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The Stream of Consciousness in Richard Foreman's Lava

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Abstract of the Thesis

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Richard Foreman's *Lava* (1989) is chosen to be studied in terms of stream of consciousness as one of the representative plays of Ontological-Hysterical Theatre. Given the nature of stream of consciousness, continuation of experiences, this play is analyzed through its manifestation process itself. The stream of consciousness is found to consist of three main features; Fragmentation, Mismatch, and Rituality. These features are not only belong to Richard Foreman's *Lava* but also have been descended and regarded as the main characteristics of avant-garde theaters. This study relates the manifestation of stream of consciousness in *Lava* with the avant-gardism. It pursues to discover a sequence in the manifestation of the stream of consciousness and derive certain kinds of modules from the repetitive patterns found in the sequence.

The analysis of these modules extends the study to find the significance of Richard Foreman's stream of consciousness in regard to the context of the avant-garde theaters. So, the thesis explores from the history of the avant-garde theaters to Richard Foreman's *Lava*, including the previous Ontological-Hysterical Theatre plays with the perspective of the Richard Foreman's unique styles of staging as one of the representative avant-garde theater artists. The deep exploration of *Lava*'s form and its interpretation ultimately illuminate the correlation between Richard Foreman's *Lava* and the avant-garde theaters.

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Chapter 1. Introduction

1.1 The Outline of the Study

1.1.1 The Background and Objective

Within avant-garde theaters, Richard Foreman's Ontological-Hysteric Theatre has formed its own unique style. Compared with other avant-garde theaters, Foreman has created his own production style which focuses on his "stream of consciousness" method of storytelling. Unlike the conventional plays that are developed by narrative or plot, he stages the flow of present moments that is stream of consciousness. He, also, experiments with the stage design, such as set, light, and costumes to create a unique form of theatre. These characteristics make him one of the major avant-garde theater artists. So, it is important to understand his unique style and experiments in order to understand his influence on contemporary theaters, especially the avant-garde theaters.

The stream of consciousness is important to understanding Richard Foreman's theaters. According to Barry Dainton, "A stream of consciousness is a continuous succession of experiences, and what gives the stream its unity from one moment to the next is the fact that this succession is itself experienced" (Dainton, 2000, 4). He means that the stream of consciousness is the continuous experience of moments, which implies that it should be valued by its process itself. Here, the process is meant not to have any absolute rule or pattern. There are only moments and features in the stream of consciousness.

Such feature of the stream of consciousness is also seen in literary genre. One of the most well-known literary pioneers, Gertrude Stein practiced the experimental writing which contained the concept of stream of consciousness. According to Shirley Neuman and Ira B. Nadel, "As a poet and portraitist, she was committed to exact representation of the object or person observed, [...] she sought to avoid the intervention of 'remembered' convention, of constituted knowledge,

of what often pass for ideas” (Neuman and Nadel, 1988, 2). Many avant-garde theater artists have been influenced by her attitude and method of writing. Richard Foreman is one of them.

Stream of consciousness is fundamental to understanding the works of Richard Foreman because it is the formal core of his theater, the process of moving from moment to moment. This aspect of Richard Foreman’s theaters has not been discussed enough in terms of the process. I will look at *Lava* (1989), arguably his best known theater work. Without understanding the process in detail, the significance of stream of consciousness is hard to grasp. I will examine Richard Foreman’s *Lava* in terms of the formal process that manifests the stream of consciousness.

1.1.2 The Perspective and Methodology

The avant-garde theaters have various forms. Artists develop form or style to reflect their intentions. This is equally true of Richard Foreman, whose form of theater not only expresses his intentions, but also defines his unique approach to developing every aspect of theater. Richard Foreman is known like other avant-garde theater artists, for deconstructing the conventional form of theater through rejecting the use of narrative. Instead, he uses stream of consciousness that consists of a sequence of moments and features. The stream of consciousness, which is conceptually ambiguous, can have various manifestations that can be specified by studying the arrangement of moments or features. In this context, it is meaningful to analyze an avant-garde theater in terms of the form, the arrangement of features that manifests the stream of consciousness.

The study of form in the theatre of Richard Foreman in this work is based on the analysis of sequences. A sequence consists of a limited number of structural elements. These elements appear repetitively, forming patterns. In this study, each of the different patterns that appear in a sequence is named as a ‘module’. That is, a sequence that have one or more modules.

In this study, a specific sequence in *Lava*, it is defined by stage directions, lines in the script and the actual stage setting and performances that appear in the video¹ of the play. And the

¹ The video can be found in <https://www.youtube.com/watch?v=oFrwqIA9dgE>, copyright by Tomás Olano.

sequence is analyzed through identifying the modules in it and their order of appearance. All of these analyses are intended to reveal how Richard Foreman's stream of consciousness works.

1.2 The Avant-garde Theatres

1.2.1 The Formation and Development of Avant-garde Theatres

Theodore Shank (1982, 1) points out that many kinds of social movements during the 1960s and early 1970s brought a new wave of theater. Back then, there were anti-war, and women's rights and civil rights movements. As a reaction to such social problems, theaters began to develop new forms to represent changing social values, thus altered the conventional style. For example, new artists valued perception more than objects. 'Happenings'² opened multiple possibilities for perceiving by the audience (Shank, 1982). Many avant-garde theater artists made up diverse theaters that have their own styles, some of which are briefly reviewed below.

Among the many avant-garde theaters, The Living Theatre³ was one of the most representative of those that argued for social change. It was one of the most active and strongest forms of the counterculture. They are generally regarded as the first American Avant-garde Theater to develop, doing many experiments in the United States and later in Europe, usually exploring political issues. Its challenging and experimental spirit inspired many of the following avant-garde theaters. Its major plays including *The Brig* (1963), *Frankenstein* (1968), and *Paradise Now* (1968) in which they attempted to stir the audience by giving them direct sensual stimulation so as to shock them into seeing their social reality and make them aware of the situation. In its later plays, the audience started to participate, such as in from *Mysteries and Smaller Pieces* (1964). Anne Fliotsos and Wendy Vierow explains about *Mysteries and Smaller Pieces*. "The production, which was composed of nine rituals and required audience participation, included no set or costumes and utilized performers who played themselves"

² Happening is a term that was originated by Allan Kaprow who was an artist and it became to refer diverse live arts (Wainwright, 2016).

³ Julian Beck was a painter at first but he shifted his career after he met Judith Malina, who was an actress. They co-founded The Living Theatre and after they got married (Freedman, 1985).

(Fliotsos and Vierow, 2008, 261). Some of the Living Theatre plays contained discussions with the audience and others allowed the audience to move during the performance.

Following The Living Theatre, the Open Theatre with quite a different character was organized by Joseph Chaikin. The group collaboration work style, influenced by The Living Theatre, reached its peak in The Open Theatre. Unlike The Living Theatre that devoted itself in advocating political issues, The Open Theatre valued the actor's method of performing. Chaikin focused on 'inner quality' of an actor, taking notice of the actor's impromptu acting which is out of prescribed plot. This difference implies that the interests and forms of expression gradually developed differently from the preceding theatre.

This development of the avant-garde theaters influenced the "New Formalists"⁴, such as Robert Wilson and Michael Kirby. In the midst of avant-garde theater history, these new theaters focused on perception. Robert Wilson intended to influence the experience of the audience by slowing down the tempo of the action in *Deafman Glance* (1970):

At the beginning of *Deafman Glance* there is a tableau of a deaf adolescent black boy, his mother, and two little children (a boy and a girl) who lie on the floor.

[...]

Carefully she wipes the knife and repeats the action with the little girl. All the while the older boy watches, unable to move or speak. The action of this first scene takes about one hour.

(Shank, 1982, 126)

Another new formalist artist Michael Kirby emphasized 'Structuralism'. "Structuralist theatre reflects 'the pure workings of the mind,' since it is this, "rather than the informational context, that is significant" (qtd. in Carlson, 488). In his work, he used structural repetition to frustrate the audiences desire an answer. The work is characterized by its openness and fragmentation. This leads the audience to interpret the meaning by themselves. Similar fragmentary structure reappears in Richard Foreman's theaters as well.

In the history of avant-garde theaters, there are changing tendencies during the period and even there have also been subtle changes within a theater group. In short, the focus of the avant-

⁴ The new formalist theater artists preferred single work, distanced the formalism, and were interested in 'self' (Aronson, 2000, 145).

garde theaters has been narrowed down from social and political aspect to personal inner aspect. While the first American avant-garde theater, The Living Theatre, staged the social issue or reality, Robert Wilson or Michael Kirby focused on the individual perception of the audience. It is noteworthy how avant-garde theaters have moved from themes of social justice to those personal experience. Despite these changes and differences, the avant-garde theaters also share common features.

1.2.2 The Common Features of Avant-garde Theatres

In this study, the three common features are derived from the avant-garde theaters: non-narrative, rituality, and primitivism. The features are not independent but interrelated.

Most of all avant-garde theaters that grew out of the counterculture are non-narrative, rejecting story telling as a necessary part of theater. As Arnold Aronson (2000) states, the non-verbal theaters replaced the conventional language as an alternative form of communication that was believed to be more direct and truthful. Richard Foreman's fragmented structure of theater exemplifies non-narrative.

As one of the important figures that directly influenced the non-narrative style of theater, Gertrude Stein began to investigate the theater "from the standpoint of sight and sound and its relation to emotion and time, rather than in relation to story and action" (qtd. in Aronson, 27). Much of her ideas directly influenced the avant-garde theater from the beginning period. Her idea can be found even in The Living Theatre. The Living Theatre denied appropriate language and diction, one of Aristoteles' dominant concerns. So, this phenomena encouraged theater artists to find alternative language other than the language they use every day. The pursuit of a new form of language in 1960s avant-garde theater led to use of ritual as an alternative for the conventional language (Aronson, 2000).

