

A POLITICAL THRILLER THAT WILL MAKE YOU ASK: JUST WHO ARE THE BARBARIANS?
 UN THRILLER POLITIQUE QUI VOUS FERA POSER LA QUESTION : QUI SONT VRAIMENT LES BARBARES ?

PRODUCTION SPONSOR /
 COMMANDITAIRE DE SPECTACLE



WITH GENEROUS SUPPORT OF /
 AVEC LE GÉNÉREUX SOUTIEN DE



to hide blind eyes. But he is not blind. The discs are dark, they look opaque from
 we see through them. He tells me they are a new invention. "They protect one's eyes
 sun," he says. "You would find them useful out here in the desert. They save one
 let me see. One has fewer headaches." He touches the corners of his eyes lightly. "No
 is the glasses. It is thin. He has a skin of a younger man, younger
 wears them." We sit in the best room of the inn with a flask between us and a
 not discuss the reason for his being here. He is here under the emergency powers, that
 he rode in, when thou
 at stake left to rot ("Which
 in the desert every year in
 how a fisher, by night in
 flashing torches and
 No, he tells me about a
 about a huge an-
 telope he shot. He

peaks his way uncer-
 early. He is quartered
 crossed it on the spot. He
 them. "The Third...
 hear, anyhow, in gossip
 duck their heads. "We must
 carts where the night
 give some

I can make out moonlight
 still hear the murmur
 hummer is wheeling, slowly toward
 capital since I was a young man. I awake before dawn and tiptoe past the sleep-
 ing and sighing, dreaming, of mothers and sweethearts, down the steps. From the sky thousands of stars
 look down

dazzled. The
 closed, his
 not much
 room attac
 he comes."
 Boy?
 me is dazzled. The sentry at the gate sits cross-legged, fast asleep, cradling his musket. The porter's alcove
 is closed. His trolley stands outside. I pass. "We do not have facilities for prisoners." I explain. "There
 the open,

WAITING FOR THE BARBARIANS

STUDY GUIDE

NORTH AMERICAN
 PREMIERE! /
 PREMIÈRE NORD-AMÉRICAINNE !

A SEGAL CENTRE AND
 MOPO CULTURAL TRUST
 CO-PRODUCTION IN
 COLLABORATION WITH
 BAXTER THEATRE CENTRE
 / UNE COPRODUCTION
 DU CENTRE SEGAL ET DE
 MOPO CULTURAL TRUST
 EN COLLABORATION AVEC
 BAXTER THEATRE CENTRE

FROM THE BOOK BY / D'après l'œuvre de: **J.M. COETZEE**, ADAPTED &
 DIRECTED BY / Adaptation et mise en scène de: **ALEXANDRE MARINE**,
 PRODUCED BY / Produit par: **MAURICE PODBREV**, MUSIC BY / Musique de:
DMITRI MARINE, DESIGNED BY / Scénographie de: **CRAIG LEO**

2013 JANUARY 27 to FEBRUARY 17
 27 JANVIER au 17 FÉVRIER



WITH THE SUPPORT OF / AVEC LE SOUTIEN DE





3	PRODUCTION CREDITS
4	SYNOPSIS
5	DISCUSSION QUESTIONS
6	THE POEM
7	THE NOVEL
8	ABSURDIST & DYSTOPIAN FICTION
9	COLONIALISM
10	APARTHEID IN SOUTH AFRICA
11	BARBARIANS: A HISTORY
12	SCARE TACTICS
13	TORTURE & INTERROGATION TECHNIQUES
14	DISCUSSION QUESTIONS
15	J.M. COETZEE
16	ALEXANDRE MARINE
17	MAURICE PODBREY
18	THEATRE ETIQUETTE
19	FEEDBACK FORM



Waiting for the Barbarians is an international co-production with MOPO Cultural Trust
In association with Baxter Theatre Centre.

Adapted & Directed by Alexandre Marine
Produced by Maurice Podbrey
From the Book by J.M. Coetzee
Music by Dmitri Marine
Set & Costumes by Craig Leo
Lighting by Alexandre Marine

CAST

Magistrate Grant Swanby
Colonel Joll Nicholas Pauling
Mendel Ruben Engel
Girl Chuma Sopotela
Zoe TBA
Lieutenant Owen Manamela
Soldier 1 Adrian Collins
Soldier 2 Khayaletu Anthony



ACT I

The Magistrate, Colonel Joll, and the Lieutenant walk through the Magistrate's town to inspect the barracks. An elderly man and his grandson are imprisoned there; they were on their way to a doctor when they were apprehended by soldiers who were responding to a report of a raid. Although the three men see that they are innocent, Joll asks to question them. This "questioning" results in the death of the old man.

Joll tells the Magistrate that the barbarians who live outside the borders of the Empire are becoming restless and arming themselves, and that therefore the Empire is preparing for war. The Magistrate's town has seen no evidence of a barbarian army, though they have a deep-rooted fear of them.

