

Position of the Author (I. Past in the target aspect, goal)

For the Author, the past is an area of self-realization. His inner question of "Who am I?" almost always transforms into "who do I want to be?" A person with such an active attitude towards his past acts like an author writing a book of his life - he forms himself in accordance with his idea - he gains experience, albeit useless or even dangerous, but, most importantly, interesting. My years are my wealth. An author is a person who looks at any, even dramatic, event of his life - consciously or not - also from the point of view of its artistic merits. He can embark on an adventure simply because it will be an elegant plot move that will decorate or simply make his "life path" more interesting.

The author sees in the past a motive for action, he feels well what needs to be done in order to complete the processes that were once begun. This approach also has a downside: the past is extremely demanding on the author. He often cannot "leave alone" situations from the past that have not been completed to their logical end. He is sure that "if a gun hangs on the stage in the first act, then it will definitely shoot." At the same time, in most cases, the philosophy of the Author gives him the confidence that "everything can be fixed" - a new page, new chance.

Probably, the main thing in the Author is the subconscious confidence that the answer to the question "who am I?" is his and only his. He is confident that he is up to the task. "I am an author. This is my book (life)." Other people's opinions will not be taken seriously, the Author is sure that only he knows who he really is.

Position of the Chronicler (II. Past in the creative aspect, tool)

The Chronicler, unlike the Author, is in an observational position. He does not invent, does not realize himself, he fixes. If for the Author the past is an area of goals, then for the Chronicler the past is a tool. Self-realization of the Chronicler lies somewhere outside the realm of the past, beyond the answer to the question "who am I?"

If the Author forms his history, then the Chronicler uses his history. He has a good memory, he has the ability to see in the past the sources of current events or analogies with what is happening now (especially if he has the 1st Eternity). The Chronicler perceives the past as something natural, something that does not need to be changed, but at the same time - as an endless storehouse of knowledge about the world. He likes to talk, to remember the past in the company of other people, it is an endless source of information and joy for him. At the same time, he is not fixated on his own past, willingly remembers other people's information, listens to them.

The past is a tool. The Chronicler knows his qualities, he knows his inclinations. This allows him to determine what he is capable of and what he is not. He quite easily picks up old connections and uses them, he never forgets a successful or unsuccessful experience.

The past of the Chronicler is not demanding on him, he does not have to answer the question "who am I," it is not necessary to think about who he wants to become, it is not necessary to complete what he started. The past is for him only a tool to achieve goals, but a reliable tool, a favorite tool that the Chronicler uses often, with pleasure, with or without reason.

Position of the Critic (III. Past in the painful aspect, criterion)

For the Critic, the past is his judge. The past is the criterion by which the Critic evaluates whether he lives correctly. "Who am I?" - this is a sharp, almost sore point, which the Critic will revise with each new experience, whether he wants it or not. Pain is the main negative emotion of the past, frequent companion of criticism. The past rarely gives criticism a positive assessment, it rather acts as a limiting factor, more often answers the question "who should I not be" than "who am I."

Unlike the Author, the Critic cannot choose who he wants to be. In his philosophy, history is already written, it is static, the Critic cannot change anything, he can only judge it. Having done something that he does not like (the path is even a trifle), the Critic can chew it for a long time in himself, no matter whether the action was accidental or intentional, whether there was another way out or not. To be judged, even if judged by oneself, is unpleasant. As an erroneous strategy, the Critic often tries to separate himself from his past - he rarely communicates with his family, cuts unnecessary contacts without regret, he prefers to forget any unpleasant situation rather than settle it.

In fact, using the past as a criterion, as a judge, can be a powerful tool in the hands of the Critic. Not everyone in life has such clear guidelines, not everyone is able to look back and see important lessons. Someone may not notice them, but the Critic, by virtue of his perception, is simply not able to ignore an important experience. If the Critic does not turn away from the past, listens to the inner judge - he feels contentment and integrity, and receives more energy for its self-realization.

