

The University of Drama and Theatre of Târgu-Mureş

The Basic Principles of the Theatrical
Performer

Summary

Scientific coordinator

Professor Ph.D Sorin Crişan

Graduate

Adrian Neacşu

SUMMARY

ARGUMENT	5
To be or not to be	5
Christian and theatrical ethic.....	18
CHAPTER I - Structure and dynamics of moral conscience	25
I.1.Theatrical conscience.....	25
I.2.The personal and the social conscience in the philosophical - patristic knowledge...27	
I.3.The basis of the moral conscience.....	31
I.4.The moral conscience and the vocation of love.....	33
I.5. Sensibility, sense, will	36
I.6.The moral dimensionality of conscience and self-knowledge.....	40
I.7.The moral temporality of conscience	44
I.8.The three dimensions of the moral conscience: Edenic –Adamic–Christian.....	47
CHAPTER II - The perspective of contemporary psychology on moral conscience	52
II.1.The moral and the psychological conscience.....	52
II.2.Contemporary psychology and theological precepts	56
II.3.The personal history: self, I, person, spirit.....	62
II.4.The responsibility of moral conscience	69
II.5.The dimension of moral conscience	77
II.6.Conscience as a space for dialogue	81
II.7.Function of conscience, its neurophysiology and the levels of language.....	86
II.8.The expanded conscience.....	92
II.9. Conscience and the quantum physics	97
II.10.Self,ego, superego as reported to patristic notions.....	103
II.11.The temporal extension and the psychophysiological dimensions of human conscience.....	109

II.12.The collective subconscious and the archetypal element	119
II.13.The archetype of the father.....	122
II.14.The nihilism of the contemporary world.....	128
II.15.Psychodrama.....	143
CHAPTER III – Basic constituents of the performing arts.....	150
III.1.Historical origins of the theater.....	150
III.2.Value – the cultic dimension of the human being in the Christian axiology.....	157
III.3.The art theater.....	175
III.4.Faith.....	182
III.5.Creation	187
III.6. Relationship	194
III.7. Theatrical scenery and lighting.....	200
III.8. Timing.....	203
III.9. Sacrifice	206
III.10.The Word and its therapeutic function.Breathing.....	210
III.11.The artist – the actor.....	217
CONCLUSIONS.....	223
NOTES.....	230

Summary

We've been thrown into this life without knowing whether there is a life purpose, something worth living for, a reason to go beyond physical necessities. The question of finding meaning to a life, that is anyway perishable, might be troubling to many. There is a whole range of recipes and books that promise a successful life. Everything they offer is as old as earth: wealth, fame, great achievements and success. This inflation of possibilities refers to benefits for the „here and now", the area where people invest their hopes and their lives. This universe of searches revolves almost exclusively around self-satisfaction. We are always expecting something: for our children to grow, the next year, a trip, the day of tomorrow. And while we wait for things to happen, we lose the only good thing that can be ours: the present moment of today.

All philosophical ideologies that offered a „cause and a sense", referred all to the same. It has been said that the reasons behind the holy wars, that instigate the faithful to jihad, are poverty, hunger and marginalization. A study on Al-Qaeda- terrorism found out that ninety percent of the suicide bombers came from honorable families, with very good financial conditions and more than two thirds, were refined and mannered intellectuals, multilingual, married and with great careers. Perhaps it's because the great causes nourish the soul far more than the passing small concerns. They give life a meaning, but the problem is that it is only for a while.

Eugen Ionescu used to say that there cannot be a civilization or culture that does not manifest in a way or the other, the need for Absolute, meaning also heaven, miracle, paradise, peace, freedom ... there is no philosophy or ideology to deny that mankind lives in alienation; we have always had the nostalgia of getting free. Comprehending the Bible is a form and a phase of moral and social conscience in itself. Conscience reflects and transforms itself in the process of human knowledge that is far from attaining the maximum of its capacity. Philocalic - patristic arguments border the transcendental limits of conscience because their basis is spiritual, as in the Christian philosophy where life reveals the secrets behind the divine-human evolution. The spirit knows the secrets of the heart, and the spiritual knowledge is a self-meditation that follows the path to God. Moreover the divine-human process of self-knowledge, is the first step of healing. Our Christian existence is the measure of our spiritual health and normality.

The scientific approach, based on psychology, sociology and psycho - sociology, tries a demonstration from double perspective: theological and psycho-sociological. The approach principles are suggestive for the position of the theological truth with regard to the scientific truths about human nature. Moreover, from a scientific point of view, normality and moral sanity have no fixed standard, but they are statistically modeled, according to the social norms, hence the risks that major deviations of the society to cause a different perception of health and illness.

Lately, by studying the theological aspect at an academic level, in the sociology and psychology of religion, it was initiated a search for common anthropological conceptions to unite the biblical with the scientific conception in a broader interdisciplinary dialogue. Due to the possibility of using the sociological and psychological theories in the religious area, to improve personal and social awareness, the scientific theory may be the revealing truth.

