in particular the traditional Indian thought, for which manas (a sort of interface between ‘personal’ and ‘transpersonal’) expresses the totality of heart, intellect and spirit.

It is defined intelligent and caring that mind which goes in line with herself taking account of the other, mainly of his emotions and feelings.

Among the possible characteristics that qualify intelligence are numbered: the awareness of his own conditioning, exterior and interior; the courage to express his own thoughts, to seek and experience, the creativity, understood as original creation but also as capacity of adaptation; the curiosity, as capacity of integral observation; the deductive approach to problems (from overview proceeds to the particular); the maieutics (the Socratic art of helping to give birth to their ideas, point of views and motivations); the intuitive abilities, or superconceptuals and supersensorial, of synthesis (knowing how to put harmonic interaction in separate parts, such as it is typical, but not exclusive, of live and

vital entities); the essentiality (always clear about the purpose, without identification with means). Among the possible characters of the intelligent mind are also ascribed the attitude to observe (a mental discipline that is preparatory to the ‘right thinking’ and ‘right acting’, but that is also the ability of presence and respect for the ‘objectivity’ (the observed person); being, as opposed to having (eg knowledge, roles, etc. without contact with ourselves or the others); the overall approach to life, for which the individual moves in the aim of the integration of the different instances that constitute him: biopsychological and transpersonal (such process involves an awareness of potentiality but also of limits, so it determines a humanization of Self); the ability to transmute or transform, to distill the multiple external stimuli in a tangible, sensible, useful and meaningful experience.

With reference to caring emphasis is given to the propensity to empathy (based on deep feelings of community, of unity of existence); to generosity (if real, deeply puts at stake the donor); to non-attachment (connotes, in terms of psychodynamic psychology, the mature ‘objective relations’); to responsible action (reflection of the recognition of the specificity and uniqueness of human and interconnection of all existing things).

The concept of compassionate intelligence distinguishes the thought of Jiddu Krishnamurti (1895-1986), but it can also be found in Roberto Assagioli, mainly in his descriptions of the “loving understanding” (1935).

Finally, it is emphasized that intellect and ‘heart’ are counterpolar natures that contribute to the harmony of existence. As already noted by other authors, it is believed that, in synergy with them, a third fundamental instance constituent of the human personality, volition, is essential to the unfolding of the individual to freedom of being and acting.

DEATH: FRIEND OR FOE ?

“There is no man or woman who, while seeing others die, thinks he will meet the same fate”.

Mahabharata

How did the idea of this article ?

Stems from the fact that our civilization has lost the natural relationship with death the other cultures still have; it is continually denied in run-up to eternal youth, in the difficulty or impossibility to talk about it, even among the same family members who assist a dying person, in the continued denial of the true gravity of the situation to terminal ill, and so on.

Old age, death and pain have to be hidden because they are not part of life. Life is elsewhere !

In short, today death is the great taboo, is seen as a failure of treatments, is something of which we do not speak, of which it is feared the arrival, is removed in the personal and the collective unconscious of human beings. Of death we have basically fear.

Yet, denying suffering and pain that the death tells us it means to be deluded and unaware , but mainly means not living fully.

Conversely, embracing our own finitude, the pain of separation and loss, leads to true compassion.

An Indian story tells that one day God sent the Angel of Death on Earth to kill 10,000 humans. The Angel obeyed, but at the end of his work 20,000 of them died. God asked the Angel reason of what happened , and the Angel replied that he had followed orders to perfection, the other 10,000 had died of fear.

Why are we afraid to die?

What happens during the process we call death?

Do we continue to live and, if so, who or what goes on ?

Can we prepare ourselves ?

To these questions I will try to give answers that remain, it is worth pointing out, working hypotheses .