Position of the Reader (IV. Past in the blind aspect, resource)

For the Reader, the past is a resource, a fuel, a bargaining chip. He does not consider the past important, he ignores the search for an answer to the question "who am I" in order to leave himself the strength to answer other, more important questions in his personal philosophy. The Reader does not create his own story and does not criticize it. Since the past is closely connected with self-identification, readers are often perceived from the outside as "dark horses" - you can communicate with them for many years, but you still don't fully understand what kind of person he was. However, the Reader himself does not understand this.

It is difficult for the Reader to use his "baggage," to highlight useful experience, to understand whether he possesses certain qualities. The Reader is, as it were, removed from his past - this is not his book, and it is not his duty to write new chapters there. At the same

time, the Reader willingly interacts with a friendly Author, allows him to use his qualities, skills, acquaintances - this allows the Reader's past to be more fully revealed in its true purpose, because the Reader (consciously or not) sacrifices his past for something more important, and it is important for him that the sacrifice was not in vain.

Position of the Master (I. Present in the target aspect, goal)

The Master is involved in any business quickly and easily, and he determines his own role in this matter. The Master can become both an organizer and a performer, and a key figure and an extra - he will choose what he likes and is capable of. In any situation - that at a business meeting, that at a party with friends, that in the queue to the store - both the Master himself and the role that he chose for himself will be noticeable. This is inevitable, since the present is the area of self-realization of the Master. The expression of oneself through one's place in the world is not only natural for him, but also necessary. Whatever the Master does, he non-verbally broadcasts a message to others - "I am here," "I exist." Owners of other target aspects do not express themselves in the present tense, therefore it is the Master who, more often than others, is able to involve others in his activity. At the same time, he does not necessarily involve at the expense of his will - the Master, merging as much as possible with his role, creates space for complicity, activity.

The Master is not inclined to delay business and, in general, any processes. Having started something to do, the Master starts quite easily, often cannot stop in time. Getting involved in a business already started before him can destroy the existing atmosphere with his own vision of the roles of the participants, and it is not uncommon to hear about the Master "he is too much."

Position of the Local (II. Present in the creative aspect, tool)

The position of the Local allows its owner to comfortably be exactly where he is. If for the Master the role is important for self-realization, he creates a role for himself rather than chooses it, then the Local will simply take one of the existing niches that best suits him, local interests. The Local will not stick to "his place," any one role, one line of behavior. He sees the present in all its diversity, notices all current processes and easily switches. If someone, having come to an unfamiliar team, very quickly became "one of his own," then either his values coincided with the values of the team, or this someone - the Local.

The Local is characterized by the desire for partnership and co-creation in relation to what is happening at the moment. But, at the same time, the Local knows how to immerse himself in what is happening without losing himself. He does not merge with the present, the present is only his instrument.

Position of the Exile (III. Present in the painful aspect, criterion)

The Exile perceives the present as a criterion. This means that the place and role occupy a key position for him in self-esteem, and are also extremely important in assessing the quality of his life. The Exile is not looking for the role in which he will prove himself best, and not the one which will be most profitable for him, instead he longs for a worthy role.

The Exile position got its name from the feeling that the owner of the third present experiences when he tries to get rid of the destructive influence of the present on self-esteem. The Exile rushes about from detachment (refusal to be involved in life, from finding his place), to excessive involvement, when the Exile grabs everything, imitates violent activity, trying to demonstrate to himself and others that he is busy with something important. Boredom and emptiness accompany him in the first case, vanity and meaninglessness in the second. And, in both cases, the Exile is burdened by the feeling of his own uselessness. As if he has no place, no role, as if he is exiled.

Position of the Guest (IV. Present in the blind aspect, resource)

For the blind present, the present moment is something fleeting, ephemeral. The present is not something important, so the Guest is usually ready to sacrifice his perception of the present in order to enhance other, more important aspects for him. As a result, under rapidly changing circumstances and simply in an unfamiliar environment, when it is important to be involved in the present, the Guest quickly gets lost, he does not see his place, his role in what is happening and, as a rule, goes with the flow, agreeing to the role that circumstances push. If the Guest is too confused in dynamically changing events, he will prefer not to rack his brains, to wait until the present is a thing of the past and the current situation can be considered from the point of view of a stronger aspect. But when the present fades into the past and the question "what is my place" is transformed into "who am I" - the Guest's disregard for his role can change dramatically.