Psychology is part of the social shaping of the contemporary moral conscience, outlining the image of an individual typical for a society at a particular time in history. This image of the individual as outlined by psychology has an ideological impact on society and culture. With regard to the concept of religious truth, it displays a variety of aspects, although there are psychological theories that deny the spiritual dimension of the moral conscience. The contemporary phenomenological and existential approaches, affirm the necessity to return to spiritual values by validating the transcendency of the moral conscience and supporting its freedom and creative ability.

In this study I approached some of the most important themes concerning the understanding of moral conscience in the modern and contemporary psychology: religious pre-concepts, the understanding of self - concepts, the „I”, the person, the spirit, the Trinitarian inter- subjectivity and the archetype of the Father in the moral conscience, as well as structural elements of the conscience. Psychology answers the questions related to the adamic conscience as marked by the conflictive nature of sin, but it cannot perceive the hidden religious side of moral conscience. The theoretical demonstration aims to show the role of the religious - ecclesial conscience as fundament of the social conscience and pursues its development through cultural conscience.

The concept of spiritual disease is approached interdisciplinary, from the concept of health and spiritual illness in the patristic spirituality to the concept of mental health in psychology and psychiatry. Christian law as taught by the church, entered the ethno-communitarian self through Christianization. The destruction of the filial sense of obedience and of Christian love is especially noticeable in the nihilistic revolt and the atheistic humanism, but also in the atheistic ideologies and occultism. The deterioration of the paternal authority of the Christian law in the postmodern dialectic of values, led to moral relativism, to the dissolution of the higher authorities and their requests. Social disease resulted in a rationalized schizophrenia of the modern society. The consequence of breaking with the traditions is the loss of a realistic, ethnical, social and familiar identity.

To be healed spiritually, man needs a Christian restoration by means of a Eucharistic - mystical dynamic. The healing of the spiritual diseases is based on the theandric work of the moral, personal and social conscience. This kind of therapeutic intervention respects the human freedom, appeals to a responsibility of conscience and addresses the psycho - physical integrality of human existence. Personal healing claims and generates the social healing and its source is sacramental and liturgical.

The subjective conditions of healing involve the desire for healing and an awakening of the conscience by faith and inner transformation. This transformation is the

essence of the healing process that starts with a repentance of the soul, as the transition from the illness of sin to the health of virtues is a process that involves the knowledge by faith and life through love. The contemporary process of self - fulfilling can overcome the Kierkegaardian despair only through religious humbleness and love, as a generator of energy and meaning. The religious method of healing, through spiritual confession and forgiveness uses the therapeutic power of the Word. Death itself becomes a healing experience, its continuous presence strengthens the human experience as supreme liturgy. Only in the complete, fully engaging and profound relationship of the human with the divine it is possible to plainly manifest our subjectivity and to discover all the enriching vocations of our personality.

The analysis of the spiritual therapeutic methods concludes with therapy through light and pure healing beauty. The mind becomes a place for beauty and the body a burning pyre of love. Psychotherapeutic techniques can make a significant contribution to the restoration of spiritual harmony, leading to self-discovery and to solving specific psychic problems, though psychotherapy is insufficient and incomplete in the absence of the spiritual teaching.

The importance of quality in the religious area of culture is a necessity for the social healing especially if the process of cultural disintegration is advanced. In fact, the history of civilization had been reduced to saving and improving human rights, and every time it received a more „real" and „better" philosophical and political ideology and to align to the general reorganization, man had to give up something every time, even his own way of thinking, and to focus his efforts more and more on the exterior, forgetting his own, personal concrete present, which resulted in a hopeless conflict between individual and society. Preoccupied with imposed directions, we forgot our personal interest in the sense of the biblical verse of loving our neighbor as ourselves, a principle that puts us beyond our selfish, interested and petty desires; but in order to achieve it, we need the true feeling of personal dignity, of being conscious of our own personal. Ego which has an objective value and significance and which aspires to perfection and spirituality, as the egocentric intentions are fading away.

If we would be asked about what we are, this is the answer: people. But we say this because we all know this term. But we also are energy, light ... but which is the truth? Do we believe we know who we are? The road to self-discovery follows the route of knowledge. In order to find and understand ourselves we must know first who we are and what is our true nature, which is our relationship with the Universe? The answer to this question requires seeking and deepening all our opportunities to increase our knowledge. Are we allowed the access to our true being, can we understand its sense intimately related to this world? Is this truth reflected in our lives?

There are two main research directions: one is rational and logical and the other one is intuitive and analog. The first represents the material world, that of science and the other serves religion, poetry, art, spirituality; the first makes up a fragmented world united by functional laws while the other, a continuous world, with an interconnected structure;

the first led to the rise of Europe and the other to the rise of Asia. Both directions had the same subject of study, the world, they just considered it from different point of views. If we look back we realize that 1500-2000 years ago, most of the world cultures were mystic and mystic implies the continuity of the soul, the fact that we exist as body as well as spirit.