The Magistrate has the first of many symbolic dreams in this play. When he wakes, the boy prisoner has confessed to everything that he was suspected of, and confirmed the readying of a barbarian army, but this information may very well be inaccurate, as it was obtained through torture. Joll believes the content of these confessions and decides to take a detail of soldiers into the barbarians' land with the boy as a guide.

The Magistrate visits Zoe, a prostitute, at her room at the inn. While he lies with her, the soldiers and Joll return with captured barbarians. The captives are put in the barracks yard contrary to the Magistrate's preference. Joll begins the process of questioning them despite the fact that they are non-threatening fishing people, as the Magistrate tells him.

As the Magistrate's conscience begins to bother him, he sleeps fitfully--often shoving Zoe out of bed. Joll leaves the town on urgent business to the capital. In his absence, the Magistrate cleans the prisoners and orders them released. One woman remains, panhandling in the street. She is handicapped in her vision and her mobility, but stays obstinately in town, so the Magistrate offers her housework. Once in his home, he inspects her feet, which were broken during the interrogations and have healed deformed. He questions the men who were on duty

while the interrogations took place, and discovers that her father did not survive the captivity.

A ritual develops in which the magistrate washes and oils the girl, beginning with her disfigured feet and evolving until he daily attends to her whole naked body. It consumes his life, and he lies in bed with her constantly. Curiously, throughout all of it, there is no sexual desire, and he becomes impotent with Zoe.

At the first instance of a sexual advance, the Magistrate stops allowing the girl in his bed. A month later, he orders her taken back to her people. He and two soldiers take her across the perilous desert. The Magistrate and girl make love in their camp. A storm hits, and as quickly as it appears, it fades, revealing a band of barbarians surrounding them. The girl is given the choice of returning to her people or to the town, and she chooses her people.

ACT II

During the Magistrate's absence the Empire has rallied its army. When the Magistrate returns to town, warrant officer Mandel is waiting to imprison him for consorting with the enemy. He is arrested and feels content to finally be in a position that matches his conscience, as opposed to having an obligation to act contrary to it.

The Magistrate is accused of relations with the girl, a known sexual partner of Imperial soldiers, neglecting his duties, and also of having an extended secret conversation with the barbarians on the trek in which they returned the girl. Mandel sees himself as cleaning up a scandal in local politics and resents it. While the Magistrate is imprisoned, renovations begin, extending the barracks into a proper prison.

The Magistrate continually asks to bathe and wash his clothes. Finally, because the colonel will soon be arriving, his request is granted. While he is in the kitchen fetching a bucket, he pockets the key to the cellar. Under the cover of night, he escapes from his cell, and heads to Zoe's room at the inn.

He hides under Zoe's bed when she enters with the Lieutenant. The Lieutenant is raging with jealousy because he is in love with her but is ashamed that she is a prostitute. Their fight turns into lust and they make love with the Magistrate lying still, silent, and aroused under the bed.

The army returns with captives, who are brutally chained together. Their torture is a public spectacle that Zoe is invited to partake in. The Magistrate cannot take the horror of it, so he emerges from the shadows to protest, and is beaten and reimprisoned.

In prison, he translates an unfamiliar script for Joll off of slabs that were found at the archeological site that is his hobby and in his room. He is tortured and humiliated, primarily by Mandel, but maintains his conviction. He is hung by his neck but does not die.

All records of the Magistrate's arrest vanish, and he is allowed to leave but does not. He steadfastly awaits a trial that he will never have, and his sanity suffers under the trauma he endures. Zoe reports rumours from the battlegrounds that the army was slaughtered. The Lieutenant's corpse returns, crucified on a horse. This causes a riot in the town as the soldiers loot and abandon it. Mandel receives a disgustingly polite letter from Imperial command notifying him of a temporary troop withdrawal.

In the absence of any military authority, the Magistrate takes back his position of leadership. Joll pulls up to the gate in a carriage and is met with hostility from the townspeople. He takes bread and flees, but not before the Magistrate implores them to tell him what happened. The report is that the barbarians did not engage in any violence, it was the harsh landscape that injured the soldiers.



Read the poem, thinking about its moral, its message, and how this translation uses language that emphasizes that message.

Here are a few movies that might add to your experience:

Waiting for Godot (2001)

District 9 (2009)

Gandhi (1982)

And a few novels:

J.M. Coetzee, *Waiting for the Barbarians*. Secker & Warburg, 1980.

Aldous Huxley, *Brave New World*. Chatto & Windus, 1932.

George Orwell, *Nineteen Eighty-Four*, Secker & Warburg, 1949.

Albert Camus, *L'Étranger*. (*The Stranger*). Librairie Gallimard, 1942.

Use the information and essay on page 13 of this guide to discuss torture as an interrogation technique. Incorporate current events into your conversation.

Discuss the reasons we go to war.

Ask:

Are most people good or bad?

Is a good person who does nothing to prevent wrongdoing as bad as a bad person?

Is morality just determined by action, or is there such a thing as innate or universal morality?



What are we waiting for, assembled in the forum?
The barbarians are due here today.

