

PHENOMENOLOGY OF "PERSON" AND "CHARACTER" IN THE ORDINARY LIFE.

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The question about the true consciousness.

Consciousness is the capacity of the human being to perceive reality and «to recognize itself in it». During our ordinary life the question arises: what choice should we choose: The consciousness as a spectacle of representations or as the art of perceiving «certainty of me for me»? (Cfr. Merleau-Ponty, M. 2010: 9)

Consciousness that is vital continuity.

Consciousness that is link to the world (Cfr. Merleau-Ponty, M. 2010.9)

Consciousness lives integrated with the body as affirmation of identity and possibility of diversity at the same time.

Consciousness builds and rebuilds itself to experience the pleasure of innovating.

Immediate Consciousness unites «doing» and «thinking» in one single action.

This consciousness is life itself not a theoretical construct. It's formed thanks to its creative potential which is a continuous sensitive display of intuition. The energy of men and women in this immediate and intuitive consciousness expands throughout the universe in a thousand possible ways:

Biological, through sons and daughters conceived in desire and love Ethical, with a protective coexistence from the environment.

Social, economic and political, impelling dynamism to the institutions.

Cultural, through the inner growth provided by the arts

The phenomenon of a true consciousness is founded therefore in recognizing oneself as a free "person" before that a manipulated "character". This requires taking the leap from appearance to creative existence as men and women free to act, with the ability to choose, and with ethical values based on creative freedom and in a future in continuous creative relationships.

Just like a baby that, upon giving a smile, directly touches the heart of the adult causing a spontaneous creation of another smile from the adult that causes them to be nearer to each other and brings them toward a future together.

Consciousness, like the self, is not a thing that the person has, it does not determine him nor represent him because it is not something already "formed" but is developed through living. There is no consciousness without life, nor life without consciousness (Worms, F. 2010: 249).

Person and character.

As both Bergson and Merleau-Ponty affirm, the character of the living action is indeterminate, therefore, the subject can act with freedom and create his own rich personality, or he can reduce himself to imitate stereotyped models that indicate to him how to act.

The free person has a «self» of different qualities:

A living self.

A self that feels real.

A self that is not isolated.

A self deployed in human space. (Cfr. Merleau-Ponty, M. 2010 :48).

A self that opens to imagination (ibidem)

This «free self» makes each individual a «person» which requires the impulse provided by intuitive and innovative play. The character, on the other hand, needs to know exactly the scenario in which his perceptions move, the actions lose their indeterminate character and adapt to what the script of the social norm requires. Then the creative play, renovator of intellectual, moral and cultural knowledge, is limited by strict rules of action that leave little room for a new age.

For example, people who have an enlarged perceptual sensibility, typical of artists, do not adhere to what social norms expect of them because of their age or condition. A person with creative energy does not have, like the character, a weakened perception, but instead feels that his perceptions are endowed with a great sensorimotor vivacity. The powerful perceptive force of the person is willing to discover a stimulating world.

On the contrary, the «person» who plays the role of a character builds a submissive false self to protect himself from the suffering implied by the risk of living. The character punishes his true self facing the wall like the prisoners of Plato's cavern.

The character...

Adjusts the reality to his or her ideas.
Has a low self-esteem that provokes a constant feeling of guilt that makes it say: I can't! I do not know how!
Tends to justify everything it does with constant explanations.
Is infected by prohibition and social restriction, his preferred word, for himself and for others, is "No".
Has a constant insecurity to act autonomously so it prefers the horizontal and passive position.
Imitates models already made.
Seeks the gaze of others as the effect of his or her vanity.
Alienated from its body, feels strange and doesn't inhabit it.
Divides vital continuity into spaces and times already made.
Fears commitment.
Knows that Masks are scary and uncomfortable, and they hide spontaneous movement, but they are preferred as they allow the authentic self to go unnoticed.

The person...