A lot of avant-garde theater artists preferred physical movements to verbal acting. Ritual, ceremony constituting with performative actions, was used as a basis and frequently led to abstract and improvisational acting. Many avant-garde theaters employed ritualistic aspects. Ironically, the advance of the avant-garde theater actually restores the origins of theater, which are believed to have originated in 'ritual.' The founder of Bread and Puppet Theater, Peter Schumann said, "art is by now what religion used to be. It is . . . the form for the communal

event, the shape of the celebrations that we might have with each other” (qtd. in Shank, 112-113). Antonin Artaud was inspired by the physical and spiritual aspects of theater; those ideas are well revealed in his book, *The Theater and its Double*. He said, “It ultimately breaks away from the intellectual subjugation of the language, [...], raised to the dignity of particular exorcisms” (Artaud, 1958, 91). As we will see these aspects of ritual also appear in Richard Foreman’s *Lava* (1989).

Ritual that mentioned above is interrelated with primitivism. According to Christopher Innes, using ancient models, mythical substance or rites among tribes are included in one of two forms that the primitivism has taken. These aspects refer to the nature of the primitivism that delves into human’s inner side and the physical interaction, which implies the essence of theater, furthermore, to the essence of human out of social restraints (Innes, 1993). The concept of primitivism is well revealed through sensational feelings and images in Artaud’s Theater of Cruelty as well as The Living Theatre. Such stimulations have become exemplifications of the use of the primitivism and have inspired till today’s avant-garde theaters as they have countered to the staging methods of the conventional theaters.

1.3 Richard Foreman as an Avant-garde theatre Artist

1.3.1 The Development of Richard Foreman’s Works

Today ‘avant-garde’ theaters present diverse values. Despite their differences, each of them attempts to connect to what they see as an undefinable and complicated world. Richard Foreman, who established the Ontological-Hysterical Theatre⁵ in 1968, stands out as a remarkable experimental theater artist. He succeeded to the former avant-garde theaters and developed his own style of making theaters. The fact that he has created his works by himself, independent of others’ assistance (Yoo, 2000) and that he has focused on his stream of consciousness in writing his theaters ultimately made his Ontological-Hysterical Theatre distinguished from the previous and contemporary avant-garde theaters. In staging his stream of consciousness, the distinctive

⁵ Ontological-Hysterical Theatre (1968) focuses on staging a person’s inner impulse through reconciliation of primeval and simple style with profound and complicated idea (“Ontological-Hysterical Theater”).

style is manifested by the formal features of his theaters. The focus on his ‘stream of consciousness’ enabled his own style of making theaters.

The most important figure who influenced Richard Foreman and his style of theater is Gertrude Stein.⁶ Stein influenced not only the style of his theaters but also his writing. Like a landscape which is present as it is, Stein created ‘continuous present’ in her writing by repeating ‘beginning’ (Davy, 1976). This method was a break from the narrative which contains from beginning to an end. Foreman’s Ontological-Hysterical Theatre also adopted Stein’s method of writing, his theaters are presented as progressive. The series of moments shows the nature of stream of consciousness as well. As a result, it is impossible for the audience to expect any narrative, rather they come to perceive the theater as moments to moments. The continuous present moments are shown by the fragmentation of the structure in Foreman’s theaters. The fragmentation of the structure is exemplified in the fragmented dialogue and its context. Below is some part from beginning of *Angelface* (1968):

MAX
(Pause. Laughs.)
My voice comes from all directions at once:
therefore.
WALTER
My head turns in all directions.
(His head doesn't move.)
MAX
My head may or may not turn.
WALTER
The door is open.

(Davy, 1976, 2)

The form and the context of the dialogue are all fragmented. Such fragmentary feature is seen in all of Foreman’s Ontological-Hysterical Theatre plays. This feature had come from his unique method of writing from the first.

According to Foreman, the material of his theater is not selected particularly but comes from his notes that were written in his stream of consciousness. He said, “I no longer ‘corrected’ what I had written because I thought rewrites would hide the true evidence of what was happening to

⁶ As for Gertrude Stein’s writing, she concentrated on the “present” which was out of old doctrine that is being characterized with the dialogue with same beat, and intended narrative (Robinson, 1997).

me in the moment of composition” (Foreman, 1992, 10). His refusal to rewrite shows his use of stream of consciousness, his belief in the power of pure consciousness at the moment of conception.

However, the aspect of his stream of consciousness has been changed and evolved through variations in theatrical methods. The change and the development within the Ontological-Hysteric Theater can be differentiated by three stages; early, middle, and late. In an early stage of Foreman’s Ontological-Hysteric Theatre, stream of consciousness was staged with these features: displays of fragmented present moments, obsession toward certain objects, behaviors, and the interruptions through the use of light and sound. The examples of early stage plays state here are *Angelface* (1968), *Total Recall* (1970), and *Hotel China* (1971). Especially in the early stages, he strived to reveal himself as he is. He tried to expose the confrontation between himself (inner self) and the world (outer self) rather than to elaborate his thought about profound topics, such as ‘life as an artist’ or ‘what should theater be’ compared with the later stages. He said, “I started with the premise that the basic cells of consciousness were the elementary noticings of collision between the self and its environment; [...]” (Foreman, 68).

The first production of the Ontological-Hysteric Theatre, *Angelface* (1968) clearly shows the features of the early stage. The seven characters appear on the stage. All the dialogue between the seven characters are short and fragmented, not like ordinary conversation. Each character seems to talk to themselves like there are invisible walls between the characters. In fact, all the characters are the different forms of Foreman himself. He said, “I want them to be watching *me*. I do not want them to be watching the actors-even if I am one of the actors” (44). The dialogue below is some part from *Angelface* that shows such characteristics:

KARL
(Puts out a hand.)
My shell is HOT.
MAX
(Low, laughs.)
My shell is ice cold.
(Pause.)
My HAND is burning.
WALTER I
(Low.)
My shell is invisible.

MAX
(Pause.)
Can anybody hear me?

(Davy, 1976, 22)

The actors and actresses are obsessed with certain objects, furthermore, with certain behaviors. The obsession is seen through ‘repetition.’ In *Ontological-Hysteric Manifesto I*, Foreman articulated that the accretion of the repetition forms an edifice which method is as same as the process of building nature and history (73). In *Total Recall* (1970), the actresses carry a ‘lamp’ from the beginning, so the lamps keep appearing in the theater. In addition to carrying lamps, the actors and actresses repeat other kinds of behaviors, such as scratching, falling, crumpling, etc. Such obsession⁷ also can be considered as hysterical or bizarre aspect of a person which is rarely exposed in the exterior life. This particular aspect not only constitutes Foreman’s stream of consciousness but also conflicts with the world outside as it represents one’s individual character far from the general character.

Light and sound break any room of the theater to be connected in terms of flow. These theatrical devices help the audience to concentrate on the individual moment split into pieces. The audience not only perceives the phenomena happen on the stage but also they can assign their own meaning or value based on their own experience. The dialogue below is some part from *Hotel China* that shows the interruption of the sounds:

RHODA
This isn’t a natural position for me.

(Pause. A loud hum. Then silence.)
BEN
During that time period.
RHODA
What.

(Thud. Pause. BEN rises, goes to balcony. Picks up a flowerpot; door opens rear and KARL enters halfway with a bouquet.)

(Davy, 1976, 92)

⁷ ‘Obsession’ can be explained by the concept of *rebound effect* which was introduced by Sigmund Freud who said obsession with an unwanted thought is stemmed from its repression (Wegner et al. 1991, 142).

Foreman's theaters had gone through 'transition' as they are moved on to the middle stage. Foreman had done various experiments, such as transforming size of familiar objects, adding more parts of 'Legend' or 'Voice', and exposing naked bodies of actresses. Compared with the other stages, the middle stage theaters are considered as peak of the Ontological-Hysteric Theaters in that he continuously had tried to make the theaters extraordinary and complicated. Additionally, an actress named Kate Manheim, who is present Foreman's wife took considerable amount of role throughout the theaters in this stage. She had mostly appeared as nude that such of her exposure can be interpreted as the manifestation of Foreman's sexual desire. *Rhoda in Potatoland* (1976) has often been exemplified for the middle stage. This play showed dynamics and sensuality as it had contained the main characteristics of the middle stage above.

In *Rhoda in Potatoland* (1976), the objects are exaggerated and even personified. 'Potato' and 'shoe' are the examples. Each of these oversized form not only turns the general notions of the objects over but also the relationship between the actors and the objects on the stage, such as the threat of the potato against Kate Manheim. Below is the Voice, Foreman's recorded voice, that explains what happens on the stage. Voice mentions the appearance of the potato and its effect to the audience's perception:

VOICE

Now this is where the interesting part of the evening begins. Everything up to now was Recognizable. It was part of one's everyday experience.
Now, however
The real potatoes are amongs us
And a different kind of understanding is possible for anybody who wants a different kind of understanding.

(Davy, 1976, 213)

As Voice mentioned above, the giant sized potato affects the audience's understanding of the potatoes in reality. The juxtaposition of an undressed Rhoda (Kate Manheim) and the oversized potato changes the relationship between the actress and the object as well as it evokes erotic and sexual images. Rhoda's touched hands on the potato and her tilted body on its side imply that Rhoda is subordinated to the potato. Such relationship goes against the general notion and reminds the audience the potato can be a threatening or sexual object.

Foreman's theatrical experimentation can be seen from Legend and Voice. Legend refers to slides of explanatory writing. This visual device appears in between the theater, mostly gives information about what happens on the stage, furthermore, Foreman's direct intention or thought is written on the slides. The role of Voice is similar to Legend. As it was mentioned above, Voice refers to the recorded voice of Foreman. The presence of Foreman is imprinted by this auditory device without any need him to appear on the stage. Like Legend, Voice is used to deliver his thought or opinion about certain issues related to himself. These issues are for example, his 'desire to be famous artist' and 'meaning of being an artist.' Compared with the early stage, he began to develop his thinking more in depth along with the diverse experiments of the theatrical techniques. Beyond staging the genuine written notes, he started to elaborate his idea or thinking in the play. Below is the ending part from *Rhoda in Potatoland* that reveals Foreman's anxiety about himself through Voice:

VOICE

Remember what I said at the beginning. A
text cut in half, and the first half placed
where the second half should be and vice-
versa.

"You can't please all of the people
all of the time.
Who am I
Why do I want YOU in my audi-
ence
What will you say about me be-
hind my back."