Why isn't anything happening in the senate?
Why do the senators sit there without legislating?
Because the barbarians are coming today.
What laws can the senators make now?
Once the barbarians are here, they'll do the legislating.

Why did our emperor get up so early,
and why is he sitting at the city's main gate
on his throne, in state, wearing the crown?
Because the barbarians are coming today
and the emperor is waiting to receive their leader.
He has even prepared a scroll to give him,
replete with titles, with imposing names.

Why have our two consuls and praetors come out today
wearing their embroidered, their scarlet togas?
Why have they put on bracelets with so many amethysts,
and rings sparkling with magnificent emeralds?
Why are they carrying elegant canes
beautifully worked in silver and gold?
Because the barbarians are coming today
and things like that dazzle the barbarians.

Why don't our distinguished orators come forward as usual
to make their speeches, say what they have to say?
Because the barbarians are coming today
and they're bored by rhetoric and public speaking.

Why this sudden restlessness, this confusion?
(How serious people's faces have become.)
Why are the streets and squares emptying so rapidly,
everyone going home so lost in thought?
Because night has fallen and the barbarians have not come.
And some who have just returned from the border say
there are no barbarians any longer.

And now, what's going to happen to us without barbarians?
They were, those people, a kind of solution.

Edmund Keeley/Philip Sherrard, trans.

(C.P. Cavafy, *Collected Poems*. Translated by Edmund Keeley and Philip Sherrard. Edited by George Savidis. Revised Edition. Princeton University Press, 1992) from <http://www.cavafy.com/>

Constantine P. Cavafy is known for utilizing ancient Greek idioms in simple and concise allegorical poems. He references the Hellenistic era of Greek history in order to emphasize paranoia of invasion, decadence, and decline.

In this poem, statesmen have gathered early in the day, dressed in their most formal garb, awaiting the arrival of the barbarians. Government stands still because the barbarians will inevitably take over. In the end, the barbarians never do come, and the state is left in stasis.

The normal speeches that provide entertainment for the citizens are cancelled because the barbarians won't be interested. The emperor has prepared a complete listing of all of the members of the government.

The paradox of this poem is between the use of the word "barbarians" in the light of the mannered, reverential behaviour that the citizens are exhibiting in the expectation of them. While "barbarian" implies aggression and violence, the statesmen in this poem have prepared themselves in a way more suited for a visit than an invasion, dressed in their finest clothes and jewels.

The environment in the forum is one of dignified surrender, but in the end the question of whether or not the barbarians ever existed is unresolved. They are called, in the last line, "a kind of solution." The government described in this poem is one of artifice and inefficacy--more concerned with the appearance of function than with actual functioning. When it stops entirely for a day, nothing happens, bad nor good. The only function that the government served was to unify its people under the fear of a single threat--without the threat, there is no unity.



“When all the literary games are done and his last sentence deconstructed, Coetzee will be remembered for something quite simple: here was a writer who described, more truly than any other, what it was to be white and concious in the face of apartheid’s stupidities and cruelties.”

Malan, Ryan, “A Veiled Genius” TIME magazine, Sunday October 5, 2003. www.time.com

The novel *Waiting for the Barbarians* was published in 1980. Penguin Publishers reissued it for its Great Books of the 20th Century, and it has won the James Tait Black Memorial Prize for fiction as well as the Geoffrey Faber Memorial Prize for fiction. It was his third novel.

Although this is the only dramatic adaptation of the novel, the celebrated American composer Philip Glass adapted it into an opera, which premiered in Germany in 2005. He was inspired by the themes of political crisis in the novel, and stated publicly that it was a critique of the Bush administration’s involvement in Iraq. When it came to the United States in 2007, it was to the Austin Lyric Opera in Texas, the state where Coetzee attended university as well as where George W. Bush had served as governor before winning the presidency.

Coetzee’s language is often described as “elegant.” *The Chicago Tribune Book World* called this novel “a story of profound beauty, clarity, and elegance, which even at its most melodramatic holds to a biblical nobility.”

It is written in the first person perspective of the Magistrate. He thinks in simple, confused, but descriptive language:

It would be best if this obscure chapter in the history of the world were terminated at once, if those ugly people were obliterated from the face of the earth and we swore to make a new start, to run an empire in which there would be no more injustice, no more pain. (page 24)

and is introspective to a childish degree:

The girl lies in my bed, but there is no good reason why it should be a bed. I behave in some ways like a lover--I undress her, I bather her, I stroke her, I sleep beside her--but I might equally well tie her to a chair and beat her, it would be no less intimate. (page 42)

Even at the climaxes of the novel, the first person detaches himself from the words he is saying:

“I am waiting for you to prosecute me!” I shout. “When are you going to do it? When are you going to put me on trial? When am I going to have a chance to defend myself?” I am in a fury. (page 110)

Consider the emotional evocations of this language and how it can be adapted to other media. As you watch the play, consider how these excerpts of internal monologues are described in action and how the dialogue is delivered.

All excerpts taken from the 1999 Penguin Books U.S. edition.



