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Amnesiac A stage play - and - Playwriting migration: Silence, memory and repetition. An exegesis

Lucy Eyre
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Amnesiac

A stage play

- and -

Playwriting migration: Silence, memory and repetition.

An exegesis

This thesis is presented for the degree of

Doctor of Philosophy

Lucy Eyre

Edith Cowan University

Western Australian Academy of Performing Arts

2016

Abstract

In response to the surging migration phenomenon and growing hostility and restrictions on the movement of people, the stage play, *Amnesiac*, and exegesis, *Playwriting migration: Silence, memory and repetition*, explore a different approach to this global dilemma. Rather than focussing on the plight of refugees and asylum seekers, the approach and focus of the thesis centre on Western migration, from slavery and colonialism to corporation migration in the current globalised capitalist system. The research underpinning the approach of the play and essay examines the process of voluntary or obligatory participation in and/or resistance of political, social and economic systems which contribute to the circumstances that cause people to migrate.

The play depicts the workplace and home environments of fictional characters from historical and present-day migrations. Interactions between characters reveal the cumulative effects and fluctuating features of the relationship between oppressor and oppressed. These effects and features manifest in the playwriting with the blending of repetition, stream of consciousness and memory as a way of understanding character objectives, conflicts, alliances and potential transformations. The results reveal the shifting nature of disempowered peoples and expose the shared experiences of oppressor and oppressed - in particular, the contributing factors of socialisation, domination and greed that are infused in the relationships which ultimately lead to conflict or alliance.

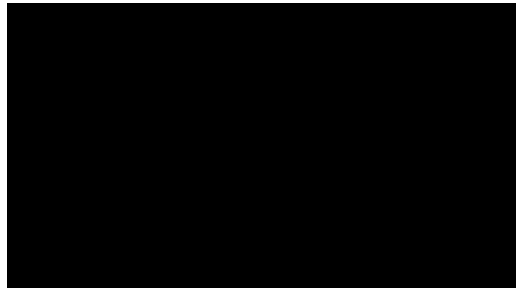
The exegesis examines historical and current events and people that inspired the form and content of the play. The factors that inspired the genre, the world of the play, the characters and incidents are discussed in relation to how social, political and economic systems reflect and reveal ongoing root causes of violence, instability and poverty in developing countries and, indeed, the increase of the same problems in developed countries.

Declaration

I certify that this thesis does not, to the best of my knowledge and belief:

- i. incorporate without acknowledgment any material previously submitted for a degree or diploma in any institution of higher education;
- ii. contain any material previously published or written by another person except where due reference is made in the text of this thesis;
or
- iii. contain any defamatory material.

Signed by the author:



LUCY EYRE

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A stage play – *Amnesiac*

Amnesiac

By Lucy Eyre

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Characters

Each character is inspired by a particular ethnicity within and outside of their specific geographical and historical location; however, directors are free to choose the ethnicity of the characters, which may depend on the geographical location of the production. Nevertheless, the suggestions in the play of past, present and future global relations between indigenous and non-indigenous peoples, especially with regard to power dynamics in relationships that produce conflicts or alliances, should not be diminished.

NEIL – Neil migrated to another country as an adult. He is a high-powered executive for a major corporation. His office is in a city skyscraper. Neil faces his mortality when he becomes a victim of a terrorist attack.

GAMBLES – Neil's father and married to Frieda. He appears in both their memories as an imposing figure that has a propensity for cruelty. Gambles migrated as a teenager to fulfil his ambitions for wealth and status.

FRIEDA – Frieda is married to Gambles and is Neil's mother. She is left alone in the old family home and has taken to living in one room. She has brought all the valuables into the room to act as a barricade against intruders. She expects that her son, Neil, will come to rescue her and she will take the belongings with her. Frieda is very sick, suffering from chronic cyanide poisoning. Her symptoms include a general weakness, confusion, anxiety, excessive sleepiness, shortness of breath, headache and dizziness. She is close to death.

KENNEDY – Kennedy is an ethereal figure, existing in Neil's memories as a manifestation for atonement. However, Kennedy can assert and manipulate his own manifestation.

RACHEL – Rachel is an ethereal figure, existing in Frieda's and Neil's memories as a manifestation for atonement. However, Rachel can assert and manipulate her own manifestation.

Set Suggestions

An office is suspended in mid-air, up centre stage. Rows of reflective screens are suggestive of windows in a skyscraper and can display digital projections. The panels pivot to reveal the office space which contains suspended electronic and digital screens. One screen has a map of the world with dots to signify the locations of projects. Another screen has graphs, and another has rows and columns of numbers. The room has no floor. Characters inhabit this space on stilts.

Below the office is a platform that signifies a room in a house. The room is scattered with tea chests, boxes and rubbish. In the middle of the room is a large armchair that doubles as a commode. There is a bucket next to the chair. The floorboards of the room are worse for wear, i.e. missing boards, cracks and holes. There is a headless picture of Gambles suspended in mid-air.

Surrounding the room is soil to the edges of the stage. Somewhere near the house is a water tap protruding from the ground.

Note to designers and directors regarding the images and footage on the screens.

I have been deliberately ambiguous in the exact description of the images and footage to be displayed on the screens during a production of the play. This decision stems from two integral aspects of migration: firstly, the every-changing environments and circumstances of people choosing or being forced to migrate need to be considered at the time of the production; secondly, the timelines, characters and locations are not fixed within a certain time, or portray a particular ethnicity, or are set in a specific country - therefore, the play can be produced in any country and the designers and directors may choose images and footage that is within a defined historical, ethnic and geographical experience. However, since the correlation exists within the play of the workplace and home environments with the migration and refugee experience, it is worth considering images and footage that portray actual conditions within workplaces and homes and any similarities or differences for migrants and refugees, such as images of refugee camps and work camps.

For news reports that feature in the play, please consider creating a new visual experience. Perhaps the news reporter is only visible from one corner of the screen, and the remainder of the screen contains images to distract or detach from the story, e.g.: images of celebrities or stock market graphs.

Act One

Scene 1

Rachel and Kennedy appear. Rachel is holding four heavy buckets that she places on the ground. She conducts a sensory exploration with movement to connect with Frieda's room, navigating the loose, broken or missing floor boards and the clutter of the room. When she steps onto the soil it is perhaps a more personal enjoyment of the open space. But then she finds items buried under the soil: a mobile phone which she puts in her pocket; then finally the candlesticks which draw her back to Frieda's room, and she places the candlesticks into a box. Kennedy is on stilts, perhaps uneasily investigating the suspended office space.

Kennedy: There it stood, towering and masterful and my heart was full to bursting. It radiated like the sun but I could look without harm. Fast and furious they came as if shapes of ashes, through my full heart, and they washed themselves with my colourful blood. But my heart remained full till it may burst and when the thousands had passed, there I remained with the ashes infused with my DNA and only then did my heart release to fill the holes and pathways.

Rachel: The journey has begun again.

Kennedy: A new beginning staring us in the face. Lo that we turn away!

Rachel: When you choose the path of righteousness - this is the way - you have begun one hand of time.

Kennedy: This hand is forked, both prongs barbed with forward momentum ...

Rachel: ... one of mistakes that can never be reversed, accumulating results in its wake like a never ending tsunami, collecting the twisted and damaged debris that once had order and form.

Kennedy: And no one wants to clean it up.

Rachel: Where to start?

Kennedy: At the beginning.

Rachel: It's all too much.

Beat.

Kennedy: The other prong takes us to unimagined greatness that we cling to in our quest for progress.

Rachel: And I would be the first to applaud the minds and hearts of greatness, but, as my hands go towards each other, they miss, and now, as if an abandoned child, I'm unable to comprehend the world that was chosen for me.

Kennedy: The other hand of time moves without the mechanisms of man. It has its own tick, its own rhythm, sometimes in slow motion waiting to be noticed, waiting ...

Rachel: ... waiting ...

Kennedy: ... before the hand has reached the next increment, never able to go back. But in our minds and hearts it zooms backwards in a moment of time, to a point that could have taken hundreds of years.

Rachel: Recollection ...

Kennedy: ... déjà vu ...

Rachel: ... a tap on the shoulder to turn, look and see that which is happening now. If only those taps on the shoulders to those who turn back were slaps in the face.

Kennedy: But this same world is ready for renewal ...

Rachel: ... what we have been waiting for ...

Kennedy: ... that we know in our hearts to be true? What has been before can only be a consolation if what is to come is ...

Rachel: ... seen with eyes, minds and hearts that listen to the ghosts. With our feet firmly on the ground, remembering that what goes up, must come down as gravity brings us back to earth.

Kennedy steps down off the stilts.

Kennedy: To the scorched, scarred and wheezing earth. (*Frieda and Neil appear*). They're here. Look!

Rachel: No.

Kennedy: One more time.

Rachel: Just once more?

Kennedy: We'll see.

Kennedy lifts up Rachel's head and they both watch the arrival.

Enter Neil on stilts. Unlike Kennedy, Neil is extremely adept at walking on stilts. Frieda heads for her room in the house. Rachel and Kennedy give them each a bucket full of soil. Frieda takes her bucket then, after some thought, hands it back to Rachel gesturing for her to empty the soil to fill the cracks in the floorboards. Rachel tries to fill the holes but the soil falls through. Frieda gasps and again gestures for Rachel to clean it up. Rachel does so but the bucket is now only half full. Lifting the bucket Rachel realises that it has a hole in it and the soil is escaping.

Neil tries to put the soil in his pockets, but it falls straight through onto the floor. He repeats the gesture expecting the soil to stay in his pocket every time, but it falls through adding to the larger soil area. Exasperated, Neil gives the bucket to Kennedy.

Kennedy and Rachel take their own buckets of soil and empty them onto the existing soil. Kennedy takes his bucket and places it under the dripping tap. Rachel places her empty bucket next to the tap.

Scene 2

Frieda sits in her armchair as if sleeping. We hear the roll of thunder then a lightning crack. Suddenly she screams with terror. Rachel stands in the corner of

the room, holding a baby, with her head down, trying not to be noticed. We hear the baby crying. There are loud bangs at the door. Gambles (in silhouette) walks by holding a shot gun. Frieda is terrified; perhaps we hear her racing heartbeat. Gambles calls out to Frieda.

Gambles: He can't have gone far.

Gambles leaves. Frieda and Rachel are together in the room. It is an awkward moment. The baby is still crying.

Frieda: Shhh!

Rachel rocks the baby in her arms.

Frieda: When were you going to tell us? *(Silence)* It can't stay here.
 Make arrangements or leave.

There is a lightning strike and we see Kennedy's face, he is hiding under the house. Blackout.

Scene 3

Images and footage of migrants and refugees are displayed on the screens. A news report flashes up on one of the screens.

Reporter: The international committee has approved the 'aid for trade' deal, after strong lobbying from multi-nationals and governments in developed countries. But after reneging on the 'infrastructure for trade' deal, African leaders say developed countries can no longer be trusted. One leader commented

that this approval means all developing countries are once again the servants and 'cash cows' for the rest of the world.

Scene 4

Lights up, showing Neil (on stilts) in the office. He is pushing buttons on the touch screens then starts to gather files as if getting ready for a meeting. Suddenly there is a huge explosion. Neil is unsteady on his feet and the suspended screens sway. The files and contents spill onto the ground below. At the same time dust and smaller bits of paper, like confetti, rain down from above. The scenes between Kennedy and Neil switch and blend time, indicated by the Voice, oscillating between the explosion in the office, a conversation on the farm, and then a future in a refugee/work camp.

Voice: DO NOT LEAVE YOUR OFFICE. THIS BUILDING IS
SECURE.

Neil grabs his phone and starts to dial but he cannot make a connection. Overwhelmed by the situation Neil is frozen to the spot. Kennedy appears with his arms full of felled thin sapling trees and a test tube rack containing empty test tubes. Kennedy puts down the saplings and upon seeing the sheets of papers scattered about he picks them up. Neil emerges through the smoke and steps out from the office onto the soil. He is now uneasy on the stilts and remains as still as possible.

Kennedy is reading the papers.

Neil: Give it to me.

Kennedy hands Neil the hoe.

Kennedy: Plough the soil so you breathe the same air.

Neil *cannot reach the ground.*

Voice: DO NOT LEAVE YOUR OFFICE. THIS BUILDING IS
SECURE.

Neil: And then?

Kennedy: (*Giving Neil some seeds*). Place the seeds at the correct
distance.

Neil *goes to throw the seeds.*

Kennedy: Place at the correct distance.

Neil: An expert in agriculture?

Kennedy: Chemistry.

Neil: Not much use for chemistry out here.

Kennedy: You'd be surprised.

Voice: DO NOT LEAVE YOUR OFFICE. THIS BUILDING IS
SECURE.

Kennedy *pushes the seeds into the ground.*

Neil: This is your farm?

Kennedy: Yes.

Neil: You're a farmer?

Kennedy: A chemist who owns a farm.

Neil: You're the man I need to speak to - the spokesman for the district?

Kennedy: You appointed me.

Neil: Because you are educated.

Voice: DO NOT LEAVE YOUR OFFICE. THIS BUILDING IS SECURE.

Kennedy: What can I do for you?

Neil: Can you get me out of here?

Kennedy: What do you think?

Neil: It doesn't matter what I think.

Kennedy: It matters more than ever. *(Beat. Kennedy refers to the seeds)*
They need the most care, the most work.

Neil: So you change nothing?

Kennedy: The only change is the care you take; the seeds still go in the ground.

Neil: I'm here to help.

Kennedy: You know our conditions.

Neil: You give nothing and expect the world to get better?

Kennedy: We have given.

Neil: We have paid ... For sanitation, running water, power to the home.

Kennedy: Ah, the luxuries of life ... But not here.

Neil *indignantly goes to the tap and turns the valve but no water comes out.*

Neil: *(then embarrassed)* It's not our business.

Kennedy: Then we have nothing more to discuss.

Voice: DO NOT LEAVE YOUR OFFICE. THIS BUILDING IS SECURE.

Neil: I'd better get back.

Kennedy: I need your help.

Neil: I can't.

Neil *goes to enter the office.*

Kennedy: Placing the seeds at the correct distance will ensure a large crop. Big profit.

Neil *turns.*

Neil: Too much time is wasted.

Kennedy: Some things are worth sacrificing.

Kennedy: *(Sieving the soil with his fingers)* All we need is here. All that is past is here.

Neil: Come with me.

Kennedy: I don't have the right shoes.

Kennedy starts building his shelter with the sapling trees.

Neil: If I stay to help, will you give me the signatures?

Kennedy: Why so important?

Beat.

Neil: Listen. It's stopped!

Kennedy hands Neil the end of a sapling tree.

Kennedy: Hold this while I tie it down.

Neil: I have to go.

Kennedy: It will fall apart if you let go now.

Neil: I can't.

Kennedy: If they find me I'm dead.

Neil steps down off the stilts and looks at Kennedy as if for the first time. He is transported back to Frieda's house. We see the lightning strike again. Pause.

We hear a child's voice; it is Neil as a boy.

Neil VO: Go! Run!

Kennedy continues making his shelter. Neil is taken over by the memory.

Kennedy: I ran.

Neil: Shame.

Kennedy: I ran as fast as I could.

Neil: I tried to believe in the life they had chosen for me but inside ... I hated them for it.

Kennedy: I had no choice.

Neil: I had no choice.

Kennedy: *(handing Neil the piece of paper he took off the ground)* You must warn them. Don't use the well.

Neil: 1000 times?

Kennedy picks up a test tube out of the test tube rack and goes to the water tap to fill it. This time water trickles from the tap and Kennedy fills the test tube. He adds a drop of Iron(II) sulphate and they watch the water turn Prussian Blue, a positive result for cyanide.

Kennedy: The price for all things golden. *(Offering to Neil)* Drink?

Beat. We hear the wind.

Kennedy: She'll be here tomorrow, with our son.

Neil: How do you know?

Kennedy: She is crossing the lake tonight.

Scene 5

Frieda sits in her armchair, sleeping. In the light of day we see the house is dishevelled and unclean. We hear knocks at the door, but Frieda does not stir at first. Then we hear movement through the house, creaking floor boards; and Frieda begins to stir. We see that she resembles her surroundings. Frieda has the air of 'good' breeding but her appearance is dishevelled and decrepit, holding onto

the last few moments of life. She becomes increasingly terrified by the noises: doors opening and closing, more creaking floorboards.

Rachel appears around the corner with a suitcase and Frieda shrieks with terror. Rachel screams as well, wondering what Frieda is so afraid of. They stop and look at each other. Rachel's English is not quite fluent.

Rachel: Don't be afraid. I come to help. You call for me to come.

Frieda: You're from the agency?

Rachel: Yes. My name is Rachel.

Frieda: Mrs Frieda Gambles. You were due weeks ago.

Rachel: I only hear two days ago.

Frieda: So what took you so long?

Rachel: I had long way to come.

Frieda: You're here to stay?

Rachel: As long as it take.

Frieda: *(crying)* Thank you for coming.

Rachel: I'm here.

Frieda: *(Recovering quickly)* OK. You can start by getting my pills from the cabinet in the bathroom. I haven't been able to walk that far for days. And you can empty this.

Frieda takes the bucket from under the chair and gives to Rachel who is stunned by the smell of urine, but she continues toward the bathroom. Frieda drinks from a glass of water.

Frieda: How did you get this job?

Rachel: No problem.

Frieda: Did you have training?

Rachel: There is no training, just have to help.

Frieda: You need training. My condition is very bad, complicated, affecting different parts of me.

Rachel: I know. I have much experience.

Frieda: Well paid?

Rachel: No ... but there is ... certainty.

Frieda: Certainty ... very clever. You know, I have always admired you people.

Rachel: What you like for lunch?

Frieda: There is no food in the house.

Rachel: I have food.

Frieda: Then we will be having what you have brought. What is it?

Rachel: What you think for ... tuna, bread and tomato?

Frieda laughs hilariously, suddenly invigorated and continues only addressing Gambles in the picture frame.

Frieda: For tuna?

Rachel: *(Correcting herself)* What do you think of tuna?

Frieda: A boat, with a hole in it.

Gambles: *(in the picture frame laughs along with Frieda)* Frieda, what would I want with a boat with a hole in it? *(Looking out)* See what you can get for it. There are ingenious people out there who can turn their hand to anything, even fixing leaky boats.

Frieda: *(to Gambles)* I shall miss Fortuna, those long voyages along the coast, enjoying the finest food and bubbles fizzing our cares away. We could see the country as our forefathers would have seen it, except for the buildings that mark the sign of progress.

Rachel: I turned back one last time to see what I was leaving.

Frieda: Fortuna holds many memories in the breast of her hull and her fat arse that skimmed the surface of the water. Though not for years. An unreliable engine will be your undoing.

Rachel: The cries made it easier to leave. (Rachel *opens her suitcase and takes out a blanket.*)

Frieda: So she sat in the dry dock.

Rachel: How could I stay?

Frieda: Fortuna was stripped bare, of course.

Rachel: It was stripped bare ...

Both: ... like everything ...

Frieda: ... in this God forsaken shit hole.

Rachel: Just a big hole in the ground ...

Both: ... falling beneath my feet ...

Frieda: Everything that once reflected the refinement and ingenuity of its makers has perished or been stripped of all that made it function. Fortuna has joined the list, though I thought it perished long ago.

Rachel: Now only the luck that our journey will bring as we leave this land ... (Rachel *folds the blanket with care then puts it back in the case.*)

Frieda: (*Indicates another suitcase next to her*) The only thing found is this suitcase, hidden next to the bilge pump. What fun it will be to investigate the contents, perhaps hidden treasure, to pull me out of this hell, though not even the crown jewels could save me now.

Rachel: Aaagghhh!!!

Frieda: Good heavens girl! (*Beat.*) Since you've started unpacking you may sleep over there, in case I need you.

Frieda gestures for Rachel to go in the corner of the room and as Rachel settles on the edge of the floorboards, Frieda indicates past the boards onto the soil.

Frieda: Don't get too comfortable, I won't be here long.

Rachel: I know.

Frieda: Have you heard?

Rachel: What?

Frieda: From him?

Rachel: Him?

Frieda: He could send for me at any time. I have to leave very soon before they come to get me.

Frieda *gives Rachel empty boxes.*

Rachel: Who is coming?

Frieda: My son will send for me at any time. I have to be ready.

Rachel *picks up the candlesticks.*

Rachel: Beautiful.

Frieda: Solid gold. A family heirloom passed down through the generations. "A reminder", my father and grandfather used to say, "of the beauty we are creating from the riches of the earth and the toil and tenacity to possess it". (Frieda *takes the candlesticks from Rachel then goes into convulsions.*)

Rachel: How can I help?

Rachel *gets a drink of water and a bucket for Frieda to vomit. Frieda pushes away the bucket but takes the glass of water.*

Frieda: Only gall remains. (*Beat. She drinks the water*). Pack up all my things ready to be shipped. Quickly, we don't have long.

Rachel: You cannot take them.

Frieda: I won't leave without them. The best of everything. They think they can just walk in here and take everything? I won't leave them a thing. (*Beat.*) But first, lunch.

Rachel leaves with the shopping bags to make lunch. Enter Kennedy who rakes the soil that Rachel has disturbed, and continues retrieving the papers that have fallen.

Scene 6

A news report flashes up on a screen.

Reporter: At first reminiscent of the strikes of recent times when workers walked out of the compounds, today they were met with gun shots as they tried to leave. A white worker said it was his right to leave but under new contracts signed last week, workers must remain within the compound until the end of their work cycle.

Worker: They say it's for our own safety and then they threaten us with gun shots?

Scene 7

Kennedy and Neil are still trying to put up the makeshift shelter.

Kennedy: We must hurry before dark.

Neil: Do we have a lamp?

We hear the sounds of non-rhythmic muffled cries and heavy breathing. Only Kennedy can hear it.

Kennedy: We can finish before dark. All day and all night all they think about is how to get food, water, join the line to be chosen...they will come.

Neil: Who?

Kennedy: We must wake early to line up for work.

Neil: I have a job.

Kennedy: Then why are you here?

Beat. Spotlight on Neil who is coughing and having trouble breathing.

Neil: I need water.

Beat. Lighting change.

Kennedy: There is water in the bucket.

Neil: I need to wash.

Kennedy: Not enough to wash.

Neil: I'll get more.

Neil turns the tap but there is no water. The non-rhythmic muffled cries and breathing becomes louder.

Kennedy: No time. We don't have food, but I will plant seeds in the morning. Who knows how long we'll be here.

Neil: Your wife will be arriving soon?

Beat. Kennedy's time shifts. The sun is setting quickly and the light is fading.

Kennedy: With our baby.

Neil: The wind is picking up.

Kennedy: We have pegs to tie the blankets.

Neil: Pegs?

Kennedy: When you have pegs, part of your mind is cleared to make way for other things.

Neil: The Shaker community invented pegs. The clothes peg: one piece of wood, two prongs at a small distance, wedged apart but squeezing together always wanting to be united. They were all celibate, no sex.

Kennedy: No sex, no children.

Neil: Instead they took in the unwanted souls of the earth. Their community is all but gone ...

Kennedy: So who looks after the lost souls?

Beat. The light has faded and only moonlight remains. The cries and breathing becomes louder as if a surge of people has broken through.

Kennedy: Quick.

Kennedy and Neil hide in the shelter.

Scene 8

The previous scene with Rachel and Frieda is being repeated, though with minor changes. At first the dialogue should be delivered the same, however, as Frieda has a sense of déjà vu the scene changes. Again, we are brought inside the house to a room where Frieda sits in her armchair, sleeping. We hear knocks at the door, but Frieda does not stir at first. Then we hear movement through the house, creaking floor boards. Frieda begins to stir. She becomes increasingly frightened by the noises. Rachel appears around the corner with a suitcase and Frieda shrieks with terror and again Rachel screams as well. Rachel's English is still not quite fluent. Rachel is hoping that the interaction will be different.

Rachel: Don't be afraid. I come to help. You call for me to come.

Frieda: You're from the agency?

Rachel: Yes. My name is Rachel.

Frieda: You were due weeks ago.

Rachel: I only hear two days ago.

Frieda: So what took you so long?

Rachel: I had long way to come.

Frieda: You're here to stay?

Rachel: As long as it take.

Frieda: *(crying)* Thank you for coming.

Rachel: I'm here.

There is a prolonged moment of recognition, and perhaps affection. Then ...

Frieda: OK. You can start by getting my pills from the cabinet in the bathroom. I haven't been able to walk that far for days. And you can empty this.

Frieda takes the bucket from under the chair and gives to Rachel who is stunned by the smell of urine, but she continues with the work as before.

Frieda: How did you get this job?

Rachel: No problem.

Frieda: Did you have training?

Rachel: There is no training, just have to help.

Frieda: You need training. My condition is very bad, complicated, affecting different parts of me.

Rachel: I know. I have much experience.

Frieda: Well paid?

Rachel: No, but there is certainty.

Frieda: Certainty ... very clever. You know, I have always admired you people.

Rachel: What you like for lunch?

Frieda: There is no food in the house.

Rachel: I have food.

Frieda: Then we will be having what you have brought. What is it?

Rachel: What do you think for...tuna, bread and tomato?

Frieda: For tuna?

Frieda laughs hilariously, suddenly invigorated and continues as before only addressing Gambles in the picture frame.

Frieda: A boat, with a hole in it.

Gambles: *(in the picture frame)* Frieda, what would I want with a boat with a hole in it? *(looking out)* See what you can get for it. There are ingenious people out there who can turn their hand to anything, even fixing leaky boats.

Frieda: *(to Gambles)* I shall miss Fortuna, those long voyages along the coast, enjoying the finest food and bubbles fizzing your cares away. We could see the country as our forefathers would have seen it, except for the buildings that mark the sign of progress.

Rachel: I turned back one last time to see what I was leaving.

Frieda: Fortuna holds many memories in the breast of her hull and her fat arse that skimmed the surface of the water. Though not for years. An unreliable engine will be your undoing.

Rachel speaks without emotion but tries to get Frieda's attention.

Rachel: The cries made it easier to leave. *(Rachel opens her suitcase and finds the blanket.)*

Frieda: So she sat in the dry dock.

Rachel: How could I stay?

Frieda: Fortuna was stripped bare, of course.

Rachel: It was stripped bare...

Both: ...like everything...

Frieda ...in this God forsaken shit hole.

Rachel: Just a big hole in the ground...

Both: ... falling beneath my feet...

Frieda: Everything that once reflected the refinement and ingenuity of its makers has perished or been stripped of all that made it function. Fortuna has joined the list, though I thought it perished long ago.

Rachel: Now only the luck that our journey will bring as we leave this land ... *(Rachel folds the blanket with care then puts it back in the case.)*

Frieda: The only thing found is this suitcase. *(Frieda goes to grab Rachel's suitcase.)*

Rachel: Aaagghhh!!!

Frieda: Good heavens girl! *(Beat.)*

Rachel goes to the corner of the room. Frieda indicates past the boards onto the soil. Rachel puts her suitcase under the floor boards.

Frieda: Don't get too comfortable, I won't be here long.

Rachel: *(With a menacing tone)* I know.

Frieda *looks at Rachel, hurt at first then continues as before.*

Frieda: Have you heard?

Rachel: You know, don't you?

Frieda: From him?

Rachel: Why I'm here?

Frieda: He could send for me at any time. I have to leave very soon
before they come to get me.

Frieda *gives Rachel empty boxes.*

Rachel: There's just me.

Frieda *is becoming more desperate.*

Frieda: My son will send for me at any time so I have to be ready.

Rachel *picks up the candlesticks.*

Rachel: Beautiful.

Frieda *snatches them from Rachel.*

Frieda: Solid gold. A family heirloom passed down through the
generations. "A reminder", my father and grandfather used to
say, "of the beauty we are creating from the riches of the earth

and the toil and tenacity to possess it". (Frieda *begins to hyperventilate before convulsing.*)

Rachel: How can I help?

Frieda *quickly turns to Rachel with venom.*

Frieda: Pack up my things. Quickly!

Rachel: You cannot take them.

Frieda: You think you can just walk in here and take what you want?
Well, I won't give you a thing. (*Beat. Frieda collapses into the chair.*)

Rachel again picks up the bucket and the soil continues to drain from the hole. Rachel goes to leave with the shopping bags to make lunch. Enter Kennedy who rakes the soil that Rachel has disturbed. They acknowledge each other for a moment.

Scene 9

Still in Frieda's room, Gambles and Neil appear.

Gambles clears the table in one sweep and places a map across the table to show Neil. Frieda opens her eyes, watching them, but does not speak.

Gambles: (*Pointing to sites across the map*). We need roads and bridges here, here and here.

Neil: It's in the middle of nowhere. Can we afford that?

Gambles: The government can.

Neil: Why would they ...

Gambles: They owe me a favour.

Neil: We can build on what is there already - build new towns.

Gambles: Who's going to pay for that?

Neil: We could name one after you.

Gambles: I like the sound of that; but no. Only put in as much as you need.

Neil: Where do the workers live?

Gambles: Where they work.

Neil: In the town?

Gambles: You're getting ahead of yourself kid. We won't be there forever. You get in quick before someone else finds it. Dig it up and get out.

Neil: So the roads and bridges lead to nowhere?

Gambles: *(pointing to the sites on the map)* These aren't nowhere. Wait till you see the hive of activity in one small part of the world. How so much can come from so little.

Frieda: *(picking up the candlesticks)* Or how so little can come from so much. So much ... So much ... *(to Gambles)* I have to live with it. They're coming for me.

Gambles *and* Neil leave.

Scene 10

Frieda stands to get a glass of water and drinks. She notices an old box and picks it up. It is the box that she has had since childhood that holds special items. She opens the lid and takes out some photos. Old photos appear on the screens. First, a wedding photo of Gambles and Frieda holding the candlesticks. Second, Frieda as a young girl holding her father's hand. Third, a family portrait with Frieda sitting on a chair holding Neil while Gambles stands holding a walking stick. The next photo was taken between poses, the photographer capturing the mood outside the shot. Frieda is handing Neil to Rachel. The next photo is Gambles prodding Kennedy with the walking stick, while Neil is watching.

Scene 11

Again, Frieda is sleeping. She stirs and hears the sounds as before, a sense of déjà vu. Frieda pours herself a glass of water and drinks. When she hears the noise of the door opening and the creaking floorboards, she assumes the position in the chair and pretends to be asleep as if she is compelled to do the same thing again. The sounds should have an echo effect. As we hear movement through the house, Frieda has one eye open, enjoying herself. She decides to not

play along and moves toward the door to pre-empt what will happen next. Rachel has moved to another door and enters behind Frieda. Rachel taps her on the shoulder and Frieda shrieks with terror. Rachel screams but only as a fake response. They both stop and look at each other. Rachel's English is fluent and assertive.

Rachel: Expecting me?

Frieda: You're from...?

Rachel: Yes...the agency.

Frieda: You should've been...

Rachel: I CAME AS FAST AS I COULD. I HAD A LONG WAY TO COME.

Frieda: You're here to stay?

Rachel does not respond. Rachel rolls up the map on the table.

Frieda: *(crying)* Thank you for coming.

Rachel does not respond to Frieda's emotion.

Frieda: You can start by getting my pills from the cabinet in the bathroom. *(Rachel has already gone to the bathroom)* I haven't been able to... *(Rachel returns with the pills and gives them to Frieda)* Thank you. And you can empty this bucket too.

Frieda takes the bucket from under the chair and gives to Rachel. Rachel smells the faeces and urine and wants to pour it over Frieda's head but resists.

Frieda: How did you get this job?

Rachel: You're welcome.

Frieda: There must be some mistake.

Rachel: No mistake.

Frieda: My condition is very bad, complicated. You know, I have always admired you people.

Rachel: Lunch?

Frieda: There is no...

Rachel: I have food.

Frieda: What is it?

Rachel: TUNA!

Rachel takes the bucket that has been under the dripping tap and tips it over Frieda. Water and dead fish pour over Frieda.

Rachel: What do you think OF tuna?

Frieda looks for Gambles to respond but it is just a headless picture of him.

Frieda: A boat, with a... What would I want with a...?

Rachel: WHAT WOULD I WANT WITH A BOAT WITH A HOLE IN IT?

Frieda: I thought it perished long ago.

Rachel: I turned back to see what I was leaving.

Frieda: An unreliable engine will be your undoing.

Rachel: Don't forget the hole.

Frieda: She sat in the dry dock.

Rachel: It was stripped bare of everything that made it breathe, so the dry, barren and bitter dust is rootless.

Frieda: Like everything in this God forsaken shit hole.

Both: ... the ground falling beneath my feet ...

Frieda: Everything that once reflected the refinement and ingenuity of its makers has perished or been stripped bare of all that made it function.

Rachel: Just a big hole in the ground.

Rachel *looks at Frieda's suitcase.*

Frieda: The only thing found is ... this ... suitcase ... hidden ... placed ... next to the ... bilge ... pump...(*whispering*) to purge me out of this hell, though not even the crown jewels could save me now.

Rachel turns and waits for Frieda to open the suitcase.

Rachel: Go ahead.

Frieda groans in agony and shivers from the cold water. Rachel sinks to the ground exhausted. Blackout.

Scene 12

The makeshift tent is in spotlight while the light fades around it. There is a projection of a sea of makeshift tents. Kennedy is preparing a small piece of soil while Neil is using pegs to fasten the blanket that covers the makeshift tent. Kennedy looks around, afraid of what the night brings. Again, only Kennedy can hear the non-rhythmic muffled cries and heavy breathing.

Neil: What we need is a mediator. Someone who knows the people, knows the land, the culture.

Kennedy: Yes.

Neil: The company has turned a corner but people still think we do things the same way. The old way. That's why we need someone like you to convince them that we are a 21st century company with 21st century values and procedures in place. Can you help us?

Kennedy: No.

Neil: The people in one district are opposed to the proposition.
Everyone else has agreed.

Kennedy: Why did they agree when others have not?

Neil: It's political. They still see us as ... People still remember, talk
about it. The next generation won't care or even remember.

Kennedy: You remember?

*Kennedy turns and is hoeing the ground with only one hand. Neil sees the stump
at the end of Kennedy's arm. The sounds of the non-rhythmic muffled cries and
breathing gets louder. Neil hears it for the first time. Beat.*

Neil: *(Raising his hand as if a little boy holding hands with his
father)* He held my hand. It was the first and only time ... just
the two of us. He wants to take more photos for his collection.
I'd never seen his collection. I told myself that when we
returned I would look through the album to know my father.

Kennedy: Click.

Neil: I look around and see all these people working ... for my
father.

Kennedy: Click.

Neil: Groups of men ... no women and no children ... the men huddled together or walking in single file but close together, sometimes tripping over each other.

Kennedy: Click.

Neil: We are in this open space. Why not spread out? The noise of the chains disturbed the silence.

Kennedy: Click.

Neil: I need to go to the toilet. I look around to see the village, the homes. Only a big hole in the ground.

Kennedy: Click.

Neil: The men march down the hillside, the wind screams in my ear, like screams of women and children.

Kennedy: Click.

Neil: The wind whirls around me, through the trees, disturbing the fallen leaves and dirt and whipping it up into my face, soaking the air until I am breathing in the screams.

Kennedy: Click.

Neil: But only then did I hear the click of the camera.

Kennedy: Click.

Neil: The concrete rectangular boxes without doors. "Enough room for a man to lie down" he said. No mattress. No pillow.

Kennedy: And the smell.

Neil: Yes, the smell coming from the pot on the fire. (*Neil begins to dry retch*).

Kennedy: We could smell it in the hole.

Neil: I must go back.

They are now in darkness. The sounds stop.

Neil: Where am I? I need water. The dust is choking me.

The lights in the office start to flicker above. We hear the sound of a mobile phone ringing, sounds that signify voice messages, emails, text messages. Neil is upset and distressed.

Neil: Kennedy? Where am I? Kennedy? Answer me. I must go back.

Kennedy: They can barely read.

Neil: She's trying to call me.

Kennedy: So you appointed me. It is the fairest way, don't you think?

Neil: It doesn't matter what I think.

Kennedy: It matters more than ever.

Neil: I'm just the messenger.

Beat. Rachel appears carrying a baby in a blanket. She sees the papers on the ground and picks them up.

Kennedy: This is the day I have been warning you about.

Rachel: Warning?

Neil: Yes.

Kennedy: I have all the signatures.

& Neil:

Rachel: Good. Let's celebrate.

Kennedy: I have outlined four key areas ...

Neil: ... a significant difference.

Rachel: Four?

Kennedy: Sanitation and running water to every home.

Neil: To keep the families together.

Rachel: I'll cook your favourite.

Kennedy: And power, of course.

Neil: Provide transport for the workers instead of living in the camp.

Kennedy: An extension for the school.

Rachel: *(looking at both Neil and Kennedy)* Do you think they'll agree?

Neil *looks at the floor, unsure.*

Kennedy: They will put more pressure on the government to make these changes.

Neil: We can't be seen to be interfering.

Rachel: Everything changes today.

Kennedy *turns back to Neil. Rachel exits.*

Kennedy: A face for the faceless. I understand.

Neil: *(confused)* Your wife? *(Beat.)* I need water, the dust is choking me.

Kennedy: When you go home to your wife and children you can tell them you're helping to civilise a society, bring progress, development, so that our children can have all that your children enjoy. You are a hero.

Neil: I need water.

Kennedy: Are you a hero?

Neil *runs to the tap but no water comes out.*

Neil: I need water.

Kennedy: There is no water.

Neil: You give us something and we give you something in return.

Kennedy: You know our conditions.

Neil: This infrastructure you expect was given before.

Kennedy: But you didn't build it for us, out here.

Neil: That's not in the agreement. We can't just move in and tell people how to run their country.

Kennedy: I'm sure our new leader will oblige. Your company has given a huge incentive.

Neil: And how that money is spent is not our business.

Kennedy: Then you will never get our consent.

Neil: It will bring jobs, growth, development.

Kennedy: There have been special projects in this place for centuries, so why do we still live as we do?

Neil: Violence, corruption, civil war.

Kennedy: We pay taxes for services, but where are they?

Neil: It's not that simple.

Kennedy: No. But now you're here, and *you* need water.

Beat.

Neil: We have discovered better ways of doing things that you can't possibly understand.

Kennedy: Violence, corruption, civil war.

Neil: We were here fifty years ago, we know what the outcome will be.

Kennedy: Cyanide.

Neil: But this time it is with mutual agreement.

Kennedy: For cross contamination.

Neil is exasperated.

Neil: This is our home too.

Kennedy: Contamination to infection.

Neil: It will still be here after we leave.

Kennedy: You must stop the infection before it takes hold.

Neil: There are other ways to get water.

Kennedy: Now everybody has symptoms.

Neil: I don't see it.

Kennedy: I see it.

Neil: So we don't see it in ourselves?

Kennedy: You are infected.

Neil: It's all I know.

Beat.

Kennedy: The security company has been around. Recruiting local people.

Neil: Good. It will give them a job, regular money.

Kennedy: And turn people against their neighbour.

Neil: It's their choice.

Kennedy: Not much of a choice: be the one with the gun, or with the gun pointed at you.

Neil: And you?

Kennedy: I'm a farmer.

Neil: Sure. Your father was in the military. Given this land for his service.

Kennedy: His thirty pieces of silver.

Neil: If it makes you feel guilty, give it up.

Kennedy: There is no guilt. He was given what was taken all those years ago.

Neil: It can be taken again.

Kennedy: *(understanding the threat)* Ah. There it is.

Neil: What did you expect?

Kennedy: You appointed me to represent them.

Neil: You are educated, more sophisticated. You should understand how it works.

Kennedy: I understand. We say no and you undermine the person you chose to represent the people.

Neil's phone begins to ring in the office.

Neil: I have to go.

Kennedy: Yes, she is my wife. That's why I was there that night, to say goodbye to her and to tell her where I would be so she could come once the baby was born.

Rachel stands on the soil with her mobile phone, trying to call Neil.

Rachel: Neil, pick up.

Neil: She's calling me.

Kennedy: You were a boy, you tried to free me.

Neil: Will I see her again?

Kennedy: You tried to free yourself.

Neil: But here I am. (*Beat.*) How do I stop it?

Neil is alone gasping for air. The darkness closes in.

Scene 13

The scene is being repeated again but Frieda is prepared this time. Frieda has set the table for lunch with sandwiches, gold candlesticks and the finest China and cutlery. She pours herself a glass of water and drinks. When she hears the noise of the door opening and the creaking floorboards, she assumes the position

in the chair and pretends to be asleep as if she is compelled to do the same thing again. The sounds should have an echo effect. As we hear movement through the house, Frieda has one eye open, enjoying herself. We hear her heartbeat that doesn't change.

As Rachel appears, Frieda opens her eyes and stares at Rachel who looks physically tired and depressed, an easy target.

Rachel: You were expecting me?

Frieda: You must be from the agency? Please do come in and make yourself comfortable. I've made some lunch, do you care for tuna?

(Laughing. Rachel begins to talk but Frieda cuts her off and continues so Rachel can't get a word in.)

Fortuna ... Fortuna was the name of our boat. The maker was an ingenious boat builder, from the mother country who brought all his knowledge with him to this place. He helped build the finest racing yachts that put us on the map when we won the cup. Do you remember the following year when we hosted the race and people came from all over the world to spend their money here? My husband knew the boat maker well. He would have surely fixed the problem had he been asked. But my husband was so busy he didn't have the time. When you employ twelve hundred people, ruthless competition, there's little time for anything else. I barely saw him home for dinner during the week. Some nights he never came home at all.

Frieda gasps for air. She is dizzy and sways, eventually sitting bolt upright and eyes staring ahead.

Rachel: She sits in filth, dressed to the nines and thinks of her husband's head at the bottom of the river.

Frieda: The fish gnaw at his brains (though he never used them), nibble at his eyes (though he could never see). Would the flesh of his memory give the fish a glimpse into his life? Would the images flash in front of their eyes, suspended and forgotten again so they would continue to feast upon his brains and ignore the bluffs of his existence? (*Chuckling with the startling realisation.*) Further up the food chain there are people who eat the fish.

Rachel: The photos from history books appeared behind her eyes and the camera turned back on the faceless.

Frieda ducks down with her face in her hands. The photos and drawings skim across the screen.

Rachel: She remembers how he revelled in the moment that history would trace without mention of him. She sees through the lens, through his mind's eye. (*Frieda convulses*) Does the blood circulate the memories that bounce back and forth from the brain to the heart and stomach releasing feelings like drugs that store in fat cells, delivering another bad trip as the body sheds the excess?

Frieda lifts her head. Kennedy has been watching and now steps in but Frieda does not see him.

Frieda: Cooking the fish will destroy the memories, so there will be no déjà vu, no emotion, no echo?

Rachel: Echo.

Frieda: What a stupid thing to do! How could he work with one hand?

Kennedy: How could I work with one hand?

Frieda: Did he plead for his livelihood?

Kennedy: I pleaded for another chance.

Frieda: He used his other hand, picked up an axe and hacked off his head.

Kennedy: He made an example of me.

Frieda: How could he reason with a savage?

Kennedy: How could I reason with someone who would do this?

Frieda: Can a person carrying out such deeds ever be open to reason, civility ...

Kennedy: ... to mercy? Acts of cruelty by inhuman beings.

Frieda: I think not.

Kennedy: He could not.

Frieda: HE DESERVED EVERYTHING HE GOT.

Rachel: Who?

Frieda: HAVEN'T YOU HEARD A WORD I'VE SAID?

Rachel: Every word.

Pause. Rachel continues to pack the belongings.

Frieda: Is this the forward momentum that leads to a dead end? Am I a dead end? My blood is clotted with memories that bounce from brain to heart to knotted stomach. At least the clots are moving if only in my quiet revolution ...

Rachel: ... and when they burst will you see ... again ... as if for the first time?

Beat.

Frieda: We drove along and the truck stopped in front of us. My father stepped out and spoke to the man walking alongside the road. The man tried to move away but my father stood in front of him. The man turned and got into the back of the truck. When we arrived home he stepped off the back and waited. I asked my father who he was, where did he come from. He just said he would work for us now. But in my dreams he had a daughter who grew up not knowing her father. And she never saw him be a husband to her mother or a father to children.

Beat.

I blame his ancestors. They put him in a boarding school you know, or was it a workhouse ... I always forget ... and when he ran away, he travelled to the other side of the world to build a life for himself. He never looked back.

Rachel: Is a person born with the need to inflict servitude or does it rise out of an understanding of the world that I have yet to fathom?

Frieda: Look at the results. My son barely saw his father during those formative years. The skyscrapers, monuments, yachts, grand houses with manicured gardens, people who had no other purpose in life than to serve their master.

Rachel: What happens over time, through space?

Frieda: We built this country.

Rachel: Caught in a never ending tsunami, collecting the twisted and damaged debris that once had order and form.

Rachel picks up an old vase.

Other things that seem intact but carry the violence within them.

Frieda: Roads, industry, hospitals, schools ...

Rachel: The hairline crack cannot be seen but if you look carefully ...

Frieda: ... all here after hundreds of years of hard work, planning, foresight ...

Rachel: ... touch the surface and feel with the utmost sensitivity ...

Frieda: ... an iron clad work ethic ...

Rachel: Retribution?

Rachel finds the crack in the vase and breaks it open.

Frieda: ... and now it's all going to turn to shit!

Rachel: What was your invention? What was your contribution? Who are you?

Frieda is writhing in pain.

Beat.

Frieda: You think you can just kick us out without a fight?

Rachel: What is your sacrifice? And will it be lost forever?

Frieda: Do you think you can just take over and understand how it all works? Suddenly become doctors, teachers, administrators, CEOs, engineers, accountants, when we've never let you be a part of it?!

Frieda suddenly realises what she has said.

Rachel: We just need time ... peace of mind ... to remember ... all of it ... the details ... before they are lost forever.

Frieda: What is it that you want so desperately to do, that we deprived you of for years? Tell me. Show me. SHOW ME!

Rachel: Which part?

Frieda: All of it.

Rachel: The part that shows how much we are the same so that it must be this that is inferior? (Rachel *points to her skin*). Or that this shows how different we are, so you can hold it against me as a symbol of fear that divides us.

Frieda: Tell me.

Rachel: Who could I have become?

Frieda: If it was so important, you must be able to remember.

Rachel: Who could I have become?

Frieda: It may be too peculiar. Just as our world may be too far from yours.

Rachel: This is the same world. There is only one.

Frieda: Show me.

Rachel: Who could you have become?

Frieda quickly gets up and goes to get Rachel's blanket.

Frieda: Perhaps this blanket?

Rachel: No!

Rachel holds out her hand to take the blanket. Frieda puts the blanket behind her back.

Frieda: You wear it over your head, when you pray.

Rachel: I'm not praying.

Frieda: So what are you doing?

Rachel: Going home. *(Pause.) (With eyes closed)* I walk the road home, cars passing me, others just walking. Sometimes the car horn greets me or a friendly wave. I walk through my home. There are no walls and we sit together, in the sun, wrapped up in each other's arms. The crop is high, the lizard sits on the rock, the smells of cooking from our neighbour and when I look at this vision in my arms, I am at peace.

Frieda: But not now. An unreliable engine will be your undoing.

Rachel: Just a big hole ...

Frieda: ... the ground falling ...

Rachel: There is no ground ... first a trickle ... then a stream ...

Rachel *gives a silent scream.*

Frieda: The only thing found is ...

Caught up in the momentum Frieda goes to get the suitcase but stops short and turns around. Rachel turns Frieda back around and points.

Rachel: ... this suitcase.

End of Act One.

Act Two

Scene 1

Images and footage fill the screens (see note in Set Suggestions on page 3). We hear shots being fired, bombs blasting and then the image and sound of a dynamite blast at a mine.

Scene 2

Kennedy, Rachel, Neil and Frieda are all on stilts in the office. In this scene the characters have a different relationship with each other than we have seen previously: the scene is set in another time. They stand in a semi-circle as if conducting a meeting.

Frieda: I love your shoes.

Kennedy: *(proud)* Thank you.

Rachel: Now, what the fuck is going on? We have the site, so what's the problem?

Kennedy: The cyanide levels are still bad in the area. Before we move in we have to figure out how to get water.

Frieda: But the structure's intact?

Kennedy: Same as it was fifty years ago. The beams are in pristine condition, no rotting, or bowing.

Rachel: Ready to start straight away?

Kennedy: No problem.

Rachel: Water. Any ideas?

Frieda: Desalination plant and pipe it in.

Rachel: Fuck!

Neil: *(aside)* I am the outsider. They speak as everyone else, without any recognisable sign of their origin, except for the obvious. They don't look me in the eye, thankfully. If they did, would they see me, where I come from and the legacy of my family? I look around and realise that some of the things that give this place its greatness are part of that legacy, though I will never tell them. Instead, I will become a chameleon, ready to change to whatever my surroundings so they won't know. When I open my mouth they'll suspect but I will quickly change so my origins will be unrecognisable. When the images flash in front of my eyes, they will be suspended and forgotten again so they continue to feast upon my brains and ignore the bluffs of my existence. They're further up the food chain. Will they find out and come after me?

Kennedy: No one lives within 100 miles.

Rachel: Pictures show a big old house, but there's nothing there now.

Frieda: No fuckin' surprise.

Neil *holds up a candlestick.*

Neil: They found this at the site.

Rachel: Some olde worldly bric-a-brac.

Neil: It's heavy, brass or gold perhaps.

Rachel: We'll melt it down for our company emblem.

Frieda: Security on the plant?

Neil: The same company we used in the last job.

Kennedy: Who pays for that?

Neil: Split between us and the government. It's in both our interests.

Rachel: What about labour?

Frieda: They've raised taxes so the locals will be lining up for work.

Neil: As long as they don't raise our taxes.

Beat. Neil *touches the screen which shrinks to a particular area on a map.*

Rachel: So the camp spreads over 200 square kilometres?

Frieda: Some of the locals have started pitching shelters already.

Neil: Let them. When the tents arrive they'll think it's luxury.

Kennedy: *(aside)* I speak like everyone else, without any recognisable sign of my origin, except for the obvious. They don't look me in the eye, thankfully. If they did, would they see me, where I come from and the legacy of my family? I look around and realise that some of the things that give this place its greatness are part of that legacy, though I will never tell them. Instead, I will become a chameleon, ready to change to whatever my surroundings so they won't know. When I show my face they'll suspect but when I begin to speak my origins will be unrecognisable and they will breathe a sigh of relief. And when the images flash in front of my eyes, they will be suspended and forgotten again so they can feast upon my brains and ignore the bluffs of my existence. Or will they come after me ... again?

Scene 3

Frieda sits in her chair, sipping a glass of water and watching Gambles throw darts at a map on the wall. More family photos appear on the screens interspersed with photos of the camp, and the men, women and children who work there. Intermittently we see a child's drawings that depict people with no hands. In some drawings the hands are scattered on the ground.

The sounds of rhythmic marching and heavy breathing seep into the atmosphere.

Scene 4

Two security guards appear: one is Kennedy dressed in an old-fashioned khaki uniform; the other is Neil dressed in a more modern uniform, black cargo pants tucked into black, steel-capped boots and a black polo shirt bearing the company logo.

Neil: So we go in tomorrow, yeah?

Kennedy: We're ready to go.

Neil: You got enough amo?

Kennedy: Yeah.

Neil: You can never have too much. During the Cold War we were having an all-day training exercise with rubber bullets, you know, to make it interesting.

Kennedy: Rubber bullets?

Neil: Yeah. Well we didn't want to kill each other, but knowing you might get one in the leg, or the stomach, you took it seriously. Know what I mean?

Kennedy: Yeah.

Neil: Anyway, I got separated from my team and ran out of bullets. I had to hold up in the forest for the rest of the day.

Kennedy: OK, I'll take more amo.

Neil: They might just walk away. But if he gets up to address the crowd, it becomes an illegal rally, and if that's the case, we've been ordered to go in.

Pause.

You know the guy, don't you, from when you worked there?

Kennedy: Yeah.

Neil: Fuck! You're much better off in this game, than digging shit outta the ground.

Beat.

Kennedy: So you were in the Cold War?

Neil: It was fuckin' boring. We sat around day after day with our chests out, guns ready. And when the 'nothing' was all over, we weren't needed anymore. Surplus to requirements. But it all worked out in the end. *(Pause)*. So, you won't have a problem putting a bullet in an old work mate?

Kennedy: No.

Neil: Good. *(Pause)*. I clocked you, you know. After our first meeting, I knew you'd be the one to lead the operations out here.

Neil exits and Kennedy sits looking into space.

Scene 5

The scene is being repeated again but Frieda hides her suitcase under the floor. When she hears the noise of the door opening and the creaking floorboards, she sits in the chair, bolt upright, looking ahead. As we hear movement through the house, the sounds should have an echo effect. Frieda's heartbeat is pounding.

Rachel enters with her suitcase and they both give a friendly greeting. Rachel seems more focussed and ready to start the day. They begin by speaking deliberately. They have been here before but know that change is about to happen.

Frieda: *(resigned)* You're here to stay.

Rachel: As long as it takes.

Frieda: *(about her own death)* There is ... certainty?

Rachel: Yes, certainty.

Frieda: *(crying)* Thank you for coming.

Rachel: I'm here.

Frieda takes the bucket from under the chair and gives to Rachel. As Rachel leaves the room Frieda opens Rachel's suitcase. Water spills out everywhere and the only thing inside is the blanket, soaked through. Frieda quickly hides the case and blanket and sits back in the chair.

Beat. Rachel appears.

Frieda: You know I have always ... had nothing to lose ... *(pause)* but if you really want to get rid of something ... or hold on to something ... you can always dress it up, plug up the hole. People have an immense ability to talk themselves into anything.

Pause.

We could see the country as our forefathers would have seen it, and I knew we were magpies. Magpies or cuckoos? Probably both.

Rachel: Do you want to turn back one last time? To see what you're leaving?

Frieda: No. Crack open the breast of her hull and let the contents fall.

Rachel gives a sigh of relief. Rachel stands looking at Frieda, waiting to be given the suitcase. Frieda gestures for her to move backward (as in the beginning when she motions for her to sleep on the soil). Rachel steps off the floor onto the soil and sees the suitcase, she looks at Frieda. Frieda is embarrassed. Rachel opens the suitcase and brings out the photo album.

Frieda: Before we look through that, what else is in there?

Neil as a boy appears and takes the photo album. He sits down and looks through it. Rachel takes out a ledger.

Rachel: There's a list. Names of employees?

Frieda: From his father, I think, let me have a look. Yes, it's probably a hundred years old. (*Frieda gives it to Rachel to put back in the suitcase.*) What else?

Rachel looks at it.

Rachel: What does it mean? There is a table with names of people then down the side there are three rows: ammunition, heads, hands.

Frieda My father and his father were great friends. That's how we met. They would sit down and check the calculations to make sure there were no stray bullets. The heads probably...signified how many...were in charge...and the hands...were a way of accounting for the labour, how many...people they had doing the work.

Rachel: So why would they need ammunition?

Frieda glances at Rachel but quickly looks away, ashamed.

Frieda suddenly has the innocence of a little girl. Neil, the boy, is still looking through the album.

Frieda: It was a dream, wasn't it? A dream that I still remember so vividly. I saw them through my window, playing with a ball. They kicked the ball to each other and the players shook hands when goals were scored. But their arms were longer and their hands floppy. They laughed, and one person tried to

pat another on the back, but they dodged each other. One chased the other away, and when he caught up, he patted him on the head and they rolled on the ground. The other players laughed so much, I began to laugh. They infected me with their laughter and when my father came into my room to see what I was laughing about, he patted me on the head. It was the closest I'd ever felt to him. I was now infected without knowing what disease I'd ingested.

Beat.

(Quickly with horror.) The ball was the head of a man and the players were holding the hands of men, women and children ... women who were dead or wandering around unable to care for themselves and their children. And the children ... were dead or drifting, rootless knowing that they could never ... celebrate the world that was chosen for them.

Rachel *shows Frieda the list again.*

Rachel: Why?

Frieda: Punishment ... for running away, or not working hard enough.

Rachel: And the ammunition?

Frieda: *(matter of fact.)* How else could they justify a depletion in labour? They calculated the bullets used, matched the amount of heads (for running away) and hands (for not working hard enough). There was no room for error.

Rachel: For a big hole in the ground.

Frieda: They filled it up ... layer upon layer ...

Rachel: Dig it back up ...

Frieda: They buried them.

Rachel: ... release the dead.

Frieda: Or burned them.

Rachel: The ashes infused with our DNA.

Rachel blows a cloud of dust toward Frieda.

Frieda: The skyscrapers, monuments, yachts, grand houses with manicured gardens and graves with silent skeletons.

Frieda coughs and waves away the dust.

Rachel: They're all still here, to remind us, if we look hard enough.

Frieda: *(Suddenly angry)* I'm trying.

Neil, the boy, closes the album and as he looks up, we see the tears well up in his eyes. Frieda looks at him.

The sounds of rhythmic marching and heavy breathing seep into the atmosphere.

Frieda: Quickly, I must leave.

Rachel pulls out a mobile phone from her pocket and steps onto the soil. Kennedy fills another test tube with water from the bucket. He adds a drop of Iron(II) sulphate and again the water turns Prussian blue.

Scene 6

Lights up showing Neil in the office. The walls and floor are now on the office and there is a staircase next to it. Neil (no longer on stilts) is on the phone and pushing buttons on the touch screens, bringing up graphs, lists of numbers. They are the stock market figures. Suddenly there is a huge explosion. Neil turns and looks through the window.

Neil: HOLY SHIT!!

He speaks to his colleague on the phone.

Neil: Did you see that?

Another call comes through, then another, then another. All the lines on his office phone are lighting up. We hear the echo of phones ringing as if throughout the whole building.