Rational thought was imposed by Aristotle, Newton, Descartes and all the classical exact sciences. According to this view the world we perceive is the only real one, the cognoscible, determined by objective causes and perfectly framed by an indisputable time and space. The study of this world as a phenomenon, with function regularities and determined causes is the aim of sciences, knowledge that led to the development of the European civilization and culture. Beyond its qualities, arises the question whether science is the only capable to reveal the truth about ourselves, but to answer this question, we must analyse the access limit of the subjective and scientific knowledge.

People, humanity, conscience, all evolve into something new, that never existed, and we are an integrated part of this evolution. We develop into what we create as human beings, we are in a permanent evolving process, as part of its creation. Scientific cosmology suggests that this is a cosmic accident, while the idealistic cosmology claims that we have our conscious as basic material, and that all matter is the product of concept and consciousness.

Probably the only way we can find out the answer is through exploration, through personal experience. Experiencing life, we go through an evolutionary process that makes us more vigilant and more conscious of our energy and what we really are: spiritual beings having a human experience. Perceived through the senses alone, the world is unique, real as a well-established phenomenon, independent of our perceptions, but perception differs from individual to individual and from species to species, according to its vital imperatives. There are dimensions in nature that we do not see, sounds that we do not hear, colors that we do not distinguish and realities that we cannot perceive through our senses, due to the fact that we have a limited perceptive spectrum. The available perceptive instruments and devices revealed a world we had no access before, but they cannot reveal the ultimate reality because they are as limited as our abilities, extensions of our senses, revealing just another aspect of our world. We see a world of isolated objects with no relationship between them. The way we perceive others, our relationships, our status, is very different and conclusive in the social landscape of the present moment. If we all would understand the world the same way, we would all have the same opinions, but because our interests are different we must accept that our senses cannot cover the whole existing reality. We're stuck here in metaphors and this is the source of all misunderstandings.

Until the beginning of the twentieth century, classical physics was the science that studied nature so that the new discovered nature principles established a deterministic image of the world. The phenomena became predictive and deductive through the specific laws of physics and the consequence was a motivation of the materialistic conception of the world, easily optimistic for some while rigidly exclusive for others. The twentieth century with its two world wars, psychological alienation, its multitude of ideologies and

different political systems that led to disastrous consequences, is nothing else but the result of this way of thinking.

The Quantum mechanics, however, with a universe of phenomena which cannot be understood in terms of the laws of the classical physics, shocks with its basic principles that contradict the classical physics of the XX-th century and causes incertitude. It is not possible to determine the speed and the place, or the space - time motion of a particle at the same time. At a subatomic level the principle of determinism that challenged religion because of which a series of psychic phenomena were dismissed as unscientific. It shatters all the classical knowledge to date, as opposes the new concepts of Cause, Space and Time that no longer flow uniformly but differently, according to the speed of the movement; matter is not a certainty anymore and events do not succeed in chronological order. The world is now a coherent entity where each part is connected with all the others in the universe, and this is the reason why an action has consequences on all. At a fundamental level, a principle of non - separability is discovered, expressing the coherent essence and the functionality of the whole universe, things exist because they are determined by other things. We exist as self - determined entities and at the same time as determinants of others, we have no precise identity but an approximation of some complex interactions. Quantum mechanics inspired the evolution of the technology and of modern physics but also made possible the understanding of the fact that mind and body are interactive and conscience should be also analyzed from the perspective of science not only from that of theology and philosophy. One of the concepts sustains the idea that the term of conscience indicates a non-local phenomenon, meaning that we are united in conscience anywhere, anytime, that it is a focus of attention, an alignment we pay attention at a certain moment. We are focused on being in our bodies but our nature extends beyond that. All particles, all things have this dual component, a local and a non-local manifestation. Therefore, as being more than physical body, we can pay attention to that non-locality of what we are. Existence and information are the basis of not only what we are but also of what we know.

The spirit is the fundamental vibration of the immaterial that is that spiritual empty space which is the source of everything. It may be associated with the physical void that can produce particles and antiparticles. Because the mind, the conscience, this mysterious essence of what we are, has no space-time coordinates, it produced the idea that is as large as a body and lasts a lifetime, when in fact, it is continuous. This theory can't be proven yet scientifically but most of our actions can't be proven scientifically either.

There is a rapprochement between science and spirituality, not necessarily religion. Our ability to relate to this conscience, to live an out-of-body experience, for example, is the true challenge and not that of who can or can't have this experience but who has the ability to become conscious and aware.

The unfortunate spiritual consequences of a fragmented vision of the world are evident in the religious, political and social split. Understanding interdependence, unity and the individual sense expressed through totality, would probably have other consequences for mankind. But is it possible to impose a different social human behavior

just based on assumptions, even if they are scientific? Evidence to confirm the same reality of the world come from several directions: the ecstatic experiences of the Christian and oriental mysticism, the pharmacy-chemical caused extasy for research purposes, as well as mysteries of the ancient world. These sources claim that they perceive a continuous world that no longer appears composed of objects and beings, but it's an uninterrupted energy that connects everything.