Dystopian (the opposite of Utopian) fiction is marked by a vision of a future that is a result from an inevitable downward path, begun by an element of contemporary society that the author finds distasteful and dangerous.

George Orwell's *Nineteen Eighty-Four* is a classic example of dystopian fiction, in which Orwell, responding to the control that European governments had grabbed during World War II and the propaganda they created to gain support from the public. In it, the official language has removed any ambiguous words, such as "bad," replacing it with "ungood."

Aldous Huxley's *Brave New World* is a commentary on the public's desire for convenience and the constant inventing of new products to make life easier. In it, all struggle has been alleviated from humans and they lose their self-awareness, and subsequently their free will, because of it.

When Coetzee wrote the novel *Waiting for the Barbarians*, he had experienced first hand that a culture can be destroyed as the individuals in it are separated and categorized. The element of contemporary society that this work comments on is the human tendency to fear anyone classified as unlike them, and the inhumanity that fear can justify. The moral but silent magistrate represents the majority, who are not evil, but simply not brave. The Colonel is the single-minded and stubborn establishment, and Zoe and the Girl illustrate the effects that propaganda, brainwashing, and physical coercion can have on their victims.

Waiting for the Barbarians also has elements of Absurdism, in the lack of names for characters and place, and in particular because of the absolute futility of everything that occurs. Absurdism is characterised by pointlessness. In the play by Samuel Beckett, *Waiting for Godot*, the actions of the characters are informed by the premise that life itself has no meaning. If this premise is accepted, then any action within this framework is necessarily meaningless as well.

In the Beckett play as in *Waiting for the Barbarians* (the poem, novel, and stage play) life is drastically affected in the waiting for a force to act on it. Whether or not Godot or the barbarians actually exist is irrelevant; they are expected and that expectation has more effect on the universe than their presence itself.

Waiting for the Barbarians is both Dystopian and Absurdist in that the absurd presumption that the barbarians are coming is the device that leads a whole civilization on its path to destruction.



Colonialism is the expansion of a territory into another territory, in which the invasive territory claims the invaded territory and its residents as subject to the former's social structure, government, and economics.

European colonialism was the result of expanding global trading routes. When the European country's economy depended on the resources and ports of other locations with indigenous populations, many governments began naming those locations as their property instead of treating the indigenous people as trading partners. This model exploits the region and its inhabitants.

There are definitions of colonialism that define a stronger and weaker party, but this is subjective and ambiguous. A modern parallel is big companies that enter a region that produces the raw materials from which they derive capital, and taking them rather than buying them. The question is not one of strength, but rather of value and precedent.

For example, the indigenous cultures of Western Africa do not put a great deal of value on diamonds, no where near what European cultures do, but in many cases diamond trading companies spend their capital on arming local militias to take illegal control of the area rather than buying the ore at a low price.

In *Waiting for the Barbarians*, the barbarians are a number of separate coexisting indigenous cultures--nomads and fishing people are mentioned. The town is built by the ruins of an established civilization. When scrolls are found in a barbarian settlement that match the scrolls that the Magistrate found in the ruins, it is revealed that the barbarians were forced out of their home many generations ago when the Empire expanded and the town was founded.



Jan van Riebeeck arrives in Table Bay in April 1652. Charles Bell (1813-1882)
http://en.wikipedia.org/wiki/File:Charles_Bell_-_Jan_van_Riebeeck_se_aankoms_aan_die_Kaap.jpg



The National Party won the South African election in 1948, and began to institutionalize the practice of segregating individuals according to their prescribed race.

Individuals were obliged to carry a race identity card, were forbidden to marry or have sexual relations with a member of another race, and were delegated specific schools, hospitals, and other public centres. The services offered to non-whites were inferior because of the greater population and lesser funding.

Apartheid was a system that assigned members of different race groups specific geographical regions. The South African government assigned about 13% of the land of South Africa “homelands” into which the non-white population, who comprised more than 90% of the population, was forcibly relocated. These sites were poor in resources, and the residents would commute to white areas to work as laborers. They were obliged to present a pass to cross the border from the homelands into South Africa. The government made these regions self-governing, in some cases stripping the residents of their South African citizenship.

The white population, building a bourgeois middle class, required a labour force. Camps were built along the periphery of cities, called “townships,” to house black workers. The shelters in townships were largely constructed with found materials, and basic infrastructural systems were never established.

The African National Congress (ANC) was a primary opposing force to these oppressive protocols, with Nelson Mandela as its leader. They modeled themselves after Mahatma Gandhi’s passive resistance movement in India, favouring nonviolent protests. Mandela was arrested in 1956 along with 156 other activists, was found guilty in 1960, and remained in prison until 1990.



Eli Weinberg, Crowd near the Drill Hall on the opening day of the Treason Trial, December 19, 1956. Times Media Collection, Museum Africa, Johannesburg. www.icp.org

Mandela’s release from prison was simultaneous with the beginning of the dismantling of the Apartheid system. President FW deKlerk, under pressure from within the South African government, from outside western governments, and by corporations and banks that had begun to withdraw from South Africa, began the reform process and within four years a democratic election was called, involving 19 parties. The African National congress, represented by Mandela, won with 62.25% of the vote.