Neil: Shit! We're going to be flying today. Book that trip to Bermuda, I'm selling now.

Neil hangs up and takes another call. At the same time, he goes to the computer to make a stock market transaction, selling his shares in a company.

Neil: Yes, sir. Can I put you on hold for a moment? Thank you.

Neil takes another call.

Neil: Yes, sir. Can I put you on hold for a moment? Thank you.

Neil triumphantly finishes the stock market transaction then goes back to the original call.

Neil: Yes, sir. Thank you for holding. What can I do for you? No, sir, this won't affect the project. Well, we don't know what's happening yet but ... yes, it was a huge explosion. I can see the smoke, the flames. People ...

We hear the sounds again of non-rhythmic muffled cries and heavy breathing as people gasp for air.

Voice: DO NOT LEAVE YOUR OFFICE. THIS BUILDING IS SECURE.

Neil: Did you hear that?

Voice: DO NOT LEAVE YOUR OFFICE. THIS BUILDING IS SECURE.

Neil: Everything's under control. I just met with the spokesman for the district and he's not ready to give in yet, but he will. They always come around in the end. That won't be necessary ... but yes, I will if I need to. Are we using the same security company? They were recruiting more people when I was

there. Very smart to use people from the village, protecting their own interests, while protecting ours. OK. I'll be in touch.

Neil goes to answer the other call and his mobile phone rings again. He rejects the call.

Neil: Yes, sir. Sorry for keeping you ... Bermuda, cocksucker! Fuck off, I'm busy. Nah, I'm staying. The problem's over there. That's why we're busy. You go, you pussy. I've sold them, they're gone. *(Seeing the share price has dropped)* Shit. It's down fifty points already. I'll be riding first class while you're at the back with the losers. Gotta go.

Neil goes to answer the other call and his mobile phone rings again. He rejects the mobile phone call and talks to the person on the office phone.

Neil: *(looking at his watch)*. Hello. *(pause)* Shit! Thanks, I'm on my way.

Voice: DO NOT LEAVE YOUR OFFICE. THIS BUILDING IS SECURE.

He pushes buttons on the touch screens then starts to gather files as if getting ready for a meeting. Suddenly, there is another huge explosion, this time in his building. Dust and debris fill the air. Neil is unsteady on his feet as his room seems to sway. Files and their contents spill.

He grabs his mobile phone and starts to dial but he can't get through. The ceiling of his office is cracked.

Kennedy appears and starts to collect the charred papers on the ground. He tries to read the contents and connect pieces together, but nothing fits.

A screen flickers and we see the final part of a news story.

Reporter: A security company was forced to capture the ringleader as he tried to address the crowd to incite violence over ongoing pay and conditions disputes at the site. But before he was apprehended, he vowed revenge for the struggles of the people. Is this another example of deteriorating law and order in work compounds across the globe? The company spokesperson asserted that: “the people are only hurting themselves, impeding the development of their own country”.

We hear the sounds again of rhythmic marching and heavy breathing.

Blackout.

Scene 7

Rachel has packed up the room into a neat pile of boxes and tea chests. The room is dimly lit. Frieda sits in the chair, weak and showing the effects of medication.

Frieda: It's all here, anything of value.

Rachel: The memories.

Frieda: Where would we be without them? But we can never go back.

Rachel: There's no need, it's here.

Frieda: *(suddenly dizzy and breathing shallowly)* Memories fuelled by adrenalin, sleepless, wasting me away as my body sheds the excess. My knotted stomach rejects the nutrients to replenish my body. As soon as the adrenalin swirls around and mixes with the food, my stomach spits it out. Preparing to fight or flee. *(suddenly confused)* Why should I go? Should I go? This is my home. *(Pause.)* The last time my body behaved this way was before child birth. *(Pause.)* Fight or flight...I wanted to run. I just sit. *(Pause.)* How wonderful it is to have people to do the things you can't do. I only had to do what I felt like. You get used to the help. *(Pause.)* In the end all I would do is smile from across the room. Thank goodness he would remember me as a smiling mother, always smiling.

(to Rachel) He soaked up your love, and nestled in your bosom, all the while staring at me, like he knew ... what we had been feeding ourselves. He knew who we really were, and he scooped it up and threw it back at us. And it stuck of course, as only shit will stick. But instead of cleaning ourselves and burning it, we wiped it off and ate it, all over again until it made us sick.

She looks at the picture of Gambles.

They sent him to boarding school, best that money could buy. He learned the art of sophistication: how to speak without really saying anything. The game of understating the impact to avoid shame or remorse. And when I married this distinguished man the shell shimmered. He never retreated to

the depths, only the shallows, observing all sides, avoiding detection but able to emerge in a second and shimmer for all to see, for all to fear. When they took off his head to eat the flesh, it was empty. I could've told them all along if they'd bothered to ask.

Rachel notices her own suitcase and blanket shoved into the corner. We hear the muffled cries again. Rachel picks up the blanket that is soaked. She wrings it out over her head and body.

Frieda: I'm sorry. Please stay.

Rachel: How could I stay? It was stripped bare ... like everything ... a big hole in the ground ... falling beneath my feet ... first a trickle ... then a stream ... Aaagghhh!!!

Frieda takes her hand.

Frieda: I'm here ... as long as it takes.

Scene 8

Lights begin to flicker in the building and we see a figure, Kennedy, walking down the stairs next to Neil's office.

Neil: Help!

Kennedy: Anybody there?

Neil: Help!

Kennedy *goes toward the voice.*

Neil *is in the office. Kennedy bashes on the door.*

Kennedy: Are you in there?

Neil: Yeah. I can't get out. The door is buckled in the frame.

Kennedy: I'll get you out.

Neil: First, stop it!

Kennedy: What?

Neil: Call them!

Kennedy: Who?

Neil: They're going in today to get him.

Kennedy: Who is?

Neil: Stop fucking around.

Kennedy *uses the hoe to jimmy the door. The door opens and they run down the stairs.*

Neil: (Neil *tries to use his mobile phone*). I just need to stop it.

Kennedy: It's too late.

Neil: No, there's still time.

Kennedy: It's gone, never able to go back.

Beat. The smoke, wind and paper fill the air.

Neil: Where am I? Kennedy?

Kennedy: There it stood, towering and masterful and my heart was full to bursting. It radiated like the sun but I could look without harm.

(We hear the sound of a tall building collapsing, each floor falling into a stack one on top of the other. Neil screams and covers his ears to dull the noise.)

Fast and furious they came as if shapes of ashes, through my full heart, and they washed themselves with my colourful blood. But my heart remained full till it may burst and when the thousands had passed, there I remained with the ashes infused with my DNA and only then did my heart release to fill the holes and pathways.

Blackout.

Scene 9

Frieda sits in her armchair as if sleeping. We hear the roll of thunder then a lightning crack. Suddenly she screams with terror. Rachel stands in the corner of the room, holding a baby. We hear the baby crying. Gambles (in silhouette) walks by holding a weapon.

Gambles: He can't have gone far.

Gambles *leaves. Frieda and Rachel are together in the room. The baby is still crying.*

Frieda: Shhh!

Rachel *rocks the baby in her arms.*

Frieda: When were you going to tell us? (*Silence*) It can't stay here.
 Make arrangements or leave.

There is a lightning strike and we see Kennedy's face, he is hiding under the house. Gambles appears grabbing Kennedy and drags him from under the house and takes him into the moonlit night.

Gambles: You came here to fight?

Kennedy: I came to say goodbye.

Gambles: You make the workers walk out, delay operations for five days
 and expect to walk away?

Kennedy: Please don't!

Gambles throws Kennedy to the ground. In silhouette, we see Gambles whipping Kennedy and we hear the screams for mercy. Then Gambles picks up a large knife (panga) and chops off Kennedy's hand and holds it up. Before Gambles can cut off the other hand, we see a figure appear with a panga and cuts off Gambles' head.

The head drops to the ground. The silhouette of the person with the panga stands over the body.

Beat.

Frieda: What a stupid thing to do! How could he work with one hand?

Rachel: The hand is the carer, the nurturer, protector, provider.
(Making a fist). The sign of defiance and revolution.

Frieda: He hacked off his head.

Rachel: Without hands you have no dignity to care for yourself, no
respect for caring for others.

Frieda: How could he reason with a savage?

Rachel: You are dependent on others 'til the end of your days ...

Frieda: Can a person committing such deeds ever be open to reason,
civility ...

Rachel: If you have someone to be dependent upon ... but without
hands to hold tight, they could slip away forever.

Frieda: ... to mercy? Acts of cruelty by inhuman beings.

Neil appears from behind the screen with the panga in his hand, it is dripping with blood.

Neil: Run!

In silhouette Kennedy stands and runs away.

Frieda is crying but turns and indicates to Rachel who stands up and steps out of the room wearing a head scarf and carrying a baby in a blanket. We hear the sounds of gun shots and explosions, then the sound of a boat engine.

Rachel: I stepped on the boat. *(Tightly closing her eyes to block out the images, the sounds)* The desperate cries made it easier to leave as the people who refused were terrorised: their homes burned ... gun shots. The courage they had. If I hadn't had my baby I would have stayed to fight.

The sounds of the gun shots and explosions subsides. Over the sound of the boat engine we hear sounds of the sea and the wind. The boat engine begins to splutter.

Frieda suddenly realises the connection.

Frieda: *(whispering)* An unreliable engine will be your undoing.

The engine splutters then stops. Rachel begins a physical motif in rhythm with the sea and the wind as the boat is smashed against the rocks.

Frieda: Enough!

Neil walks toward Frieda.

Neil: You are a dead end.

Frieda *pleads with* Neil.

Frieda: My blood is clotted with memories that bounce from brain to heart to knotted stomach. At least the clots are moving if only in my quiet revolution ...

Neil: ... and when they burst ...

Neil lifts up Frieda's bucket and the last remaining soil drains to the floor. Frieda goes into convulsions as she fights for her last breath. Neil walks away. Rachel tries to console and calm her.

Frieda: Nothing left to dull the pain.

Rachel: I'll get something ...

Frieda: No, stay with me. I will feel it all and see your face. It's the least I can do.

Rachel: Sshh.

Frieda: Burn everything. Don't give it away! It has the fingerprints of ghosts that will haunt us forever. We can't mock them any longer. He can't touch any of it. It holds the curse of generations.

(She points to the suitcase.) Give that to someone who will know it for the truth, someone who will bring the past to the present and show that which is happening now ... and what is to come. That we know in our hearts to be true.

Rachel *holds* Frieda as she dies in her arms. Rachel goes to fetch her bucket that has been under the dripping tap but realises it has a hole in it and the water has been leaking through the soil. The soil has turned a bright blue from the cyanide in the water.

Scene 10

Neil and Kennedy emerge through the smoke. As the smoke clears, only the soil remains. They bring materials to plant the new sapling trees.

Neil: The ground is clear, as far as the eye can see.

Kennedy: We must hurry. The salt rises. Nothing can grow in bitterness.

Neil: We can dig down to the water table.

Kennedy *points at the blue soil.*

Kennedy: Cyanide.

Neil: Fifty years ago?

Kennedy: Gasping for air.

Neil: When the trees are gone, and the ground is stripped bare of all that made it function ... no water to drink, and ready to swallow you up.

Neil *hangs his head but Kennedy lifts his chin.*

Neil: Now we are together.

Kennedy: Yes.

Neil: I can stay?

Kennedy: No.

Kennedy takes the hoe from Neil.

Neil: I can help.

Kennedy: I know you will.

Neil is being compelled toward the audience. Rachel enters with saplings and looks out across the landscape.

Rachel: So much to do.

Rachel sees Neil and they exchange smiles.

Kennedy: That which needs the most care.

Frieda strolls in with a hoe and begins to turn over the soil.

Rachel: Replenish the nutrients.

Neil acknowledges Frieda as he moves towards the audience.

Frieda: Breathe in the same air.

Kennedy: Plant the trees at the correct distance.

Neil: Let gravity bring us back to earth.

Kennedy: To the scorched, scarred and wheezing earth.

Neil is now sitting in the audience.

Rachel: *(looking at the audience with optimism)* They're here. Look!

THE END

Exegesis – Playwriting migration: Silence, memory and repetition.

Chapter One - Introduction

Writing a play about migration is an example of how storytelling can be inextricably interwoven with other disciplines. In researching the topic of migration to inspire form and content of the play, *Amnesiac*, I came up against disciplinary compartmentalising into history, sociology, anthropology and cultural studies. Within those compartments I was confronted by further partitioning according to themes: slavery, colonialism, indigenous cultures and practices, decolonisation, multiculturalism, capitalism, neoliberalism and so forth. At times, these categories blended together, all equally informative, and often led back to the topic of migration. Research and analysis of existing plays about migration and an examination of the literature on theatre and performance studies that relate to the theme of migration was conducted alongside researching these categories.

This exegesis maps the playwriting process for *Amnesiac*, in that, the research revealed the choices in both approach and themes to consider for the form and content of a play about this vast topic. Understanding the choices of other playwrights in the form and content of their plays allowed me to gauge how the formal considerations, locations, characters and language choices had assisted the playwright to tell the story they wanted to tell. At the same time, the research clarified the discrepancies in the fusion of available non-fiction literature about migration and the plays that exist. Comprehending how these discrepancies outlined, clarified and/or developed the discourse on migration was instructive for me so that I could discover how my play could make an original and innovative contribution.

My initial vision for *Amnesiac* was to depict the circumstances of migrants in the current migration phenomenon, which was based on preliminary research involving interviews with migrants, media reports, images and books about refugees and

asylum seekers attempting to reach Australia and other parts of the developed world, such as the boats arriving at Christmas Island (off the west coast of Australia) and the Italian island of Lampedusa. Other images and stories portraying people imprisoned in detention centres, such as Manus Island (Papua New Guinea), or living in abject conditions in refugee camps across the globe, such as the Congo's Bunagana camp and Syria's Zaatari camp, brought an awareness of the significance of migration as a global phenomenon and each image and story contains a vast complexity in itself that is difficult to capture. Even from the simplest interpretation, these images and stories often show people fleeing imminent war and persecution. They depict individuals and families, unified in their journey as they travel across national borders to safety or living in makeshift shelters in refugee camps. Whether travelling by land or sea or confined in refugee camps or detention centres, the migrants have few belongings and often small children, hoping that they will be offered the opportunity of making a new home in another country. At the same time, the research indicated the vast spectrum of attitudes and actions of people in host countries, such as Australia, revealing extreme fear, ignorance and hatred, compassion and unconditional acceptance, and everything in between.

To counter the negative and harmful attitudes and actions that the research exposed, the play I initially wanted to write would depict the often horrific circumstances that cause people to flee their homes to inspire empathy toward refugees and promote acceptance into Australian society. The play would contain fictionalised stories, pieced together from incidents and events gained from interviews, books, documentaries and articles with the view to weakening the discourse on people smugglers and the perceptions of outsiders flooding the shores of Australia, instead strengthening the discussion about the terrible circumstances of migrants, and the need to offer them a safe haven. Indeed, research revealed many contributions by playwrights portraying these circumstances, such as: Kay Adshead's *The Bogus Woman* (2001) which tells the story of the Young Woman, a journalist and poet from an undisclosed African country, who seeks asylum in Britain after being raped and tortured as punishment

for writing provocative material; and Wertenbaker's *Credible Witness* (2001) which follows the journey of Petra, a mother searching for her son Alexander who became an asylum seeker in London after being persecuted in Greece for teaching Macedonian history. These plays also provide insight into the treatment of refugees and asylum seekers in host countries as they navigate the process to gain asylum and refugee status. Indeed, the theatre provides sensory and linguistic opportunities to engage audiences in a way that most mainstream media outlets choose to disregard:

Performance engages its spectators emotionally, viscerally and intellectually. It has the potential to generate a set of conditions within which linguistic or representational surfaces can be disturbed or interrupted in ways that allow spectators to reflect on and ask questions about the nature of any response to a work ... Performance opens up multiple, nuanced and often contradictory spaces for consideration and reflection. (Grehan, 2009, p. 2)

Therefore, in order for performances of *Amnesiac* to have the impact that Grehan describes, I considered the act of writing a play about migration to be a profound responsibility to provide those disturbances and interruptions, and to raise audiences to what Lehmann describes as “the consciousness of being connected to others and thus being answerable and bound to them” (2006, p. 184). Likewise, it was imperative that *Amnesiac* articulate these human connections so that audiences feel responsible and dependent on the wellbeing of others, as both a moral obligation and relating to their own wellbeing.

The workplace emerged as a significant factor in relation to migration patterns to and from developed and developing countries, particularly in relation to mutual dependence and impact on the wellbeing of individuals and communities. In addition, the workplace provided a “nuanced and often contradictory” (Grehan, 2009, p. 2) platform to examine and reveal human interactions within historical and current migration patterns. Accordingly, as my research broadened it became important to articulate connections to particular patterns and their evolution through time to express the complexity of causes and consequences in the current landscape, and as a predictor of future problems and opportunities. Some of the

disparities between developed and developing worlds are explored and scrutinised in *Amnesiac* in relation to the workplace. Indeed, the literature review in Part One will provide a comprehensive examination of the disconnect between perceptions of migration in Australia, and the patterns and trends that perpetuate forced migration and forced labour, and voluntary migration and labour. My gradual awareness of historical and present-day circumstances of exploitation, poverty and violence assisted me to articulate those moments of human interaction in *Amnesiac* which express the differences and similarities between living in developed and developing countries. I felt an enormous responsibility to bridge the gap between mainstream media reporting and existing literature that communicate patterns and trends of migration and the connections between historical events and/or influences of outside forces that may be contributing to circumstances that cause people to leave their homes.

I was drawn toward events of historical global migration patterns such as slavery, colonisation and the increase of, what I have termed, corporation migration that has contributed to the globalised world as we now know it. Examining migration patterns and trends from and to developing countries verifies both the desire to search for stable and reasonable employment by individuals leaving their homelands with the hope of increasing wealth and/or maintaining prospects of livelihood and lifestyle. Furthermore, this examination provided evidence of migration of individuals and corporations to developing countries involving forced labour and exploitative practices benefitting European, British and American migrants during slavery, colonisation and in the current globalised world. While my research extends to Liberia, South Africa and Ghana, I was drawn to focus my exploration predominantly on Australia and the Congo (formerly Zaire and currently the Democratic Republic of Congo). This exploration broadened the scope of my research into the migration of people and corporations and the impact on workplace conditions and practices. Indeed, this investigation marked my resolve to relinquish my plans to write a play about the plight of refugees and asylum seekers to Australia as I had previously envisioned, and, as a white Anglo-Australian, to write a play about migration from the perspective of the culture to

which I belong (including European), since its movement across the globe has often been in the role of the oppressor: those who directly or indirectly instigate and perpetuate oppressive circumstances on indigenous peoples in developing countries and those in developed colonised countries.

Derived from the word 'amnesia' which is defined as the "loss of a large block of interrelated memories" (Macquarie Dictionary, 2003), the title, '*Amnesiac*', emerged out of the idea that individuals across generations from the culture to which I belong have forgotten, or chosen to ignore, their role in the 'continuum': a term I will use which encapsulates the repetition and succession of events and strategies that define slavery, and the shift to colonisation and then to capitalism. The continuum provides evidence of migration patterns, resulting strategies and shifts in workplace practices that have been repeated, extended and altered and reveal how the repercussions continue to play out in the lives of people in faraway places around the world. Indeed, other writers have been writing about slavery, colonialism and the problems associated with capitalism for decades and yet enslavement and exploitation continues. Just in relation to the Congo, writers such as Roger Casement, E.D. Morel, Joseph Conrad and Arthur Conan Doyle have been writing about the plight of the Congolese people since the beginning of the twentieth century. Toward the end of the twentieth century and into the twenty-first century, Hochschild, Turner, Nzongola-Ntalaja and Van Reybrouck have written about the history of the Congo and how the past has contributed to the ongoing misery and exploitation of the Congolese in the present and, conceivably, into the future. Therefore, the main aim of my play *Amnesiac* is to scrutinise the culture to which I belong, to encourage mindfulness and reflection of the connections to the past in the present, and to inspire foresight as a way to predict and/or prevent violence, exploitation and inequality in future relations between human beings.

My souls (characters) are conglomerations of past and present cultural phases ... scraps of humanity, pieces torn from fine clothes and become rags, patched together as is the human soul. (Strindberg, 1983, p. 67)

The realisation of my exteriority to the everyday conditions that embody the plight of indigenous peoples and refugees manifested as a gradual feeling of unease. I began to question whether I was entitled to write a play about these conditions; and feared disenfranchising indigenous peoples and refugees further by portraying a mere representation of an environment that I had not directly and fully experienced or suffered. At the same time, the research evoked the questioning of my interiority within the workings of a globalised, capitalist system, and inquiry into my own complicity in the oppression and subjugation of others - which is perhaps implicit in being a part of a developed country. The awareness of my exteriority of the developing world on the one hand, and my interiority of being a part of the developed world on the other, influenced the choice to situate the perspective of the play on people who were, and are, implicitly, or explicitly, in the role of the oppressors, rather than focus on people who were oppressed, as many plays about migration tend to do.

The shift in approach to place the perspective of the oppressor at the fore of *Amnesiac*, as being from the culture to which I belong, has allowed me to examine how my culture has imposed itself upon indigenous populations, in Australia, Africa and the Middle East, in order to reveal the widespread reach and effects of oppression. For this reason, *Amnesiac* is not set in Australia or in any particular country because audiences need to acknowledge the enormity of the issues we face as a global community. Furthermore, I was reluctant to place narrow geographical and historical parameters on the play as I feared that the play would be categorised as only being relevant within that particular location or era, and only representative of one group's oppression of another.

I acknowledge that the terms 'oppressor' and 'oppressed' may be making a narrow, binary assumption that delineates boundaries between the classification of victim and perpetrator when there is ample evidence of collaboration within oppressed groups in the perpetuation of their own, and their group's, oppression. I include the role of the collaborator within *Amnesiac* and it is debated in Chapter

Six, particularly when discussing the characters of Kennedy and Neil and indeed, is emphasised by their interactions in the play. Nevertheless, I cannot help but be drawn back to my research on the continuum. It was important for me to be unflinching in naming the oppressor as being from the culture in the developed world to which I belong, and that collaboration is often borne out of an understanding of the threat of nonconforming, or succumbing to a system that rewards involvement. I will leave it to other playwrights to place their culture and/or ethnicity at the foreground since they are perhaps in a better position to tell those stories.

As a white, middle class, Anglo-Australian I realised that the research predominantly indicated that the migration of British, European and American people around the world has produced migration patterns and subsequent shifts in workplace conditions and practices, thereby largely contributing to the formation of the continuum and their position as victors living in the developed world. I do not feel entitled to portray the characters of Gambles, Neil and Frieda as belonging to any group, other than the group to which I belong. Furthermore, I acknowledge the restriction of this decision and the varying levels of privilege of white people. Indeed, British-born sociologist, Ruth Frankenberg, who has written extensively within the field of whiteness studies offered several categories of whiteness in her chapter 'The Mirage of an Unmarked Whiteness' in *The making and unmaking of whiteness* (2001) and the following category was useful for me to encapsulate my own sense of identity and that of Neil and Frieda: "whiteness as a site of privilege is not absolute but rather cross-cut by a range of other axes of relative advantage or subordination; these do not erase or render irrelevant race privilege, but rather inflect or modify it (Frankenberg, 2001, p. 76). Therefore, Frankenberg implies that other factors determine privilege, and yet she allows the relevance of 'race' to linger rather than be dismissed, as could be asserted in a multicultural, globalised world. In keeping with Frankenberg's suggestion I would like to offer the added privilege of being born and growing up in a developed country with all the conveniences and services that provides.

I was interested in exploring relative advantage and subordination in terms of agency, in that, people living in developed countries (white or otherwise) are subjected to social, political and economic systems in which they are conditioned to conform. Societies in developed countries are largely uninterrupted by the historical and present-day plight and suffering experienced by indigenous peoples in developing countries, or former colonies, and it seems they treated the latter with indifference, with an 'arms-length' approach. In Australia I suggest that non-Aboriginal people, many of whom are migrants or descended from migrants, have to withhold from engaging with the plight and suffering of Aboriginal people in order to function in their daily lives. However, I propose that this continued day-to-day disregard perpetuates the predicament and grief of Aboriginal people. While white Australians of European descent are free to practice and celebrate religious and cultural rituals and ceremonies, "Aboriginal people feel the loss of cultural autonomy and the disruption to their spiritual practices and belief systems as having had a major impact on the wellbeing of their communities, families and individuals" (Morgan, Mia, Kwaymullina, 2010, p. 55). Therefore, while the play *Amnesiac* and this exegesis focus on the role of the oppressor in the continuum it was imperative to portray the ongoing effects of colonialism on individuals and families of indigenous communities.

The legacy of colonialism is still prominent in Australian society, particularly with regard to an apparent mutual mistrust that manifests in a mainly segregated society where the Aboriginal population largely continue to exist on the fringes or in remote locations away from mainstream society. Is indifference to their plight and suffering a result of disengagement? An equally important question when considering the actions and attitudes of the general population, perhaps, is whether the disengagement is borne out of a need to assert one's own sense of belonging, justice and survival and, indeed, to protect one's livelihood? After all, does society reward disengagement and indifference? Furthermore, is the need to disengage and demonstrate indifference a manifestation of a perceived inferiority of indigenous people by non-indigenous people? These questions inspired the development of the significant relationships in *Amnesiac*, which are between Neil

and Kennedy, and between Frieda and Rachel, and pay particular attention to the transformation of Neil and Frieda during those interactions.

The journey of transformation of the oppressor forms and informs the plot structure and character development of *Amnesiac*. Indeed, it is difficult to portray characters that signify the oppressor without portraying those who were, and are, oppressed, since their interactions form and inform the respective connection and characteristics. However, in *Amnesiac* the characters Kennedy and Rachel assist Neil and Frieda, respectively, in their transformation, instead of portraying the oppressed (Kennedy and Rachel) as needing 'white' people to help and guide them out of oppression. Moreover, seeing the dignity, patience and protestations of the oppressed as a means of instruction as well as a means of shame, aligns with the assertion made by Dr Alison Bailey of Illinois State University: "If we stop thinking about oppressed peoples as victims consumed and exhausted by systems of oppression ... and instead consider how oppressed subjects resist systems aimed at disciplining, violating and erasing them, then different ways of making sense emerge" (Bailey, 2007, p. 82). Still, I run the risk of presuming to speak for disempowered others—those whose dignity, Australian historian Greg Dening reminds us, "demanded ... that they have their own voice to say who they were, where they had been and where they were going" (2007, p. 100). Dening conceded that "the past belonged to those on whom it impinged more than to those who had the skills to discover it and tell it" (2007, p. 100); however, Dening concludes that "what the dispossessed did not have the right to say ... was that there was no entry into their otherness by those who did not share it" (2007, p. 100).

History is replete with events that demonstrate a desire to dominate for cultural and financial gain, to create class tensions, to divide humanity by religion and ethnicity. The people who carried out the brutality, abuses and atrocities on disempowered peoples cannot claim to share the experiences of suffering, but they shared (if that is the right word) something, though it is not the otherness of the disempowered.

Or is it? It is to this shared space of evolving strategies of oppression and collaboration that I want to take the audience. In Dening's terms, I want this play to provide an entry point into the otherness of the disempowered: to explore what it is that we share; asking questions about what universal capillaries bind us together.

In writing *Amnesiac* I was interested in discussing the cumulative effects of these experiences that seep into family relationships and interactions within communities, rather than the experiences being portrayed as subjective to a particular person within a particular historical moment in time. However, in keeping with my approach, it seemed appropriate and prescient to focus on the cumulative effects of the experiences on people who appear to hold the balance of power. Therefore, in some ways, it could be suggested that the plot and characters of *Amnesiac* follow the Brechtian process of 'historicization' which, according to Brechtian scholar Meg Mumford from The University of New South Wales in Australia, is a process of "questioning the present through the past" (2009, p. 72). In her book *Bertolt Brecht* (2009) Mumford summarises this process, based on Brecht's own words in *Brecht on theatre* (1979), and the following four features of 'historicization' are particularly pertinent in *Amnesiac*:

- Showing similarities between the past and present and urging change;
- Revealing received versions of history as the views of the ruling class;
- Giving air to suppressed and interventionist histories;
- Presenting all versions of history as serving vested interests.

(Mumford, 2009, p. 72)

When Brecht emerged in the 1920s he developed an approach to theatre where "the spectator was no longer in any way allowed to submit to an experience uncritically (and without practical consequences) by means of simple empathy with the characters in a play" (Brecht, 1979, p. 71). Instead, Brecht developed the

process of alienation which gives ordinary and recognisable actions and interactions “the force of what is startling ... to expose the laws of cause and effect” (1979, p. 71), thereby making the familiar circumstances and surroundings of existence into moments of unfamiliarity that jolt audiences (or spectators) out of the comfort of their subjective perceptions and perspectives. Similarly, *Amnesiac* portrays characters within recognisable locations of the workplace and home environments, and yet seeks to unveil unfamiliar interactions, inspired by the continuum, that have determined the progression of the relationship between oppressor and oppressed.

There is a risk of falling into the trap of universals which can dilute the particularities of cultural practices and values, but following the lead of Martinique writer Aimé Césaire, I want to explore "a different idea of a universal. It is a universal rich with all that is particular, rich with all the particulars there are, the deepening of each particular, the coexistence of them all" (Césaire, 2000, p. 25). Therefore, the portrayal of characters in *Amnesiac* as fluid and unpredictable subjects aims to diminish the need to lock people into the fixity of a single culture. While the importance of culture should never be diminished, embracing images of cultural fluidity is perhaps a path to acceptance and gives hope that change is possible. Indeed, the issue of discrimination is emphasised within multicultural societies, brought to the fore due to ‘unknown’ particularities of culture and perhaps the reciprocal inability and unwillingness to embrace other cultural practices:

Societies, too, must retain the ability to discriminate, to reject as well as to accept, to value some things above others, and to insist on the acceptance of those values by all their members. This is the question of our time: how does a fractured community of multiple cultures decide what values it must share in order to cohere, and how can it insist on those values even when they clash with some citizens’ traditions and beliefs? (Rushdie, 2005)

Perhaps over time, multicultural societies embark on a mutual exchange of ideas, customs and cultural practices that are accepted because it is the interaction of this exchange that dilutes the unknown, the suspicion and the fear; however, “this

does not mean everyone in a society has to believe in democracy, equality or tolerance – fascists, male chauvinists and bigots do not – but they do have to accept the laws that flow from them” (Legrain, 2007, p. 275). Within the play, there is a deliberate attempt to debunk cultural fixity with unpredictable actions and dialogue. The aim is to see the small cast of humans who leak into each other – somehow representative of an interdependence of good and evil, of strength and weakness – as our capacity for transformation and failure. At the same time, it could be suggested that the characters are anti-representational, in that they do not represent a fixed type. Rather, the characters are presented as people who are adapting to circumstances, conforming to what is imposed upon them, or reaching for freedom from political and social constraints.

Each chapter of this exegesis represents the complexity of the research and development process for the playwright, and at the same time, is indicative of my personal concerns and curiosities. The three parts of the exegesis are formed to guide the reader in this process. Firstly, the formation in my mind of, what I have termed, the continuum, encapsulating the common thread of the workplace within times of slavery, colonisation and the current capitalist system meant that *Amnesiac* needed to reflect the repetition and accumulation of patterns, practices, conditions and strategies that have generated a growing inequity across the globe, and which plays into the migration phenomenon. Therefore, Part One provides an extensive literature review whereby Chapter Three is split into three subsections that outline the current and historical migration patterns and the workplace conditions and practices that ensued. Furthermore, it details the repetitive nature of these patterns and practices and provides insights into the repercussions that have unfolded. Therefore, the literature review demonstrates a unique research and development process that provides both a complex analytical and reflexive account of writing a play, and is a journey of self-discovery of the culture to which I belong.

Part Two portrays the evolving form and content of *Amnesiac* as the bigger picture emerged from the research, as described in Part One. The decision to attempt to

capture the continuum in the play provided a set of challenges that could only be met by embracing expressionism and a non-realistic structural and linguistic arrangement which will be described in Chapter Four. Furthermore, the approach and focus of *Amnesiac* will be outlined within the framework of the four spheres: an innovative playwriting method that I developed during the playwriting process. Each sphere is defined in the subsections of Chapter Four and the descriptions are broadened to include an examination of existing literature that explores migration in theatre and performance studies, and in addition, existing plays on migration are presented in the context of a particular sphere. At the same time, *Amnesiac* will be discussed in relation to any differences or similarities in theme, approach and/or concerns that place the play within the field and, at the same time, signal its original and innovative contribution to the field.

Part Three is split into three chapters which describe specific choices made in the play based on the research and development process as outlined in Part One and Part Two. Firstly, the world of the play is defined in Chapter Five and the locations of the workplace and home environments in *Amnesiac* are discussed in detail. The workplace played a significant role in the various patterns and motivations for migration and this investigation revealed the depth, breadth, contradictions and complexities of this topic. The workplace is common ground for people from most demographics, and across national, ethnic and cultural boundaries. Therefore, interactions within this space are relatable, giving audiences an inherent understanding of the social dynamics amongst employees and between employee/employer that may be influenced by workplace systems and relationships, and determined by their hierarchical structure. Furthermore, it was crucial to portray the impact of workplace practices and conditions on individuals and families within the home environment. Secondly, Chapter Six examines the choices made in relation to characters and plot development. The increase of multicultural societies that have evolved during the continuum provides an opportunity to examine the relationships between people of different ethnic and cultural heritage. I was interested in exploring interactions across the continuum that may reveal individual, familial or cultural attitudes, events and memories, but

more importantly, how and why those attitudes, events and memories have been repressed. Therefore, *Amnesiac* reveals the complexities and contradictions of the characters and, at the same time, the revelations break the silences that surround those attitudes, events and memories, thereby conceding that silences existed in the first place. The characters of *Amnesiac* were inspired by and developed out of wanting to portray interactions between indigenous peoples and people of European/British/American descent in order to capture glimpses of the continuum. Revealing characters as products of socialisation and indoctrination, and made up of wilful assertions, contradictions and denials, Chapter Six describes the intricate weaving of character and plot. Thirdly, Chapter Seven provides a breakdown of dialogue techniques in *Amnesiac* and the need for other communication methods. The choice of techniques, such as repetition and stream of consciousness, are investigated in relation to how they communicate meaning and attempt to evoke the core of intention, cause and effect. Indeed, the techniques and styles of dialogue chosen are clues for directors, actors and designers. Part Three provides a comprehensive analysis of how specific playwriting choices of location, character, incidents, dialogue and communication presents the big picture of migration in the play *Amnesiac*.

Finally, the overarching research questions evolved out of the concept of complicity. How does a playwright construct a play that best portrays the complexity of collaboration, participation and resistance in the patterns and circumstances of migration? How do migration patterns relate to historical and present-day workplace conditions and practices? How do the choices relating to genre, approach, incidents, events, characters and dialogue challenge audiences to understand the complexity of the migration phenomenon and their own complicity in those patterns and circumstances? Can a play about migration reveal present problems as being repercussions of past events, strategies, practices and conditions, and indeed, predict future problems and opportunities that may inspire human beings to find a different path?

In this exegesis, I will argue that writing a play about the impact of historical and present-day migration patterns of European, British and American individuals and corporations has shaped social, political and economic conditions in a globalised world and dominates the progression of workplace conditions and practices. A play that portrays the effects on the home environment and as affecting human relationships and interactions is an equally urgent and worthwhile story that needs to be told and will hopefully be thrust into the forum of theatre: “a place of public deliberation and passionate discussion of the causes and consequences of political and ideological change” (Glow, 2007, p. 183). The migration of people across the globe, over time, has created those shared moments that I wanted to capture in *Amnesiac*. Multicultural audiences bring immeasurable and complex experiences, both current and historical, combined with familial and cultural heredity and conditionings and may see, hear and feel glimpses of their individual and cultural consciousness. At the same time, I hope the common humanity of audiences will acknowledge the significance of those shared moments and be able to recognise the shifting dynamics of oppression.

Chapter Two - Methodology

Interviews

As mentioned in the Introduction, the journey travelled to write a play about migration was initially inspired by the vast spectrum of stories and images that depict asylum seekers and refugees coming to Australia, though this inevitably broadened to the rest of the world. Some stories came from interviews I conducted with six migrants to Australia, some of whom were refugees, and all of whom came from different nations, cultures and socio-economic backgrounds signifying the profound differences in each journey of migration. The recruitment and interviewing of participants was done in accordance with Edith Cowan University's ethics clearance procedure which was part of my confirmation of candidature.

After deciding to focus the writing of *Amnesiac* on the culture to which I belong, the stories of the participants did not become the main focus of the playwriting; however, even this small number of interviews provided evidence of the vastness of circumstances and conditions that compel or force people to leave their home countries. Initially, the accounts of the circumstances of interviewees, together with other accounts read about in books and articles, were to provide a blueprint for the creation of characters and incidents. I was able to understand how different or similar their lives had become since moving to another country. A common thread between all participants was their expression of a resilience and proactive attitude to life. The participants who had experienced hardship, (in varying degrees) continued to pursue personal fulfilment, often within an environment where they could be involved and contribute to a particular community. Since the participants came from diverse cultural backgrounds and their journeys as migrants depicted different circumstances, the prevalence of pursuits and contributions by the participants were unexpected findings. For example, two participants are playwrights and theatre practitioners, one from Sudan who was a refugee and the

other from the United States who voluntarily migrated to Australia. Both participants have pursued careers as playwrights and contributed to the theatre industry in Perth, Western Australia, by supporting other artists and theatre practitioners in a variety of ways. Moreover, the Sudanese/Australian playwright has shared his culture and language with the wider community, as well as involving the broader Sudanese/Australian community in the theatre industry. Another participant, an international student from China who is studying social science, chose to work at an asylum seeker resource centre to understand the issues of migration and displacement and, indeed, the participant is keen to return to China to assist in its growing social services industry.

Conversely, it is prudent to acknowledge that many of the participants would have sacrificed many personal, familial and cultural aspects of their previous lives in their home countries, perhaps demonstrating that their resilience made it possible to pursue alternative states of engagement for these sacrifices which led to social commitments. Indeed, in some instances, the commitments had transformed into worthwhile personal and social endeavours. The resilience displayed by the participants seemed to be a result of their drive to find a sense of belonging by interacting with the unfamiliar society which then propagated a sense of unity, rather than division, with the new cultural environment. This important finding corresponds with UNESCO's *Statement on Race* (1950) cited in Shipman's (current Professor of Anthropology at Pennsylvania State University) book *The Evolution of Racism*:

The unity of mankind is the main thing ... And, indeed, the whole of human history shows that a co-operative spirit is not only natural to men, but more deeply rooted than any self-seeking tendencies ... for man is born with drives toward co-operation, and unless these drives are satisfied, men and nations fall. (UNESCO as cited in, Shipman, 1994, pp. 163-164)

I acknowledge that this statement is an optimistic viewpoint and one that relies on idealism. Indeed, the research process often revealed events and people throughout history whose actions suggest a drive toward disunity; however, in my

determination and stubbornness to seek a pathway toward unity, I chose to push through the cynicism I often felt during the process. Rather than blind idealism, my choice was informed by all of the research and it is with the playwright's eye that I saw a way through the quagmire of negativity and despondency.

When I decided to focus on the historical and current migration trends of Europeans and their descendants in the role of oppressor, the interviews and other stories led to another purpose. Learning about the variety of situations and circumstances of migrants brought an understanding of the inconsistency of the concepts of ethnic and cultural fixity. This understanding led to a questioning of the need to promote ethnic and cultural fixity to promote division in the arguments both for and against migration. Conversely, the inclination toward unity in the contributions of the participants to the host society was often initiated by their involvement in the workplace or a particular industry. In contrast, historical accounts of the agents and proxies involved in the systems of slavery and colonisation are replete with events where people's pursuits of individual fulfilment and social development within the workplace or industry have resulted in atrocities committed by individuals and groups against each other, displaying humankind's susceptibility for corruption and conflict (Flynn, 1992; Hochschild, 1998). Similarly, the interviews I conducted and further research which uncovered interviews giving firsthand accounts of historical atrocities, punctured the idea of the oppressor as being of white, European descent since the interviewees, in conjunction with historical and current evidence, provide plenty of examples to suggest otherwise. For example, the participant from Sudan wrote articles for a subversive newspaper and was arrested several times by local Sudanese authorities. On the other hand, this evidence also raises the question of whether only a few white Europeans had provided the principles in which countless others, European and non-European, would have to adopt and operate in order to survive, belong and thrive. What are the drives that lead to dissatisfaction and cause people to behave in selfish and violent ways, wherein they may be coerced into exploiting and abusing their fellow humans? What occurrence, process or catalyst initiates a connection or

disconnection between one person and another person, or one group of people and another?

Hochschild recounts the experience of Raoul de Premorel, “who worked for a company operating in the Kasai River basin” (Hochschild, 1998, p. 122), during the rule of King Leopold II of Belgium at the end of the nineteenth century. The punishments inflicted upon the Congolese people to force them to serve the rubber industry included whippings with “the *chicotte* – a whip of raw, sun-dried hippopotamus hide, cut into a long sharp-edged corkscrew strip” (Hochschild, 1998, p. 121):

At first I ... took upon myself the responsibility of meting out punishment to those whose conduct during the previous day seemed to warrant such treatment. Soon ... I found it desirable to assign the execution of sentences to others under my direction. The best plan seemed to be to have each *capita* [African foreman] administer the punishment for his own gang. (Hochschild, 1998, p. 122)

Hochschild relates this account to similar arrangements made throughout history:

And so the bulk of chicotte blows were inflicted by Africans on the bodies of other Africans. This, for the conquerors, served a further purpose. It created a class of foremen from among the conquered, like the kapos in the Nazi concentration camps and the *predurki*, or trusties, in the Soviet gulag. (Hochschild, 1998, pp. 122-123)

In recounting several interviews with white Europeans who inflicted violence upon the Congolese, Hochschild deduces that:

In any system of terror, the functionaries must first of all see the victims as less than human, and Victorian ideas about race provided such a foundation. Then, of course, the terror in the Congo was sanctioned by the authorities. For a white man to rebel meant challenging the system that provided your livelihood. Everyone around you was participating. By going along with the system, you were paid, promoted, awarded medals ... Just as terrorizing people is part of conquest, so is forcing someone else to administer the terror. (Hochschild, 1998, pp. 121-123)

Therefore, the value of conducting interviews to gain an understanding of the current landscape and reading interviews that recount historical events provides qualitative evidence of the differing and similar everyday pressures and coping strategies of people who represent the oppressor and the oppressed from within or outside ethnic groups. There are complex elements to the concepts of complicity and resistance; however, for some people the concepts are very simple. A Congolese soldier from the days of Leopold's rule "explained to a European visitor, he preferred "to be with the hunters rather than with the hunted" (Hochschild, 1998, p. 127).

In relation to the perpetrators, Hochschild expresses his disbelief at finding so much material written by the perpetrators as he conducted research for his book: "the men who seized the Congo often trumpeted their killings, bragging about them in books and newspaper articles. Some kept surprisingly frank diaries that show far more than the writers intended" (Hochschild, 1998, p. 5). Similarly, I remember watching the documentary, *The assassination of Patrice Lumumba* (2011), and being horrified as men openly admitted to being involved in Lumumba's assassination, yet none have ever been prosecuted. In contrast, and in relation to Leopold's Congo Free State, Hochschild notes that "several officers of the private army that occupied the Congo came to feel guilty about the blood on their hands. Their testimony, and the documents they smuggled out, helped to fuel the protest movement" (Hochschild, 1998, p. 5).

Interviews signify the tendency of people to situate their experiences within a personal, social and/or global context, in terms of personal interests and survival, familial advancement or protection, employment opportunities and necessities, and awareness of their circumstances as being part of a globalised system. Therefore, conducting interviews and using existing accounts of events was useful for me as the playwright because they revealed signs of socialisation and indoctrination that assisted in the process of character choice and development, and particularly

indicated the need for confessional moments within *Amnesiac*. Chapter Six details how these confessional moments were applied in the play.

Reflexivity and phenomenology.

Both research and ... interviews are reflexive in that they encourage self-exploration and attention to what the researcher ... is asking, and thinking. (Morse, 1994, pp. 307-308)

When reflecting upon my own reactions to some of the interviews I conducted, I was surprised at the stark differences between interviewees, since only two participants seemed politically savvy and aware of social and global implications and benefits of their circumstances: “*Reflexivity* is a self-awareness and an awareness of the relationship between the investigator and the research environment” (Morse, 1994, p. 308). However, the defining characteristic of all interviewees was the focus on their own and/or their family’s happiness, which often involved the freedom to pursue personal goals. Therefore, allowing the participants to express their individual and familial aspirations clarified the motivations of the participants: the need for survival; a sense of belonging; a desire for purpose; and the right to justice. The research process provides evidence of the extensive landscape that is required to understand the breadths and depths of a particular topic. Approaching the topic of migration from a reflexive and phenomenological standpoint allows the researcher/playwright to understand the various views, interpretations and theories pertaining to a particular topic while, at the same time, confronting and challenging his or her ideas, experiences and opinions through the research.

The following experiences, thoughts and examples of research conducted provide the backdrop of the phenomenological framework: “as a method; the *analysis of experience*; as a philosophy, the attempt to penetrate to the *essences* that underlie appearances by analysing appearances (Kaplan, 1998, p. 265). On my way to

Australia in 1992 I backpacked through Africa, from Egypt to South Africa for three and a half months before flying out of Johannesburg to Perth, Western Australia. Throughout this trip I experienced the sub-standard conditions that Africans endure every day: absent or inadequate sanitation, poor water quality and often sparse water supply, absent or intermittent electricity supply, and limited communication (especially since it was before the proliferation of the mobile phone and Internet).

While sharing bus and train journeys with the people of Egypt, Kenya, Tanzania, Malawi, Zambia and Zimbabwe I experienced heart-warming generosity, good will, sincerity and largely, a sense of safety. I distinctly remember the change in atmosphere after crossing the border into South Africa, and my feelings of safety quickly diminished. However, there was relief in having the certainty of proper sanitation facilities, uninterrupted electricity, and an abundance of water to drink and bathe with. Furthermore, I had the luxury of knowing that my unease would be short-lived since I would soon be leaving to enjoy the relative comfort and security I had been accustomed to in the United Kingdom when I arrived in my new home, Australia. I was an extremely naïve twenty-two year old, though somehow I knew there was something inherently inconsistent and unfair in my observations and experiences (if only for a brief time) of the living conditions in many African countries. In escaping the hostility and unease I felt in South Africa, I was able to step onto a plane and be certain of living in a place of ease.

After arriving in Australia in 1992, having already acquired a permanent resident visa in the United Kingdom, it took me a few years to settle in. The feeling of ease I expected would come and go and I realise now that my intermittent feelings of agitation came from a niggling suspicion of the mendacity of the society of which I was lucky enough to be a part, and indeed, the one I had grown up in. I was raised in the working class city of Sheffield, and being a teenager in the 1980s I remember a sense of unfairness surrounding the miners' strike, though my family were not directly affected by the demise of the mining industry. Perhaps the images of the thousands of miners and their families being led on the picket line by

Arthur Scargill have seeped into my consciousness. My family had often struggled to make ends meet; however, travelling through Africa and observing real disadvantage and the palpable hostility in South Africa, brought a deeper sense of the unfairness that exists in the world.

I remember at the time of my travels in 1992 the general comments and attitudes from people around me (other white people of European descent) about the problems in Africa. The general consensus expressed was the hopeless situation of inherent corruption, and dictators that sanctioned violence and stole money from the public coffers to fund lavish lifestyles. This of course was a legitimate viewpoint, but embarking on my doctorate the research revealed other dimensions to the picture. One dimension is the fact that Western countries have been complicit in instigating coups in developing countries in order to replace leaders with amenable ones who will protect their interests. For example, in 1961 the democratically elected leader in the newly independent Congo, Patrice Lumumba, was deposed by Mobutu, and then murdered, with the assistance of Belgian, United States and British authorities. There is extensive evidence to this effect, even confessions from the perpetrators in the documentary *Death: Colonial Style*, or as titled on YouTube, *The Assassination of Patrice Lumumba* (Giefer, 2011). <https://www.youtube.com/watch?v=HtzfCMHX1Yg> [24:00-28:00] & [40:00-42:50] Watching this documentary solidified my resolve to approach the play *Amnesiac* with the spirit of “fellowship and solidarity” (Freire, 1975, p. 58) and, at the same time, as a rejection of the justifications made by the perpetrators that such actions are defensible to uphold systems that ultimately perpetuate inequality.

Therefore, my experiences in Africa, Australia and the United Kingdom and the research conducted for this doctoral thesis have provided a foundation for a phenomenological framework for the play and exegesis in which the concept of existence is explored, in terms of agency, environment and experience, to ascertain whether “being has a *meaning* beyond types of *particular* beings or types of being (Kaplan, 1998, p. 265). Thus, existence is inextricably linked with identity,

as self-perception, and in relation to belonging to a particular culture and ethnic group; and indeed how personal freedom, environment and experience are determining factors of identity.

Accidental autoethnography.

Critical autoethnography shares similarities with Madison's (2012) conception of critical ethnography, which "begins with an ethical responsibility to address processes of unfairness or injustice within a particular lived domain" (p. 5)¹. Critical autoethnographers are invested in the "politics of positionality" (Madison, 2012) that require researchers to acknowledge the inevitable privileges we experience alongside marginalization and to take responsibility for our subjective lenses through reflexivity. We write as an Other, and for an Other. (Boylorn & Orbe, 2014, p. 15)

I am trying to understand my world and the history of the group of people I share heredity, cultural consciousness and historical connection since I was lucky enough to be born as a white, British citizen:

Ethnography has a *reflexive* character, which implies that the researcher is a part of the world that she or he studies and is affected by it ... the ethnographer does not take data at face value, but instead considers it as a field of inferences in which hypothetical patterns can be identified and their validity tested. (Morse, 1994, p. 165)

Equally, I am part of the theatre community, and on embarking on practice-led doctoral studies am trying to become a better playwright. The roles of researcher and playwright are both separate and intertwined. There were many paths to follow in the research as inferences and patterns of the migration phenomenon emerged, such as those which link migration with social, political and economic global systems. At the same time, I recalled specific plays that inspired me to become a better playwright, for example, *Far Away* by Caryl Churchill and *Angels in America* by Tony Kushner as they creatively and intellectually combine complex form with

¹ Madison, D. S. (2012). *Critical ethnography: Method, ethics, and performance* (2nd ed.). Los Angeles, CA: Sage.

intricate characters in complicated situations. Simultaneously, *Far Away* and *Angels in America* incorporate social, political and economic concerns while offering emotive connections to characters.

I had already decided to write a non-realistic play to hone and stretch my playwriting skills so I began practicing with form, thereby testing my capacity to investigate formal possibilities. Formal considerations were often inspired by the research, and in turn, evoked physical and metaphysical manifestations of character, circumstance, atmosphere, emotion, location and language. However, as the play began to emerge, it bore no less resemblance to the research that inspired it. The cyclical and interweaving motion of the researcher/playwright exchanges form and informs the respective structure, content and narrative of the play and exegesis; however, removing the specificity of person, event and place ensured that the play would not be fixed in time or place.

I belong to a society that is largely white and of European descent; therefore, in this instance, the characters in the play that represent the oppressor are classified in this way. I am socially, economically and politically embedded within the systems of Australia that have been adopted from Europe and Britain; therefore, my embeddedness allows me to view, with an ethnographic eye, the social, economic and political systems and strategies, especially as they relate to migration: “autoethnography is predicated on the ability to invite readers into the lived experience of a presumed “Other” and to experience it viscerally” (Boylorn & Orbe, 2014, p. 15). For example, when the research indicated events that brought together migrants and people in the host countries it was imperative to scrutinise the actions and attitudes of people in the host countries, and indeed question and investigate what is missing from the reporting of events that caused or compelled people to leave their homeland. Therefore, as revelations came to the fore I was inadvertently discovering the secrets of the culture in which I belong. Similarly, the experience for the audience when watching *Amnesiac* might, at first, be to identify the “Other” as those characters who are of non-European ethnicity, such as Rachel

or Kennedy, however, as the play progresses it is hoped that the audience will realise that Frieda, Neil and Gambles are also the “Other”, in that *Amnesiac* portrays the “silenced and marginalized experiences ... and explains the contradictory intersections of personal and cultural standpoints ... to combine narratives that encourage us to better understand and learn from each other while showing the interconnectedness of the human experience” (Boylorn & Orbe, 2014, p. 15). For example, after investigating historical events and incidents, especially the prevalence of colonialism, it would be fair and reasonable to suggest that people of white, European descent have controlled strategies and systems that promote an excuse to dominate, as if it is their right to superiority and privilege. Consequently, have other ethnicities and cultures been compelled to adopt, or impelled to participate within the strategies and systems that seek to dominate; particularly those which have originated from the cooperation and collusion of European countries with the United States? After all, the past five hundred years have shown the strategies and systems that Europeans are willing to implement and impose on others:

It is no coincidence that 1492 marks both the discovery of the New World and the beginning of the Renaissance ... from that time on Europeans become conscious of the idea that the conquest of the world by their civilization is henceforth a possible objective. They, therefore, develop a sense of absolute superiority ... Europeans draw up the first true maps of the planet. They know of all the people who inhabit it, and they are the only ones to have this advantage ... From this moment on, and not before, Eurocentrism crystallizes. (Amin, 2009, 152-3)

Therefore, this thesis aims to bring into focus what I, as autoethnographer, believe to be the reverberations of the movements of Europeans as “an act of solidarity in our humanness” (Dening, 1998, p. 209) offered to those ethnicities and their ancestors who have suffered insurmountable oppression. The significance of these reverberations through time and space is being acknowledged within this exegesis and portrayed within a play.

This thesis is offered in the spirit of other white writers of European descent who have revealed atrocities and hypocrisies. Writers such as: Walter Benjamin;

Joseph Conrad; Arthur Conan Doyle; E.D. Morel; and more recently: Michael Burawoy; Greg Dening; Laurie Flynn; Adam Hochschild; Martin Meredith; Susan Williams have implicitly strived for equality, justice and fairness in illuminating particular events and systems within their section of humankind that seeks to divide and dominate. Likewise, playwrights and theatre practitioners such as Kay Adshead, Victoria Carless, Christine Evans, Anders Lustgarten, Ariane Mnouchkine and Timberlake Wertenbaker have written plays and created theatre that inspire empathy and solidarity by portraying the plight of refugees, asylum seekers and the people who work for institutions designed to deter asylum, such as detention centres.

Creative practice-led research.

Creative practice-led research provides a platform for artists to demonstrate the vitality and importance of their practice. The process of the practice is revealed and therefore promotes legitimacy of the practice, not just as means to the final performance, but gives significance to established methods and a forum to push the boundaries of these methods through experimentation. Moreover, practice-led research establishes the value of exploration and experimentation during the research and development process where expanding the boundaries of artists, practices and performance should occur.

The legitimacy of practice-led research also lies in revealing the interconnectedness of disciplines, across creative disciplines and within other disciplines. Often practice-led research can provide an entry point into non-artistic disciplines and assist in broadening the understanding of topics within these disciplines. For example, unveiling the topic of migration through a stage play means that the practice becomes inextricably linked to other disciplines such as politics, psychology, history and industrial relations. Therefore the prospective value of creative practice is a vital proponent within society. Eisner gives examples

of how “art objects have the capacity to go beyond propositional limits” such as providing “multiple perspectives” and “creating productive ambiguity” or “engendering empathic participation” while articulating transformation of the personal and social spheres (cited in, Barrett & Bolt, 2014, p. 4). For the full quotation please see Appendix 1 (page 330).

In this instance, the creative practice allowed me to explore playwriting techniques that may best serve the themes and approach I decided to take during the research process, potentially pushing the boundaries of playwriting and storytelling. At the same time, the exploration and discoveries in the discipline of creative practice filtered through into other disciplines and potentially offers further insight into those areas, particularly in relation to historical and present-day perceptions of migration, and how they may evolve into the future.

Creative practice-led research articulates the often gruelling research process of artists in their quest to understand a particular topic, explore and discover various viewpoints, and therefore broaden their own imaginative responses to the topic in order to enlighten audiences. The exegesis details the breadths and depths of the research undertaken in order to understand the “multiple perspectives” (Barrett & Bolt, 2014, p. 4), though this may not be obvious within the play, *Amnesiac*. In “creating productive ambiguity, [and] articulating the transformation of the private to the public sphere” (Eisner as cited in, Barrett & Bolt, 2014, p. 4) I have attempted to create a richness and layering within the script. The interactions between character and incident coupled with audience identification or recognition may spark questions, reveal ambiguities, and/or contradictions within the realm of participation and resistance in circumstances that cause the migration of people.

Audiences and/or readers will inevitably interpret the practice based on their own knowledge and experience, therefore, ambiguities and confusions are unavoidable. It could be suggested that a play that addresses several viewpoints will evoke apathy, or an overwhelming feeling of hopelessness that the issues are too

complex to deal with. There may be some topics that benefit from this approach, but in this instance I wanted to try to discover a way through the quagmire that may inspire hope and transformation: hope that some of the difficulties that arise from the current migration phenomenon can be resolved; and transformation, by identifying the source of difficulties and redirecting the focus and energy toward aspects that are changeable.