(Davy, 1976, 222)

The use of Legend and Voice strengthen the unique style of Foreman's theaters. These two theatrical devices are considered as elements of avant-gardism in that they divert the audience's attention, thus make them avoid to fix their focus on one thing.

Besides these, Foreman adds dynamics and physicality by putting song and dance in the play. The use of all these diverse elements enables the audience to perceive each element that are jumbled into a piece of work. His experiments of these elements form his own unique formal style distinguished from the conventional styles of theaters. Furthermore, they provide more depth to the manifestation of the stream of consciousness. His plays have ripened as they had gone through the transition period.

In the late stage of the Ontological-Hysterical Theatre, the plays became calm, contemplative, and tended to explore certain issue or theme in depth. Those issues are mostly about his identity or profession as a theater artist. Compared with the middle stage theaters, the scale has been narrowed down in terms of the number of actors, acting, and so on. Instead, Foreman's stream of consciousness got much clearer and elaborated as he articulates and develops his idea about the certain issues throughout the plays. The examples of the late stage plays state here are *The Cure* (1986), *Film is Evil: Radio is Good* (1987), and *Lava* (1989).

The Cure (1986) is considered as the play that shows the main characteristics of the late stage. For example, three actors appear and the set is chamber like space as the stage direction specified. The small number of actors and the meditative space not only help the actors to concentrate on their insides but also help the audience to focus on theirs along with the actors. Foreman stated the 'change' from his early theaters to *The Cure*. "[...] *The Cure*, however, was an attempt to make a play that existed in the internal world itself, with no concern about projecting the way of being into the world outside the self" (Foreman, 1992, 107).

Additionally, he decided to make his stream of consciousness more approachable to the audience. In order to achieve this, he had his actors wear mikes instead of having them speak in their plain voice. The mild and reverberant voice from each actor induced the audience naturally to focus on their stream of consciousness in the contemplative environment. Foreman explains the intended forms and their effect which is also shown in *Lava* (1989) later:

The audience heard their spoken words over loudspeakers, though no spectator was more than twenty feet from the performers. [...] It indeed seemed to be happening inside the audience's heads.
(Foreman, 1992, 107)

Film is Evil: Radio is Good (1987) is another late stage play that shows Foreman's contemplation about a certain issue. In this play, Foreman points out the status of theater today by contrasting two types of mass media, "film" and "radio." It reflects his concerns about tremendous influence of film which people including himself become driven by the constant pour of its images and stuck in the frame of those images. The main character, Estelle Merriweather played by Kate Manheim, criticizes the vice of the film, on the other hand advocates the virtue of the radio by repeating the phrase, "Film is Evil." Even Foreman appears on the stage, being filmed by a camera, intended to show the audience the threat of the camera

from its closer movement to him. Foreman directly says his lines that he becomes eliminated from his consciousness while he is being shot by the camera. His lines reveals the negative perspective about the world framed by camera as well as a being arrested in it.

On the surface, this play can be interpreted as the criticism of the influence of excessive images of film. Also it is interpreted as Foreman's attempt to alert this nature of the film and his pursuit of a medium consists of pure language and auditory imagery, for example, radio. In depth, he intended to discuss the situation of theaters being submerged in the frame of the dominant art form, film.

Foreman's Ontological-Hysteric Theatre has undergone many changes and development through each stage. As one of the representative avant-garde theater artists, he continuously engrossed in creating new forms and styles by himself. Thus, he has become able to make unique styles of his theater works and also his stream of consciousness has become more recognizable through the stages. *Lava* (1989), one of the most representative late stage plays, shows the manifestation of Foreman's stream of consciousness by using Foreman's unique formal styles. These formal features make Richard Foreman's Ontological-Hysteric Theatre one of the most important avant-garde theaters.

1.3.2 The Formal Feature of Richard Foreman's Works

Foreman's unique styles mentioned above are significant in that they characterize the 'avant-gardism.' All of them are stemmed from his aspect of the avant-garde theater artist and the experiments. Also these unique formal features are differently shown by each stage. Thus, the difference in the formal features should be more specifically analyzed.

The most noticeable formal feature in the early stage is short length of the lines. The early plays, such as *Angelface* (1968) and *Total Recall* (1970) are mostly composed of short lines of dialogue between actors. The words like, "what", "why", or even "verb" make up the dialogues. Such short words destruct the narrative, thus they break the formation of meaning as a result. The enumeration of short lines manifests Foreman's stream of consciousness as fragmented and this continuity of fragmentation has become a part of the unique formal features. Below is part from *Total Recall* (1970) that shows the fragmented form of dialogue between the characters:

BEN

(Pause.)

Leo.
That's a good
What

LEO
BEN

(Davy, 1976, 35)

These fragmented forms of dialogue had been gradually replaced by Legend and Voice. Foreman started to have various kinds of new theatrical devices from the simplest form taken from the early stage plays. Among those theatrical devices, Legend and Voice are counted as the unique things in that both of them influence the perception of the audience in multiple ways. On one hand, they concentrate the audience by giving information or commands. On the other hand, they divert the audience by intervening the theaters. The written letters on slide and Foreman's recorded voice provide the audience different levels of experience separated with the stage. Each of these offer each visual and auditory experience, thus diversify the levels of the perception. Voice becomes to have more part than Legend as the theaters get into the later stage.

Foreman's experiment with objects is seen through all the stages. As he single handedly works by himself, he controls all the creation of his theaters. Objects are no exception. The objects in his plays are remarkably unique since he transforms their size at his will. As stated above, the exaggeration or minimization of size influences the audience's perception. Davy said, "Another identifiable feature of Foreman's scenography involves the simultaneous presentation of different versions or renderings of the same object or image" (Davy, 1981, 40). It is also noticeable that transformed size is opposite to real size. For example, the potatoes in *Rhoda in Potatoland* (1976) are much larger than the real potatoes. They are even personified that they are perceived as the object other than the usually perceived ones. The similar examples are seen from minimized houses in *Sophia = (Wisdom) Part 3: The Cliffs* (1972), and a large shoe in *Rhoda in Potatoland* (1976). Such experiments with the objects had mostly been done in the middle stage.

With the experiment of the objects, the use of lights and sounds are also seen through all the stages. His method of using these theatrical devices is unique in that they break the flow of a play as they occur in and out of it. In case of the lights, they sometimes illuminate the audience. Such intended stimulation makes the play fragmented as it distracts the audience. However, it extends the perception of the audience as different kinds of use of the lights and the sounds

respectively form different levels of perception which is similar to the use of the objects. There had been more lights used in the earlier plays and more sounds in the later plays.

The acting style of Foreman's plays are characterized by 'non-acts'. This characteristic contrasts to the conventional plays, mostly consisting of action. Unlike those conventional plays, actors of the Ontological-Hysteric Theatre rarely show active movement and emotional or dramatic acting: crying, laughing, etc. Instead, the actors speak with neutral tones and their movement is like tableau. The actors do repetitive movements that are obsessional or hysterical. Such unconventional way of acting is out of narrative but related to Foreman's stream of consciousness.

All of these unique formal features make the Ontological-Hysteric Theatre one of the most well-known avant-garde theaters. Additionally, this uniqueness make it distinctive from other avant-garde theaters. His own unique mechanism of creating theater has been developed through the stages. Thus, the advanced formal features by his continuous experiments are clearly shown in *Lava* (1989) as well.

Chapter 2. Richard Foreman's Lava

2.1 The General Description of Lava

Lava (1989) is the total assemblage of Foreman's Ontological-Hysteric Theatre and his stream of consciousness. He digs deep into the different attributes of "language" from the beginning, and further delves into finding his ideal world, "category three" which goes beyond the limited world we live called "category one." This play shows how the concern about language can be broadened to expand one's world and relates to his experimental artistic spirit. The play delivers such theme through staging his stream of consciousness. The role of Voice and non-acts are considered to be important elements to lead the audience to the stream of consciousness.

As Voice, Foreman's recorded voice, resonates from the beginning of the play, it is heard like an inner voice, thus arousing contemplative atmosphere. The resonance of the Voice arouses both concentration and contemplation. The sole voice not only concentrates the actors but also the audience. During the play, Foreman's voice and actors' overlap with each other many times making it difficult to recognize one's voice from another. From this overlap, all the voices are heard as blurred sounds that the resonance leads the audience to their own stream of consciousness as well as Foreman's. So, the Voice plays a leading role to the stream of consciousness in *Lava*.

The contemplativeness is further created through actors' non-acts, one of the main characteristics of the Ontological-Hysteric Theatre. The actors rarely move during the Voice speaking. They keep silent and concentrates on something without any movement. For example, the actors stay still and stare up many times. These minimalistic presentation of the action creates different effect from the conventional acting. The unpredictable way of acting concentrates the audience to each moment rather than the flow of the plot that contains lots of actions and emotions.

Lava represents the characteristics of the late stage play and Foreman's unique formal styles. Above all, it is interrelated with Foreman's stream of consciousness.

2.2 The Features of Lava in terms of Stream of Consciousness

Through analyzing the script and the video of *Lava*, three features (elements) are found in them; Fragmentation, Mismatch, and Rituality. All of these features are converged to one theme, stream of consciousness.

2.2.1 Fragmentation

Like other plays of Foreman, the whole part of *Lava* is composed of fragmentation. Fragmentation is defined as the situation when two or more separate actions happen at once. For example, it can be referred to the situation when 'writing on a blackboard' and 'Voice speaking' happens at the same time. The fragmentation is shown throughout the play, distracts the audience but provides the diverse experiences to them. Given the nature of stream of consciousness is continuous experience of moments, the fragmentation can be considered as moments that consist of Foreman's stream of consciousness.

The overall image of the set matches with the Fragmentation. The fragmented images are shown from the set. For example, there are many strings, one of the well-known theatrical devices of Foreman, used in this play. These strings are crossed above the square shaped table from the beginning. So, the actors look like they are dissected by these strings. They look like they are fragmented. The fragmented images are continuously staged throughout the play which characterizes the unique style of *Lava*.

The rest of the two elements; Mismatch and Rituality are also overlapped with this main feature, Fragmentation. So, I write each element like F, F/M, and F/R. That is, Mismatch and Rituality are considered as subcategories of Fragmentation.