The extremity of the economic and social disparities that were institutionalized during the Apartheid era still exist on an individual level. The government has focused spending on infrastructure and reparations, but after 40 years of restricted income, education, and freedom, older citizens must still overcome challenges into which they were born.



The word “barbarian” comes from the Greek “barbaros,” which derives from the sound, to a speaker of Greek, of another language being spoken: “bar, bar, bar.” It also relates to the Sanskrit word for “stammering.” It was used derogatorily for any non-Greek, and occasionally, it is thought, for someone speaking Greek badly.

“Civilization” is a concept from the Latin word for “citizen” and “state.” It has evolved to imply a culture that is urban, hierarchical, and technologically advanced. The adjective “civilized,” implies inclusion in this society. The controversy surrounding these terms lies in the subtext of the antonym: “uncivilized” implies badly mannered, unhygienic, and unintelligent.

The chronological evolution of the implications of barbarism, as listed in the OED, is as follows:

- not Hellenic (Greek)
- outlandish
- rude or brutal
- neither Latin nor Greek
- not from the Roman Empire
- uncultured
- non-Christian
- heathen
- savage
- cruel
- inhuman

Plato denounced the original Greek usage, saying that dividing the world into Greeks and non-Greeks provides no information about non-Greeks.

To label a people “barbarians” is to undermine the culture in which they belong, or to deny that they belong to a culture at all. But of course, everyone comes from a culture.

Different languages can result in broken communication. Historically, it is the more urban culture that applies the term to the more rural culture, and that inability to communicate ideas can result in an assumption that the other has no ideas.

Xenophobia is the fear of people different from you, from the Greek “xenos” meaning “stranger”. It is not generally considered a true phobia, which are more related to mental or psychological illness, but rather a form of prejudice or bigotry that is supported by an environment that does not nurture diversity.



Above, details of the Ludovisi Sarcophagus. Rome c. 250-260 ACE. Marble relief sculpture. This subject matter became very common in Roman art, as the centralized stability of the Empire began to shake. The barbarians, here recognizable by their unruly hair, beards, and plain fabric clothing, are dehumanized, made proportionately smaller than the Roman soldiers, and are literally being trampled by Roman military might. They are generally identified as Goths, but are, in their general otherness, helpless barbarians.

From the Wikipedia Commons

Similar terms exist in many industrial cultures, including Japanese, Hindu, Arabic and North African, American, and, significantly, Chinese. In art, the signifiers of barbarianism are useful in distinguishing heroes from villains, as above. Artists utilized foreign cultures to experiment as well. A nameless barbarian woman can be depicted in a way that does not conform to aesthetic norms, as opposed to, for example, a noble woman, who must be represented with predictable dignity. Artists also justify nudity and otherwise suggestive subject matter by contextualizing it in a foreign culture, as in the Oriental movement in 19th century Europe, during which time artists used middle- and far-eastern motifs and models.



Fear mongering, or Scare tactics, is a type of propaganda that repetitively presents an intentionally frightening scenario to the public.

One technique is presenting the worst possible outcome as the inevitable outcome: if you go outside, you will be killed. Another is highlighting relatable victims and implying that they will be harmed in particular if the target audience doesn't take the right action.

The residue of fear mongering campaigns can be found in art and literature, such as in 18th-century American captivity narratives in which innocent colonial women are captured and dragged back to a savage community. The first American best seller was a memoir of this kind, and the format became a form of popular fiction.

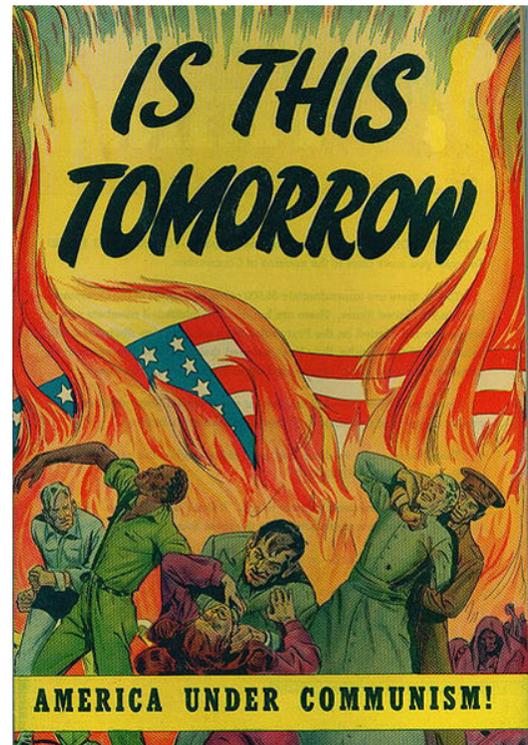
Propaganda from the American Red Scare of the mid 20th-century, as seen on the right, is similar. The hyperbole of brutality, combined with the familiarity of the victims, results in an image devoid of logic, but unforgettable nonetheless.

