Fundamentals of a Psychosynthetic Literary Analysis Approach and Applying it to an Italian Poem Giovanni Papini: C'è un canto dentro di me

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Abstract

This is the third of three related articles. The first one (Tóth-Izsó & Lombard, 2022a) presents the two authors' English translations of the Italian poem indicated in the title and compares them depending on the translators' experiences before and during the translation. It is also shown how the resultant translations are determined both by the salient features of the source text and by the individual readings of the source text by the translators. The second one (Tóth-Izsó & Lombard, 2022b) presents deconstructionist literary analyses of these translations and thus demonstrates how the two authors interpreted their own translations – and also the Italian original – in the deconstructionist analysis frame. This third article describes the fundamentals of a proposed psychosynthetic literary analysis methodology with illustrative examples. The basic idea is that the proposed analysis (including the study of translations) should be based on continuously interacting and partly independent self-centers – so called subpersonalities – of the author or characters in the analyzed piece as the objects of analysis. In Assagioli's psychosynthesis the Self is a distinguished permanent center, which is above and unaffected by the flow of the mind-stream. The analysis levels of (I) personal, (II) transpersonal and (III) global psychosynthesis were identified, and to each of these levels further specific guidelines are provided. This approach is proposed because a common feature of all other existing systems is that they cannot satisfactorily grasp and interpret such psychic phenomena as interacting parts within one psyche or the so-called "*peak experiences.*" The aim is to widen the scope of already available approaches. Having reviewed a significant, but still limited part of the Italian, British/American English, and Hungarian polite literature, it was found that in the case of a surprisingly large portion of these about a hundred studied pieces it was possible to analyze them successfully by the proposed approach. Finally, the author compares the results of her psychosynthetic and deconstructionist analyses. In conclusion, an outline is given about the possibilities and limitations of the proposed psychosynthetic literary criticism approach.

1. Introduction

This paper is the third of the following three related papers. (1) Comparing two translations of Giovanni Papini's poem *C'è*

un canto dentro di me depending on the translators' experiences before and during the translation. (2) Deconstructionist analyses of an Italian poem with particular emphasis on the process of translation, (3) Proposing a psychosynthetic literary analysis approach and applying it to an Italian poem. To gain more profound, and broader picture on of these topics, it is strongly proposed to study these three papers together.

While in the first paper (Tóth-Izsó & Lombard, 2022a), we presented our English translations of the poem and tried to interpret them by the relevant parts of our personal background and the English translations of the poem, in the second one (Tóth-Izsó & Lombard, 2022b) we completed deconstruction study on these translations. In this third paper the fundamentals of a possible psychosynthetic literary criticism approach are proposed and an attempt is made to apply it to the same poem. The reason why this approach is proposed is that a common feature of all other existing criticism approaches is that they cannot grasp and interpret appropriately such psychic phenomena as interacting parts within one single human psyche or the occurrences of "peak experiences". The aim is to widen the available scope of practical approaches. Having reviewed a significant, but still limited part of the Italian, British/American English, and Hungarian polite literature, it was found that in the case of a surprisingly large portion of these - about hundred - studied pieces it was possible to analyze them successfully by the proposed approach. As an example, this proposed framework is also applied in more details to the translated poem. Finally, the author compares the results of her psychosynthetic and deconstructionist analyses. In conclusion, an outline is given about the possibilities and limitations of the proposed psychosynthetic approach.

The psychosynthetic literary analysis is not an acknowledged method yet, one of the main goals of this paper is just to take several modest steps toward establishing it.

2. Critical Framework

Our theoretical background refers to the following step-by-step extension of psychological approaches applied to literary criticism.

The Freudian psychoanalysis as a frame for literary criticism has already a relatively long tradition (Brooks, 1987, pp. 334-338; Ellmann, 1994; Holland, 1990).

The Jungian analytic psychology, which can be taken as an extension of Freudian psychoanalysis, has also been used as a basis for literary criticism called archetypal criticism (Abrams, 1999, pp. 12-14; Dobson, 2005; Fike, 2014).

The theory and practice of the psychosynthesis developed by Roberto Assagioli, in many respect, can be considered as a further extension of Freudian psychoanalysis and as a direct extension of Jungian analytic psychology. Recently certain attempts (Psychosynthesis and Literature Conference 2021, Budapest) have been made to establish a psychosynthetic literary analsysis. In this paper we present and apply this conceptual frame for a deeper analysis of the chosen poem.

As presented in the Figure 1 (Experiment Design) in chapter 3. of the first paper (Tóth-Izsó & Lombard, 2022a), three meaningful comparisons are performed concerning the translations themselves and the results of the deconstructionist and psychosynthetic analyses. While the between-translator comparisons in the first and second papers were done together, the within-translator comparison was carried out alone by the author of the present article.

