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NEGATIVE CHARACTER AND ETHICAL STRUCTURES IN THE CONTEXT OF MANIPULATION AND SEDUCTION

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SUMMARY

This research discusses a working method for the use of those who study the art of the actor or work in a performing band, a method adapted to new types of communication that have been opened by the contexts created by the Internet and social networks.

To highlight the mutations that took place at the paradigmatic level in the current spectacular, as a predominant means of communication, we made an analysis of the phenomenology of seduction, in current contexts, connoting seduction as the main tool of exchange between actor and spectator.

The researched relations were between the actor-seducer and the spectator-the seduced one, between the actor and the character, as well as the relations between the actors during a staging or a performance.

We put in a direct relationship the actor's self-consciousness twinned for assimilation and rendering with the character's self-consciousness, following the areas of adhesions and common areas or those of difference, followed along the path of an anthropological, mystical-spiritual, and societal study.

To outline a picture of the types of self-consciousness, we followed both a historiographical and a philosophical, anthropological, and sociological path. We followed the dialectic between appearance, essence, and function in several anthropogenies and cosmogonies, with the emphasis on Jewish anthropogony and cosmogony, as a factor of specificity of the native space, defined by Christianity.

The anthropological study was a comparative one, and in the research of appearances we analyzed the mimesis and exemplarity of ancient characters, as well as some characters and contexts of Shakespearean plays, which opened the way to a study of the sacred, in the context of the profane act, but full of mysticism, of the staging.

In each part of the research, we exemplified the spectacular types of actuality and showed that certain spectacular structures have nostalgic references in distant periods in time, which define certain essences of the human being, in the movement of recognition and in the mechanism of communication.

We went through several types of hypostases of the mechanisms of recognition and communication in exemplary stories, related to the exploration of the level of a cognitive axis, which we called horizontal, expressed by synopsis and event and we analyzed in more depth the vertical axis of the story. it is about relating the human to the sacred. The relation to the sacred opens the ways of an exploration of suggestibility, through the immersion of the seduced, in the mental and imaginary universe of the seducer, and its abstraction, in the mental space of the seducer, is related to the control of energies and tensions exercised.

The analysis of the temporal axis of the story considers the consecrated time and the profane time and the analysis of the conventional thresholds during the seduction. The act of seduction considers the dialectic between reality and fiction, and we analyzed, strictly speaking, what we called the plasticization of the boundaries between the two, in the current period, that of post-Truth.

The plasticization of these borders is due to the ease with which it is transmitted, today, in the virtual environment of the Internet and through documentary cinema, immediately. The immediate was defined as "i-mediated", is an assimilation of the event without the possibility of decanting or mediating the feelings or feelings involved in watching it. In addition, the „i-mediated" is inflationary, because, in today's globalized world, there are no real distances and implicitly the possibility of distancing.

We also noticed that the most penetrating and creative reactions are violent or tragic events. This finding led to an analysis of violence and its proliferation, as well as the conclusion that excessive viewing of violence leads to a violent societal construct, in which group manifestations fall into responses such as post-traumatic syndromes.

The re-return to a path of self-purification of violent contents is done through the recourse to mysticism and to a re-valorization of the search for the numinous. The contexts analyzed after the obvious decline of the great religious beliefs brought to light new types of manifestations of the individual, which cannot be separated from the religious and the need for the sacred. On the other hand, the withdrawal of today's man

behind the screen of the personal computer, easy and remote communication, from the "in-actant" comfort of the house, led to the possibility of camouflaging the real identity and implicitly to a „schizoid-ism". which changed the paradigm of truth and led to a lack of natural reaction during direct, non-mediated interface interactions.

Within the type of distance communication, with interface, false elites are also created, validated beyond the old ethical values. In this conjuncture, mutations took place at the ethical level, being validated, both the false and the charismatic discourse, which no longer has the moral filters previously had.

In this case, I made an analysis of the typology of the villain as well as of the social anomie that he propagates, through the justifying discourse of evil. I made an analysis of the human being at the confluence of good and evil, in the formal framework of evil, as the darkness of the self, starting from a historiographical look at the pandemonium.

We analyzed the great opposites: good-bad; truth-lie; beautiful, sublime-ugly; spotted-immaculate; violence-gentleness; life-death; pain-pleasure but also great feelings or opposite manifestations: love-hate; deference-indifference; calm-fury; fear-courage; pleasure-pain etc. All contexts of opposites were analyzed in relation to the degrees of complementarity and the concept of complementarity. Two of the most important opposites analyzed were pleasure and pain. We concluded that pleasure is subordinated to desire, and then pleasure is its satisfaction.