In *Waiting for the Barbarians*, the townspeople have been dreaming of being attacked and harmed by barbarians. To insert this sub-conscious paranoia into people's minds takes a long campaign of propaganda like this. It exploits primal feelings of vulnerability by focusing them on a particular symbol.

The Empire does this by grouping all indigenous people who are not citizens of the Empire into one sole designation: Barbarian. They emphasize their otherness, their differences of language, dress, custom, appearance, and lifestyle. Then rumours of their violent nature begin to spread, and enter the minds of citizens. Any feelings of fear that the citizens have reconcile into an image of the barbarian image.

A concerted, organized campaign against the Barbarians legitimizes the people's fear through the corroboration of respected figures.

Finally, when the Magistrate is not longer passive and empathetic, they humiliate him. Specifically, by dressing him in a woman's tunic they turn him into a freak, and anomaly--they turn him into the Other. Accustomed as the people are by this time of hating the other, the Magistrate finds himself without allies.



A 1947
propaganda
comic book
published by
the Catechetical
Guild
Educational
Society
www.comics.org



Torture is the infliction of intense pain to the body or mind of another intended to coerce, discipline, or provide sadistic pleasure to the torturer.

Waiting for the Barbarians holds a 14+ rating because of the scenes of torture. Torture techniques are still used today, condoned by governments and militaries. However, the conversation about the efficacy of torture is ongoing. Take a moment to talk to your group. Prepare them for the torture in the play and have them read the following article. Encourage them to research current events and campaigns on this issue.

As of 2012, 151 countries had signed and/or ratified the United Nations Convention against torture out of the 192 members of the UN. (wikipedia.org)

The following essay was taken from SAGE publications. "Interrogational Torture: Effective or Purely Sadistic?." ScienceDaily, 27 Mar. 2012. Web. Jan 2013.

“

John W. Schiemann, author of the study and a political scientist at Fairleigh Dickinson University, found that information gleaned from interrogational torture is very likely to be unreliable, and when torture techniques are employed, they are likely to be used too frequently and too harshly. Furthermore, he found that for torture to generate even small amounts of valuable information in practice, the State must make the rational calculation to torture innocent detainees for telling the truth in order to maintain torture as a threat against those who withhold information.

Schiemann wrote, "Interrogators will continue to use torture and to increase its intensity in an attempt to ensure the detainee's threshold is low enough to make him talk."

In order to assess the effectiveness of interrogational torture, Schiemann's study employed game theory, a widely-accepted theoretical approach in the social sciences to modeling social behavior. He then compared the outcomes generated by the model to the standards of success set forth by torture proponents in terms of the reliability of information and the frequency and severity of the torture used to get it.

Schiemann stated that while many believe that interrogational torture cannot be justified under any circumstances, those who do advocate for it claim that at times it is the only way gain critical information. He found, however, that under realistic circumstances interrogational torture is far more likely to produce ambiguous and false, rather than clear and reliable, information. "The use of torture makes it possible to extract both real and false confessions and no ability by the state to distinguish the two," wrote the author.

"The question as to whether -- in reality -- interrogational torture actually provides us with vital information we otherwise would not get -- and at what human cost -- is one of the pressing moral questions of our time," wrote Schiemann. "The debate over this question suggests that this reality needs probing, and the probing offered here suggests that torture games have no winners."

”



How would you evaluate the morality of the Magistrate? Does his early behaviour with the prisoners once Joll leaves redeem him his inaction while Joll was there?

How are the female characters represented in this play? Are they strong? Objectified? What purpose do they serve within the framework of the narrative?

Interpret the Magistrate's dreams. Why do they all take place at the site of the archeological dig?

This story includes a hidden story of the colonization, relocation, and oppression of the people indigenous to the land. Articulate this story in a timeline.

The town is an old frontier outpost, which are set up along trade routes, often with the single purpose of providing a rest for travelers. All that we know of the town is that it has an inn and barracks, and that it is surrounded by emptiness. What is artistic purpose for this?

How is language and naming used in this work? How does the language of the Empire represent the morals and philosophies of the Empire? How is the language of the barbarians used politically?



John Maxwell Coetzee was born in Cape Town, South Africa, on 9 February 1940, the elder of two children. His mother was a primary school teacher. His father was trained as an attorney, but practiced as such only intermittently; during the years 1941–45 he served with the South African forces in North Africa and Italy. Though Coetzee's parents were not of British descent, the language spoken at home was English.

Coetzee received his primary schooling in Cape Town and in the nearby town of Worcester. For his secondary education he attended a school in Cape Town run by a Catholic order, the Marist Brothers. He matriculated in 1956.

Coetzee entered the University of Cape Town in 1957, and in 1960 and 1961 graduated successively with honours degrees in English and mathematics. He spent the years 1962–65 in England, working as a computer programmer while doing research for a thesis on the English novelist Ford Madox Ford.

In 1963 he married Philippa Jubber (1939–1991). They had two children, Nicolas (1966–1989) and Gisela (b. 1968).