Wherein, awareness of one's passivity in the present (until this present has passed) is not something critical for the Guest's self-esteem. Boredom, loneliness is experienced by him an order of magnitude easier than an Exile. He is less inclined than others to attach importance to feelings of involvement and happiness.

Position of the Captain (I. Future in the target aspect, goal)

The future is the area of the Captain's self-realization. He considers laying his life route his and only his task. The Captain does not think that the future will come by itself, "trusting the waves" is not his strategy. The Captain always keeps in mind one or more points of the future route. This is not necessarily some kind of detailed plan - rather, it is typical for the Captain to form an image in his head of what should happen to him or his affairs in the future (near or far), where he should eventually "sail" and, further, move towards this image. The image of the future can be "registered" to the smallest detail or with general "touches," can

be both realistic and far-fetched. It is important here that the Captain uses the image as a fulcrum, a landmark, a beacon - this gives him strength and motivation.

The future for the Captain is almost material, real. The image of his future that the Captain builds in his imagination is more reliable for him than his real possibilities (past). That's why, The Captain is extremely reluctant to change long-term plans, even under the pressure of circumstances, this destroys his reality.

Position of the Helmsman (II. Future in the creative aspect, tool)

From the position of the Helmsman, the future looks somewhat different. At the Helmsman, the future is in the creative aspect, this is not a goal, it is only a tool to achieve it. Since the Helmsman is not busy building an image of his future, the future is open to him with all the variety of life paths and routes. The Helmsman will not hesitate to change his long-term plans if his interests change; relatively easily, he will survive the "troubled" period of life if, due to circumstances, he does not have the opportunity to plan something.

At the same time, it is not difficult to imagine the fate of a real vessel with a Helmsman, but without a Captain. The Helmsman will keep the ship afloat, but the Helmsman is a tactician, not a strategist. The future does not require anything from the Helmsman, the question "where am I going" is not a matter of principle for him. Subordinating your life to a long-term goal to a Helmsman is much harder.

His attitude is observant and expectant, the Helmsman is good at tracking changes in life that can affect his future and reacts to them. As a rule, he is inclined to trust the natural course of events, rightly believing that he will always notice a threat to his future in time to intervene.

Position of the Ticketless (III. Future in painful aspect, criterion)

For a Ticketless, the future is in the painful aspect. Usually, a Ticketless feels weak, defenseless against the future. The future does not depend on him - he depends on the future. Prospects and opportunities (the main instruments of the future) are to a large extent a criterion for the quality of life for a Ticketless and have a very strong influence on self-esteem. In fact, the Ticketless constantly lives under the yoke of a formidable inner judge, constantly asking - "where are you going?" "Are you doing enough?" "What is your contribution to the future?"

Being constantly judged is difficult and unpleasant. It is precisely the attempt to avoid evaluation, precisely the avoidance of the criterion, that makes a person with the third future a Ticketless. In his misguided strategy, the Ticketless tries to keep his influence on the future to a minimum - he does nothing to make things worse. Let the future come by itself, and maybe it will be good. In reality, the Ticketless cannot completely turn away from what awaits him, and this contributes to the growth of fear, the main negative emotion of the future. Often

a person with a painful future can be recognized by an exaggerated fear of death or a fear of growing old.

To avoid fear, it is useful for a Ticketless to do things that focus on actions that somehow change his life. Not fake activities and not redundant planning, which Ticketless are so famous for, but something real, really useful for the future. Then the inner judge will begin to give positive marks to the Ticketless.

Position of the Passenger (IV. Future in the blind aspect, resource)

The Passenger, as a rule, does not understand well how he can influence his future. According to the Passenger's philosophy, the future is something objective, it's not what he participates in - it's what happens to him. If you ask a Passenger how he sees himself in a year - perhaps we will get a detailed answer, but tomorrow the answer may be completely different - the future of the Passenger is too ephemeral, unrealistic, and he cannot keep it in his head all the time.