Ultimately, the play, *Amnesiac*, is an expression of the cyclical and shifting nature of the relationship between oppressor and oppressed. This relationship is historical and immediate, it is personal and global, it is political and social, it is threatening yet remorseful, and it is steeped in economics that point to greed and its futility. Therefore, this exegesis is a performative document, in that, “it is about force and effect” (Barrett & Bolt, 2014, p. 32): the force (or energy) being the exploration into migration and discoveries made, and the effect being how the research is transposed into the play. Barrett and Bolt state that “the performativity of art is central to its persistence and power in society” (2014, p. 32), and so too are the themes of migration; therefore, in this instance, practice-led research becomes a convergence of both the persistence and power of the themes of migration and the persistence and power of the form and content of a play.

PART ONE: - FINDING THE BIG PICTURE

Chapter Three – Literature Review: Themes & Directions

- Migration and the workplace: Attitudes and awareness of current patterns and practices;
- Migration and the workplace: Attitudes and awareness of historical patterns and practices;
- Repetition and repercussions: Patterns, beliefs and strategies with(out) foresight.

Chapter Three – Literature Review: Themes & Directions

The literature reviewed during the research and development process of writing the play *Amnesiac* includes books, novels, plays, documentaries, newspaper articles and non-government organisation reports. This literature emerged out of a curiosity to examine the attitudes, actions and events that depict the causes and effects of the movement of people across the globe. I began by researching activities and events that form the attitudes and perceptions of the current migration phenomenon, particularly in relation to workplace practices and conditions, as outlined in the first subsection. The second subsection provides an extensive review of the literature that examines historical migration patterns, as it became apparent that the correlation between current workplace practices and conditions is, in part, a continuation of strategies and beliefs. The third subsection explores the consequences of repetitive attitudes and actions in the present and possible ramifications into the future.

Sometimes the literature cited in the exegesis may seem outdated; however, including these references in the exegesis was a deliberate choice as their existence highlights two points: 1) perceived new ideas and concerns about social issues have been flagged by sociologists, historians and theatre practitioners for decades; 2) plays have not consistently reflected and built on the ideas and concerns raised in these books and articles. The fact that authors have made predictions about social, economic and political circumstances that exist today is worth mentioning as an indication of society's unwillingness and/or inability to tackle difficult issues. Therefore, this literature review provides a unique insight into the playwriting process in that it outlines how the literature provides stepping stones for the playwright to follow, providing a richness and depth to the research that raise possibilities about the different directions to explore and how these possibilities manifest in location and dialogue choices, and plot and character development.

Migration and the workplace: Attitudes and awareness of current patterns and practices.

My research into the present-day attitudes of non-Aboriginal people in Australia to the plight and suffering of refugees and asylum seekers also led me to investigate their attitudes and actions toward Aboriginal people in Australia. At the same time, I wanted to examine any connections between attitudes towards migrants and Aboriginal people and the practices and conditions in the workplace. Over the years I have noticed the increasing importance of the issue of migration in Australia in the fight for political power, particularly with regard to perceptions about the efficacy of migration policies to the public. Independent politician Pauline Hanson won a seat in Parliament in 1997 and gave her maiden speech on the subject of immigration:

“I believe,” she declared, “that we are in danger of being swamped by Asians.” She expressed what most feared about the boatloads of desperate people clamouring to reach their shores. Hanson formed a party, One Nation, and won a fair number of votes. (Moorehead, 2005, p. 108)

Having grown up in the United Kingdom, I understand that racist and xenophobic views are within many communities; however, it was the speed of Hanson’s election and ferocity of her views and those of her supporters, including mainstream media, that became ever more disturbing. Fortunately there was a ferocious backlash to her views by a section of the Australian community and a measured but deliberate response led by former leaders: “five former prime ministers – Whitlam, Fraser, Hawke, Keating, and Gorton – issued a joint statement condemning her racist views” (Moorehead, 2005, p. 108). This response at least attempted to balance the discourse on migration and indeed condemned racial vilification. However, in 2001 the Coalition government under Prime Minister John Howard, seeking to be re-elected, seized upon the opportunity to “draw toward them voters otherwise heading for Hanson’s One Nation: ‘We will decide who comes to this country and the circumstances in which they come here,’

Howard announced, defining what was to be the essence of his refugee policy” (Moorehead, 2005, p. 111). Similarly, in 2009, the newly elected Labor leader Kevin Rudd tried to placate both sides of the debate: “we have always said that our approach to people smuggling, to illegal immigration, to asylum seekers, will be tough, hardline, but humane” (Hall, 2013). Therefore, in order to understand the need for politicians to placate the public I began to delve into the reasoning behind the public’s fear and indifference to the plight of refugees and asylum seekers.

The coupling of ‘people smuggling and illegal immigration’ with ‘asylum seekers’ suggests a blurring of the distinction between criminality and desperation, therefore giving the impression of difficulty in differentiating between criminals, who are attempting to rot the system, and genuine refugees who have fled their home country to seek refuge in Australia. People arriving by boat, regardless of their legitimacy, are seen as “queue jumpers stealing the places of the ‘good’ refugees who have been patiently waiting their turn, certainly not people entitled to anything” (Moorehead, 2005, p. 107). The attacks of September, 11, 2001 (9/11) in the United States when planes were deliberately flown into the Twin Towers of the World Trade Centre and the Pentagon, fuelled the fear that so-called refugees may be “people who have done wrong ... [or worse], terrorists” (Moorehead, 2005, p. 107). The fear that refugees and asylum seekers could secretly be terrorists looking to wreak havoc in Australia has meant that politicians have been pressured to take a hard-line on processing of refugees and asylum seekers arriving by boat. Consequently, they are placed in detention centres until their claims for refugee or asylum status can be verified, which can take years to process.

In November 2010, after an announcement by the Federal Labor government of plans to build a detention centre in Northam, (100kms north of Perth), Western Australia, to house ‘illegal’ boat people, there was a public outcry. In an article for the Australian Broadcasting Corporation (ABC), Brooke Bannister reported on the reactions of the community which met at the community hall along with Immigration Department officials who “were given a hostile reception by some Northam

community members” (Bannister, 2010). However, there were some restrained voices such as the one from Northam resident, Graham Hassan: “Our genuine concern is fear, we're fearful for our safety ... we can't even consider the economic benefits for the town at this point because we're fearful for what's going to happen” (Bannister, 2010). While Mr Hassan’s request seems to express genuine concern and the need for further information, there were others who expressed a cruel and remorseless defiance, as shown in the following photograph:



Figure 1: “Bomb their boat. Sink their boats” (Bannister, 2010).

(Exception to copyright. Section: ss40 103C. Exception: Research or study.)

This photo is an example of extreme attitudes of some people in host countries who appear to be unable or unwilling to see refugees and asylum seekers as fellow human beings who deserve the freedoms they, themselves, enjoy. Whether the women in this picture are urging to ‘sink’ or ‘bomb’ the boats full of people is questionable; however, there seems to be an implicit ignorance or misunderstanding, or worse, an indifference to the circumstances of these

desperate people who risk their lives to escape persecution and/or exploitation in their home country. Nearly six weeks after the meeting in Northam, the Christmas Island tragedy occurred when a boat carrying over ninety people crashed into the rocks in high seas and forty knot winds. According to the Joint Select Committee report the tragedy claimed the lives of up to fifty people and “forty-two passengers survived the incident” (Parliament of Australia, 2011, p. vii).



Figure 2: “Christmas Island boat tragedy” (“Al Jazeera Asia Pacific,” 2010).
(Exception to copyright. Section: ss40 103C. Exception: Research or study.)

After seeing the images and hearing the comments of the Northam residents regarding the proposed detention centre, it was hopeful to hear the comments of Christmas Island residents who witnessed the tragedy and were distressed and deeply saddened by the incident: Stretton Evans said “I’ll be reliving it for the rest of my life” (Bouda, 2010) <http://www.youtube.com/watch?v=09DBPieeMHw#t=21> [2:22]. While there are pockets of resistance to xenophobia and some empathy

toward refugees, both major political parties in Australia have adopted the same policy to 'stop the boats' and resettle refugees (and other migrants arriving by boat) offshore in countries, such as Cambodia, which have very poor human rights records. It is evident that these political positions are taken to satisfy some Australian voters and yet, after conducting extensive research into the topic of migration, I suspect that the narrowing of the discourse on migration is a deliberate attempt to deflect examination of other factors.

Mainstream media reports and images seem to characterise the circumstances of migrants in two distinct categories: firstly, as desperate refugees or asylum seekers escaping war, violence or the threat of persecution; and secondly, as economic migrants attempting to join the developed world for lifestyle and employment opportunities. However, if Professor Helena Grehan's assertion in her book *Performance, Ethics and Spectatorship in a Global Age* (2009) – also expressed by German theatre researcher, Hans-Thies Lehmann in his book *Postdramatic theatre* (2006) – that “we live in a society of spectacle, a society in which the media (particularly news media) dominates” (Grehan, 2009, p. 1-2), then public opinion on migration is shaped by media reporting. Nevertheless, existing non-fiction literature such as Moorehead's *Human Cargo* (2005), Zolberg, Suhrke, and Aguayo's *Escape from violence: Conflict and the refugee crisis in the developing world* (1992), and plays on migration, such as Adshead's *The Bogus Woman* (2001) and Wertenbaker's *Credible Witness* (2001) indicate a complexity and an indistinctness of these categories since the violence, persecution and poverty experienced by people seeking asylum often involve insufficient employment opportunities in their country of origin.

Moorehead's book provides profound insights into the complexity of the migration phenomenon: from the perspective of the individual through interviews and observations; the social, political and economic costs to communities and nations; and the global reality that has seen the “emergence of new multicultural societies” (2005, p. 296) and the evolution of globalisation producing “not simply flows of

goods, services, and capital, but a parallel flow of people and ideas” (2005, p. 296). At the same time, Moorehead articulates the suffering of asylum seekers and refugees whose lives are stuck in limbo, and the complexity of circumstances of people unable to return to their country of origin and facing animosity from people in countries they were hoping to be resettled. Moorehead’s book contributed greatly to my gradual understanding of the multifariousness of the migration phenomenon and it became apparent that the mainstream news media largely chooses to ignore such literature that provide insight into the intricacy of events that cause people to flee. Ironically, this approach to communication (its stock and trade) by mainstream news media, to silence, dismiss or ignore literature and researchers who have explored these connections and who may be able to provide insight into complex and crucial issues leads to, what Lehmann calls, “an erosion of the act of communication ... in favour of communication as (an exchange of) information” (Lehmann, 2006, p. 184). As a result, the language of the media creates a “separation of the event from the perception of the event” (Lehmann, 2006, p. 184) and therefore affects the discourse around the topic of migration.

The discourse in Australia (as in many parts of the developed world) is largely disconnected from the suffering of others around the world, and bereft of understanding of the interconnectedness of issues that cause people to migrate. The discourse therefore evolved into the topic of migration becoming a socially and politically divisive issue. The arrival of so-called ‘illegal’ migrants on boats, usually off the coast of Western Australia, meant that the focus swung toward border protection, such as arresting people smugglers, or imprisoning ‘boat people’ in remote detention centres to ensure refugee and asylum status could be properly established, predominantly due to the fears that refugees and asylum seekers were, at worse, potential terrorists, or at least potential job stealers, therefore exposing them as illegal, economic migrants. While I do not dismiss these particular perspectives and anxieties, my research began to reveal other perspectives and anxieties that I deemed to be as important and prevalent, but strangely were not receiving the same media coverage.

A turning point in my research was reached after reading Zolberg, Suhrke and Aguayo's *Escape from violence: Conflict and the refugee crisis in the developing world* (1992) whose preface states that the book seeks to "explain why the developing world today is producing so many refugees" (1992, p. v). Zolberg et al assert that "refugee flows, like other international population movements, are patterned by identifiable social forces and hence can be viewed as structured events that result from broad historical processes" (1992, p. vi). Though written in 1992, this book challenges the "prevailing 'internalist' view of the root causes of such flows – that the crucial factors are internal to the state of origin" (Zolberg et al, 1992, p. vi) and indeed I suggest that in 2016 this view is still prevalent amongst people in developed countries toward the situation in developing countries. Instead of reiterating the internalist view that a conflict causing people to flee is a "social causation [that] can be located precisely within or among particular states" (1992, p. vi), Zolberg et al present the root causes as "more complex and include numerous instances of egregious external intervention" (1992, p. vi) from developed countries and the "activities of their firms or export agencies" (1992, p. 230). Therefore, my interest in the correlation between the migration patterns of people in developing countries as partly involving the actions and strategies of external organisations and their agents from developed countries, drew me toward a perspective of migration that I had not previously considered or been aware of.

It is worth noting at this point that while migration scholars often use the terms 'North-South' or 'South-North' in relation to the movement of people across the globe, I will use the terms 'developed' and 'developing' countries as is consistent with Zolberg et al's book. One of my main arguments during this exegesis will be to discuss the establishment and maintenance of developed countries as existing at the expense of the improvement of developing countries. The deliberate choice to use the terms 'developed' and 'developing' will assist in clarifying migration patterns, causes and effects, particularly in relation to the social circumstances in developing countries as being symptomatic of local and global economic and political conditions:

Although the flows are irregular, the events that trigger them are themselves manifestations of persistent trends in the developing world ... that different types of social conflict ... are themselves intimately related to more general economic and political conditions, not only in the countries from which the refugees originate, but also in the world at large. (Zolberg et al, 1992, p. vi)

The world at large therefore includes developed countries and indeed Zolberg et al's use of the terms 'developed' and 'developing' evoked within me, as the reader and later as the playwright, the images, emotions and thoughts that capture differences in the day-to-day "general economic and political conditions" (Zolberg et al, 1992, p. vi) and living standards that residing in these disparate worlds actually involves. Moreover, these terms derive from the actual development of countries, and for the purpose of this exegesis I have borrowed the definition of 'development' from *Forced Migration and global processes* (2006) by Crépeau, Nakache, Collyer, Goetz, Hansen, Modi, Nadig, Špoljar-Vržina & van Willigen, who "define development as the enhancement of the productive capacity of a society's economy and of the consumption and public-service infrastructure [emphasis not added] (2006, p. 65). Crépeau et al's definition of development includes the provision of housing through urban development and public-service facilities such as hospitals and police stations; however, I would like to add provisions and public-services such as schools, libraries, electricity, water and sanitation to the home that accompany development and widely exist in developed countries. I suggest that these basic provisions in developed countries are often deemed luxuries in developing countries where people forego what we in developed countries consider to be basic features of development – stability, convenience, privacy, dignity – including opportunities to become educated and to have access to communication infrastructure, all of which contribute to the health and wellbeing of individuals and communities. Therefore, it is hoped that this exegesis will encourage readers to visualise images that are perhaps emotive when reading the terms 'developed' and 'developing' in relation to the day-to-day instabilities, inconveniences and indignities in the lives of people in developing countries, and indeed are reasons to migrate to escape such adversities.

The practices and conditions of workplaces play into the current arguments both for and against migration. On the one hand, people may be invited to migrate due to particular skills they have, and on the other hand border security tries to distinguish between 'real' refugees and those who are categorised as 'illegal economic migrants' who seek to join the developed world for its lifestyle and employment opportunities. Conversely, the fears of people in developed countries who presume that allowing migrants to enter the country will lead to diminishing wages and working conditions are well founded. In Australia, the Department of Immigration and Border Protection has established a temporary work visa system, dubbed the 457 visa system, which allows employers to sponsor skilled foreign employees and bring them to Australia to work in areas where there is an apparent skills shortage. The following is a brief description of the system:

The Temporary Work (Skilled) visa (subclass 457) allows skilled workers to come to Australia and work for an approved business for up to four years. You must be sponsored by an approved business. A business can sponsor someone for this visa if they cannot find an Australian citizen or permanent resident to do the skilled work. (Australian Government, 2016) <https://www.border.gov.au/Trav/Visa-1/457->

However, it was announced in 2015 that the 457 visa system in Australia will be subject to a Senate Enquiry due to a rising number of reports that some companies are rorting the system. For example, in 2014 a whistleblower at the Roy Hill iron ore project in Western Australia's Pilbara region claimed:

workers on 457 visas are working excessive hours and being grossly underpaid ... up to 200 white-collar 457 visa workers, about half of whom are Korean nationals aged under 30, are clocking up more than 84 hours a week. Many are female. They are employed by the contractor Samsung C&T and being paid about \$16 an hour, the union says. Many are not working in the occupations approved for their visas - a breach of the sponsoring employer's obligations, the CFMEU claims. (Sydney Morning Herald, 2014)

It is evident that the prospect of finding stable and/or lucrative employment motivates people to migrate, especially if workplace practices, conditions and remuneration are exploitative, or at least limited, in their country of origin. Yet, the previous example of worker exploitation on a mine site in Western Australia

suggests that economic migrants in developed countries also face exploitation. In her book *This changes everything: Capitalism vs the climate* (2015) Naomi Klein discusses global policy frameworks, particularly free trade agreements and their impact on global warming; however, these initiatives and agreements also entrench particular workplace practices and conditions.

When historians look back on the past quarter century of international negotiations ... there will be the corporate globalization process, zooming from victory to victory: from that first trade deal to the creation of the World Trade Organization to the mass privatization of the former Soviet economies to the transformation of large parts of Asia into sprawling free-trade zones to the “structural adjusting’ of Africa. There were setbacks to that process ... but what remained successful were the ideological underpinnings of the entire project, which was never really about trading goods across borders – selling French wine in Brazil, for instance, or U.S. software in China. It was always about using these sweeping deals, as well as a range of other tools, to lock in a global policy framework that provided maximum freedom to multinational corporations to produce their goods as cheaply as possible and sell them with as few regulations as possible – while paying as little in taxes as possible. (Klein, 2015, p. 19)

It seems that Australia’s 457 visa system reflects the same ideological approach. It was established to ensure companies can have access to workers where there is an immediate skills shortage in Australia to do those jobs, but the initiative actually provided an opening to exploit workers from overseas, depriving Australian workers of those jobs and incomes, and at the same time diminishing Australia’s workplace conditions and practices.

My investigation into global migration patterns to and from developing countries and to and from developed countries, and including the refugee crisis, the boundaries around the categories of ‘real’ refugees and ‘economic migrants’, became blurred and indistinct. Is a multinational corporation and its employees deemed economic migrants? According to the online Macquarie Dictionary, an economic migrant is “someone who migrates to a country in the hope of achieving greater prosperity, as through employment opportunities” (2003); therefore, I suggest that multinational mining companies that reside in countries (other than the one they are registered) where particular metals and minerals can be found,

are economic migrants because they are seizing the opportunity to prosper. Similarly, refugees are defined, according to Article 1 – Definition of the term ‘refugee’ of the 1951 United Nations Convention relating to the Status of Refugees, as individuals who have “a well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group or political opinion” (United Nations, 1951),

<http://www.ohchr.org/EN/ProfessionalInterest/Pages/StatusOfRefugees.aspx>.

Therefore, I suggest that an individual who is being victimised for joining a trade union, or being involved in strike action due to his opinion that workers should not be subject to exploitative practices and conditions, could be classified as a refugee. Dr Emma Cox, in *Performing Noncitizenship* (2015) asserts that:

While it is important to observe the formal distinction between economic migrants and refugees ... the persecution that precipitates refugee movements cannot be disentangled from economic pressures ... part of an interconnected series of events that are linked, at least in part, to global economics as they are orchestrated by multinational interests ... and yet an asylum seeker’s successful activation of a claim for refugee status involves the disavowal of economic volition, as well as most other impulses or imperatives that might be read as ‘ambition’. (Cox, 2015, p. 14)

The (dis)similarities between the terms ‘refugee’ and ‘economic migrant’ solidified my decision to include the workplace within the play *Amnesiac* which determined the exploration and approach to structural, location, character and dialogue choices. Furthermore, these choices aligned with my understanding of the progression of slavery, colonisation and my research into the effects of capitalism and neoliberal principles. According to the *Macquarie dictionary online*, the term ‘neoliberalism’ relates to “a movement that regards the freeing up of trade restrictions and economic relations as a basis for greater economic development and social freedoms” (2003). However, in practice the systems that have emerged out of neoliberal strategies are driven by a desire to monopolise markets and industry. Sociologist Michael Burawoy from the University of California, Berkeley has been exposing the pitfalls of neoliberalism for decades:

Where competitive capitalism retains an arena of resistance and class struggle, under monopoly capitalism the individual psyche is stripped of its capacity to resist the structures of capitalist domination ... Instead, people are directly shaped by and subjugated to broader institutions: the mass media, the culture industry, and so on. The arena of subjectivity, of conscious resistance to domination, disappears, giving way to the individual as a mere object of manipulation. Monopoly capitalism has managed to shape our very character in accordance with its rationality. (Burawoy, 1982, p. 201)

Burawoy's assertion from 1982 was prophetic in that people in the developed world have become trapped in a system that is difficult to resist and separate from in our day-to-day lives. The examination of the tension between the systems and strategies that have upheld the lifestyles of people in developed countries, while depleting the lives of people in developing countries, and the progression of monopoly capitalism that elevates the rights of corporations over the rights of people, has shaped the writing of *Amnesiac*. The current systems operate within processes of international integration, or what is termed 'globalisation'.

There are several definitions of the term 'globalisation'; however, for the purposes of my investigation into global migration and the impact on workplace conditions and practices I have adopted Jary & Jary's definition, borrowed from British sociologist Anthony Giddens, that globalisation is: "a complex multi-dimensional process involving a dialectical relationship between the global and the local ... breaking down state boundaries and creating new international agencies (including NGOs) but also leading to new global inequalities and stratification" (Jary, D & Jary, J, 2005, p. 253). Therefore, globalisation is a continuation of colonisation, which sought to create national boundaries to capitalise on the wealth within them, whereas with globalisation, international agencies, including multinational corporations, seek to capitalise on the wealth of developing countries without having to occupy the nations entirely or directly contribute to their development.

My research into migration patterns of the continuum and effects on the workplace will be framed within evidence found in practices and conditions that point to the repetition of political and ideological strategies of the New Right: "the term applied

to a range of ideologies and groups which aim to promote free-market, anti-welfarist, libertarian, and paradoxically sometimes socially authoritarian policies” (Jary, D & Jary, J, 2005, p. 419). Indeed, Jary & Jary say that “several writers have questioned whether there is such a thing as a New Right, or if it is merely the old right reasserting its dominance” (2005, p. 419). This statement suggests the repetition of strategies for domination is driven by the insatiable goal of acquiring more wealth and power.

Neoliberalism belongs within the range of New Right ideologies and is a set of beliefs and strategies that ultimately allow people, as individuals or as agents within organisations, to benefit and profit from inequity and exploitation. According to Aihwa Ong, Professor of Anthropology at the University of California, neoliberalism is “merely the most recent development of such techniques that govern human life (2006, p. 13). Ong’s book, *Neoliberalism as exception: Mutations in citizenship and sovereignty* includes examples of how these “mobile calculative techniques of governing” (2006, p. 13) have been implemented around the world. However, Wickstrom elucidates Ong’s argument in her book *Performance in the blockades of neoliberalism* by naming these techniques as “a set of strategies that can be deployed differently in different spaces, through different kinds of negotiations with local spaces” (Wickstrom, 2012, p. 5). Wickstrom’s book describes how theatre and performance has attempted to negotiate and challenge neoliberal strategies, and I have adopted Wickstrom’s and Ong’s arguments to assist me to expose the similarities, differences and connections of strategies negotiated with developing and developed countries. According to Ong, neoliberalism “seems to mean many different things depending on one’s vantage point” (2006, p. 1); therefore, the strategies to create “greater economic development and social freedoms” (Macquarie dictionary online, 2003) such as market domination, privatisation, cheap labour are paradoxical to the tenets of neoliberalism resulting in diminished wealth and social freedoms for working people. For example, the neoliberal belief that public spending for services and infrastructure to benefit the public is “parasitic on the private economy” (Jary & Jary, 2005, p. 419) suggests a strong inclination toward private investment to

generate private wealth, and indeed private investment is only forthcoming if there is the possibility to generate returns on that investment. Certainly, this belief challenges the features of a developed country (as previously mentioned that citizens have access to public services and infrastructure), being in opposition to the supposed principles of neoliberal governments.

Similarly, it is apparent that neoliberal strategies perpetuate underdevelopment and inequality in developing countries which already lack adequate public services and infrastructure facilities to meet the needs of the population. The situation in developing countries also aligns with conditions and practices in indigenous communities in developed countries such as the circumstances and threats made to Aboriginal people living in remote communities in Australia. Indeed, Jary & Jary describe underdevelopment as “a process whereby a society, especially its economy, changes under the influence of another society which becomes dominant ... and economic surplus is said to be transferred out of the dominated society, making economic growth there difficult or impossible” (2005, p. 654). This description aligns with the neoliberal belief in “structured inequality as necessary to reward ‘success’ and to provide the incentives necessary for the creation of wealth” (Jary & Jary, 2005, p. 419). This belief stems from the idea that structured *equality* creates “high levels of taxation to fund public programmes [that] lessen incentives to work and mean that the production of goods and services is less than it could be, thereby reducing economic growth” (Jary & Jary, 2005, 419).

Therefore, I acknowledge the enormous gap that has evolved over time that categorises the developed and developing worlds: “a few capital-rich, technologically advanced, and strategically powerful countries and the rest, whose internal conditions are largely shaped by the external policies of the leading countries ... becoming a group with almost no likelihood of achieving even modest development” (Zolberg et al, 1992, p. 230-231). Additionally, the gap between indigenous peoples and the colonisers within developed, colonised countries is indicative of internal strategies that are determined by neoliberalism to disincentivise and restrict indigenous peoples’ cultural agency: “to operate independently of the determining constraints of social structure” (Jary & Jary, 2005,

p. 9). I will broaden this discussion in Chapter Five which describes the world of the play. Particular locations were chosen to create interactions between characters from different worlds to emphasise the causes of underdevelopment and the effects on the workplace and home environments.

Globalisation has developed with the understanding that integrating capitalist systems and attitudes had the potential to eventually lift many more people in the developing world out of poverty. However, as Wickstrom states: “those to be lifted out of poverty were to be coerced in the process, and moved toward a form of neoliberal subjectivity” (2012, p. 6). This statement aligns with similar views uncovered in my research into globalisation that recognise the integration of neocolonial principles in capitalist systems in developing countries. According to Professor Louise Richardson, currently Vice-Chancellor of the University of Oxford and longstanding political scientist in the field of terrorism, this is a “widely held view” (2006, p. 60) and is expressed by Abu Shanab, a leader of Hamas, in an interview with Jessica Stern:

Globalization is just a new colonial system. It is America’s attempt to dominate the rest of the world economically rather than militarily. It will worsen the gap between rich and poor. America is trying to spread its consumer culture. These values are not good for human beings ... It leads to disaster of communities. (Stern cited in, Richardson, 2006, p. 60)

I suggest that the workplace is central to what Stern describes as the “new colonial system” (Stern cited in, Richardson, 2006, p. 60) and indeed to the systems of slavery and colonisation whereby neoliberal strategies have created exploitative systems that perpetuate and increase inequality. The most insidious misnomer of globalisation, perhaps, is the implication that it offers a free market system. While this system can potentially lift developing countries from the periphery to the fore, as they feed the consumer culture, the actuality of capitalism in a postcolonial globalised world creates a setting of fierce competition that puts pressure on wages and conditions of workers in both developing and developed countries: (Ashcroft, 2001; Barber, 2001; Burawoy, 2008; Deneulin, 2011; Klein, 2001). The

pressure to reduce costs of manufacturing goods or providing services has proven to diminish wages and conditions as the consumer culture demands goods and services at lower prices. According to Bales, this consumer driven society has seen the increase and redefining of slavery that broadens the base of beneficiaries, though often unknowingly, in the perpetuation of slavery and its rewards to consumers:

Your investment portfolio and your mutual fund pension own stock in companies using slave labor in the developing world. Slaves keep costs low and returns on your investments high ... This is the new slavery, which focuses on big profits and cheap lives. It is not about owning people in the traditional sense of the old slavery, but about controlling them completely. (Bales, 2012, p. 4)

Bales' articulation of complicity from people and systems in developed countries living and operating at the expense of people in developing countries encapsulates the urgency of the current situation across the globe. Exploring the various levels of control in relation to the workplace revealed whether the workplace, the main source of livelihood, is needed or imposed on the worker as a means of survival or maintaining a particular lifestyle. Including my research findings in the play *Amnesiac* meant that I would be articulating the link between old and new slavery and the workplace practices and conditions that instil what sociologist Rudi Volti (borrowed from Blauner and Seeman) identifies as the "basic components of alienation: powerlessness, meaninglessness, isolation, self-estrangement and normlessness" (2012, p. 224) – see Appendix 2 on page 331 for the full description of these components. Though Volti does not describe these components as being specific to an exploitative workplace, they were instructive for me when imagining the workplaces of the characters in *Amnesiac* and how these components of alienation are demonstrated within their working and personal lives within both developed and developing countries.

Another aspect of alienation is when a refugee, asylum seeker or migrant enters a society of the developed world, but distances themselves from the knowledge and significance that they have implicitly or explicitly become a part of the capitalist

system that may have been complicit in events that were the cause of their need to flee in the first place. This is perhaps a symptom of individualism that purports the “recognition of the autonomy of the individual” (Jary & Jary, 2005, p. 296). But does individualism encourage antisocial tendencies that stifle any shift toward a different path? Perhaps capitalism has allowed multicultural societies to evolve, but at the same time, have social systems and policies (especially those introduced within the last forty years) increasingly steered society toward valuing consumerism over the value of communion and social responsibility? For example, minerals that are mined under unregulated and exploitative conditions within African countries, particularly in the Democratic Republic of Congo, have been named conflict minerals because the extraction process has been found to be conducted under exploitative and oppressive conditions and managed by rebel groups who use the money to buy weapons to dominate other groups.

Governments in developed countries have attempted to regulate companies that import conflict minerals to encourage responsibility in sourcing minerals, for example, the United States’ Securities and Exchange Commission’s provision mandated by the 2010 Dodd-Frank Wall Street reform law “requires manufacturers to conduct due diligence on their supply chains to try and track the origins of minerals including tantalum, tin, gold or tungsten to determine if they may have come from the Democratic Republic of Congo” (Lynch, 2015). However, the regulation was partially overturned in an appeals court in August 2015 declaring that the Commission “cannot force public companies to declare whether their products may contain ‘conflict minerals’ from a war-torn part of Africa because it violates their free speech” (Lynch, 2015).

It is evident that the forces of capitalism will resist regulations that aim to expose the actuality of their operations and business model because these revelations expose the hypocrisy of capitalism. These revelations question whether capitalism can exist without the unequal exchange of the benefits of capitalism since “slavery generates profits of more than \$13 billion worldwide each year ... so the goods that

enslaved people produce have value, but the people producing them are disposable” (Kristine, 2012). <https://www.youtube.com/watch?v=WwB6bPgPol4> [3:44-4:36] Therefore, I was interested in exploring the attitudes and actions of people who are able to disconnect from the actual impact of exploitation on people’s lives and to discuss the process of disconnection in the lives of the characters in *Amnesiac*. This exploration is discussed in Chapter Six, particularly regarding the characters Frieda and Neil.

Migration and the workplace: Attitudes and awareness of historical patterns and practices.

Migration is defined in the *Collins Dictionary of Sociology* as “the movement of people from one country to another, involving an intention to reside in the country of destination” (Jary & Jary, 2000, p. 385). However, as stated in the introduction of *The Atlas of Human Migration*: “behind the simplicity lies enormous variety and complexity – in spatial patterns, evolution through time, forms and types of movement, and causes and consequences” (King, 2010, p. 13). Indeed, this exegesis and play script does not try to tackle all of these patterns, forms, causes and consequences; rather my intention is to portray the complexity of human relations and motivations within moments of interaction that involve circumstances of migration and the practices and conditions in the workplace. This section will examine the migration of British and European people and will discuss the circumstances surrounding decisions to migrate as being motivated by the desire to elevate ones prospects: from the individual’s need to secure property and livelihood to the drive of nation states to seek out and seize opportunities that have elevated them to being powerful, developed countries. Simultaneously, I will reveal how these desires and motivations affected indigenous peoples.

Colin Salter’s book *Whiteness and social change: Remnant colonialisms and white civility in Australia and Canada* (2013) challenges the perceived “positives of

Australian history - hegemonic notions such as mate-ship and a fair go. Positioned as universal Australian traits that non-white Australians (Aboriginal Peoples and non-white migrants) should aspire to, they run counter to critical accounts of history” (Salter, 2013, p. 32). These supposed Australian traits also run counter to present-day attitudes and actions of a section of the white Australian community, particularly toward non-white migrants as outlined in the previous subsection. The definition of ‘white’ or what ‘whiteness’ is has shifted over the years; for example, “Irish immigrants in the USA ... went from being positioned as ‘colored’ in the 19th century, to white by the 1970s” (Salter, 2013, p. 4). However, Salter asserts that whiteness in Australia “is far more intertwined with the process of colonisation ... whiteness is a system – a relation – of power” (2013, p. 4), and I suggest that being accepted into the realm of whiteness is a process in which the newly accepted are required to participate, directly or indirectly, in the domination of others still considered to be non-white, or those deemed unable and/or unwilling to participate in complex social, political and economic systems. In my quest to expose the implications of participation and complicity to unsettle “white subjectivities” (Salter, 2013, p. 23) it was imperative that I understand these attitudes that perpetuate partialities in order to gauge how *Amnesiac* may address them.

There are various descriptions and interpretations of encounters between Aboriginal people and early migrants to Australia. In 2013 I attended a production of *The Secret River*, adapted from Kate Grenville’s novel by Australian playwright Andrew Bovell, which tells the story of the Thornhill family who, in 1813, stake a claim on the land next to the Hawkesbury River, New South Wales. The story mentions the terrible conditions of scarcity and exploitation in which the family lived in London, England before migrating to Australia; however, the main message in the play for me highlighted the opportunity of the Thornhill family to live peacefully with local Dharug people. *The Secret River* (2013) portrays those moments of opportunity and choice while examining how people justify their subjugation of others as an inevitable struggle in which one party must surrender for the other to be victorious. Cassie Tongue’s online review describes how the play captures the

essential theme of belonging and people's need for a sense of place, and "what happens when humanity fails to reach its true and great potential" (Tongue, 2013) (<http://aussietheatre.com.au/reviews/the-secret-river-sydney-theatre-company>). Within the depiction of this family and their encounters with Aboriginal people, the recurring opportunity for "humanity ... to reach its true and great potential" (Tongue, 2013) resounds around the recurring issues of racism, class tensions and domination and combines them with notions of belonging, survival and justice. The patriarch, William Thornhill, describes the exploitation and oppression he endured in England and yet in his desire to elevate his family's social and economic prospects in Australia he becomes the oppressor by threatening and eventually killing members of the local Dharug people who do not recognise the Thornhill family's claim to the land. *The Secret River* (2013) articulates recurring issues of racism, exploitation and domination that are reflected in attitudes of superiority, entitlement and the desire for (a perceived notion of) success. I suggest that these attitudes are driven by fear of losing one's prospects and/or driven by anger for being put in a position to resort to extremes to secure one's livelihood.

I am a British migrant and since arriving in Australia in 1992 I have seen the country grow into a diverse, multicultural nation with people from all walks of life and from all corners of the globe; yet, over the years I began to see the disparity between mainstream Australia and its Aboriginal population. I recall that during the first few months of my arrival the general comments and attitudes, in my limited circle, toward Aboriginal people berated their so-called inherent laziness, their choice to live in squalor, and their robbing the country through welfare payments and native title land claims. I always flinched at these claims, as if within me was an innate sense of protecting the vulnerable, and a suspicion that these opinions originated from ignorance, or worse, an indifference to the effects of their experiences as a colonised people. Having lived in Australia for twenty-four years, longer than I lived in the United Kingdom, and upon widening my social and professional circles, I encountered much broader views, yet the lack of understanding of the significance of colonisation still lingers.

As Australia became my home I felt a willingness and entitlement to question comments and attitudes that seemed to contract and censor the bigger picture, including the widespread effects of historical events. For example, I learned about the policies and laws that were introduced in Australia that resulted in the stolen generations, and I was willing to understand how these policies and laws were experienced by Aboriginal people. In *Heartsick for Country*, contributor Irene Watson who is well-known for her writing and activism against and about the impact of colonialism upon Aboriginal people, says:

My grandmother moved to avoid the colonial state's child removal policies under the *Aborigines Act* ... fled her traditional lands with my mother in the 1930s, when Aboriginal children were being removed for the purpose of assimilation, that is to fit into white society, to stop speaking our languages, and to break our connection to country ... In law, we were deemed 'British subjects', but in practice we were treated in accordance with the racist traditions of terra nullius: made invisible, and doomed to annihilation and absorption as assimilated persons. (Morgan et al., 2010, pp. 82-84)

In addition, Watson sheds some light on the economic benefits for the colonisers from forcing Aboriginal people from the land:

Our access to our traditional lands – *ruwi* – was restricted at the same time as pastoralists and farmers were invading them. The colonies established reserves, and rounding up Nungas and putting them in these institutions served to provide enclaves of cheap labour for the local pastoral and agricultural industries. (Morgan et al., 2010, p. 84)

Additionally, Moorehead provides evidence of an outsider's view from the 1970s when Sister Claudette of the Sisters of Mercy answered a "call for help from Aboriginal people living in a reserve not far from what was then one of the largest ports in South Australia, transporting iron ore, lead, and silver from the Flinders Ranges" (Moorehead, 2005, p. 100). Sister Claudette recalls her shock when "discovering these reserves full of people who had to ask permission to leave" (Moorehead, 2005, p. 100) and makes the comparison between Australia and South Africa: "I knew about poverty ... I had been working in the townships of South Africa. But here the Aborigines had been stripped of everything. They had

no dignity left” (Moorehead, 2005, p. 100). Of course, when you strip people of everything they are vulnerable to exploitation and elder Beryl Dixon recalls how “Aboriginal people were forced into working for those who were harming their land” (Morgan et al., 2010, p. 14):

The farmers employed us because they couldn't get anyone else to do the work cheaper. They also took advantage of our situation because they knew that we needed the work to survive. It was the only way we could put food on the table for our families. (Morgan et al., 2010, p. 14)

Further evidence of exploitation in the workplace is explained by Salter:

The pastoral industry drew heavily from Aboriginal labour for both station operations and to facilitate substantial profits. To assist in achieving such profits, it was commonplace in the pastoral industry in Australia for Aboriginal workers to be paid very little – if any – wages. Any wages paid, even if paid in full, were a fraction of those paid to white counterparts. The payment of lower wages was often justified via a perceived inferiority of Aboriginal workers ... Such overt manifestations of colonial whiteness permeated through the pastoral and other industries, as well as Australian society more broadly. (Salter, 2013, p. 7)

Furthermore, Salter describes the living conditions that Aboriginal workers endured, such as the “tin humpies they *lived* in on the cattle stations” (2013, p. 7)² and indicates that these decrepit structures are symbolic “of the disgraceful treatment of Aboriginal people in Australia – which continues to this day in many parts of the country” (2013, p. 7).

The experiences of Australian Aboriginal people are reflective of systematic abuses and exploitation of many colonised, indigenous peoples. *Studded with diamonds and paved with gold: Miners, mining companies and human rights in Southern Africa* (1992) by writer and independent film-maker Laurie Flynn and *Manufacturing consent* (1982) by industrial sociologist Michael Burawoy, provide astounding historical accounts of practices and conditions imposed upon colonised, indigenous peoples in Southern African countries by mining companies

² Humpies are temporary shelters, often consisting of a piece of corrugated tin a couple of feet off the ground” (Salter, 2013, p. 7).

and their “skilled and supervisory workers [who] were imported from Britain” (Burawoy, 1982, p. 208), all of whom were supported by colonial governments:

The unrestrained coercion (often involving arbitrary physical brutality and verbal abuse) within the industrial organization was a continuation of the coercive mechanisms used to drive labor off the land. In South Africa a combination of expropriation of African land and taxation forced Africans into the cash economy. (Burawoy, 1982, p. 208)

Forcing Africans to leave the land and imposing taxes meant that people could no longer rely on subsistence farming as livelihood since taxes needed to be paid in cash which, coincidentally, was paid by the mining industry. According to Burawoy, mining companies exercised a “degree of coercion which would be both impracticable and unacceptable in Britain” (1982, p. 207) and he questions why the mining industry “assume a very different form of organization in southern Africa” (1982, p. 207). Flynn refers to the living conditions of migrant workers from Namibia and Botswana in the 1920s who worked at Consolidated Diamond Mines of South-West Africa (CDM), a company which built a mining compound for the black contract workers, though “one group of black labourers was so dissatisfied with the food, accommodations and working conditions that they attempted to escape from their contracts by walking across the desert ... and the men soon died from thirst, hyperthermia and exhaustion” (Flynn, 1992, p. 39-40). To take such drastic action suggests that the conditions were unbearable: black workers were housed in “bizarre cement structures resembling a telephone box set on its side and without a door (1992, p. 40). In addition, Flynn recalls being handed a document by a South African journalist that details the common experience on many mines, with the cooking of offal:

- it was not washed properly – dung and stones were found in the intestines;
- it was kept too long and allowed to rot thus causing diarrhoea;
- it was not cooked with the correct spices;
- it was not cooked enough.

(Flynn, 1992, p. 5)

My research into the practices and conditions in the workplaces of indigenous people in Australia and Africa led to a profound awareness of the history of slavery and colonisation, particularly in those African countries that are still considered to be developing or underdeveloped.

From the sixteenth to the nineteenth centuries the “colossally murderous trans-Atlantic African slave trade took 15 million to 20 million Africans’ lives, more than the roughly 10 million who survived to become slaves” (Goldhagen, 2009, p. 36-37). This research highlighted the arrival of British and European migrants onto African shores who engaged in the practice of slavery and forced migration. Indeed, the practice of forcibly removing people from their homes and land into slavery has proven to be very lucrative, predominantly for British, American and European nations which profited from such practices. The conditions of colonisation involved the migration of British and European people and organisations that appropriated the land to which they had migrated to capitalise on natural resources and forcibly acquire cheap or slave labour of indigenous people to gather those resources. Therefore, both slavery and colonisation shaped workplace practices and conditions that exploited and usurped the lives of millions of people, while at the same time, forging the development of British and European countries, the United States of America, and securing the wealth and livelihoods of individuals, families and communities.

I have outlined examples of the migration of British, American and European peoples which led to the practice of slavery and colonisation of indigenous peoples to establish a foundation in which to view the current migration phenomenon. Millions of people are fleeing from developing countries (most of which are previous colonies) to escape poverty, violence and exploitation in the hope of joining developed countries in Australia, Europe and North America. This foundation stimulated my imagination to explore the depths and breadths of the topic of migration which formed genre, location, character, plot and dialogue decisions I made when writing *Amnesiac*, as explained in the following chapters.

My desire to portray interactions within *Amnesiac* that reveal the legacy of slavery, and what Salter describes as “persistent colonial assumptions [and] ... unseen implications of remnant colonialisms” (2013, p. 5) is to reveal how indigenous people around the world are still affected by what Morgan et al, in responding to the accounts of Australian Aboriginal people, refer to as “the violence of dispossession. This is not distant history but a living experience that is held within people and country” (Morgan et al., 2010, p. 14-15). Therefore, I am interested in portraying interactions between indigenous and non-indigenous people to reveal the differences and similarities in the experience of slavery and colonisation, with the view to providing insights into how these differences and similarities may reflect personal relationships and social struggles in the present. This pursuit is not to perpetuate victimhood of the oppressed or to prolong white privilege and domination, rather, as a white, middle-class, Anglo-Australian I am interested in finding a path forward, stripping away the pretense and revealing the cultural pathology of the culture and ethnicity to which I belong. I concede that there is no silver bullet, but I feel compelled to search for a way through the quagmire of atrocities and injustices against indigenous peoples, not to express, what Salter calls “a possessive paternalism” (2013, p. 23) which instill attitudes of dependency and helplessness, but rather to look within ourselves to acquire “an awareness of one’s implications, one’s vested position, with and within whiteness, one’s own concomitant complicity ... as a means to unsettle our own white subjectivities” (Salter, 2013, p. 23).

The literature reviewed inspired within me the need to create the form and content for *Amnesiac* with a different approach that reveals and heightens the notions of inequality and inferiority as being imposed upon people, rather than being inherent in their ethnic or cultural disposition. Afterall, are those same systems of oppression evolving within a globalised world to indiscriminately discipline, violate and erase? This exegesis and the play *Amnesiac* aim to show the similarities in experience and circumstance of migrants and indigenous peoples in developed and developing countries, such as forced labour, community displacement and familial fragmentation as reflective of a historical and cumulative calculated trend.

Therefore, *Amnesiac* portrays these experiences and circumstances as evolving for the benefit of people in developed countries, particular those white, privileged characters, such as Neil and Frieda, who become victims of their own culture. Therefore, the atrocities imposed upon indigenous peoples and the repercussions for those individuals and communities are seen as actions and events that also have ramifications for the coloniser, the slave owner and the capitalist.

Repetition and repercussions: Patterns, beliefs and strategies with(out) foresight.

A common thread that binds the continuum is the human capacity, the necessity and the desire to work, which constructs its spatial correspondence in the workplace and its socio-political relations in the conditions of workplace control. From slavery to colonisation, from independence and decolonisation and into the current workplace determined by capitalism, the workplace and its relations mirror the various shifts between oppression and mutual support that occur between humans. Indeed, the pursuit to acquire more wealth and power requires the assistance of others who act as agents or proxies and it is in these relationships and interactions that reveal difficulties in participating or resisting being a part of supporting these pursuits that may oppress others. Furthermore, the repetitive acts of oppression that occurred during the continuum contain the repetition of attitudes of agents and proxies, including racial and cultural discrimination, thereby revealing attitudes of racial and cultural superiority. In addition, I discovered the repetition of strategies that involved the separation of work and home environments to be evolving strategies in the workplace in developed countries

Therefore, *Amnesiac* explores the exploitation of one group of people to support the lifestyle of another group and the shifting nature of exploitation and the groups of people therein. It raises questions of past and present workplace operations and

conditions being cautionary precursors to what may happen in the future, despite current status, class or ethnicity:

The force of the *a priori* is such that capitalism is always-already subject to ethical evaluation. We might even say that the sublime keeps open the dialectic. We are not trapped merely by what we see, but we retain a power of judgment that can see how it might be different. We bring the *is* into conflict with the *ought*. (Rebellato, 2006, p. 106)

Additionally, in seeing how things might be different, we must bring the *is* into relation with the *what if?* In relation to the movement of ‘illegal’ economic migrants, economist Philippe Legrain’s book *Immigrants: Your Country Needs Them*, gives a forthright argument for a mutually beneficial strategy to open borders since “rich countries already are countries of immigration” (2007, p. 329). Professor Dani Rodrik of Harvard University suggests “creating a global temporary-worker scheme [whereby] skilled and unskilled workers from poor countries would be allowed to work in rich countries for three to five years, to be replaced by a new wave of migrants when they return home” (Legrain, 2007, p. 199). Later, drawing from Rodrik’s suggestions, Legrain asserts that the scheme would yield “\$200 billion annually for the citizens of poor countries – two and a half times more than rich governments’ current paltry overseas aid” (Legrain, 2007, pp. 325-326) and would see the living standards of migrants “from sub-Saharan Africa increase more than sevenfold, because their wages in Africa are so much lower” (Legrain, 2007, pp. 325-326). My response to Legrain’s scheme is this: if resources, expertise and legislation can be introduced to create and support a global temporary-worker scheme, then resources, expertise and legislation can be introduced to create and support a global system that raises the living wages of citizens of poor countries, including sub-Saharan Africans, and particularly those working for large (multinational) corporations.

Furthermore, Legrain does not address the logistical problems in accommodating skilled or un-skilled workers for the three to five years they are away from the support of family and friends. Legrain admits that for “every talented foreigner we

recruit adds to the demand for people willing to do menial work” (2007, p. 320). Therefore, in what living conditions will migrants exist who “do the jobs we won’t do [such as] care for the old and to look after the young, to allow mothers back to work and free up time in our busy lives” (Legrain, 2007, p. 320)? Legrain’s assertion demonstrates the actuality of living within the capitalist system which, by its expectations and challenges, puts pressure on the cohesion of the family unit since it encourages the outsourcing of familial obligations. At the same time, economic migrants who are the recipients of this outsourcing are often, themselves, leaving their own children behind with family or friends while they try to earn a living. I discuss my concerns about the working and living conditions of migrant workers in Chapter Three and how these concerns manifest within the family unit portrayed in *Amnesiac*.

There are people and organisations that are attempting to address modern-day slavery. For example, Australian mining magnate, Andrew Forrest, founder and chairman of Fortescue Metals Group, recently formed the ‘Walk Free Foundation’ to end modern slavery. Forrest calls for business engagement in which supply chains are scrutinised to identify and expose elements of slavery though it is clear from my research into conflict minerals, mentioned previously, that this is problematic for governments to enforce. An investigation, broadcast on the Australian Broadcasting Corporation’s *Four Corners* program *Iron Man*, questions the efficacy of the charity by broadening the discussion with expert representatives from business, academia and non-government organisations. For example, United Nations Human Trafficking Adviser Anne Gallagher questions Forrest’s grasp of the complexity of the problem and pointedly states:

I’ll begin to take Walk Free and its subsidiary organisations seriously when I see them start pushing for a lift of global wages; when I see them start lobbying governments to regulate corporations more effectively; and when I see them, for example, supporting greater organisation of labour, trade unions, in developing countries. These are the kinds of things we need to shift the current imbalances of power. (Long, 2015)

<http://www.abc.net.au/4corners/stories/2015/07/27/4279495.htm> [35:15-35:41]

Forrest's 'Walk Free Foundation' is a step in the right direction, however, it will be interesting to see if the efforts and motivations of the foundation are pure, selfless and attentive to Gallagher's challenge. Gallagher's assertion that lifting global wages and increasing the presence and influence of trade unions in developing countries encapsulates the apathy of governments and organisations to make real steps toward ending the exploitation of workers and growing exploitation in developed countries, such as the United States and Britain, that have deliberately weakened trade union movements over the past forty years. Incidentally, sustaining this situation in developing countries while at the same time allowing the decline of wages and trade unions in developed countries, has resulted in the rise of profits of certain individuals and corporations. Oxfam's briefing paper *Working for the few: Political capture and economic inequality* (2014) confirms that:

- Almost half of the world's wealth is now owned by just one percent of the population;
- Seven out of ten people live in countries where economic inequality has increased in the last 30 years;
- The richest one percent increased their share of income in 24 out of 26 countries for which we have data between 1980 and 2012.

(Fuentes-Nieva & Galasso, 2014, p. 2-3)

The process of examining systems of old and new slavery reveal current and future dilemmas, especially within the workplace, where transformations within this environment continue to see multicultural, *developed* societies subjected to widespread unfair operations and decline in conditions similar to those suffered during old slavery and colonial times. Pope John Paul warned that "the human race is facing forms of slavery that are new and more subtle than those of the past, and for far too many people, freedom remains a word without meaning" (Barber, 2001, p. xxxi). Barber's response to the pope's warning cuts to the heart of the misnomer of capitalism which ultimately encourages consumerism: "to think that shopping is what freedom means is to embrace the slavery against which the pope

warns” (Barber, 2001, p. xxxi). Barber bluntly reduces any argument for perpetuating inequality to the ability and desire to buy more stuff. But how is persistent inequality and powerlessness surfacing in the events around the world? It is hoped that *Amnesiac* will encourage audiences to ask this question and perhaps realise how their apathy and/or indifference to the suffering of others for a relatively paltry reward, diminishes their humanity. In addition, it implicitly signals an acceptance of suffering and inequality that opens the possibility of it happening to people in developed countries as the gap between rich and poor becomes ever wider.

The pope warns of the subtlety of new forms of slavery and, indeed, since arriving in Australia in 1992 I have observed the introduction of subtle shifts in workplace operations within the mining industry and how these shifts have been accepted by the Australian community. Australia is scattered with mining towns that were built to accommodate workers and their families and some towns grew substantially during the twentieth century. However, toward the end of the century to the present-day Australian governments have approved resources projects in remote areas where workers live in makeshift accommodation in camps instead of in towns with their families.

Over the past twenty years resources companies upgraded the camps to attract workers and the increase of, what is termed, the ‘fly-in/fly-out’ (FIFO) employment culture in Australia meant that workers fly to remote mine sites, rostered on for weeks at a time, working 12-hour shifts, then return home for a week or so. My research into similar practices in Southern Africa, as mentioned previously, led me to explore historical and present-day practices in which workers for mining operations are housed in camps thereby breaking up the family unit for weeks or even months at a time. Conditions within Australian camps are markedly different from those in African countries; however, I began to investigate the correlation between the practice of housing workers in camps and the demise of infrastructure

development and maintenance in towns when I wrote *Three On, One Off* which was produced in 2009.

As a playwright, I feel compelled to write about issues that are topical and prescient so that audiences can gain insight into current issues and at the same time begin to question the legacy of such issues if they are not recognised and dealt with in the present. For instance, when I wrote *Three On, One Off* in 2009, I was concerned about the legacy of the fly-in/fly-out employment culture that has become so prevalent in Australia. For example, where towns, such as Port Hedland and Karratha, had been developed to accommodate the growing mining industry in Western Australia, the increase of fly-in/fly-out, whereby employees fly to remote mine sites and live in camps during their rostered shift, meant the gradual demise of investment in these towns. Often an argument, made to me anecdotally during my research for *Three On, One Off* was that people, especially families, no longer wanted to live in these towns because current infrastructure was not being developed to sustain and fulfil the needs and desires of growing families. I acknowledge that developing and maintaining towns would be a complex and costly exercise; indeed, governments and mining companies had subsidised these towns for decades with royalties made from the mining industry. Therefore, it could be suggested that the switch to fly-in/fly-out was to relinquish responsibility for development and maintenance of these towns from governments and mining companies. My play sought to challenge the direction of a society that chooses to favour corporate profits at the expense of the health and wellbeing of families and individuals. The research findings of *Three On, One Off* revealed the isolation of the individual and the disruption of the family unit, and the effects of alcohol and drug abuse, suicide and other mental health issues. Since the play was produced in 2009 there has been a considerable increase in reporting of these effects and research conducted across many fields.

In general, governments in developed countries have decreased spending on public infrastructure, public services and works, instead, the privatisation of “core

state assets from phones to energy to water” (Klein, 2015, p. 39) favour the private sector to profit from the delivery of basic services, which consequently, diminishes the presumption of people in developed countries that these services form the basic rights of all citizens. In addition, I began to question decisions of successive Australian governments to withhold maintenance and development of remote Aboriginal communities while allowing mining companies to set up camps in remote locations where basic water, energy and sanitation facilities are required. Each decision entails the displacement of people from their homes and communities, by force or by stealth.

Firstly, the recent article by *The Conversation*, an independent media website that publishes work from the academic and research community, titled ‘It’s a fallacy that all Australians have access to clean water, sanitation and hygiene’ (Hall, Shannon & Jagals, 2016b) publicises the release of a discussion paper ‘The UN Sustainable Development Goals for Water, Sanitation and Hygiene: How should Australia respond within and beyond its borders?’ (Hall, Abal, Albert, Ali, Barrington, Dean, Head, Hill, Hussey, Jagals,, Muriuki, Pascoe, Reid, Richards, Robinson, Ross, Torero Cullen, Willis, 2016a) that questions Australia’s presence on the list of World Bank Development Indicators that deems Australia’s “entire population has access to improved water supply and sanitation” (Hall et al, 2016a, p.6). The discussion paper disputes this claim and states: “this does not reflect the situation that poor hygiene and unsanitary living conditions have contributed to children in remote Australian Aboriginal communities experiencing a higher rate of common infectious diseases than in large urban communities” (Hall et al, 2016a, p. 6-7). Indeed the report outlines details of contamination, such as levels of uranium and nitrate concentrations being above the safe recommended levels and some water supplies testing positive for E. coli or Naegleria microbes (Hall et al, 2016a, p. 7). Hall et al (2016a) make several recommendations to improve clean water supply and sanitation services, particularly with regard to the construction and maintenance of infrastructure, which, considering the levels of contamination, have not been forthcoming.

In 2015, Tony Abbott, then the Prime Minister of the Coalition federal government gave support to the Western Australian state government's plan to close up to 150 of the state's 274 remote Aboriginal communities, saying that: "what we can't do is endlessly subsidise lifestyle choices if those lifestyle choices are not conducive to the kind of full participation in Australian society that everyone should have" (Medhora, Wahlquist, Hurst, Davidson, 2015b). Abbott's agreement with this proposal received widespread criticism from prominent Aboriginal leaders and representatives including Indigenous affairs minister, Senator Nigel Scullion, who criticised the plan and alluded to past practices of eviction:

This connection is important to the health and wellbeing of Aboriginal people and has been an important part of the healing process for victims of the stolen generation, many of whom were forcibly removed from country earlier in their lives. There is no doubt that improvements to services are needed in many of these communities. But, given their importance to the health, wellbeing and continuing culture of Aboriginal people, government should invest in these communities, rather than withdraw existing services. (Medhora et al, 2015b)
<https://www.theguardian.com/australia-news/2015/mar/11/noel-pearson-blasts-abbotts-lifestyle-choice-comments-as-shameless>

While I concede that public services and rural infrastructure development in a vast country such as Australia is costly, the state and federal government's proposal, reported in an initial article by Medhora (2015a), *Remote communities are 'lifestyle choices', says Tony Abbott for Guardian Australia*, was met with cynicism in the comments section with some making allegations of the government's agenda to close Aboriginal communities to surreptitiously assist mining companies:

'ganyow' 11 Mar 2015 15:23: the reason for removing people from their lands is completely obvious. The mineral wealth underneath. Remove the people and remove their claim to it and their ability to stop the mining.