Therefore I think it's important to talk not only about art in general and theater in particular, but about life itself, because an artist, an actor who is not conscious of the meaning of life, I believe, can hardly articulate something intelligible in his artistic approach. To define the principles of the actor, of the artist as a person, we need to look at our civilization as a whole, to try to clearly understand our individual personal responsibilities, because theater is meant to be an act that happens right here and right now, among protagonists and spectators alike, with a great capacity of stirring emotions. It is a special place, outside of the everyday world, a sanctuary where the impossible becomes possible and the illusion unlocks the truth. A place where actors, therapists of emotional vital functions, are curing through collective psychological drama. The function of art, and that of theatre is to express the idea of absolute freedom of all human spiritual possibilities because art has always been a weapon against the perishable. It is not by chance that in the course of over two millennia of Christianity, art turned towards religious themes and ideas, creating harmony in the inharmonious individual.

Christianity represented the ideal, a model of equilibrium between moral and material, demonstrating through its own existence that ethics is not just a myth but a reality capable to exist in our dimension. The theatrical act manages to transpose us along with the actors to a different plane of reality, one of essential self - knowledge where we meet the undiscovered energies of daily life. The knowledge, the power and the actor's role would be to guide us in this experience. He can dominate the emotional psychic forces because he knows how they form and how they can influence the spectator; he is the mediator between the visible and the invisible, the incarnated shadow, the owner of a technique that does not impede the fusion between emotional and physical, between individual and cosmos.

The spirit lives in a physical body that is alive because of the spirit, the spirit maintains the life in the physical body and the mind exists because of the spirit inside. Without spirit the physical body disappears and the mind is dissolved. What we really are is life, and life is eternal, it never starts nor ends, but it changes, evolves, and transforms; we escape the world of illusion. What we don't know and probably we'll never know, as long as we use the language and the symbols that we use in the present, is if there is a chance for mankind to evolve into an intelligent species with a real understanding of the complete interconnectivity, especially with the material and with the spirit. There is no ultimate destiny because the universe was so created for us to create new destinies, probably our final destiny would be to realize that we are in fact the creators of our own destiny.

Since the very first moment when a group of individuals gathered around a totem, to heal their fear and ignorance, by representing the life of a common ancestor in communion with the Divine, the theater has become a necessity. Representing a concentrated life through its different aspects was henceforth a healing gesture that brought normality in the existence of the community. Simple, unwritten traditions, ideals and moral precepts were represented in the magic of the ritual performance, and this was a shared experience. A shared experience even today, as the theater creates a gap in time that could be redeeming. All together, actors and spectators escape their daily lives and deepen into a rebirth - state that can make them stronger, more enlightened, purified, a short escape from fragmentation, a state where they meet all together, all united in an universal feeling. And even if afterwards they all go back into the illusory flow of their daily life, merging into it, something remains deeply permeated into their being, changing them forever. If theater can manage such a mutation in the audience's hearts and minds then it must be considered a necessity.

Since Antiquity, the theatre is an ideal concept, a conventional place for ideas, feelings and life. But we don't go to the theater to see and hear life. But what instead? Probably the essence of life, that what exists beyond words, actors, gestures, movements, namely the ideas and the message, the feelings, the passions, the characters, all the various facets of the human existence. The theater today must embrace the totality of spiritual life and to be the summary of all the other arts: performance, architecture, painting, art, acting, music, dance etc.

Its mission is to mirror ourselves, to increase our knowledge in our search for the truth. If the notion of common conscience is the result of evolution, then that of personal conscience does not submit to the historical process, because the feeling of conscience is specific to human nature. In a biological - evolutionary sense, conscience does not seem to have any sense, but stubbornly accompanies the individual throughout his existence. Mainly in its external manifestations, the individual is not free because he's not alone, but inner freedom is given to us from the beginning and we are obliged to have the courage and the determination to use it, in full agreement with the chosen social role. In fact, the free man cannot be free, in the selfish sense of the word, and our future depends only on ourselves, if we understand to enjoy the total freedom of will, of choosing between good and evil. Of course, the possibilities of free expression are limited by others, but the lack of inner life is nothing else but a consequence of ignorant passivity, of lack of decision in expressing one's own will according to the voice of conscience. It is exactly here, in the expression of absolute freedom and of human spiritual values where art finds its *raison d'être*, preparing the individual for the confrontation with him-self in order to obtain an equilibrium between the material and the spiritual. Art expresses the ideal and the quest for absolute, concepts that transgress our everyday life and recall our need of these spiritual values in the divine area. The art, the theater reflect the search of the human soul for the moral justification and the meaning of his existence, a process that leads to a palpable progress in the conditions of the permanent reassessment of self and one's own life. It also sustains the highest qualities of human expression, unalterable and indestructible

parametric values: hope, faith, love, sacrifice ... its existence represents the human instinctual drive of not failing at a spiritual level, the individual's aspiration for eternity and sublime.

Art in general and theater in particular represent a process that goes from the beginning to the end and reaches a final result by imitating the absolute truth.