3. The Fundamentals of Psychosynthesis

Psychosynthesis was established by Roberto Assagioli, who further developed the analytic psychology of Carl Gustav Jung (Assagioli, 1966). Psychosynthesis can be simply defined as the harmonious integration of separated elements of the psyche, called "subpersonalities" around the self, the center of awareness and will, in order to foster human growth on both personal and transpersonal levels. "If we now consider psychosynthesis as a whole, with all its implications and developments, we see that it should not be looked upon as a particular psychological doctrine, nor as a single technical procedure. It is first and foremost a dynamic, even a dramatic conception of our psychological life, which it portrays as a constant interplay and conflict between the many different and contrasting forces and a unifying center which ever tends to control, harmonize and utilize them. Moreover, psychosynthesis is a combination of several methods of inner action, aiming first at the development and perfection of the personality, and then at its harmonious coordination and increasing unification with the spiritual Self. These phases may be called respectively "personal" and "spiritual" psychosynthesis. (…) Psychosynthesis may also be considered as the individual expression of a wider principle, of a general law of inter-individual and cosmic synthesis. Indeed, the isolated individual does not exist; every person has intimate relationships with other individuals which make them all interdependent." (Assagioli, 1959, p. 57.) The main ideas of psychosynthesis can best be summarised by the so-called "egg diagram" below.
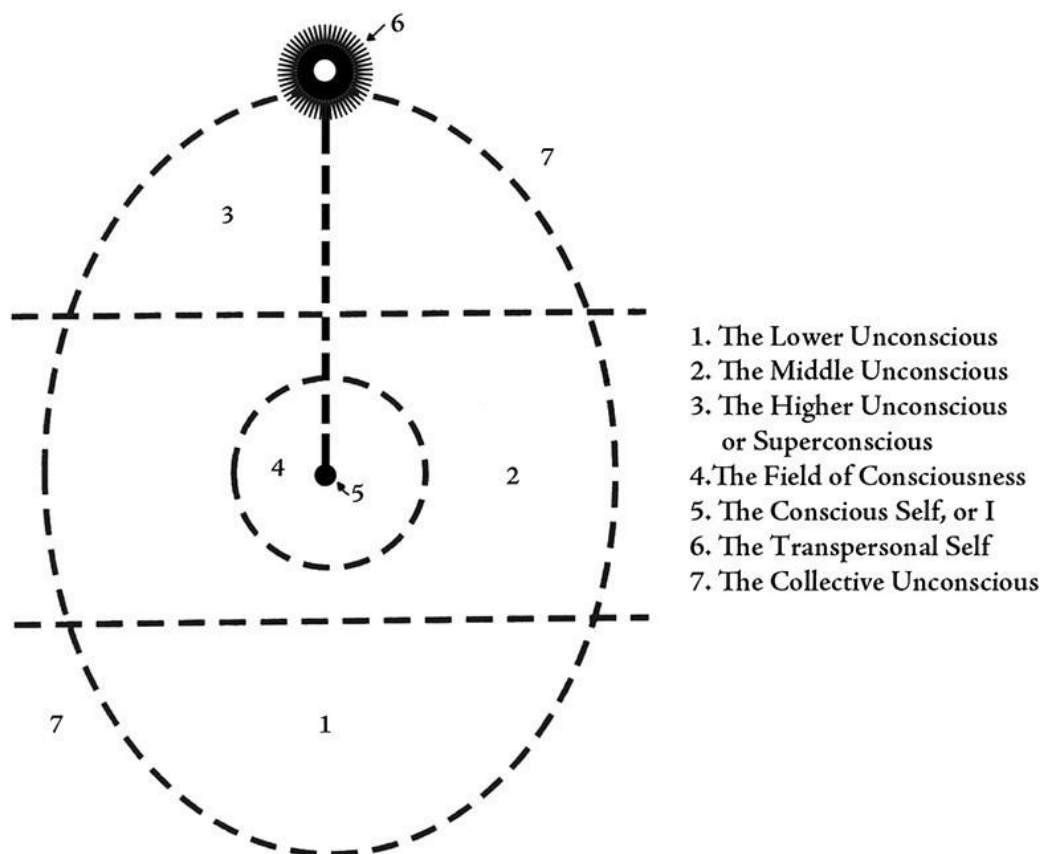
Figure 1. Assagioli's model of the structure of the human psyche (Assagioli, 1974)

As seen in Figure 1, the *Conscious Self* or *I* is the center of the Field of Consciousness, surrounded by the regions of the personal unconscious. The Transpersonal Self (in the following simply Self) is dual: both personal and transpersonal. Assagioli declared that the Self, the real center of the psyche, is the subject of all transpersonal experiences that are not necessarily religious or dogmatic. The Self is above and unaffected by the flow of the mind-stream.

As Assagioli announced, a dangerous misconception that can easily sham us is that we are inseparable, unchangeable, and constant beings. On the contrar1974y, within the human psyche, there are so-called subpersonalities of different kinds, partly autonomous entities existing in continuous interactions and fighting with each other. Harmonizing them is the process of the so called *personal psychosynthesis* (horizontal dimension).

The fundamental polarity between the human personality a whole and the Self can also be resolved into a higher unity. This process is supported by the Superconscious and called *transpersonal psychosynthesis* (vertical dimension).

Literary works mainly reflect human feelings, tendencies and experiences. Therefore, it is helpful to enlighten the *personal psychosynthesis* and *transpersonal psychosynthesis* terms by everyday examples. All of us have already heard the voice inside one's head saying something like the following:
- "At this meeting, I'll be strictly professional."
- "Usually, I am more reserved, but now I become a social butterfly."
- "Today I am a real worrywart, I do not know why," etc.

These internal monologues are related to interacting subpersonalities, and harmonizing them is the process of personal psychosynthesis.

Similarly, probably most of us have already experienced some of the following so called transpersonal peak experiences:
- sudden piety during listening to a concert
- moments of timeless happiness when arriving at a peak while mountain climbing
- timeless preoccupation while doing everyday routine activities (flow) etc.

The process during which these life episodes are getting more frequent, longer, and more intense, finally resulting in a higher harmony around the Self, is considered transpersonal psychosynthesis *(*individuation or self-realization*)*.

