

## *Abstract*

Dissertation entitled "The Consciousness Experience" was created out of respect for the profession actress/actor. For 28 years of practicing theater acting, I have simultaneously worked on the development of my consciousness, the aim of which is spiritual development. From the beginning of my professional path, I felt the great costs I incurred in terms of physical and mental health when preparing and performing tragic stage roles. Throughout my professional life, I have been looking for scientific evidence of the destruction of an actor's personality under the influence of negative emotions experienced on stage. I followed the dynamic development of science about the human mind. The reason for this search was the deteriorating state of my life energy and the accumulation of negative emotions in my life while working on subsequent tragic roles.

The first technique for cleansing destructive emotions was hatha yoga, followed by meditation. In the meantime, I analyzed and practiced psychological techniques, including Hellinger therapy and Gestalt therapy. In 2011 year, while working on the role of Barbara Fordham in "A Hot Oklahoma Summer" directed by A. Urbański (orig. "August in Osage County", T. Letts) I had to touch the trauma that was recorded in the psychology of the main character. Then I came across David Berceci's therapeutic method, which at the time had not reached Poland.

Experiencing trauma stratifies the personality, the body loses elasticity - it is not unity, it stiffens and physical and mental disintegration occurs. The natural way to recover from trauma is to shake the body uncontrollably. When I first experienced this state during one of my rehearsals, I was almost panicked, confused and worried. During my search, I came across an institute in the USA dealing with TRE (Tension & Trauma Releasing Exercises), thanks to which I learned that my body's reaction is a natural cleansing technique, and thus an attempt to keep the body and mind alive in the so-called homeostasis. The beneficial effect of vibrations was first noticed by Alexander Lowen, who founded the International Institute for Bioenergy Analysis. Berceci expanded on Lowen's discovery and developed exercises that produced neurogenic vibrations.

Our autonomic system, responsible for survival, makes a decision before we make it consciously. It doesn't sleep, it has to act and has his own recovery program. People tremble in extreme situations. And the impulse that causes tremors is stress.

Symptoms of stress include: rapid heartbeat, rapid and shallow breathing, increase in blood pressure, increase in muscle tension, narrowing of blood vessels, thickening of the blood, slowing down of digestion, increased secretion of stomach acid, decreased immunity, increase in sweating, increase in blood sugar level, drop amounts of hormones regulating the aging process, decreased libido, secretion of stress hormones: adrenaline, norepinephrine and cortisol.

Every negative emotion on stage, as in life, triggers some or all of the above reactions, because the brain, operating in the universe of thoughts, does not distinguish fiction from reality. A thought triggers emotions, and each emotion has its chemical reflection, which carries information in the blood and reaches all cells of the body. There are 1,000,000 receptors on the surface of cell membranes that are sensitive to chemicals produced under the influence of emotions. Changes occur in the cell because the receptor captures a biochemical molecule corresponding to, for example, sadness and activates previously dormant genes, which

affects and translates into our lives. Who we are is determined by environmental factors - food, electromagnetic waves and, above all, emotions. In my case, the dominant professional environment was primarily tragic roles. The programs stored in my subconscious are written under the influence of emotions.

I treated my doctoral studies as an attempt to document my tragic roles and their negative impact on the actor's body.

Playing through trauma is profoundly debilitating. Each negative thought is associated with an emotion, and each emotion is connected to appropriate glands that secrete specific hormones. These chemical processes take place in the actors' bodies, even though the thought does not come from the real world, but from fiction. The human body becomes addicted to the chemistry of certain emotions.

Modern sciences such as psychiatry, psychology, neurology, neurobiology, neuroplasticity, epigenetics and quantum physics provide evidence that confirms my experiences that negative emotions are destructive at the mental and physical level and leave a program written in the human electromagnetic field. I supported my personal professional experience with publications of scientists such as: A.R. Damasio, J. Dispenza, P. Ekman, D.R. Hawkins, D. Goleman, A. Lowen.

In my work, I focus on the problem of long-term stress, which triggers the "emergency survival mode". Stress is a component of all shades of fear, and fear is the basic and recurring emotion in the drama. In the actor's profession, the "emergency survival mode" is artificially extended by working on a role for several months and then using the art for many years. And so the entire life of an actor, from the period of mental maturity to retirement age, and sometimes beyond, is a state of constant loss of homeostatic balance.

One of the basic issues of the actor's profession is the inseparable connection of thoughts and emotions. The power of thought creates a stage personality, but at the same time destroys the actor's original personality, depending on which thought creates the emotion.

Thoughts appear in the mind, which collects data from its surroundings (environment). Clusters of neurons organize themselves in a network and freeze, creating a specific pattern - this is an emotion. When emotions congeal into a specific neuronal pattern, the brain produces a chemical that is sent throughout the body. Then the body feels how we think. In the chapter "Thought - emotion" I explain the scientific thinking pattern: thought => emotion => thought. It is a loop pattern where thought creates the body's chemistry, and over time the body becomes addicted to that chemistry, and therefore influences the mind to continue to produce thoughts that produce that destructive chemistry that the body's biology is dependent on.

Experiences are encoded in neural circuits and emotions are stored in the body. We create neural networks regardless of how the brain functions. With their help, the brain changes, and thus a person changes at the cellular level. For this reason, it is important which roles and of what nature remain in the actors' minds. Attitude and control over thoughts have a direct impact on a person's health.

In the chapter "Energy" I quote in detail how an electric current called energy is created in humans, and how an electromagnetic field is created. People emit different types of electromagnetic fields that indicate different states of mind. Energy is associated with consciousness, which, according to mind sciences, cannot be separated from emotions.

According to Hawkins, the increase in awareness depends on the number of positive emotions experienced. With low, negative emotions, consciousness does not increase, because it is the emotions of "falseness" that do not allow for spiritual development. I present the division of consciousness made by Hawkins and the causality of thought events that cause energy or vibrations that are recorded in the energy

field of consciousness. Hawkins states that a person at low levels of consciousness is unable to contact his true self. Consciousness is therefore a bridge of communication among co-creators of art.

The next chapter - "The Rose of Jericho" is a description of the phenomenon of modern slavery and the exploitation of man by man. I am quoting an article describing in detail the methods of recruiting slaves in the modern world - this mainly concerns sexual services provided by women and children. The process of selecting a victim, recruiting, and accepting control and refraining from testifying is described. The noble idea behind the creation of the above-mentioned drama overshadowed the darkness of the pathological environment into which I had to immerse myself. I make a thorough analysis of art and its inspirations in comparison to other works, metaphors used in the content, which build further meanings of the text's interpretation. I analyze each character appearing in Diana Meheik's work and read their mutual relationships. In the "Work" chapter, I analyze data regarding my role - Nadine and the creative process of building the role. The ending is a summary of the impact on my personality - negative emotions in the creative process of the character of Nadine. I describe the effects and symptoms of these emotions and confirm my own experiences with the content of scientific publications.

All evidence of the consequences of destructive emotions triggering "survival mode" shows the enormous amount of life energy and holistic health sacrificed during the actor's profession. The human central nervous system is extremely sensitive and has the ability to distinguish what supports it from what destroys it. The quality of pure consciousness is the cessation of the ordinary flow of thoughts and feelings and a state of infinite power, infinite compassion, infinite gratitude and infinite love.