

PSYCOMANTEUN VERSUS THEATRE. AN INNOVATIVE , INTEGRATIVE AND EXCLUSIVE EXPERIENCE. ITS APPLICATION IN BLIND.THEATER SENSE

Pablo Pereda González

Médico-Cirujano Universidad de Zaragoza (Spain). Doctor Honorys Causa of Arts in Drama/ Harris University.
Bradenton-Florida

Abstract:Talk about theatre for the blind, would be implied a certain split and would somehow exclude other people who can see.

There are some initiatives that allow viewers to go to these shows blindfolded but this continues to be an exercise, well yes, to understand the particular way of facing a blind person to life.

But when the show is still considered a lack of vision as a handicap when it comes to face representation. To alleviate provides a great interaction of actors with the viewer in such a way that their physical approach is total.Obviously this does not allow the formal representation in a theater, greatly limiting the number of spectators.

My proposal is called "Theater sense" and unlike the previous does not consider the lack of vision as a handicap but as something that we voluntarily excised with the deliberate idea delete 80% of information that is which is achieved through the vision. Once we have deleted that information we seek through the interpretation of the text, the spectator to compose its own scene.

In ancient times mirrors were used for accessing deep States of consciousness. We have used different brain waves are emitted by subliminally. With them, we got the same objectives.also introduce background music (Waves alfa, delta ganma and theta) whose mission is to place the brain, and consciousness itself, in situations of the protagonists. The music is composed by different brain waves that manifest specific modos. Not emit beta waves to be associated with wakefulness

We want to see how it is possible to experience the theatrical experience without the vision in blind groups with no blind.

Keyword: Psicomanteun, "Theater Sense", Blind, Handicap, Integration, Waves alfa, Waves delta, Waves gamma, Waves theta, subliminal stimulation, brain, conscienciousness, Rehabilitation, Placidity.

INTRODUCTION

PSYCOMENTEUN. Ancient techniques used 2500 years ago at the Oracle of the Dead in Ephyra, Greece. Apsychomanteum helps the living process grief by seeing and/or communicating with people who have passed over to the spirit realm. Psychomanteums also called "sleep temples" or dream-incubation temples of Asklepios(1321 a.c) Mirror use is recent. In the oracle(Ephyra) the visions caused the darkness and the voice

Sometimes described as an "apparition booth" the psychomanteum dates back to ancient Greece(45dc). In 1958, the Classical Greek archaeologist, Sotiris Dakaris found accommodation near the Dodona oracle spoken of by Homer and Herodotus, where supplicants would wait their turn at the oracle in complete darkness. An extensive maze led to a long central apparition hallway where the experience took place

The Athenians flocked to dark enclosures for this purpose with the single intention to see their ancestors or find solutions to their problems that came through visions. A few actors recited stories and caused by auditory stimuli in such a way that they elicited States special viewers.

The "theater sense" then comes from the old Psicomanteun. The viewer goes to a dark location where it will be lead by a story and some auditory stimuli that provoke that step into another reality where dreams are fulfilled. That is why this theater sense that is staged for the first time will

enable extraordinary experiences that are the heritage of each viewer.

MATERIAL

The viewer goes to a dark location where it will be lead by a story and some auditory stimuli that provoke that step into another reality where dreams are fulfilled. That is why this theater sense that is staged for the first time will enable extraordinary experiences that are the heritage of each viewer.

The waves are introduced progressively throughout the representation. From lesser to greater depth. From Alpha to Theta.That is why it is not a theatre for the blind but a theatre where the spectator through a stimulus that knows unreal will discover the reality of their own experiences. An experience in which through the feeling it will allow access to a new reality.

Waves are emitted throughout the representation by a player, the emission is subliminal. It will record heart rate at the beginning and at the end of the representation. Not emit beta waves to be associated with wakefulness.

Alpha waves are electromagnetic oscillations in the frequency range of 8-12 Hz arising from synchronous and coherent electrical activity of the brain cells in the area of the thalamus. also called "Waves Berger"

Gamma waves are neuronal oscillation pattern that occurs in humans, whose frequency ranges from 25 to 100

Hz, although the most common presentation is a 40 Hz.

Delta waves are vibrations are the result of the representation of brain activity versus time are by their nature exhibit a periodicity, the frequency range is 1-3 Hz.

As Theta waves are electromagnetic oscillations in the frequency range of 3.5 and 7.5 Hz are detected in the human brain via electroencephalogram.

Normally associated with the early stages of sleep, stages 1 and 2. Are generated after the interaction between the frontal and temporal lobes.

Finally answering a questionnaire - playing in the graph. Pulsations are taken at the beginning and end.