Psychosynthesis can be performed at the (I) personal, at the (II) transpersonal and sometimes also at the (III) global levels. About psychosynthesis in general in English the reader can refer to Assagioli's two essential publications (1974; 2012a).

4. Guidelines for a Psychosynthetic Literary Analysis Methodology

Considering the deconstructionist framework that we dealt with in the second paper as one of the most prominent ones, we realize that everything is inherently relativistic in that approach. As opposed to the deconstructionist theory, the central axiom of psychosynthesis is that under certain conditions, human beings may experience the absolute center of their identity, the Self. Even the deconstructionist theory itself does not deny the existence of the absolute; it simply questions if anyone can have access to that.

Concerning the psychoanalytical criticism, it can be stated that although it is somehow capable of dealing with interacting personality parts, transpersonal experiences are already out of its scope. The archetypal approach already can target transpersonal peak experiences. Still, the corresponding theory is much more complicated than the psychosynthesis theory and does not provide such clear milestones for transpersonal development as psychosynthesis does. On the criterion of consistency and operational terminology, as Mc Neilly puts it, psychosynthesis rates 'moderate-high': "Assagioli's model of the human psyche is internally consistent and comprehensive. He is precise in his definition of words to distinguish himself and his concepts from those of other theorists such as Freud's unconscious, Jung's collective unconscious and personality functions, and Maslow's self-actualization" (McNeilly, 2014). Therefore, an appropriately established psychosynthetic literary criticism frame may preserve all the advantages of both psychoanalytical and archetypal methodologies while may provide further possibilities.

This proposed frame aims to widen the scope of already available approaches, mainly based on the concepts of personal and transpersonal psychosynthesis. A third, somewhat thinner, pillar of this approach is the *global psychosynthesis* related to the person's outer world, including inter-individual and cosmic relations.

These three distinct levels are identified based on the main ideas of psychosynthesis. Reading the following guidelines, we will notice that, not all literary pieces can be analyzed in a psychosynthetic way. To consider a literary work as analyzable from this aspect, at least one of the points described below has to be present. The psychosynthetic 'analysis' as an expression itself could seem paradoxical at first sight, since *synthesis* is just the binary opposite of *analysis*. The general goal is not to decompose or disintegrate the personality, but to integrate its elements (in Assagiolian terms: its subpersonalities) and compose their synthesis. However, while applying psychosynthesis' concepts and terms within the confines of literary criticism, it becomes necessary to identify those elements of the literary piece related to subpersonalities and/or to the presence of the Self or even to some entities outside the person's world. To do so, it is still necessary to work out a kind of *analysis* of the word's original meaning.

To formulate usable methodological guidelines at each level, the followings should be taken into consideration:

1. Once these elements are identified, our principal goal will be to examine the efficiency with which the subpersonalities within one single personality collaborate and determine to what degree they are integrated into a psychological synthesis, called personal psychosynthesis.

2. The next level is the transpersonal psychosynthesis aiming at approaching the Self, which, somewhat exceeds the limitations of a single individual's psyche (refer to Figure 1). As mentioned in section 3, the Self is dual by its nature: it is both personal and transpersonal. Assagioli also calls it 'spiritual psychosynthesis,' but he prefers the term 'transpersonal': "a very good scientific expression, because it is 'neutral' from every particular interpretation, but at the same time it makes evident the difference that stands between these experiences and state of minds and those of a normal human state" (Assagioli, Manuscript/a, trans. by the author).

3. In some instances, we can go even further to the global level relating to entities outside one single concrete psyche. In Assagioli's words: "Problems and conflicts arise between individuals and groups similar to those we have found stirring within every human psyche. Therefore, also their solutions (inter-individual and social psychosynthesis) must also be implemented with means analogous to those we have indicated for personal psychosynthesis. (…) Considering an even wider and more comprehensive scope, universal life reveals itself as a conflict between multiplicity and unity, a struggle and aspiration towards unity. We seem to intuit that the Spirit - whether conceived as a divine Being, a super-intelligent Mind, a cosmic Energy or whatever - operates in His creation, composing it in order, beauty, and harmony" (Assagioli, 1973, p. 37; trans. by the author).

The methodological guidelines at all levels contain carefully formulated hints, one principal question and 3-4 supplementary questions to be answered, with some illustrating examples. Although our application experience shows that these guidelines are rather specific and sensitive for identifying literary contents at each level, certain overlaps between these levels are still possible.

4. 1. Guidelines for Personal Psychosynthesis (I. Level)

Hint:

"The contrasting, partly undeveloped, uncoordinated conscious and unconscious trends and functions have to be harmonized and integrated into a personal psychosynthesis" (Assagioli 1988, p. 108). This process is "personal, psychological, not spiritual" (Assagioli, Manuscript/b, trans. by the author).

Main question:

Can it be found in the literary piece – without any overstretching or construing – any description of the existence, interaction, conflicts, fights or striving for dominance of subpersonalities within one single human psyche?

If at least one match is identified with the above, we can move on to supplementary questions.

Supplementary questions:

1. Is the single mind of the protagonist or any other significant person in the literary piece presented as a plurality? Does this psyche represent the author itself?

Examples:

- Walt Whithman: *Song of myself*

"Do I contradict myself?

Very well then I contradict myself.

(I am large, I contain multitudes)" (51/6-8).