'twosides' 11 Mar 2015 11:36: This could be quite sinister - a continuing relationship with country was a critical element of the Mabo[]decision. Forcibly break that connection and the way is open to deny native title claims and green-light all mining activities. (Medhora, 2015a)

While some may dismiss such claims as conspiracy theories and, indeed, some comments were made in support of closing these communities, it is difficult to prove intent and motivation for such closures. However, these comments are indicative of the suspicions of some sections of the Australian community that the government's claims and apparent concerns are insincere, particularly when it is obvious, considering the state of these communities, that current and past governments have prioritised other interests over the investment in and development of areas where Aboriginal communities exist. Indeed, continuing the agenda of granting mining leases in the Pilbara region of Australia (which contains the aforementioned towns of Port Hedland and Karratha), ceases to grasp other opportunities which could embrace Australia's rich, historical cultural heritage:

The environmental and cultural assessment process (adjudicated by white people) have noted the irrecoverable impacts of mining and associated activities on areas of Aboriginal cultural significance ... that predate European settlement by thousands of years. Mining, or perhaps the profits to be gained from mining, are seen as more important. (Salter, 2013, p. 4-5)

At the same time, the agenda includes continuing the fly-in/fly-out culture which has intensified with many mining projects becoming one hundred percent fly-in/fly-out, such as two of Queensland's newest coal mines, Caval Ridge and Daunia, where workers live in camps instead of the nearby town of Moranbah: "Mayor Anne Baker ... said 100 per cent FIFO mines had been created less than 20 kilometres from an established community" (Haxton, 2015). The effects of this decision include decreasing the incentive to invest in the town, local businesses to profit from the workers, and indeed, for the workers to live with their families in a community. The findings of my research led me to question the motivations of resources companies to increase the practice of separating workers from their families for long periods of time and realised that this practice was imperative to the operations of slavery and colonisation as it disrupts familial connections and obligations and leaves workers isolated from familial support and care.

In addition, my investigation led me to the role of non-government organisations and corporations in the set-up, operations and development of refugee camps and detention centres, particularly those refugee camps scattered across the globe that have been operating for decades, such as Dagahaley refugee camp in Dadaab in Kenya's northeastern province which has existed for twenty-five years, and the Nakivale camp in Uganda which has been home to hundreds of thousands of Congolese people from the neighbouring country, Democratic Republic of Congo, particularly since 1996 when it became embroiled in regional wars. According to the UNHCR Fact Sheet 2014, the “Nakivale refugee settlement was established in 1958 and ... the majority of refugees in the settlement (49.8%) are Congolese” [approximately 32,500] (United Nations High Commissioner for Refugees, 2014). The permanence of the camp is also indicative of repetitive patterns, beliefs and strategies from outside interests that have plagued the Congo for thirteen decades.

The Democratic Republic of Congo is the best, or should I say the worst, example of the development and wealth of some countries occurring at the expense of the development and wealth of others. The Congo continues to be one of the world's poorest countries and over the past one-hundred and thirty years has experienced some of the world's worst atrocities that are largely connected to the migration of Europeans, British and American agents to access and extract its vast natural resources. From the 1880s, King Leopold II of Belgium appropriated the Congo, deceptively named the Congo Free State since it was founded under the false pretence of a philanthropic venture. Leopold's collaborators enslaved the Congolese people, at first to collect ivory and wild rubber, since “it would be years before the geological surveys could be conducted, a workforce assembled and trained, and production begun” (Turner, 2007, p. 27) to extract the country's huge copper deposits. In the meantime, “the Free State established monopolies ... and organized a system of taxes in kind. In forest areas, each village had to bring in a certain number of kilos of ivory or raw rubber, or risk punishment” (Turner, 2007, p. 27). As nearby supplies diminished over time, the Congolese were forced to expand the search area and eventually “men of several villages were competing for the small amount of remaining rubber or ivory. As villagers failed to meet their

quotas, punishment escalated. Many Congolese lost their lives” (Turner, 2007, p. 27). The details of this punishment and loss of life is profoundly and horrifically described in Hochschild’s *King Leopold’s Ghost* (1998), much of which provided ideas for plot and character development in *Amnesiac* and which will be clarified in later chapters.

As word of the atrocities in the Congo began to spread throughout Europe, Britain and the United States, thanks to black, American journalist and historian George Washington Williams, the Congo Reform Association was created and it’s vigorous campaign “was largely responsible for the Congo Free State being handed over to orthodox colonial rule, as the Belgian Congo” (Turner, 2007, 27). During colonial rule from 1908 to 1960 the social, economic and political systems established by Leopold did not diminish and “the same men who had been district commissioners and station chiefs for Leopold would now simply get their paychecks from a different source” (Hochschild, 1998, 271). Hochschild describes how entrenched the systems that connected the Congo to Belgium had already become:

The new Belgian minister of colonies was a former official of a company that had used thousands of forced laborers to build railways in the eastern Congo. The head of the Belgian Senate committee that approved the new colonial budget – which increased ‘taxes in kind’ on Africans ... was a share-holder in the notorious rubber concession company, A.B.I.R.³ As long as there was big money to be made from rubber, white men, with the help of the gun and the *chicotte*,⁴ would force black men to gather it. (Hochschild, 1998, p. 271)

By the time of the Congo’s independence in 1960 and the election of Patrice Lumumba, the first democratically elected Prime Minister, “Belgian, British and American corporations now had vast investments in the Congo, which was rich in copper, cobalt, diamonds, gold, tin, manganese, and zinc” (Hochschild, 1998, p. 301). According to Hochschild (1998), Nzongola-Ntalaja (2002), Turner (2007), and Van Reybrouck (2014) the social, political and economic systems initiated by Leopold’s regime, and the proliferation of vast investments by increasingly

³ Anglo-Belgian India Rubber and Exploration Company

⁴ A whip of raw, sun-dried hippopotamus hide, cut into a long sharp-edged corkscrew strip.

powerful corporations during colonisation, shaped the decolonisation process and the Congo's place in the current globalised world. Though the extreme punishments that existed in Leopold's regime had diminished somewhat, such as cutting off hands for failing to reach rubber quotas, other punishments continued for failing to pay taxes. Therefore, shifts in perception of workplace practices and conditions in the Congo – from the horrors first reported by George Williams about Leopold's Free State, followed by the shift to colonisation and measures to collect taxes – reveal a process of re-strategizing to maintain access to valuable natural resources, forced labour and the vast wealth that has ensued for those Belgian, British and American corporations and their agents. However, for the Congo and the majority of its people, these shifts in strategy have fostered growing instability in the country whereby insurgent groups which fight for or fight against the partition and pillage of the Congo has seen decades of ongoing war and violence (Turner, 2007, p. 40). Indeed, in the introduction of *Conflict and Social Transformation in Eastern DR Congo* (2004) editors Vlassenroot and Raeymaekers state that contributors to their book suggest that the chronic violence in eastern Congo:

cannot be understood purely with reference to the 'greed' of powerful local and international actors. Rather, the seeming intractability of the Congolese conflict can only be fully understood with reference to the ways in which conflict – together with a legacy of colonial and state policy that preceded and informed it – has created a situation in which the 'rational' pursuit of individual livelihood ends up reproducing the collectively 'irrational' phenomenon of war. (2004, p. 13)

Ironically, the pursuit of individual livelihood is a neoliberal belief and is in contrast to the general beliefs and pursuits of African communities. Professor Maurya Wickstrom from the College of Staten Island states discusses this inconsistency in her book *Performance in the blockades of neoliberalism* states (2012) and draws from the work of Professor Harri Englund from the University of Cambridge whose book *Prisoners of freedom: human rights and the African poor* (2006) is about human rights and development workers. Wickstrom reiterates Englund's concern that development workers who work with non-government organisations (NGOs) have adopted neoliberal approaches in the course of their work: "they come to be, to see themselves as, a kind of elite in charge of refashioning those who need to

be developed such that they can take charge of their own freedom” (Wickstrom, 2012, p. 9). However, Wickstrom points to Englund’s work with Malawians, restating their understanding of freedom and rights “as something that can only be achieved through social relationships, not as individuals in pursuit of their own interests” (Wickstrom, 2012, p. 9). The differences in approach to achieving freedom drew me toward a questioning of why people from the developed world try to impose individualism on those they deem as possessing a deficiency in striving for more, or what is termed ‘freedom’. Instead of mirroring these attitudes, and since *Amnesiac* is focussed on the oppressor, I have tried to include the process of socialisation and indoctrination within the lives of Frieda and Neil who, it turns out, are reaping what they have sown, and what has been sown for them. At the same time, *Amnesiac* shows how the oppressed (Rachel and Kennedy) have been caught up in these processes.

Over the past thirteen decades, Congolese society has been predominantly managed and governed by colonisers and neoliberal agents, and the majority of Congolese have been trapped in a cycle of working in mines or on plantations to pay taxes; the nation has remained underdeveloped. On the other hand, nations, corporations and individuals across the globe amass huge wealth, as stated in Oxfam’s briefing paper *Working for the few: Political capture and economic inequality* (2014):

Some economic inequality is essential to drive growth and progress, rewarding those with talent, hard earned skills, and the ambition to innovate and take entrepreneurial risks. However, the extreme levels of wealth concentration occurring today threaten to exclude hundreds of millions of people from realizing the benefits of their talents and hard work. (Fuentes-Nieva & Galasso, 2014, p. 2)

It is understandable therefore that the anger and frustrations of ‘individuals’, unified in exploitative workplaces, unable to fulfil the neoliberal, arrogant assertion of an individual’s “entrepreneurial essence” (Englund, 2006, p. 29), would result in war. After all, it is clear that actual circumstances experienced in the daily lives of the

Congolese people made it nearly impossible for them to meet expectations, particularly since opportunities from their colonial masters were sparse:

When independence finally came to the Congo in 1960 ... in the entire territory there were fewer than thirty African university graduates. There were no Congolese army officers, engineers, agronomists, or physicians. The colony's administration had made few other steps toward a Congo run by its own people: of some five thousand management-level positions in the civil service, only three were filled by Africans. (Hochschild, 1998, 301)

Hochschild reveals that, after decades of slavery and colonisation in which communities were fractured and previous livelihoods destroyed, the Congolese were not prepared to govern in ways that would reflect the standards in developed countries. Moreover, the loss of life has been enormous: "in the twenty-three years Leopold 'owned' the Congo, an estimated 10 million people – 50 per cent of the population – died as a result of colonial exploitation" (Williams, 2011, p. 30). As initially documented by Hochschild (1998, p. 120) and Nzongola-Ntalaja (2002, p. 22) these deaths were as a result of murder, starvation, exhaustion, exposure and disease. Therefore, it is not surprising that the legacy of slavery and colonisation in the Congo and the continued struggle to control its natural resources has prolonged the nightmare for the Congolese people. According to Turner (2007, p. 2-3), from 1996 to 2006 more than 6 million people have died in combat or as a result of poverty, disease and malnutrition. The current situation in the Congo reflects conditions in other developing countries and is symptomatic of the recent migration phenomenon.

Understanding the attitudes and actions of the oppressor, the research into slavery, colonisation and the emergence of capitalism in a globalised world revealed that seemingly separate attitudes and actions can potentially converge into a tsunami of events and conditions that are collected across time. The implications of these events and conditions emerged as manifestations of violence such as war and terrorist attacks. It became increasingly difficult to ignore questions about whether the rise of terrorism may be a result of past and current migration activities, including operations and behaviour of individuals and

corporations in developing countries. Indeed, it was imperative to explore and expose any connections in order to articulate possible reasons why people become radicalised, not to condone or excuse such acts, rather to provide a link to counterterrorism and de-radicalisation. The documentary *Hostile Environment* (2011) provides a disturbing insight into the diamond supply chain in the African nation of Liberia. Alfred Burnell, human rights lawyer based in the capital Monrovia, predicts that the gruelling and exploitative working conditions in the diamond mines could potentially lead to some of the workers joining insurgent militia groups:

What we are doing is preparing the next generation of rebel leaders, because in the end they are going to turn around and say we are not happy with this, and you are going to find the issue with insurrection and conflict brewing again - because these are young men searching for livelihoods, for survival. And every day they dig and they dig and they dig. How long do we believe that they will continue digging in that pit, until the world decides to respond and they say, look we need equitable trade? We need to be sure that what we get from diamonds is shared. Diamonds only brings prosperity to the West and to the North. It brings no prosperity to poor African villages. (Mehan, 2012b) <https://www.youtube.com/watch?v=MVq8P8d8A14> [19:08-19:54]

I suggest that hostility is borne out of the terrible working and living conditions of people in resource rich countries and the knowledge that any opportunities for developing the country from those natural resources is being sabotaged, while the wealth and prosperity of developed countries, and particularly that of individuals and corporations, continues to grow from the profits made from exploitation of the same resources. The Congo wars, mentioned previously, are indicative of the frustrations and struggles of the Congolese to escape neocolonial rule:

The neocolonial situation involves the uninterrupted exploitation of the country's resources by the metropolitan bourgeoisie⁵, but this time in collaboration with national ruling classes. The primary mission of the latter is to maintain the order, stability and labour discipline required for meeting the country's obligations to the international market. (Nzongola-Ntalaja, 2002, p. 126)

⁵ The *metropolitan or imperialist bourgeoisie*, physically absent but economically and politically dominant in the country, where it was represented by the top managers of large corporations. (Nzongola-Ntalaja, 2002, p. 62)

Similarly, the repetition of conflict in Middle Eastern countries emphasises the strategies of foreign countries, particularly the United States, to control ownership of oil supplies:

Much is made in geopolitical accounts of international level oil ownership, in particular the presence of foreign oil companies and military forces in oil producing countries. Conflicts associated with imperialist oil ventures, foreign sponsorship of coups d'état and insurrections to resist oil nationalisation in Iran and Iraq, Al-Qaeda discourses against the US presence in the Holy Land (that is, Saudi Arabia), all provide important examples of this. (Le Billon, 2012, p. 71)

In view of the research that uncovers neocolonial practices, disguised as a globalised free market, led me to question whether the rise of terrorist attacks, such as the one on September 11, 2001, was a defiant act against powerlessness and exploitation:

Terrorist group leaders have told stories of being radicalized by identifying with the suffering of others ... Terrorists see themselves as working heroically for the benefit of others, not for themselves ... [and] invariably cast their actions in terms of revenge. Osama bin Laden's speeches, for example, are suffused with the language of revenge ... "what America is tasting now is only a copy of what we have tasted. Our Islamic nation has been tasting the same for more than 80 years, humiliation and disgrace, its sons killed and their blood spilled, its sanctities desecrated". (Richardson, 2006, pp. 42-43)

Furthermore, Richardson states that "Americans would have been stunned to learn that al-Qaeda believed that it had warned the United States time and time again to change its policies in the Middle East but that the United States had arrogantly ignored all warnings" (2006, p. 145), which suggests that the people who commit acts of terrorism do not exist in a bubble, with no connection to the world, to the past or have an understanding of the continued struggles of the oppressed. Similarly, what motivates the people who act as agents or proxies for, what Nzongola-Ntalaja calls, "the metropolitan bourgeoisie" (2002, p. 126): the managers and workers of corporations and the soldiers of local and foreign governments? Although they may be acting upon a different ideology, do the same complexities apply to people seduced to commit such terrible acts as those of 9/11? What causes people to conform, or be seduced into doing something that

they would not usually do? Perhaps the people involved in the events of 9/11: whether they be terrorists, victims or survivors; have been subjected to indoctrination and socialisation that encourages the perpetuation of disunity in order to justify religious/cultural beliefs and biases, and/or privileged social lifestyles.

Finally, another reason for focussing on the culture to which I belong is to emphasise the notion that repetitive attitudes and behaviours accompany practices of slavery and conditions of colonisation, and have been justified by racist beliefs. When asked about racism in an interview with Charlie Rose, African-American Pulitzer-prize-winning author Toni Morrison gave the following reply:

Those who practice racism are bereft. There's something distorted about the psyche ... It's like a profound neurosis that nobody examines for what it is. It feels crazy. It is crazy. And it has just as much of a deleterious effect on white people and possibly equal as it does black people ... If you can only be tall because somebody is on their knees, then you have a serious problem ... My feeling is white people have a very, very serious problem ... And they should start thinking about what they can do about it. (Public Broadcasting Service, 2012)
<https://www.youtube.com/watch?v=6S7zGgLSuw>

The 'serious problem' that Morrison suggests was previously elaborated upon by Daniel Jonah Goldhagen's in his book *Hitler's willing executioners: Ordinary Germans and the holocaust* (1997) which was both criticised and lauded for its unflinching portrayal and analysis of the German people who systematically participated in atrocities against Jewish people before and during World War Two. Similarly, Goldhagen's *Worse than war: Genocide, eliminationism, and the ongoing assault on humanity* (2009) which sets out to analyse the initiation, implementation, cessation and variation in outcomes of mass murders and eliminations, also exposes the underlying racist beliefs that accompany most of the world's atrocities:

This mass annihilation that inaugurated our time's eliminationist campaigns was characteristic of earlier times: imperialist Europeans acting without moral restraint to secure non-Europeans' lands. As a rule, previous centuries' colonizers – Americans as they spanned their continent, Belgians in Congo, British, French, Portuguese, and Spanish in Asia, Africa, and the Americas - despoiled, enslaved,

or killed people of color who resisted or were deemed obstacles to Europeans' occupation or exploitation of their lands. Europeans regularly employed murderous methods against non-European peoples that they did not use against their conventional European enemies. Racism and impunity explain the difference. (Goldhagen, 2009, p. 36)

When describing Germany's (largely unknown) elimination of the Herero and Nama peoples during its colonisation of South West Africa (today's Namibia) Goldhagen does not allow various justifications to penetrate and disperse the discussion. Goldhagen directly associates the atrocities that occurred before, during and after World War Two with attitudes and behaviours thereby exposing the reasoning behind repetitive actions and approaches: "Perpetrators are always convinced that they have good reasons for killing their victims, typically the heartfelt fiction that their victims are criminals, miscreants, or impediments of such enormity as to deserve the death penalty" (Goldhagen, 2009, p. 36).

Morrison's and Goldhagen's assertions that the ability of perpetrators and oppressors to justify their attitudes and behaviour is a distortion of the psyche, led me to investigate how this distortion may be initiated, developed and repeated. When writing *Amnesiac* I considered how this distortion could be reflected in individual characters, within hierarchical social groups, and throughout nations whose social, economic and political systems benefit from the exploitation and misery of others. *Amnesiac* is attempting to examine what Morrison called a "profound neurosis" (Public Broadcasting Service, 2012) by including characters of various ethnicity and yet placing the focus of the psychology and sociology onto the oppressor, which in this instance is determined by the culture to which I belong, as previously stated. Additionally, the growth of multicultural societies over the past sixty years within developed countries demonstrates the paradox of joining a society that may have been partly responsible for past atrocities in countries where the repercussions of those atrocities are continuing to manifest in war, violence, poverty and exploitation that are the causes of forced migration and the rise of refugees and asylum seekers.

Consequently, my research outcomes provide evidence that the overarching factor that influences the oppression of others is the obsession for wealth and power which occurs across a broad spectrum from the avaricious megalomaniac to the humble employer. This neurosis of the former manifests in the repetition of practices of slavery and neocolonial conditions that seek to dominate social, political and economic systems; therefore, people are subjugated within a workplace setting to gain more wealth and power for employers and investors. In a globalised world in the twenty-first century, justification of such practices and conditions are rationalised as being a result of a free market economy where freedom, opportunity and flexibility are the buzz words, and yet racist beliefs, class and/or cultural superiority continue to be part of the psyche that justifies the domination of systems that create more wealth and power for the few.

It is naïve to think that repetitive actions and attitudes of the oppressor that have actual implications on people's lives, over generations are not significant in the actions and attitudes of the oppressed. It is hoped that articulating these connections in *Amnesiac* will help audiences to understand the repercussions of growing inequality between and within developed and developing countries. It is hoped that articulating historical connections and present-day collaborations may lead to audiences' (the voting public) expectations of political and economic agendas to prioritise laws and regulations that minimise inequality, thereby reducing the repercussions that may follow.

PART TWO: DEFINING THE BIG PICTURE

Chapter Four – Literature Review: Focus & Approach

- First sphere;
- Second sphere;
- Third sphere;
- Fourth sphere.

Chapter Four – Literature Review: Focus & Approach

This part of the exegesis demonstrates how the literature on migration has been applied in existing plays. This discussion is framed within the four playwriting spheres which is an innovative playwriting process that articulates how each approach to storytelling may influence and engage audiences, and indeed, how they may determine performance techniques and production values. The four spheres are contextualised by relating them to existing plays and literature about migration, theatre and performance studies. These plays reveal particular concerns of the playwrights who have all taken very different approaches to address those concerns. At the same time, this chapter allows me to expose the gaps that exist in these plays and how *Amnesiac* attempts to fill and bridge those gaps. Therefore, this chapter describes the choices made with regard to genre and approach in the writing of *Amnesiac*.

Firstly, to portray individuals in the workplace and home environments within the wide ideational contexts of an interconnected, globalised world, and the connection of human beings through time, I decided to combine the styles of expressionism and naturalism within the genre of fictionalised historical drama. Expressionism rose to popularity at the beginning of the twentieth century across all areas of modern art but the movement “gripped the German theatre in the 1910s and early 1920s” (Styan, 1983, p. 2). While expressionist plays often presented a “subjective view of the inner world of an artist’s consciousness” (Smiley, p. 278), the impact of the First World War took the movement in a different direction:

Its mass slaughter of men in the trenches began to undermine the personal and subjective content of the new expressionism, and hastened the introduction of a more sophisticated concern for man and society, at which point, expressionist drama assumed a politically radical and Marxist temper. (Styan, 1983, p. 3-4)

While my subjective concerns and observations of workplace practices and conditions, and the effects on individuals and families have been a driving force in the creation of *Amnesiac*, during the writing process I understood the need to

broaden my perspective by examining the social, political and economic conditions that propelled the formation of the continuum, as outlined in the Introduction. Therefore, historical events and experiences during times of slavery, colonisation and the transition into a capitalist system (driven by a neoliberal agenda) that formulate the continuum, were investigated to imagine and understand the actual day-to-day effects on individuals and families. Likewise, actual events and accounts of experiences were not necessarily imagined in their entirety; rather, I selected moments that resonated with me on an emotional and/or ideational level and which related to migration. Indeed, I suggest that the process of selecting and altering these moments is a method of fictionalisation, which aligns with the definition provided by the online Macquarie dictionary - “fictionalise: to turn (a real person, place, event, etc.) into a piece of fiction by altering details, motivations, sequence of events” (2003).

Imagining how actual events and experiences can be portrayed is a process of fictionalising however, the act of imagining was not an attempt to create fantasy. Nor is *Amnesiac* a documentary drama based on verbatim testimonies. It is hoped that audiences will experience *Amnesiac* as a reflection of the continuum. This approach is an extension of the work of Greg Denning, an Australian historian who was particularly interested in the histories of the Pacific islands and their peoples, especially with regard to the impact of colonisation on the various communities. I feel fortunate to have discovered Denning’s work on a writing retreat (facilitated by his former student Professor Ron Adams), during my doctoral studies. His work as historian and historiographer transcends typical methods of documenting historical accounts of significant events and people in history. In his first book, *Islands and Beaches* (1980) he alternates between narrative chapters and reflective ones, a writing practice that became his hallmark and particularly prominent in *Readings/Writings* (1998).

Significantly for my purposes, Denning, in his time, was not only interested in the ‘factual’ chronological events but he was compelled (and urged his students and

readers) to “hear the silences [and] see the absent things” (Dening, 2007, p. 100) that were missing from, or disguised within historical events and locations. He wrote that when we empower our imaginations we needn’t “loosen [our] grip on the reality that makes [history] different from fiction ... Imagination need not be fantasy. Imagination is the ability to see those fine-lined and faint webs of significance” (Dening, 1998, p. 209). Dening’s approach to interpreting and documenting historical events and incidents resonated with me and largely influenced my playwriting. The book *Imagining human rights in twenty-first century theatre* (Becker, Hernández, Werth, 2013) aims to “understand individual theatrical texts or plays in their relation to human rights by tracing the kinds of perception and imagining that occur in or are generated by theatrical performances” (p. 2), while this exegesis aims to chart the process of imagining in the writing of plays that deal with human rights, in this instance, in the context of migration. For *Amnesiac*, imagining the circumstances surrounding historical and present day events, and the characteristics, motivations and fears of the people involved, assisted in transposing these imaginings into interactions between characters. Adopting expressionism as an aspect of the genres chosen for *Amnesiac* allowed me to portray these imaginings and interactions within glimpses of the continuum and, indeed, aligns with Smiley’s assessment of expressionism as relating to a presentational style:

Presentational style in drama is an attempt to create onstage an intensified experience. It is nonillusory, even anti-illusory. By means of exaggeration, distortion, and fragmentation, and direct audience address, it surpasses everyday reality. Presentational art denies surface reality in order to examine its substance ... [and] symbolize, rather than imitate, life ... Presentational drama is an objective portrayal that generates subjective mass response; it is a subjective offering that initiates objective individual realizations. In response to presentational works, spectators’ involvement isn’t so much empathetic as directly emotional. (Smiley, 2005, p. 279)

In writing *Amnesiac* I strived to encourage the audience to *feel* those moments of significance that exist within interactions between individuals, and within observations between individuals and the social, political and economic systems that operate in the local and global spheres. Allowing glimpses of the continuum to

emerge within these interactions and observations will hopefully guide the audience to understand the repercussions of the continuum and how they may evolve into the future. This is achieved by presenting distortions and fragments of the lives of the characters, some of which allude to times of slavery, or of colonisation, or of the present. For example, during the scenes between Kennedy and Neil the distortions and fragments are presented through the fluidity of time across the continuum, while the scenes between Rachel and Frieda involve repetition of the whole scene and the dialogue within it. These approaches to dialogue are discussed in Chapter Seven.

In order to anchor those moments of significance from the continuum within *Amnesiac*, I decided to blend naturalism into the play so that audiences are able to cling to moments of familiarity on a sensory level that hopefully inspires emotional and ideational investment in the play and its characters. In my opinion, the blending of expressionism and naturalism delivers a more interesting and engaging theatrical experience, instead of being subjected to a constant extreme that pure expressionism demands, such as a set that is “made up of bizarre shapes and sensational colours” (Styan, 1983, p. 4) or a style of acting that resembles “broad, mechanical movements of a puppet” (p. 5). Yet, adopting and embracing expressionistic elements provide atmospheric evocations and create theatrical opportunities that naturalism does not necessarily permit.

Naturalism became a significant style toward the end of the nineteenth century and is “closely bound to realism in intent and result” (Smiley, 2005, p. 275), in that it strives to create the illusion of real life on stage. In addition, naturalistic plays “tend to show that all human behavior is chiefly a result of people’s environment and heredity, rather than their will” (Smiley, 2005, p. 275-276); consequently, characters are often portrayed as victims of circumstance and the dialogue and settings reinforce the circumstances and environment the characters inhabit. An example of the blending of expressionism and naturalism in *Amnesiac* is apparent in the separate locations chosen for Neil and Frieda. Neil inhabits an

expressionistic office space that can only be reached by wearing stilts, whereas Frieda's room in the house is grounded by naturalism since its contents represent her deteriorating environment and are a reflection of her deteriorating health and position of privilege. The items specific to Frieda's heredity, such as family heirlooms, are presented as significant to her family's legacy and how they affect her physical and psychological environment and circumstances in the present. The connection between character and location is further detailed in following chapters.

In summary, *Amnesiac* blends expressionism, naturalism and fictionalised historical drama as an invitation for audiences to grasp a sense of the legacy of history and how present circumstances may predict future events. At the same time, the playwriting is designed so that audiences experience a tension between their desire to empathise with characters and, in the next moment, become detached from/by them. For instance, the audience may feel compassion for a character's situation, and then, by arousing conflict between characters in relation to incidents inspired by the continuum, their initial response to empathise with the character may be contradicted. The shift in support for a particular character's attitude and/or behaviour may occur because audiences are compelled to realise how society has been shaped by particular attitudes or incidents, or to imagine and/or intellectualise what the world is becoming. The technique is reflective of Brecht's 'alienation effect' as mentioned in the Introduction and, similarly, for the purpose of presenting characters with "individuals qualities [that] contradict one another" (Brecht, 1979, p. 196) that when exposed show the "necessity and possibility of change" (Mumford, 2009, p. 86).

The choices for a playwright when writing a play about an immense topic such as migration are vast, beginning with questions about whether to tell a story from an individual's perspective, to portray the workings of a social system, or to try to capture the wider political, social and economic implications of an event or idea on a global scale. In order to illustrate how a play is constructed to compel audiences to focus on one or more perspectives within the story, the remainder of this chapter

is split into four subsections that outline the four storytelling spheres that I devised during my doctoral studies. Therefore, the four spheres are an original and innovative contribution to playwriting and storytelling in general, and have evolved out of my career as a playwright and the choices I have made with previous plays, as well as my experiences as a theatre director and actor. In this instance, each subsection will discuss other plays about migration as being confined to a particular sphere of storytelling and how *Amnesiac* may reflect or differ from the approach of those playwrights. I acknowledge that it is difficult to confine plays within certain constraints since the playwriting process and outcomes are subjective and therefore my perspective may be refuted by other investigators. Nevertheless, though plays often cross spheres, I maintain that they tend to operate predominantly within one sphere.

My exploration into other plays about migration includes their contribution to theatre and migration: expanding the discourse on migration; extending the boundaries of theatre and playwriting and/or performance theory and practice. Therefore, these subsections will explore the storytelling spheres in relation to how *Amnesiac* has built on existing plays and literature, though it should be clarified that the approach and ideas presented in *Amnesiac*, in relation to form and content, was not a product of this exploration. While existing theatre literature always informs the playwright/researcher, the approach in form and content of *Amnesiac* was not to deliberately mimic or oppose existing plays; rather, the play is a product of a concentrated and experimental approach to the specific themes within the topic of migration that I wanted to explore, and the formal considerations that would best serve those themes. Likewise, presenting the four spheres of playwriting in this chapter, I am in no way suggesting that writing or presenting a play in any one particular sphere is more beneficial or superior in the act of storytelling.

First sphere

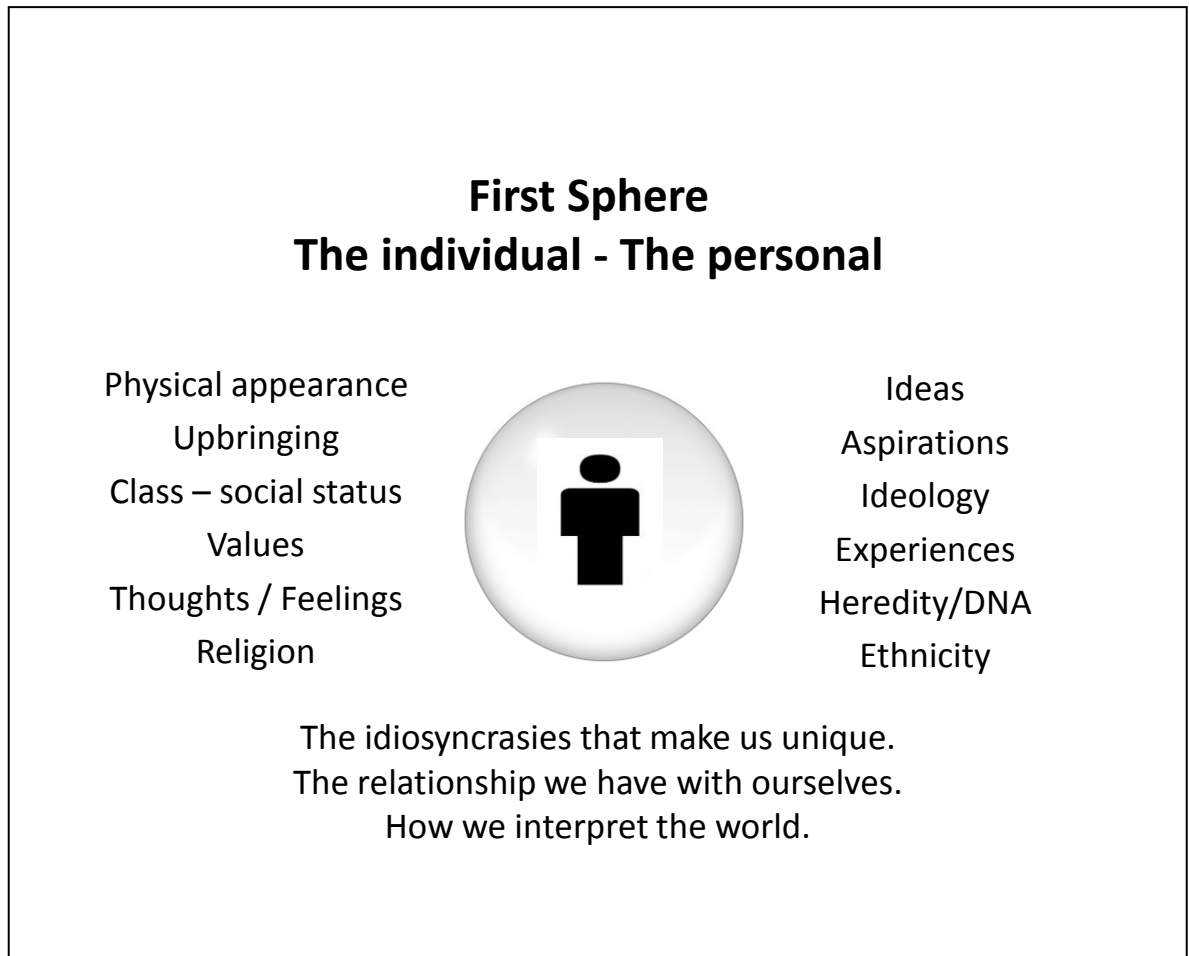


Figure 3: “First Sphere”.

The first sphere captures the realm of the individual and/or of the personal. The sphere in the middle of Figure 3 represents the individual whose personality traits, heredity, physical features and psychological characteristics formulate the idiosyncrasies that form the uniqueness of each human being. In terms of playwriting, it is the practice of ‘stepping into the shoes’ of an individual to see the world from their personal viewpoint in order to portray this perspective to audiences. Therefore, the playwright operating in this sphere is obliged to understand a play’s character in relation to their personal values, experiences, social status and aspirations. This understanding assists the playwright to portray a

character's thoughts, feelings and ideology to create the unique voice of the character, which enables actors to adopt physical and vocal idiosyncrasies. In plays that have multiple characters, the playwright may conduct this process with all characters in order to deliberately portray conflicts and alliances between people from a cross-section of society. Though the perspective of the individual can be drawn from religious beliefs and ideologies, it is beyond the scope of this exegesis and indeed religion does not play a role within the lives of the individual characters in *Amnesiac* or in their interactions within the home and workplace environments.

In relation to plays about migration, and according to Gilbert & Lo, verbatim dramas "are by far the most common type of 'play' in this field ... to counter the pernicious dehumanization of asylum seekers in government and media discourses" (2007, p. 191). Verbatim plays are "constructed from letters, interviews and other documented accounts of refugee experiences, often in collaboration with former detainees or members of their ethnic communities" (Gilbert & Lo, 2007, p. 191). Some verbatim plays seek to discuss the treatment of asylum seekers and refugees by the host countries, such as version 1.0's *CMI (A certain maritime incident)* (2004), while others seek to portray the terrible experiences and circumstances of the individual that caused them to flee, only to find themselves locked up in Australian detention centres, such as Kay Adshead's play *The Bogus Woman* (2001), Michael Gurr's *Something to Declare* (2003), Nigel Jamieson's *In Our Name* (2004) and Ros Horan's *Through the Wire* (2004). With the exception of Adshead's *The Bogus Woman* (2001), which is set in the United Kingdom, these plays were created from the testimonies of asylum seekers and refugees coming to Australia, some of whom were detainees in Australia's detention centres, and are often presented with actors re-telling the stories, and sometimes with former refugees, such as Shahin Shafaei who performed 'himself' in Ros Horan's *Through the Wire* (2004). Furthermore, before this play Shahin Shafaei wrote and performed a solo play, *Refugitive* (2002), across Australia between 2002 and 2004, and Iraqi painter and writer Al-Qady's solo play *Nothing but Nothing* (2006) was produced at Metro Arts Theatre in Brisbane in 2006. The practice of former

refugees and asylum seekers playing ‘themselves’ in productions about migration is the exception rather than the rule, a point expanded by Cox who asserts:

More often, asylum seeker and refugee theatre in Australia involves collaborations between Australians and refugees, or in some cases, asylum seekers still in detention. Verbatim theatre has emerged (as in Britain and the United States) as a dominant form whereby Australian actors serve as proxies for asylum seekers, speaking their words, transcribed and arranged into a performance text. (Cox, 2014, p. 47-48)

I acknowledge that many scholars, including Gilbert and Lo (2007), Jeffers (2012), Cox (2014) and Woolley (2014) discuss problems associated with the playwriting and performance processes of taking testimonies of actual stories of traumatic experiences and shaping them into a piece of theatre, except in the case of Shafaei’s and Al-Qady’s whose “performances collapsed the usual gap between refugees and their theatrical representation” (Cox, 2014, p. 47). Plays based on refugee testimony that follow the orthodox verbatim style involve the “process of performing (auto)biographical narratives” (Gilbert & Lo, 2007, p. 191) often directly to the audience as a chronology of events involving “persecution, torture and subjugation, along with the emotional anguish of being forced into exile ... and the abject humiliation of detention” (Gilbert & Lo, 2007, p. 191). The plays mentioned above have broadened the scope of verbatim theatre by introducing innovative ways to use the testimony in both language and performance practice; however, I have chosen to focus on Kay Adshead’s play *The Bogus Woman* (2001) in order to examine the playwriting choices made within the ‘First Sphere’.

Adshead attempts to encapsulate the experience of asylum seekers within the personal experiences, thoughts, aspirations and ideology of the individual. The play tells the story of the ‘Young Woman’, a journalist and poet forced to seek asylum in Britain from an undisclosed African country, “after her incendiary writing provokes government reprisals and the murder of her family” (Woolley, 2014, p. 123). Adshead’s play, also based on refugee testimony “provided for the writer by The Medical Foundation for the Care of Victims of Torture” (Jeffers, 2012, p. 48), serves as a critique of the process of seeking asylum. According to Woolley, *The*

Bogus Woman “explores how asylum narratives are disrupted by both trauma and a coercive legal process that seeks to uncover a historically accurate version of events” (Woolley, 2014, p. 121), yet, this is only achieved through the perspective and experiences of the ‘Young Woman’.

Adshead’s play subverts the verbatim orthodoxy by, instead, presenting *The Bogus Woman* in verse, and in addition portrays the story of the ‘Young Woman’ within a fragmented structure that incorporates moments of her story, interspersed with interactions between immigration officials, fellow detainees and volunteers. The play was originally conceived as a one-woman show or what Dolan calls “a monopolylogue” (2002, p. 498) whereby one actor plays all the parts. Therefore, I suggest that *The Bogus Woman* operates within the ‘First Sphere’ because the actor is not merely playing separate characters but, rather, is playing the ‘Young Woman’ who is enacting conversations with other characters. Indeed, the character names are given as: ‘Young Woman as English Immigration Official’ or ‘Young Woman as Agnes’, rather than ‘English Immigration Official’ or ‘Agnes’, therefore indicating that the ‘Young Woman’ is deliberately presenting her experience and perspective of those conversations. This approach is a very sophisticated playwriting device because it emphasises the ‘Young Woman’s’ awareness of her situation and indicates to the audience how these interactions shaped her experiences and, indeed, how they added to the trauma she had already experienced before seeking asylum. I have not seen a production of *The Bogus Woman*, however, as an actor and theatre director, I can imagine how the same actor playing all the roles would communicate the reactions of the ‘Young Woman’ after these interactions, therefore building on the despair, anger and powerlessness of the character during the transitions between characters.

While *The Bogus Woman* succeeds in its execution of revealing the circumstances of the ‘Young Woman’ and the treatment she received from the asylum process, it did not reflect my concerns of the continuum I describe in Part One. Adshead indirectly expresses a shared concern about the workplace, in that the Young

Woman's experiences with detention centre staff is a reflection of the conditions placed on staff to fulfil particular practice and protocol requirements. Likewise, the 'Young Woman' was subject to restrictions in her work as a journalist and experienced the repercussions for defying those restrictions in her country of origin. In contrast, *Amnesiac* does not express those concerns through the experiences and observations of an individual because I wanted to portray the foundations of the workplace as reflecting historical trends and the current neoliberal agenda. In summary, Adshead's *The Bogus Woman* operates within the 'First Sphere' because the asylum seeker is placed at the centre of the story, whereas the characters of Neil and Frieda, placed at the forefront in *Amnesiac*, are not portrayed with the same detail or focus on the individual. Instead, they are presented within moments of the continuum to serve my agenda of showing the interactions of people through time so that readers/audiences can reflect upon the legacy of the past and imagine future implications. Nevertheless, I often stepped into the 'First Sphere' while writing *Amnesiac* in order to gain an understanding of the thoughts, motivations and aspirations of the characters to inspire dialogue, language and character development, as is discussed in Chapter Six and Chapter Seven.

Similarly, juxtaposing one character's circumstances and experiences with another character stimulates the imaginations of audiences to compare circumstances and experiences. The tendency of the individual to focus on particular details, or be provoked to explore other signs, is perhaps as a result of their upbringing – environment, class, and heredity – or current circumstances and experiences, all of which may reveal values, ideology and aspirations. I wanted the characters in *Amnesiac* to have their own unique voice, and certainly, these voices and the visual element of different actors playing different roles emphasises the attitudes and motivations of the characters within a defined social setting that is established and developed during several interactions.

Adshead's agenda to critique the asylum process and to challenge the re-telling of trauma "within the reductive narrative parameters of the decision-making process" (Woolley, 2014, p. 124) is a worthwhile and harrowing story, and at the same time, challenges the orthodox verbatim style of storytelling. However, the practice of the same actor playing all the roles in *The Bogus Woman* confined the writing within the perspective of the 'Young Woman' and, in my opinion, restricted the discussion within the personal experience, which is common in verbatim theatre. Instead of adding to this discussion of the values and shortcomings of verbatim theatre, I accept the intentions of playwrights and theatre practitioners involved, such as Actors for Refugees (ceased operation in 2008) which was formed in Melbourne, Australia in September 2001 and would "explicitly state in promotional material that their mission is to 'humanize the plight of asylum seekers by giving faces and voices to the unseen and unheard'" (Gilbert & Lo, 2007, p. 191). I agree that those faces and voices need to be seen and heard and, indeed, may have changed the minds and hearts of many people in Australia and around the world where verbatim plays are produced.

Yet, during my research into the topic of migration and my initial quest to create a play that would inspire empathy and understanding, I was dismayed by continued attitudes of fear and hatred toward refugees and asylum seekers in Australia, as outlined in the first subsection of Chapter Three. Therefore, I became sceptical about the efficacy of operating solely within the 'First Sphere', and in particular I questioned the value of inspiring empathy to widely dispel adverse attitudes and actions towards refugees and asylum seekers. Instead, I began to look beyond the experiences of the individual and to follow Moorehead's lead: "the root causes of forced displacement have to be tackled, such as the flow of arms, and the corporate sector, as well as government, must play its part in conflict resolution and postconflict reconstruction" (2005, p. 298). Looking at the ways developed countries are contributing to the perpetuation of instability and exploitation of people in developing countries, within the continuum and beyond, led me to consider beyond the 'First Sphere' and how individuals exist within the workplace environment.

Second sphere

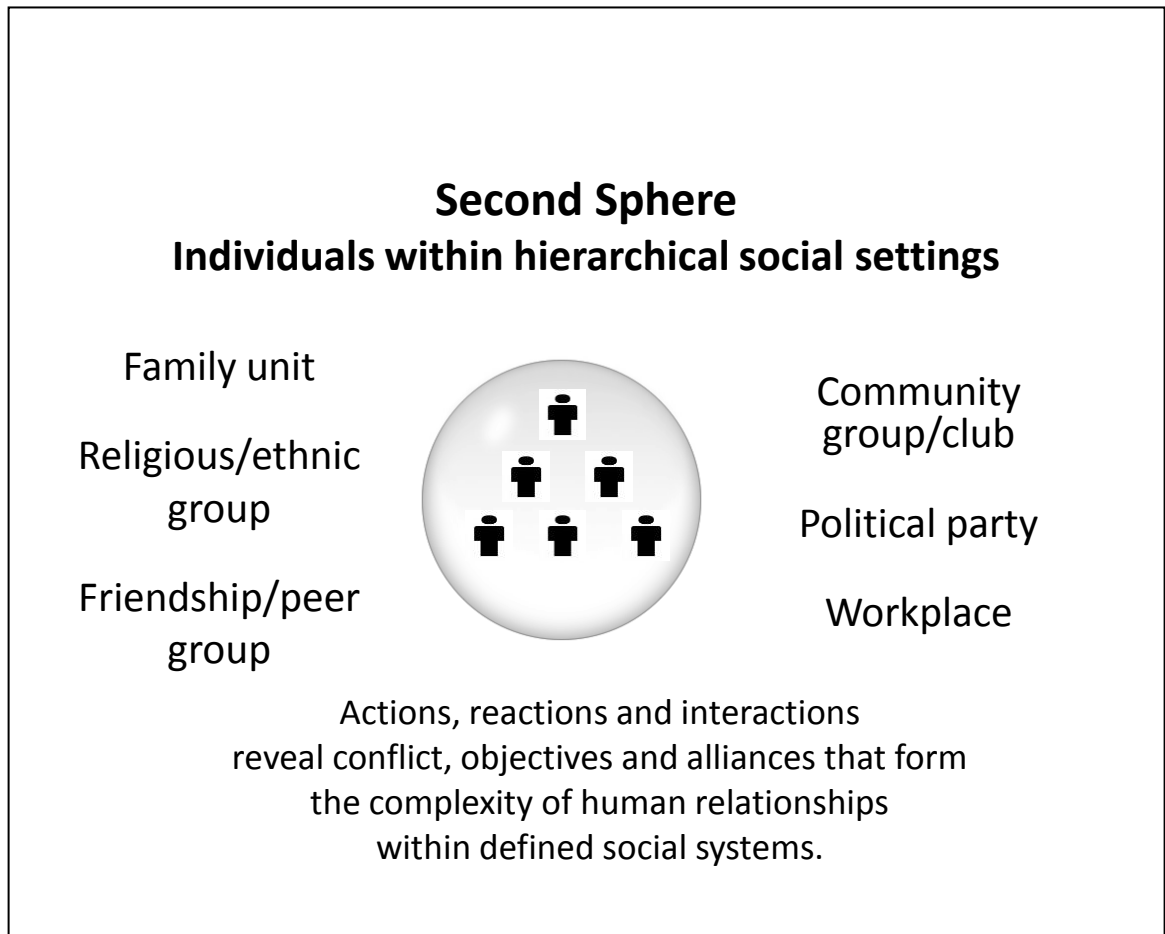


Figure 4: "Second Sphere".

The 'Second Sphere' was created out of a need to understand the actions, reactions and interactions of individuals within defined social settings that are subject to hierarchical structures. The people in the middle of the sphere represent individuals within the confines of a social setting, in that individuals must interact with other individuals within the social setting. For example, the hierarchical structures within social settings determine the power relations between individuals, whether it be within a family, or within a workplace. Plays that are set within social settings operate within the 'Second Sphere' because the playwright is providing a depiction of the relationship dynamics between individuals who share a common environment. These plays portray the workings of that environment and how

characters respond and behave within it and the exchanges that arise. These exchanges reveal subtleties and undercurrents within the relationships as characters try to fulfil their objectives within the constraints of the social setting. Whether the objectives of the characters are determined by the social setting, or perhaps governed by forces outside of it, the interactions that ensue either reveal conflict, or lead to characters forming alliances, or may portray characters who are (or become) isolated within the environment.

Many plays about migration are set within the workplace and/or home environments. Firstly, Sydney performance collective, version 1.0's play *CMI (A certain maritime incident)* devised by the performers and dramaturg Dr Paul Dwyer in 2004 and published in *Staging asylum* (Cox, 2013), mainly takes place within the confines of the proceedings of the Australian Senate Select Committee. The committee was formed to investigate the 'children overboard' incident of 2001 when it was asserted by Navy personnel, senior government ministers and the Prime Minister of the day, John Howard, that asylum seekers, having been intercepted near Christmas Island (off the North-West coast of Australia), had thrown children into the water "to manipulate Navy rescuers and secure passage to Australia" (Cox, 2013, p. 3). The play was devised using the transcripts of Hansard but instead of taking the transcripts at face value, the play highlights the way "Navy personnel, government ministers and committee senators used language that was prevaricating, posturing, speculative and even at times downright false" (Cox, 2013, p. 4). Therefore, *CMI* operates within the 'Second Sphere' because it highlights the hierarchical structures within each area of responsibility and the conflict, alliances and objectives of each character within the confines of the proceedings.

Secondly, Victoria Carless's play *The Rainbow Dark* (2006), also published in *Staging asylum* (Cox, 2013), is set within the home of sisters Gloria and Babs, who are aging spinsters in their sixties living in suburban Australia. The play oscillates between moments of domesticity and familiarity where we get a sense of the

sisters' routine, such as making cups of tea, but we quickly discover that the sisters are part of a government initiative to house refugees and asylum seekers since the detention centres are overloaded. The sisters have volunteered to house a quota of around twenty-five 'Peoples From Elsewhere Who Don't Recognise Perfectly Good Borders' and we learn that they receive an allowance from the government. In an Introduction to the play in *Staging asylum: Contemporary Australian plays about refugees* (2013) Emma Cox describes how Carless has scaled "political manoeuvres down to the domestic sphere" (Cox, 2013, p. 45):

The Rainbow Dark crystallises the essentially banal attitudes and impulses that underpin the act of suspending another person's liberty. Among Bab's and her elder sister Gloria's chief characteristics is obedience, a deep-seated respect for and trust in the government; theirs isn't the obedience of brainwashed denizens of an authoritarian regime, but simply the kind of good sense that keeps civic society ticking over. This is what makes their behaviour so chilling: it is, on one level, entirely *reasonable*. (Cox, 2013, p. 45)

The interactions between the sisters portray their constant preoccupation with the existence of the 'People From Elsewhere', such as whose turn it is to make the sandwiches, and we get a sense that it is a welcome preoccupation in their rather dull lives. Likewise, the characters of Babs and Gloria express subtle differences in the way they deal with the situation: Babs is the more benevolent character while Gloria has a propensity for intolerance and even cruelty that she not only expresses toward the 'People From Elsewhere' but also toward Babs' dog Sylvia. The play opens with Gloria feeding the 'People From Elsewhere' and as we hear their muffled cries from beneath the stair she scolds the dog Sylvia for "encouraging them" (Carless cited in Cox, 2013, p. 49) with her barking, and then Gloria drags the dog up the stairs. When Gloria and Babs sit down for a cup of tea Gloria tells Babs that "you really should have her put down" (Carless cited in Cox, 2013, p. 49) though we get a sense that Babs has heard this all before as she replies "Yes dear" (Carless cited in Cox, 2013, p. 49).

The conversation dynamics between the sisters reveal the differences and similarities in their personalities and how their relationship has evolved within the

family unit. Furthermore, despite their misgivings with housing the 'People From Elsewhere', they always manage to convince themselves, and each other, that they are doing their "civic duty" (Carless cited in Cox, 2013, p. 51), therefore, it is evident that Carless worked within the 'First Sphere' to create the unique voices of the characters, however, the play predominantly operates within the 'Second Sphere' because it portrays characters confined by the family unit within the location of the sisters' home. We only hear the sounds made by the incarcerated 'People From Elsewhere' as Carless predominantly centres the attention of the play on the interactions between the sisters. Carless allows the characters to express doubt and uncertainty about their involvement in the incarceration, particularly during absurdist interactions between Babs and her talking dog, Sylvia, therefore audiences are implicitly invited to reflect upon this imagined government initiative, or as Cox states: "the play's gaze is turned on 'us', the citizens in whose interests immigration detention is implemented" (Cox, 2013, p. 46).

At less than twenty pages long, *The Rainbow Dark* is a brief encounter that packs a punch when, in the end, Babs and Sylvia release the 'People From Elsewhere', even to Gloria's approval. Cox suggests that this decision to free them reflects the "catch cry of contemporary global anti-capitalism movements, 'another world is possible' ... [and] it is a decision to imagine another world and to do the unthinkable – disobey the government" (Cox, 2013, p. 45). I see glimpses of this catch cry within *The Rainbow Dark*, and perhaps Carless's play is easier to digest for audiences because of the mostly realistic, domestic setting and conversational language, that even the dispersed moments of absurdism of the interactions between Babs and Sylvia cannot detract. Equally, I felt an immense responsibility to imagine that another world is possible when writing *Amnesiac*. In contrast, the ambitiousness of *Amnesiac* to reach across the continuum may fill audiences with an overwhelming sense of powerlessness because the play does express the enormity of problems that the globalised world is grappling with. However, anchoring *Amnesiac* within intimate moments between the characters and setting the play in a recognisable workplace environment will hopefully assist audiences to see through the quagmire and imagine how we arrive at another world.

Like *The Rainbow Dark*, I chose to turn the gaze toward the 'us'; however, *Amnesiac* steps across and expands the confines of social settings and domesticity to present a globalised world that has been subject to the strategies of the continuum of slavery, colonisation and capitalism. In *Amnesiac* the social settings are the workplace and home environments in order to portray the complexity of human relationships within and across these environments and, in this instance, the complexity is derived from the shared moments across the continuum. Indeed, interactions between characters in *Amnesiac*, moment by moment, are expressed within alluded, hierarchical structures contained within the continuum, such as slave and slave owner, colonised and coloniser, or employee and employer. In addition, *Amnesiac* portrays discussions between land owner (Kennedy) and land appropriator (Neil in his position of employment) in moments throughout Act One (Scene 4 from page 10 and Scene 12 from page 42), and also includes a discussion between multicultural co-workers within an office in a skyscraper (Act 2, Scene 2, p. 57), and another between an international security company boss and collaborator from the developing world (Act 2, Scene 4, p. 61). Each of these relationships is included in *Amnesiac* to show the similarities and differences within the relationships over time, and particularly the subtleties and undercurrents that exist in the present as a result of the continuum. Ultimately, these relationships, discussed in more detail throughout the exegesis, exist within the neoliberal agenda, as previously described, in that they reveal characters participating or resisting engagement in social, political and economic systems that seek to perpetuate global inequity and exploitation.

Third sphere

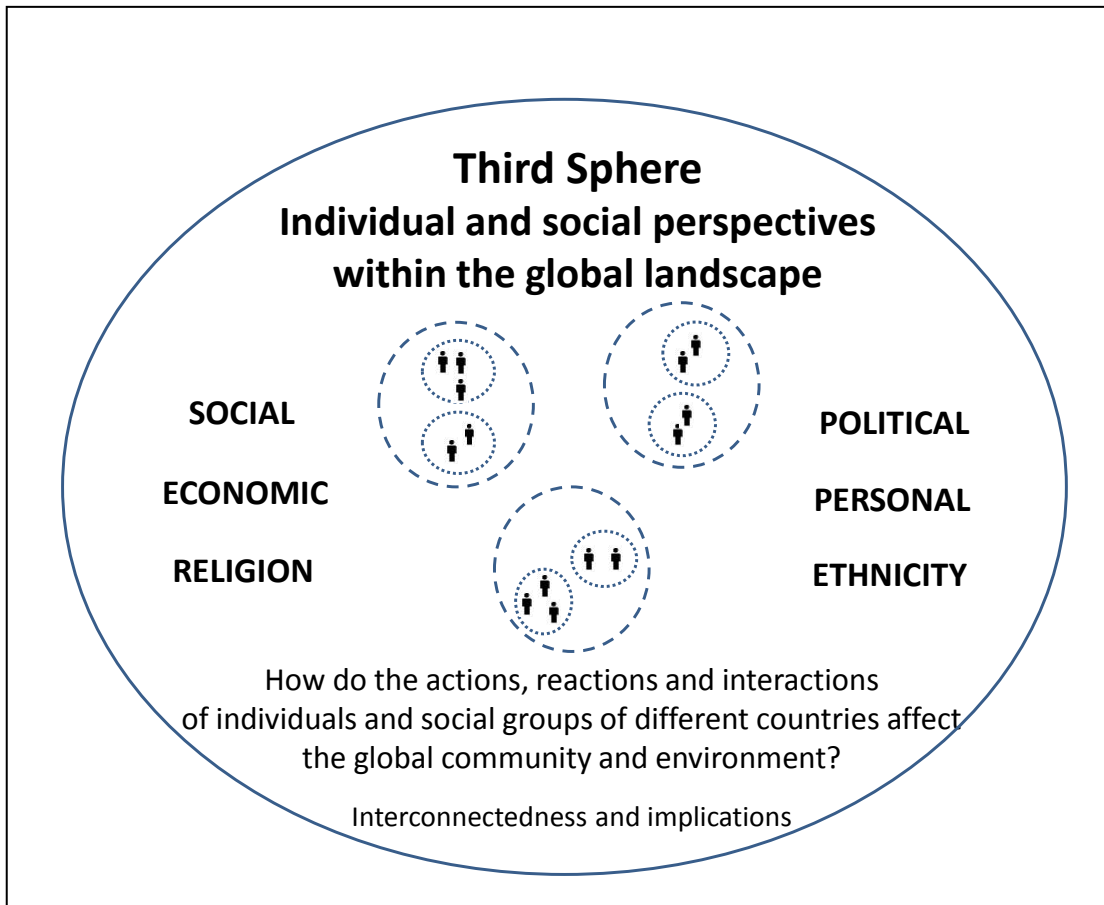


Figure 5: "Third Sphere".