To be authentic, theatre must be a game of shadows, because shadows are the reflection of everything that is alive. Theater, in itself, can't be found anywhere though it uses all the languages, it is the expression of the spirit's need of a language in order to be able to materially manifest itself, a non - defined and constantly changing language, that must be the expression of life. This incertitude and this search for modalities of expression is the essence of theater, which is epidemic and deeply modifies the human conscience. The secret of our fascination with the theater is that we believe in what we see and we do what we believe, as theater restores the link between what it is and what it is not, between the virtuality of what is possible and the material nature. Theatre is essential through what lies beyond the text, and exceeds all reason and addresses the senses, poetry in space, expressed by all available means, depending only on their ability to be active and to generate each other. It is metaphysical, it's poetical and philosophical, as it must reanalyse the relationships between objects, doubt certainties and put into motion living mechanisms and to underline the reality as dependent of the alchemical, virtual side of the theater as replica of the principles 'reality. The show and the theatrical performance must not address people, but the individual, because the functioning at the level of concept cannot release any creative forces and should therefore be used for its sensorial value.

Contemporary theater is compelled to question the major themes of life: the meaning of life and death, the relations between society and personality, freedom and necessity, the difficulty of courage as faced to the truth, the strength to resist the selfish indifference and ethical self-harm. We live in an imaginary world created by ourselves and we depend on its faults, as we can take advantage of its qualities, because mankind has not invented anything disinterested, except the artistic image, and perhaps this is the meaning of human activity, the act of creation as reason enough to explain our creation in the image of the Creator.

We, reconciled and even with relief, accept the existence of a relation between consciousness and unconscious and the fact that it manifests in our lives, but the idea of an invisible world that becomes visible under special conditions challenges our skepticism and makes us quick at labeling this kind of thinking as mysticism. The psychological, the conscience and all the abyssal categories that we commonly use, belong to that invisible space, a fact that dematerializes under the action of a mystified logic, although theater means communication, a complete communication.

Everything that theater is made of, is only a pretext, a poetic projection of the immaterial world, an expression of the primordial magic. The act of creation is an act of knowledge and the art of acting a modality to learn more about who we are and our role in the world.

The thoughts, the efforts, the energies and the intensities a stage performer must confront, assume, first of all, a high level of conscience and awareness, a complex state that should be carefully considered, because it is the basis of life on stage, and not only that. The notion of conscience is one of the fundamental terms in psychology, a most general category that cannot be defined in a few words because it is not limited to knowing something, but extends upon the way we plan, follow and appreciate what we do on stage, not only in relation to self but also by reference to the community, to the social norms and values. Consciousness cannot be fulfilled without understanding the reality and the process of reflection and finality of the theatrical performance. It is both discernment, affective conscience and behavior determined by conviction, as affectivity provides the energy - stimulation substrate of behavior, as well as the essence of the explicit forming of the reason behind one's actions. Being conscious means to be reasonable alert, considerate, realistic, self-critical, free to decide, predictive, creative, active, self-confident, responsible, persevering etc.

In the act of theatrical consciousness, being conscious and conscientious engages all psycho-behavioral processes. This is also the reason why the human and the artistic personality can't be entirely defined unless the manifestations of self-conscience, of self, of its functionality aligned to the qualities, needs and lived experiences are considered. It is the main condition of the self - development of the theatrical personality, of making the right decisions, of self - regulation, as based on the human ability of self - knowledge, self-appreciation and self - determination. It is thus how the instructive prospects of the theatrical rehearsals lead to theatrical performance and to the possible projection of the personality in future projects. Self - regulation as a conscious process generates new concepts and new attitudes whose result is the accumulation of knowledge and essential skills for the dramatic performance, consciousness being the key element of the human creative personality development.

When the actor understands that he must be more than a mere figurant - actor, a preoccupation with self - knowledge, self - evolution and a desire to experiment and to explore becomes imperative, possible at a first stage by means of special training for each personality.

There is a lot of pressure when the actor is subjected to continuous challenges, not only in composing his role, but especially in the construction phase that is reported to external factors, to the director's vision, resulting in a struggle to identify his own style or to adapt and accept other approaches.

In the philosophical - patristic knowledge, etymologically, the term of „conscience” is made of two particles, suggestively joined : the preposition „con", meaning participating together and „science", an expression of knowledge and dynamic perceptions, the verb „to know" being precisely the dynamic action of perception. The term is close to „differentiate”, so it's a „differentiation" and not a perception. The Old Testament used no special word to describe conscience before the contact with the ancient Greeks. The judging function of conscience is often attributed to the heart. Conscience is the basis of

the restoration and transfiguration in Christ of the human being and designates the reflex and independent judgment corresponding to the biblical term of heart.