- Romain Rolland: *The enchanted soul*

The novel describes the process of personal psychosynthesis of a young French lady, Annette. Talking about Annette and her sister, Rolland wrote that their psyches were like small republics:

"But these small republics, jealous of their freedom, unwittingly, like all republics, had despotic instincts. Each had tendencies, laws seemingly good to her, to export them to the other" (Rolland 1922, trans. author).

2. Can the totality of different, seemingly independent actors be taken as the subpersonalities of a microcosm?

Examples:

- Luigi Pirandello: *Six Characters in Search of an Author*

The author highly recommends here the Assagiolian text *Life as a game and stage performance*: "In the case of the 'play' which each of us has to perform on the stage of life, the author is, or should be, the Higher or Transpersonal Self. He selects the theme, the task or – better – the play the personality is to undertake and the parts it should "impersonate" (…) The conscious 'I', the center of consciousness, is the director. His function is to carry out the life plan, revealed to the 'I' by degrees, through inspiration, inner promptings and the unfolding of life´s circumstances. (…) Who are these actors? They are the various sub-personalities created by each and every human being during his life" (Assagioli 2012b, p. 6).

- Grimm's classical fairy tale, *Snow White and the Seven Dwarfs*.

3. Is it possible to identify the protagonist or another character with one particular subpersonality of the author?

Examples:

- Giovanni Papini: *The Letters of Pope Celestine VI to All Mankind* (Papini, 1946)

It is easy to discover that the author identifies himself with the pope. The pope from all the subpersonalities in Papini writes those letters to the scientists, priests, women, the rich, etc.

Rabindranath Tagore: *The end, Vocation, The little big man, Authorship, etc.* in *The Crescent Moon* (Tagore, 1913) Tagore identifies himself with (his/a) little boy. The little boy he finds in himself, hidden deep down in the unconscious and dominated by the adult personality is liberated and starts express himself freely.

"Father always plays at making books.

If ever I go to play in father's room, you come and call me, 'what a naughty child!'

If I make the slightest noise, you say, 'Don't you see that father's at his work?'

What's the fun of always writing and writing?

When I take up father's pen or pencil or pencil and write upon his book just as he does, --a, b, c, d, e, f, g, h, i, -- why do you get cross with me, then, mother?

You never say a word when father writes.

When my father wastes such heaps of paper, mother, you don't seem to mind at all.

But if I take only a sheet to make a boat with, you say, 'Child, how troublesome you are!'

What do you think of father's spoiling sheets and sheets of paper with black marks all over on both sides?" (Tagore, 1913, pp. 58-59)

- Oscar Wilde: *The picture of Dorian Gray*

The well-known novel is a variation on the theme of the "double," "alter-ego," and the "masks humans wear." One of the novel's protagonists, the painter Basil Hallward, says the following words: "every portrait that is painted with feeling is a portrait of the artist, not of the sitter. The sitter is merely the accident, the occasion. It is not he whom the painter reveals; it is instead the painter who reveals himself on the colored canvas" (Wilde, p. 12). Every time an artist produces a piece of art, it is, in one way or another, a reflection of themselves, an aspect of their inner world, a characteristic that is evoked by the given circumstances, or in other words: one of his subpersonalities that came to rule in their psyche.

A combination of the Supplementary questions (2) and (3) is also possible when the author projects more than one of his inner tendencies, his subpersonalities in the literary piece as its different characters. These characters could find themselves in conflict or even in a fight similarly to subpersonalities interact in the author's psyche. His microcosm becomes, this way, the macrocosm of the given novel.

4. 2. Guidelines for Transpersonal Psychosynthesis (II. Level)

Hint:

At this level one arrives at the "harmonious adjustment using the proper assimilation of the inflowing superconscious energies and their integration with the pre-existing aspects of the personality; that is, of accomplishing not only a personal but also a spiritual psychosynthesis" (Assagioli 1988, p. 108).

Principal question:

Which level of the individuation process has already been achieved by the main character (not necessarily by the writer or poet him/herself[1])? Has he/she had transpersonal experiences of any kind, if yes, how it influenced his/her development?

If at least one match is identified with the above, we can move on to the following supplementary questions:
1. Can it be found any representation of the Self?
 Examples:
- Sándor Reményik: Unattainable
"Unattainable Ideal
Lures, as in wells a star's reflection:
To bring from within me the light,
To dress in beauteous perfection.
Can't search for endless light in wells,
Foolish desire even to try,
That ever-lit lamp is not in the well,
That is a shining star in the sky!

I let the pail down a hundred times,
The urge torments a hundred ways,
That star below just cannot be touched,
The pale is swinging above the dark
Hue of the deep in helpless daze" (Reményik, 2000, p. 200).
- Giosué Carducci: Sun and Love
In the Italian poem we find the "inner Sun" as a symbol of the Self:
"The sun again arises in my soul
With all life's holiest ideals renewed