Playwrights writing in the 'Third Sphere' aim to portray an interconnected world, whereby actions of individuals within social systems and settings, in particular nations and continents, have repercussions in the lives of individuals and social systems in other nations and continents. Therefore, the plays operating in the 'Third Sphere' may portray people of different cultures, ethnicities and religions, who exist within different social, political and economic systems. As a result, the plays show interactions between people across nations who are operating in different systems and may reveal the opposing priorities of those nations and systems, since the differences are highlighted in the interactions. Whether these

priorities are welcomed or shunned by individuals, social groups or nations due to compatibility with their own policies and systems creates either the possibility for conflict or opportunity for alliances within these interactions. Therefore, the dialogue and character development in plays that operate in the 'Third Sphere' are formed out of the contributions made by the characters to these systems, or out of their struggles to resist participating in the priorities of those nations and their systems.

Théâtre du Soleil's devised production, *Le Dernier Caravansérail* (2006), directed by Ariane Mnouchkine, and Anders Lustgarten's *Lampedusa* (2015), are prime examples of plays operating in the 'Third Sphere' and yet approach the topic of migration from very different angles and production values. *Le Dernier Caravansérail* (2006) is a sprawling epic, and often visually spectacular, that portrays the experiences of refugees from across Central Asia and the Middle East through a series of vignettes and scenes; while *Lampedusa* (2015) portrays the experiences of two characters through two interwoven monologues: Stefano manages the arrivals of refugee boats to the Italian island of Lampedusa; and Denise, a mixed white and East Asian woman living in Leeds in the north of England, works as a debt collector. I have seen a production of *Le Dernier Caravansérail* (2006) on DVD, and read the play *Lampedusa* (2015), and my examination of these plays is a discussion of their contribution to existing publications on migration, and to theatre and performance studies. Furthermore, these plays assist in extending my discussion on the playwriting spheres to highlight the process of writing *Amnesiac* to fulfil and address my concerns.

Professor Helena Grehan discusses the inception and production of *Le Dernier Caravansérail* (2006) in her book, *Performance, ethics and spectatorship in a global age* (2009): "the performance is based on interviews [with refugees] and ... is attempting to enact a conversation both with the refugees and the spectators about the 'real' experiences of people fleeing terror" (Grehan, 2009, p. 126). The production "invites spectators to witness the odysseys of a range of people fleeing

horror, poverty and war ... [and] the stories ... draw attention to the corruption, manipulation and control they are subjected to at the hands of traffickers and officials” (Grehan, 2009, p. 116). There have been varied and contradictory responses to this production, and while I agree that the production presents “a rich portrait of the difficult and competing forces that shape the experiences of the dispossessed” (Grehan, 2009, p. 126), I agree with Gilbert & Lo who found that any opportunity to foster “conditions of ethical responsiveness are subordinated to the imperatives of voyeurism” (Gilbert & Lo, 2009, p. 205). The production presents relentless images and occurrences of people fleeing terrible circumstances, only to be treated with indifference and disdain from immigration and border protection officials. Indeed, I concluded that the intention of juxtaposing these scenes is to evoke shame in the spectators from host countries who vote for leaders that create policies and procedures that require a detached approach to border protection. However, I suggest that Singaporean theatre director Ong Keng Sen’s conclusion gives an insightful explanation into why the production does not rise above a mostly voyeuristic experience: “the piece contained very little social-political discussion; it was really stories of individuals who were in very dire circumstances” (Grehan, 2009, p. 128). The scenes are often emotionally affecting and the transnational locations and cross-cultural characters suggest a global phenomenon that is equally harrowing regardless of cultural or religious differences; however, the opportunity to engage with the broader and deeper questions about the circumstances of the characters as being a result of historical and current social, political and/or economic systems were missing from the narrative.

The refugee is perhaps the only thinkable figure for the people of our time and the only category in which one may see today ... the forms and limits of a coming political community ... the new tasks ahead [are to] build our political philosophy anew, starting from the one and only figure of the refugee. (Agamben, 2000, p. 15)

Grehan’s discussion of the play in relation to its value to broaden the discourse of migration to reveal complexities and contradictions, and the opportunity to include Agamben’s work on refugees and camps, is particularly instructive. For example,

Grehan's summary of Agamben's theorisation of the refugee is perceptive and resonant:

A figure who poses a challenge to existing notions of citizenship, justice and sovereignty, is a significant one. It questions the ways in which relations among and between people might operate. When this theorisation is combined with his understanding of the refugee camp it highlights the need for spaces within which the refugee crisis and the ways in which it is managed and conceived by governments, societies (and more broadly) non-refugees, can be reimagined. (Grehan, 2009, p. 120)

Furthermore, Agamben's assertion that the close examination of the symbolic significance of the refugee assists us in determining "the forms and limits of a coming political community" (Agamben, 2000, p. 16), articulated by Grehan as an opportunity to reimagine how these systems in a new community may be managed and conceived, provided inspiration to imagine how these concepts may articulate areas of concern in *Amnesiac*. Firstly, the migration phenomenon and refugee crisis reveals and illuminates the hypocrisies and pitfalls of capitalism and neoliberal strategies since people are fleeing war and violence that have partly been instigated by exploitative conditions and practices in the workplace; secondly, the proliferation of refugee camps, migrant labour camps and the tightening of border control policies, are stark predictions of the intensification of displacement, isolation, domination and exploitation that has been seen before in the practices and conditions of slavery and colonisation.

In contrast, the play *Lampedusa* portrays the attitudes and actions of two characters from different developed countries. Stefano was a fisherman living on the Italian island of Lampedusa, now employed to intercept refugee boats carrying people from the Middle East and Africa, but often has to "fish out a very different harvest" (Lustgarten, 2015, p. 7), in that he recovers the bodies of refugees who have perished in the Mediterranean; and Denise, who is studying and working as a debt collector for a pay-day loan company in Leeds, in the north of England. In an editorial, Jessie Thompson from The Huffington Post UK describes the play as an examination of "the extent to which people are forced by systems to become

complicit in institutional cruelty in order to make their living” (Thompson, 2015). Thompson shares excerpts from her interview with Lustgarten who says that *Lampedusa* demonstrates “what you’re missing as a human, if you cut yourself off from other humans” (Thompson, 2015). The play portrays the attitudes and actions of Denise and Stefano through two interwoven monologues; therefore, the characters are isolated within their monologues, never addressing each other verbally. However, the close proximity of the characters on the same stage, who exist in different countries and experience different circumstances, means that the play is operating in the ‘Third Sphere’ because the play articulates the characters’ awareness of their own subjugation in the globalised, neoliberal systems: “a politics of subjection and subject-making that continually places into question the political existence of modern human beings” (Ong, 2006, p 13).

Stefano’s existence has shifted from being a fisherman to being employed to carry out the new border protection policies that, according to him, are not about rescuing people; instead, “the key to the job is the dead” (Lustgarten, 2015, p. 8). Meanwhile, Denise tries to collect money from people who are not in a financial position to pay back the loan, and she describes with disdain the extent to which customers will stoop to avoid paying off the loan. Furthermore, Denise feels like an outsider due to racist taunts because of her Chinese heritage, even though she was born in the U.K. However, the decision by Lustgarten to bring these characters together in the same space is indicative of the play’s main premise: that people have learned to distance themselves from the suffering of others in order to do their jobs and survive in a harsh world. Nevertheless, the characters express an awareness of the inconsistencies and inequities in the societies they live in, particularly in relation to the discourse on migration. Denise proclaims:

Migrants don’t hide their taxes in the Cayman Islands. Migrants don’t privatise the NHS. And migrants don’t scrape together their life savings, leave their loved ones behind, bribe and fight and struggle their way onto the undercarriage of a train or into a tiny hidden compartment of a lorry with forty other people, watch their mates die or get raped, all for the express purpose of blagging sixty-seven pound forty-six pence a week off of Kirklees District Council. (Lustgarten, 2015, p. 11)

Equally, Stefano is aware of the threat to his job and livelihood when refugees and asylum seekers are arriving on the island, desperate people with skills who are prepared to work “for half the rate” (Lustgarten, 2015, p. 13). Yet, Stefano questions why people are trying to join their system:

... do the migrants not understand Europe is fucked? And Italy is double-fucked? And the south of Italy is triple-fucked? ... In Italy there's no hope. Everything is corrupt, the middle-aged cling grimly to their jobs and suffocate the young, and nobody has any idea how to fix it ... And these people, the survivors, the lucky ones, they come on land with these shining, gleaming eyes. And I resent them for it. I'll be honest, I do. I resent them for their hope. (Lustgarten, 2015, p. 9)

Therefore, the play portrays the diminishing hopelessness of people in once prosperous countries who are now suffering under neoliberal systems and policies. Yet, the grievances and fears of Denise and Stefano do not ultimately stop them from reaching out to those in need. The play offers optimism and “an uncompromisingly hopeful message of the redemptive power of ordinary human kindness” (Thompson, 2015) when the characters connect with people who need their help. Stefano meets the mechanic, Modibo, a refugee from Mali who is one of the people spilling out of the refugee centre on the island; and Denise befriends a customer, a Portuguese single mother, Carolina, who is struggling to make ends meet. Stefano risks his life in stormy seas to intercept the boat that carries Modibo's wife, and Denise gives Carolina an insider tip to delay payment of the loan. Furthermore, Carolina visits Denise after the death of her mother and is shocked by Carolina's acts of kindness when she offers Denise the opportunity to share her home, a move that will help them both with their financial struggles.

While both *Le Dernier Caravansérail* (2006) and *Lampedusa* (2015) operate within the 'Third Sphere', *Le Dernier Caravansérail* (2006) is limited in its scope, as previously mentioned. However, *Lampedusa* (2015) works on many levels within the 'Third Sphere'. Firstly, the play focuses on the workplaces of the characters to portray the society in which they live; secondly, the play portrays people who are aware of being trapped in participating in cruel systems; thirdly, the relationship between Modibo and Stefano demonstrates a global interconnectedness of the

actions and attitudes of the characters; and fourthly, the trajectory and development of the characters in *Lampedusa* provides a prescient and heartfelt plea to connect with people, instead of allowing ourselves to participate in systems that impose dehumanisation.

I suggest that Lustgarten's decision to have the characters reach out to others in the spirit of kindness and human connection *after* they have expressed their own awareness of being subjected to unjust social, political and economic systems, is a strategy for character development to instruct audiences. As the characters realise their own position as neoliberal subjects and shift their hostility away from their fellow subjects (the migrants and the poor), so too might audiences feel compelled to shift their own hostility toward those who maintain and perpetuate oppressive systems. Indeed, encouraging audiences to shift their hostility toward those who continue to instigate conditions of poverty and exploitation was a strong motivator when writing *Amnesiac*, as was the desire to inspire communion between subjects to resist and counter oppression, whoever the victim may be.

In an article by Emma Cox and Marilena Zaroulia, *Mare Nostrum, or on water matters* (2016), they discuss plays, including *Lampedusa* (2015), that address the arrival of refugees by boat that were often inspired by the horrifying stories and shocking images of the loss of life. However, Zaroulia asks: "can we move past the initial shock of loss of human life or joy of arrival and think through the structural problems that perpetuate such injustice?" (Cox & Zaroulia, 2016, p. 148). Indeed, when writing *Amnesiac*, I was compelled to address the problems experienced in developing countries as being connected to those who manipulate the structure of social, political and economic systems that perpetuate injustice. Furthermore, in order to uphold the lifestyles of people in developed countries, the systems rely on the participation of people in those countries. Therefore, *Amnesiac* portrays characters from the culture to which I belong who participate in these systems, imposing injustice, poverty and exploitation on others, while at the same time, realising they are also subjects of these systems. Likewise, the play demonstrates

the complexities of collaboration of people from within and outside of my culture to reveal the circumstances of conformity and complicity that include the threat of persecution or the reward of wealth and privilege.

People in developing countries understand the cycle of exploitation because they are already living with the results and actuality of present-day circumstances. African playwrights have expressed their awareness, their rage, their resolve, and have given voice to the voiceless in their works. Firstly, Manaka's *eGoli* (1979), found in a collection of his plays, sheds a light on the operations and conditions for mine workers in South Africa. In a review of a performance at the Market Theatre in Johannesburg in 1979, the reviewer Raeford Daniel for the *Rand Daily Mail* quotes Manaka's note from the programme "THROUGH our eyes ... we have seen the lives of our people in various shapes of humiliation and suffering" (Daniel cited in, Davis, 1997). Daniel concludes that "it is not unreasonable, therefore, to suppose that 'eGoli' should be a bitter indictment of the white-dominated society that is both author and perpetuator of these ills" (Daniel cited in, Davis, 1997). Secondly, the short story, *Man against himself* (1979) by Joel Marlou, portrays the experiences of a black migrant worker at a platinum mine in South Africa. Thirdly, *The Trial of Dedan Kimathi* (1976) by Thiong'o & Mugo gives a platform to express the causes of the Mau Mau War in Kenya from 1952 to 1960. In the preface that accompanies the play, Thiong'o and Mugo describe the challenging and exciting journey of writing their play about "a hero of the Kenyan masses" (Thiong'o & Mugo, 1976, p. ii) who fought in the Mau Mau War. The playwrights discuss their drive to create a play about "a great man of courage, of commitment to the people" (Thiong'o & Mugo, 1976, p. iv), and the added impetus sparked from:

the realization that the war which Kimathi led was being waged with even greater vigour all over Africa and in all those parts of the world where imperialism still enslaved the people and stole their wealth. It was crucial that all this be put together as one vision, stretching from the pre-colonial wars of resistance against European intrusion and European slavery, through the anti-colonial struggles for independence and democracy, to post-independence struggle against neo-colonialism. (Thiong'o & Mugo, 1976, p. iv)

While these plays demonstrate an awareness of indigenous people in African nations as being subjects of neocolonial and neoliberal practices, it was difficult to find any plays that have been written toward the end of the twentieth century and into the current century that deal with the role of African nations in the global, neoliberal agenda, particularly the involvement of multinational corporations in the mining industry. Yet, my research points to numerous reports that provide evidence that the neoliberal agenda has continued into the twenty-first century, in particular, indicating that the mining industry continues to be at the forefront and driving force of the agenda.

Chapter Three outlined examples of historical practices in the resources industries, particularly mining, that have led the charge on the neoliberal agenda to create extreme levels of wealth concentrated in the hands of the few. However, it is the reporting of current events that urged me to include the global reach of the mining industry in *Amnesiac*. For example, The Guardian's article titled *Marikana massacre: The untold story of the strike leader who died for workers' rights*, published in 2015, exposes the operations of British multinational mining company, Lonmin. According to the website, the company "engages in the discovery, extraction, refining and marketing of platinum group metals (PGMs) and is one of the world's largest primary producers of PGMs" (Lonmin, 2016). The company owns the Marikana platinum mine (approximately 80 miles north of Johannesburg in South Africa) and presumably chose to reside in South Africa since the country "hosts nearly 80% of global PGM resources" (Lonmin, 2016) <https://www.lonmin.com/about-us/about-us-overview>. Therefore, I suggest that Lonmin fits the description of the economic migrant (as mentioned in Part One) because the company is hoping to achieve greater prosperity since the existence of platinum in South Africa provides better opportunities. Likewise, the people who work at Marikana are economic migrants, from developed countries or from within South Africa and surrounding countries because the employment opportunity exists at the mine.

This extensive news report by Nick Davies for *The Guardian* gives an exceptional account of an incident at Marikana in August 2012 when “South African police opened fire on a large crowd of men who had walked out on strike ... They shot down 112 of them, killing 34” (Davies, 2015). Davies suggests that the Farlam inquiry, commissioned after the incident, may find that those colluding in the police action were “senior figures from the ruling African National Congress [and] Lonmin, the British company that owns the Marikana mine” (Davies, 2015). This suggestion confirms my assertion that the neoliberal agenda requires a strong partnership between oppressor and collaborator, and indeed, Davies’ article provides evidence of incentives given to black South Africans to establish a foundation for collaboration with corporations and the significant financial rewards that follow. Indeed, this article is an exception to mainstream reporting of such events and has provided inspiration for the writing of *Amnesiac* because it describes the conditions at the mine, including accommodation, and provides insight into how neoliberal strategies affect people’s daily lives:

The Lonmin smelter stands like a cathedral of commerce over a bleak landscape, its chimney reaching for heaven, its conveyor belt shuffling a fortune in unrefined platinum. The miners live in its shadow. Their homes are one-room shacks. Some of them are built of breeze blocks; most are patchworks of rusting corrugated iron tacked onto frames of timber torn from local trees. The shacks huddle together in groups of several hundred. There are no roads, only dirt tracks which turn greasy in the rain. A few chickens peck the mud. Goats stroll by. As far as the eye can see, pylons march across the landscape like robot soldiers, bringing electricity to the mines, but most of the shacks have no power (though some steal it on cables that sag among the washing lines). The mines have water, too, to wash the ore. But not the shacks: some of the men share a communal tap (though many of them have been broken for months); some drink straight from milky streams that run nearby. (Davies, 2015)

Are the conditions that Davies describe acceptable in the twenty-first century, particularly by a British multinational company? After all, these conditions would not be accepted in Britain. The article details the complexity of the incident at Marikana and the players involved, and acknowledges that crimes were committed on all sides, including Lonmin security personnel who “opened fire with rubber bullets, firing more than 40 rounds at the strikers” (Davies, 2015). Furthermore, the National Union of Mineworkers (NUM) was suspected of supporting and colluding

with Lonmin, consequently, workers decided to register with the new breakaway union, Association of Mineworkers and Construction Union (AMCU), headed by President Joseph Mathunjwa. After the killings, Mathunjwa tried to meet with representatives of Lonmin but they declined to meet with him and refused to recognise the AMCU, so he returned to the strikers and spoke to them:

“Comrades, the life of a black person in Africa is so cheap ... They will kill us, they will finish us and then they will replace us and continue to pay wages that cannot change black people’s lives. That would mean we were defeated and that the capitalists will win. But we have another way. We urge you – brothers, sisters, men – I am kneeling down – coming to you as nothing. Let us stop this bloodshed that the NUM allowed this employer to let flow. We do not want bloodshed!” (Davies, 2015)

As a playwright and as a human being how can I ignore such reporting of events happening around the world? The research into the continuum of slavery, colonisation and the rise of capitalism merely provides the backstory for what is happening now. In the spirit of solidarity of all playwrights who have tried to highlight injustice and exploitation, I have chosen to face the same challenge that Thiong’o and Mugo faced when they wrote *The Trial of Dedan Kimathi* (1976): “We cannot stand on the fence. We are either on the side of the people or on the side of imperialism” (Thiong’o & Mugo, 1976, p. iv). After all, the fight is being waged all over the world and human beings are placed in situations where they have to choose a side. I feel an obligation to shine a light on the misrepresentations of migration: to enlighten audiences to the correlation between the neoliberal agenda and the circumstances that cause displacement, poverty and violence so they can make an informed choice.

The refugee is a beacon of significance, in that their plight underlines the states of human existence that open the discussion about their efficacy and place in society: 1) the rights of the individual are foregrounded; 2) how societies treat the vulnerable is highlighted; and 3) a light is shone on those who ultimately perpetuate and exacerbate conditions of poverty, exploitation and violence. In

addition, these states of human existence could signify a prediction of the conditions for the rest of the world into the future:

It becomes ever more urgent to develop a framework of thinking that makes the migrant central, not ancillary, to the historical process ... It might begin by regarding movement, not as an awkward interval between fixed points of departure and arrival, but as a mode of being in the world. (Carter, 1992, p. 101)

Consequently, *Amnesiac* presents these so-called “fixed points of departure and arrival” (Carter, 1992, p. 101) as glimpses of the continuum of slavery, colonialism, capitalism and the ongoing neoliberal agenda that are ever present and fluid. This will hopefully awaken audiences to a mode of being in the world that understands that past and present attitudes and actions determine the relations of a global community, and the repercussions for future generations. Therefore, when writing *Amnesiac* I stepped outside of the ‘Third Sphere’ and departed from conventional dramatic form to show the fluidity of time.

Fourth sphere

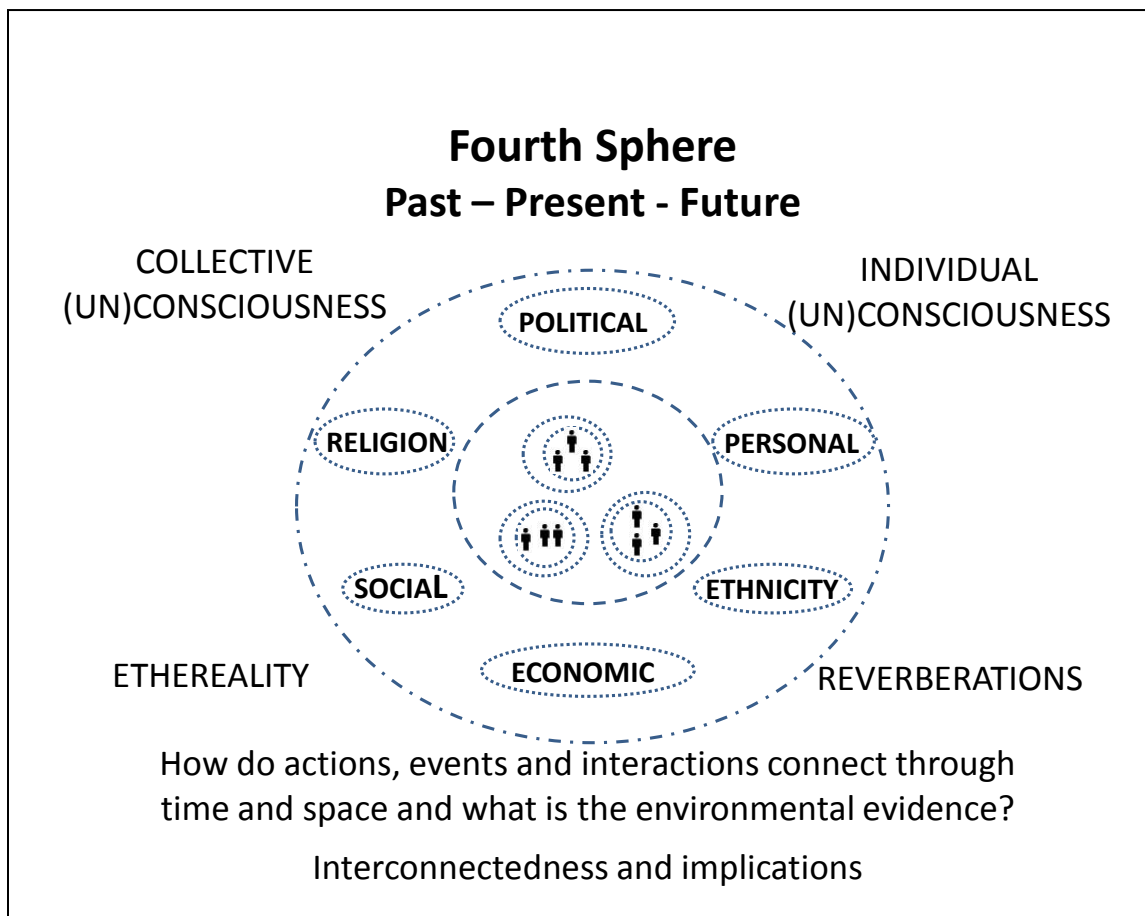


Figure 6: "Fourth Sphere".

The bourgeois theatre's performances always aim at smoothing over contradictions, at creating false harmony, at idealization. Conditions are reported as if they could not be otherwise; characters as individuals, incapable by definition of being divided, cast in one block, manifesting themselves in the most various situations, likewise for that matter existing without any situation at all. (Brecht, 1979, p. 277)

Plays that operate in the 'Fourth Sphere' are those that portray the actions and attitudes of individuals in the present, within social settings in different countries that may be a result of historical attitudes and actions of other individuals, perhaps from interactions within social settings, or the repercussions of the priorities of nations. The 'Fourth Sphere' examines the interconnectedness of social, political,

economic, religious and cultural systems through time; consequently, the plays show the implications and reverberations of attitudes, actions and systems as originating in the past. In addition, the characters in these plays may feel those reverberations as being connected to heredity and familial relations, or felt as a sudden association with cultural consciousness. Therefore, there is no attempt at creating false harmony, or of creating characters as “existing without any situation at all” (Brecht, 1979, p. 277). Instead, characters in plays written in the ‘Fourth Sphere’ exist within a complex set of circumstances that reveal how historical events and attitudes have socialised and indoctrinated the characters. In addition, the plays may deliberately portray or imply future events as being connected to the past and present-day attitudes and actions. The structure of plays written in the ‘Fourth Sphere’ may contain scenes set in different times in the past and/or of the future. Likewise, characters may appear as figures representing the past or the future, perhaps to present the recognisable moments of history, or to create an imagined world for the future.

The plays about migration that operate in the ‘Fourth Sphere’ include *Slow Falling Bird* (2003) by Christine Evans, and *Mies Julie* (2013) by Yael Farber (based on August Strindberg’s *Miss Julie*, 1889). I chose these plays because they both evoke the complexity of the relationships between indigenous/refugees and non-indigenous peoples, in that, the attitudes and actions that perpetuate division bear striking similarities. Furthermore, the complexity of the relationships is indicative of, and concerned with, the progression of the neoliberal agenda and the attitudes that people foster to survive within it. In chapter six of *Imagining Human Rights in twenty-first century theater: Global perspectives* (2013) Christina Wilson (PhD candidate at the University of Connecticut) discusses *Slow falling bird* (2003b) and states that: “evoking narrative conventions from Stolen Generations’ texts, Evans connects Australia’s treatment of refugees to earlier ideologies of discrimination” (Wilson, 2013, p. 121). On the surface, the play dramatizes the experiences of Afghan and Iraqi asylum seekers in Woomera, Australia’s most notorious detention centre located in South Australia that closed in 2003 after reports of human rights abuses. The characters include: two guards, Rick and Micko who is described as

“part-Aboriginal; passes for white” (Evans, 2003b, p. 3); asylum seekers – Joy, Zahrah, Leyla and Mahmoud; and the ethereal figures – Fish Child described as “Zahrah’s daughter: a hovering spirit, reluctant to be born” (Evans, 2003b, p. 3) and Morty and Baygon who are defined as “a special Chorus” (Evans, 2003b, p. 3). The play interweaves moments of naturalism between the guards and between asylum seekers, then deftly inserts exchanges between the ‘real’ and ethereal characters that are hallucinatory and dream-like. However, it is Evans’ evocations of the similarities between the experiences of asylum seekers and victims of the Stolen Generations, whereby Aboriginal children (usually of mixed race) were forcibly removed from their families and placed into missions and orphanages, that set the play firmly in the ‘Fourth Sphere’. At the end of Act One, Scene 17, the character, Micko, strikes up a conversation with Morty and Baygon at the bar and it is suggested that Micko was one of those children:

Micko: I got moved around a lot as a kid. Kind of a habit now ... Keep coming back to the desert. So maybe I was born here. I dunno. I like the desert light.
(Evans, 2003b, p. 60)

“With Micko’s admission, *Slow Falling Bird* transitions from a play about one example of human rights violations to a play concerned with a trajectory of abuse” (Wilson, 2013, p. 124). This trajectory is indicative of the similarities between the experiences of asylum seekers and victims of the Stolen Generations, yet, Micko’s position as a guard at the detention centre plots an additional point on this pathway. Firstly, the victim is forced into submission through isolation and abuse; secondly, the oppressor strips the victim of their identity and indoctrinates them into the ways of the oppressor; thirdly, the victim becomes a willing collaborator in the systems of oppression. These systems are reflective of the neoliberal agenda, as discussed in Chapter Three.

In an article for *Peace Review*, Evans demonstrates the extensive research she conducted into Australian detention centres and expresses the significance of the centres as feeding the neoliberal agenda that profits from the centres. For

example, “all seven (with more being built) Immigration Detention Centers are operated by Australasian Correctional Management (ACM), a wholly owned subsidiary of U.S. private prison giant, Wackenden Inc.(Evans, 2003a, p. 164). In relation to Woomera, Evans states that the detention centre is the town’s main employer: “With the departure of the American military in 1999, the town has been struggling to survive. It is no exaggeration then, to say that the incarceration of Middle Eastern asylum seekers has been keeping the town alive” (Evans, 2003a, p. 164). Therefore, the existence of the detention centre, and the implicit need to keep it in a remote location where media and public access is reduced, suppresses the development of the town and the presence of other industries to provide employment opportunities: “the isolation and quiet of this desert town keeps the realities of mandatory detention, the suffering and abuse, contained (Wilson, 2013, p. 123). Ultimately, the play portrays the “daily humiliation and terror of asylum seekers in Woomera” (Wilson, 2013, p. 121) but it is the wastefulness of life that, for me, was the most poignant message I took from the play. Both the guards and asylum seekers are bored and despondent, and they try to salvage some sense of purpose and resolve, or they escape into the realms of fantasy in order to endure the detention centre.

In 2014, I was fortunate to attend the Perth International Arts Festival for a performance of *Mies Julie* (2013), written and directed by South African artist Yael Farber, a multi award-winning director and playwright of international acclaim. In the production programme Farber notes:

Transposed from late 19th century Sweden to the vast, flat plains of 21st century South Africa – August Strindberg’s original text of *Miss Julie* (once so shattering in its time) is reconceived and rewritten here to address the rising subtext of South Africa. *Mies Julie* is a text and theatre experience committed to articulating the fears, desires, resentments and possibilities of a country haunted by its past. (Perth International Arts Festival, 2014, p. 2)

However, *Mies Julie* (2013) does not contain flashbacks that re-enact the historical context of the relationships between black and white people in South Africa, instead, the complexity is in the present-day interactions between Mies Julie and

John which are brutal, remorseful, affectionate and relentless, and all of which are reminders of the origins of this relationship within the ruthless regime of apartheid.

The play is set in a farmhouse kitchen on the Eastern Cape, Karoo, South Africa on Freedom Day 2012, nearly twenty years after the end of apartheid. However, this play does not try to smooth over the repercussions of the attitudes and actions that determined the day-to-day existence of the oppressor and oppressed. Instead, each interaction demonstrates how this history has seeped into the individual and cultural consciousness of both oppressor and oppressed.

The character list is as follows:

MIES JULIE

Afrikaans daughter of a farmer, early 20s

JOHN

Xhosa man, a servant on the farm, late 20s

CHRISTINE

Xhosa woman, mother to John, a domestic worker on the farm who raised Julie, mid-60s

UKHOKHO

Xhosa woman, other-worldly ancestor of indeterminate age.

(Farber, 2013, p. 9)

The play is full of imagery and metaphors about the historical significance and importance to the Xhosa people of the land on which **the** house is built. When the character Christine mentions that: “Our ancestors are all buried in this field. But when the Meyers built this house, they cut the tree down and laid a kitchen over the graves” (Farber, 2013, p. 17), she is acknowledging the disrespect of the colonisers for the heritage of her people. Though Christine has tolerated her position as servant we are reminded of the enduring will of the Xhosa people to hold onto their heritage and to relentlessly uncover what has tried to be buried. Christine says “They can cover what they’ve done but the roots keep breaking

through. These roots will never go away. Never” (Farber, 2013, p. 18). The character of Christine and the presence of her ancestor Okhokho are indicative of the strength of identity that indigenous people possess and try to cling to. At the same time, Mies Julie expresses her love of the land which initiates an argument about land ownership:

Julie: I love this farm. It's all I know ...

John: It's not yours to love ... My people are buried here. Beneath this floor.

Julie: So are mine ... Three generations back. Where the fuck do I go?

(Farber, 2013, p. 44-45)

In an interview with the Financial Times, Farber says: “there is an intimacy and a connection that tie them both to the same piece of land and at the same time it’s what will destroy them” (Hemming, 2013). *Mies Julie* (2013) deftly portrays this “largely unresolved legacy of apartheid” (Blumberg, 2015, p. 238) and I would suggest of colonisation in general. The relationship between Mies Julie and John is indicative of the disdain that more recent generations have adopted toward each other as the power dynamics, or at least the perception of equality has shifted the psyche in both the oppressor and oppressed. John’s confidence and assertiveness is perhaps testament to that strength of identity and in the knowledge of possessing the moral high ground.

Farber’s *Mies Julie* (2013), like *Amnesiac*, portrays the social, economic and political dynamics between the characters that is based on exploitation and inequality. In addition, I have written *Amnesiac* with the trajectory of the continuum in mind and the repercussions that have accumulated from exploitative workplace practices and conditions. Similarly, *Mies Julie* (2013) alludes to the continuum in relation to the experience of the oppressors during the following statement by John when he is speaking about Mies Julie’s family and Afrikaners in general: “You take

and take. But when something is taken – you want to burn the house down. You complain what a mess everything is out there. Who made the fucking mess? The party is over. We’ll clean up your shit as usual. Just go” (Farber, 2013, p. 47). Farber does not perpetuate the victimhood of John and his family; rather, she has portrayed those shared moments between oppressor and oppressed to reveal the authenticity and intensity of exchanges that uphold these disparate positions in society. Furthermore, the authenticity and intensity of these exchanges are portrayed as originating from the past. The play does not contain flashbacks to the past, yet every exchange and interaction is a deliberate and dynamic combination of past and present.



Figure 7: “*Mies Julie* production photo - Bongile Mantsai & Hilda Cronje” (Perth International Arts Festival, 2014, p. 2).

(Exception to copyright. Section: ss40 103C. Exception: Research or study.)

The production of *Mies Julie* (2013) was an intelligent, visceral and emotionally engaging theatrical experience, incorporating movement, music, and minimal dialogue, and the central relationship of Mies Julie (Cronje) and John (Mantsai) pictured in Figure 8, exuded an electrifying blend of brutality and tenderness in

their performances. The production was immensely important and vital, in that its immediacy, relevance and boldness speaks to the current situations of many nations and their peoples around the world. The play portrays the shared moments of oppression, often with strong notions to past relations, and demonstrates the distinct positions of Mistress (Mies Julie) and Servant (John). However, throughout the play the positions become blurred and indistinct. John exerts a newfound sense of confidence, while Mies Julie's vulnerability and uncertainty about her future destabilises the boundaries of the relationship and of their individual identities. Furthermore, the play provided glimpses and insights into the troubled history of South Africa and the profoundness within the production came from the implications that history affects interactions between people in the present-day: "we hope its truths might speak to you not only of South Africa's complexity – but the unaddressed ghosts of any nation waiting to be acknowledged" (Perth International Arts Festival, 2014, p. 2). More importantly, this production provided glimpses into future relations between white and black indigenous South Africans, in that the power relations in Mies Julie's and John's relationship has shifted, never able to go back. Consequently, the play shows the characters struggling to break free from the constraints of socialisation, or a willingness or apathy to remain within them.

I chose to write *Amnesiac* in the 'Fourth Sphere' as a gesture of "solidarity in our humanness" (Dening, 1998, p. 209) to try to restore dignity to the culture to which I belong (as much as that of the dispossessed), through a transparency about who we really were, where we have really been, where we really are now - and where we need to go from here. What happened in times of slavery, colonisation and corporation migration were not isolated aberrations in the behaviour and attitudes of the culture to which I belong, but a persistent and consistent methodology. Likewise, my concerns about the ongoing effects of slavery, colonisation and corporation migration on past and present victims are not aberrations borne out of a desire to perpetuate victimhood, instead, my desire to write *Amnesiac* was driven by a need to confront and interpret those moments that linger and the systems that persist.

We know from our living experience that our present moments – this moment – has all the possibilities of the future still in it ... Our imagination, to see the past as it actually was, has to return to the past its own present, with all the possibilities of its future still in it, with all the uncertainties, with all its inconsequentialities. (Dening, 1998, p. 211)

Therefore, in following Dening's guidance, *Amnesiac* became a play about imagining the 'present' in times of slavery, colonisation and corporation migration, to portray those moments where human interactions are full of possibilities: possibilities for cruelty, affection, exploitation, corruption, retaliation, submission, participation, resistance and transformation. As the play unfolded I realised that those moments that I had written as representing times of old slavery, resonated in my present as possibilities in the interactions between people in moments of new slavery, as articulated by Bales (2012) - see Chapter Three. Indeed, Dening encourages the researcher to be antagonistic toward historical texts by suggesting that "if the texts of the past are mountainously high, the silences in them are unfathomably deep: silences of pain, and of happiness for that matter" (Dening, 1998, p. 208). Placing the focus in *Amnesiac* on the characters who represent the oppressor allows the play to reveal the "silences of guilt, silences of fear; silences of exclusion; silences of forgetting" (Dening, 1998, p. 208).

Similarly, it seemed that the repetition of events and attitudes are interwoven with strategies to minimise or even eradicate connections to the past: "Forgetting one's participation in mass murder is not something passive, it is an active deed" (Hochschild, 1998, p. 295). Indeed, Hochschild devotes the last chapter of his book *King Leopold's Ghost* (1998) to exposing the facts that have been smoothed over. He discusses the buildings and monuments in Europe that were built from the profits of suffering during times of slavery and yet are lauded as signs of success and the Europeans' thirst to explore and discover the world.

And yet the world we live in – its divisions and conflicts, its widening gap between rich and poor, its seemingly inexplicable outbursts of violence – is shaped far less by what we celebrate and mythologize than by the painful events we try to forget. Leopold's Congo is but one of those silences of history. (Hochschild, 1998, p. 294)

Likewise, my research into the history of King Leopold's Congo Free State in the nineteenth century (as outlined in the Chapter Three: Repetition and repercussions) revealed the sadistic punishment inflicted upon the Congolese for failing to gather the quota of wild rubber.



Figure 8: "Mola (seated) and Yoka" ("Anti-Slavery International," n.d.).

(Exception to copyright. Section: ss40 103C. Exception: Research or study.)

Two youths from the Equator District. The hands of Mola, seated, have been destroyed by gangrene after being tied too tightly by soldiers of ABIR Anglo-Belgian India Rubber Company. The right hand of Yoka standing was cut off by soldiers wanting to claim him as killed. ("Anti-Slavery International," n.d.)

During King Leopold II's rule of the Congo it was a common punishment to chop the hands off men, women and children who failed to reach the quota of rubber gathered during the enforced slavery of the people of the Congo. Likewise, this punishment, "which was deliberate policy" (Hochschild, 1998, p. 165), was carried

out by other Congolese people, such as Chiefs and conscripted soldiers, to prove that the ammunition provided by the regime was used to kill deserters or dissidents; therefore, the chopping off of the right hand was “proof that the bullet had been used to kill someone, not ‘wasted’ in hunting or, worse yet, saved for possible use in a mutiny” (Hochschild, 1998, p. 165).

This image is a representation of the physical trauma inflicted upon Congolese men, women and children. Beyond the representation are the “the silences and absent things” (Denning, 2007, p. 100) – silences like the thoughts of the Congolese as they walk back to their village, unable to find more rubber to fill the quota, thinking about what will happen to them; the idea of escaping through the jungle to avoid punishment, and the knowledge that running away would mean abandoning their mothers, fathers, wives, husbands and children — the same family members often held captive to ensure the worker's return. Some absent things may be the tools that they would no longer be able to hold or to use, and the everyday taken-for-granted things they could no longer do to take care of themselves, or others. Furthermore, in imagining the moment after the photograph was taken, when the men, women and children would return to their village, did the community rally around to gather wood for a fire? Share their food? Sit with them and feed them? Did someone help them wash, undress? What were their thoughts now, their fears for themselves and their positions in the community, and that of their families? Revealing these silences and absent things portrays people existing within a particular situation: people carrying out their day-to-day activities, with a family, within a community, but under the most unfamiliar of circumstances.

The repercussions for Congolese communities can be found in the writings of American Congo missionary, William Sheppard, who described, in the January 1908 edition of the *Kasai Herald* (the American Presbyterian annual newsletter), the changing social, political and economic systems of the Kuba tribe in the Kasai region during Leopold's rule:

These great stalwart men and women, who have from time immemorial been free, cultivating large farms, ... who have always had their own king and a government ... officers of the law established in every town of the kingdom, these magnificent people, perhaps about 400,000 in number ... living in large homes ... loving and living happily with their wives and children, one of the most prosperous and intelligent of all the African tribes ... But within the last three years how changed they are! Their farms are growing up in weeds and jungle, their king is practically a slave, their houses now are mostly only half-built single rooms and are much neglected. The streets of their towns are not clean and well-swept as they once were. Even their children cry for bread. Why this change? You have it in a few words. There are armed sentries of chartered trading companies who force the men and women to spend most of their days and nights in the forests making rubber, and the price they receive is so meager that they cannot live upon it. (Hochschild, 1998, p. 261)

Learning more about slavery and colonialism, especially in the Congo, was the catalyst for realising Dening's "faint webs of significance" (Dening, 1998, p. 209) as being entangled with the bifurcation of events throughout history and progression of events that exist in the present. Hochschild's description of the Kuba tribe before slavery aligns with the statement by Professor Bill Ashcroft from the introduction of his book *Post-colonial transformation* (2001): "these colonized peoples, cultures and ultimately nations were prevented from becoming what they might have become: they were never allowed to develop into the societies they might have been" (Ashcroft, 2001, p. 1).

The practice of chopping off hands as punishment and a warning to others proves to be an effective weapon against enemies and is still used during conflicts such as that in Sierra Leone. In the *Witness to Truth* report created by the Sierra Leone Truth and Reconciliation Commission in 2004, Appendix 5: Amputations in the Sierra Leone Conflict outlines the significance of the "loss of important limbs in African communities where work is largely manual" (Christodoulou, 2004, p. 14) and will result in the necessary "reconstitution of the individual's identity" (Christodoulou, 2004, p. 14), thereby compromising their earlier position in the community. For full quote please see Appendix 3.1 (page 331). In *Amnesiac* the character of Kennedy is subjected to hand amputation and Neil is confronted by the image of Kennedy trying to hoe the soil on his farm, (Act 1, Scene 12, p. 39). The inclusion of hand amputation in the play is symbolic of the legacy of slavery, colonialism and of

intergenerational trauma and how that plays out in everyday lives. Further details about the research and how it manifests in the play can be found in Chapter Six: Gambles. Indeed, in societies where historical and current oppressive relations exist, is there an unspoken undercurrent of menace in present-day interactions? Furthermore, if it is true that trauma is passed on to generations through DNA (Yehuda, Daskalakis, Bierer, Bader, Klengel, Holsboer, Binder, 2016), then physical trauma and ethnic vilification is resurrected through generations. In addition, Lucy Nevitt explores the undercurrent and inference of hate speech in *Theatre & violence* where she states that “the abusive term is being used not to describe the person but to attack and oppress them ... A history of oppression renders it powerful by connecting it with pre-existing structures and attitudes under which the victim of the abuse is already actually or potentially oppressed” (Nevitt, 2013, p. 30) - for full quote please see Appendix 3.2 (page 331-332). Therefore, Nevitt is implying that oppression is embodied due to its historical significance, and renders the ‘victim’ cognisant of that history, and indeed, the impending threat of violence, since it is burned into the (collective) memory that violence has occurred before. Likewise, if Yehuda et al (2016) have found evidence of actual signs of trauma being passed in the DNA from parents to offspring, could the DNA of those that inflict trauma and the emotions that are generated during the events being perpetrated, be stored and also be found in the DNA of the oppressor, and therefore able to be passed on to other generations?

When writing *Amnesiac* I reflected upon the idea of embodied trauma of the individual, and that of the oppressor and oppressed being cognisant of the historical significance of present-day interactions and relationships. Furthermore, I imagined glimpses of recognition during interactions between people of different ethnicity, and how the individual and cultural consciousness may be awakened. These imaginings and reflections have inspired the structural, location and dialogue choices for *Amnesiac* and influenced character and plot development as described in Part Three of this exegesis.

PART THREE: PLAYWRITING MIGRATION

Chapter Five – The World of the Play

- Office in skyscraper: The symbol of separation;
- Subsistence farm location: land grab in the name of development;
- Refugee camps as symbolic predictor of future work camps;
- The home: A room with no view.

Chapter Six – Character & Plot

- The complexity of character conception and delivery;
- Unpredictability of plot to capture the intricacy of character;
- Events and incidents reveal indoctrination and socialisation;
- Connection or disconnection: Memory as revelatory tool;
- Representation to non-representation;
- Rachel and Kennedy and the terrible lyricism of myth;
- Freedom to belong, seek justice, and self-preservation;
- The influence of outside forces;
- Gambles;
- Neil;

- Kennedy;
- Rachel;
- Frieda.

Chapter Seven – Dialogue and Other Communication: Shifting style, voice and narrative.

- Closed reading;
- Beats as physical motifs and unspeakable truths;
- Stream of consciousness and memory;
- Repetition: Dialogue, plot and character;
- Repetition: Place and objects;
- Creating atmosphere and inspiring visualisation;
- Cultural considerations in dialogue and movement.

Chapter Five – The World of the Play

A play's world encompasses more than merely a stage setting. Every play establishes its own world as a total milieu ... The world of a play is a creatively constructed world ... a playwright communicates an imitative vision of what the natural world is, was, or should be like and suggests what the natural world means ... and only what is *in* the play is contributive. Therefore, a playwright needs to sift all the materials through a screen of intelligent selectivity, realizing all the while the importance of making a dramatic world a total milieu. (Smiley, 2005, pp. 255-256)

This chapter aims to explain the world of the play as a total milieu with its carefully chosen locations to depict some of the issues and concerns surrounding migration and the correlation with the workplace and home environments. The set suggestions given before the play offer a description of the physical locations as well as giving clues to designers, directors and actors of the metaphysical and atmospheric evocations which serve the genre, plot and characters of the play.

Stage plays are written to be enjoyed through the visual aspects of location and how these locations manifest within the staging. The visual representations of location and how they might evolve, transform or remain static feed into the audiences' understanding of the play. The visual elements might, at the beginning, have a particular meaning; however, allowing the audience to witness the characters interact with the world, experience the settings evolve, transform or remain static may evoke a different meaning:

Sight leads to insight. Eyes are sensors for the mind and accelerators for the imagination. As image makers, artists create according to the integrative quality of their vision. A dramatic artist must develop creative vision, both as sight and as thought. Spectacle is drama's unique way to make a play immediate and pertinent. A drama is a visual revelation. (Smiley, 2005, p. 283)

In *Amnesiac* the workplace and home environments were chosen so that the total milieu can emerge during a production whereby the dialogue converges with the physical and visual, and creates atmosphere to shape and provoke audience reactions. The workplace and home environments represent perhaps the most

relatable aspects of the migration phenomenon since most audiences can identify with the settings and exchanges within.

The practices and conditions surrounding the workplace are arguably the most divisive aspects that have emerged from the migration phenomenon. On the one hand, workers in the host country are suspicious that an influx of economic migrants might decrease their own employment opportunities and conditions, though government policies influenced by business interests may play a part in this. On the other hand, migrants may be required to fill positions that do not attract workers already living in the host country. When European countries were enjoying almost full employment, migrants were often allowed to “occupy low-income and low-skill niches” (Gould & Findlay, 1994, p. 116):

In the 1950s and 1960s these flows were associated with colonial relationships and linkages that allowed mass migrations of unskilled workers from colonies or former colonies to metropolitan powers – from the Caribbean and the Indian subcontinent to the United Kingdom. (Gould & Findlay, 1994, p. 116)

These unskilled positions usually involve domestic duties, such as cleaning and caring for children and the elderly, therefore, two of the three workplaces are situated within the homes of two of the characters: Frieda requires a carer and therefore her home becomes Rachel’s workplace. Imagining the political and historical implications in the relationship between migrants from colonies and former colonies with people who represent the coloniser was a major consideration in location and character choices. Likewise, Kennedy’s subsistent farm and the ‘imagined’ surrounding district is subject to a land grab for a resources project, thereby potentially affecting the livelihood and the home of Kennedy and his family, as well as of other families in the district.

Providing a location where the home and workplace collide suggests the need to understand the embedded and embodied nature of these social worlds within each other as overlapping spheres. The connection between the characters through time and space, managed by the linking and overlapping of memories, aims to

depict the “layers of complex social relationships” (Deneulin, 2011, p. 127) in personal, social and global contexts as well as echoes through history.

The workplace can be identified throughout history and to the present-day as a vehicle for domination of the oppressed and subsequent accumulation of wealth for the oppressor, therefore, the third workplace is an office situated in a notional skyscraper and is representative of the global context in which the play operates. The position of the skyscraper is above the other locations to portray its influence and dominance in the day-to-day lives of people around the world. In addition, the office is suspended in mid-air, delineated by electronic screens, and characters inhabiting the office need to wear stilts, the implication being that in order to operate in this environment and make decisions required as an employee, one must disconnect from the home and natural environments.

The people who inhabit each workplace are connected to each other in some way, either through marriage, family or employment, though these connections are not bound by time and place. Both the workplace environment and the family home environment are subject to the dynamics between individuals, which form alliances or create conflicts within the hierarchical social structure of each environment. Each workplace has its own sociological attributes, whereby past and present policies (or lack thereof) and practices are imposed on people who choose, or are cajoled or forced into, that particular profession. The world of the play aims to portray the effects on individuals when outside forces persistently encourage and inveigle the individual to become part of a system that separates, or at least minimises, the impact of their actions within the workplace and the subsequent repercussions of conflict that reverberates within the homes and workplaces of the fictional world.

After watching Michael Burawoy’s online lecture on Public Sociology (2012) in which he offers a framework of the academic division of labour of sociologists as Public, Critical, Policy and Professional, I was inspired by this framework as one

that can be adopted across society as a whole. I have offered examples of those participants:

- 1) Public – general public, employees, not-for-profit public support organisations and services, union representatives;
- 2) Critical – academia, theatre makers, journalists;
- 3) Policy – government, policy makers; policy advisers, trade unions;
- 4) Professional - employers, business leaders, investors.

Furthermore, Burawoy argues that the *antagonistic* (my emphasis) interdependence of these aspects is crucial in a democracy since each plays a role in maintaining a balanced and fair society. Therefore, applying this framework to workplaces, which are major systems of society, suggests the need for the antagonistic interdependence of all stakeholders of the workplace: the Public, Critical, Policy and Professional; to establish and maintain balance and fairness. Similarly, writer David Simon, in his address *Some People Are More Equal Than Others* for the 2013 Festival of Dangerous Ideas held in Sydney, Australia, discusses the current levels of inequality and poverty in the United States, particularly supporting Marx's prediction that this is "what goes wrong when capital wins unequivocally, when it gets everything it asks for" (2014):

That may be the ultimate tragedy of capitalism in our time, which is that it has achieved its dominance without regard to a social impact, without being connected to any other metric for human progress. (Simon, 2014)
<https://www.youtube.com/watch?v=DNttT7hDKsk> [7:00 – 7:27]

Therefore, in reflecting Burawoy's framework, Simon suggests that the 'Professional' aspect has dominated the others, and echoes Burawoy's component of antagonistic interdependence when offering this approach:

The only thing that actually works is non-ideological, is impure, has elements of both arguments and never actually achieves any kind of partisan or philosophical perfection. It's pragmatic. It includes the best aspects of socialistic thought and of free-market capitalism, and it works because we don't let it work entirely. And that's a hard idea, to think that there isn't one single silver bullet. (Simon, 2014) <https://www.youtube.com/watch?v=DNttT7hDKsk> [8:32 - 9:05]

Perhaps it should be the preoccupation of policymakers, writers, academics, industrial relations representatives, and business leaders to provide insight, but most importantly, to offer foresight into issues, based on historical and current trends of social, political and economic issues – that is, ultimately, that the struggles and outcomes are based on striving for equality, fairness and dignity of life.

In view of all my research into migration and how it correlates with the continuum of slavery, colonialism and capitalism, the play has evolved as an expression of the complexities of human relationships within a multicultural, globalised world. The cultural baggage and skeletons that exists within political, social and economic sectors in developed countries is staggering. This 'baggage' and skeletons exist within developing countries, yet it could be suggested that the rules of the 'game' were drawn during the historical continuum. People in developing countries participate because recent history indicates the consequences if some try to change the rules. For example, Patrice Lumumba, the first democratically elected Prime Minister of the Congo, was assassinated by US, Belgian and British forces (Giefer, 2011; Hochschild, 1998) and it is said in the documentary: *Death: Colonial Style*; that his first speech "signed his death warrant" (Giefer, 2011) <https://www.youtube.com/watch?v=HtzfCMHX1Yg> [10:00-10:05] since he clearly stated the intention to redistribute the wealth of the Congo to benefit all the people: "together, we are going to establish social justice and make sure everyone has just remuneration for his labor (Lumumba, 2009, 12th paragraph). For full speech please see Appendix 4.1 (pages 332-335).

There are varying opinions on the benefits and pitfalls of nationalisation or what can be termed public ownership of state assets such as natural resources.

Lumumba's announcement was perhaps an indication that he would take control of resources from privately owned companies, companies that arguably established themselves within an illegal and corrupt system. In effect, Lumumba's announcement indicates change in the balance of the power relationship between business and government. The question, therefore, is whether a newly elected government has the right or the power to enact this change. Does a country, such as the Congo, and its people who have been so damaged through continual violence, exploitation and disenfranchisement, require the choice to, in part or in full, nationalise systems in order to bring stability, justice and equity to the country and its people? In addition, should this choice be sanctioned by the international community as a matter of ethics and rule of law, to prevent interference from outside forces?

The inclusion of different workplaces within the world of the play aim to reveal how the interdependence is being manipulated or usurped to diminish antagonism and create a dependent and distorted society whereby the forces from one side aim to dominate the others. Dr Séverine Deneulin, a Senior Lecturer (Associate Professor) in International Development at the University of Bath writes that "policy decisions were the result of differences in power between groups, whether political parties, social movements, international organisations, civil society organisations, global corporations, companies or business associations" (Deneulin, 2011, p. 127). While Burawoy's framework is helpful in categorising the elements that influence the workplace, it also implies how the lack of antagonism can have endemic and far reaching consequences. On the other hand, "collective decision-making is fraught with conflict which cannot always be resolved in a straightforward way, through reasoning" (Deneulin, 2011, p. 127). However, a society that suppresses conflict and does not allow the workplace to be subject to the antagonistic interdependence of the Public, Critical, Policy and Professional is probably being manipulated by one aspect to the detriment of the others. I would suggest that ultimately, any major and sustained imbalance would impact on the equilibrium of work life and family/personal time. After all, a society that allows the major and sustained imbalance is at risk of breaching Article 23 of The Universal Declaration

of Human Rights which defines the attributes of a fair and just workplace (United Nations, 1948) – see Appendix 5 (page 336). It is my fear of the ‘slippery slope’ that has fuelled my concerns about the future of the workplace. In writing *Amnesiac* I was interested in portraying how historical and present-day inequities play out in relationships between the oppressor and the oppressed, and indeed the different levels of participation and resistance therein.

Volti’s work on the sociology of the workplace bridges the gap between the workplace and the personal to argue how they are inextricably linked:

Most adults who have not retired spend more of their waking hours working than doing anything else. In addition to absorbing a large amount of our time, work affects many other parts of our lives. Work can be a thoroughly positive experience, even an essential part of a satisfying life, but it can also be a source of considerable stress and unhappiness when it crowds out family life and other activities. (Volti, 2012, p. 253)

Volti’s description is directed at employees within the developed world and benefits to be gained by investigating the effects of “stress and unhappiness” (Volti, 2012, p. 253) on the individual, on work colleagues and family members. Additionally, it is interesting to explore how these effects and interactions may determine the attitude and awareness of the individual toward the family unit and workplace and, where pertinent, especially how the attitudes may have evolved across generations. Therefore, the world of the play helps to imply the development of strategies by giving glimpses of historical practices in the workplace and the legacy that endures to the present-day and perhaps into the future. The following subsections outline the research conducted that led to choosing each workplace.

Office in skyscraper: The symbol of separation.

When buildings go higher, the public stakes go higher. There is no harmless contextualism in the development world; there is only aggressive and exploitative change. (Huxtable, 1992, p. 118)

In her statement, Huxtable implies that the presence of skyscrapers symbolises aggression and exploitation. The skyscraper is perhaps the definitive image of a capitalist economy in which multi-million and multi-billion dollar companies are located and thousands of people are employed.

In its purest form, capitalism is an economic system in which some individuals derive the bulk of their income through their ownership of productive assets such as mines, railroads, banks, and factories. Lacking ownership of these assets (which Marxists and others call “the means of production”), the great majority of the population have had to earn their livelihood by selling their labor to capitalists and receiving a wage or salary in return. (Volti, 2012, p. 42)

There is no doubt that, in many parts of the world, capitalism has helped lift people out of extreme poverty and allowed them to enjoy higher living standards and opportunities in employment. Indeed, it has allowed people to aspire to own businesses and to hone particular business skills and talents. Likewise, there are those who wish to rather be employees of such businesses, and perhaps to hone other skills and talents outside the workplace. Inherent in these differences is economic inequity; however, this does not mean that employees are worth less as human beings than employers:

Some economic inequality is essential to drive growth and progress, rewarding those with talent, hard earned skills, and the ambition to innovate and take entrepreneurial risks. However, the extreme levels of wealth concentration occurring today threaten to exclude hundreds of millions of people from realizing the benefits of their talents and hard work. (Fuentes-Nieva & Galasso, 2014, p. 2)

Oxfam’s report (Fuentes-Nieva & Galasso, 2014) asserts that a shift in the system of capitalism has brought about the power imbalance that brings an unequal exchange of benefits and opportunities. In order to promote systems that allow inequity to increase, what psychological shifts in the individual and cultural shifts in society need to take place, allowing such systems to exist and develop?