2.2.2 Mismatch

The second feature, Mismatch is defined as the situation when actor's language and action don't match, so it refers to the situation they don't go along together. For example, in the mid of the play, actors light the candle as they speak their lines. However, what they say is nothing

related to their action of lighting candles. This also indicates subconsciousness of Foreman that exists under his consciousness.

Freud's Psychoanalysis was one of the major theories that greatly influenced the avant-garde theaters. His theoretical idea is considered to be reflected in *Lava*. According to Oxford Dictionaries, psychoanalysis is termed as "a system of psychological theory and therapy which aims to treat mental disorders by investigating the interaction of conscious and unconscious elements in the mind and bringing repressed fears and conflicts into the conscious mind by techniques such as dream interpretation and free association" ("Psychoanalysis"). Despite the feature that it is usually understood in department of psychiatry, it is also sufficiently used in the study of the avant-garde theaters as psychoanalytic critique is one of the major methods for critics.

2.2.3 Rituality

The last feature, Rituality is defined as the situation when there is any ritual aspect, such as, music, dance, and group choreography. For example, actors starts to perform choreography like movements as soon as music is started. Rituality is one of the most essential elements of avant-garde theaters as well as Foreman's *Lava*. The fragmented elements and rhythms make up a choreography and become in harmony all together, reach to sublimation or trance. This kind of state is related to surrealism. Borrowed from the definition of André Breton, he said, "Surrealism is a pure psychic automatism, by which it is intended to express, verbally, in writing, or by other means, the real process of thought. Thought's dictation, in the absence of all control exercised by the reason and outside all aesthetic or moral preoccupations" (qtd. in Pailthorpe and Mednikoff, 97).

In *Lava*, the choreography made by the actors' movements of their bodies in the beginning of the play becomes elaborated as the play develops.

Chapter 3. Interpretation of the Stream of Consciousness in *Lava*

3.1 The Analysis of *Lava* in terms of Fragmentation, Mismatch, and Rituality

3.1.1 The Manifestation of Fragmentation, Mismatch, and Rituality

Considering the basic structure of the script is composed of stage directions, scenes, and lines, *Lava*'s script has an unusual characteristic in that there are not specific distinction or mark of scenes. This characteristic implies *Lava* is structured by Foreman's stream of consciousness, which consists of moments and features. For this characteristic, the analysis is completely relied on focusing on the manifestation of the stream of consciousness.

There are total five actors and actresses appear in *Lava*. Each of them is distinguished by each color and style of their dresses. In addition to these actors and actresses, Richard Foreman's recorded voice, called Voice also constitutes the play. In term of sources⁸ for analysis, the script and the video are used. These two materials are examined to the process of finding how three features; Fragmentation, Mismatch, and Rituality are manifested in the play.

The set in the stage clearly shows the fragmented images before beginning of the play, such as white strings stretched and crossed over the rectangle shaped table, the dissected looking alphabet letters that are hung on the strings, and the cover of the rectangle shaped net which is the combination of five different colors of rectangles. Such fragmented images continues to appear in the beginning of the theater. Even the red dressed actress, Hiedi looks fragmented as her body is crossed by the stretched strings as she makes an entrance to the stage. The stage direction on the first page of the script describes in detail the fragmented appearance of the set before beginning the theater:

⁸ The whole script of *Lava* is got from Richard Foreman's book named, *Unbalancing Acts: Foundations for a Theater* and the video is found on Youtube, copyright by Tomás Olano.

The room is dominated by a large table on which a few books lie. A white, elastic band is stretched across the middle of the table like a Ping-Pong net. A narrow horizontal window behind this table leads to another room. Microphones on stands are scattered about the room.

(Foreman, 1992, 319)

The number counts that had been recorded is heard as an actress, Hiedi walks to the stage, starts writing on the blackboard with a white chalk. Foreman's recorded voice, Voice follows and says the first line, "A stream of talk continuum of nondifferentiation." Soon after, the music starts and the Voice continues to talk his lines. Hiedi keeps writing on the blackboard. She dictates the spoken phrase from the Voice.

In the beginning, Fragmentation, the situation when there are two or more separate things happen at the same time in the same space, is happened along with the fragmented images of the set. The four different perceivable things are happened on the stage; Hiedi's writing on the blackboard, the number counts, the Voice speaking, and the music. These four events are all processed together but each of them exists separately. Additionally, the fragmented images continuously appear during the Fragmentation. For example, the language that Hiedi writes on the blackboard is actual fragments of the phrase which the Voice speaks: a stream of talk continuum of nondifferentiation. Given the phrase itself, it is not a perfect sentence but incomplete language, which is derived from Foreman's stream of consciousnesses. She continuously writes these phrases on the blackboard. The speed of her writing is contrasted with Voice speaking, so the written language and the spoken language become out of joint. Such Fragmentation is continuously followed. One of the actors, Matthew enters the stage and immediately goes out, holding a pack of books. Both of his hands are covered with white band with a black stripe. This kind of fragmented image is also found in the black straight line that crosses one of the segments of the table cover.

The atmosphere shifts as the electronic sound comes in. But the Fragmentation is continued. Another actress Kyle, who wears a black apron on a white shirt enters the stage. Like Hiedi in the beginning, Kyle's body also looks fragmented by the stretched strings. Hiedi restarts writing on the blackboard as Kyle seats on a chair. And the Voice speaks with a new text. The electronic sound is faded. Three different perceivable events are happened; Hiedi's writing on the blackboard, Kyle's stare up to the speaker, and the Voice speaking. Similar to the beginning of the play, each presence of the actors and actresses is concentrating on each of themselves. Their

relationship is ambiguous because there hasn't been any dialogue between each other yet. Like the beginning part, the same language is staged by Hiedi and the Voice in two different versions, speaking and writing. The Fragmentation continues as Kyle begins some actions suddenly. In the midst of the Voice speaking, she suddenly slaps one side of her cheek. However, Voice keeps speaking and Hiedi keeps writing. Soon after, Kyle picks the lipstick and applies. The number count is followed. Three more actors slowly enter the stage and all of their hands are covered with white band with a black stripe, which had been appeared above. Kyle exits and the four actors stay in their own position, being silent. In the midst of the Voice speaking, the light quickly illuminates the table and it is turned off in a moment. And undefinable sound or music is heard, the three actors gather crossing their arms, Hiedi writes on the blackboard behind them. Even though the distance of the actors is close, it is still hard to find relationship between them. The light is faded and the music is changed. The first monologue is followed by 'dang' sound. While the actor delivers his lines, he uses neutral tone regardless of what he says. He stays still in his posture, which is considered as non-acts. This is not only related to Fragmentation but also the new experiment of Foreman's non-acts. The following monologue is staged in neutral way of acting and non-acts:

MATTHEW: Once, when I was driving in my new Cadillac, the ice cream I was eating dripped down the edge of a sugared cone and put spots on a red foulard necktie. Wow, that was fun.

(Foreman, 1992, 324-325)

The next monologue is followed by the loud sound. The sound plays role as distinction of Matthew's monologue and Peter's. After all they speak their lines, everything begins to mix with each other, creates Fragmentation clearer as a result. During this mixed situation, each actor does each of the different action. For example, Kyle seats on the chair and makes a bizarre sound while other actors speak their lines through mikes. The stage direction explains such Fragmentation in detail:

"Now the VOICE comes through other speakers, repeating a phrase again and again, while the actors run to microphones and speak, overlapping the VOICE LOOP, which continues at the same time."

(Foreman, 1992, 325)

After all the actors' lines, the Voice is heard through the speaker again. As the Voice speaks, Matthew automatically puts down his head on the table as if he fell asleep. Kyle slowly walks to the other side of the table, unfolds the red handkerchief and puts her chin on it. Her face is only looked separated from her body. The separation of her face and her body reminds the fragmented image. The Fragmentation is continued as the overlap is occurred between Matthew's monologue and Voice speaking. This overlap, on one hand assimilates the separated voices. Michael Kirby mentioned his interpretation of Foreman's plays. He said, "the characters can be seen to represent the various aspects of one person, to personify his attitudes and desires." (qtd. in Davy, 32)

The number count begins again and the overlapping phenomena is continued. The random number count evokes kind of hypnosis, thus this effect not only leads the audience to Foreman's stream of consciousness but also each of their own stream of consciousness. Also, the overlap between the actors' lines and the Voice make Fragmentation. In terms of the theme of the actors' lines and Voice, the theme reflects the limitation of the language, which has been the main concern of Richard Foreman. Given the form and the theme of this part, each of the different tone and the tempo of each voice creates the Fragmentation. And the theme of the limitation of the language reflects the 'fragmentary' nature of language itself, which had been seen from the fragmentary phrase on the blackboard above. The following lines indicate the overlap between actors' lines and the Voice:

yourself.	VOICE and MATTHEW: That's expressing
something I've	VOICE and PETER: Oh no it isn't, that's
	been programmed to do also-
	VOICE and MATTHEW: Biologically programmed,
	yes-

(Foreman, 1992, 328)

In the midst of this situation, the chalk sound on the blackboard is heard as well as the dialogue between the actors. However, still all the actors' neutral way of speaking doesn't give any clue about their relationship. Additionally, another fragmented image appears as Matthew points out his forefinger to a picture of a man whose face is half white and half black. Here, the contrast between the two colors, black and white creates the fragmented image.

The atmosphere is aroused by the overlap between each of the same lines from Neil and the Voice. The sound of the drum beat rises as the Voice ends the rest of the speech. Given the context of its speech, this is considered as a peak moment that Foreman is about to tell his transcendent experience to the audience. After this moment, the Fragmentation derives another element, "Rituality." Rituality is defined as the situation that contains ritual characteristic usually embedded in the music and choreography. The following lines show the climax as well as the sign of shift from Fragmentation to Rituality:

NEIL: (*Reading from the script*) My exception, I did escape once.
MATTHEW: Escape what?
NEIL: One experience that, I believe, didn't err.
NEIL and VOICE: (*Fading back in under NEIL*) Wasn't off the mark. I'll tell you about it.

