

CONTOS DE FADAS - ESPIRITUALIDADE E TRANSFORMAÇÃO PESSOAL

Nos anos 50 do século passado, no rescaldo da guerra e das desilusões que trouxe, notou-se um revivalismo dos contos de fadas. Publicaram-se muitos estudos sobre os contos, a sua origem e a sua função no desenvolvimento humano. A sua releitura sublinhou os componentes arquetípicos do campo de consciência de cada um. A humanidade desde os tempos mais remotos criou sempre mitos de origem que começam normalmente com a suspensão do tempo. Assim os contos de fadas iniciam-se invariavelmente com o "Era uma vez" que suspende tanto o tempo psicológico como o tempo cronológico, levando a um não-tempo.

In years 50 of the passed century, in rescaldo of the war and the disillusion that brought, a revivalismo of stories of fairies was noticed. Many studies had been published on stories, its origin and its function in the human development. Its releitura underlined the arquetípicos components of the field of conscience of each one. The humanity since the times most remote always created origin myths that start normally with the suspension of the time. Thus the stories of fairies invariably initiate with the "Age a time" that it suspends the psychological time in such a way as the chronological time, leading to a not-time. Listening The human being has horror to the emptiness, the not-time that suspend the habits and psychological routines and the security that they provide. When a fairy story is counted is not treated to hear plus a history, but to listen to with availability and attention. The listening attitude suspends the time and the associative thought that our head fulls normally. Space in terms of conscience field is created in this way, installs a receptividade, a silence that suspends any psico-mental activity. Who listening leaves the limitation and the conditioning of the psychological time and the impatience of the chronological time. It is as if we entered in a cathedral, in an interior space that is our temple with an ideal acoustics to listen. The origin and structure of stories of fairies Its origin is contemporary of the life organized human being, it is not inserted in the gradual evolution of the finalista theory of the world and it cannot historically be determined. The stories of fairies are part of the tools ece of fishes to the disposal of the human being so that the universe if can think itself exactly. Are organized narratives of demand passages, where the hero, or the heroine, starts in a starting point, passing for a shady phase and if to collate with adverse forces for, finally, winning these forces and finding an order final, that many times is express for the words "E had lived forever happy". The hero, or the heroine, is protagonists of a demand, a iniciático itinerary. In a first phase, born in the kingdom a naive order, an innate innocence, later appears the conflict, a penosa phase, where if it loses this primordial innocence, and follows a confrontation with the cause of the clutter, until the victory on the adverse and obscure forces of the "evil". One is about an existing biological structure since the primórdios of the humanity. It is the diving of the human being in its unconscious and learning of the control of it. Originally, these latent faculties had something of magician, were of the kingdom of the miracle (for-psychological telepatia, faculties etc.), and allowed to better know the field of conscience of the human being. The peri-Christmases phases and the matrices of stories of fairies Stanislav Grof, the founder of transpessoal psychology, made innumerable experiences in the scope of the psychotherapy with individuals that constantly oscillated between euphoria and depression, folloied for acute hallucinations. It had some elements that if repeated in what these sick people had counted to it of its "oníricas trips". For example, the consequence of if placing in the fetal position when, under the influence of the LSD, its discerning dreams they were terrible, folloied of great psychological suffering. From these experiences, Grof obtained to establish the relation with the four peri-Christmases matrices, matrices that also structuralize stories of fairies: 1. Homeostáticas sensações in the placenta materna, as a Metaphysical sky species without conflitualidade, paradisiacal state. 2. Rupture of the placenta, waters, the liquid is spilled and the contracções start. Traumatizante phase of great unreliability. 3. Entrance in the vaginal canal, very narrow passage for one tracto that demands a fight to be born. 4. Birth properly said. 5. Part of our dreams and nightmares are based on prenatal fancies and the respective ansiedades. The stories of fairies follow the same standards, the four phases of the demand are the four phases of the birth: 1. Phase of the innocence 2. Emergency of a threat factor 3. Confrontation with the proper shade 4. Victory on the conflicts The children like them stories fairies because they are still very next to the birth, of the iniciática adventure of the peri-Christmases matrices. Originally, the stories of fairies until were for adults, transmitted for accountants, in the markets and fairs, a verbal tradition. In a posterior phase "they had been washed" to eliminate the "atrocities" and cruelties characterize that them. Who to read these stories in the original version finds innumerable terrors and violências that translate the peri-Christmases traumas. The nature of stories of fairies and its actuação In century XIX the Grimm brothers started to compile stories of fairies for, for its popularização, to prove that the German culture if based on proper old myths. They had created an imaginary one in this way that, later, he was used with other ends for nazism. Other compilations had been made by Perrault in France, that, in turn, domesticated the violence of stories so that aristocracy could appreciate the European them. Finally he was the Andersen Danish who prepared stories so that they can be counted to the children. All are based on versions of the Average Age where the cruelty and violence are very clear. Thus, the Blue Beard was not another thing of what a serial species of killer, that it is collated by its redentor that the bush. The bad one is looser, but a violence track leaves behind itself. In one another story, of Hänsel and Gretel, the parents abandon the children, a time who do not obtain to feed them. The witch wants to eat the children and fattening them as if pigs if she dealt with. Later the witch he dies burnt in the oven, echo of the medieval huntings to the witch and of the fogueiras, where these had been burnt. In stories of fairies, the sphere of the familiar life is always highly problematic, reflectindo the difficulty of the adaptation of the child to the familiar and social standards. The White Snow story is full of implied how much to the relation between the heroine and the seven dwarves. On the other hand, the seven dwarves symbolize the seven sacred planets and the behavior of each one corresponds to the respective tipologia. The mirror reflecte the cruel ticket of the time and the apple is in the throat of Snow White in order that it seems to be deceased. In the fairy story the Beautiful and the Monster, this last one is a extreme-possessive individual that enclausura the loved one to isolate of the world and to frighten it. The monster asks for time to it, but in