We concluded that distinctions of ethical value have nothing to do with pleasure. Man may have an insatiable desire for power, which leads him to become a tyrant. And this desire can be satisfied only by gaining power and by dominating or subduing others. As soon as the hunt for the pleasure of dominating is satisfied, hatred sets in. Conflict or confrontation most often occurs when someone accesses the object of someone else's wishes. Confrontation and conflict occur between two selves in the situation because of the same object of desire. The two selves will manifest, in the process of recognition, their legitimacy or adequacy, or the greater proportion of merit over the acquisition of the desired object. So, the opposites of discord and concord are related to desire and the need or satisfaction of pleasure or the manifestation or appearance of pain. I put the pain in direct relation with death, with ages and with human degradation, but also with fear. Pain is directly related to human destruction and

fragility at any time of existence. Physical pain carries with it mental pain and the „obscuration" of the spirit. Physical pain certifies the ineffable truth of human fragility and perishability: the fragility of the newborn who looks brittle; adolescent disorder that frequently lacks self-preservation instinct; maturity that reveals the complexity of the perishability of the being, by discerning and decanting painful experiences; aging that certifies both physical and mental degradation and staining, through the natural approach of the moment of inevitable death. All are under the spectrum and under the empire of pain. The shock produced by the awareness of perishability and fragility; the awareness of the inevitable death is not only upsetting but creates pain in the being. As a compensatory state in the face of pain is a strong desire for preservation from the caution generated by the instinct of self-preservation.

We defined emotion as a raw beginning, an incipient shudder, so that its multiplication and intensification, in a congruent, coagulant sense, would lead to the formal, decanted construct, that of feeling.

So, in the spectacular, we concluded that today's man is more likely to adhere to the mechanisms of identification and recognition, as well as those related to the mechanism of seduction, through evil, violence and the implicit appetite for the tragic.

The periods prior to this actuality were mainly based on shock, to move brutal sensibilities and take the viewer out of the resigned „darkness" of intangibility and on an abyss and repetitiveness of some tensions, without a conclusive or cathartic discharge. We saw how this is an attribute of mutations, which took place in telling the story by displaying a frustrated truth thrown in front of the viewer, without the regulatory mechanisms of an outcome that would recover something from the numinous being.

At the same time, we concluded that current events have left their mark on visionaries, which increasingly uses the distinct apocalyptic imaginary, another type of apocalypse than the previous one, the millenarian one, which was related to morality. We are dealing with the apocalypse, which is related to the manifestations of global warming, discerned by real visible and palpable manifestations, a factual sphere, which goes beyond the sphere of the sacred coercive.

In the historiographical analysis of the spectacular, we managed to see how the mental space of theater creators always considered a manifestation of the sacred, and

the ritual, which is the basis of spectacular manifestations, has always been part of the working instrument of the actor or director. Either by direct experimentation or by theoretical exploration.

We analyzed the shamanic journeys, from different areas of their manifestation, as well as the book study of some myths, which were the basis of some imaginations of the initiatory journeys.

What is found in the travels beyond, as elements of connection with the man out of his body is the realm of the dead. The souls here seek an encounter with souls from beyond which they define by recognizable qualities of the deceased. In some religious beliefs, life beyond, after death, is often more exciting than life on earth. The place of storage of the deceased body has a utilitarian architecture, and the funeral rituals open the perspectives of the „acting" life afterwards.

During the mimetic transposition of the ritual manifestations, we saw how the idol and its representation had the image of the transgressive essences of the sacred towards man.

The negative character under the umbrella of the title of villain, respectively: the rebel, the rebel, the revolted; the wizard, the artist; the blasphemer; the thief; the killer; the vicious; libidinous; the liar; greedy; stingy, petty. All these typologies of the villain were analyzed in the light of their opposites. An example: the rebellious and the submissive. The subject is not always ideal. His hybris does not transcend any boundaries of decency in his relationship with authority, and his image will always emphasize the harmonious relationship with him. Even if he cannot sit under the umbrella of the title of villain, the subject may have one of the characters that will overshadow his neutrality in the economy of good and evil. He is especially lukewarm to the one to whom he is subordinated and most of the time, a spectator of the rebel, he will fall into flattery to eloquently demonstrate his delimitation from him. Everything to stay in the protectorate. The way he will manifest his „obedience" can put him in the guise of a hypocrite. In general, however, the character of the subject will have commendable components such as modesty and simplicity, etc. Simplicity can take on nuanced negative connotations and can be a pretext for discourse in contradiction with the rebellious, who will say that it is completely the opposite of sophistication. Nothing extraordinary will happen in the ethos of this type, so it is an exponent of the ordinary.