(Foreman, 1992, 330)

The stage direction is followed, it indicated as the sound of the drum beat grows louder, actors and actress hold their hands, they begin to run around the table, turn their bodies at the edge of the table, lift their hands, scratch their backs, tap their chests, make a goose walks, and the two of the actors (Kyle and Neil) slap their hands. These moments tells actors' in the state of trance which actually is Foreman's in the state of trance. Compared with the Fragmentation, every different element is harmonized, given that the fast tempo of the music and the group choreography are mixed and harmonized like a rhythm. Each separate element is combined, and staged as a ritual. These moments are the manifestation of Rituality that appears in the highest state of Foreman's mind stemmed from his new idea or awareness of something.

After the music fades out, the atmosphere is calmed down. The Voice speaks and actors' movements become slower or they don't do any action. The actors are led by the Voice, given the situations like; Neil walks like a sleepwalker, Matthew lies his face down to the table like he is in sleep, and Kyle stares up with her eyes fixed. Being led by Voice, each actor seems they are in their stream of consciousness as well as they represent Foreman's stream of consciousness. Such separate presence of each actor shows the Fragmentation. The following words of Foreman supports the actors' actions, which are close to non-acts, above:

Most of all, the actors in Lava were trying to listen. They worked very hard to really listen to what I was saying on the tape. I wanted them genuinely to feel my words reverberating inside their consciousness.

The Voice is continued, Kyle and Matthew pick up the white cards and cover their eyes. This is also considered as the fragmented image by putting on geometric shape, rectangle, to their faces. The dialogue between Kyle and the Voice is perceived as the dialogue between two separate entities, given that Kyle indicates the Voice as a second person, “You.” The Fragmentation is continued, the sound of a keyboard, which functions as a pause, is heard in the midst of the Voice speaking. Right after the sound, the Voice is continued and it introduces a new topic, developed from the issue of the language. He divided the world into category one, two, and three. In between the Voice speaking, actors throw their lines that distracts the Voice. After the Voice repeats three times, “Welcome to category one!”, the music begins to rise, the Voice continues speaking and talks about the “truth.” The gradual growth of the music’s volume implies that Foreman’s mind has reached its peak again.

The similar things with the previous moments of Rituality are happened. The actors begin to run around the table, make a group choreography as same as before, and two of the actors Peter and Neil shake their fists and they slow down. Though the time and the tempo of the actors’ gestures are out of joint, it created the group choreography seen in the ritual. To be specific, the repetitive staging of the actors’ ‘scratching’ is both hysterical, primitive, and even looks like a choreography. Every actor’s movement in these short moments is physical and non-verbal. There is not any language but everything is expressed through actors’ bodies. Given the nature of the language, at least in this theater, is fragmentary, here, the Rituality shows high unity in terms of ritual aspects that are staged beyond the language. So, these moments are the moments out of language, out of any social constraints.

The atmosphere is shifted again as the music calms down and it changes to another one. The number count is introduced and everything is overlapped with each other. To be specific, the number count, the voice loop, and the actors’ lines are all mixed and it is hard to perceive each of the line, rather each of them is perceived as the fragments of the language. This overlap shows that all of them are mixed but couldn’t become harmonized, so they separately exist at the same time. These moments imply the state of Rituality had returned to the Fragmentation. This kind of phenomena is continued and the overlap is happened further. Matthew even speaks aloud in between, so this confusion adds to the Fragmentation. The loud sound is heard

in sudden and the actors find each of their position, stand and listen to the Voice. The number count is still continued to be heard even while the Voice speaks. The Voice starts to talk about Category Three. The actors are silent and immerged to themselves. For example, Neil goes to the seat in spasmodic way, applying the lipstick to his lips, and picks up a hand mirror. On the other hand, Kyle erases the blackboard and writes some letters in large size. These two of the actors' actions are not related with each other and they are staged separately at the same time and in the same place, so this is the Fragmentation. While the Voice continuously speaks, Neil continues to do his own bizarre gestures. Each actor keeps silent but they concentrate on their own actions in the midst of the Voice speaking.

After Kyle and Matthew deliver each of their lines, the fast tempo music is begin again, actors begin to run, Kyle speaks her lines on the mike but are overlapped with the voice loop, Hiedi walks backwards, the actors (male) rub each of their white belt, turn around the table, stand back to the audience, and bite their belts as turn toward to the audience. Unlike the previous moments, they are still fixed with their same positions even though the Voice speaks again. Like they have planned, the male actors make the same sound out loud with their feet. And they sit on the left side of the table in spasmodic way. After the loud sound of the actors, Kyle flicks the pineapple object, and the three male actors at once slowly retreat in their seats. The old style of music rises and the loud sound is heard again. The male actors begin to bow in a body soon after the sound is heard. They repetitively bow along with the rhythm of the music and also the certain sound is repeated in the certain moment. In between, Kyle throws an exclamation, "Oh, no!", then she approaches, gets on Neil's back and continues bow gestures with her hands. The other two actors are gone. The electronic sound is heard and the music is changed into different one. The electronic sound is heard once more, Kyle holds the large size target, moves it along with the bell rings that had been heard when the male actors bow down. The bell ring is continued to be come up again in certain time. To be specific, the bell ring is heard after every single line of the Voice, thus it begins in each interval of the line of the Voice.

Compared with the previous ones, the moments of Rituality got longer and more elaborated. In regard to the gesture, new kind of gestures are added. For example, biting belts, bowing, and moving large size target. Additionally, Kyle's single cry or the regular sound of the bell ring increased the rhythm to the moments of the play. These increased the ritual aspects to the moments. Also, the male actors' repetition of bowing evokes the ancestral rites. The random

phrases from the Voice like order are the list of the languages which are in random and disconnected with each phrase. Such fragmentary relationship tells the fragmentary nature of the language:

Go to a good school.
Go to your apartment.
Go to the highest place in France.
Go to Chinese laundries after deciding to have a good meal.
[...]
Go to a garage.
Go to a farm, but first, go to a farm.
Go to earth.
Go to short wave. Hello.

(Foreman, 1992, 339)

The Voice keeps talking about the language, the number count is started again, Neil exits, and the other actors quickly enter the stage and say their lines. These events are happened altogether; the sound of the voice loop, the number count, and the overlap between actors' lines. Besides, one of the actors holds a wooden piece which covers the face. There is a black rectangle card glued on the piece and the actor picks up a white card and puts it below the black one. The two contrasting colors, black and white become paralleled. This fragmented image of the two different colored rectangle becomes connected to the fragmented image of the actor's hand bands. The fragmented image of the paralleled black and white colors are staged as below:

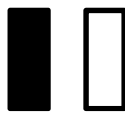


Illustration 1. black and white colors

Another feature of Foreman's stream of consciousness, "Mismatch" is happened during the Fragmentation. The Mismatch has been defined as the situation when there is not any relationship between actor's lines and actions. There is a dialogue between the male actors. In this dialogue, they talk about a dance but different from what they talk, they actually are holding white cards and cover their eyes with them. This is their dialogue:

MATTHEW: This is a dance I did, in the privacy of my biggest adventure.

NEIL: It went good?

MATTHEW: Good was a no-no word.

PETER: When.
MATTHEW: Oh, don't make me ... think.
NEIL: Look, he's doing it.

(Foreman, 1992, 341)

Given that the dialogue between the male actors is disconnected itself like the relationship between the language and action, Mismatch is considered as a part of Fragmentation. As a whole, the dialogue reveals the limitation of language as well as its nature. Thus, the actors' actual actions of holding white cards are Foreman's true impulse or sub-consciousness.

The Voice speaks again, Kyle brings two chocolate pies and put them on the table. The male actors take off the white cards from their eyes. The number count is started in the midst of the Voice speaking. Matthew gets out of his seat and Kyle runs to the stage with hammer at the same time. She hits the table with it, the sound of the number count is increased and the male actors quickly leaf through the pages in their books, hold them toward the audience. Kyle runs half of the table and climbs up on it. She draws the two plates of chocolate pies with her arms. The three male actors stare in the front, still holding their opened books. They don't move but keep silent in their positions. They pick up their books in sudden and start to move on the stage. Kyle eats a chocolate pie with the movement as if she is immerged to herself. Then, she slowly reaches her hands to the chocolate pies. These series of separate events continues throughout the play and the rise of the fast tempo music implies that their mental states (Foreman's) have entered the climatic moments.

The fast tempo music is introduced and the male actors begin to perform the group choreography which is shaking their hands around Kyle. Kyle get out from the table, takes the bundle of candles and put them on the table. The male actors pick each one of the candles and start lighting it. The music fades out as they take their seats. The following stage direction portrays these moments in detail:

(Lively Gypsy music rises as a brief dance of the men pays homage to KYLE, still on the table among pies and books)
(Foreman, 1992, 342)

(The music rises again as the men dance. KYLE descends from the table, exits, and returns with a tray of upright candles. She places the tray on the table. [...])
(Foreman, 1992, 343)

The music is changed with quiet but mysterious sound and the atmosphere is back to the contemplative mode. The three actors say their lines in neutral tones and slow pace. In this part,

the “Mismatch” is revealed again. Given the definition of the Mismatch is the disconnection between the language and the action, this part clearly shows the Mismatch; Matthew lights the candle while he says his lines. However, nothing is related with his lighting candle and the contents of his lines. Below is Matthew’s lines showing the Mismatch:

MATTHEW: Whenever I feel bad I try walking on ice-cold feet.

(Foreman, 1992, 343)

The action of ‘lighting candle’ and the lines about ‘walking on ice-cold feet’ are not related with each other. This Mismatch is also related with Foreman’s pure inner impulse like mentioned above. The action of ‘lighting candle’ is compared to Foreman’s sub-consciousness, while the lines are just a form, the language.

I’ve always maintained that I write a drama of impulses rather than actions, and that my particular style of staging is a way of representing originative impulse before it is tamed by social constraints, including the constraint of easily understood language.