And multiplied, the while each thought becomes
A harmony and every sense a song" (Sewal, 1893, p. 70).
2. Can the reader find any indication of interactions between the ego and the Self?
Examples:
As well known, many of the sonnets of Michelangelo Buonarotti tell the fight between carnal and holly love, in our interpretation, between his ego and the Self. One of his sonnets starts with the suggestive phrase: "I desire, Lord, what I do not want', in poetic translation:
"Fain would I wish what my heart cannot will:
Between it and the fire a veil of ice
Deadens the fire, so that I deal in lies;
My words and actions are discordant still" (Buonarotti, 1904, p. 84).
3. Is the ego prepared to surrender, or does it resist the Self's forces and oppose its invitation to melt into it?
Example:
In Mark Twain's The prince and the pauper, in the chapter The Prince and the hermit, we find this hermit who hosts the tired prince and says: "'I am an archangel!' (…) I was made an archangel on this very spot, it is five years ago, by angels sent from heaven to confer that awful dignity. Their presence filled this place with an intolerable brightness. (…) I have seen the Deity face to face!" (…) 'Yes, I am an archangel; a mere archangel! — I that might have been pope! It is verily true'" (Twain, 1882).
The hermit, during the night showed signs of schizophrenia altering fathering loving attitudes to those of a killer madman. His ego was not prepared to melt in the Self, he wanted to be rather a pope than an archangel… he stuck to the earthy world and human power. As Assagioli wrote: "in some cases, not infrequent, the personality is inadequate in one or more respects and therefore unable to rightly assimilate the inflow of light and strength. This happens, for instance, when the intellect is not balanced, or the emotions and the imagination are uncontrolled; when the nervous system is too sensitive; or when the inrush of spiritual energy is overwhelming in its suddenness and intensity. An incapacity of the mind to stand the illumination, or a tendency to egotism or conceit, may cause the experience to be wrongly interpreted. This results, in a 'confusion of levels.' The distinction between absolute and relative truths, or, in other words, between the Self and the 'I,' is blurred. The inflowing spiritual energies may have the unfortunate effect of feeding and inflating the personal ego" (Assagioli, 1988, p. 100).
4. There are two types of transpersonal psychosynthesis (Assagioli, 1988, p. 28). The more systematic way is the so-called descending psychosynthesis, when the initiator is directly the Self. It is a characteristic for Christian religious tradition (Saint Paul's sudden conversion) in which prayers and retreats ask the divinity to descend. In the case of ascendant psychosynthesis, on the contrary, the initiator is seemingly the "conscious I". It is a typical characteristic of oriental tradition in which spiritual methods and exercises were elaborated to elevate the conscious "I" to superior levels. The related supplementary question is: Which type of the two transpersonal psychosyntheses can be identified in the actual piece?
Examples:
In poetry, Dante occupies a special place regarding this question. His journey is a descending psychosynthesis, but as he turns back after his experience to continue his everyday life, he also starts to cultivate an ascendant psychosynthesis. Other examples:

- Richard Maurice Bucke: Cosmic Consciousness

The description of the primary experience is an excellent example of descending psychosynthesis[2].

- Walt Whitman: The prayer of Columbus

The poem represents an ascendant psychosynthesis as Columbus makes an effort and is eager to unify with divine forces:

"Till I put forth myself, my prayer, once more to Thee,

Breathe, bathe myself once more in Thee, commune with Thee,

Report myself once more to Thee." (Whitman, 1881-82, p. 323)

5. Assagioli lists the following five critical stages of spiritual awakening in his Self-Realization and psychological disturbances (Assagioli, 1988, pp. 97-111):

1. Crises preceding the spiritual awakening.

2. Crises caused by the spiritual awakening.

3. Reactions that follow the spiritual awakening.

4. Phases of the process of transmutation.

5. "Dark night of the soul"[3].

Can one of these phases be identified in the literary piece? If yes, is it possible to determine the concrete phase that a character or the author goes through?

Example:

- Francis Thompson: The Hound of Heaven represents the first phase of spiritual awakening (and a great example of descending psychosynthesis).

6. Can it be found in the literary work any description of transpersonal experiences?

Example:

- James Oppenheim's poem: Self.

- Charles Baudelaire: Correspondences

"Expanding as infinity expands:

Benzoin or musk or amber that incenses,

Hymning the ecstasy of soul and senses". (Baudelaire, 1954)

4. 3. Guidelines for Global Psychosynthesis (III. Level)

Hint:

Psychosynthesis "can be considered an individual expression of a universal principle, of a general law about inter-individual and cosmic synthesis" (Assagioli, 1973, p. 36; trans. by the author).

Main question:

Is there any evidence in the text – either in a metaphoric form – for considering the basic concepts of psychosynthesis to be valid even at global or universal (macrocosmic) level?

In literary works the focus generally falls on the processes in the human psyche, that is – using Jungian terms – in the microcosm. The concept of psychosynthesis is, however, can be valid also for the macrocosm: the material, physical world. As Jung states concerning his idea of *unus mundus*, the same laws direct both the inner and outer world. Binary opposites, or partly independent 'units,' interact continuously in the world, making it move forward. Synthesis may be born due to a long process of fight, interaction, and finally, collaboration and equalizing. This principle is already present in ancient oriental sacred texts that also inspired Assagioli, such as the *Bhagavad Gita*, the *Tao Te Ching,* or *The Secret of the Golden Flower*. Psychosynthesis follows the law of dialectics: as a result of this dynamic intrapsychic process, ego-centered and controversial tendencies turn into a collaboration that points to a common superior goal.

If at least one match is identified with the above, we can move on to the following supplementary questions.

1. Does psychosynthesis present itself in the piece as a general law that rules the physical world, and in this way, is it applied to the macrocosm?