Adjusts his or her ideas to the reality.
Chooses without fear the direction that he thinks best for his creative evolution.
Relies on trial and error, as well as on the principle of order in chaos.
Plays and risks losing or winning, betting on the "yes" of transformation.
Prefers the verticality that broadens the perceptual spectrum and enlarges the horizon of possibilities.
Possesses an «interior child» from whom new fields emanate.
Seeks the gaze of those who participate in his social interest.
Feels that his body is his original home, he builds it and inhabits it to have a place in the world.
Considers space and time of life as an opening to new perceptions
Integrates the masculine aspects of struggle with the feminine ones of creativity, play, imagination and empathy.
Holds onto his true self despite the fatigue that this implies.

In short, we can say «the character» doesn't want to listen, doesn't want to see and sees only what the scripts tell him, he restricts the field of vision of phenomena to superficiality, either by automatism or distraction, while «the person» constantly broadens the horizons of phenomena that he is experiencing (cfr. Bergson, H. 2002: 480).

The phenomenological personality

Phenomena is not then an objective image, an instantaneous photograph, but a tissue of perceptions that touches our body and moves us sensitively.

A body makes possible the phenomenon of expression by forming a common thread with others and with objects, feeling touched on one side and another by a sensorimotricity that serves as a general instrument of comprehension. (Cfr. Merleau-Ponty, M. 2010:281)

The personality as an originating and central phenomenon is based not on a functional or pragmatic consciousness, but on its innovative carnality always a living process of growth. On the contrary, the character is defined, therefore, by possessing a «phantasmatic personality» that is not aware of living in a real body open to relationships.

The person is defined by an «incarnated personality» whose virtual force invites one to live every moment of life with unique and unrepeatable gesture.

Finally, the personality is defined as a phenomenon not when it is a set of automatic movements and gestures but when the person feels free to act rather than having to imitate conventional models. He is a person who feels alive in his perceptions.

Each perception is personal and irreversible, every static perception is an interruption in the vital flow because phenomena are always new and never absolute (Cfr. Merleau-Ponty, M. 2010:67). The truth of the phenomena is in how men and women experience them and not in the objective materiality with which they are represented through socially agreed images or symbols. Confusing the phenomenon, for example, of being, as a habit that someone repeats automatically is ridiculous because to exist is to live in the moment in continual transition from one relationship to the next.

The human being must learn to choose to be either a person or a character, to feel his active body immersed in the creative game of life or, on the contrary, to feel it alienated in the daily routine. Phenomenology disapproves of the body that dies in a monotonous movement like a clockwork mechanism immersed in its mechanical occupation.

A phenomenologist, who only makes theories about what he perceives without asking himself how his sensibility is affected, is sterile in phenomenology. The phenomenologist, like the person, must rediscover himself as «experience» and leave behind his objectifying routine; he must be able to examine phenomena with a «proximity-distance» that does not separate him from life.

Likewise, the immature individual, that is to say the character, is isolated behind his daily routine and his inner psychic life is impoverished, he feels restless and anxious without knowing why, as if his life was stopped; the same happens with the relationship between his *Psyche* and his *Soma*. *It is* as if he had a false existence, a soul lacking body.

On the contrary, the mature person encompasses more and more phenomena. He feels them in the tissues of his body and in the manner in which his body functions, including that of the heart and that of the respiration. (Cfr Winnicott, DW. 1975:169-190). The person tries to communicate with his true self that is mainly *sensory motor* and feels in his flesh phenomena.

Likewise, the phenomenologist is impressed by his bodily perceptions and tries to understand the deep states of the soul where those perceptions take him, in their flexibility and variability demonstrate the limitless reality that he feels enrich and further his understanding of theoretical knowledge.

Consciousness is then, rather than anything else, «experience», and it is not "beside" but "with" the body, the world, and the others.

In summary we could say that while the character plays locked in a dead theater and with script anchored to the eternal return meanwhile the person acts in a living theater with a script that is opened to the eternal becoming.

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