(

Foreman, 1992, 312)

The voice loop is repeated, the music is played, and Matthew still holds his candle. A loud music comes up in sudden, each actor and actress paces around the stage. The music is soon calmed down and changed to another one. And the voice loop speaks different phrases. The light gets dimmed that the movement of the actors are seen through their shadows. Undefinable movements are continued on a quiet stage. The ‘crash’ sound is intervened to the quiet stage and Kyle’s exclamation is heard soon after. The stage gets lighter than before that the actors’ movements are easier to be recognized. The male actors blow the brown paper bag, eat apple and leaf through their books while Kyle sits and rests her arms on the book. The beat of the music gets faster and Kyle rises from the table. She goes to the mike and says angrily out loud but the other male actors don’t give any glance to her. They concentrate on their own actions without interrupting each other. Kyle runs offstage, the male actors keep leaf through their books and do make gestures of threatening Kyle. After her exit, the loud drum beat is transformed to the soft music and the rest of three actors pick up their white cards and cover their eyes. The Mismatch, which is as same as the part of the first Mismatch, is staged once again:

MATTHEW: This happens to be a dance I did in the privacy of my . . . biggest adventure.
PETER: It went good?

(Foreman, 1992, 345)

Like the first Mismatch, there is not any relationship between the white cards and the contents of the dialogue. The action of ‘holding white cards’ and the lines about a ‘dance’ are disconnected.

The Voice is returned as the actors fall asleep. The actors wake up and the hats are thrown to the table. Matthew gets up from his seat, Kyle comes in and lights the candles using a match. The loud sound is heard. The number count begins and the Voice speaking is continued. The Voice talks about the category three that it had mentioned before. The bell rings and the actors talk about the “category three” in turn. While they talk, each of the actor doesn’t look at each other, rather they stare up and fix their eyes on one side of the direction. After all their lines, the bell rings again and they take large steps in slow pace. The Voice is returned and the male actors walk slowly while it is spoken out. Each of the actor walk in different style. For example, Neil turns his body and Matthew walks backwards. In between the Voice, the actors spin their bodies and speak their lines. Their lines are disconnected in terms of the contexts. Additionally, the end of the Matthew’s lines and the Voice’s are overlapped, thus the Fragmentation is clarified. As the Voice speaks, the male actors become silent and make gestures as if they defense. Kyle begins to talk and Matthew suggests a certain gesture to the other actors. Kyle takes over her turn to speak and the Voice speaks the same line of hers at the same time. The overlap between the Voice and the actors is continued and Matthew still clamps his nose with a right palm. He touches his bald head and Peter bends his head. Kyle approaches to Peter and touches his humped back with her hands. Given the actors are interpreted as different aspects of Foreman’s identity, each of them represent his stream of consciousness. They continuously follow Foreman’s stream of consciousness as a separate presence or entity. That is, the actors and the Voice (Foreman) exist at once but are separated at the same time. The following lines of the Voice fit to the situations of Kyle and Peter. While the Voice talks about the back muscles, Kyle touches Peter’s back as well:

Voice: [...] (KYLE has been approaching PETER, and puts her hands slowly on his hump)
I’ll have to develop my back muscles.
Please do.
“PLEASE DO. PLEASE DO. PLEASE DO.”

(Foreman, 1992, 347)

Kyle draws her hands back slowly then she lifts them to her head. She approaches to Peter's back again, touches it, and retreat herself. She pricks Peter's back, he wakes up, turns his body right away, and stares at her. Kyle quickly pushes him and runs. They become distanced. Kyle walks back and circles around the table. Matthew goes to Neil's seat and suddenly he puts down his face toward the floor. He slowly lifts his body and stands up. Kyle is in the diagonal side of him. The bell rings. Neil gets out of the seat and slowly moves along the edge of the table. Kyle stares at him but they are distanced. Matthew starts to speak his line, Kyle moves her eyes from Neil, and the number count is heard. Matthew still stares at Kyle while he talks. The overlap between Matthew and theVoice is happened. Everything is entangled but fragmented. Kyle spreads her arms and gradually bows her body to the table. Neil is behind her. She slowly rolls on the table with her eyes closed. She spreads one of her arms. Matthew begins to speak after the Voice. Kyle suddenly opens her eyes and lifts up her body. She stands up and moves slowly. The sudden sound of a telephone makes her look back but she quickly turns herself again. TheVoice is returned and speaks. Kyle stands in the same spot, the red dressed Hiedi walks backwards on the stage, and Matthew passes Kyle as he covers his head. Neil takes a sit on the same chair and rests his body. Peter and Neil enter slowly with their bodies close together side by side. They separate each other and Kyle runs at the other side of them. Peter makes an undefinable posture that both of his spread palms hold the table. Also he moves his eyes slowly toward the upside, then he quickly picks up a target shaped stick and covers his face with it. The bell is heard again. The Voice continues to speak. Peter slowly puts down the target stick from his face.

The target shape had been on the stage. Kyle was holding a big sized target before. This time, it is appeared again. Given the fact that black and white colored rectangles repetitively appear on the stage, this repetitive appearance of the target is also related with the fragmented image. Since the target is also divided into four semicircles, both of these geometric shapes are connected to the fragmented image as well as the fragmentary nature of the language. Below is the image of the target:

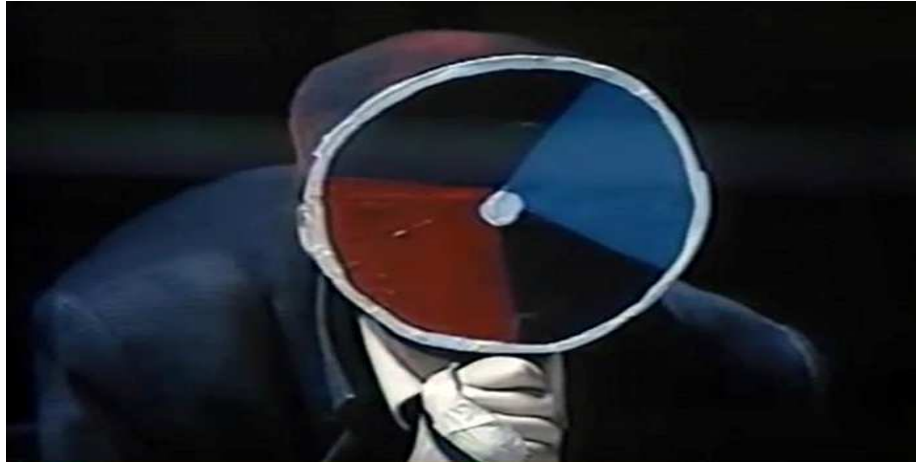


Figure 1 the actor holding the target, copyright by Tomás Olano

Peter makes his arms paralleled and holds them in front of his forehead. The metallic sound is heard shortly. The male actors say their lines without any emotion and the loud sound comes up soon. The new music is played and Matthew says his lines with as same posture as Peter. As he speaks, he and Peter's arms go down slowly. They pick up the target stick and cover their faces soon after Matthew finishes his lines. They poke the small circle in the middle of their targets using their thumbs and made a short screams at the same time. The Voice is returned and they stand up all of a sudden, still covering their faces with the target sticks. They simultaneously stand up and walk to the opposite side from each other. The Voice is continued to speak, the number counts is started back, Peter and Neil begin to write undefinable letters on the blackboard, holding each of the target stick with other side of the hands. The speed of their writing gets faster and all the letters are overlapped with each other.

This part is similar to the Hiedi's writing in the beginning. Hiedi wrote the same phrase of the Voice had spoken. Compared with Hiedi's, the letters of the two actors are more fragmented and short. Many fragments of the words fill the blackboard. In addition, Matthew also writes the words that he hears from the Voice on the other side of the blackboard. The words are written in random. The tempo of the writings is different on each side so all of their actions create dissonance, which is the Fragmentation.

The number count rises again and everything is further fragmented as more things get mixed and overlapped each other; the number count, the voice loop, and actors' lines. In between the overlap, Kyle makes an exclamation and the bell rings. Peter and Neil turn their bodies from the

blackboard but gets back to their writing again. All the spoken languages and writings are mixed, fragmented, thus in disorder. All these moments reveal the whole Fragmentation to the audience.

As the Voice speaks, the situation gets calmed down. But the Fragmentation is continued even after the atmosphere has shifted. Matthew points both of his fore fingers toward the bottom and pauses. At the same time, Peter brings a pot of red flowers to the table. Given the fact that the sudden appearance of objects distract the perception of the audience, the appearance of objects helps the audience to perceive the theater moment to moment, however, it creates the Fragmentation at the same time.

Neil and Matthew sit on the diagonal side of each other and spread their arms on the table. But they stand up soon and run to bring each of their rubber tube. The male actors put their funnels of the tubes to their mouths and begin to touch the tubes around the table. Then, they throw the tubes on the table, exit, and come back with the large sized rectangle cardboards. The men stand behind their cardboards so the cardboards cover their bodies. The rectangle cardboard consists of the pieces of black and white rectangles, which image had dominated from the beginning of the play. Below is the image of the rectangle cardboard:

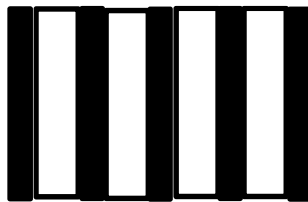


Illustration 2. Rectangle cardboard

Such geometrics evoke the fragmented image that is related with the nature of the language. This is supported by the theme of *Lava*, which is the limitation and the destruction of the language that Foreman delves into. While he had talked on this theme, the actors bring the objects of the fragmented images and hide their bodies behind these objects. This kind of repetitive appearance of the objects and their displays are connected to Foreman's concern, which his stream of consciousness is centered on. Below is the part of the script when the Voice (Foreman) talks about his critical idea in regard to the language. The actors hold their cardboards at the time. Besides, the black alphabet letters hanging by the strings are overlapped with the

cardboards. So this overlap makes the effect that the letters being integrated on the structure of the geometric shapes of the cardboard:

You recognize that name, I'm sure, hidden in some of your favorite evocate nouns. [...] Those aren't words, they don't function like words, because you put out your hand and groped toward the wrong real thing.

(Foreman, 1992, 356)

The tension is aroused as the Voice seeks to find an exit from the frame of the language. After the bell rings, the actors start to move and shake their bodies with the cardboards. The music is also played and it gets along well with the movements from the actors. Considering the expression of the lyrics of the music, for instance, "rampage", "violence", and "escape", the lyrics are interrelated with the Foreman's attitude or solution about the issue of the 'language.' Given these moments are Rituality, the Rituality can be considered as one of the methods that Foreman pursues.