METHODS

The work was first created and developed for this research work is entitled "When the eyes shine" written by the author of this thesis and performed and directed by actress Irune Manzano. The condition of the room and work are identical for all groups.

Taken four groups of 20 people, and four groups :

- 1-In darkness and waves.
- 2- With light in the room without waves.
- 3-In darkness and without waves.
- 4-With light and waves.

Consulted parameters:

- 1-Initial F.C /Final F.C
- 2-Mental Visions.
- 3-Emotional Release (0-10 rating)
- 4-Sleepines.
- 5-Feeling of placidity.

Take heart rate

The socket is manual accounting for six seconds. The blind's one is made by a collaborator.

The work was first created and developed for this research work is entitled "When the eyes shine" written by the author of this thesis and performed and directed by actress Irune Manzano. The condition of the room and work are identical for all groups.

RESULTS.

Only the participants of Group I and relate experiences of emotional lift with experiences of peace and serenity. Also concern emotional shock and memories of beings and beloved projects. This occurs both blind and visually impaired.

The most transcendent experiences, in which even feel the presence of loved ones are given with the emission of gamma and Theta waves. They are similar in both groups. Nobody in the group means feeling of discomfort. Significant reduction in FC in the blind group and no blind group

Participants in the Group II do not refer any special experience while 2 blind refer to having lost the thread of the narrative as well as four of which can be seen ,in which the lights are powered, and to those who can see has not bandaged their eyes show different data.

Participants in the Group III .The results are not

significant. All blind have visions. Discreet emotional release and placidity. Those who can see. Similar results to the blind

Participants in the Group IV In the blind group. Results discreetly below the group I but all have visions. Maintaining the emotional and placidity

1st Group.

Choose a group of 10 blind and another group of 10 people who can see those who are blindfolded. Attend representation in a lounge with armchairs and ability to sit comfortably. They are exposed to the following auditory stimuli: voice of the Narrator, temperature and weather effects that reproduce the circumstances of the work, waves of Alpha, gamma, delta and theta will be introduced corresponding to the emotional situation of the moment.

1^oGROUP

Group blind. In darkness and waves

Subject	Initial F.C	Final F.C	Mental Visions .	Emotional Release (0-10)	Sleepines	Feeling of placidity (0-10)
1	85	75	yes	7	no	8
2	78	70	yes	8	no	8
3	88	78	yes	7	no	9
4	75	70	yes	9	no	9
5	75	70	yes	10	no	10
6	55	55	yes	10	no	10
7	63	60	yes	10	no	10
8	80	70	yes	9	no	8
9	60	55	yes	7	no	9
10	65	60	yes	10	no	10

No blind group. In darkness and waves

Subject	Initial F.C	Final F.C	Mental Visions .	Emotional Release (0-10)	Sleepines	Feeling of placidity (0-10)
1	75	70	yes	6	no	9
2	76	70	yes	7	no	8
3	83	80	no	5	yes	5
4	82	73	yes	7	no	9
5	80	75	no	5	yes	6
6	75	65	yes	8	no	8
7	65	60	yes	9	no	10
8	80	70	yes	9	no	10
9	65	55	yes	7	no	9
10	65	60	yes	8	no	10

2^o Group

Participants in the Group II ,in which the lights (without waves)are powered, and to those who can see has not bandaged their eyes show different data. The Group of seers ,eight concern have been decentralized during rendering (4 slept) The FC does not change.

Only 2 people in the Group of blind refer have been found within the parameters of the first group. Other concerns have been found to feel comfortable but not reach high experiences. The FC does not change. Finally answering a questionnaire - playing in the graph. Pulsations are taken at the beginning and end.

2^oGROUP

Group blind .With light in the room without waves

PSYCOMANTEUN VERSUS THEATRE. AN INNOVATIVE . INTEGRATIVE AND EXCLUSIVE EXPERIENCE. ITS APPLICATION IN BLIND. THEATER SENSE Pablo Pereda González

Subject	Initial F.C	Final F.C	Mental Visions .	Emotional Release (0-10)	Sleepines	Feeling of placidity (0-10)
1	85	85	no	2	no	2
2	75	75	no	5	no	3
3	75	78	yes	6	no	7
4	75	70	no	3	no	2
5	75	70	no	6	no	5
6	75	70	no	4	no	3
7	77	80	yes	6	no	7
8	80	80	no	6	no	3
9	75	70	no	3	no	3
10	65	60	no	3	no	1

No blind group. With light in the room without waves

Subject	Initial F.C	Final F.C	Mental Visions .	Emotional Release (0-10)	Sleepines	Feeling of placidity (0-10)
1	65	65	no	1	no	0
2	75	75	no	1	no	1
3	80	78	no	1	no	2
4	75	70	no	3	yes	0
5	70	73	no	1	yes	0
6	75	70	no	0	no	1
7	80	80	no	0	yes	0
8	80	80	no	0	no	2
9	65	70	no	3	yes	0
10	65	65	no	3	no	1

3 ° Group

Another third group goes to another session with the lights off, but weather and the emission of alpha waves, gamma and beta effects are abolished. At the end are they are asked to write down what they have experienced.