In 1965 Coetzee entered the graduate school of the University of Texas at Austin, and in 1968 graduated with a PhD in English, linguistics, and Germanic languages. His doctoral dissertation was on the early fiction of Samuel Beckett.

For three years (1968–71) Coetzee was assistant professor of English at the State University of New York in Buffalo. After an application for permanent residence in the United States was denied, he returned to South Africa. From 1972 until 2000 he held a series of positions at the University of Cape Town, the last of them as Distinguished Professor of Literature.

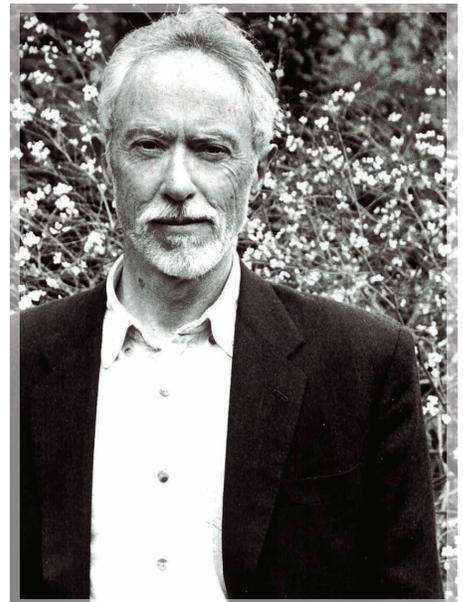
Between 1984 and 2003 he also taught frequently in the United States: at the State University of New York, Johns Hopkins University, Harvard University, Stanford University, and the University of Chicago, where for six years he was a member of the Committee on Social Thought.

Coetzee began writing fiction in 1969. His first book, *Dusklands*, was published in South Africa in 1974. *In the Heart of the Country* (1977) won South Africa's then principal literary award, the CNA Prize, and was published in Britain and the USA. *Waiting for the Barbarians* (1980) received international notice. His reputation was confirmed by *Life & Times of Michael K* (1983), which won Britain's Booker Prize. It was followed by *Foe* (1986), *Age of Iron* (1990), *The Master of Petersburg* (1994), and *Disgrace* (1999), which again won the Booker Prize.

Coetzee also wrote two fictionalized memoirs, *Boyhood* (1997) and *Youth* (2002). *The Lives of Animals* (1999) is a fictionalized lecture, later absorbed into *Elizabeth Costello* (2003). *White Writing* (1988) is a set of essays on South African literature and culture. *Doubling the Point* (1992) consists of essays and interviews with David Attwell. *Giving Offense* (1996) is a study of literary censorship. *Stranger Shores* (2001) collects his later literary essays.

Coetzee has also been active as a translator of Dutch and Afrikaans literature.

In 2002 Coetzee emigrated to Australia. He lives with his partner Dorothy Driver in Adelaide, South Australia, where he holds an honorary position at the University of Adelaide.





Alexandre Marine is a founding member of the Tabakov Theatre in Moscow and the founding artistic director of the Théâtre Deuxième Réalité in Montreal. He began his career as an actor in Montreal.

Among his many roles there are such diametrically opposed parts as Khlestakov in Gogol's *Inspector General* and Raskolnikov in Dostoyevsky's *Crime and Punishment*. As a stage director he has directed over 70 productions in Moscow, Montreal, New York, and Tokyo.

His Montreal productions of *Hamlet* (1999), *Amadeus* (2007), and *Mary Stuart* (2008) were awarded with production-of-the-year awards by the Quebec Critics' Association. His adaptation of Dostoyevsky's *Possessed*, entitled "...the itsy bitsy spider..." (2010), produced by New York's Studio Six, won a best production award in Baltimore's City Paper. The Amur Autumn festival in Blagoveshensk, Russia has awarded his productions *A Streetcar Named Desire* (2006) and *Blue Rose* (2011), an adaptation of Tennessee Williams' *The Glass Menagerie*. His productions at the Moscow Art Theatre and the Tabakov Theatre have toured extensively in Russia and Europe.

Recent directorial credits include *Transfigured Night* based on Arnold Schoenberg's eponymous work with Montreal's Ochestre Nouvelle-Génération and Théâtre Deuxième Réalité, *Marriage 2.0*, based on Chekov's short works, at the Tablov Theatre in Moscow and Gorki's *Vassa* at the Théâtre du Rideau Vert. Marine has also taught at the National Theatre School of Canada, Harvard's Institute for Advanced Theatre Training and at the Moscow Art Theater School, as well as at US and Canadian universities. He is a recipient of the Distinguished Artist of Russia award.





From Philip Spensley's address, Concordia 1992.

Following an Honours B.A. in Political Theory and Government from the University of Witwaterstrand in his native South Africa in 1955, and a Diploma of Education from the Johannesburg College of Education in 1956, Maurice Podbrey obtained his formal theatre training at the Rose Bruford College of Speech and Drama in England. He worked as an actor throughout Britain from 1958 to 1966, serving as Artistic Director of the Chester Playhouse in 1964 and 1965. In 1966 he accepted the position as Assistant Director of the English Acting Section of the National Theatre School of Canada. In 1969, Maurice Podbrey became the founding Executive Director and Artistic Director of the Centaur Theatre in Old Montreal, in the old Stock Exchange building.