Our capacity of understanding and valuing the world and ourselves has to do with the divine aspect of the human being, as it is innate. The reflexive element of conscience causes its constant transformation, a true living mirror, a dynamic reflection of good and evil. Deep in our conscience lies the vocation of the divine that pervades the entire human reality, the man as a whole, body and soul; from here we can deduce another extended definition of the moral conscience, that of the personal ecstatic dynamic, connected to the dimension of freedom that comprises the human integrability since the moment of material conception. The openness of our conscience to a Trinitarian communion transforms the human being in a partner of the trinary love. Full „consciousness” can be achieved only at this supreme level of personal existence as the moral conscience has a theandric fundament and unites the created human factor with the aspiration for the uncreated divine image in us. The axiological cognitive process to appreciate the existential self is based on rebuilding and improving our capacity of learning. Theandric moral conscience depends on the spiritual landmarks of human existence, as the purpose of Christ’s incarnation is to bring into being what ended as nonbeing. The human being reveals itself as outer centered but ecstatic in its nature. In his essence man tends towards a divine presence and divinity is paradoxically more human than the human factor. The created existence is based on the call to life through speech, because man has „the gift of Word” and by using it, the Word comes to be enlightening.

Man is the only being that was given all three: mind, speech and life-giving spirit. The human being can be explained through the trinity model of energies. The ability to think; thinking reveals the link of the mind with the divine. The pure state of thinking, the immaculate mind, serves the Word because thinking is pure only as long as it is interpenetrated by the primal Word. Breaking the relation with the divine lead to a division of mind. The mind - heart separated into a new center of the ego and the original root. This new empirical center generated the isolated, arrogant rationality that proclaimed itself as the measure of all things, absolute principle the consequence being an evil reality of fake values.

The revaluation of each life’s moment is imperative because time is infinite and each moment was given us for something so that we can live according to the predetermined divine order. The preordained harmonies between the life moments of and those of time cannot be used as we like, because our self - development takes place at different moments in time. Wasted time turns into inner weakness.

The psychological perspective of moral conscience corresponds the dimension of philosophical dialectic as situated between rationalism and empiricism, between a conscious a priori of the innate moral ideas and mechanistic notion that influences the moral conscience inside of the social molding. Hence the opposition between the delimitation of moral conscience as an evolutionary and socially determined result, and its revelation as an innate creative intentionality. Various treaties show how complicated it is

to define the term „conscience”, because of the numerous, sometimes contradictory, semantic connotations.

No other experience is so evident for the individual, like that one of his own conscience, but it is impossible to validate its reality to the others, because it cannot be tested scientifically, even if introspectiveness can signal the existence of self - conscience. A common temptation is to ignore the issue of conscience because to explain its nature is the psychology’s biggest challenge. The structure of the reality, internalized by conscience in relation to a supreme self enables the interpretation of an interior and exterior reality, because the intention of the existence is of suggestive nature and leads to axiomatic appreciations. The psychological term „psychic” was deprived of the notions of a divine „soul” so that it currently means something very different from the religious vision of soul. Psychology tries to explain psychological manifestations through the biological reductionism and is based on neurophysiological concepts. These tendencies do not include the ability of creative self - determination of the individual, human morality being the result of social and cultural determinism, but if the society validates the idea that man is animated by energies that he can’t control, then human attitude can’t be the result of free will. Such a theory suspends the idea of responsibility for one’s actions, but freedom is not outside of the individual or the social integrative self - responsibility. Its common way to fulfill our predestined destiny as it exists in our beings and the synthesis between the human generality that supports the moral law and our unique, actual and unrepeatable being can only be represented as part of moral conscience.

The acceptance of a theory of a true, authentic dialogue can only be complete in the terms of a loving relationship and implies the understanding of the personal reality, understanding that makes the dialogue possible. Inner dialogue is determined by the outer dialogue, as the individual is dependent of the personal identities of the others in order to develop and distinguish himself by interacting with them, but also needs the personal reality of a divine transcendence, to whom he responsibly relates. The individual becomes a person capable of dialogue with his response to the human being loved by the Creator. Our ability to analyze ourselves, to think, is our conscience, and its analysis should solve the ontological problem related to the essential nature of the world, and the epistemological one that envisages the mechanisms of knowledge. The theme of conscience established itself as an extremely difficult subject, starting with Darwin’s theory which reduced conscience to physical and chemical laws, with no relation with any kind of psychical phenomenon. Materialists claim that matter has no conscience, it’s blind and with no soul. Nowadays, the neurophysiological theory sustaining that consciousness is only a physical - chemical product, faces real difficulties in trying to find a common factor with contrary results confirmed by experiments made in quantum physics, with experiences of transpersonal psychology, with those of clinical death, with the altered and the intermediate states of conscience, with free will, intuition, the placebo effect, the unconscious pulsations, obsessions, phobias, the anticipative dreams, healing through spiritual techniques, telepathy or clairvoyance, all representing studied phenomena and all confirmed by the institutionalized science. To deny does not necessarily mean not to exist.

From this perspective, the universe bears the signature of a rational mind, of a Creative Thought, who left his mark of intelligence in all stages of development. The relevance of this intelligence, primordial creative force, places the universe and the human being on the same genetic line, spiritually in nature. This creative force gives the universe and the human being a more accurate meaning, as both are outcomes of the same source, in a spiritual space, as an attribute of the human psyche and of the universal order.