Example:

- Imre Madách: *The tragedy of man*

Madách's masterpiece tells the history of humanity. The curiosity of the work is the cyclical repetition of "the emergence - realization - disappointment - new beginning" of a new idea. However, due to the spiralling upward process of dialectics, the levels always start from a higher starting point. Although the work is surrounded by a pessimistic atmosphere, hopelessness and futility of a constant struggle that may not lead to any ultimate goal, the closing thoughts nevertheless call for the struggle to continue and remind everyone that we shall never give up, as the Lord says: "O Man, strive on, strive on, have faith; and trust!" (Madách, 1963, Scene XV)

2. More specifically, can the analyst find particular types of psychosynthesis (as different outside-the-psyche manifestations of psychosynthesis' concept) in the artwork, like self-formative, couple's, ages', nations', religions', group's, educational, interpersonal, partial, social, therapeutic psychosynthesis (Assagioli, 1991, pp. 98-103)?

These psychosyntheses could show overlapping with personal or even transpersonal psychosyntheses, but as they are specific, they can be applied easily to particular cases.

Example:

- Giovanni Papini: *Two faces in a well*

 "All of these selves were identical-judged by men as a single individuality" (Papini, 1920).

The incapacity of the protagonist to realize his *ages' psychosynthesis* is explicitly expressed, as he is unable to accept and integrate his younger I. In the end he kills him making thus impossible for his further psychological development.

In the following section, an attempt is made to carry out such a psychosynthetic analysis of the translation by the author. Later in the 6. section the results of this analysis are compared to that of the deconstructionist analysis described in the second paper.

5. A Psychosynthetic Reading of the Poem

The Italian original of the poem and its English translation by the present (there "first") author can be found in the Appendix of the first paper.

As the applicability requirements were to find at least one match between the guidelines and the text to be analyzed, only the relevant questions will be targeted in the following. Let us now consider the three levels of analysis.

The questions of the "I. Personal level" are not going to be analyzed in details, because the whole poem is about the interaction between the conscious I and the Self, and since in this fight the Self itself is involved, all these already belong to the transpersonal level. The author would like to briefly emphasize – to answer the principal question of "I. Personal level" [I. (P)] – that the Self and the ego could be considered as extreme subpersonalities: the conscious I and the Self itself (as a specific, distinguished and very powerful subpersonality). Answering I. (1) we could say that not a real „plurality" is present, but a strange asymmetric „duality", and concerning I. (2) it can be stated that all feelings and happenings described in the poem are within one single psyche, in the poet's microcosm (prison, earth, sun, noon, midnight, …). To I. (3) we could answer that who speaks in first person singular is mainly the conscious I of the poet. However, some switches to the Self are also observable, as it was demonstrated in the deconstructionist analysis.

As indicated before, our focus will fall on the transpersonal level as it follows:

II. (P): Yes, the poet definitely did have transpersonal experiences, he has already felt the call from his Self and feels the inflowing superconscious energies. However, the poet's transpersonal experiences stem from realizing the overwhelming inflow of energies and generating extremely ambivalent feelings. If he identifies himself with his Self, the song is "sweet" and "divine," but if he still feels closer to his ego, then the song is "frightful" and "killing". The essence of the ambivalence lies in the choice of the poet himself: with which "I-centre" is he willing to identify. From the Jungian perspective, we could suppose that the poem is about the fear of the conscious from "being engulfed" by the unconscious (as the contents of the unconscious violently occupy the conscious part of the psyche), from becoming mad. Psychosynthetic analysis offers even more, but does not contradict to this Jungian interpretation: the poem refers to the fear of the "little I" from its doomsday as the Self is born in the psyche. And in fact, this fear can be considered really rightful, since the encounter leads to the radical reduction of the role of the ego, or even to its total extinction. In certain cases, when the psyche is unprepared, the rigid ego does even break into pieces (just the contrary of being synthetized) and the person becomes insane.

II. (1): Yes, the Self appears in the poem: it is represented by "the song inside of me'. This "inner song" could be associated with the call of the Self, or in religious terms, even with "the words that proceeds out of the mouth of the Lord" (Matthew 4:3). However, the conscious I still resists and fights and cannot be resolved into a higher unity with the Self.

As a more explicit symbol of the Self, we later find also the sun. It has always been a very important archetype and has always had a leading role in symbology. "A song that no one could hear without his soul being dismayed by the surprise and being recoloured by another sun'. This "other" sun transforms the whole psyche, which will never be the same again; that is why the ego is frightened to death. Assagioli's friend, Luisa Lunelli's words after the death of Assagioli's son, Ilario, suit here very well: "I said to Roberto, with tears in my eyes: 'his eyes do not see our sun anymore.' Roberto indulgently, smiled at me but soon stated with certainty: 'his eyes today see a wholly different Sun.' In Papini's poem, we find: "This love would be so incandescence and resplendent by an insatiable longing that on that very day the earth would illuminate the sun and midnight would be more glaring than the most burning noon". Here the earth represents the material ego, which "on that very day" (when it dissolves himself in the Self) will transform to be a shining higher center itself as the result of the process of 'recolouring' that sets it free from its limitations. Papini uses again an archetypical expression: the glaring midnight, which is "more glaring than the most burning noon". This "midnight sun" is a transcendental "higher" intelligence whose light is greater than that which it radiates here below. It awakes in the middle of the darkening. As John of the Cross says, "The only light in this dark night is that which burns in the soul. That is a guide more certain than the mid-day sun. This light leads the soul engaged in the mystical journey to Divine union".

II. (2): The whole poem is about the interaction between the ego and the Self which is described in details in the answer to II. (3).