Finally answering a questionnaire - playing in the graph. Pulsations are taken at the beginning and end

The results for the blind are similar to group 2. The Group of seers ,seven concern have been decentralized during rendering(10 slept) The FC does not change.

3° GROUP

Group blind. In darkness and without waves

Subject	Initial F.C	Final F.C	Mental Visions .	Emotional Release (0-10)	Sleepines	Feeling of placidity (0-10)
1	80	80	no	4	no	3
2	75	70	no	3	no	5
3	85	85	yes	5	no	7
4	75	75	no	4	no	4
5	80	75	no	4	no	3
6	60	60	yes	5	no	6
7	70	65	yes	5	no	8
8	80	80	no	4	no	5
9	60	55	no	5	no	5
10	60	60	no	6	no	6

No blind group. In darkness and without waves

Subject	Initial F.C	Final F.C	Mental Visions .	Emotional Release (0-10)	Sleepines	Feeling of placidity (0-10)
1	75	75	no	3	yes	0
2	80	75	no	3	yes	0
3	85	80	no	4	yes	0
4	75	75	no	2	no	4
5	80	75	no	2	yes	0
6	75	70	yes	3	yes	2
7	70	70	no	4	yes	1
8	85	85	no	2	yes	2
9	60	60	no	3	no	3
10	70	65	no	1	yes	1

4° Group

Another fourth group goes to another session with the lights , with weather and the emission of alpha waves, gamma and beta effects . At the end are they are asked to write down what they have experienced. Finally answering a questionnaire - playing in the graph. Pulsations are taken at the beginning and end.

The blind group is slightly lower in group 1. Curiously four blind men do not experience visions or feelings of peacefulness. Their results are similar to the group of seers. The group of seers only two show similar results to group 1.

The cardiac frequency decrease lightly in both groups.

Group blind. With light and waves.

Subject	Initial F.C	Final F.C	Mental Visions .	Emotional Release (0-10)	Sleepines	Feeling of placidity (0-10)
1	85	77	yes	8	no	9
2	78	75	yes	8	no	8
3	88	75	no	5	no	6
4	75	70	no	5	no	5
5	75	70	yes	7	no	9
6	55	55	yes	8	no	7
7	63	60	no	5	yes	5
8	80	75	no	5	no	5
9	60	55	yes	7	no	8
10	65	60	yes	7	no	9

No blind group. With light and waves.

Subject	Initial F.C	Final F.C	Mental Visions .	Emotional Release (0-10)	Sleepines	Feeling of placidity (0-10)
1	80	75	no	3	no	6
2	75	75	no	4	no	7
3	85	85	no	5	yes	0
4	85	80	yes	8	no	8
5	85	85	no	3	yes	1
6	65	60	no	5	no	6
7	75	70	yes	4	no	9
8	85	80	no	3	no	6
9	60	60	no	3	no	6
10	75	70	no	3	no	6

CONCLUSIONS.

Study shows that good music or subliminal emission brainwave next theatrical storytelling and lead to changes in the perception of reality in all participants. The presence of light significantly reduces the changes of perception. The fact that the presence of light affects 40% of blind people understand that it occurs by interaction with the visionaries who were decentralized.

Therefore the experiences of theatre for the existing blind so far in which adapt devices that narrate what happens onstage not cause theatrical experience on the viewer. As neither the interaction causes it seers in classical formats.

True integration with personal experiences at the level of consciousness is given in the theatrical format known in antiquity as the Psicomenteun where the actors had visions in the Viewer. This theatrical proposal is valid both for the visually impaired viewers as it has seen in the work.

The use of brain waves and weather effects of environment are perfectly applicable to the commercial theatre to make sprout viewer new interpretations of what the performer wants to suggest. In reality based on the genuine

theatrical experience.

BIBLIOGRAFIA

Plutarco. Introducción, traducción y notas de F. Pordomingo y J. A. Fernández Delgado. Revisión: P. Boned Colera (1995). Obras Morales y de Costumbres. Moralia. Tomo VI.: Isis y Osiris. Diálogos Pítricos (La E de Delfos. Los Oráculos de la Pitia. La desaparición de los Oráculos). Madrid: Editorial Gredos. ISBN 978-84-249-1791-3.