Considering this question in conjunction with choosing an office in a skyscraper as a location in *Amnesiac*, I decided to add the following to the description of the location:

An office is suspended in mid-air, up centre stage. Rows of reflective screens are suggestive of windows in a skyscraper and can display digital projections. The panels pivot to reveal the office space which contains suspended electronic and digital screens. One screen has a map of the world with dots to signify the locations of projects. Another screen has graphs, and another has rows and columns of numbers. The room has no floor. Characters inhabit this space on stilts. (Set Suggestions, page 3)

The suggestion that the characters in the office have to wear stilts is meant to signify two things: firstly, it suggests a physical transmutation has taken place to allow the characters to occupy the space; secondly, it is a dangerous place that is without foundation or stability since the office space does not have a floor. Therefore, the wearing of stilts signifies the physical manifestation of a psychological shift. The characters have adapted what it means to be human, and in a sense the stilts make them trans-human. This adaptation of their humanness means disconnecting their bodies from the earth and all its actuality because, when in the office space, they cannot touch the ground, literally and figuratively. Incidentally, in an imagined production of *Amnesiac* the stilts would be made from a transparent material, like Perspex, giving the impression of the characters floating in mid-air. Nevertheless, I invite designers/directors to replace the stilts with another device/idea that may deliver the same psychological disconnectedness determined by the characters inhabiting an abstract world of technology, such as the one in this office, surrounded by electronic and digital screens. This includes a map of the world on one screen where company project locations are indicated, and another showing stock market figures. Both these assume a figurative shrinking of the planet to data containable by a screen, thereby depersonalising (and depopulating) the world, the company's operations and the social and economic implications.

The world of the office space in a city skyscraper and the demands it poses was inspired by my research into the rise and shift of capitalism and its influence on the attitudes and goals of people in the developed world. In an illuminating article on his experiences as a stock trader, Sam Polk describes the environment:

When I walked onto that trading floor for the first time and saw the glowing flat-screen TVs, high-tech computer monitors and phone turrets with enough dials, knobs and buttons to make it seem like the cockpit of a fighter plane, I knew exactly what I wanted to do with the rest of my life. It looked as if the traders were playing a video game inside a spaceship; if you won this video game, you became what I most wanted to be — rich. (Polk, 2014)

The description of the trading floor suggests an illusory world where games are played by people whose only consideration is their own personal wealth. The depiction of this location and how it will be received on the visual register is crucial in the understanding of the total milieu.

In *Amnesiac* I wanted to portray both sides of the spectrum of capitalism: Kennedy, a subsistence farmer, is being subjected to a land grab for a development project; while Neil works as an executive for the multinational company involved in the project, and whose offices are located in a skyscraper. Therefore, the world of the play contains both Kennedy's and Neil's workplaces to portray how social, political and geographical contexts influence the characters and their interactions.

Ultimately, *Amnesiac* is concerned with focussing on the journey of the oppressor - the interactions between Neil and his workplace, as well as Neil within Kennedy's workplace - to offer glimpses into his social pathology. In his article, former trader Sam Polk reveals his addiction to alcohol and drugs and the correlation to the pursuit of wealth. He remembers that his counsellor tried to encourage him to “stop focusing on accumulating more and instead focus on healing my inner wound” (Polk, 2014) but only in hindsight can he see Wall Street as “a toxic culture that encourages the grandiosity of people who are desperately trying to feel powerful” (Polk, 2014). As a playwright, I am interested in imagining what the inner wound might be and why it drives people toward the need to feel powerful at any cost, and indeed to participate in a toxic culture. Imagining and exploring what the inner wound of the individual might be is not to operate in the ‘First Sphere’, but to offer insights into how that inner wound in the individual might manifest in systems of power. In this instance, the systems of power are in relation to workplace practices and operations and even within political and economic capacities that, through affect and effect, shape global order.

The twentieth century saw the emergence of multinational corporations that migrate around the world, all the while re-strategizing to conceal involvement in exploitative operations or support for dictatorships that allow them to conduct business under their own terms, (Flynn, 1992; Hardt & Negri, 2000; Hochschild, 1998; Mehan, 2012a, 2012b; Meredith, 2006). In recent times, the increase in need for security companies to protect the financial interests of people and companies has grown exponentially, including the need for security forces in protecting the operations of projects in developing countries. An episode of the SBS series *Hostile Environments* (Mehan, 2012a, 2012b) investigates the rise of private security companies working in the African country of Liberia to protect the operations and transactions in natural resource industries, such as rubber and diamonds. Paul Nielson, the United Nations Police, Deputy Police Commissioner discusses the multinational rubber and tyre giant Firestone which has been in Liberia since 1926 and has its own private police force:

The case of Firestone is relatively unique here – they go back a long way. The relationship with the Liberian National Police is a good working relationship ... on the airport road leading to Firestone you would see at the gate both the LNP, Liberian National Police, and Firestone police. (Mehan, 2012a) <https://www.youtube.com/watch?v=z7wi2N42FmI> [26:40-27:17]

Writer and Security Correspondent Ralph Reigel also appeared in this episode and offers a sobering explanation for the increase in need for security companies:

In nineteenth and twentieth centuries you're talking about colonialism: countries exploiting poor, third world nations for their natural resources. Whereas I think what has happened in the twenty-first century is that it's corporations that are doing it rather than countries. And in many ways, private security companies, private security contractors - they're at the thin end of the wedge - they're the teeth in this whole corporate assault on the resources and the wealth of the world. (Mehan, 2012a) <https://www.youtube.com/watch?v=z7wi2N42FmI> [27:20-27:45]

The need for and significant growth of security companies suggests increasing hostility and impending insurgence towards the people and companies in a position to afford to hire security companies to protect their interests. My research finding indicated that the local people living in many African countries, such as Liberia and

the Democratic Republic of Congo have few quality choices in trying to maintain a livelihood: one choice might be to work in the mines; another might be to join a security company to protect the interests of the companies that are exploiting workers and the country's natural wealth. I suggest that these two choices would be demoralising to the workers because they are joining the system that perpetuates exploitation in the country and, therefore, become complicit in the cycle of abuse and poverty. Reigel offers an interesting perspective on those recruited as oppressors in the present-day's increase of security companies:

When the cold war ended the major military nations, Russia, the United States, Britain and France, basically had huge armies that they couldn't afford and didn't need anymore, so what they did was they wound them down - which left an awful lot of very, very experienced, very seasoned military personnel at quite young ages. – I mean these guys were in their thirties and forties without work. The whole advent of terrorism and this perceived threat has spilled over into the commercial areas - things like the diamond industry, the oil industry ... has created a demand for people who have very valuable assets that need to be protected. (Mehan, 2012a) <https://www.youtube.com/watch?v=z7wi2N42FmI> [2:00-2:44]

Therefore, it seems that the historical and present-day recruitment of people to be the agents of oppression has always been to protect the interests of the rich and powerful. Instigating circumstances whereby people are threatened with violence to conform, or with deprivation of livelihood, creates a sense of worthlessness; and an awareness that the system is indifferent to them. This could lead to a feeling of powerlessness to resist becoming an agent of oppression.

The multinational corporation was chosen because historically many of these corporations “earned deservedly horrible reputations for their treatment of workers, the ruination of local environments, and their propensity to meddle in the political affairs of their host nations, sometimes to the point of engineering military coups” (Volti, 2012, pp. 99-100). Though Volti refers to past practices of multinational corporations, I would suggest that their strategies for domination have become even more insidious and ingrained within the culture of the developed world, and that their presence and influence have damaged the developing and underdeveloped worlds:

From an economic perspective, it is becoming increasingly evident that the developing world is best seen as a continuum of countries with differing conditions and prospects ... and its lower end includes most of the countries of sub-Saharan Africa, which are becoming a group with almost no likelihood of achieving even modest development, the global equivalent of an underclass. (Zolberg et al, 1992, pp. 230-231)

When considering the world of *Amnesiac* it became increasingly evident that the presence of a fictional multinational corporation within an imagined developing country needed to include the correlation of a security company. This connection became imperative in discussing the spectrum of participation and resistance in the corporation migration landscape. However, this is financially and logistically difficult to achieve in a stage play. At first the presence of the security company is known through a conversation between two characters, Neil and Kennedy, when they discuss the security company coming to the village to recruit workers. However, to emphasise the choice of participation and resistance I added a scene (Act Two, Scene Four, page 61) between two security guards to encapsulate the feelings of powerlessness and isolation of both the oppressor and the oppressed.

The corporate office in the city skyscraper is the overarching location that perhaps represents the riches of the developed world. Furthermore, its elevated position represents a disconnect between the home and the subsistence workplace. Volti describes the relatively “recent phenomenon” of commuting (often from the suburbs to the cities for employees to reach their workplace) as increasing “the separation of work and residence” (2012, p. 253):

As we have seen for most of human existence, workplaces and residences were one and the same ... Gatherers and hunters lived in the midst of the territories that were the source of their sustenance, and ... the invention of agriculture maintained the link between residence and workplace, with people living in towns and villages adjacent to the fields they cultivated. (Volti, 2012, p. 253)

I do not suggest that we should all work from home; on the contrary, the inclusion of the corporate office in a skyscraper is an attempt to question the disparity of proximity between decisions made in these spaces to the actual consequences. As

the play progresses, Neil passes through time, interacting with other characters in other worlds, giving glimpses into how his decisions in the workplace have shaped the lives and choices of others. The rise in the need for security companies to protect the wealth and interests of the rich and powerful suggests a growing number of disgruntled and potentially vengeful people who seek to wreak havoc on the minority who enjoy a privileged standard of living far removed from their own, as part of the majority. Does the actual day-to-day misery and hopelessness in the lives of those disgruntled and vengeful people ever register in the minds of people who enjoy a decent standard of living? Or does the pursuit of personal wealth and power require the ability and capacity to switch off those thoughts?

Multicultural societies as products of the globalised world are the melting pots of historical and present-day triumphs and atrocities, and potentially reveal underlying conflicts, alliances and shifting ideologies. My research into globalisation, neoliberalism and skyscrapers led me to an examination of the Twin Towers of the World Trade Centre in New York and the events of September 11, 2001:

The experience of globalisation for Americans, and particularly for New Yorkers, was very lop-sided. They thought they could have the benefits of a globalised economy and none of the costs. They thought you could globalise economics but not politics, not violence. And in a sense, that the tools of globalisation: skyscrapers, jets, could only be used for benign purposes. The notion that these tools could be used for destruction in the pursuit of extreme ideological objectives, specifically anti-American, anti-global objectives had dawned, I think, to relatively few people. (Burns, 2003, Episode 8) [2:00 – 2:45]

The suggestion that New Yorkers were naïve to the effects on others while they were benefitting from the globalised economy points to a cultural ignorance or indifference toward actual repercussions of being the dominant world power. I am in no way condoning acts of revenge; rather, I am trying to understand the complexities of the world in which I live and how my place within it may affect others.

Who's afraid of the big bad buildings? Everyone - because there are so many things about gigantism that we just don't know. The gamble of triumph or tragedy

at this scale, (and ultimately it is a gamble), demands an extraordinary payoff. The trade centre towers could be the start of a new skyscraper age or the biggest tombstones in the world. Ada Louise Huxtable, 1966. (Burns, 2003)

Huxtable's quote is a chilling prediction of the demise of the Twin Towers of the World Trade Centre on September 11, 2001, though it is her questioning of the effects of gigantism that are particularly prescient, especially how they translate to the financial system. The process of inception, approval and building of the World Trade Centre, stubbornly pursued by the Rockefeller brothers, epitomises the shift toward monopoly capitalism, in that political, public and corporate interests were usurped, manipulated and converged to ensure the transformation of lower Manhattan into the World Trade Centre (Burns, 2003, 2013; Dwyer & Flynn, 2011). Burns' documentary asserts that the World Trade Centre was "raised into the sky ... by a unique combination of pride, ambition, audacity, greed, idealism, ingenuity and folly ... a multi-dimensional exercise in hubris ... embodying along the way the highest hopes and deepest contradictions" (Burns, 2003).

Ironically, when the World Trade Centre was completed in 1973, New York was experiencing economic hardship which meant that the fifteen million square feet of office space would remain empty for many years. The owners of the Twin Towers reduced the rates of the office space to draw companies from other buildings to take up residence at the World Trade Centre. This resulted in the decline of rental costs for office space and the increased competition from the Twin Towers meant that the surrounding office buildings struggled to compete (Burns, 2003, 2013). The process of depleting competition is at the very essence of monopoly capitalism because when industries are monopolised by the few, those companies have the power to manipulate the market, i.e. production, supply and price of commodities and services. In recent times the goal of the market has been to produce the most goods at the lowest prices by using labour and materials from developing countries, under the guise of globalised free market opportunity (Klein, 2001). Furthermore, embracing capitalism in developed countries has backfired on the middle classes with the decrease in living wage rates and conditions of workers, particularly in the United States. In both instances, monopoly capitalism and the

pursuit of material wealth have placed production and profit above the rights of the worker (Burawoy, 2008).

My research uncovered evidence of intricately developed and deliberate systems set up to benefit the developed world, at the same time, ensuring the developing world remains subservient, and a resource to maintain economic dominance.

Michael Hudson, economic historian and former Wall Street economist, exposes one system in which he was directly involved:

My job on Wall Street was to be Balance of Payments Economist for the Chase Manhattan Bank in the 1960s. My first job there was to calculate how much debt could third world countries pay and the answer was, "well how much do they earn"? And whatever they earn, that's what they can afford to pay in interest. And our objective was to take the entire earnings of a Third World country and say ideally, that would be all paid as interest to us. (Roy & Crooks, 2011)

Therefore, the choice facing those in developing nations is to remain in the subservient and exploitative position, or to try to escape to developed countries where it is assumed their lives will be better. The research and development process for *Amnesiac* led to the questioning of the seeming simultaneous rise of terrorist attacks with the proliferation of the refugee crisis. In learning about corporate interests in developing countries that destabilise communities, causing displacement, violence and poverty it seemed reasonable to investigate the rise and fall of the World Trade Centre 'Twin Towers' which were "destined to become the real and symbolic epicentre of an economic system that would come to dominate much of the face of the planet" (Burns, 2003, Episode 8, Part 1).

The World Trade Centre became more and more truly a world trade centre over time, by the 1990s ... becoming a symbol of economic globalisation. ... A microcosm of the new global culture, humming with the electronic financial transactions 24 hours a day, and home to a bewilderingly diverse working population; that included Sikh computer programmers, Israeli accountants, Turkish engineers, and financial experts from emerging markets in Malaysia, Syria, Uruguay and Ghana. (Burns, 2013)

<https://www.youtube.com/watch?v=1U2gpXnToCg> [28:48-30:25]

This statement epitomises my assertion of the shifting nature of disempowered peoples, in that it points to two things: firstly, the developed world has embraced multiculturalism and people of all ethnicities are welcome to join the system; secondly, those once from disempowered cultures and ethnicities have become, as Dr Cornel West suggests, “past victims who are present-day victors” (West, 1989, p. 121). Providing glimpses into how Neil’s decisions in the workplace have shaped the lives and choices of others sets up an association with the location of the skyscraper as a target for a terrorist attack. At the same time, Rachel and Kennedy’s presence in the office in the second scene of Act Two (page 57) suggests their cunning and insightfulness in joining a system that is only beneficial when you become an agent or proxy of it.

Subsistence farm location: Land grab in the name of development.

The set location of the subsistence farm was chosen because it epitomises the potential for independence and freedom, in that the human being is self-sufficient. Furthermore, the subsistent farmer is antagonistic to a capitalist system because the system relies on the individual being dependent on receiving employment and remuneration from companies, as is apparent in current society: “today almost every human household draws much of its subsistence from wages or the sale of commodities and is affected by global market forces” (Zolberg et al., 1992, p. 230). Therefore, as subsistence farming allows people to feed their families without the need for external support, it is a potential threat to those who wish to secure labour for large commercial projects. In an excerpt of the article titled *Tanzanian Farmers Displaced By Mining Live Like Refugees*, published on 6 June 2013 by IRIN, (a website that reports humanitarian news and analysis), describes the situation for John Majebele, “an elderly man who lives in a small tent with his wife” (“IRIN,” 2013):

Majebele used to be a farmer, growing maize, beans, bananas and other crops on land he says he inherited from his parents. Now he is no longer self-sufficient; he struggles to find work as a casual farm labourer in order to eat every day. "I had two acres of my own land and could rely on myself. When I needed bananas, I would just cut, cook and eat them. Now I have to go to the market and pay 1,000 shillings [US\$0.60] for five bananas, so I look for casual labour. If I don't find it, I don't eat". ("IRIN," 2013)

The people of many African countries have been subjected to terrible working conditions for decades, inflicted by Europeans in the form of slavery and colonialism. The rise of commercial farming and the extraction industries has meant that companies, in conjunction with local governments, have initiated various strategies to secure land and labour. Firstly, people were kidnapped and forced into slavery within their own country or sold as slaves to assist the development of commercial interests in other countries (Everett, 1993; Hochschild, 1998; Meredith, 2006). When it became apparent that vast quantities of natural resources were available the countries were colonised and the local people were forced to work. For example, when King Leopold II of Belgium handed over the Congo to the Belgian government in 1908 due to the revelation of brutal atrocities committed, the government re-strategized to protect the commercial interests: "the forced labour, which had been criticised earlier, was abolished by the Belgian government, but it had been replaced by taxes which the poor peasants could not pay" (Rothermund, 2006, p. 154). Consequently, labour becomes commodified and subject to the whim of employers and the market:

Commodifying labor entails expropriation of access to the means of subsistence, and so brings with it a strong subaltern understanding of the social forces at work ... Third-wave marketization involves expropriations or accumulation through dispossession, commodifying nature – land, natural resources, environment and body. (Burawoy, 2008, p. 356)

A recent report conducted by The International Consortium of Investigative Journalists and The Center for Public Integrity brings forth the reality of third-wave marketization in the lives of Africans by the operations of Australian mining companies. The report makes the suggestion that "there is a very strong perception that Australian mining companies come here [Africa] to get away with

the things that they wouldn't get away with in Australia" (Fitzgibbon, 2015). A Western Australian company, Resolute Mining Ltd, operates one of Mali's oldest mines, the Syama gold mine and it is alleged that: "as the mine has expanded, locals say promised jobs haven't come and the company has taken over farms with little or no compensation. The expansion is legal as farmers only hold customary rights to the land" (Fitzgibbon, 2015). <http://projects.icij.org/fatalextraction/s/72> A protester called Semacho Sogodogo speaks for his community, giving their perspective on the effects of the mine: "the places we solely depended on to make farms and grow food to feed ourselves and our families have all been snatched away. Our lands are being grabbed. No one even cares" (Fitzgibbon, 2015). <http://projects.icij.org/fatalextraction/s/73> The report states that in November 2012 the relations between the community and Resolute Mining Ltd further deteriorated:

Villagers blocked access to the mine with tree branches to protest the imprisonment of three men for allegedly assaulting a subcontractor's human resources officer. It was the third time villagers had blockaded the road. When armed police became involved, it was lethal ... According to local police officer Sidiki Diarra, a mine worker called to ask authorities to unblock the road. The local government authorized the use of force to disperse the protestors from the mine. Police moved in, killing two men and injuring others. (Fitzgibbon, 2015) <http://projects.icij.org/fatalextraction/s/74> and <http://projects.icij.org/fatalextraction/s/75>

A grouping of both communities affected by mining and civil society organisations, known collectively as the National Coalition on Mining (NCOM), made a statement at a press conference in Accra, Ghana, on 4th May 2006. A representative read the statement titled: *Ghana: Campaign to stop the violence in mining:*

Over the last two decades ... the mining industry and state agencies have used violence against citizens and communities on the fringes of mining projects in order to protect mining interests ... Mining activities have resulted in mass eviction and dislocation of whole communities, their environment the main source of livelihood destroyed, and their total economic, social and political organization needlessly disrupted ... Despite the long history of mining in Ghana and the gold boom over the last two decades, the country has not as yet been able to translate the wealth of mining into building the productive capacity of the local communities and the country as a whole. (National Coalition on Mining, 2006)

The statement goes on to outline the different mining companies from Canada (Bogoso Gold Limited) to Australia (Newmont Mining Corporation) that have vested interests in the success of the mining projects in Ghana and who set up security services, in conjunction with the local government, to protect these interests. During various protests, usually from farmers who had been evicted from the land, the farmers were killed or at least injured from gun shots fired from the military or security services:

On 2nd November 2005, some farmers embarked on a demonstration against Newmont Akyem mine [in Ghana] on compensation issues. They were greeted with gunshots and two people died from gunshot wounds ... These atrocities against communities, the environment and the national economy, under the guise of law and order, are deliberate acts by the State to offer protection for transnational mining companies and to guarantee easy profitability. (National Coalition on Mining, 2006)

Whether people become refugees and asylum seekers for fear of persecution, or from being displaced from their homelands, there is a sense of powerlessness and isolation in their situations because often a family's occupation of land over generations "would not stand up to the scrutiny of a court of law" (Vallely, 1992, p. 28) as ownership of the land. Indigenous peoples around the world are experiencing similar issues regarding land ownership, for example, "the fields around Mainit [Philippines] are passed from one generation to the next by a complex pattern of tribal tradition. But can such oral laws prove a match for the lawyers hired by mining companies to stake claims" (Vallely, 1992, p. 37)? Indeed, are written laws more valid than oral laws when either can be modified and re-written to support particular interests? The ongoing evictions cause people to seek refuge in nearby cities, placing further pressure on social services, including housing, health and education. This problem further increases social unrest and may lead to a decision to migrate, or be a catalyst for violence and retribution:

All over the Third World millions of people who were once peasant farmers are abandoning the countryside, having been driven from the land by rich commercial farmers, by drought, by the widescale flooding for hydroelectric schemes, by lack of work and by population explosions. But when they get to the cities ... they find that life is little better and often a good deal worse. Landless farmers then become

the urban landless creating a new set of problems which, trends indicate, will set a new and potentially explosive agenda for the Third World in the next century. (Vallely, 1992, p. 126)

Will the explosive agenda entail the twenty-first century being dotted with back and forth attacks of violence for control: the developed world wanting to resume their “agenda for the Third World” (Vallely, 1992, p. 126), and the less powerful acting in defiance and retaliation, such as those actions deemed as terrorist attacks?

In *Amnesiac* the characters of Neil and Kennedy are particularly indicative of the power dynamics between outside forces and the people who become displaced and disenfranchised. The scene in which Neil threatens Kennedy with eviction from the land that his father was given for military service is indicative of the historical displacement of the community that Kennedy’s family has been a part of for generations.

Neil:	Sure. Your father was in the military. Given this land for his service.
Kennedy:	His thirty pieces of silver.
Neil:	If it makes you feel guilty, give it up.
Kennedy:	There is no guilt. He was given what was taken all those years ago.
Neil:	It can be taken again.
Kennedy:	<i>(understanding the threat)</i> Ah. There it is.
Neil:	What did you expect?

Though the threat of eviction is vocalised by Neil, their interaction contains a web of underlying threats based on historical events of violence, corruption, betrayal and complicity which I suggest are potentially part of all interactions within relations that have been determined by inequity and injustice, even those thought to hold the balance of power. For instance, after his momentous election in 1994 as President of South Africa, Nelson Mandela understood the tightrope that he had to walk upon being elected; indeed, remembering Lumumba's fate would have perhaps been a harsh indication of the instability of his position. South Africa launched The Truth and Reconciliation Commission (TRC) in 1995 and it is said to have been "born inevitably of compromise" (Meredith, 2006, p. 654) when "avoiding trials would ... reduce the risk of a backlash from security forces, still largely under the control of whites" (Meredith, 2006, p. 654). Mandela understood the fragility of the situation and had "once remarked privately that if he were to announce a series of criminal trials, he could well wake up the following morning to find his home ringed by tanks" (Meredith, 2006, p. 654).

Including the subsistence farm in the world of *Amnesiac* is to provide a location where initial contact is made between the corporate world and the humble farmer. The interactions between Neil and Kennedy are imagined conversations which reveal the complexities and subtleties of power dynamics, such as underlying threats in the ruthless pursuit of objective and outcome, and the historical baggage that surrounds these interactions.

Refugee camps as symbolic predictor of future work camps.

Similarly, when writing *Amnesiac*, I sought to question the prevalence of refugee camps and detention centres, in that the regularity of reporting and images of

camps emerging across the globe is becoming part of a normal feature of world news.



Figure 9: “Refugees in Bunagana camp, Congo” (Campbell, 2012).

(Exception to copyright. Section: ss40 103C. Exception: Research or study.)

Refugees from the Democratic Republic of Congo construct makeshift shelters at a refugee camp at Bunagana near Kisoro town 521km (312 miles) southwest of Uganda capital Kampala, May 15, 2012. (Campbell, 2012)

Likewise, camps that function as workers’ accommodation for resources projects are part of a worldwide trend, rather than investing in infrastructure in nearby villages, towns and cities. My research found that family members are separated for weeks, or even months at a time and the workers reside in isolated camps near the mine sites in Australia and Africa, for instance; and near oil and gas projects in Asia and Middle Eastern countries.

The following photograph is of the new Ncala camp project in Mozambique to house 700 people. The camp project was awarded to Kwikspace by:

Brazil-based mining company ... for one of the largest mining and construction projects to take place globally and will provide a route for the transport of coal from Moatize to the Ncala port ... Comprising 10 000 m² of accommodation, [the camp] houses those involved with the project, including senior management, supervisory staff and workers. ("Africa Business.com," 2014)



Figure 10: "Ncala camp project in Mozambique" ("Africa Business.com," 2014).

(Exception to copyright. Section: ss40 103C. Exception: Research or study.)

The suggestion of a correlation between refugee camps and labour camps in *Amnesiac* was inspired by my research into migrant labour in Southern Africa in which people were displaced from their ancestral lands, moved to reserves and then forced to pay taxes. Imposing taxes on people who had largely been subsistence farmers, now removed from the land and their primary source of nourishment and income, meant that resources projects across Southern Africa had a steady flow of migrant workers. It was the "explicit policy of the mining industry ... that black miners should not be able to live with their wives and

children” so camps were built, like the one at Vaal Reefs mine, the biggest in South Africa which “employed 40,000 men digging ore and smelting gold” (Flynn, 1992, p. 17). The reasoning behind the policy was to prevent the workers and their families from building communities “with their own civic associations, businesses and trade unions and the white population would be outnumbered and deprived of their monopoly of economic and political power” (Flynn, 1992, p. 17). For the full quotation please see Appendix 4.2 (page 335). One former employee called Vaal Reefs “a concentration camp ... it was control, control, all the time control and manipulation. To sleep you were packed in rooms; to eat you were forced to stand in lines; to get to work you were like cattle in the crush” (Flynn, 1992, p. 19). The description of the Vaal Reef compound is from the 1970s; however, in a 2015 report by the BBC, Glennie’s story about “thousands of migrant workers housed at the Tuas View Dormitory - a huge new complex in Singapore’s industrial far west” (Glennie, 2015) suggests startling similarities to conditions experienced by workers forty years ago in Southern Africa. For quotation please see Appendix 4.3 (page 335-336).



Figure 11: “Tuas View Dormitory, Singapore” (Glennie, 2015).

(Exception to copyright. Section: ss40 103C. Exception: Research or study.)

Residents of Tuas View come from countries including India, Bangladesh, China, Myanmar, Thailand and the Philippines. They work in blue-collar industries like construction, shipping, oil and gas, and pharmaceuticals. (Glennie, 2015)

It may seem that I am drawing a long bow in connecting the prevalence of refugee camps and work camps, however, it is the growing normality of the camp that is of concern to me:

The camp intended as a dislocating localization is the hidden matrix of the politics in which we still live, and we must learn to recognize it in all of its metamorphoses. The camp is the fourth and inseparable element that has been added to and has broken up the old trinity of nation (birth), state, and territory. (Agamben, 2000, p. 44)

Even though employees have been well remunerated and living conditions in camps in Western Australia have improved in the past twenty years, the fact that the camp has become an acceptable place to reside over long periods of time, away from family, friends and general civic facilities suggests a drive toward ingraining this employment culture into society. Mr R Subra, a consultant at Tuas View, and who “has been in the business of housing such workers for two decades” (Glennie, 2015) further emphasises the need to isolate workers from the wider community:

If those workers are provided with enough on-site facilities, then aside from going to work, they won't need to venture out much into the wider community. "When they go into the neighbourhood, maybe certain Singaporeans will not welcome them," he said. "So we are trying to keep these people as much as possible in the dormitory complex so they will be happy". (Glennie, 2015)

It is the growing isolation and dehumanising process of workers who are forced to live in camps instead of housing with their families that is a disturbing trend: “the camp is the space that opens up when the state of exception starts to become the rule” (Agamben, 2000, p. 39). Conversely, Smith’s report on warehousing refugees is a plea to give refugees the opportunity to work to relieve frustration, boredom

and to give people a sense of purpose, as is reiterated by (Coghlan, Minns, Wells, 2005; Moorehead, 2005). While I see the needs and benefits of such programs, Smith states that:

Host governments also have interests in keeping refugees on relief. They typically develop separate offices for refugee affairs ... that depend on international agencies ... and on the continued existence of people who attract funds earmarked for refugees. The result has been the perpetuation of a population labeled refugees, left living in limbo and dependent for their survival on relief. (Smith, 2004, p. 48)

Furthermore, Smith's report investigates Uganda's "segregated refugee self-reliance projects" (Smith, 2004, p. 51) which allow refugees in the camps to work outside the "settlements" if they have permits to do so. Smith states that "in general, getting a work permit in the refugee-hosting countries of Africa is as demeaning and as bureaucratic and lengthy a process as obtaining refugee status" (Smith, 2004, p. 51). Yet, in recent years there seems to be an infiltration of corporate involvement in the lives of people living in refugee camps.

Dale Gavlak's story for the BBC mainly describes the growing numbers of and opportunities for small businesses in the camp: "the United Nations official in charge of Zaatari, Kilian Kleinschmidt, attributes the refugees' background as 'traditionally traders, smugglers' to the camp's rapid evolution into an informal city in just two years" (Gavlak, 2014). Kleinschmidt admits:

with international funding low for aid, he and others are turning to the private sector for help - not for funds, but creative ideas and innovative technologies to assist the refugees ... [such as] solutions to the camp's water and sewage problems while the head of transport for Amsterdam -Zaatari's twin city - is drawing up proposals from the private sector to put in proper transportation ... [and] discussions are also under way for a solar power plant. (Gavlak, 2014)



Figure 12: "Zaatari camp, Jordan" (Gavlak, 2014).

(Exception to copyright. Section: ss40 103C. Exception: Research or study.)

Zaatari camp, Jordan, opened in July 2012, in response to the growing Syria refugee population. (Gavlak, 2014)

I would suggest that the informal city of Zaatari is perhaps a sign of neo-colonialism, in that, the humanitarian function is becoming infiltrated by corporate interests. The story concludes with Overseas Development Institute's Steve Zyck:

There is a "new breed of corporate involvement in humanitarian work targeting refugees where they realise there is a real potential for profit." He said refugees meanwhile are "clearly benefiting by gaining access to a valuable service" such as mobile phones and cash transfers. "It is not that the private sector will replace the traditional humanitarian community. It is about the two sectors complementing each other," Mr Zyck said. (Gavlak, 2014)

With millions of people living in refugee camps around the world, the temptation to capitalise on a ready and willing workforce is perhaps too hard for the corporate sector to resist. I concede that the work conducted by humanitarian and corporate partnerships may help make life in a refugee camp more comfortable, though it

raises the question as to why all the efforts are not dealing with the root causes that compel people to flee in the first place. Though refugees may have fled once civil societies, the refugee camp cannot become the permanent replacement of those societies.

In concluding my correlation between the rise of refugee camps and work camps it is not implausible to imagine that the lack of development of towns and cities and the required infrastructure within the world's poorest countries is connected to the decline of civil society. Likewise, the rising trend of circumstances that cause refugees to live in enormous informal cities (refugee camps) away from an autonomous civil society is a troubling predictor of the future of humanity. Therefore, the disjointed scenes between Neil and Kennedy in *Amnesiac* blend the farm location with the idea of a refugee camp and later a work camp, as is introduced by Kennedy using sapling trees to erect a makeshift tent. Kennedy and Neil's conversations shift between locations to suggest the evolution of third-wave marketization: firstly, the land is appropriated; secondly, in situations where violence and civil war may have accompanied their displacement, people move toward refugee camps; thirdly, those disenfranchised from their usual means of subsistence are forced into work camps for resources projects.

As the scenes between Neil and Kennedy progress it is hoped that the audience will realise that the world is transforming, and the fact that Neil is with Kennedy suggests that we are now in a world where displacement, violence, civil war and disenfranchisement is no longer determined by ethnicity, culture, or the luck of being born in a developed country. This transformation of the world in which Neil and Kennedy interact was deliberate to imbue a sense of dread, and an acknowledgment that if human beings allow displacement and disenfranchisement to one group of people, what is to stop it happening to other groups of people? Consequently, *Amnesiac* is posing the question to the audience of their participation and resistance in the circumstances that cause people to migrate.

After all, the effects and problems that follow are a concern for everyone to consider and to fear.

The home: A room with no view

Not only our memories, but the things we have forgotten are “housed.” Our soul is an abode. And by remembering “houses” and “rooms,” we learn to “abide” within ourselves. (Bachelard, 1994, xxxvii)

In *Amnesiac*, Frieda’s home represents a place of disenfranchisement, isolation and abandonment. Having been abandoned by her family, Frieda lives alone and has become isolated and alienated from the community. It is implied that Frieda’s isolation is self-imposed since she fears that intruders will come to hurt her or steal from her. The room is scattered with boxes and tea chests that contain valuable items and family heirlooms and, in following Bachelard’s lead from his seminal book *The poetics of space* (1994), the room has become a secret room, an abode “for an unforgettable past” (1994, p. xxxvi) and the items in Frieda’s room are symbols and evidence of that past. The inference of privilege and grandeur in a setting that has become dishevelled suggests a fall from grace that has no prospect of recovery or change in outlook.

Frieda’s home doubles as Rachel’s workplace since Rachel has been recruited from the ‘agency’ to care for Frieda. Frieda’s loneliness and isolation exacerbates her reliance on Rachel for companionship and assistance since the help of her own family is not forthcoming. Thus, Frieda’s home is a reflection of the accumulation of past events, and at the same time, reflects and predicts the changing home environment, including the growing need for people to be cared for by strangers. This idea is discussed further in Part Three, Chapter Six – Rachel. In due course, Frieda’s home becomes a manifestation of the breakdown of the family unit: “a veritable principle of psychological integration ... the corpus of doctrines” (Bachelard, 1994, xxxvi); and a combination of personal, social, political

and economic circumstances is reflected within the home environment. There is also the correlation between Frieda's illness and the contaminated environment in which she lives. The water tap which protrudes from the ground is next to Frieda's home and we learn that the water is contaminated with cyanide from a previous resources project, operated by Frieda's family in the past and proposed for re-commissioning by the company that Neil works for (as mentioned in Act Two, Scene 2, page 57).

Rachel's presence and suggestions of her unequal relationship with Frieda as being in times of slavery and/or colonialism implicitly allude to the fact that Rachel's home and family life has been disrupted and usurped for Frieda's and her family's. Yet, Frieda's home and family unit have deteriorated and the only things that represent Frieda's existence are the possessions and artefacts that surround her. Therefore, Frieda's home unites all aspects of the total milieu so that audiences relate the social, political and economic elements portrayed in the play as converging with the personal health and wellbeing of the individual and family unit. It is hoped that audiences will grasp the futility of Frieda's existence as being validated only by the value of her possessions, and at the same time they may acknowledge the futility of Rachel's suffering. In transposing Ashcroft's quote, made previously to emphasise how slavery and colonisation has inhibited the development of indigenous communities, I suggest that the colonisers and people directly or indirectly involved in the rise and perpetuation of capitalism and consumerism that followed, have not developed into the societies *they* might have been. Inverting perceptions that usually discern systems and concepts of Western civilisation as superior and desirable is not to divert blame away from those who have imposed injustice, instability and poverty; rather, it is a gesture of recognition that perhaps the oppressor, the 'victor', has restricted the growth and development of their own culture in ways that may only prove significant into the future.

Chapter Six – Character & Plot

The complexity of character conception and delivery.

It is important to centralise the focus onto a particular part of the topic during the playwriting process which allows the playwright to create boundaries for the world of the play and the incidents which occur within the plot line. For example, in creating *Amnesiac*, the research into and crystallization processes regarding the topic of migration resulted in a shift from the span of human movement across the planet to placing the workplace and home environments at the centre of the world of the play. Establishing the world of the play then allowed me to operate within the boundaries imposed by the concepts of workplace and home in relation to migration experiences and, therein, begin inventing the incidents and the characters of the play.

The stimuli used by playwrights to create incidents and characters for a play are diverse, providing conflicting and contradictory positions to be exploited within the narrative and character development. Incidents and characters may be inspired by real people from real events, drawn from interviews with participants, viewed in documentaries, or read about in non-fiction books and textbooks, newspaper articles, reports, or perhaps stirred by a photograph, a poem, an image, a piece of art, a novel, or even a word or a phrase. A series of emotional responses as well as calculated decisions regarding form and content may inform the incident and character choices made by playwrights.

This chapter aims to articulate the intricacy of character, and plot creation and development. The research process provided a mass of detailed and often disturbing information about particular cultural trends or historical events. As the information is interspersed within emotional and imaginative reactions, it becomes condensed or converted within a particular character or incident within the play.

The research process revealed connections between what have often appeared to be separate and disconnected historical events or cultural traits; therefore, the act of condensing or converting the information is to open up the pathways of connection within a single character or in a dynamic relationship between characters. It seemed important to offer glimpses of these connections as manifestations of seeming simplistic interactions in everyday life, thereby provoking an awareness of the actual density of events and characters involved as multilayered and complex.

Character-driven plays arguably deliver the most effective theatrical encounters, since the dramatic action, instigated by the shifting and negotiated objectives of the protagonists, propel the characters throughout the play and, therein, engages the interest, if not empathy, of the audience in the unfolding action. Often, as intricacies and complexities of theme develop, characters change and influence the plot in unexpected directions: “each personage plays out a particular destiny in connection with the collective forces of the action, the other characters, and the play’s thoughts” (Smiley, 2005, p. 141).

Unpredictability of plot to capture the intricacy of character.

The relatively recent trend that began in the late nineteenth century and developed in the twentieth century saw many dramatists embrace the idea of unpredictable and complex characters, none more so than Anton Chekhov who “in eluding every context – impressionism, symbolism, realism, naturalism, expressionism, existentialism – keeps suggesting a beyond, in the spirit of his characters” (Barricelli, 1981, p. ix). Perhaps the proposed “beyond” that playwrights like Chekhov intimate, embraces the ambiguity and complexity of theatrical form and content to show “the reality beneath the surface of actual life ... the inner spirit of humankind” (Smiley, 2005, p. 277), while at the same time, trying “to say the

unthinkable, the uncertain, and the contradictory (Smiley, 2005, p. 280). Therefore, it is imperative that playwrights, actors, directors and designers understand when creating new work, and indeed when re-producing or adapting established plays, that theatre ought to be a performative experience, in that the laughter of recognition, or the feeling of unease or dread is a reflection of the present audience understanding, whether consciously or subconsciously, that what they have witnessed on stage is relevant now, even if the play is set in another century or another country:

This springs from the nature of the dramatic form and its inevitable dynamism; it must communicate as it proceeds and it literally has no existence if it must wait until the audience goes home to think before it can be appreciated. It is the art of the present tense par excellence. (Miller, 1989, p. 11)

In creating the story, plot and characters for *Amnesiac*, my aim was to collapse dramatic time and generate a fluidity of dramatic place to emphasise the reverberations through time and place, bringing the past and future into the present. Indeed, the reverberations include the adaptability and changeability of ideas and attitudes that may have been transported and transformed across time and place – a constancy in the migration of ideas.

Since the twentieth century there has been an increase in working-class playwrights and independent theatre companies which demonstrate the development of society's expression of a broader range of views. The theatre industry has emerged as a forum for portraying a wide range of issues, such as class struggle, racism and migration by both working-class and middle-class playwrights. Broadening the range of issues and views expressed across all storytelling mediums that span across national and ethnic boundaries has opened up the opportunity to see how different or similar lives may be across cultures and socio-economic groups. For example, *Babel* is a film that links four narratives across three continents. The director, Innaritu, states in the Special Feature 'Common Ground: Under Construction Notes' about the making of *Babel*, that it is "a film about the borders within ourselves. I started out doing a film about the

differences between human beings, and ended up doing a film about what brings us together, not what tears us apart” (Iñárritu, 2006).

<https://www.youtube.com/watch?v=acdMqpBul1I> [1:43 – 1:56]. Similarly, I began writing a play about the plight of refugees and asylum seekers and ended up writing a play about the interactions between oppressor and oppressed across the continuum (as outlined in the Introduction), with a specific focus and approach that portrays the transformation of the oppressor.

There is a resurgence of the movement of people in the twenty-first century which has provoked the re-emergence of issues such as class and racial discrimination. Simultaneously, the Internet and social media has provided opportunities to divulge and distribute information around the globe with ease, which has revealed how events and human relations are perhaps more interconnected than previously realised. Therefore, my intention in writing *Amnesiac* was to sieve through the information and to imagine those connections between events and interactions across the globe so that I could portray the connections in the play. I was, in a sense, re-interpreting the information and making connections that are not necessarily explicit within the research but are nevertheless occurring. It is the process of looking through the information and imagining those connections and interactions and then looking beyond those connections and interactions to foresee how attitudes and actions would play out into the future. I was adopting Brecht’s principle “that it was not just a matter of interpreting the world but of changing it, and apply that to theatre” (Brecht, 1979, p. 248). Likewise, Brecht’s statement about the symbiosis of subject and form resonated with me, particularly since I was adopting a non-realistic approach to the structure of *Amnesiac*. I wanted the expressionistic and presentational styles (as outlined in Chapter Four) and character development choices to heighten the themes and issues raised in *Amnesiac*, rather than detract from them: “Concern with subject and concern with form are complementary. Seen from inside the theatre it appears that progress in theatrical technique is only progress when it helps to realize the material; and the same with progress in play writing” (Brecht, 1979, p. 24), therefore, the symbiosis of character and plot are inextricably linked to formal considerations.

Theatre provides a forum to present ideas through plot and characterisation that may be familiar and recognisable to audiences; yet, subverting the familiar aspects and providing alternative and strange incidents or character traits, may broaden audiences' perceptions of those ideas. Russian literary critic and novelist, Shklovsky, employed "estranging devices ... that became poetic, cinematic and theatrical instruments for 'denaturalizing' and 'defamiliarizing' political society, showing just how deeply questionable what everyone took for granted as 'obvious' actually was" (Eagleton, 1989, p. 136). Similarly, the features of Brecht's 'Epic Theatre' seek to disturb conventional methods of theatre making and playwriting and his techniques have greatly influenced my approach to form and character development in *Amnesiac*:

DRAMATIC THEATRE

the human being is taken for granted

he is unalterable

man as a fixed point

EPIC THEATRE

the human being is the object of the inquiry

he is alterable and able to alter

man as a process.

(Brecht 1979, p. 37)

Equally, Brecht's techniques aim to produce the 'alienation effect' which disturbs an audience's engagement, for example, 'Epic Theatre': "turns the spectator into an observer but arouses his capacity for action; forces him to take decisions; he is made to face something [and] brought to the point of recognition" (Brecht, 1979, p. 37).

In creating the characters of *Amnesiac*, especially Neil and Frieda, I have tried to show this process of transformation to signal a possibility of change in attitudes toward personal and social issues that may seem ingrained and, therefore, too difficult to entice the will to change. Likewise, shifting audience perceptions of the

topic of migration and the issues that surround it is a tricky endeavour, since it requires a certain willingness of the audience to challenge their own beliefs and those of their family and society that may have seeped into national psyches. *Amnesiac* attempts to confront the interconnectedness of events and human relations but there are no guarantees that audiences will shift their perceptions. In researching the topic and trying to understand all arguments related to the issues that emerged, as well as my own opinions, I can choose the tools which may best serve the topic, and hopefully produce a piece of theatre that will reduce the possibility of generating further indifference or division.

By confronting this interconnectedness of events and interactions across the continuum, while acknowledging cultural and religious differences, can individuals, communities and nations still seek to assert and hold on to perceived differences and boundaries in order to secure the cultural traits that maintain identity? Or does the notion of interconnectedness broaden the base of characteristics that make up human identity, thereby allowing the individual, community or nation to choose which boundaries they wish to impose on themselves? Indeed, these choices also rely on whether the individual, community or nation is free to make these choices through a fair and equitable democratic system:

Equality is a precept, similarity or dissimilarity a percept ... The decisive point is, however, that nobody can discover the cultural capacities of human individuals, populations, or races until they have been given something like an equality of opportunity to demonstrate these capacities. (Dobzhansky as cited in, Shipman, 1994, p. 196)

Events and incidents reveal indoctrination and socialisation.

Characters exist within particular communities and the playwright portrays the individual who may or may not be propelled by a desire to push beyond their physical, cultural and psychological boundaries. There are a variety of

explanations and motivations for such behaviour. Reminiscent of Chekhov's characters in *The Cherry Orchard*, it was my intention, in creating the characters for *Amnesiac*, to attempt to capture those moments within the lives of the characters "when they sense their situation and destiny most directly" (Fergusson as cited in, Barricelli, 1981, p. 97). The protagonists, Frieda and Neil, are in their final moments of life, and it is their imminent death that acts as the catalyst for confronting their mistakes and regrets, in the process revealing how their interests, alliances and heredity may have influenced their destiny. This approach is characteristic of Zola's naturalism whereby playwrights imply justification of a character's behaviour by portraying individuals as products of their environment, constrained by heredity and social status, while depicting them as having a conscious will rendering "the characters responsible for their own fate" (Gassner & Quinn, 2002, p. 705). However, by introducing the repetition of scenes and the collapse of time as it is usually understood, *Amnesiac* steps outside of naturalism. This choice, to offer the characters an opportunity to push through the regrets and justifications of identity, thereby inviting glimpses of transformation, was deliberate on my part. Therefore, the unpredictability of plot creates a sense of chaos for the characters who are forced to relinquish control and focus on particular events and incidents:

An *event* refers to an occurrence of importance that has an antecedent cause, a consequent result, or both. An *incident* is an event of lesser importance but still of consequence. Event, occurrence, incident, and happening – all are instances of observable action. All refer to a rapid, definite change in the relationships of one or more characters to other characters or to things. (Smiley, 2005, pp. 101-102)

These events and incidents reveal the roots of the matters that the characters have to face and the understanding of how these events and relationships have shaped the people they have become. Sometimes a character recalls a particular memory or a fragmentary recollection may materialise through the collapse of time. The fact that a particular event or incident re-emerges or is re-imagined by the character gives the memory its significance. Perhaps an understanding of the pathway to their indoctrination and socialisation allows the notion of interconnectedness of

events and relationships to be realised by the characters. This understanding and realisation opens up the possibility to re-shape the people they can become.

Connection or disconnection: Memory as revelatory tool.

Likewise, in keeping within the style of expressionist theatre, which is “characterized by intense subjectivism ... and symbolic abstractions” (Gassner & Quinn, 2002, p. 257) the characters are compelled by memories which overlap and spill into the present, delivering different versions of actuality which ultimately reveal events and attitudes that have shaped their lives. In order to depict the beliefs and attitudes of the oppressor over time the play uses memory as a device to capture the internal and external conflicts and alliances of the characters:

The recovery of the past rests upon both memory’s embeddedness, which encourages us to pay attention to the influence of the present on the recovery of the past, and its embodiedness, which alerts us to the ways in which our feelings and bodily sensations, generated in the past, help to interpret that past”. (Miztal, 2003, p. 77)

In addition, memory is used by characters in *Amnesiac* to try to legitimise circumstances and attitudes; yet, memory can be fickle, selective, prone to manipulation and “ultimately subjective” (Miztal, 2003, p. 99). Even when characters have shared the same events, memories can differ and attitudes collide because the differences challenge personal identity which is connected to familial and social belonging.

I suggest that social memory shares the same traits, in that different ethnicities may recall aspects of events in different ways. Miztal discusses the dilemma of “focusing such group memories on narrow ethnicity [which] may result in groups competing for the recognition of suffering, thus undermining the democratic spirit of cooperation” (2003, p. 138) – the dilemma being that “today’s fascination with

memory may undermine liberal universalism because the reliance on memory to legitimate collective identity can question the universalistic principle” (2003, p. 138). *Amnesiac* is concerned with showing how incidents and significant events can be forgotten or their recollection manipulated in order to deflect their importance, and how transformations have reverberated through time. In *Amnesiac* the use of memory as a playwriting technique and to portray my research is not only to prove suffering but to show how the manipulation and deflection of details and information was part of a systematic scheme contrived to create a particular outcome. Furthermore, incidents are presented whereby the realms of physical and psychological facts are ambiguous and the temporal distinctness and fixity of events is de-chronologised. Therefore the play oscillates between the physical world and ethereal world, incorporating the four spheres; and blending the past, present and future as an expression of their interconnectedness, and is achieved by using the writing device of stream of consciousness.

The use of memory surfacing in a stream of consciousness is reminiscent of Willy Loman in Arthur Miller’s *Death of a Salesman*, a travelling salesman who started his career in a time when being a salesman had “personality ... respect, comradeship, and gratitude in it” (Miller, 1977, pp. 63-64). I would suggest that Willy has lost his sense of belonging in the two most important aspects of his life – his job, where he is supposed to have purpose and appreciation; and in his family – as the father, the head of the house and the place where he should be loved and respected. Willy’s loss of his sense of belonging grows throughout the play as we are given moments which show that he is “constantly haunted by the hollowness of all he had placed his faith in” (Miller, 1989, p. 34). The play opens with a seemingly ordinary domestic situation, but the familiarity and ordinariness is disturbed when Miller introduces the entanglement of memory of past events and their relation to the present. The memories serve to show glimpses into Willy’s life: his regrets, his wrongdoings, his misplaced hopes and dreams. Moreover, the use of memory brings Willy Loman to “that terrible moment when the voice of the past is no longer distant but quite as loud as the voice of the present” (Miller, 1989, p. 26). Willy speaks to characters from the past and from different locations, however,

audiences are not transported to these locations, “indeed, the terror springs from his ever-lost awareness of time and place ... when the context actually becomes his imagined world ... which depends on what images [he] recalls [and] in what connections and contexts [he] recalls them” (Miller, 1989, pp. 26-27). This use of memory directly links plot and characterisation and “in dramatic terms the form, therefore, *is* the process, instead of being a once-removed summation or indication of it” (Miller, 1989, p. 26).

In contrast, in *Amnesiac*, the interweaving of the memories and streams of consciousness of the four main characters form the plot, rather than just the memories and streams of consciousness of a single character as in *Death of a Salesman*. In this way, the justifications and beliefs which the characters project are challenged as the collapse of time and place brings the gradual, or sometimes surging, realisation of the connection between past, present and future events and relationships into view:

The *Salesman* image was from the beginning absorbed with the concept that nothing in life comes “next” but that everything exists together and at the same time within us; that there is no past to be “brought forward” in a human being, but that he is his past at every moment and that the present is merely that which his past is capable of noticing and smelling and reacting to. (Miller, 1989, p. 23)

Miller is alluding to sensory reactions when people are provoked into acknowledging something which they may have overlooked or ignored. *Amnesiac* challenges the capacity and willingness of the characters to recognise and respond to particular situations in which the distinction between past and present becomes distorted. Physical and sensory reactions can also be tied to emotional reactions and, indeed, audiences may experience those moments of physical and emotional recognition of that which may be familiar or awakened by the unfolding character and plot developments.

Representation to non-representation.

Since the memories portrayed in *Amnesiac* are not contained in isolation by one character, the same events, relationships or particular objects are remembered by others, changing the context of those memories. At first, memories are presented as representational of the event, of the individual character or of the relationship between characters; however, as the context of the memory is changed or expanded, the representational element is inverted, discrediting the nostalgia of the memory to reveal the reverberations of those past events (or related past events) on others. Therefore, instead of the memory being fixed and able to be repeated in its initial form, it is forever different, unstable and altering because non-representational elements have been introduced into recollection. This rejection of fixity of memories was inspired by Chiesa's essay in which he discusses theatre of subtractive extinction in relation to Gilles Deleuze's commentary on the work of Italian director Carmelo Bene:

Deleuze observes that Bene's adaptations invariably begin by subtracting an element from the original work they critically interpret. For instance, in his *Romeo and Juliet*, Bene does not hesitate to 'neutralise' Romeo ... allowing Bene to develop the character of Mercutio ... Beyond mere parody, subtraction thus paves the way to the gradual constitution *on stage* of an otherwise mostly virtual character, un-represented in and by the text. (Chiesa, 2009, p. 72)

In the same way, I chose to bring characters who represent the oppressor to the fore to be scrutinised and questioned, thereby allowing audiences to become familiar with the unfamiliar. Plays about migration tend to discuss and emphasise the plight of the refugee or the victim, however, the characters who represent the oppressed in *Amnesiac* continue to push to the foreground the attitudes and actions of the oppressor. It is fair to suggest that history contains many people who have been un(der)-represented. Moreover, current social systems and the people who manage them are represented as existing "without any situation at all" (Brecht, 1979, p. 277). Therefore, *Amnesiac* places characters in situations that reveal conflicts and alliances between people in every-day interactions, with the intention

of revealing the undercurrents and ramifications of particular events and social systems. Instead of adapting an established play, like Bene and Farber, it was my intention in creating *Amnesiac* to “challenge the very notion of representation inasmuch as what we witness on stage is an unrelenting process of deformation, an anamorphic movement ... that avoids representation precisely in so far as it follows a line of continuous variation” (Chiesa, 2009, p. 72). Furthermore, the accuracy of historical elements is challenged through being re-imagined or re-presented by other characters:

Theatre must be anti-representational in so far as it needs to recuperate the anti-historical elements of history. As Bene has it, ‘the history we live, the history that has been imposed on us, is nothing other than the result of the other histories that this very history had to oust in order to affirm itself. (Attisana and Dotti as cited in, Chiesa, 2009, p. 74)

It is with this new found awareness of historical events as being malleable for re-interpreting, re-imagining and re-contextualising that the characters and plot of *Amnesiac* materialised to “render a potentiality present and actual” (Chiesa, 2009, p. 72). Of course, this is the point of education and, indeed, if we are open to the task, knowledge and awareness can transform in our imaginations as a kind of sixth sense, a foresight into the future, perhaps awakening within us a sensitivity to the world. Is the imagination a kind of conduit into the collective human consciousness? Are the emotional responses we experience from imagined or abstract thoughts and ideas a means of connecting past, present and future? These ideas align with Jung’s concept of collective unconsciousness in which he suggests that everyone contains “inherited memories and ancestral behaviour patterns” (Mischel, 1999, p. 67). However, the character and plot developments in *Amnesiac* are connecting the personal unconscious and collective unconscious in that the characters are wavering from one to the other as they submit to, what Jung described as the “four basic ways of experiencing (contacting) the world: *sensing, intuition, feeling, and thinking*” (Mischel, 1999, p. 66). Jung believed that the contents of the personal unconscious “have been forgotten or repressed, and the contents of the collective unconscious have never been in consciousness.

Therefore, the contents of the collective unconscious ... are archetypes or 'primordial images' ... and not individually acquired; they are due to heredity" (Mischel, 1999, p. 65).

Archetypes and the collective unconscious are suggestive of metaphysics and mythology and, indeed, the examples of archetypes that Jung describes, such as "God, the Young Potent Hero, the Wise Old Man, the Earth Mother ... occur in myths, art, and dreams of all mankind" (Mischel, 1999, pp. 65-66). The characters of Rachel and Kennedy are inspired by these ideas and I deliberately made their presence ambiguous with a supernatural quality:

Jung's observations often dwelled on the multiple, contradictory forces in life ... yet he also was one of the first to conceptualize a *self* that actively strives for oneness and unity ... increasingly aware of the wisdom available in his or her personal and collective unconscious and learning to live in harmony with it. ... Jung's methods taught individuals to become more receptive to their own dreams and to let their unconscious serve as a guide for how to live. (Mischel, 1999, p. 68)

It could be suggested that Rachel and Kennedy are archetypes of the collective unconscious prodding at the personal unconsciousness of Frieda and Neil, promoting consciousness toward the path of transformation.

Rachel and Kennedy and the terrible lyricism of myth.

Everyday love, personal ambition, struggles for status, all have value only in proportion to their relationship to the terrible lyricism of the Myths to which the great mass of men have assented. (Artaud, 1958, p. 85)

French director and playwright Antonin Artaud's manifestos *Theatre of Cruelty* and *The Theatre and Its Double* have proven to be timeless philosophical and imaginative platforms that continue to inspire artists in creating contemporary theatre that reaches beyond perceived limitations. Artaud called for a type of theatre that would be a communion between spectators and actors, awakening vitality and arousing deep echoes of the past within us: "And the first spectacle of

the Theatre of Cruelty will turn upon the preoccupations of the great mass of men, preoccupations much more pressing and disquieting than those of any individual whatsoever” (Artaud, 1958, p. 87).