II. (3): The ego is not yet ready to surrender to the Self, however, the process has been started. To explain our concept more profoundly, let's compare *There is a song inside of me* to Emanuele Prudenzano's poem, *There is a Hell inside of me*:

"There is a Hell inside of me
that I cannot
contain (…)
 The ships set sail
while Jesus
is on television

there is a Hell inside of me
that burns every illusion
the soul rebels
but every flame is a song of a siren
there is a Hell inside of me
sustained by a thousand demons
all wearing my own name
who come out from inside in the strangest moments of life
and take me by the throat
there is a Hell
inside me
and a Paradise
that will never bloom" (Prudenzano, 2019, pp. 5-6; trans.by the author).

Similar to Papini's poem, also Prudenzano's poem describes the incomprehension of the author in front of the Self, and we see very similar ambivalent feelings in both poems. Still, Prudenzano's poem's mood and conclusion are pretty different. Prudenzano finds himself at the very beginning of the *Crisis preceding spiritual awakening*. Parts of the poem describe personal psychosynthesis as some of his verses are its authentic poetic expressions, like the description of oppressed subpersonalities as demons. The poet is not ready at all to move on to next level. On the contrary, in *There is a song inside of me* the ego enters into interaction with the Self that calls him [II. (2)], and Papini is in the middle of the *Crises caused by the spiritual awakening*. The main images and binary oppositions are the same for the two poems: love and burning, hell and paradise, inside and outside, but Prudenzano (or his character) thinks at this phase that the synthesis of Hell and Paradise that separately coexist in him will never reach a synthesis, their fight will never end, paradise is unreachable at the moment: "Jesus is on television', "a Paradise that will never bloom'. He is moving mainly horizontally, while Papini tries to climb up vertically by recognizing the transpersonal aspect of his inner happenings.

Papini is aware that something radical will happen, that he is "being pregnant" and is going to give birth to a baby: "But I keep it and swallow it back, because with it the blood of my heart would also burst forth, with the same voluptuous and untameable way". It seems that the poet, sooner or later, has to give birth to the song, but he is not prepared yet. He holds over the painful act, even if, deep inside, he is curious to see and "hold his baby", that is to hear the sweet melodies of the song that is "more harmonic than any known instrument". "The baby" (the song, the Self) will change his life forever, his attitude towards people, things and life in general, his desires, his way of life, everything. The presentiment of all these changes is threatening; the whole event and its consequences are alien to the poet. He wants to remain under the usual circumstances that are familiar to him. For example, it seems pretty normal that a human being cannot hold "superhuman heartbeats". In case if it still happens, the human heart falls into pieces as if a detonation went on. So, the question is: Is he prepared to host superhuman divinity in himself? Is he ready to give up on his normal everyday life? If all these have to happen, Papini, as an apparent solution, wishes to make the death of his ego and his physical body at the same time, coinciding with one another. It looks like a logical choice and he would suffer just once. As a refined and intelligent critic and thinker, though, Papini recognizes that he "simply" does not dare to "sing this marvellous song" that his fear denies. By the end of the song, he knows with certainty that the singing will come soon, and he cannot escape from it. He has to be courageous; he passes from his current spiritual level to another, higher one. With this acknowledgment he got on the train that will bring him through different landscapes, and its terminal station is the realization of the whole spiritual awakening process.

II. (4): As the Song (the Self) is the cause of the poet's ambivalent feelings and also the initiator of possible forthcoming frightening events, we are witnessing a *descending psychosynthesis*. We can support this statement with some background information about the poet: Papini at this time (in the period 1913-1915) was a convinced atheist and believed in the omnipotence of human intelligence and rational thinking. He was then years before his conversion of 1919-1921. During these years he went further than Nietzsche stating that God was not dead but has never even existed. We stand before a man who would never have made steps to approach a God that does not exist. What about other human tentatives to approach the unknown, the transpersonal spheres? Papini frequented some of the very popular meetings in this period; he was also in contact with theosophical circles that then represented fresh air for those tired of outworn and fusty religious Christian tradition. Finally, he got a closer look at Buddhism which was getting popular either, but he left all of them with the excuse that there were logical gaps and unclearness in their train of thought. In his article on Buddha (Papini, 1903), he calls humans "religious animals," a condition that should be exceeded, but unfortunately, he does not see any hope for this.

II. Twain's hermit mistakenly thought that the spiritual energy was his own, of his ego received from above. He is stuck in the second phase of spiritual awakening. Papini does not yet understand what is going on, but at least he can distinguish the Song and its energy from his personal I and its lack of force to resist such irradiating energy and power. So, the poem's protagonist is in the second phase, too, but with much better chances to continue the journey and move on to further phases.

II. (6): No, the poem does not describe one particular sudden experience. It is a constant inconvenient feeling that nestles in his inner world. He receives inputs but due to his determined resistance, the process proceeds exceptionally slowly. It is not the case for Saint Paul, Dante or Richard Burke or Pietro Ubaldini.

The answers to all questions of the global level, III. (P), (1) and (2) are "No," so nothing to be analyzed at that level.

6. Comparing the Results by the Psychosynthetic and Deconstructionist Analyses

Since this section contains personal experiences, it is written in the first-person singular. Additionally, to the obvious differences that I was sure about even before the two analyses, I discovered the following:

6. 1. The Number of Interpretations

I have noticed that deconstructionist analysis, contrary to the psychosynthetic one, offers infinite possibilities of interpretations. This fact is not a surprise, but it was a new, fresh personal experience for me. I could compare the deconstructionist analysis to an old oak that has a huge crown with hundreds and thousands of boughs. New and new ones grow and give birth to even newer suppositions. At the beginning, I made up a list of interpretations, but as I wrote them down one after another, a curious thing happened: I never reached the end of the list! I grew a bough to the left and then to the right, and another little bough here and there. It offered me the possibility to consider the poem from someone else's point of view, and then another someone else's point of view, etc.