Seignobos, Ch. (1930). Historia Universal Oriente y Grecia. Madrid: Editorial Daniel Jorro. ISBN 84-7509-166-0.

Grimal, Pierre. Profesor de la Sorbona (1986). Diccionario de mitología griega y romana. Ediciones Paidós Ibérica, S.A. ISBN 84-7509-166-0.

Herodoto. Traducción y notas de C. Schrader. Introducción de F. Rodríguez Adrados. Revisión: M. Jufresa Muñoz (1986 [1ª edición, 4ª reimpresión]). Historia. Libros I-II. Madrid: Editorial Gredos. ISBN 978-84-249-3482-8.

Pausanias. Introducción, traducción y notas de María de la Cruz Herrero Ingelmo. Revisión: Francisco Javier Gómez Espelosín (1994). Descripción de Grecia. Obra completa en tres tomos. Tomo III: Libros VII-X. Madrid: Editorial Gredos. ISBN 978-84-249-1662-6

Bailly, M.A. (1915). Dictionnaire Grec-Français. París: Librairie Hachette et Cie.

Cicerón. , Marco Tulio. (1999). Sobre la adivinación. Sobre el destino. Timeo. Introducciones, traducción y notas de Ángel Escobar. Madrid: Editorial Gredos. ISBN 978-84-249-2249-8

Taplin, O., Greek tragedy in action, Berkeley - Los Ángeles, 1978.

Trendall, A. D.-Webster, T.B.L., Illustration to the Greek drama, Londres, 1971.

Vara, J., Origen de la tragedia griega, Cáceres, Universidad de Extremadura, 1996.

Walton, J. M., Greek theater practice, Londres, 1980.

Wiles, David, The Masked Menander: Sign and Meaning in Greek and Roman Performance, 1991.

Wise, Jennifer, Dionysus Writes: The Invention of Theatre in Ancient Greece, Ithaca, 1998. review

Mattino, G., Terminologia della scena nella tragedia attica, Dramaturgia y puesta en escena en el teatro griego, Madrid, Ediciones Clásicas, 1998.

Pereda G. Pablo. (2009) Consciencia Cuantica. ISBN 13/978-84-937275-2-9 Ed. PP

Pereda G. Pablo. (2007) Phrenosofía. ISBN 13/978-84-935563-4-1. Ed. PP

Rachet, G., La tragédie grecque, París, 1973.

Ragué i Arias, M. J., Lo que fue Troya. Los mitos griegos en el teatro español actual, Madrid, 1992.

Ridgeway, William, Origin of Tragedy with Special Reference to the Greek Tragedians, 1910.

Riu, Xavier, Dionysism and Comedy, 1999. [2]

Romilly, J. de, La tragédie grecque, París, 1982.

August Wilhelm von Schlegel, Literature, 1809. [3]

Sourvinou-Inwood, Christiane, Tragedy and Athenian Religion, Oxford University Press, 2003.

Ste, Croix, G. E. M., «The political outlook of Aristophanes», en E. Segal (ed.), Oxford Readings in Aristophanes, Oxford, O.U.P., pp. 182-193, 1996.

Arnott, P.

Buckham, Philip Wentworth

Csapo, E. y Slater, W., The Context of Ancient Drama, Ann Arbor, University of Michigan Press, 1995.

Rojo Sierra, M.: La Asimetría Cerebral y la Experiencia Psicológica y Patología del Tiempo. Sancho, Artes Gráficas. Valencia, 1984.

Rojo Sierra, M.: Fundamentos doctrinales para una psicología médica. Ediciones Toray, S. A. Barcelona, 1978.

Rojo Sierra, M.: Psicología y psicopatología de la percepción, memoria y fantasía. Eunibar. Barcelona, 1980.

Rojo Sierra, M.: Curso y hallazgos de las investigaciones sobre la consciencia y sus infraestructuras (1950-1987).

Discurso de nombramiento como Académico de Honor de la Real Academia de Medicina de Granada. Imp. Romeu, S. L. Valencia, 1987.

Rojo Sierra, M.: La percepción corporal (eidosoma), Fundamento de las Técnicas de Relajación (sofronesis).

NAU ¡libres. Valencia, 1988.

Kandel ER, Scchwartz JH, Jessell TM. Principios de la Ciencia Neural. McGraw Hill, Nueva York, 2000.

Aminoff M, Electrodiagnóstico en Neurología Clínica. Churchill Livingstone, 1999

JM Grau, Escartina A. Manual del Residente de Neurología. SEN. Madrid, 2000

Shepherd, G. M. (1983): Neurobiology. Oxford University Press, New York.

Kuffler S. W., Nicholls J. G., Martin A. R (1984): From neuron to brain.