In his capacity as Artistic Director of the Centaur Theatre, Maurice Podbrey was adamant that this theatre would produce plays by emerging Canadian playwrights. He made it personal mission to aid in the maturation of Canadian Theatre by developing and nurturing its own writers. Among the writers aided by this mission are David Fennario, whose internationally acclaimed *Balconville* was the first bilingual play produced in Canada, David French, David Freeman, Judith Thompson, Joanna Glass, Anne Chislett, Michael Cook, Thompson Highway, Vittorio Rossi, Harry Standjofsky, and Colleen Curran.

Podbrey has also introduced leading international voices on the cutting edge of English speaking theatre. For many years, long before it was popular to do so, he provided an outlet for the anti-apartheid South African playwright Athol Fugard and, more recently, the new and exciting Irish playwrights.

For many years Maurice hosted the Québec Drama Festival, and provided a showcase for its best young English talent. He has served on the Boards of the National Theatre School of Canada, Place des Arts, the Themis Montréal Music Festival, among others. He was present in the early years of the Professional Association of Canadian Theatre (PACT), serving as its Chairman from 1979 to 1983. In 1983, he received the Vantage Arts Academy Award in recognition of "a consistently high standard of excellence and outstanding contribution to Canadian Theatre" and, in 1991, in further recognition of his service to Canadian culture, he was awarded the Order of Canada.





Please take a moment to prepare your students or group for their visit to the Segal Centre. Explain to them what is meant by good theatre etiquette and why a few simple courtesies will enhance the enjoyment of the play for all audience members.

1. *Waiting for the Barbarians* will be performed in the main theatre of the Segal Centre. Performances at the Segal are for both groups and the general public. It is important that everyone be quiet (no talking or rustling of materials) during the performance, so that others do not lose their immersion in the “world of the play”. Please do not unwrap candy, play with zippers, or play with your programme.
2. Do not put your feet on the back of the seat in front of you and please do not climb over seats.
3. If you plan to take notes on the play for the purpose of writing a review, please do not try to write them during the performance. Seeing you do this can be distracting for the actors. Please wait until intermission or after the performance is finished to write your reflections.
4. Use of phones or cameras is strictly prohibited inside the theatre. Absolutely no photos or video may be taken without the express consent of management. Composing or reading text messages is forbidden.
5. Use of cell phones, iPods, tablets, or other self-illuminating electronics is strictly prohibited in the theatre. The light from these devices is visible from the stage and in the audience. It is extremely distracting to the artists on stage and inconsiderate to your fellow audience members.
6. Your seat is only guaranteed until the moment the theatre doors close. Late entry is very disruptive; if a patron is tardy we ask that they please follow the instructions of our front-of-house staff.
7. ENJOY THE SHOW!



It would be a pleasure to hear about your experience at the Segal Centre.

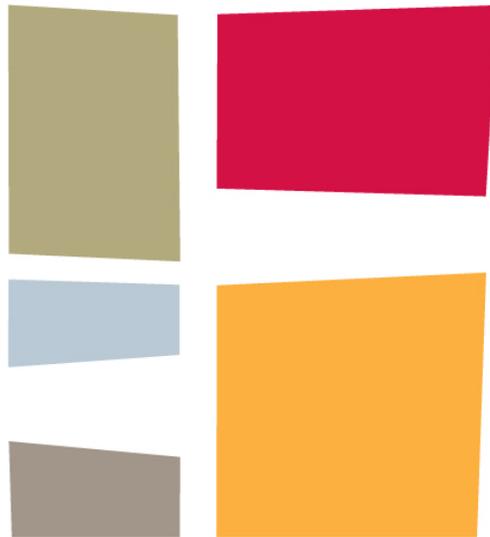
1. How would you rate your experience?
Extremely positive 1 2 3 4 5 Extremely stressful
2. How much do you feel your group benefited from the experience?
Very much 1 2 3 4 5 Very Little
3. Would you recommend the experience to other group leaders?
Wholeheartedly 1 2 3 4 5 Never
4. Will you consider bringing a group to the theatre again?
Wholeheartedly 1 2 3 4 5 Never

5. What did you enjoy most about coming to see the play?

6. What aspect of coming to the theatre did you find problematic?

We welcome all additional comments.

Reply to:
Lucie Lederhendler,
Educational Outreach and Group Sales Coordinator
Segal Centre for Performing Arts
groups@segalcentre.org
Tel: 514.739.2301 ext. 8360
Fax: 514.739.9340



**CENTRE
SEGAL**
PERFORMING ARTS
ARTS DE LA SCÈNE

5170, chemin de la Côte-Ste-Catherine
Montréal (Québec) H3W 1M7

www.segalcentre.org
514.739.2301

This guide was compiled by Lucie Lederhendler for the Segal Centre for Performing Arts. Please contact her for resources, permissions, or any other questions at extension 8360, or llederhendler@segalcentre.org.

December 2012.