The opening scene of *Amnesiac* has a fable-like quality in that Rachel and Kennedy do not speak to each other in conversation; rather, it is inferred that the characters are not of the physical world. The existence of these characters was inspired by the figure of the ferryman, Charon, who “transported souls across the River Styx” (Briggs, 2010, p. 263) within the Greek and Roman mythological underworld of Hades: “five rivers ran through the underworld: Styx (the river of hate), Acheron (the river of woe), Lethe (the river of forgetfulness), Cocytus (the river of wailing), and Pyriphlegethon (the river of fire)” (Briggs, 2010, p. 263). Kennedy and Rachel could be encapsulated as manifestations of Charon transporting Neil and Frieda through the “underworld” on a journey of transformation. Inspired by each of the rivers of the underworld as mentioned above, Kennedy and Rachel provoke and challenge Neil and Frieda in the last few moments of their lives: to feel the woe; release the wailing; to remember what they had chosen to forget, or was too painful to recall; to confront their hatred; and finally to potentially be engulfed by the fire that returns them to the earth. Therefore, the moments that reveal the false or misguided beliefs and values of Neil’s and Frieda’s lives are intended to be highly emotional and cathartic.

Are Kennedy and Rachel imagined by Neil and Frieda to guide them to retribution as a reflection of their own feelings of guilt and shame, or are Kennedy and Rachel forced upon them by a higher deity? The answer to this question is deliberately ambiguous, drawn from my personal agnostic perspective. It is my intention that audiences reflect upon their opinions, justifications and beliefs through what American philosopher Spiegelberg called the:

transcendental subjective process achieved by seeking to attain the genuine and true form of the things themselves ... the orientation toward being of the world ... where we allow ourselves to found with certainty our judgments about the reality of

our experience without a relationship to historical traditions or theories of the world. (Morse, 1994, pp. 119-120).

For example, audiences may recognise the numerous objectives at play within the individual psyches of the characters, and indeed within their own psyches, that may or may not have influenced personal, familial, and broader social cohesion. Do those moments of stimuli that instigate sensory and intuitive responses provide the catalyst for thinking and feeling differently about particular relationships and their surrounding beliefs and perceptions? Theatre and other storytelling mediums provide those moments of mutual recognition as audiences witness, empathise and are emotionally engaged with the characters and their circumstances:

Art astonishes ... All human beings live most minutes of most days in a semiconscious state. Psychologists explain that people are fully awake only a few minutes each day. The noteworthy moments in anyone's life are the few experiences of intense consciousness. People live for those stimuli that cause total awareness of life ... Art can provide such moments. At best, works of art can arouse in a person an intense awareness of life. (Smiley, 2005, pp. 9-10)

Furthermore, if UNESCO's statement that "a co-operative spirit is not only natural to men, but more deeply rooted than any self-seeking tendencies" (Cited in, Shipman, 1994, pp. 163-164) then perhaps attending the theatre and experiencing the communion with others allows the audience to re-connect with the "co-operative spirit" (Shipman, 1994) as they feel an "intense awareness of life" (Smiley, 2005, p. 10) and their place within the world: "where no doubt exists in the hearts of the people, a play cannot create doubt; where no desire to believe exists, a play cannot create a belief" (Miller, 1989, p. 11). However, theatre has the capacity to awaken doubt and desire if the story and characters can engage and challenge the audience. Watching a piece of theatre can be distressing for audiences as doubts and desires are awakened, questioned, confirmed and/or damaged.

Freedom to belong, seek justice, and self-preservation.

For the purpose of developing characters for *Amnesiac*, which takes place in an unspecified multicultural environment, I purposefully explored character objectives that could be deemed universal drives and are not connected to individualised characteristics or specific religious or cultural markings. Rather, I sought character objectives that are associated with what I perceive to be humanity's innate desire for freedom.

I explored three objectives in creating the characters and their journey of transformation: a need to belong; a need for justice; and a need for self-preservation. It could be suggested that human beings intrinsically seek these freedoms, which are desires beyond the constraints of religion or culture. Articles 3, 10 and 13 of the Universal Declaration of Human Rights (United Nations, 1948) detail the different and comprehensive means in which people are entitled to freedom - to see full Articles please see Appendix 5 (page 336). However, as Kristine asserts, "slavery exists everywhere, nearly, in the world, and yet it is illegal everywhere in the world" (Kristine, 2012).

<https://www.youtube.com/watch?v=WwB6bPgPol4> [3:44-4:36] Therefore, there seems to be a constant tension between self-determination and becoming involved in systems of slavery and inequality, either as the oppressor or the oppressed.

In embarking on my research journey I was aware of the daunting problems inherent in dealing with the logistics and complexities of migration; nevertheless, my aim was to question whether an understanding of the pressures that forced or seduced people into and out of certain places could be an avenue through which to move towards understandings of a global community. In exploring character development, contradictions within the human psyche between desires to break free of perceived constraints, and resistance to change due to personal, familial and social ties became evident. While it could be suggested that these objectives evoke positive human behaviour, contradictions do abide in their use by the

individual and/or the collective to justify their treatment of others. Such behaviours can lead to an individual or a collective's complicity in provoking wars and committing atrocities. Equally, it is prescient and vitally important to recognise the outside forces that may encourage or discourage particular motives that guide the individual or group to behave in certain ways.

The influence of outside forces.

The thesis of Georg Lukács' *The Sociology of Modern Drama* is this: one can no longer "easily distinguish between man and his environment" nor locate "the relation of a man to his action, to the extent that his action is really still his," for modern man has become "merely the intersection point of great forces, and his deeds not even his own. Instead something independent of him mixes in, a hostile system which he senses as forever indifferent to him, thus shattering his will". (Baxandall, 1968, p. 100)

Baxandall is alluding to the tension and interplay between the drive of the individual and the relentless overarching forces which can encourage an overwhelming antipathy and cynicism. Equally, the play could encourage reactions of impassivity and despondency from audiences. Instead, it is hoped that the play sparks an urgency to transgress the impetus of the moment to open up pathways of change and transformation.

The overarching forces implied in the play are represented by agents, proxies or symbols of organisations such as multinational corporations and international security forces. By portraying the circumstances of those individuals manipulated from within and outside these organisations, we can begin to understand the effects that reverberate across community and global spheres. At the same time, it seemed important to portray the direct and explicit effects of outside forces on the resilience and steadfastness of the individual. In portraying the behaviour and attitude of those individuals who act as proxies or agents of these organisations, the damage wrought by the subtle and subliminal effects of their tasks is exposed. Attitudes of superiority foster derision and divisiveness between the parties as the

proxy strives to impose the interests of outside forces on the other. The disconnection that ensues is perhaps borne out of the individual's deliberate and conscious resistance to the disposition of unity when it coincides with the task at hand. Does this resistance build a kind of resilience toward and rejection of empathy or sympathy if the empathy or sympathy is in contradiction to the implementation of interests of outside forces? Furthermore, have the interests of wealth and power become the cultural principles of the developed world and how do these drives become manifest within the individual and society?

At a certain stage, the playwright has to make presumptions about why people think or behave in particular ways in order to explore and portray particular ideas through characterisation and plot development. A comprehensive research process challenges a playwright's prejudices so that she is hopefully able to recognise all sides of the topic being discussed, thereby showing empathy towards and understanding of the complexity of the issues involved. In contrast, having exhausted all aspects of the topic, it is my belief that the playwright should not withdraw from the bold step of 'taking a side'. It could be suggested that showing the complexity of the subject without taking a side allows the audience/reader to draw their own conclusion. I agree that engaging the audiences' imagination and respecting their capacity to understand the issues is an integral part of the mutual exchange which should occur during a theatrical presentation. At the same time, reducing the issues to a binary argument can encourage apathy since there are invariably merits and difficulties to each side. Likewise, opening up the topic to include all sides of the argument could evoke an overwhelming sense that the topic is too big to address. Although binary or multifaceted arguments show a writer's sensitivity and research capabilities, there is an urgent need to highlight those aspects of humanity that cause division and encourage inequality. It is astonishing to learn that whole economies, societies and political systems have been influenced and driven by a few people and yet affected so many. The characters and plot of *Amnesiac* have been drawn from real people and real events within the continuum of slavery, colonialism and monopoly capitalism to outline the shifting strategies of those who have explicitly and implicitly gained wealth and power by

dominance. The character of Gambles is a relatively minor character, yet his presence and legacy profoundly impacts on the lives of the other characters.

Gambles.

The character of Gambles is the patriarch of the family - Neil being his son and Frieda his wife. However, Gambles is linked with all the characters since he appears within the memories of Kennedy and Rachel who, it is implied, have been servants within the Gambles household. Though the household was conceived as being situated in a colonial setting, there are moments and images that blur events and relations, drawing slavery, colonialism and the future into the single time of performance. In researching the correlation between the workplace and migration of people from the developed world, the themes of slavery and colonialism feature strongly. For example, the atrocities committed against Africans during the slave trade and throughout the subsequent colonisation of many African countries by Europeans highlight a trend of domination wherein some people force others to carry out work they would not do voluntarily: “after all, without [an] armed force, you cannot make men leave their homes and families and carry sixty-five-pound loads for weeks or months” (Hochschild, 1998, p. 123). Likewise, after witnessing the punishment imposed on others for resisting domination, the perceived impending threat of punishment would have ensured, to some degree, self-imposed subservience.

In creating the character Gambles, it became imperative to attempt to understand why certain people have the capacity to systematically commit or sanction atrocities against others. Gambles is inspired by King Leopold II of Belgium who appropriated the African nation of Congo toward the end of the nineteenth century. The research into Leopold’s upbringing sparked an exploration into whether a deprived childhood could provoke sociopathic tendencies, especially indifference to the suffering of others. In the book, *King Leopold’s Ghost*, Hochschild describes

Leopold's relationship with his parents whose marriage was "a loveless one of political convenience" (Hochschild, 1998, p. 34):

If Leopold wanted to see his father, he had to apply for an audience. When the father had something to tell the son, he communicated it through one of his secretaries. It was in this cold atmosphere, as a teenager in his father's court, that Leopold first learned to assemble a network of people who hoped to win his favour. (Hochschild, 1998, p. 34)

In addition, Hochschild recounts Leopold's frustration about inheriting Belgium: "*Petit pays, petits gens*" (small country, small people)" (Hochschild, 1998, p. 36), and describes his relentless pursuit to acquire a colony as "the voice of a person starved for love as a child and now filled with an obsessive desire for an emotional substitute" (Hochschild, 1998, p. 38). Leopold appropriated the Congo under the guise of philanthropy, since slavery had been abolished at the beginning of the nineteenth century. In fact, Leopold sanctioned the enslavement of the Congolese to wild rubber and ivory industries for nearly three decades. During this time, Leopold acquired enormous personal wealth, as the Congo Free State (named by Leopold) was essentially his own personal property. Only after the atrocities started to emerge, such as the common practice of hand amputation, did the Belgium government step in to wrestle the Congo from Leopold and claim it as a colony in 1908. However, Leopold was not alone in sanctioning the atrocities, he was surrounded by like-minded people. After his retirement, the first commissioner of the Equator district, Charles Lemaire, recalled: "As soon as it was a question of rubber, I wrote to the government, 'To gather rubber in the district ... one must cut off hands, noses and ears'" (Hochschild, 1998, p. 165). Lemaire's statement is particularly disturbing since it suggests that these sadistic and cruel practices have been a tried and tested method of force and submission, probably during the times when slavery was legal.

I decided to use the amputation of hands in the play since the punishment and ongoing physical ailment seemed to be symbolic of the psychological and social

impediments that slavery and colonialism inflict upon slaves and colonised peoples, as suggested in Rachel's lines in the following extract:

Rachel:	The hand is the carer, the nurturer, protector, provider. <i>(Making a fist)</i> . The sign of defiance and revolution.
Frieda:	He hacked off his head.
Rachel:	Without hands you have no dignity to care for yourself, no respect for caring for others.
Frieda:	How could he reason with a savage?
Rachel:	You are dependent on others til the end of your days ...
Frieda:	Can a person committing such deeds ever be open to reason, civility ...
Rachel:	If you have someone to be dependent upon ... but without hands to hold tight, they could slip away forever.
Frieda:	... to mercy? Acts of cruelty by inhuman beings.
(Act Two, Scene 9, page 77)	

Furthermore, in Gambles' committing the brutal act of amputating the hand of Kennedy, a blatant and unrestrained frenzy to demonstrate his power and instil fear is foregrounded. More than being a characteristic of Gambles' character, and those who have committed and sanctioned such brutal acts, the photographs of people whose hands had been chopped off ("Anti-Slavery International," n.d.) <http://shop.antislavery.org/category/Images-Historical-Belgian-Congo/10> provoked my imagination into wondering what happened to the Congolese before and after the amputations (as mentioned previously in Chapter Four – Fourth Sphere).

Leopold's attitudes toward and treatment of others were well ingrained into the psyche of nineteenth century Europeans since slavery had been prevalent for over three hundred years:

To Europeans, Africans were inferior beings: lazy, uncivilized, little better than animals. In fact, the most common way they were put to work was, like animals, as beasts of burden. In any system of terror, the functionaries must first of all see the victims as less than human, and Victorian ideas about race provided such a foundation. (Hochschild, 1998, p. 121)

Amnesiac provides some insight into why Gambles exhibits such a fierce pursuit of wealth and success, for example, Frieda mentions that since he ran away from a "boarding school or workhouse [Frieda cannot remember which]... he travelled to the other side of the world to build a life for himself. He never looked back" (Act One, Scene 13, page 52). Furthermore, Gambles' preoccupation with maps, for practical purposes but also as a self-congratulatory tool to display his success, is inspired by Leopold's "passion for maps and for information about far corners of the world" (Hochschild, 1998, p. 34). Leopold's fascination with maps perhaps demonstrates a complexity in his character. On the one hand, he seems to have a boyish longing for adventure, yet his upbringing as successor to the throne of Belgium encouraged the aptitude for emotional detachment. With the playwright's eye, I imagined the symbolism of shrinking the world into a map, spreading it out on a table – and, indeed the play contains just such a sweeping gesture, as Gambles clears the table to display maps which represent an abstraction of his domain: "Colonial masters ... drew arbitrary lines across maps ... with consequences still being endured throughout the ex-colonial world, above all in Africa and the Middle East" (Barber, 2001, p. 11).

It is prudent to mention that Gambles is not a direct portrayal of King Leopold II; however Hochschild's depiction of Leopold gave me insights into why some people are capable of committing terrible acts on other human beings. Similarly, Leopold's Congo was a further example of how the rewards of the system of slavery normalised the system itself. The character of Gambles has further normalised the

practices he has adopted by keeping a photograph album, documenting his activities within his workplace, a practice that I imagined would provide evidence to potential insubordinates of an impending punishment. The photograph album was planted in the play as an object of significance that connects father (Gambles), mother (Frieda) and son (Neil). The significance of the photograph album is three fold: firstly, it contains proof of these acts and systems of brutality; secondly, the album reveals the indifference of Gambles who has shamelessly kept the photographs as a sort of souvenir; thirdly, the album is evidence of criminal acts that have been hidden by the family to suppress a source of shame and guilt as a means of continuing the falsehood surrounding the wealth, success and privilege that the family has acquired and enjoyed. Transposing my reaction to the photographs of the people with amputations to the inclusion of the album within the play allowed the object to become a device for creating incidents and character developments throughout the play. The presence of the album and how it emerges in the play brings the focus onto its owner, who (with his family) has gained wealth and power, benefitting from the misery of others.

The research into the beginnings and ongoing exploitation and oppression of the people of the Congo (and other African countries) became the foundation for the play and the characters. The acquisition and maintenance of the Gambles family's wealth and privilege is an example of how the rationale of slavery (indicative of Leopold's regime) to provide free or cheap labour was refined by the colonisers (Belgian government) and imposed upon colonised peoples when the colonisers imposed taxes on the Congolese; therefore, "forced labour continued in a different guise" (Rothermund, 2006, p. 154).

Though Leopold and Gambles do not share the same upbringing, it is plausible that their propensity for cruelty and indifference is triggered and exacerbated by the fact that they have learned to distrust primary relationships which have proved, in their experience and perception, to be fickle and painful. To substitute emotional investment in relationships, Gambles invests in wealth and power that he

accumulates at the expense of others. Though the similarities between Leopold II and Gambles' characteristics are perhaps suggestive of the extremes of indifference, the drive to accumulate wealth and power can come from a place of deep unhappiness. It is the outward expression of that unhappiness that has far-reaching consequences in the perpetuation of those attitudes and ideas, such that they are still prevalent and ruthless, if not more sophisticated today. Conversely, people have a capacity to overcome troubled upbringings or a disconnected family unit and this is imbued in the character of Neil who understands the failings of his family and is trying to mark out his own path. In Act Two, Scene Seven of *Amnesiac*, Neil's mother, Frieda remembers how he tried to resist their way of life:

Frieda:	(to Rachel) He soaked up your love, and nestled in your bosom, all the while staring at me, like he knew ... what we had been feeding ourselves. He knew who we really were, and he scooped it up and threw it back at us. And it stuck of course, as only shit will stick. But instead of cleaning ourselves and burning it, we wiped it off and ate it, all over again until it made us sick.
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(Act Two, Scene 7, page 72)

It could be suggested that Neil resists the explicit extremes of violence and domination captured in slavery and colonialism; however, the perpetuation of indifference, as portrayed in Neil's character, implies a connection to past attitudes and systems acquired from his father, Gambles. The evolution of monopoly capitalism, which could be said to be a refinement of the needs that gave rise to the systems of slavery and colonialism, has continued to bolster the economies of developed countries by exploiting and stifling the growth of developing countries. Indeed, the tactics of the proxies and agents that were required to instil fear and subservience in the subjects of slavery and colonialism are required, in the present-day, to endorse and join a consumer driven society to maintain domination through monopoly capitalism. The perpetuation of indifference, selective ignorance and amnesia instilled within the culture and systems of developed countries is therefore crucial to the domination of the social, economic and political landscape. However, in recent times, there has been a shift from the usual connection of

domination and perceived racial inferiority to a blatant narrowing of the distribution of wealth and privilege that affects all ethnicities:

Nowhere more so than in the US, whose cocktail of militarism and markets substitutes homeland (in)security for social security, bringing terrorism abroad and misery to ever greater numbers at home ... We are living through a third wave of democracy, but this liberal democracy, while displacing the blatant despotisms of colonialism and communism, hides its collusion with and promotion of a third-wave marketization that is destroying human society across the planet. (Burawoy, 2008, p. 353)

The social and global effects of overlooking the legacy of slavery, colonialism and the neo-colonial systems that are imperative to monopoly capitalism, suggests a persistent accumulation of effects that are yet to be fully realised. In essence, it seems that the rise of the middle classes has perpetuated the need to live at the expense and misery of others, allowing the systems of domination to become so powerful that they are affecting the middle classes themselves.

Though this idea evokes a sense of hopelessness and inevitability, the current migration and globalisation phenomenon could provide an opportunity to be the leveller that unites ethnicities in altering the pathway of rising violence and inequity and, instead, moving toward a mutual objective to halt the increase of monopoly capitalist systems and pathways. For example, will acknowledging the significance and rationale behind terrorism, especially inflicted in developed countries, jolt the middle classes out of their indifference to the ways of slavery, colonialism and how upholding their current lifestyles impacts upon others around the globe?

Neil.

The character of Neil was inspired by the idea of colonisers fleeing once colonised countries after decolonisation and independence. For example, many white South Africans migrated to other developed countries before or after independence in 1994, often through fear of reprisal by the local people who had suffered violence

and oppression for decades before and during apartheid. Yet, would there be anything to fear or anything to escape had apartheid never been inflicted upon the black people of South Africa? Furthermore, did the white people who fled to other countries miss the opportunity for atonement and to help rebuild a fair and just society for themselves and their families? The character of Neil is a hybrid, in that he has come from a position of social privilege with an expectation of success, yet carries a burden of guilt. We sense that Neil did not approve of the circumstances in which his family gained their wealth and privilege but he succumbs to the pursuit of wealth and success to maintain the lifestyle and status he has enjoyed, highlighting Burawoy's earlier claim that "monopoly capitalism has managed to shape our very character in accordance with its rationality" (Burawoy, 1982, p. 201). In addition, it could be suggested that Neil's status as a descendant of migrants places him in a vulnerable position, since he is desperate to make a new life for himself. However, Neil is white, with his accent perhaps revealing his origins, whether this be Afrikaans or Australian, both nationalities bearing historical culpability in their respective treatment of their indigenous peoples.

In his desperation to fit in and resume his privileged life in this country, the character of Neil represents a proxy or agent of monopoly capitalism, in that he is an employee of a multinational corporation. First of all, Neil's office in a city skyscraper suggests his entrenchment in the corporate world, and, secondly, he interacts with Kennedy within a rural setting, thereby revealing that his job involves persuading people in rural areas of developing countries (though this is not necessarily exclusive to developing countries) to give up their land for projects that are approved without their consent. This interaction between, and clash of, the corporate world and its rural counterpart was deliberate, as I wanted to show the interconnectedness of the corporate world and the insatiable land grab to accommodate resources projects – a line of thought which I will continue when I discuss the character of Kennedy (following).

The two very different locations of the office in a skyscraper and a rural setting can be construed as representative of the split in Neil's persona. On the one hand, Neil inhabits a high-powered, corporate environment, elusive as it suspends in the air; and, at the other location, Neil has 'boots on the ground' in a humble and basic setting. Each location plays an important role in the development of his character, as the audience is able to understand the complex situation that troubles his decisions. We see him at first in a skyscraper office, a minimalist and technologically advanced environment. There are large screens: one that displays a map of the world, pin-pointing places where the company has interests; another displays the current stock market figures; and another displays various graphs, perhaps outlining the financial progress of the company or project. Though these scenic items are merely suggestions and clues to assist designers, actors and directors, it is important to stress that the environment should evoke a distancing from human interaction. For example, a map of the world conceptualises distance and location; however, it does not stimulate a sensory experience whereby physical manifestations of people and places may appear – perhaps the homes of the people or the workplace represented by the pin-point on the map. A map does not summon the aroma of the places, the feeling of a handshake or the ground beneath. Similarly, the stock market figures and graphs do not display the images of people within the workplace who produce the goods or services that uphold the share price of a particular company. It could be suggested that the office is an environment removed from the actuality of the world. The concept of this location being high up above the ground, therefore, should encourage a distancing effect, on the people who inhabit the space, to the outside world. For example, Neil ignores the phone calls from his wife on his mobile phone as he talks to customers and colleagues on the office phone. Similarly, after the huge explosion in a nearby building, Neil decides to stay in his office to capitalise on the effects of this explosion on the stock market, in spite of the dangers this may incur for his own safety.

The character of Neil is partly inspired by my research into the events of September 11, 2001 (9/11) when terrorists flew planes into the Twin Towers of the

World Trade Centre in New York. While watching the documentary *9/11: Escape from the impact zone* (2012) I was drawn to the commentary of Brian Clark who worked for Euro Brokers and is a survivor from the south tower of the World Trade Centre. Clark describes the competitive and demanding workplace environment of the stock broker firm he worked for and asserted that: “we spent more time with our work associates than with our families perhaps” (Maddocks, 2012). Furthermore, Clark describes what he observed at the moment of the explosion of the first plane crashing into the north tower, the building next door, and the moments following the explosion when many of his colleagues reacted to this extraordinary event by staying at their desks:

There was this loud boom-boom, like a double explosion and the lights above me kinda buzzed a bit and suddenly my peripheral vision caught something behind and I whirled around, and 84 floors in the air, swirling flames all over the glass ... There were a number of brokers who were ... whether they were macho or not I don't know ... but they were saying, you know, “the damage is next door - we're okay - where are you going?” You know, business is busy because this is affecting the market. (Maddocks, 2012)

What I find disturbing about Clark's testimony is his presumption that the unfolding events would increase the workload, and subsequent financial reward of the brokers. The brokers thus chose to stay. Sixteen minutes later the second plane crashed into the south tower and those people who had stayed behind in the Euro Brokers office were killed. In my opinion, Clark's commentary reinforces Burawoy's claim that monopoly capitalism subjugates people and creates an environment of conformity and manipulation that distorts priorities. While the situation in the Euro Brokers office could be construed as an isolated reaction from a particular group of people within a competitive environment, the situation in the offices of Keefe, Bruyette & Woods (KBW) on the 88th and 89th floors of the south tower, offers another dimension, yet shows the automatic response particular to traders who “made their money by staying on the phone” (Dwyer & Flynn, 2011, p. 33). Traders witnessed the horror of the first attack and then returned to their desks, compelled perhaps to continue with ‘business as usual’:

One of those who got back to the KBW trading desk was Stephen Mulderry ... who took a call from his brother Peter, who had seen the news on TV ... "Are you all right?" Peter asked. "Yeah, I was just over at the window, but, my God, I don't know if people were falling or jumping, but I saw people falling to their death ... They're human beings," Stephen said. (Dwyer & Flynn, 2011, pp. 33-34)

Stephen hurriedly ended the phone call with his brother as he was compelled to return to his desk by the blinking lights on the phone that signalled incoming calls: "I gotta go," Stephen declared. "The lights are ringing and the market is going to open." All of KBW's New York traders were at or near their chairs ready for the 9:00 opening" (Dwyer & Flynn, 2011, p. 34). At 9:03am the second plane crashed into the south tower cutting through floors 78 to 84. Though the traders at KBW would have survived the crash, they were now above the impact zone with no means of escape.

In deciding to evoke the events of 9/11 in the plot development and Neil's character, it became evident that I was making generalisations about the people who were involved in this horrific event. In exploring the idea that people stayed at their desks for monetary gain, or from force of habit or obligation, I became aware that some people may have a tendency to be seduced by greed, nevertheless it would be impertinent to dismiss the complexity and pragmatism of traits and choices which resulted from a mix of fear and promised gain experienced in extreme situations. At some stage, playwrights have to make presumptions and judgements about characters and their circumstances. In this instance, the intention was never to sensationalise 9/11; rather, it was to implicate Neil's character in the inextricable mix of terror, value for life and misplaced priorities that many people must sense when they realise their death is irrevocable. The systems and outlets of monopoly capitalism generate wealth and comfort for those involved, yet, at what cost?

The attack on the Twin Towers on September 11, 2001 (9/11) was perhaps the most horrific and profoundly effecting event of recent times for people within the developed world. Though *Amnesiac* does not re-enact the attacks, it is inferred that

a series of explosions have occurred in and around the building where Neil works. The importance of including this location and its potential devastation with connotations of the events of 9/11 was to capture the audacity and futility of a pursuit and lifestyle that distorts and influences the human condition. The incidents that happen to Neil within the office and then his placement within Kennedy's farm and Neil's family home aim to highlight those distortions and influences as the memories, falsehoods and motivations emerge and converge.

Jim Dwyer gives a profound summary of the phone calls and voice messages made from the Twin Towers by people who were trapped in and above the impact zone, as well as from emergency service personnel:

The question really about transcendence is "what are memories made out of"? Are they made out of images and myths or are they made out of the hard facts? The audible record of that day is essential because if history is going to be a tool for the living, if memory is going to be something that we can rely on, then you can't blink, you can't turn away. You have to say "this is what happened and this is how it happened". (Kent, 2010) <https://www.youtube.com/watch?v=pS1zsjDtbMQ> [34:30 – 35:02]

Similarly, *Amnesiac* questions the process of transcendence and transformation. In some instances, the play offers glimpses of the "hard facts" of the lives of the characters, and at the same time, we learn that "images and myths" that may be false or distorted are included in the portraits of human beings. As Neil becomes aware of the graveness of his situation, he reflects upon his family and his regret at having succumbed to living at the expense of others, even though he is appalled by how his family accumulated wealth and power. The Gambles family depicts how words, symbols, visual representations and concepts can be distorted to give the impression of goodness and worthiness, but an examination of their legitimacy may reveal a frightening paradox:

The paradox of globalisation would be seen in retrospect to have come to an almighty culmination in the Twin Towers of the World Trade Centre whose extraordinary fifty year history had ... embodied every theme and issue: every tension and value, every paradox and contradiction of New York's long and

complex four hundred year march to the centre of the world. (Burns, 2003, Episode 8)

Ultimately, the character of Neil in *Amnesiac* is complicit in a system which, to some degree, has blinded him to the plight of other people. By succumbing to the rewards of being an agent of monopoly capitalism, he ignores other less palatable reverberations of the system across time and space. The inferences within *Amnesiac* of the events of 9/11 are not intended to capture those actual events; rather, the inference of a terrorist attack is a vehicle to portray the reactions of the character of Neil and his subsequent development throughout the play. Neil's interaction with the character of Kennedy, when he suggests that Kennedy is defenceless to the forces that will acquire his land, signposts the beginnings of a powerlessness, hopelessness and rage that may compel a person in Kennedy's position to commit an act of 'terror'. It is hoped that audiences, in understanding the misplaced priorities of Neil's character, will reflect upon their own priorities and their involvement in the system of monopoly capitalism. Similarly, the scenes with Kennedy will hopefully provide an entry point into understanding how conformity and seduction of particular lifestyles of people in developed countries contribute to the displacement of people in developing countries.

Kennedy.

The character of Kennedy is inspired by a man I met on a bus trip from Mombassa to Lamu in Kenya in 1992. I was travelling through Africa for three and a half months, from Egypt to South Africa, on my way to Australia. I regularly travelled on buses and trains with the locals and would often have discussions; yet, the discussion with this man whose name was Kennedy is one that has remained with me for over twenty years. I do not remember the details of the discussion; however, I do remember the ideas and thoughts he left me with. He was well educated, politically aware and knowledgeable about history, and I remember feeling embarrassed that I was unable to meet his level of knowledge and

awareness. Perhaps we stumbled on to the topic of politics because the bus was escorted by an armed guard, since Somali bandits had previously held up buses in the area. When he spoke, I remember an urgency and perhaps an underlying anger in his voice, which was compelling. The most prominent impression I have of Kennedy was his sense of purpose, in that his education and knowledge was also of use to him outside of the realm of employment, especially in his ability and eagerness to communicate with others. His understanding and awareness of the difficult issues facing Kenyans at the time of Moi's regime, such as poverty, violence and corruption would perhaps evoke despondency, yet this Kennedy exuded resilience, rather than powerlessness. I often wonder what became of Kennedy and whether he ever had the opportunity to reach his potential.

In creating the character of Kennedy for *Amnesiac*, I took aspects from many sources: the thoughts and ideas from meeting the 'real' Kennedy; information given during an interview with an international student from Ghana; as well as my research into migration and events surrounding the decolonisation process of African countries. Firstly, aspects from the 'real' Kennedy include his passionate and persuasive oratory skills and the fact that he is educated. I do not recall if the 'real' Kennedy was educated outside of Kenya, and it is of no importance to the character of Kennedy; nevertheless, the character of Kennedy has chosen to return to his family's land where he is able to help the local, mostly uneducated people to ward off the impending land grab for a resources project. Kennedy's objective to reject corruption drives the fate of the character and his relationship with others. Secondly, during an interview, an international student from Ghana told me a story about one of his colleagues from university who was a chemist and had been commissioned to test the water tables, rivers and reservoirs around mining project sites in Ghana. He told me that the results were shocking and showed levels of water pollution way beyond acceptable and safe levels.

This unexpected admission from the student from Ghana during our interview was a real, face-to-face confirmation of my research into the real and damaging

ramifications of resources projects in Africa, out of sight and mind of the rest of the world. Consequently, the play contains a scene where Kennedy confronts Neil about the cyanide levels in the water that are a result of a project in the area from fifty years ago.

Thirdly, the character of Kennedy is inspired by my research into the transition from colonial rule to independence of particular African countries which reveals strategies of the retiring colonisers to maintain domination through the decolonisation process. The process largely involved maintaining existing projects and the development of new resources projects that were imperative to the expansion and advancement of the former coloniser's country of origin. Any opposition to this expectation during the decolonisation process created havoc and revealed the true motives and priorities of the colonisers. Therefore, Kennedy's character explores the 'choice' of self-determination which leads to remaining oppressed, or becoming an oppressor. This choice is clearly illustrated in the decolonisation process of the Democratic Republic of Congo.

Patrice Lumumba, the first democratically elected Prime Minister of the Congo was deposed by Mobutu with the help of the United States Central Intelligence Agency, and the Belgian and British governments. They assassinated Lumumba in a joint operation when it became apparent that Lumumba would pursue his mandate to bring social, economic and political fairness and long-awaited justice for the people of the Congo:

Lumumba believed that political independence was not enough to free Africa from its colonial past; the continent must also cease to be an economic colony of Europe. His speeches set off immediate alarm signals in Western capitals. Belgian, British, and American corporations by now had vast investments in the Congo, which was rich in copper, cobalt, diamonds, gold, tin, manganese and zinc. (Hochschild, 1998, p. 301)

When Lumumba proved to be incorruptible, agents from developed countries murdered him and appointed Mobutu as his successor since "the Western powers

had spotted Mobutu as someone who would look out for their interests” (Hochschild, 1998, p. 302). It is important to note that Mobutu had been an NCO (non-commissioned officer) in the Force Publique during Belgian’s colonial rule; therefore, it could be suggested that he was identified as Lumumba’s replacement because Mobutu had proven his loyalty in protecting the colonial government. Mobutu had already made the psychological shift to be on the side of the oppressor, so the move to turn against Lumumba, who was seen as the enemy of Western interests, was easy for him to make. He had already made the decision to save himself and give in to the force of the coloniser. Therefore, Kennedy’s decision to take a stand against the company that wants to acquire his land is an example of a long history of those moments of ‘choice’. The threat of violence toward Kennedy and the other villagers is subtle yet imminent when we learn about the involvement of a security company:

Kennedy:	The security company has been around. Recruiting local people.
Neil:	Good. It will give them a job, regular money.
Kennedy:	And turn people against their neighbour.
Neil:	It’s their choice.
Kennedy:	Not much of a choice: be the one with the gun, or with the gun pointed at you.
Neil:	And you?
Kennedy:	I’m a farmer.
Neil:	Sure. Your father was in the military. Given this land for his service.
Kennedy:	His thirty pieces of silver.
Neil:	If it makes you feel guilty, give it up.

Kennedy: There is no guilt. He was given what was taken all those years ago.

Neil: It can be taken again.

Kennedy: (*understanding the threat*) Ah. There it is.

Neil: What did you expect?

Kennedy: You appointed me to represent them.

Neil: You are educated, more sophisticated. You should understand how it works.

Kennedy: I understand. We say no and you undermine the person you chose to represent the people.

(Act One, Scene 12, pages 45-46)

The character of Kennedy is, in a sense, a reflection of Neil's conscience. In his own right, Kennedy is a figure of courage and forgiveness who assists Neil to face his mortality, showing him that the choices of participation and resistance are difficult and can be life threatening; yet, allowing injustice and exploitation to thrive will, ultimately, affect us all.

Rachel.

The character of Rachel is inspired by the rise of migrant care workers in developed countries:

The need for labour in the care sector is expanding with population ageing, high female employment, and greater survival of people with long-term health conditions and disabilities. Combined with lower birth rates and prolonged participation in education in developed countries, a care labour gap is evident. For these reasons, the social care sector has become an employment magnet for qualified and

unqualified migrants across the developed world. (Hussein, Stevens, & Manthorpe, 2011, p. 285)

The historical continuum demonstrates how the people who were enslaved and/or colonised by people from now developed countries often became carers of slave owners and colonisers and their families. In the present-day, migrants from former colonies enter the developed world and take positions as carers for children, the infirm, disabled and elderly. Some of these migrants may have experienced colonisation, since some countries only became independent in the 1960s and 1970s, or at least, the migrants would be descendants of those who have suffered enslavement and oppression and would likely be aware of the effect on family members.

I was drawn toward a story of a carer from Kenya, working in the United States, who had been video-taped beating an elderly and infirm man in her care (Muriithi, 2013). The woman fled to Kenya and was extradited to stand trial in the United States where she was convicted to serve six years in jail for assault. Incidentally, the Kenyan woman was working for an African-American family and assaulted the African-American father. At first it appears that this incident was not race related; however, upon reflection, it seems plausible that African migrants may, perhaps, feel hostility toward African-Americans who have become successful in the United States, despite their mutual black skin. This incident led me to question the shifting nature of participation and resistance in societies whose recent history may still be resonating in the homes of citizens. This incident prompted my imagination to consider the potential resentment toward white people for past atrocities and injustices committed during slavery, colonialism and within current social, economic and political systems that promote inequality. In entrusting the most defenceless people to migrant carers who may feel bitterness and even hatred toward those in the developed world, places both the carer and the cared for in a vulnerable position.

In an article titled *Dealing with Institutional Abuse in a Multicultural South African Society*, Conradie suggests that “in a system where racism was enforced by law for a period of 48 years, it is evident that racial prejudice may not be eradicated for some time to come” (1999, p. 157). In *Amnesiac*, the ambiguity of Rachel’s status is emphasised when the scene between Rachel and Frieda is repeated. The fluctuation in power dynamics between the characters enables the audience to see how Frieda’s behaviour and attitude toward Rachel might be justification for retribution. At the same time, Frieda’s vulnerability due to her sickness further emphasises Rachel’s restraint.

In an article about the recruitment of migrant social care workers in England, the study revealed that, according to employers and other stakeholders, “the main driver for recruiting has been to address staff shortages ... and difficulties in finding willing local recruits” (Hussein, Stevens & Manthorpe, 2011, pp. 293-294). Though the cultural and social circumstances differ between South Africa and England, there is a sense that historical events and attitudes may have far-reaching consequences in the homes and care facilities of the most vulnerable people. On the other hand, Hussein et al’s article states that:

The most commonly mentioned benefit was the belief that migrant workers are ‘hard workers’, followed by a perception that such workers offered a ‘caring approach’. These two attributes were considered integral to care services, where work may be both emotionally and physically demanding. (Hussein et al., 2011, p. 294)

Therefore, the character of Rachel portrays the spectrum of perceived characteristics of the migrant carer. The repetition of the scene between Rachel and Frieda allows the dynamics of this spectrum to be explored: from suspicion to trust; from rejection to attention; from hostility to affection. Rachel’s supernatural quality and the aforementioned inspiration of Charon, suggests that Rachel’s motive to shift and re-strategize is to assist Frieda toward redemption and possible transformation as Frieda faces her mortality. At the same time, *Amnesiac* attempts to capture Rachel’s place within the continuum of slavery and colonialism while

demonstrating how a person such as herself is manifest in the present-day circumstances as Frieda's carer. The growing need for migrant carers in developed countries suggests a correlation between the busy lifestyles of people in those countries and their need to outsource familial obligations.

The prevalence of migration of people from different ethnicities to the developed world since the 1950s suggests a growing tolerance is perceptible. During times of high employment, people in rich countries can afford to pay for low skilled services, such as cleaners, nannies and carers who make their lives easier since their employment may give them less time to fulfil household chores or look after their children or elderly parents. However, during economic downturns, (which seem to inevitably occur) the migrant worker is seen "as an economic and cultural threat" (Gould & Findlay, 1994, p. 118). Rachel's position as carer provides a multi-layered expression of the necessity for people who are willing to care for the vulnerable within society. Moreover, Frieda's responses to the presence of Rachel's character reveal the continuing suspicion and indifference toward migrants of different ethnicity that follows the downturn in economies in the developed world. Legrain calls this shift in the perception of migrants as the "dam break" (Legrain, 2007, p. 264) and gives compelling evidence of the process and its underlying concerns. Firstly, Legrain conveys the findings and observations of Chris Huinder of Forum, the government-funded but independent Institute for Multicultural Development in the Netherlands. Huinder summarises the timeline for a once tolerant Dutch society gradually withdrawing its support for migrants. This timeline coincides with the economic crisis in the 1980s and Dutch society beginning to isolate particular incidents such as "forced marriages, that we couldn't accept" (Legrain, 2007, pp. 264-265) which aided the decline. While the concerns about women's rights are legitimate, are they perhaps only brought to the fore as a divisive contrivance when the livelihoods of individuals and businesses in communities are threatened by workers and businesses of minority groups?

The character of Rachel and her relationship with Frieda provides glimpses into the back and forth movement from indifference to tolerance, yet, ultimately, Frieda's vulnerability and Rachel's persistence hopefully portrays a way through the cycle to begin a new pathway. The new pathway requires those who perpetuate the old cycle to admit the futility and harm caused by prolonging disunion within society, which incites radical and extremist views and actions. Denouncing one's own beliefs and those of your family and social group is difficult because feelings of belonging, love and friendship are intertwined with these beliefs.

Frieda.

The character of Frieda is partly inspired by JM Coetzee's book *Waiting for the Barbarians*, in which, as the title suggests, the actions of colonisers are excused due to suspected threats of attack from 'the barbarians'. For example, Colonel Joll captures a group of fishermen and their families, mistaking them for "thieves, bandits, invaders of the Empire" (Coetzee, 1997, p. 18). Colonel Joll's suspicion that all aboriginal people are threats to the Empire causes displacement of people from their villages and indefinite imprisonment, torture and sometimes death. Similarly, when Rachel first arrives, Frieda is terrified she is an intruder. Frieda's fear is not altogether unreasonable, since it is commonly known that farmers and landowners in former colonies have been forced off the land, and sometimes killed, by local people seeking retribution for past injustices.

At first sight, Frieda gives the appearance of someone ill and dishevelled, and perhaps unable to look after herself. The character description states: "Frieda is very sick, suffering from chronic cyanide poisoning. Her symptoms include a general weakness, confusion, anxiety, excessive sleepiness, shortness of breath, headache and dizziness. She is close to death." These symptoms were documented by Emergency Medicine Physician Dr John Cunha (2015), sourced from the eMedicineHealth website:

http://www.emedicinehealth.com/cyanide_poisoning/page2_em.htm However, upon closer inspection, she also has the deportment of someone who has lived a privileged lifestyle, reminders of which lie in her clothing and the items in the room. While Frieda's illness may incite audiences to feel sympathy or empathy for her, the air of superiority and pride that accompany her suffering may equally compel audiences to withhold compassion. This separation aims to instigate an interrogation into her relationships with others and with the things that surround her.

When we meet Frieda in the play, we see her surrounded by boxes of expensive and sentimental items she has accumulated during her life. In a sense, she has barricaded herself within the worth and nostalgia of these items - isolating and protecting herself from what may lie beyond the walls of the house. While Frieda fears what is outside the walls, it is, in fact, what is within the walls that Rachel uses to instigate the distress and uncover the horror associated with Frieda's mementos and surroundings. Before Rachel's arrival, Frieda had created false associations with particular items, or chosen to ignore their unpalatable significance so that she can maintain the pretence of her privileged existence and identity. Furthermore, the fact that Frieda is dying from cyanide poisoning asserts a correlation between the history of European migration, the gold mining industry and the environmental legacy of the unregulated use of cyanide which, according to the Mining Facts website, has been used "to separate gold particles from ore for over 120 years" (Fraser Institute, 2012).

<http://www.miningfacts.org/environment/what-is-the-role-of-cyanide-in-mining/>

Frieda does not seem to know that she is dying from drinking the contaminated water from her own tap; however, it is expected that the audience will make the connection between the gold candlesticks and the high levels of cyanide remaining from the previous mining project in the nearby water resource (mentioned in Act Two, Scene 2, page 54). Frieda tells us that the gold candlesticks are: "a family heirloom passed down through the generations. 'A reminder', my father and

grandfather used to say, 'of the beauty we are creating from the riches of the earth and the toil and tenacity to possess it'" (Act One, Scene 5, page 21 and Act One, Scene 8, page 30). Therefore, the irony materialises as the audience realise that Frieda is dying from the legacy of her family's business dealings and shortcomings, at the same time as trying to defend it:

A world that can be explained even with bad reasons is a familiar world. But, on the other hand, in a universe suddenly divested of illusions and of lights, man feels an alien, a stranger. His exile is without remedy since he is deprived of the memory of a lost home or the hope of a promised land. This divorce between man and his life, the actor and his setting, is properly the feeling of absurdity. (Camus, 1986, p. 13)

Camus' quotation from the chapter 'Absurdity and Suicide' is relevant to the character of Frieda because, as she divulges the facts about past events and the significance of objects, she is, at least metaphorically, committing suicide, killing her sense of identity and belonging. An interesting question that emerges for me from *Amnesiac* (even as the author) is whether Frieda suspects the water to be contaminated and continues to drink it, perhaps as an expression of her subconsciousness need for atonement.

At first, Frieda clings to her sense of superiority since it is perhaps her one last defence against her vulnerability and inevitable end. Furthermore, Frieda clings to the hope that her son Neil, (who has long since abandoned her), will come to rescue her before the attack and takeover of the family home which she believes will occur. However, during the interactions with Rachel, Frieda's identity, which is linked to her sense of belonging within the home and her family, is stripped of the falsehoods to reveal the shallowness of her existence and perceptions. The fact that Frieda discloses the information demonstrates that she understood all along, yet, upon articulating it for the first time Frieda's status and character is "undermined" (Camus, 1986, p. 12) by revealing her complicity, and that of her family, in terrible atrocities:

Man grows dramatic by virtue of the intensity of his will, by the outpouring of his essence in his deeds, by becoming wholly identical with them. To achieve a

contemporary intensity of will Lukács had nothing to prescribe but “illness, a pathological overgrowth of a certain specific into the whole life of a man.” “Pathology,” he declared, “is a technical necessity” of the present-day drama. (Baxandall, 1968, p. 100)

We learn that Frieda has been exposed to a particular process of socialisation that perhaps explains her tenacity to maintain her sense of identity: “it is through socialisation that people learn to conform to certain norms and to obey certain authority figures ... a basic universal in this domain is that conformity and obedience exist to some degree in all societies” (Moghaddam, 1998, p. 222). It is implied that Frieda was born into a family that settled in a colonised country. She recollects moments with her father, day-to-day indicators of the social structure in place and her family’s place within it. Though Frieda’s father never appears in the play, she mentions a key moment from her childhood that gives clues to the environment in which she lived during her upbringing:

Frieda: It was a dream, wasn't it? A dream that I still remember so vividly. I saw them through my window, playing with a ball. They kicked the ball to each other and the players shook hands when goals were scored. But their arms were longer and their hands floppy. They laughed, and one person tried to pat another on the back, but they dodged each other. One chased the other away, and when he caught up, he patted him on the head and they rolled on the ground. The other players laughed so much, I began to laugh. They infected me with their laughter and when my father came into my room to see what I was laughing about, he patted me on the head. It was the closest I'd ever felt to him. I was now infected without knowing what disease I'd ingested.

Beat. Then quickly with horror.

The ball was the head of a man and the players were holding the hands of men, women and children ... women who were dead or wandering around unable to care for themselves and their children. And the children ... were dead or drifting, rootless knowing that they could never ... celebrate the world that was chosen for them.

Rachel shows Frieda the list again.

Rachel: Why?

Frieda: Punishment ... for running away, or not working hard enough.

(Act Two, Scene 5, pages: 65-66)

Frieda is married to Gambles and we learn that she enjoyed the privileges of status such as sailing in their luxury yacht, Fortuna. As Frieda enjoys nostalgic recollections, Rachel guides her toward revealing the incidents which expose shameful secrets she tried to ignore and overlook. Frieda's dismissal of these incidents derives from her need to belong and, indeed, she was complicit in the exploitation of others and enjoyed the lifestyle that came at the expense of that exploitation.

The repetition of scenes between Frieda and Rachel is an expression of their attempts to re-strategize and shift the conversation. Frieda attempts to justify her actions and those of her family as if they were necessary for progress, while Rachel antagonises Frieda into relinquishing her need for that justification, and to admit that all her wealth and belongings are tainted by her actions and those of her family. In addition, lines blur between Rachel as Frieda's carer and suggestions that Rachel cared for Neil as a boy, revealing Frieda's regrets about her role as a mother. Ultimately, Frieda's regrets and confessions are an expression of accepting her mortality; and as the mutual connection of respect and regard with Rachel materialises, it is an indication that death is the decisive leveller of the human condition.

Amnesiac portrays an evolving union between Neil and Kennedy, and between Frieda and Rachel, despite their differences and respective connections to outside forces which have encouraged disunity. The evolution of these unions are important because they reflect my belief, and one shared by Barber, that:

Only a struggle of democracy against not solely Jihad [militant fundamentalism] but also against McWorld [capitalism] can achieve a just victory for the planet. A just, diverse, democratic world will put commerce and consumerism back in their place and make space for civil society religion ... [whereby] women and men have

learned to love life too much to confuse religion with the courtship of death".
(Barber, 2001, pp. xxxi - xxxii)

Chapter Seven – Dialogue and Other Communication: Shifting style, voice and narrative

After writing the draft of the play that seemed to grasp and envelop something of what I intended, both in form and content, it is challenging to return to the creative practice with a theoretical eye. I have had to do this with past works for evaluations and grant acquittals; however, this exegesis is, of course, intended to be a much more in-depth examination of playwriting processes and outcomes. In this chapter, the particular challenge is to try to articulate why dialogue or other communication choices were made and how this is valuable, or at least interesting, in the creative practice of playwriting.

Often the playwriting process is improvisational, in that the initial draft is an outpouring of ideas, conversations and images that have emerged through subjective and objective thoughtful and emotional responses to research, interviews, events, and people. As outlined in previous chapters, the play was inspired by many things, and the conglomeration of those stimuli informs the structure and content of the play. Indeed, Chapter Four outlines the process of discovering the need to operate within the 'Fourth Sphere' when writing *Amnesiac*. The dialogue and other forms of communication written in the 'Fourth Sphere' were, in my view, the best way to portray the total milieu and the interconnectedness of seemingly separate entities and events. Another playwright may have interpreted the research differently, and indeed, possessing a different ideology, may have chosen to focus the play on other agents in the migration phenomenon.

As dialogue is a form of literary composition in which words are arranged within a play and spoken by actors, with the view, generally, of being performed in front of a live audience, a stage play provides an oral and visual experience for the audience as they process the stimuli that emerge from the performance. The dialogue, language and stage directions of *Amnesiac* provide a blue-print of my vision;

however, I still wish to entrust directors to interpret and complete their own vision which, ultimately, brings the play to life. It is, of course, also open to interpretation by directors, designers and actors who may approach the text with vision quite different from the playwright's; this is the prerogative of the artists involved. On the other hand, I have given clues within the play to guide these artists to explore and discover how their vision may converge with my own:

The dramatist ekes out the answers, planting clues for us to decipher, sometimes giving half-answers to add intrigue or set up further questions, sometimes using only a single line, action or visual image to alert us to a change in circumstance ... actions and events placed to detonate in the narrative, or signal thematic concerns. (Callery, 2015, p. 17)

In this chapter, I would like to explore how directors and actors may approach the script of *Amnesiac* by investigating the different styles and approaches to dialogue and other forms of communication within the play. I will discuss the dynamics of the dialogue and other communication features, since incorporating the dynamics of the visual and oral elements are essential to the success of the play as I envisage it:

Verbal shifts in words and their sequences conjure intuitive responses on an emotional level ... Dialogue often crystallises the core of a conflict, and players respond physically to the images, rhythms and the internal dynamics. Once aired, words can surprise both the speaker and the listener, allowing meanings and feelings to shift in the responses between them. (Callery, 2015, p. 132)

In understanding the dialogue and stage directions, the director and actors (and designers) must also look beyond the written word to other opportunities for communication. For example, the playwright may envisage non-verbal aspects of communication and sometimes this is implicit within the dialogue, or explicitly given in stage directions. However, directors and actors must go beyond what is obvious and explore, discover and express what is unsaid, what is felt, what is physically expressed through movement, emotion and other non-verbal communication, at the same time considering what is feasible in the given performance space. In the editing process, I consciously minimised the dialogue so that other forms of

communication could be expressed or work alongside the dialogue and, therefore, *Amnesiac* requires directors, designers and actors who are prepared to put in the effort to fully embody the textual signals. This provides an opportunity for artists to explore and discover the intricacies of social, political and economic systems implicit in the writing, while honing and developing their artistic skills and craft.

As a performance maker, I have created work as director, deviser, actor, dancer and playwright, and *Amnesiac* seems to have emerged from all of those foci to include different levels and applications of communication. My experiences in these various aspects of theatre making and in acknowledging the importance of each aspect in its own right, has allowed me to play freely yet focally with ideas and concepts drawn from the research, while imagining the results in a production. Having been in the rehearsal room when a director and actors have taken my work to a place I had not imagined is an invigorating and affirming experience. Similarly, having the privilege to experience theatre by other practitioners who have successfully blended several aspects of performance within the one production opens up the possibilities of what theatre can be. In fact, it is the offer of blending many aspects of theatre making into one production that assists theatre makers to communicate on various levels with the audience as the oral and visual stimuli creates atmosphere, shifts dynamics and, hopefully, engages the audience on an emotional and/or ideational journey.

Conversely, the playwriting can be the foundation that creates the stimuli. When characters are speaking within a stream of consciousness, or the dialogue is repeated, or manipulated to signal a development in character or plot; or the dialogue is minimal to allow other aspects of communication to serve the story, the playwright is offering a composite, interconnected experience. This exegesis provides an insight into the process used by the playwright, not as a step-by-step guide of how the text might be interpreted but rather as an examination of the intricate and comprehensive research and development process that creating this play demanded. Migration is a vast and complex topic and there are many ways to

approach the themes, issues and characters involved, as well as choosing the world of the play. *Amnesiac* blends expressionism, naturalism, myth, memory, and fictionalised historical drama; the dialogue and style of language changes sometimes perhaps highlighting these different genres. In embarking on my doctorate I wanted to challenge my playwriting skills by experimenting with formal possibilities that create intersections between plot, characters and their interactions with the world of the play. Less straightforward dialogue or language requires scrutiny to determine which character is driving the scene, and how the scene is propelling the dramatic action and overall objective of the play. Therefore, *Amnesiac* requires an intensive and comprehensive examination by actors, designers and directors.

Closed reading.

I conducted a closed reading of *Amnesiac*, as part of the development process, inviting my supervisors at the time, Christopher Edmund and Associate Professor Maggi Phillips. Due to financial constraints, the rehearsal and preparation for the reading was limited; therefore, it would be fair to say that the results of the reading were inadequate. It became obvious that the actors needed much more time to rehearse the play, and ideally the opportunity to conduct the research they would do with other roles. The dialogue is challenging and often relies on visual elements to succeed. Indeed, the theatrical forum, including set, lighting and sound elements asserts a total sensory experience as crucial to the theatrical environment and involvement in the act of watching a play. Similarly, the actor develops the character over time as they explore and discover the character, making physical and vocal choices according to the script and direction. It is hoped that the play will be produced at a later date, given the appropriate time frame and financial support to ensure it can succeed as a sensory, emotional and visual spectacle that challenges the narrative of the migration phenomenon.

Beats as physical motifs and unspeakable truths.

Minimal dialogue is a deliberate strategy in this script, but runs the risk of being too elusive. This subsection describes how I have structured the dialogue and the particular techniques used to portray thematic and character developments. Scripts can be deconstructed into beats, segments, scenes and acts. Smiley states that beats “treat one particular topic” (2005, p. 213) and he describes how beats function in revealing thoughts, feelings, conflict, discovery and information:

Four components comprise most beats: stimulus, rise, climax, and end. A *stimulus* initiates every beat ... after which some character or combination of characters responds with *rising* [my emphasis] intensity and increased emotion or activity ... Every beat should have a *climax*, and it should be identifiable in one sentence or in a single physical action. (Smiley, 2005, pp. 215-216)

Beats are grouped together into segments, scenes and acts that make up the whole play; however, beats should “focus on one character’s effort to accomplish something. The first purpose is author intention, and the second is character action” (Smiley, 2005, p. 217). Therefore, the segments, scenes and acts allow the author’s intention to unfold, and reveal the cause and effect of character objectives and actions.

Beats are similar to patterns of non-verbal communication, known as motifs – “sonic, visual, physical, or emotional patterns that are repeated or revisited throughout a piece” (Pomer, 2009, p. 176). Physical motifs are made up of a sequence of movements and can be developed by using space and time determined by dynamics, such as energy, force, shape and speed. Motifs can be grouped into phrases and are usually repeated and, therefore, become recognisable during a performance. In addition, motifs can be manipulated so that they resemble the initial motif, or, can also evolve as the movements expand or contract beyond their initial stimulus and, therefore, communicate something different to the audience. As performers repeat and manipulate physical motifs they communicate meaning through the repetition, in its original or revised form.

This is particularly useful in the scenes with Rachel and Frieda because it highlights Rajeswari Sunder Rajan's assertion that there is "silence that speaks, and ... speech that fails as communication" (cited in, Gilbert & Tompkins, 1996, p. 189).