To imagine a desired event in the future and determine the steps for its implementation is a very difficult task for the Passenger, as a rule, they understand what needs to be done as a first step. Deeper thinking takes more effort. If it is necessary to make a decision regarding the future, they take time to bring the future closer to the present. Often, Passengers do not consider the future worthy of thinking about it much at all. "Why think about it if it comes by itself?" - Here is the logic of the Passenger. The future is a resource, a bargaining chip - without thinking about him, he releases energy for other aspects.

Position of the Guru (I. Eternity in the target aspect, goal)

Eternity for the Guru is the area of his self-realization. He has the power and ability to give meaning to both his own life and objects and phenomena around him. Giving meaning is not the same as seeking it. Perhaps the Guru does not choose what to do, but he is confident in his right to choose why.

Target eternity is distinguished by a deep vision in the field of timeless categories. This is the ability to look at the situation and at oneself detached, as if from the outside. Describing, for example, his impressions of the trip, the Guru can completely exclude himself from his own story, describe everything not as he saw personally, but as a set of facts, as if quoting a book or an almanac.

He constantly extracts meaning, morality, sees patterns and cannot stop, even if he does not have enough information to think about. In a way, Gurus are emotionally addicted to the sense of belonging that always comes after something makes sense.

Position of the Philosopher (II. Eternity in the creative aspect, tool)

The second eternity is almost as strong as the first. People with creative eternity are characterized by the presence of good analytical abilities, the ability to see the relationships between events, to a detached perception. Unlike the first eternity, which, if it is impossible to see the meaning of something, often synthesizes - creates it, the second does not see any reason in this.

For a Philosopher, meaning is just a tool that helps in solving problems, both everyday and global. A Philosopher is easier than other types to perceive other people's worldview concepts, it is easier for him to "try on" them for himself, since the question "why do I live?" is not so critical for him. It is important for a Philosopher to feel the general meaningfulness of life, his work, activity, and it is better without constraining specifics. This gives him a sense of freedom, strength.

Position of the Layman (III. Eternity in the painful aspect, criterion)

For eternity in the painful aspect, questions of meaning are the most critical. Meaningfulness for such people is an important criterion for the quality of life, but the desire for meaningfulness in the Layman is expressed in a completely different way than in the Guru. If for the Guru the meaning is a positive, motivating aspect, then for the Layman it is limiting, demanding "not to engage in nonsense," directive-indicating.

The name Layman for the third eternity was chosen because of the erroneous strategy that the bearers of painful eternity use to get out of the oppressive assessment of their criterion. The answers to questions of meaning are almost never obvious. Constant doubts about the meaningfulness of their lives can lead the bearers of painful eternity into a state of permanent anguish, and they often find a way out to hide behind the mask of an inhabitant.

Having chosen the path of escape, the Layman moves away from the question "why," he does not try to look at his life from the outside, instead completely devotes his life to everyday life, falls into vanity, trying to drown out the feeling of the futility of his existence with abundant activity. But, since eternity does not leave the area of the criterion, it only gets worse. When the Layman succeeds in shutting himself off from the meaningfulness of life in general, he becomes tormented by the meaninglessness of a smaller scale - he judges himself for a useless day, a useless evening, a meaningless conversation. Longing does not remain.

The Layman needs a certain courage to look at himself from the outside. However, it is the Layman (in the temporistic sense) who is closer to understanding his destiny, vocation than all other types. He feels earlier and more subtle than others that he has deviated from the right path.

Position of the Student (IV. Eternity in the blind aspect, resource)

For a Student, questions of meaning may be interesting, but they are in last place in the hierarchy of temporistic values. In fact, the Student sacrifices the search for meaning in order to free up time and energy for other, more specific, "close to life" tasks. The carrier of the fourth eternity can easily succumb to the influence of someone else's ideology and, having succumbed, will not consider alternatives until he is completely disappointed.

The Student, unlike other types, is inclined to believe that the meaning of everything is objective, given from the very beginning. If someone says that "life has no meaning," then this is rather a disappointed Layman or a lazy Philosopher, but not a Student.

The most important thing about the Student with eternity is that the Student does not consider the answer to the question "why" as his personal task, neither in the context of his whole life, nor in specific cases. He is happy to delegate this task to someone else.