Kyle enters the stage and throws the amount of shoes to the table. The men keep shaking with the cardboards until she exits. As the bell rings, these men stop their movements and put the cardboards to the floor. They quickly reappear, hold the hands together and circle the table as if they are in the state of trance. Matthew goes to the mike, says his line but soon he approaches to the pot of the red flowers, picks it up and puts it on his head. The rhythmical music is continued and the rings of the bell increase the ritual atmosphere. Matthew dances as he holds the pot of the flowers on his head. The Voice begins to speak in the midst of the music, the bell rings once more, and the rest of the men are quickly leafing their books, but actually the pages are torn out in the end.

The music fades out and the electronic sound shifts the atmosphere of the theater. The men get out of their seat, one of the men hangs the black hat in place that had been left on the floor. They retreat back, spin their bodies altogether and run to the other side of the stage. Throughout making their gestures, they move back to the side and they hang another object to the place the hats had been hanging.

The music comes up soon, the men run and embrace each other. They run to the backside of the stage and stand on their hands toward the audience. The Rituality shown in these moments are short and this short moment of Rituality is turned to the Fragmentation. During these

moments, however, The Voice continues to speak his lines and that lines match with these ritual moments, furthermore, make a kind of rhythm. As the actors represent Foreman's stream of consciousness, their dances fit into the state of Foreman.

Roll roll
One word that's all words.
Roll, roll
I got no ocean
In my ocean.
Space out:
Phases.

Phase phase.
Don't get lost
Eating your basis.

(Foreman, 1992, 359)

Right after the manifestation of the Rituality, the music is ended. The Voice is continued and Kyle enters the stage, wearing a feathered crown. She arranges the plates that are numbered; 1, 2, and 3. After the Kyle's arrangement of the plates, the men who had been standing on their hands stopped doing it. The light is dimmed out. The music is introduced quietly and the white fabric is slowly appeared by the actors. It covered the whole table. The stage gets lighter and the audience sees Kyle holding the large sized target. At the moment, Matthew slowly approaches to the target and touches it with his hands. The white band covered on his hand adds to the fragmented image from the several circles in the target.

Kyle begins singing in the midst of the quiet music and the bell rings as if the beat of its sound adds to ritualistic quality. Kyle sings the same phrase two times more along with the music. Her songs are similar and can be compared to the spell or hypnosis. What she says is "Try it." Matthew slowly speaks his lines after her. The way of his speaking is neutral and slow as if he is in the twilight state. He slowly talks and moves his hands along with the quiet and slow music, which is continued. Kyle continues singing with the same phrase. The bell rings again. She sings, Matthew slowly twists his arms and touches his head. All of these fragmentary events are connected and harmonized into the rhythm, the song, and the music. Thus, all of these elements create the Rituality.

Matthew's running sound is heard as soon as Kyle finishes her song. The music is also ended and the Voice re-speaks in the quiet stage. But this moment is short because another music is gradually introduced and the light illuminates one of the crowned actors.

In the rise of the organ music, one actor stares at a torn out book while the other actor holds the bunch of books. They move out and soon the Matthew with feathered costume enters the stage and dances with one hand holding a plate of food. The Voice and the music are continued. The rest of the actors who wear feathered crowns also dance to the music, throw their books, and exit. But the music and the Voice speaking are not stopped. Kyle reappears, wearing a feathered crown, the male actors go to the white covered table and lower their faces. Kyle touches Matthew's back and he slowly lifts up his body. He slowly puts his finger to his lips like a gesture of 'be quiet.' He then slowly starts to dance along with the music.

With the reverberation of the Voice, "Welcome to category three", the bright music is played and light is up on the stage. Every actor cleans the stage still wearing each of the feathered crown. The last moments remind the end of the Ritual that people clean up everything as if they finished their ceremony or something. Until the end of the theater, the actors keep doing slow and bizarre movement. Nevertheless, the red dressed actress, Hiedi keeps writing on the blackboard even after the other actors had gotten off the stage. This implies the Fragmentation keep going. The light fades out and the theater is ended.

3.1.2 The Sequence of Fragmentation, Mismatch, and Rituality

After the analysis of *Lava*, the manifestation of three features; Fragmentation, Mismatch, and Rituality is shown in 'sequence.' The sequence consists of the total twelve segments and can also be classified according to which one comes first and after. The sequence from the beginning to the end of the *Lava* is like below. (F: Fragmentation, F/M: Mismatch, and F/R: Rituality, '/' means superimposition.)

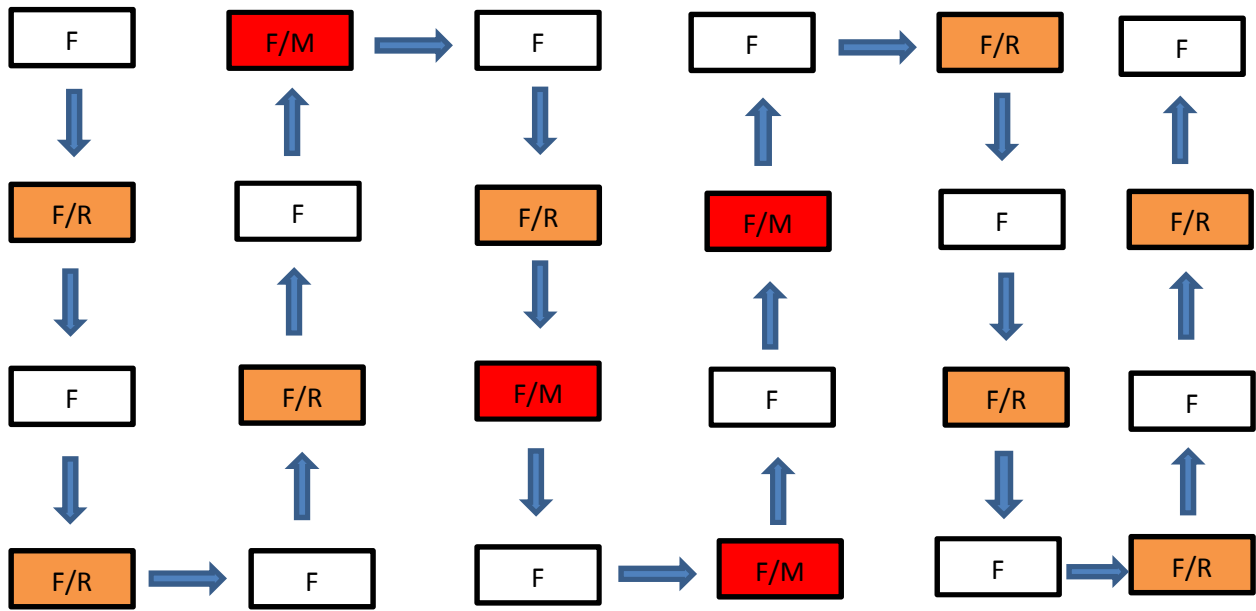


Illustration 3. The Sequence of Lava

The whole sequence is divided by total twelve sections; (1) F – F/R, (2) F – F/R, (3) F – F/R, (4) F – F/M, (5) F – F/R, (6) F/M – F, (7) F/M- F, (8) F/M – F, (9) F/R – F, (10) F/R – F, (11) F/R – F, and (12) F/R – F.

In addition, the sequence is also can be classified by the order of the elements;

(1) F – F/R

(6) F/M – F

(9) F/R – F

(2) F – F/R

(7) F/M – F

(10) F/R – F

(3) F – F/R

(8) F/M – F

(11) F/R – F

(4) F – F/M

(12) F/R – F

(5) F – F/R



“F leads the others”



“F/D leads F”



“F/R leads F”

The combination of the three features had made a kind of pattern themselves in the sequence, the order of the manifestation of the three features. So, these patterns are called, 'modules' and total four types of modules are found from the analysis; (1) F – F/M, (2) F – F/R, and (3) F/M – F, and (4) F/R – F. These four types of modules are deeply studied in terms of each of their manifestation and effect.

3.2 Module 1: Fragmentation - Fragmentation/Mismatch

Module-1 refers to the situation when Fragmentation proceeds into Fragmentation/Mismatch. Given the Mismatch is occurred from the actors' lines, the module-1 is seen when the actors deliver their lines in the middle of the theater without interruption of the Voice. So, the Mismatch is distinguished from the Fragmentation in that it is personal and more direct as the voice is spoken from the same person. At the moment the shift from the Fragmentation to Fragmentation/Mismatch happens, the atmosphere gets calmed down and the actors perform non-acts. They gradually submerged to themselves and they do the actions without any movement, which are far from what they say.

The sign of the module-1 is signaled as the silent number count is heard. The actors cover their eyes with the white cards. Slowly Matthew starts to say his lines as if he retrospects the memories in the past. However, his lines don't have any connection with his action of the holding white cards over his eyes.

His lines are about the dance he did but the audience only sees his action of 'holding card' in front of his eyes, he doesn't even move while he holds the cards. Then the context of the lines are converged to the issue of the language. This is seen from Neil's line, "It went good?" to Matthew's line, "Good was a no-no word." The topic of a dance subtly digresses to the 'language.'

In Contrast to the lines, the actors' actions indicate the actors' true inner impulse or sub-consciousness that emerged on the surface of the stream of consciousness. This is the gap between the language and his action, to be specific, the gap between the language and Foreman's stream of consciousness. This is also compared to the Category Three, which Foreman pursues

among the rest of the categories. Foreman said, “But what I’m after is what in Lava I call ‘category three,’ which is a third possibility between logic and randomness. It’s something between narrative development and pure change. [...] It’s the gaps in the web of our conceptual works” (Foreman, 1992, 315).

Such manifestation of the module-1 is considered as the Foreman’s intended revelation of his pure impulse inside of him, which contrasts to the language.

3.3 Module 2: Fragmentation – Fragmentation/Rituality

Module-2 refers to the situation when Fragmentation proceeds to Fragmentation/Rituality. Module-2 is distributed in the beginning part of the theater. This module happens when Foreman’s stream of consciousness has reached the highest point, which is ‘climax’. Until the module-2 happens, the Voice leads the play. It talks about the experience regarding the language, to be specific, the separation between his true emotion and the words that describes the emotion. Such process is continued and finally reaches to the climax in which Foreman has found a new idea or awareness. When the shift from the Fragmentation to the Fragmentation/Rituality happens, the fragmented situations are combined and harmonized through the music and the actors’ group choreography.