After four centuries of being excluded out of the classical sciences, the Spirit was re-thought, reestablished and restored by the same scientific arguments that denied it before.

In the scientific area, the quantum physics has generated a huge epistemological gap when it sustained that formal classical logic cannot longer function in the universal area. An entity is no longer equal to itself but can be equal to any other entity. We are creators of Universe, just like other beings that by a more reduced perception dispose of the same structure of understanding the reality, so that we unwillingly integrate in the universal order. If in the Newtonian zone objects are astray and unconnected in a segmented universe where the lack of responsibility caused a split between people, in politics, in social area, in religion, the quantum physics presents a coherent universe with interconnected elements where we all exist at the same time, as cause and effect; we are the effect of those who precede us and the cause of those who surround us and of those who succeed us. The individual is not aware of the finality of his existence, as this comes always from an upper transcendental realm. Thus, our existence becomes a Sisyphean, absurd one, without fulfillment or purpose as it is limited and ephemeral, but should be revoked and deviated by a supreme Transcendence. By virtue, the individual can transcend his present and can extend to maximum all his personal potential. Existence in itself is a virtue, and virtue is personal, as its transcendental nature imposes a life purpose. But of course, the problem is whether it turns into a material fact, in act or not, as it can exist beyond the human being and without any subject, and from this point of view, the function of the theater is more than obvious.

The theatre, with its actors and as an institution, offers integration, the dropping of the masks and the revelation of an authentic being in all complexity of its physical and psychical reactions. We recognize here its therapeutic effect for the modern man. Theatre means fiction, vision, and only the intensity of its suggestive force is the one that acts upon the audience. Theatre is important not only because of its social role, diffuse and indefinable, but because of its psychological function, precise, distinct and assumed not only by the actor but by the spectator, too. People have long understood the futility of idolatry, of an idol made of perishable material, so it's ridiculous to believe that the sacred lies only on the mountaintop and manifests only on Sundays; it is omnipresent, but lacks visible manifestation. Though it cannot be compelled to visible manifestation, the sacred may become visible to anyone at any time, as long as conditions are met, and one of the basic conditions is the living consciousness of the present. The invisible appears in unexpected forms and the search for sacred extends into research, because any theatrical

object may be emptied of its usual meanings to be transformed and permeated with the invisible.

Otherwise, our existence too, has the meaning of a „visible” that makes possible the manifestation of the invisible. Theatre makes no sense if we fail to transcend our stereotype vision and our conventional feelings in order to see what and who we are after giving up false appearances to self - confrontation by the acts of giving and discovering. Theatre can be the place where people can whisper their own thoughts and listen others', a sacred space where they can take refuge and receive protection, a shelter for those hungry for justice, beauty, good, and truth.

Dramatic art, foregoing self - knowledge, remains a type of sensitive communication of man with his own nature, a truth that explains why the great existential questions about the meaning of life, of the world, of the purpose and our role in the universe can find answers in the creative act, and the artistic conscience may be recognized to the extent that reflects social problems and takes action against them. Any theatrical performance is meant to be the expression of an ideal, but without the artist's imagination, without all his creativity, the approach is likely to be sterile and unable to reach the viewer. Theatrical art obeys the laws of artistic creation: it is not a mere copy of the reality, but a creative - subjective representation of a chosen theme.

The scenical performance is a creative act, where the actor's intuition and imagination are sustained by his culture and by his capacity of approaching the role, both materialized in his performance and integrated into the overall vision of the show, open up the possibility of becoming a complex actor and his responsibility in the creative process reflects his social and cultural responsibility materialized in his role. Self - discovery as authentic personality nourishes from the personal relationships of the conscious self, because complete relationships between people are healing, revigorating, relationships rich in feelings oppose indifference, enhance the theandric potential of moral conscience expressed in the necessity of artistic performance, of playing, of the spiritual fulfillment instinctively existent in us. Theatre, an art par excellence collective, lives only through the spiritual connection established with the audience due to its ability to restore this relationship and the real time. The reason of „to be" of the theater is the present time. Here and now! It is this second, in between us, all alive, when I am here, and you are there. The uniqueness of the theatrical act is to create the present, even if it is about the past. By giving others, through theater, notions like „faith, trust, light and hope”, might reach us, too.

By a ricochet principle, we might receive what we offered others, qualities we did not have, and gain what we could give out of an emptiness of our beings, though an actor cannot give anything if he does not own himself. The actor must give himself totally, to enter a state of integration of all his psycho - physical energies, that come out of the deepest layers of his own ego and instinct. This kind of sacrifice can be neither actual nor obsolete. It is permanent, eternal and all we have to do is to bring it into the light, out of the darkness of oblivion. True sacrifice is oriented towards the meaning of life and the absolute light. Only the ritually and faithfully committed human deed, apparently insignificant, can move

mountains and this can be the proof of our daily sacrifice. The program can be sustained by the life - giving Word, either liturgical-sacramental, or written or heard or seen, in a material sense. In theater, for the force and power of the spoken Word to be maximum and magical, the actor must return to the roots, when the body was not separated from the psychical and the articulate language had material force, was linked to flesh and bones, a primary relationship that theater can recreate with help of the actors. Theatre can exist beyond sensual fireworks, spectacular objects and lights, but it is more difficult to abandon the Word, because this one has an occult function: by taking from the energy of the soul, it self - formulates and goes where it was sent in order to materialize and transform into deed. Once said, the Word, born from this energy and borrowed from the soul who said it, does not limit to the accomplished fact, but because of its spiritual origins, keeps living until the end. By pronouncing the words and saying them loud, the words become real, existing facts.