It is crucial to understand the objectives of the characters and how they interact with one another, whether they are forming alliances, creating conflict or solidifying their individuality. Sometimes the objectives of the characters may seem obscure or abstract because there are multiple layers and motivations at play:

Abstract drama has an emphasis on the individual, the subjective, the human. But it employs purposeful abstractions in form and style ... to say the unthinkable, the uncertain, and the contradictory ... pointing to the spiritual poverty of modern society and of many individuals within it. (Smiley, 2005, p. 280)

Therefore, in portraying "the unthinkable, the uncertain, and the contradictory" (Smiley, 2005, p. 280) aspects of human endeavour and existence it is important to show how characters negotiate, confide and act within particular situations. Dunne describes an obstacle or contradiction to the character objective that lies beneath the surface and gives opportunities for sub-text: "unspeakable truths which are a rich source of dramatic action ... are powerful motivators of what the characters do here and now" (Dunne, 2009, p. 182). The subtext can hide the unspeakable truths, and can create dynamics for dialogue and action. Dunne suggests using "character objective ... behavioral clues ... emotional clues and ... physical clues" (Dunne, 2009, pp. 182-183) so the characters show rather than tell the audience the unspeakable truths that underlie and embody the dramatic action. Dunne gives practical suggestions to encourage playwrights to explore the subterranean characteristics within dialogue, such as the use of "statements that appear illogical, ... actions that contradict words, ... and inappropriate emotions" (Dunne, 2009, pp. 183-184). These techniques provoke the audience to understand the subtext (the unspeakable truths) of the characters, thus, subtext suggests that silences permeate the dialogue and other communication. In this chapter, I have offered examples of the styles of playwriting that I have used to explore silence, such as:

stream of consciousness, memory, repetition, familiarity and strangeness, as well as the use of silence throughout the play to inspire visual and non-verbal aspects of communication. Each of these styles was explored to allow the subtext and unspeakable truths of the characters to emerge, and the silences to penetrate the atmosphere of the play. In *Amnesiac*, it could be suggested that Frieda's objective is to seek redemption, while her unspeakable truth, perhaps, is admitting that her family has committed and profited from atrocities. If, for instance, Frieda is asserting her sense of superiority, and so playing against the objective of redemption, it is perhaps a behavioural, emotional and physical reaction to the fear of revealing her unspeakable truth that, ultimately restricts Frieda from reaching her objective.

Dialogue can be fragmentary, and contain gestures and symbols such as imagery, analogy and metaphor; however, it should be carefully focussed. The style of language chosen for interactions between characters may determine the focus of the exchange and effect to be produced. Similarly, when the characters break into monologues, perhaps disengaging from an exchange, the variation in language can heighten the moment of disengagement and provide a new means of expression and tangent of narrative. Though these changes to form and delivery may provide interesting variations, including opportunity for visualisation, the rationale behind the choices should be primarily to capture the spirit of character, of circumstance and/or of the world of the play by intertwining dialogue and non-verbal communication. In *Amnesiac* the characters have been placed in intense situations and the stakes are high, so it is imperative to express the dynamism of emotion in order to communicate how the characters feel about these exchanges, discoveries and disclosures.

I often experimented with a particular style of writing, or with an idea that I wanted to explore. Sometimes the style or idea was discarded, or it would be developed when the style or idea seemed to complement the themes and characters in the play. For example, the research into migration indicated a strong theme of memory

and when I decided that the characters, Neil and Frieda, should be in their last moments of life, the theme of memory developed into a source of regret and redemption. Furthermore, I later transposed the theme of memory into formal possibilities and inspirations, such as the styles of stream of consciousness and repetition of dialogue, and other communication which served the playwriting process. The choice to entangle the world of the play with global, social and individual spheres suggests an interconnection of themes, events and circumstances within *Amnesiac*. Similarly, and in keeping with Brecht's approach, the play aims to put the audience "in a position where [they] can make comparisons about everything that influences the way in which human beings behave" (Brecht, 1979, p. 86). Therefore, combining the stream of consciousness with memory, the present circumstances of the characters, as well as their hopes and fears for the future seemed an appropriate approach to explore.

Stream of consciousness and memory.

The stream of consciousness and memory feeds the attitudes and actions of the characters. When the play switches from past, to present to future, it is because the situation, dictated by the actions and attitudes of the characters, is summoning the in-distinction: "stream of consciousness ... denotes the flow of inner experiences ... a technique which seeks to depict the multitudinous thoughts and feelings which pass through the mind" (Cuddon, 1986, p. 661). Cuddon gives examples of writers who have used the stream of consciousness technique, such as Joyce's *Ulysses* which depicts the chaotic and jumbled thoughts and feelings of the characters, particularly in the climax of the book when "Molly Bloom delivers a forty page interior monologue, a passage which has only one punctuation mark" (Cuddon, 1986, p. 661). I would suggest that Virginia Woolf's *Mrs Dalloway* and Arthur Miller's *Death of a Salesman* give the technique a more dramatic structure that works on many levels.

Barry Dainton, a professor of philosophy at the University of Liverpool, states that “a stream of consciousness is an ensemble of experiences that is unified both at and over time, both synchronically and diachronically” (Dainton, 2000, p. 2). I suggest that interspersing diachronic experiences and interactions that imply a particular time and the changes that have occurred, which then become juxtaposed with synchronic experiences and interactions that occur without reference to their historical context, potentially highlights the differences and similarities. Dainton states that “experiences are interrelated within streams of consciousness ... 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, pp. 1-4). This succession is also experienced by the character and by the reader (or audience member).

Woolf’s use of the stream of consciousness technique in the novel allows “the narrator to slide in and out of a character’s mind without interrupting the narrative flow” (Dowling, 1991, p. 47), which allows the reader to determine the character’s awareness of their own behaviour and attitudes, and how it is perceived and portrayed within society. For example, in his commentary on Woolf’s *Mrs Dalloway*, Dowling asserts that:

The stream of consciousness has locks and floodgates that the narrator quite openly manipulates throughout the novel, [and] that manipulation has the effect of enacting in the reading process itself the contradictions and disjunctions Woolf felt in her society. Through *Mrs Dalloway* Woolf is debating between her belief that our inner life *is* patterned and her observation that her society was divided, socially and politically. (Dowling, 1991, p. 49)

In *Death of a Salesman*, Arthur Miller uses the stream of consciousness to bring the inner world of the character of Willy Loman to the fore, revealing the character’s thoughts and feelings on an outward, physical plain. For example, in Act One, Willy is playing cards with his neighbour Charley while, at the same time, a separate conversation with his dead brother Ben is interspersed within the dramatic action. Ben is not appearing as a ghost within the play; rather, Willy’s stream of consciousness is shifting from the immediate situation with Charley to a

conversation with his brother Ben (Miller, 1977, pp. 34-36). The conversation with Ben is not a flashback, though it is based in memory. Instead, Willy's consciousness shifts from the immediate situation with Charley into the conversation with Ben as if it is happening in the present. This scene between Charley and Willy, intercut with the conversation with Ben, reveals the dramatic effect of a stream of consciousness: "there is an inevitable horror in the spectacle of a man losing consciousness of his immediate surroundings to the point where he engages in conversations with unseen persons" (Miller, 1989, p. 26).

Miller uses the stream of consciousness technique to illustrate many things on many levels. Firstly, it could be suggested that Willy's "ever-lost awareness of time and place" (Miller, 1989, pp. 26-27) is indicative of the deterioration of his mental health. Secondly, the stream of consciousness allows Miller to gradually unravel and express Willy's "unspeakable truth" (Dunne, 2009, p. 182). Willy believes that he is responsible and feels guilty about his son's (Biff's) inability to be successful in business, and the recurring moment that breaks through Willy's consciousness is when Biff finds Willy with The Woman, thereby exposing Willy's infidelity to his mother and the family. This moment is seared into Willy's memory as being the catalyst for Biff to spite his father by failing to fulfil the successes that, until this moment, were part of Biff's future trajectory. Thirdly, *Death of a Salesman* illustrates how the stream of consciousness "gathers momentum and material from external sensations and events. The stream is never simply a stream: it picks up and deposits material along its banks and sometimes carves new channels" (Dowling, 1991, p. 47). For example, after Willy is fired from his job he goes to see Charley to borrow money to pay his life insurance policy. Willy's next interaction with Ben is not based on memory or in the past; rather, they share hopeful exchanges of how his sons will benefit from the twenty thousand dollar insurance payout after Willy commits suicide. Furthermore, it seems that Ben asserts his own presence (even if part of Willy's imagination) when he tells Willy that "they might not honour the policy" (Miller, 1977, p. 100), and "he'll call you a coward" (Miller, 1977, p. 100).

Miller uses the technique of stream of consciousness to explore memory and past events, thoughts and feelings in the present, and to express hopes and fears for the future. In addition, the final interaction with Ben could simply be a once-removed expression of Willy's consciousness or it could reveal new channels of consciousness, in that the imagined character is operating independently to the host. Similarly, the characters of Kennedy and Rachel are part of the streams of consciousness of Neil and Frieda, though Kennedy and Rachel often assert their own presence, sometimes as a means of provoking the other characters, or to reveal their own story.

In summary, Woolf and Miller use the technique of the stream of consciousness to explore how the thoughts and feelings of the individual determine their interaction with family, friends and the broader society, and indeed how those interactions shape or stifle individual and social development. Human beings experience visceral connections to past and future events: they experience emotions based on memories from the past, or experience feelings of anticipation for events that may happen in the future, perhaps stimulated through a collective unconsciousness. The recollection of a memory is problematic since it relies on acquiring "present knowledge of that which is no longer present" (Flew, 1984, p. 228). However, "the standard resolution" from philosophers such as Aristotle, Locke and Hume has been to "identify something now present in the mind (for example, an image, idea, or impression) as a representative of that which was in the past" (Flew, 1984, p. 228). The process and experience of memory, therefore, is subjugated and entangled with personal experiences, the development of relationships through time, and whether they are rendered positively or negatively within the psyche. In *Amnesiac*, personal memories or perceptions of historical events are riddled with personal experiences and ideological conclusions, including those of family and friends. Furthermore, placing representations of memories in the present with gained knowledge and perspective can also distort their validity. As mentioned in Chapter Six, socialisation and indoctrination play an important role in the characters' ability and willingness to recall particular memories. The subsequent knowledge and revelations of other factors acquired since those past events took

place put the character recalling the memory in a difficult position: “the problem has been reconceived, not as how present knowledge of the past is *acquired*, but rather as how past knowledge is *retained* in the present” (Flew, 1984, p. 228).

Indeed, in presenting memories and streams of consciousness within *Amnesiac*, the challenge has been to differentiate between them. On the one hand, it could be suggested that memory is prone to manipulation by the character recollecting the memory and, therefore, stream of consciousness is perhaps an outward, uncensored and un-manipulated version of memory. That is not to say that stream of consciousness is present in its entirety; rather, these moments have a confessional quality in that the streams spring out of a realisation of something in the past, or fear of something in the future. Miller offers a retrospective account of *Death of a Salesman*:

As I look at the play now its form seems the form of a confession, for that is how it is told, now speaking of what happened yesterday, then suddenly following some connection to a time twenty years ago, then leaping even further back and then returning to the present and even speculating about the future. (Miller, 1989, p. 24)

When characters are speaking within a stream of consciousness, they retreat from the immediate circumstances as they are compelled to portray outwardly their inner thoughts and feelings, often involving memory or predictions of the future, which invade the present consciousness of the characters. They may feel as if they are reliving memories from past events as they understand the gravity and ramifications of those events. Or the stream of consciousness could become manifest as the characters experience predictive thoughts and feelings of anticipation of what might happen in the future. Whether a stream of consciousness implies the past or the future, the character experiences the streams as if they are happening in the present, and often, as with *Death of a Salesman*, the people within the stream appear as if also in the present, rather than as a flashback.

Audiences recognise streams of consciousness because they understand this outward expression as resembling what they too experience inwardly, but perhaps would not reveal or express outwardly, at least not in the intensity or detail that actually occurs interiorly. Unlike memories that can be manipulated before being expressed, streams of consciousness can be construed as an unedited version of the thoughts and feelings of the characters. The writer also assists the reader/audience to understand when the stream of consciousness occurs. In *Mrs Dalloway*, Woolf indicates the stream of consciousness to the reader by switching from the narrator in the third person, to the character in the first person and then by including interior monologue which may be thought or spoken aloud to another character: "Woolf makes the transitions between speech and thought as fluid and overlapping as they actually are in our subjective experience ... which [at the same time] allows the narrator to slide in and out of a character's mind without interrupting the narrative flow" (Dowling, 1991, pp. 46-47). Similarly, Miller uses music to signify a stream of consciousness. For example, Willy slips into a stream of consciousness when he remembers the situation with The Woman or the visits from his brother Ben, and each time Miller indicates that music plays. In fact, Miller asserts in the stage directions that "(BEN's *music is heard*)", (Miller, 1977, p. 34) an indication that Ben's music should be distinguishable from that of The Woman. Furthermore, the laughter of The Woman is another indicator of Willy slipping into the stream of consciousness.

The characters in *Amnesiac* shift between memories, predictions and streams of consciousness as they begin to let go of pretence and control to accept their present circumstances and how the past and present may affect the future. It is crucial that the director and actors understand the oscillation from memories to streams of consciousness so that the difference can be highlighted and communicated to the audience. When the character is manipulating a memory, perhaps the delivery of the dialogue could be disconnected as if searching for the right word or phrase, whereas, when the character is overcome by a stream of consciousness, the delivery of the dialogue is much more fluid and free from inner

obstacles or, conversely, it is out of the control of the character experiencing the stream of consciousness.

There are opportunities within the play when there is a cross-over between memory and stream of consciousness, potentially highlighting the difference. Likewise, the delivery of dialogue could be matched by the physicality of the characters. Since the characters oscillate between memories and streams of consciousness, the change of dynamics in the vocal and physical motifs will highlight the undercurrent within the character and between the characters. The first scene between Rachel and Frieda oscillates between the present, memory and stream of consciousness. At the beginning, Rachel and Frieda are talking in the present, and when Frieda begins to talk about sailing on Fortuna she is in a stream of consciousness talking to Gambles. Rachel tries to interrupt the stream by interjecting during Frieda's dialogue, thereby drawing Frieda out of this automatic and unrestricted expression, questioning its validity and foundation. Similarly, when Frieda acknowledges the suitcase, at first she seems excited to "investigate the contents" (Act One, Scene 5, page 20) and the delivery is perhaps free and unthinking; however, after being provoked by Rachel into broadening her thoughts and memories she is reluctant to investigate the contents:

Frieda:	The only thing found is ... this ... suitcase ... hidden ... placed ... next to the ... bilge ... pump ... (<i>whispering</i>) to purge me out of this hell, though not even the crown jewels could save me now.
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(Act One, Scene 11, page 37)

It is hoped that mentioning, in the present, the suitcase and its contents (representative of the past) will draw some conclusions and questions about what is known, unknown, forgotten, repressed, burned, buried and ignored from the past, and how historical events, people and objects may be newly endowed in the present.

Belarie Zatzman describes the importance of creative practice, with regard to exploring memory and its relationship with the present, when she co-created a multi-disciplinary arts project, *Wrapped in Grief*, with youth for the Holocaust memorial project: “Contemporary research examining memory and memorial underscores the fact that in provoking history as an act of remembrance for a new generation, we are narrating a sense of self” (Zatzman, 2005, p. 96). Zatzman refers to the participants creating tableaux of scenes that depict the oppressed and the oppressor, in this case, the Jewish victims and the German perpetrators. It could be suggested that placing the perpetrator or oppressor at the fore of the story, as *Amnesiac* attempts to do, could re-frame the sense of self in both the oppressor and the oppressed, in that the pathology of the oppressor is scrutinised.

Instead of creating a play about a specific event, such as 9/11 or the Holocaust, I have tried to highlight the subtleties of the relationship between oppressor and oppressed. Using memory and stream of consciousness in *Amnesiac* will, I hope, highlight the specificity of time, with regard to attitudes and events, while simultaneously allowing the collapse of time through stream of consciousness as a way of understanding, learning and knowing how attitudes and events have impacted on the present-day and may develop into the future. The oscillation between and collision of streams of consciousness and memories of the four main characters allows incidents to emerge where the characters challenge each other’s perspective or version of facts and events. A means of challenging each other manifests in the repetition of situations, dialogue and other communication to focus on the different emphasis, perspective and dynamics.

Repetition: Dialogue, plot and character

Are not all the repetitions ordered in the pure form of time? In effect, this pure form or straight line is defined by an order which distributes a *before*, a *during* and an *after*; by a totality which incorporates all three in the simultaneity of its *a priori* synthesis; and by a series which makes a type of repetition correspond to each.

From this point of view, we must essentially distinguish between the pure form and the empirical contents. (Deleuze, 1994, p. 294)

In his book *Difference & Repetition* (1994), Deleuze grapples with the notion of repetition and whether moments are fixed in time. I related Deleuze's discussion to the writing of *Amnesiac* and concluded that the circumstances of exploitation found in conditions of slavery, colonisation or capitalism are repetitions of empirical moments: experiences of exploitation by the oppressed; and as experiences of privilege and domination by the oppressor. However, in keeping with Brecht's objective to show that human beings are "alterable" (Brecht, 1979, p. 37), it was important to me to show the complexities of the human experience while describing a world "as capable of transformation" (Brecht, 1979, p. 274). The use of repetition in *Amnesiac* is to provide opportunities for change and transformation. After all, "repetition in its various manifestations can show us about how limits have come to determine our way of thinking and knowing" (Gendron, 2008, p. xiii).

I stumbled across the style of repetition when I started re-writing scenes giving a different emphasis, depending on the perspective of the character, with the intention of discarding the previously written scene. Introducing the style of repetition with different emphasis and perspective seemed to highlight the changing or static concerns and priorities of the characters, whether through self-awareness, stubbornness or provocation from other characters. The repetition of scenes and the use of memory could be indicative of Theatre of the Absurd since the repetition disrupts the progression of plot, while characters provoked by memory trigger a stream of consciousness. Esslin describes the Theatre of the Absurd as striving "to express its sense of the senselessness of the human condition and the inadequacy of the rational approach by the open abandonment of rational devices and discursive thought" (Esslin, 1985, p. 24). I agree with Esslin's suggestion to abandon orthodox approaches to playwriting, indeed, the repetition of scenes in *Amnesiac* could be perceived as showing the "senselessness of the human condition" (Esslin, 1985, p. 24), a device to strip

away the layers that are, in various ways, manufactured and/or manipulated during a lifetime.

Amnesiac is further aligned with what Esslin describes as Sartre's argument that "human personality can be reduced to pure potentiality and the freedom to choose itself anew at any moment" (Esslin, 1985, p. 24). Conversely, it was my intention that the characters in *Amnesiac* can only experience renewal with a sense of the past and of their own conscience in relation to it. Equally, if people, communities and nations are afforded this "freedom to choose itself anew" (Esslin, 1985) it should perhaps only be after they have proven to have learned from the past and to be moving forward with a vision of equity and justice, especially with regard to human rights. In describing the various ways that Jewish history and Jewish memory has been manufactured and/or manipulated, Yerushalmi offers profound insight:

For in the world in which we live it is no longer merely a question of the decay of collective memory and declining consciousness of the past, but of the aggressive [assault on] whatever memory remains, the deliberate distortion of the historical record, the invention of mythological pasts in the service of the powers of darkness. (Yerushalmi, 1989, p. 105)

Therefore, returning to Esslin's statement I would suggest there is great responsibility and obligation in humanity's "freedom to choose itself anew at any moment" (Esslin, 1985, p. 24), in that history be allowed to be told from all sides, with transparency and with a spirit and intention of healing, rather than distortion for the "powers of darkness" (Yerushalmi, 1989, p. 105). It could be suggested that, through repetition, *Amnesiac* is cynical and supporting the "senselessness of the human condition" (Esslin, 1985, p. 24). However, my intention is to subvert and suppress this inclination and to express a union with the human condition when awareness of contradiction and hypocrisy is transparent so that equity can prevail.

The repetition of scenes and dialogue in *Amnesiac* present those moments of significance that re-emerge as opportunities for change and transformation. The

circumstances are established in order to compel or challenge the character to reveal their ideology or aspirations, depending on whether or not the character perceives s/he is free to do so. In his book *Social Psychology: Exploring Universals Across Cultures*, Moghaddam observes:

Most individuals in most situations behave in ways that are correct from the perspective of their culture, but they also have and use the freedom to do otherwise. This freedom means that some people behave differently from the majority, both inside and outside the psychology laboratory. (Moghaddam, 1998, p. xix)

Although it could be said that some cultures do not have the 'freedom' to behave differently, I think Moghaddam is indicating that the will of the individual is free and motivates people to behave and think differently even in the most challenging situations. Moreover, the will to freedom can be sparked into action by an individual's sense of justice: "Whenever people discuss intergroup relations and multiculturalism, justice and fairness become central concerns. Equity theory is primarily concerned with what people think is fair, and how they behave when they believe they are not being treated justly" (Moghaddam, 1998, p. 480). If "equity theory gives primary importance to subjective perceptions of the world" (Moghaddam, 1998, p. 480) it implies that a tension exists between cultural conditioning and a person expressing their individual will. Therefore, individual expression from each character presents the audience with a range of ideologies and aspirations that may obstruct possibility, or perpetuate uncertainty, or give too much importance to inconsequentialities. This may be due to a character being subject to the limitations of their circumstances, or a stubbornness of will to express ideology even though it impedes any opportunity for change.

The scene between Frieda and Rachel is repeated the first time almost in its entirety to reinforce the language and movement patterns into the memory of the audience and give a sense and experience of recognition and expectation. Therefore, when the change occurs at the end of the first repetition the audience

recognises the change because their own memory and feeling of anticipation of the scene is interrupted and disturbed:

Placing its value instead on the disruption of supposed inaugural moments, repetition with difference triggers a disturbance at the foundations of Western thought. Notions such as those of origins and ends, ... and stable identities, indeed the idea that there can be such a thing as meaning or truth, are all rendered suspect by this contemporary formulation of repetition. (Gendron, 2008, p. xv)

In employing repetition in dialogue and, in particular, the scene between Frieda and Rachel, I attempted to structure the repeating scenes based on the influences of Frieda's indoctrination and socialisation as seen in her memories of past events and relationships. Furthermore, the repetition of plot points and showing how they evolve as the scene is repeated is meant to destabilise some memories and indeed awaken other memories. The destabilisation allows for character and plot development since each change, addition and subtraction from the repetition can potentially highlight the significance of the shift on the themes and characters.

Repetition highlights the silences. For instance, the same phrases that are repeated hold the same meanings and ideas, and perpetuate a particular way of receiving and interacting with the world. When the changes occur, they bring with them new meaning, forever halting the cycle of the previous meaning and ideas, and revealing the silences from what was said before. This technique is similar to Brecht's method of playwriting that presents scenes as stand-alone episodes, however, the repetition of the same scene (as opposed to moving onto the next episode) further disturbs the audience's expectation of the story moving in a linear fashion. Instead, the audience is invited to analyse and anticipate the moments that arise that give characters the opportunity to change tack, change intention, and/or change motivation. Furthermore, when the characters do change their approach, the audience can reflect upon why they changed: for what purpose; to what end; not just for that individual character, but as a reflection and anticipation of the shape of the next repetition of the scene, and indeed, an indication that other ways are possible in receiving and interacting with the world.

Repetition: Place and objects

The idea of “home” is no longer that of a fixed and safe place, there to leave and return to, and which gives form to memory and anticipation. Rather it has become a more fluid idea, something to carry in one’s head. Home, argues John Berger, is located in a set of routines, a repetition of habitual interactions, in styles of behaviour and in dress, in memories and in myths, and in stories carried around in the head. (Moorehead, 2005, p. 299)

Moorehead is referring to refugees and asylum seekers scattered around the world in refugee camps and detention centres; however, it could be suggested that people who have enjoyed a privileged home within a colonial setting and are now experiencing this home’s disintegration in the changing tide after independence, are carrying stories around in their heads of times past. For example, Frieda longs for a return to her privileged lifestyle and remembers sailing fashionably along the coastline. On the other side of the coin, the influx of European migrants from different countries with their strange and often overbearing cultural and religious practices prompts native peoples to perceive that their national identity is eroding, summoning a selective nostalgia for times when minorities did not threaten their homes and ‘way of life’.

The inclusion of particular objects in the repetition of the scene between Frieda and Rachel, such as Fortuna and the suitcase, is a means of changing the significance of particular objects. For example, endowing particular objects with a nostalgic element perpetuates a false perception of their meaning and what they represent.



Figure 13: “Fortuna (Nemesis)” (Dürer, 1501).

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I chose ‘Fortuna’ as the name of the sailing boat because of its mythological significance and how that significance relates to the story of *Amnesiac*. The Roman Goddess of fate, Fortuna, is associated with the wheel of fortune and “represents each moment’s potential for luck or ill, with the turning of her wheel bringing happiness and success to some, and ruin and misery to others, in a seemingly random way” (O’Connell, Airey, & Craze, 2007, p. 179). In *Amnesiac* Frieda and Neil are depicted as the recipients of both success and ruin though their circumstances debunk the idea of randomness. The inferences in *Amnesiac* of slavery, colonialism and capitalism suggest the morality of events, agents and outcomes and whether the characters were complicit, directly or indirectly in those outcomes. Fortuna is “often depicted as blind or blindfolded, because fate is

morally blind” (O’Connell, Airey & Craze, 2007) and indiscriminate toward the recipients of happiness or misery. However, in *Amnesiac* the events, agents and outcomes are not shown to be the results of fate since fate is fixed and unpredictable; rather, they are shown to be pre-determined and have evolved within a complex system over time. Fortuna also appears as geomantic signs: Fortuna Major and Fortuna Minor, which are contradictory in nature. Geomantic signs “are often used by ritual magicians to produce *sigils*, offensive charms that reach out to grasp the quality invoked, and *amulets*, charms that protect against that specific quality” (Karcher, 1997, pp. 120-121). These contradictory signs show the difference between the desire to invoke something found in Fortuna Major, such as “victory, good luck, success, glory, defeat of enemies” (Karcher, 1997, p. 121) and then needing a charm to be “protected from harm; [and] assistance from others” (Karcher, 1997, p. 121) which suggests that for every success and victory, there coincides the destruction and defeat of others.

The repetition of the scene between Frieda and Rachel allows the significance of the boat ‘Fortuna’ to unfold. At first, the boat represents privilege and luxury as Frieda reminisces about the sailing trips. Then we learn that the suitcase was found next to the bilge pump, hidden away and forgotten about. It is implied that ‘Fortuna’ with her leaky hull, was sold off and later emerged as the vessel to carry Rachel across the lake, until it fills with water and sinks. The suitcase and ‘Fortuna’ are linked further as the contents of the suitcase reveal the atrocities committed while profiteering from the misery of others, and indeed the money acquired would have paid for ‘Fortuna’. In repeating the presence and significance of the suitcase, Frieda eventually succumbs to sorting through the contents after tireless efforts to hide the evidence placing her family at the centre of responsibility for past atrocities. Therefore, the repetition of the object emphasises and transforms its meaning. For example, in repeating the presence and significance of the suitcase, the narrative of the item shifts and, indeed, Frieda’s endowment of the item, as being attached to loved ones and memories, forces that endowment to change.

Similarly, the decision to include the repetition of paper falling from the office and being gathered up was inspired by comments made in Burns' documentary *New York* by journalist William Langewiesche, in which he suggests that the paper fires weakened the structure of the Twin Towers:

If you look at the dynamics of the collapse, what you find is that, in both cases, it was the paper fire that was sustained long enough, because of the amount of paper in there, to cause the steel to weaken to cause the collapse, and hammering down, in both cases. Paper, on that day was a constant presence, it rained down on the city as if in mockery of the kind of business that was done at the trade centre: "here, have some of the paper"; and it burned and it brought the buildings down. (Burns, 2013) <https://www.youtube.com/watch?v=1U2gpXnToCg> [45:53 – 46:25]

In *Amnesiac* the paper released during the explosion holds information regarding historical and present-day transactions, events, actions, decisions and orders made across the globe. Though the huge paper fires destroyed evidence of transactions, events and actions of the companies in the Twin Towers, it could be suggested that this terrorist act was a result of the accumulation of that evidence manifest in the everyday lives of people. In a sense, the collapse of the Twin Towers was a consequence of the contents of that paper being transformed into fuel and in defiance of its seeming banality, thereby collapsing time, and simultaneously "much of the rest of the contemporary world was changed irrevocably in the space of less than two hours (Burns, 2013).

<https://www.youtube.com/watch?v=1U2gpXnToCg> [36:38-36:45]

Thus, were the events of September 11, 2001 in which thousands of people suffered terribly and lost their lives, an opportunity to learn, in those two hours, what might have taken humanity years to grasp? Were events of this terrorist attack an opportunity to change the historical and future narratives?

Narration can only receive its meaning from the world which makes use of it: beyond the narrational level begins the world, other systems (social, economic, ideological) whose terms are no longer simply narratives but elements of a different substance (historical facts, determinations, behaviours, etc.). (Barthes, 1977, p. 115)

The fluid momentum with which the play moves between the locations of the office in the city skyscraper, Frieda's home, and the open space of the farm and refugee/work camp is to remind the audience of the interconnectedness of these locations, and an attempt to create a dramatic narrative of the relationship between workplace, home and natural environment: "far from employing repetition as a simple stylistic device in the service of accentuating particular elements or moments or in order to establish rhythm, repetition becomes the agent of an unmasking" (Gendron, 2008, p. xv). The repetition of places and objects with minor changes, especially in power dynamics, bring historical and present-day events and relationships into question.

Creating atmosphere and inspiring visualisation.

Poetic prose is the "elaborate and ornate use of language, especially in the use of figurative devices like onomatopoeia, assonance and metaphor ... usually employed to achieve a specific effect and to raise the 'emotional temperature'". (Cuddon, 1986, p. 520)

In writing *Amnesiac*, there were times when the use of metaphor would best serve the scene, in that, the action and information to be portrayed would be determined by the atmosphere, emotion and imagery that the dialogue evoked. Therefore, I combined poetic prose with the poetic avant-garde:

The 'poetic avant-garde' relies on fantasy and dream reality and disregards such traditional axioms as that of the basic unity and consistency of each character or the need for a plot ... it aspires to plays that are in effect poems, images composed of a rich web of verbal associations. (Esslin, 1985, p. 25)

The opening scene of the play was written as a monologue initially, and the first version took approximately twenty minutes to write. The words seemed to pour out of me in one of those rare moments of inspiration that writers long for. The stimulus was a dream that I had had the night before. I remembered the sensation of human figures passing through me that looked like they were made of ash. In the

distance was a bright, towering figure, similar to an Egyptian God, and it glowed as if on fire from within. There are no towering Egyptian Gods in the play and yet the dream became the inspiration to create the dialogue that would give an ethereal quality to the world inhabited by Kennedy and Rachel.

Similarly, in experimenting with the translation of metaphor and “a rich web of verbal associations” (Esslin, 1985, p. 25) I imagined that fish have a short memory span and used the consumption of fish to delve into the images and memories of humans:

Rachel:	She sits in filth, dressed to the nines and thinks of her husband's head at the bottom of the river.
Frieda:	The fish gnaw at his brains (though he never used them), nibble at his eyes (though he could never see). Would the flesh of his memory give the fish a glimpse into his life? Would the images flash in front of their eyes, suspended and forgotten again so they would continue to feast upon his brains and ignore the bluffs of his existence? (<i>Chuckling with the startling realisation.</i>) Further up the food chain there are people who eat the fish.
Rachel:	The photos from history books appeared behind her eyes and the camera turned back on the faceless.
	<i>Frieda ducks down with her face in her hands. The photos and drawings skim across the screen.</i>
Rachel:	She remembers how he revelled in the moment that history would trace without mention of him. She sees through the lens, through his mind's eye. (<i>Frieda convulses</i>) Does the blood circulate the memories that bounce back and forth from the brain to the heart and stomach releasing feelings like drugs that store in fat cells, delivering another bad trip as the body sheds the excess?
	<i>Frieda lifts her head. Kennedy has been watching and now steps in but Frieda does not see him.</i>
Frieda:	Cooking the fish will destroy the memories, so there will be no déjà vu, no emotion, no echo?

In employing various styles of dialogue within the same play, the rhythm of dialogue and language is changing, giving actors the stimulus to break free from conventional rhythms of speech and thereby determining a change in physical response. Similarly, the audience is captivated by changes to the vocal and physical rhythms.

Cultural considerations in dialogue and movement.

In my experience as a playwright, I have strived to grasp the rhythms of language of characters outside of my culture and ethnicity. I have not stipulated that the characters in *Amnesiac* should belong to any particular ethnicity, yet the characters of Kennedy and Rachel are inspired by people of African and Aboriginal Australian descent. Indeed, imposing my interpretation of the rhythms of language of people from those ethnicities would perhaps always be false representations. I deliberately withheld giving each character a specific ethnicity because it could be suggested that the experiences of these characters belong to people of varying ethnicity. However, the idiosyncrasies and features of rhythm of movement and language should not be diminished or universalised. It is hoped that a multi-cultural cast of a production of *Amnesiac* may bring their own individual rhythms of language and movement to the characters to show glimpses of past, present and future relations between people of different ethnicity, especially with regard to power dynamics, conflicts and alliances. It would be interesting to highlight those moments that reveal when the rhythms and features of language and movement become indicators of participation or resistance in the patterns and circumstances of migration, and their correlation to interactions within the workplace. For example, highlighting the changes in vocal and physical features of Frieda, Kennedy and Rachel when they join Neil in the office space (Act 2, Scene 2) may underline the differences in their interactions when in a different environment.

Bharucha's examination of culture, in relation to idioms of performance, scrutinizes the attempts of Western theatre practitioners to adopt particular non-Western performance practices. Bharucha states that Barba's Odin Teatret "can be most meaningfully envisioned in the context of migration ... since he and his actors have conducted 'barbers' all over the world ... not concerned with defining themselves through their points of origin, but with their ceaseless movement from one place to another ... confronting their own sources of energy, rhythm and 'personal truth'" (Bharucha, 1993, p. 54). Equally, the rehearsal process for *Amnesiac* could be a platform for the actors to explore and discover each other's rhythms of dialogue and movement in order to isolate those points of difference so that they can be depicted for the audience. The aim of depicting those points is not to merely share a vocal and physical spectacle, but rather to incite a response from the audience. Bharucha describes his objections to Barba's methods and Odin's performances, in that for all the attention to performance experimentation and physical authenticity, Bharucha suggests they fail to compel him "to see and *feel* how these 'physical laws' evoke particular emotions in a specific performative context" (Bharucha, 1993, p. 57). In general, Bharucha's critique suggests a frustration that Barba's work is "detached from any resonance of social reality ... an abstract, conceptual entity that floats in the air, lost in metaphysical and technical speculations" (Bharucha, 1993, p. 59). Indeed, creating non-realistic work runs the risk of becoming elusive to an audience, therefore, in writing *Amnesiac* the challenge has been to experiment with form and structure while maintaining an emotional connection to the characters, and allowing space between the character and ideational perspectives for audiences to bring their own experiences to the meaning of the play. Within a globalised and multicultural world, theatre can be a forum for artists to expand their cultural knowledge and capacity. Equally, presenting *Amnesiac* to audiences is an opportunity for art to be an *intimation* of what society can be. The play could be construed as a warning of what may happen within the social and global spheres, yet at the same time, the play portrays the complex negotiations between people which may determine their day-to-day existence.

Conclusion

When I began my research I wanted to create a play that would portray the situations experienced by migrants which cause them to flee danger and/or seek a better life for themselves and their families. Ultimately, I wanted to assist in fostering empathy from people in host countries toward migrants and refugees, and to inspire more harmonious and inclusive multicultural societies. Acquaintance with books about the migration of the British and Europeans to the New World led to reading Everett's *History of Slavery* (1993) which briefly mentions the history of the Congo, in particular King Leopold II's appropriation of the land and forced enslavement of the people to serve his interests, including developing the rubber industry. My investigation of the Congo led to examining the migrant labour system, particularly in African countries, and it became apparent that the workplace would feature strongly in my thesis due to its broad and varied links to migration. Furthermore, it gradually became evident that the current migration phenomenon may be linked to social, political and economic systems that have roots in slavery and colonialism and are manifested in the current capitalist systems. This realisation marked a fundamental re-examination of my approach to the play and subsequent research paths.

I began to question my complicity and culpability in the social, political and economic systems that perpetuate exploitation and injustice in other parts of the world troubled by violence, instability and poverty, and the subsequent displacement of people. Consequently, I questioned the participation of the society and culture to which I belong and how our lifestyles and privileges might be at the expense of others. This awareness led to examining the ramifications of this participation and the difficulties in resisting complicity in social, political and economic systems that perpetuate misery for others. Imagining this misery and the feelings of anger and powerlessness of those subjected to ongoing exploitation led me to question whether acts of terrorism may be linked to the consequences of

participating in these systems. The research led to so many questions about the culpability of the culture to which I belong that the idea of writing a play about the plight of refugees suddenly seemed disingenuous. I decided to approach the play from the perspective of the oppressor to discuss the motivations and influences that drive the need to dominate and abuse other people.

In creating *Amnesiac* I have attempted to interconnect all theatrical elements to generate a sensory experience in which audiences will emotionally invest in the characters while simultaneously becoming intrigued and engaged in poetic and minimal language as they demystify the plot movements. *Amnesiac* is not meant to be a play for the audience to escape their lives for a couple of hours while they are entertained and titillated; instead, audiences are challenged to uncover the meaning behind the ambiguities of form and content in order to understand the significance of plot points within the story and shifts in character development.

The pathways outlined in Part One signify the breadths and depths of the research and development process that led to writing *Amnesiac*. Equally, the existing plays and literature about theatre and migration mentioned in Part Two demonstrate the motivations and empathies of playwrights, theatre practitioners and academics to push the boundaries of the discourse on migration and to pursue meaning in the work they do. Furthermore, existing literature provided me with inspiration as a mutual pursuit to make the right choices, face the dilemmas and pursue the possibilities in the form and content of *Amnesiac*, as outlined in Part Three.

The process of understanding the world in which I live has been an emotional experience: from extreme anger and despair at learning about the lengths that people will go to for wealth and power, to the other extreme of joy and appreciation for those who have shone a light on such people and their deeds. The role of the oppressor has developed across time and place and *Amnesiac* portrays fictionalised incidents inspired by the continuum of slavery, colonialism and capitalism which meant that the collapse of time could bring the significance of

historical events of European migration into focus. This collapse of time also hints at intergenerational attitudes and actions that perpetuate conflicts and alliances in present-day relationships between oppressor and oppressed. At the same time, examining the role of the oppressor led to imagining the intergenerational trauma of the oppressed who may strive to break free from the constraints placed upon their parents and grandparents, only to realise that current circumstances and conditions prevent such freedoms or aspirations. I imagined the feelings of powerlessness of people in developing countries to subvert systems and counter outside, subterranean forces because I too feel a sense of powerlessness to subvert systems in my own country of relative ease and freedom.

Discussing the world of the play in Chapter Five and the rationale in choosing particular locations led to the need to express my sense of dread at foreseeing the correlation between the rise of refugee camps with work camps. I admit that, at times, the research led to feelings of despair since it suggests a trajectory that is grim, yet inevitable. That is, the possible trajectory that people who become displaced from their homelands will suffer the additional misery of becoming cheap or slave labour within a cobbled together makeshift city of tents, demountable buildings and improvised shelters. Therefore, I realised that the play *Amnesiac* and accompanying exegesis must also offer optimism: the possibility that individuals, families and communities can prevail against the relatively few people, companies and leaders who wish to perpetuate exploitation and injustice for their own wealth and power.

The plight of refugees and asylum seekers is complex and variable, and the influence of outside forces, such as multinational corporations is just one aspect contributing to the root causes of violence, instability and poverty; however, it is perhaps the only aspect that people in developed countries have the power to regulate. This aspect must become part of the social, political and economic discourse in developed countries so that leaders and policy makers realise their positions depend on regulating the operations of multinational businesses

registered in developed countries but operating in developing countries. There is a need to ensure the relationship between multinational corporations and leaders in developing countries is not built on corrupt foundations which sees the few reaping the rewards of the resource wealth of the country, while people live in substandard conditions. There is the need to ensure that proper remuneration and working conditions are imposed and the presence of trade unions is encouraged to maintain equitable industrial relations. There is the need to nurture families and communities by allowing people to work where they live. My play *Amnesiac* and accompanying exegesis aim to propel the need for a fundamental change to how developed countries receive and maintain their wealth.

My thesis could at least change the discourse on migration, in that, citizens begin to join the dots on the proliferation of the current migration phenomenon. I have to accept that some people in developed countries may not care about how companies operate in faraway places. However, some of those people who may not care are also opposed to refugees and asylum seekers arriving in 'their' country. Instead of trying to convince people to accept refugees and asylum seekers, we, in developed countries, can assist in making the conditions better in the countries from which they flee, thereby preventing the need to seek a better life elsewhere.

In writing the play, *Amnesiac*, I have tried to marry playwriting techniques that best serve the discoveries and findings of the research. In oscillating between the four spheres mentioned in Part Two, audiences will emotionally and intellectually invest in the personal circumstances and history of the characters. At the same time, it is hoped audiences will consider the situations of the characters as a product of political and economic systems, as well as their being tied to family and other social groups. As the characters reveal their unspeakable truths in their journeys toward retribution and transformation, perhaps audiences will consider their own unspeakable truths, and those of their family, community and nation.

The plot of *Amnesiac* shows the suffering of the characters, sometimes from their own actions or inactions and sometimes at the hand of others. Suffering manifests in many forms: mental anguish and paranoia, physical pain, and feelings of loneliness and isolation. For Frieda and Neil, their transformation and transcendence relies on admitting that their identities are built on a false sense of superiority that was acquired by inflicting misery and dominating others. They realise that they are the ones diseased with the pathology of the privileged. They realise that they have lived at the expense of others to acquire possessions and a particular lifestyle that now, as they face death, seems futile and yet has been the cause of so much despair and suffering. Throughout my research I have searched for other reasons why people in developed countries may benefit from living at the expense of others. I hoped to find a reason other than the desire for wealth and power, or the desire to buy and accumulate more possessions. I could not find another reason, which for me makes the suffering of millions of people all the more difficult to bear.

In addition, out of fear or obligation or selfishness, Frieda and Neil have allowed the opinions and attitudes of Gambles to be their own. Through socialisation they have, in a sense, been diseased by their upbringing and environment. Although Neil tries to resist certain aspects, he is drawn into the same kind of opinions and attitudes without really understanding the ramifications. For example, when Neil is the victim of a terrorist attack the moments of awakening and clarity are in recollecting the interactions with Kennedy, as if Neil's suffering is bringing together those glimpses of significant events that make up his place within the world, as an individual, part of a family and community, and within the globalised world. Moreover, those glimpses intertwine and morph into past incidents and future possibilities as Neil and Frieda begin to understand the origins of their actions, and the ramifications of their actions into the future.

Establishing temporal and historical ambiguities will hopefully invite the audience to question whether the action or dialogue is part of the present, the past or the

future. At the same time, I want the characters to provide the emotional hook that keeps an audience interested in trying to untangle the play's meanings. *Amnesiac* asks the audience to imagine the circumstances that cause Rachel and Kennedy to feel grief and anger; yet, at the same time, the play asks the audience to understand their own culpability in the circumstances of people like Rachel and Kennedy, which may evoke shame and guilt. Equally, and in the spirit of idealism, the play shows how people negotiate their way through the quagmire of life, how they nurture or resist their own personal growth, depending on how this growth may threaten their sense of belonging to family or a social group, as discussed in Part Three – Chapter Six. Frieda and Neil may be contributing to and benefitting from the perpetuation of exploitation and injustice; however, they have also been shaped by compromise, conformity, socialisation and a general indifference to intimacy and human connection. However, *Amnesiac* is not asking that Frieda and Neil escape blame for their own otherness, rather, it is implied by Neil's survival at the end of the play as he joins the audience, that now he is expected to resist conformity and systems of exploitation and injustice. Indeed, the fact that Neil joins the audience suggests the same resistance is required of the audience.

Amnesiac explores the idea that culpability relates to the ordered world of the audience as partly complicit in creating the chaotic world of those who are forced into circumstances of displacement, injustice and survival. The ordered world and the chaotic world are not detached or isolated, these worlds are connected on many levels yet the correlation is seldom discussed or acknowledged. Indeed, this notion of culpability directly relates to the historical continuum of slavery and colonialism and the present-day circumstances imposed by systems of monopoly capitalism and neo-colonialism. The ordered world is in fact contributing to the terrible circumstances of violence, corruption and oppression of developing countries and the growing instability in developed countries. Using writing techniques such as repetition and stream of consciousness incorporating memory and confessional moments, as outlined in Part Three - Chapter Seven, will hopefully bring audiences to the heart of play: that when atonement, humility and

transparency prevails we must stand together and fight for the rights of others, otherwise we risk losing our own.

There are various levels of participation in the causes of the circumstances which result in people leaving their homes for a life elsewhere. However, the extremism expressed by both sides: one who would conspire to depose and/or assassinate leaders who try to restore social, economic and political balance and equity to the world order; or those who commit acts of terrorism to air ideological grievances, try to claim the higher moral ground, yet both are equally morally bereft. Most of us exist in the spectrum between both extremes: 1) we may be seduced into the thoughtless habit of insatiably buying goods that we suspect may have been made in or resourced from exploitative workplace conditions; or 2) become overwhelmed and succumb to inertia from the effort of trying to resist being complicit in the problem; 3) suffer from the results of corruption between developing and developed countries, which create victims of terrorist attacks or victims of exploitation and injustice; 4) become complicit in compromising environmental concerns in the pursuit of wealth and power. Environmental implications are raised in the play, particularly with regard to water contamination from a previous extraction project; therefore, *Amnesiac* could appeal to regional audiences in Australia and other parts of the world which are fighting, for example, to stop coal seam gas companies from appropriating their land.

Amnesiac offers ideas about which aspects of the human experience bind us together in meaningful and nurturing ways; at the same time it offers insights into aspects that seduce us to seek meaning and purpose outside interpersonal communion and harmony. Therefore, as a continuation of this thesis and in the spirit of solidarity, I would welcome the opportunity to create artistic works and/or non-fiction works in collaboration with Aboriginal people and migrants within Australia and from around the world who have become displaced from resources or development projects. The migration of people from developing countries and the subsequent expansion of multicultural societies provide an opportunity for host

and migrant citizens. If the causes of displacement are revealed to include the effects of corporate operations originating from developed countries, the host people in those countries may begin to understand the circumstances that cause disempowerment and subsequent violence and instability. Likewise, understanding the progression of circumstances in developing countries that lead to exploitation and poverty may resonate with people in developed countries whose lifestyles and employment conditions are worsening, or may be under threat for future generations. They may begin to appreciate the difficult conditions that many migrants (economic or otherwise) have had to endure in their homelands. Furthermore, migrants arriving and settling in host countries may begin to understand the difficulties of people in host countries to resist being a part of the social, political and economic systems that perpetuate the exploitation and misery in their homelands. Ultimately, *Amnesiac* is a plea for global citizens to recognise their mutual objective: to strive for fairness and justice for all to avoid further suffering and diminishing livelihoods.

The playwriting experience has been illuminating, in that I believe I have risen to the challenge of creating a non-realistic piece. I can see how the form and content of such writing can take audiences deeper into issues, and I hope all the possibilities and challenges it poses will be appreciated and embraced by actors, directors and designers. Looking toward the future, I'm optimistic that a production of the play, *Amnesiac*, will be forthcoming by a company willing to take the reins. Furthermore, a production of the play could coincide with an initiative seeking to transform the research and findings expressed in the play and exegesis. I would welcome the opportunity of working with people representing business, as well as policy makers, human rights advocates and academics in a continuation of my research to bring about international policies that endorse fairness, dignity and transparency in the pay and conditions of workers around the world and the expansion of infrastructure to cultivate communion.

Finally, I look forward to the next step for *Amnesiac*: working in the rehearsal room with actors, directors and designers to unlock the play with the aid of performance approaches, such as Callery's physical theatre methods and incorporating Brecht's techniques. *Amnesiac* could potentially be performed internationally, in developed and developing countries, providing a springboard to encourage awareness and atonement, and to change the discourse of migration as a way of changing the trajectory of humanity.

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Appendices

Appendix 1: Eisner in Barrett & Bolt's *Material inventions: Applying creative arts research* (2014)

Eisner suggests that:

Art objects have the capacity to go beyond propositional limits by:

- giving rise to multiple perspectives;
- creating productive ambiguity;
- engendering empathetic participation and giving access to the emotional lives of others;
- increasing the number of questions that can be asked about the phenomena being presented;
- presenting a sense of particularity that the abstraction of number and generalized laws cannot contain;
- articulating the ways in which the transformation of the personal (what is inside of consciousness) and the private to the public sphere can occur.

(Eisner cited in, Barrett & Bolt, 2014, p. 4)

Appendix 2: Volti *An introduction to the sociology of work and occupations* – components of alienation

Powerlessness can be defined as the inability to control the conditions under which the work is done, and *meaninglessness* is a situation where workers feel that nothing of value inheres in the work they do. *Isolation* occurs when workers feel a sense of separation from their coworkers, society as a whole, or both. *Self-estrangement* is the sense that work is done only to earn money and that nothing of one's self is invested in the work he or she is doing. It also subsumes the condition of *normlessness*, the sense that no appropriate standards of behaviour exist or that existing norms are invalid. (Volti, 2012, p. 224)

Appendix 3.1: *Witness to Truth* report, Sierra Leone Truth and Reconciliation Commission in 2004, excerpt from Appendix 5: Amputations in the Sierra Leone conflict.

Amputation was part of a planned strategy to break the social links in communities. These links are especially important in African communities, where social links are what define one's place in society ... Loss of important limbs in a society where work is largely manual almost ensure that the individual will not be able to carry out his duties as a father, brother, cousin, uncle, grandfather ... Whether intentional or not, then, one result of amputation is the necessary reconstitution of the individual's identity vis-à-vis society—and, almost certainly, this redefinition will compromise the individual's earlier position. (Christodulou, 2004, p. 14)

Appendix 3.2: Excerpt from *Theatre and Violence* by Lucy Nevitt (2013).

Hate speech can be construed as an act of violence. If someone uses a racist ... term of abuse, their use of that term draws on and takes power from a history of similar abuse (verbal, psychological and violently physical) against people of difference races ... The abusive term is being used not to describe the person but to attack and oppress them. It isn't a description but an action, a violent action. The fact that hate speech cites a history of oppression renders it powerful by connecting it with pre-existing structures and attitudes under which the victim of the abuse is already actually or potentially oppressed. The hateful language therefore constitutes oppression. It does not simply describe or refer to hatred or abuse; it embodies hatred and abuse, and its repetition creates and reiterates the

circumstances that render some people powerful and others oppressed. (Nevitt, 2013, p.30)

Appendix 4.1: Patrice Lumumba's Independence Day speech, June 30, 1960.

Men and women of the Congo, victorious fighters for independence, today victorious, I greet you in the name of the Congolese government. All of you, my friends, who have fought tirelessly at our sides, I ask you to make this June 30, 1960, an illustrious date that you will keep indelibly engraved in your hearts, a date of significance of which you will teach to your children, so that they will make known to their sons and to their grandchildren the glorious history of our fight for liberty.

For this independence of the Congo, even as it is celebrated today with Belgium, a friendly country with whom we deal as equal to equal, no Congolese worthy of the name will ever be able to forget that it was by fighting that it has been won [applause], a day-to-day fight, an ardent and idealistic fight, a fight in which we were spared neither privation nor suffering, and for which we gave our strength and our blood.

We are proud of this struggle, of tears, of fire, and of blood, to the depths of our being, for it was a noble and just struggle, and indispensable to put an end to the humiliating slavery which was imposed upon us by force.

This was our fate for 80 years of a colonial regime; our wounds are too fresh and too painful still for us to drive them from our memory. We have known harassing work, exacted in exchange for salaries which did not permit us to eat enough to drive away hunger, or to clothe ourselves, or to house ourselves decently, or to raise our children as creatures dear to us.

We have known ironies, insults, blows that we endured morning, noon and evening, because we are Negroes. Who will forget that to a Black one said "tu", certainly not as to a friend, but because the more honourable "vous" was reserved for whites alone?

We have seen our lands seized in the name of allegedly legal laws, which in fact recognized only that might is right. We have seen that the law was not the same for a white and for a Black – accommodating for the first, cruel and inhuman for the other.

We have witnessed atrocious sufferings of those condemned for their political opinions or religious beliefs, exiled in their own country, their fate truly worse than death itself.

We have seen that in the towns there were magnificent houses for the whites and crumbling shanties for the Blacks; that a Black was not admitted in the motion-picture houses, in the restaurants, in the stores of the Europeans; that a Black travelled in the holds, at the feet of the whites in their luxury cabins.

Who will ever forget the massacres where so many of our brothers perished, the cells into which those who refused to submit to a regime of oppression and exploitation were thrown [applause]?

All that, my brothers, we have endured. But we, whom the vote of your elected representatives have given the right to direct our dear country, we who have suffered in our body and in our heart from colonial oppression, we tell you very loud, all that is henceforth ended.

The Republic of the Congo has been proclaimed, and our country is now in the hands of its own children. Together, my brothers, my sisters, we are going to begin a new struggle, a sublime struggle, which will lead our country to peace, prosperity and greatness.

Together, we are going to establish social justice and make sure everyone has just remuneration for his labor.

We are going to show the world what the Black man can do when he works in freedom, and we are going to make of the Congo the center of the sun's radiance for all of Africa.

We are going to keep watch over the lands of our country so that they truly profit her children. We are going to restore ancient laws and make new ones which will be just and noble.

We are going to put an end to suppression of free thought and see to it that all our citizens enjoy to the full the fundamental liberties foreseen in the Declaration of the Rights of Man [applause].

We are going to do away with all discrimination of every variety and assure for each and all the position to which human dignity, work and dedication entitles him.

We are going to rule not by the peace of guns and bayonets but by a peace of the heart and the will [applause].

And for all that, dear fellow countrymen, be sure that we will count not only on our enormous strength and immense riches but on the assistance of numerous foreign countries whose collaboration we will accept if it is offered freely and with no attempt to impose on us an alien culture of no matter what nature [applause].

In this domain, Belgium, at last accepting the flow of history, has not tried to oppose our independence and is ready to give us their aid and their friendship, and a treaty has just been signed between our two countries, equal and independent. On our side, while we stay vigilant, we shall respect our obligations, given freely.

Thus, in the interior and the exterior, the new Congo, our dear Republic that my government will create, will be a rich, free and prosperous country. But so that we will reach this aim without delay, I ask all of you, legislators and citizens, to help me with all your strength.

I ask all of you to forget your tribal quarrels. They exhaust us. They risk making us despised abroad.

I ask the parliamentary minority to help my government through a constructive opposition and to limit themselves strictly to legal and democratic channels.

I ask all of you not to shrink before any sacrifice in order to achieve the success of our huge undertaking.

In conclusion, I ask you unconditionally to respect the life and the property of your fellow citizens and of foreigners living in our country. If the conduct of these foreigners leaves something to be desired, our justice will be prompt in expelling them from the territory of the republic; if, on the contrary, their conduct is good, they must be left in peace, for they also are working for our country's prosperity.

The Congo's independence marks a decisive step towards the liberation of the entire African continent [applause].

Sire, excellencies, mesdames, messieurs, my dear fellow countrymen, my brothers of race, my brothers of struggle – this is what I wanted to tell you in the name of the government on this magnificent day of our complete independence.

Our government – strong, national, popular – will be the health of our country.

I call on all Congolese citizens – men, women and children – to set themselves resolutely to the task of creating a prosperous national economy which will assure our economic independence.

Glory to the fighters for national liberation! Long live independence and African unity! Long live the independent and sovereign Congo! [applause, long and loud]

<http://sfbayview.com/2009/06/patrice-lumumba%E2%80%99s-independence-day-speech-june-30-1960/>

Appendix 4.2: Excerpt from Flynn's *Studded with diamonds and paved with gold: Miners, mining companies and human rights in Southern Africa* re: Vaal Reefs mine in South Africa (1992).

Vaal Reefs, the biggest mine in South Africa ... employed 40,000 men digging ore and smelting gold. In most countries this one gigantic mine would have developed around it a town the size of Sheffield to house, feed, educate and entertain all the miners and their families. But it was the explicit policy of the mining industry and after it of successive apartheid governments that black miners should not be able to live with their wives and children. If they were allowed to build cities in the mining areas, the reasoning went, they would soon throw up their own civic associations, businesses and trade unions and the white population would be outnumbered and deprived of their monopoly of economic and political power ... These were usually such troubled and hurtful places that any conversation beyond details of place names and wage rates only tended to emphasise how degrading the mines were and how powerless the miners. (Flynn, 1992, p. 17)

Appendix 4.3: Excerpt from Glennie's article *Singapore is keeping an eye on its migrant workers* (2015).

Workers' advocates say the lack of privacy is not something migrant workers complain about. They have come to expect close scrutiny.

In fact TWC2's [Transient Workers Count Too] Debbie Fordyce says foreign workers rarely complain about anything, as long as they're getting paid.

Last year Singapore introduced legislation regulating living conditions in large-scale accommodation. A spokesperson from the Ministry of Manpower says the needs of foreign workers are better met through purpose-built dormitories with adequate living space and recreational facilities. And it says these are generally located no more than about 25 kilometres from the city centre.

Debbie Fordyce says she's all in favour of the government improving workers' accommodation but still has reservations about how it's being done.

"We hear the government talking about having a better relationship with foreign workers, but we see them housed in these far off places and it looks like a type of apartheid.". (Glennie, 2015) <http://www.bbc.com/news/business-32297860>

Appendix 5: Excerpt from *Universal Declaration of Human Rights*.

Article 3 - Everyone has the right to life, liberty and security of person.

Article 10 - Everyone is entitled in full equality to a fair and public hearing by an independent and impartial tribunal, in the determination of his rights and obligations and of any criminal charge against him.

Article 13 - (1) Everyone has the right to freedom of movement and residence within the borders of each state.

Article 23 -

(1) Everyone has the right to work, to free choice of employment, to just and favourable conditions of work and to protection against unemployment.

(2) Everyone, without any discrimination, has the right to equal pay for equal work.

(3) Everyone who works has the right to just and favourable remuneration ensuring for himself and his family an existence worthy of human dignity, and supplemented, if necessary, by other means of social protection.

(4) Everyone has the right to form and to join trade unions for the protection of his interests.

(United Nations, 1948) <http://www.un.org/en/documents/udhr/index.shtml>