The sign of the module-2 is signaled by the entrance of the fast tempo music. Usually, the loud sound of the drum beat begins to shift the atmosphere and the module-2 becomes manifested along with the loud music and actors’ group choreography (dance). In this module, the Voice is out. After the new idea of something or its realization, Foreman shows the highest state of his mind through actors’ release their physical movements. Compared with module-4, the gestures or choreography of the actors are simpler. In this process, Foreman’s hysterical and obsessional gestures are revealed through the actors. However, all the separate elements are gathered and this combination makes a rhythm as a whole.

Given the context before the Rituality happens, these lines show the new moment has come to Foreman that he is about to enter the new moments of his stream of consciousness. Followed by these lines, the stage direction indicates the beginning of the ‘loud drum music.’ Each separate, compositional elements, such as the music and the group choreography are integrated into the moments of this module.

Module-2 is considered as Foreman's state of sublimation. And it is also interpreted as the pure state that he exists as himself out of the language, or any social constraints as seen this moment is not disturbed or interrupted by the Voice.

3.4 Module 3: Fragmentation/Mismatch – Fragmentation

Module-3 refers to the situation when Fragmentation/Mismatch proceeds to the Fragmentation. This module contains the moments of shift that Foreman awakes from the dream state, which is the shifts from the submergence of his sub-consciousness to consciousness. This module appears from the middle part of the theater. This module is reverse of the module-1 above. Unlike the emergence of Foreman's sub-consciousness on the surface of his consciousness in the module-1, this module reversely implies the submergence of Foreman's sub-consciousness. The voice loop is signaled to return to his consciousness, which is considered to be going back.

The shift of the moments tells the return of Foreman's stream of consciousness. So, the sign of the voice loop and Voice speaking is the sign of the Foreman's stream of consciousness is back as before. In that aspect, this module clearly shows the change and the development of Foreman's stream of consciousness that continuously go on.

3.5 Module 4: Fragmentation/Rituality – Fragmentation

Module-4 is manifested toward the later part of the play. This is compared with the module-2 which had been manifested in the beginning part. Its manifestation also got longer in terms of its length and got elaborated compared with the module-2. That is, it is considered the Rituality manifested in module-4 got more qualified as Rituality by putting more group choreography, exclamation, and singing, etc. Also, the actors' movements are more ecstatic and seemed to be more in the state of the trance. In this module, the Voice speaks but even this intervention does not collide with the music and the actors' choreography, rather it becomes merged with them.

Despite of the frequent revelation of the Rituality, this Rituality disappears as the Fragmentation keeps going on.

The actors also begin to reveal what Foreman pursues, for example, making a gesture to be quiet, which is considered as Foreman's aspiration to get out of the use of the language. The stage direction below indicates the situation in detail:

(MATTHEW recovers and turns to see KYLE beside him. Slowly he faces her, putting a finger to his lips as if to say "Don't say a word, explain nothing," then slowly turns toward the audience, again with a finger to his lips)
(Foreman, 1992, 362)

Such Rituality is ended up as the Fragmentation's take over. In the end of the theater, the actors clean up the table, as if they indicate the ritual is over or the theater is over, then they exist except for the red dressed actress Hiedi, who keeps writing on the blackboard with a white chalk. And the Voice repeats "Welcome to category three". The stage direction below describes such ending:

(The lady in red still writes on the blackboard. At a certain moment, all but the lady in red toss their whisk brooms onto the table, hide their eyes from the light-or from the audience-with their forearms, and hurry from the room, leaving the stage empty but for the lady in red, who continues to write on the blackboard the text of the play. The VOICE is heard softly . . .)
(Foreman, 1992, 362)

The manifestation of the module-4 contains both the representation of the full Rituality and its turn back to the Fragmentation. Though this module had shown the frequent and dynamical moments of Rituality, which Foreman had kept pursued as the alternative of the language, it is ended as it leaves the Fragmentation till the end of the theater. Hiedi's continuous writing and the left of the recorded voice of Foreman imply the Fragmentation is inevitably turns back, means that he is back to the fragmented reality.

Chapter 4. Conclusion

In this study, *Lava* (1989) by Richard Foreman who is one of the well-known avant-garde theater artists has been explored focusing on stream of consciousness. The stream of consciousness is defined as continuity of experiences which is composed by assemblage of moments. The premise of this study is that the stream of consciousness can have various forms of manifestation. This study is led by the question of how his stream of consciousness is manifested in *Lava*, and the objective of this study is to answer to this question. By analyzing the formal characteristics of *Lava*, the uniqueness and the nature of experiment in Richard Foreman's works can be clarified.

The form of *Lava* is analyzed in terms of the sequence of the three features, Fragmentation, Mismatch, and Rituality. Before analyzing the stream of consciousness in *Lava*, the history of avant-garde theaters has been reviewed with reference to some representative theaters; The Living Theatre, The Open Theatre, and New Formalists. Different from the conventional ones, the avant-garde theaters deconstructed the narrative. Also, many avant-garde theaters contained the character of ritual as well as primitivism. The latter two of these features were found from the emphasis on a person's mind and physicality. And the development of avant-garde theaters is argued to be related with the stream of consciousness in Foreman's plays.

Richard Foreman's Ontological-Hysterical Theatre, established in 1968, has been acclaimed as having a unique work style. Unlike the avant-garde theater artists prior to him, Foreman by himself has done every aspect of theaters. He has done lots of his experiments; the transformation of objects, the role of Legend or Voice, the distortion of lights and sounds, and so on. Such experiments, reflected in *Lava*, may be attributed to this unique mechanism of producing theater. This implies that he could have created unique forms of theater that fit his intentions. Given this, the form of theater is in conformity with the intention of author, at least in case of Richard Foreman.

Lava reflects Foreman's contemplation of the language. He categorizes the world into three kinds; category one, which is material world, category two, which is world of the spirit, and

category three, which is the only real source. By most of the lead of Voice, Foreman staged his stream of consciousness regarding the limitation of the language, moreover, the endeavor to get out that notion. In this play, the actors did non-acts and it furthered the contemplativeness.

From this nature of *Lava*, it can be said that the form of theater can be found not in narrative but in the manifestation form of stream of consciousness. Through the study, three features are found in *Lava* in the process of analyzing the manifestation form of stream of consciousness; Fragmentation, Mismatch, and Rituality. They do not exclusively belong to Richard Foreman.

The first feature is Fragmentation, meaning the situation when two or more separate acts happen at once, which takes up the whole part of the play and is overlapped with two other elements; Mismatch and Rituality. There are a lot of images of Fragmentation that appear in *Lava*, such as set. In regard to set, there are many fragmented image can be found, for example, strings, geometric shaped table, pictures, target, and so on.

The second one is Mismatch which is defined as the situation when actor's language and action are disconnected. This element can be interpreted as subconscious, one of the Freud's psychoanalysis concepts. Mismatch appears as Foreman's subconsciousness becomes revealed on the surface of his consciousness. This feature represents Foreman's true inner impulse and desires, which stay latent.

The last one, Rituality refers to the situation that contains ritual characteristic, usually embedded in the music and choreography. This feature is also connected to sublimation. Associated with Surrealism, this indicates moments of expression out of all social constraints or norms. In that sense, it is thought as the highest state of Foreman's mind.

The form of *Lava* is clarified by analyzing its script and video. These two materials are examined focusing how and in which order three features above manifested in the theater. Here, the order of the manifestation of the three features is called 'sequence'. And the sequence consists of a series of modules, which means the combination patterns of the features. From the beginning to the end, the sequence is articulated into total twelve segments; (1) F – F/R (/ means superimposition), (2) F – F/R, (3) F – F/R, (4) F – F/M, (5) F – F/R, (6) F/M – F, (7) F/M – F, (8) F/M – F, (9) F/R – F, (10) F/R – F, (11) F/R – F, and (12) F/R – F. (F: Fragmentation, M:

Mismatch, and R: Rituality) Thus, the whole sequence is composed of twelve segments that fall into four types of modules: (1) F – F/M (2) F – F/R, (3) F/M – F, and (4) F/R – F.

Each of the four types of modules are explored in depth in terms of its manifestation and effect. Module-1: F – F/M is the situation when Fragmentation proceeds into Fragmentation/Mismatch, that is, Mismatch being superimposed on Fragmentation. This happens during the lines of actors that do not match with their actions. For example, the act of holding white cards is not related with their lines themselves. This module implies the presence of true inner impulse of Richard Foreman.

The module-2: F – F/R is the situation when Fragmentation proceeds to Fragmentation/Rituality, that is, Rituality being superimposed on Fragmentation. This module mostly happens in the beginning part of the play. This module is introduced by a sign of music, and group choreography of actors. It is manifested when Foreman has exhilarated by new idea or awareness. This module shows Foreman's state of sublimation out of the language.

The module-3: F/M – F is the situation when Fragmentation/Mismatch proceeds to Fragmentation, that is, Mismatch being disappeared, which is reverse of module-1. The module-3 occurs in the middle part of play when actors are sleeping, dream state. The introduction of Voice signals the shift from Mismatch to Fragmentation, and actors become awake. This module implies the true inner impulse of Richard Foreman turned to be submerged.

The module-4: F/R – F is the situation when Fragmentation/Rituality proceeds to Fragmentation, that is, Rituality being disappeared. The music and choreography tell us that the rituality of this module get elaborated than that of module-2. Opposed to the module-2, the reverse of this module, this is found repetitively only in later part of the play. This may be interpreted that the state of exhilaration gets back to fragmented reality. This module also indicates the predominance of Fragmentation over Rituality.

Literally, "lava" means melted magma spurted by an eruption, or hardened rock after. This study concludes that *Lava* symbolizes the stream of consciousness, which manifests itself throughout the play following a sequence consisting of a series of modules, just like lava flows leaving a trace. This study argues that the analysis of sequence of features is meaningful to

define, interpret, and explain the stream of consciousness that is not constant, like lava that flows.

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