In this order of ideas, he will be mediocre and can be fined at any time in the formal conflict with the rebel.

In the analysis of the villain we resorted to the analysis of some emblematic characters from dramatic literature and not only because we started from the premise that the current mental space is created less novelistic literature and more by dramatic literature focused on visuals and photography; cinematography; media with stakes on sensational; advertising and the sphere of virtual reality; which all competed in an anomie of desire and a charge to the point of refusal of the violent imaginary.

We compared the villain whose example widows him definitively and definitively with the attribute of free will. It is a criminal or incestuous destiny, destiny will enter the atoning function and will commit violence, with the exclusive functional role of justifying the mechanism of its proliferation. Regardless of outside precautions, he has no chance to move on to a different outcome than that of crime or sacrificial death. With the death of the villain "without permission" the world is purified, violence stopped, and concord or peace will be re-established until the emergence of another promoter of violence.

Depending on the sphere in which they revolve, we analyzed characters such as Oedipus, Macbeth, Hamlet, Iago or Harpagon related to biblical characters such as Cain or Balaam, but also iconic characters from cinema who became heroes of a new mythology. Historical figures who have become „products" such as Che Guevara, etc.

The analysis of discourses justifying a negative ethic, discourses that won hearts and seduced nations was done through examples such as Hitler. We used the examples of conflict situations or large conflicts that generated major discourses, which led to both the manipulation of the masses and insurmountable polarizations in deeply divided societies.

Some of the speeches analyzed were from literature or film or major works of war journalism, etc. I considered speeches that changed mindsets. The area of justification is attributed to strong feelings, especially love, or hate.

High consciences were analyzed, which to follow their vocation or talent are justified by cruelty or murder.

Major events mentioned were the type of September 11 attacks in New York and its consequences: the war in Afghanistan or the Invasion of Iraq, the death of George Floyd, etc.

All these cuts led to the conclusion that in such an ethos, the actor undergoes a mutation in the humanity of his own person, a mutation that is based on paroxysm, shock, continuous tension, which, in the end, is the creator of stimulating adrenaline, which it revitalizes its power, which gives it the pretext of grandeur and deprives it of the compassionate-human component. If we live daily the discrepancy of flooding our homes with „live war", even in peacetime, to assimilate a negative character we no longer need to „completely cleanse" our worldly self to assimilate another vile identity, but only to become loyal spectators. At all levels, social anomia leaves its mark on our worldly self. No more stimulants and suggestible referrals are needed. We are dealing with a „three-dimensional" understanding of evil, but we are also touched by the fourth dimension, that of mental, imaginary, dreamlike space. Evil, conflict and violence, which exist in consciences even during calm or peace, lead to a persistent sense of guilt. The imaginary, the dream with a whole tense universe that it involves, is put into mimetic manifestations. Consequently, the ethos of evil is equally abnormal and grotesque, at times he is thrown into a comic of derision and in certain circumstances becomes pleasant under the influence of adrenaline (drunkenness), but almost invariably he is wrapped in a justifying speech.

We have analyzed the origin of the term charisma or charismatic which is in the word charisma. Grace is a comprehensive „haló" of the influence of divinity on man. „Grace-isms" are exceptional qualities that are given to the unconditional man. The gift of wisdom, love, and mercy, but also exceptional qualities such as prophecy, the gift of healing, etc. What is interesting about these charisms is that they give man authority over other people and in particular give them a power to exercise authority over them. Charisma attracts because the owner is a charmer. The charismatic is in the rare situation in which any critical spirit numbs the audience, he is fascinated and does not have the power to detach himself from his words or gestures.

The actor exercises either „charisma" or „grace" depending on the method and the process of annihilation by which he transcends his mundane self. He must reach his own numinous, which will leave him emptied of his own impulses, emotions, or feelings. He can do this by resorting to the map of his own soul, to the „geography" of

his own being and to the type of meditation that will lead him to complete annihilation. Once the „forgetting" of one's own self-consciousness has taken place, the space is created for living one's body with the new self-consciousness, that of the assumed role.

We concluded that the map of each soul is determined by the peculiarities and distinctions such as the peculiarities of a fingerprint. That, in fact, the recourse to the memory of a similar event is related to the imitation of one's own self or the self of a person who resides in memory, through a gesture like the character to be assimilated. Or a direct mimesis can lead to falsehood. Therefore, to become a role, the assimilated character must be as meticulously distinct as possible, with the imprint of his soul. The adhesive areas of the actor's self to the character's self-will frequently intertwine, so that the result is natural and free of any falsehood.