The actor's performance is not just a simple reproduction of the dramatic text, but an extension and culmination of himself, a process that involves inventiveness and originality, thus revealing the ability of the actor to communicate through signs and language, his own speech, that can be used for developing and enriching the original senses of the text and to expose the hidden motivations of his character with a subtext of his own. Beyond the stage, an artistic act requires behavioral and spiritual transformations, variations of feelings and of communication, and by himself, the actor owns the attributes of a complex psychological experiment, of large scale. An evolution that has nothing to do with art, with plays or shows but tries to explain the meaning of human existence and to find the way to our essence, as the dramatic performance can make the transition to freedom if only by keeping alive the conscience, because theater is primarily a way of thinking. Our work is a constant exploration of our own emotional experiences, using the affective memory, as it can sustain the impression of authenticity on stage and can be subsequently transferred to the character.

Through data assimilation and transfiguration of human and spiritual reality, from life or from the stage, the actor is the owner of a human universe that bears the vibration and the tones of his own personality, the originality of his artistical flame. The actor offers the audience human, moral, dramatic and aesthetic models, and he dominates a public that is obedient as willing to find or to rediscover its anonymous being.

Our existence and life are a process and a product of self - own creativity, an act of conscience that can be realized only if we succeed to understand the past and to figure out the premises of the future, as one of the most important prerequisites consists in our disponibility to take and to reassess everything from the beginning, to believe that nothing is definitive, action that requires a deep exploration of Self. There is no question of finding an answer, but a memory, in a process not of discovery but of recovery. The dynamics of our relations with the society has as main vector our conscience that we use to form an objective point of view about the nature of things. It was the focus and the main source of objective information. When the „mind" pays attention to the „soul", both carry the same data, they converge and we can become fully aware only when the mind accepts what our

heart already knows, as our mind is the most powerful creative force in the universe. If we just could realize that it's us creating the reality, the way we see the world, maybe that would change. To think means to transform the „unseen” into „seen” and therefore the Thought is creator, because we were given the power that out of millions of possible realities that exist in a latent state, to bring to life, with our thoughts, just one. The one we identify with the most, because what happens to us is the result of what we think and feel.

We are on a journey that began long before our birth and will continue long after we are gone. The importance and the implications of this journey of self - discovery can be hardly comprehended by our reason, although our art has done everything possible to fill this gap. Human culture contains our experience of self - discovery and the ultimate satisfaction, that transcends immediate reality, can be reached by following our heart. Only then, the essence can become physical expression, experience and conscience merge into one, and this leads to spiritual fulfillment. We are dealing with two kinds of knowledge: the intellectual, that collects useful information we use and judgments and empirical knowledge, related to higher states of conscience, experienced for a very long time: trance, mystical revelation, transpersonal experiences. The spiritual path is individual.

It's not the truth that gives the measure of faith, but its intensity. Faith had always played a fundamental role in the human relations, because it has always been the permanent landmark of the behavioral norms evolution.

We transform nature in culture, and culture reveals our true human nature. There can't be health, development and optimal functioning without the operational harmony between our conscious and unconscious, between us and others, because everything is connected and interdependent. Preserving harmony in our entire being requires positive thoughts and feelings that we need to understand and control. We're the result of all the happy or sad events that have preceded us and the cause of those to follow. We leave behind the beauty of the spirit and the ruin of „nothingness" as we are the only beings that were given the chance to be co - creators, thanks to our intelligence; we cannot have a passive existence, and in our effort for spiritual perfection, art and theater may have a decisive role. Performing dramatic art as a profession, obliges to a continuous search for the real primary elements rooted in spiritual life, it is necessary to listen to our hearts if we place the theater in the context of our whole life, therefore to have a spiritual way of feeling and thinking. We must be aware of the fact that illusion must be created with the true reality of the artist and I am firmly convinced that an actor cannot transmit on stage what he wants, or thinks he wants to transmit, but first of all, he transmits what he really is. We are souls and when we interact with other people, we interact with other souls. The man, the artist, the actor uses questions and observation, he is an honest and impartial observer of his own life; in the created space between thoughts, the mind judges, analyzes and sometimes lies, but in the peace of our hearts there is no one that can come to think, to feel for us and live our life, as art can often be a transfigured and sometimes transcendent way of knowledge.

The skill of the actor is to embody the ever changing man that passes through thousands of aspects of his life. It's an art fundamentally based on the human personality,

a complex sum of all human traits, unequally developed in each of us. It's from all these natural gifts that the actor has to choose to create his art.