this way it can deplete the time of life of it. However, it has patience until the monster if to transform into prince. Thus, the wait was valid the penalty. This story speaks of the structure of the psychological ego of the human being that takes all the other human beings as monsters. The other is the monster, the stranger. The other is uncontrollable, not previsible, not of the security, not even in the familiar constellation. The patience allows to win the fear factor face to the other in us, allows to see the humanity for detrás of the monster. One is in this way about a history of redemption through the gift of the availability so that the other if can metamorfosar. That is, she is necessary not to confuse the circumstantial aggressiveness of the other with deep its, its true nature. The monster that we see in the other is the projeção of our proper fear. Our fear becomes the other in threat symbol. Projectamos our fears, our violence, our monstrous side, our shade on the other. What it happens if not to projectarem the monstrous one on the other? This violence that perpassa the stories is in each human being and has origin in the primary matrices of 2.^a and 3.^a prenatal phase. The stories stress these phases, becoming them conscientious in the children and the psychotic people. In century XX, the stories of fairies therefore had been used in processes of psychotherapy with sick people who had reacted very well to its symbolic one. From them psico-dramas became that had still helped better so that the sick people can identify themselves with some of the arquetípicos papers of stories. Its linking to the emotional life of the human being, its elements of encantamento and metamorphosis allowed its use with children so that its identification with the papers to be able “to cure” the traumas of the peri-Christmases matrices. (Bruno Bettelheim and Reich). By means of the narrative or the therapy uses that it, the children or the sick people become actores of the proper story and pass of new for the traumatic experience, thus normalizing its relation with the fears and surpassing its you distress. The stories of fairies and the dream The stories of fairies have an identical structure to the one of the dreams. It can be said that we construct to all the nights a story of fairies when we have inquietantes dreams. They are narratives to enchant or to problematizar the daily experiences and traumas of birth. As the dreams, the stories of fairies are overcoming narratives, of survival and transcendência to the symbolic level, perfectly acceptable for the child who lived the violence of the prenatal phase, but does not know what it is the violence. The stories in this way serve to revive its itinerary of birth. Thus, the imaginary one of the violence of the prenatal phases is less stressed and perturbante. The stories can take to a species of redemption of the violence, being an initiation proposal which if it can leave victorious person. V.Q.