There is a sacrificial component in this biunivocal exchange. A self-sacrifice itself, buries its defining impulses, to leave room for the manifestation of another self-consciousness. Some of the common features we have called „adhesives" go through a „light-emitting" process, but the spotlight must be part of the character's exclusive „rogvaiv" spectrum. Therefore, the common „cellular" element also undergoes a transformation. Other adhesive areas are discovered and made by hiding their own characteristics sometimes until they disappear, but the concealment cannot always be complete.

In the proposed meditative process, we proposed some exercises: from top to bottom, breathing will slow down the heart rate. Immediately after that is the "bridge" the hardest to cross of the immense energy, which must be cleaned, the visceral-sexual one. We believe that the mind must produce a kind of meaning of deep celibacy. Of an inhibition, I would say, monastic or angelic, of one's own sexuality.

To put this type of „living" into practice, in our working method, we imagined the human body sitting upright like Leonardo da Vinci's Vitruvian man. The body is, therefore, like a three-dimensional architectural composition, in the dynamics of movement. Within the movement and with it, the space between static and movement will be filled etheric, with energy. The tension with which the movement is performed will delimit, imaginatively, a sign or a significance. Each part of the body will have a role or a meaning and will generate energy or tension of one type or another.

We can connote the space of the head, placed in a vertical position, towards the sky, as a space of transcendence, and the exercise of using its functional attribute, namely that fourth dimension of „mental space", the dimension that combines lucidity given by reason (Apollonian), with dreaming, and dynamics as an exercise in self-integration and being.

In this paradigm we can place its purpose in the tendency towards the proper numinous, with purifying, purifying purpose. The imagination or „mental space" is in a transcendent process and „feeds" on the substance of the sky, air, nothingness, and flight as objectification.

We called the lucid process of interweaving between dreaming (imaginary) and rationalization as self-awareness, beyond awareness of the psychic or cognitive-behavioral area, is around lucidity derived from reflection on what we are, who we are, where we are in the reflexive moment etc. Awareness being only the ignition, and self-awareness being the final point of shaping a personality. The whole process of reaching self-awareness subsequently leads to the question „why am I?"; a question whose answer is related to the idea of creation, whether divine or accidental. So, from above, from the self-consciousness acquired through meditation on the origins and meanings we descend, in being towards the middle of the body.

The middle part can be connoted as strength, given by the heart as an organ of impulse, pulsation, feelings, but also as a supporter of life and breathing. Breathing with its full regulatory sense of mental energies. Hyper-ventilation of the brain when it jerks and forces the respiratory rhythm, can lead to transformations in the brain. Deceleration of rhythms with the effects of hypoxia at the cranial level, etc. All this potential to practice the rhythm of breathing leads to the change of energies that the body generates. The entire circulatory and respiratory system, having as a regulatory sense the heartbeat. Breathing basically achieves a rhythmicity of a certain type. The acceleration or deceleration of the heart rhythm must be done both through a physical process and through a mental process, which will later have substance in a process related to spirit and energy.

The practice of acquiring such an energy sometimes becomes palpable, and for example I analyzed the contexts in the scene of some roles played. We analyzed both the play of energy and the tension of the role, with the complex character depicted, and

the audience's reactivity to the common rhythms generated by the exchange energy between one character in the scene and another.

The conclusions of our research included both an analysis of the current spectacular through immersive theater, the use of virtual reality in spectacular concepts and large urban scenes in festival structures. A fresco of today's society with accents on 20th and 21st century photographs that have become paradigmatic for inequity, social anomie, and violence.

Hetero and the self-aggression inherent today have led to a repositioning of the numinous. We concluded by comparing it with the Jewish faith of the immaculate: In the Jewish faith a soul is „clothed," at birth, with an immaculate garment. In time, the plague that insinuates itself from the evil of the world will make holes in man's garment, which he will have to re-fill in the atonement of the divinity. Thus, the equivalent soul in Heaven will re-put on the immaculate garment. Through the total control of the conduct, he will be immaculate again, going through successive cycles of life, years, in which through the holidays he has the chance to atone through ritual.

The field with which the actor works are those „holes" or distortions of the heterogeneous form with which he will operate to assimilate characters, which in turn will open eyes and hearts and compensatory redraw maps of other souls, for societal adjustments, data of self-awareness that appears in the game. Self-awareness is in a combination of will and attention to the whole of life. Even if they have to do with depth or obscurity, compensatory, return and restoration is a process that involves a new elevation, an elevation on the new principles formed after the obscurity has been crossed. Each nuance, of the imprint type, of the discerned evil will have a different form depending on the subject and his self-consciousness.

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