As many others have already noticed before me, it is an infinite play starting with Derrida himself. It offers a wide variety of interpretations that seems to be a great advantage and encouraged me to move on and on and on. But there is always a point when you have to stop for some reason and at this point, I have realized that I felt as if I was lost in a dense forest. Which way is the right one? Where do I want to go anyhow? There were routes here and there, but I could not even decide where I wanted to arrive after all. I assumed finally that this particular characteristic of deconstructionist analysis is as much a disadvantage as an advantage. On the contrary, during psychosynthetic analysis work, I missed the great liberty of interpretation of the deconstructionist perspective.

6. 2. Horizontal and Vertical Extension

While deconstructionist analysis expands along a horizontal plane, psychosynthetic one may do also it vertically. There is an infinite number of dimensions on this horizontal plane, more or less all capable of deconstructionist analysis. I tried to elaborate my psychosynthetic analysis in the upward direction. Basically, there is one single vertical axis of research around which the whole interpretation rotates, and the three levels determined in Chapter 3. can be located on this central axis. The deconstructionist universe is like Venice: you can pick a mooring stake that suits you and land your gondola to it. As you look around, you see all the other boats, different from one another, each approaching or tighted to a different lagoon pole. However, in psychosynthetic understanding, there is only one huge mooring stake – like a vertical tower on the horizontal plane – to which all boats should be approaching and tightened. In another language, it is the absolute that attracts the many little temporary units. The psychosynthetic world is more like an immense sea, and the axis mentioned above is the lighthouse that - with its ever-shining light from above - helps all boats, without any distinctions, to find their way. Each boat has its duty and function, but, not all of them can determine the right direction, whatever 'right direction' means in the black darkness of the night.

6. 3. The Adaptability of Analysis

In my interpretation almost all poems are suitable for a deconstructive comment, but obviously to varying degrees. On the contrary, psychosynthetic analysis can be applied only if at least the questions of one of the levels described in Chapter 3. can have a positive answer. If none of personal, transpersonal and global level can be analysed, then psychosynthetic analysis is not possible.

6. 4. A Surprising Common Point: The Viewpoint Change

While discontinuity is a major point of analysis in deconstruction, I would not have expected that it would become that important also in psychosynthetic research. But, surprisingly, it does. Moreover, I have to admit that without deconstructionist research, I probably would not have discovered the following viewpoint change, or at least not as an actual viewpoint change. If the poet identifies himself with the ego, the reader sees the situation from the ego's view: the song is frightening and killing. If, on the other hand, he identifies himself with the Self, then the reader has an insight of into how the Self takes up its post in the psyche and how it gets free way. This feeling is like a satisfactory sweetness, which a marvellous and divine song can tell. In conclusion, the dominant viewpoint change in the deconstructionist analysis is between the poet and the song, in psychosynthetic analysis, between the ego and the Self. The poem itself is a metaphoric representation of the Self, and the poet himself can be interpreted as the dominating personality: the ego itself. In the light of all these considerations, the parallelism between the two viewpoint changes is not surprising; what is more: they are the same.

6. 5. Ambivalences and Contradictions

One of the main focuses of deconstructionist analysis is the examination of binary opposites, ambivalences, and contradictions. It is a method that could also help other types of analysis since it may reveal covert contents and draws attention to the causes of such phenomena. In psychosynthesis, the law of contraries, or in other words, the principle of polarities, plays an important role. Despite this fact, without deconstruction, I would not have paid attention to the specific binary oppositions in the poem.

7. Conclusion

The most important lesson the author has learned from the three studies presented is that the specific approach of a chosen literary analysis already largely determines the outcome of the whole work. Choosing an analysis frame, inevitably leaves out aspects that could be of great importance from another perspective and may over-emphasize certain characteristics that are not so important in reality. We could ask the question: what is "real" in *reality*? – and start a new deconstructionist process. In

many cases, poets and writers produce literary pieces that emerge from inner inspiration and not rarely happens that even for themselves, the content and the message are not explicit. While, generally speaking, the central message of a poem is usually clear or at least conceivable for the vastity of readers, we can often meet poems that are hard nuts to crack. In these cases, the combination of different analyses can be extremely useful. Having reviewed a certain, far not significant, part of the Italian, English, American, and Hungarian polite literature, the author has found that in the case of a surprisingly large portion (over one hundred) of these pieces, it was possible to analyze them successfully by the proposed approach. Personal or transpersonal psychosynthesis has proven to be a relevant aspect of criticism.

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Endnotes

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[1] As Leoncini highlights it (2021) also Vacchelli draws attention to the fact that there is a huge difference between the spiritual level of the "character Dante" and the "poet Dante". The first is before the great journey, the second has already lived it (Vacchelli, 2014, p. 64).

[2] The experience described in Buke's literal piece corresponds exactly to what Assagioli describes in *Alpinismo psicologico* (Assagioli, 1988).

[3] Assagioli turns to St. John of the Cross, considered one of the foremost poets in the Spanish speaking world, who used the expression "obscure night" in his poem Dark Night of the Soul (in Spanish La noche oscura del alma). The term "dark night (of the soul)" in Christian spirituality refers to a spiritual crisis that one goes through as part of his or her spiritual journey toward Divine union.