

## 1: Athol Fugard plays

*And The Boys; Blood Knot; Hello And Goodbye; Boesman And Lena [Athol Fugard] on [www.enganchecubano.com](http://www.enganchecubano.com)  
\*FREE\* shipping on qualifying offers. Shipped from UK, please allow 10 to 21 business days for arrival. 1st Edition thus.*

Africa He began his higher education studying motor mechanics at the technical college, but he transferred to Cape Town University to study philosophy and social anthropology. Merchant Seaman After three years he quit school, deciding instead to hitchhike up the African continent. He became a merchant seaman in North Africa and spent two years sailing around the Far East. In he returned to Port Elizabeth and found a job writing news bulletins for the South Africa Broadcasting Corporation. That year he also married Sheila Meiring, an actress. It was while in Johannesburg that he made his first black friends and became fully aware of the extent of the racial problems in his country. Fugard drew on his experiences in the slums of Johannesburg to write his first full-length play, *No-Good Friday* Following the production of the second play, Fugard obtained his first paying position in the theater as a stage manager in the National Theatre Organisation. His first major play, *The Blood Knot*, was written in It is set in Korsten, a non-white slum near a factory area in Port Elizabeth, and concerns two brothers: Morrie, who is somewhat educated and light skinned enough to pass for white, though he chooses not to, and Zach, who is illiterate and dark skinned. The conflict between the two brothers, who live together, begins when Zach somehow acquires a pen-pal who turns out to be a white girl. He wants to meet her but cannot, and Morrie could meet her but does not want to. *The Blood Knot* later became part of a trilogy known as *The Family*. The two other plays include *Hello and Goodbye* and *Boesman and Lena* These plays also deal with destitution in Port Elizabeth. *Hello and Goodbye* takes place on Valley Road, a poor white area near the center of town. It is about Hester Smit, a woman who returns after a long absence to claim money that she thought had been paid to her father after a crippling industrial accident. Her brother, Johnnie, experiences some difficulty in explaining to her that their father is dead and that the money was never paid. *Boesman and Lena* is about a black couple evicted from their home and forced to live in the mudflats near the Swartkops River. The play depicts the depths to which human existence can descend. He was not allowed to leave the country until when he went to London to direct *Boesman and Lena* at the Royal Court Theatre, where most of his plays have since been performed. He chose plays as his medium of speech because he felt that the theater enabled him to reach the largest number of people. His messages were discreet enough that his plays could be performed in South Africa, yet strong enough to have an important impact on the audience. While his plays were not explicitly anti-apartheid, the sorrows that arise in them do so as a result of apartheid. These are the only things I have been able to write about. *Sizwe Bansi is Dead* is about a photographer, Styles, who wants to take a picture of Sizwe Bansi, a black whose work permit has been cancelled. Bansi, however, decides to exchange his identity for that of a corpse he finds in a ditch. *The Island* is about two black political prisoners, John and Winston, who share a cell on Robben Island. *Statements after an Arrest under the Immorality Act* depicts an affair between a white librarian and a black schoolteacher who are denounced to the police by their neighbors. He also published a novel, *Isoti* , based on notes taken on a voyage back from Europe in He published another novel, *Tsotsi* , as well as film scripts. Fugard often directed and acted in his plays, as he did with and productions of *Valley Song*. In the play, Fugard played the character of the black grandfather, Jonkers, and the autobiographical character of the white author. Fugard stipulated that in subsequent productions, the two characters must be played by the same actor. The stage was something of a pulpit for Fugard, and the actors in his plays preach with an artistic subtlety against the evils of apartheid. Writing in *Time* in , William A. The subtitle came from a letter to Benson from Fugard describing plans for an upcoming production. During his later years he lived in his longtime home of Port Elizabeth. A synopsis of South African theater that places Fugard in the context of his intellectual predecessors can be found in *The Oxford Companion to the Theatre* Selected portions of his journals are published under the title *Notebooks* , edited by Mary Benson.

## 2: Athol Fugard Biography - New York Essays

*And The Boys; Blood Knot; Hello And Goodbye; Boesman And Lena Jun 1, by Athol Fugard. Blood Knot; Hello And Goodbye; Boesman And Lena by Fugard Athol (*

A writer, director, and performer, he has worked collaboratively with performers across the racial divide and transformed South African theater. As his plays make viscerally clear, all South Africans have been the victims of the tragic legacy of apartheid. In 1945, the family moved to Port Elizabeth, which became his lifelong home. His father, a crippled former jazz pianist of English stock, amused the boy with fantastic stories and confused him with his unabashed bigotry. His mother—“an Afrikaner descended from Dutch settlers who had been coming to South Africa for trade purposes since the late seventeenth century”—supported the family by managing their boardinghouse and tearoom. Fugard credits his mother with teaching him to view South African society with a critical eye. By the 1950s, legal and social discrimination was firmly in place against South Africans of non-European ancestry. After slavery ended there in 1838, blacks were required to carry identification cards, and in the early twentieth century, the Native Land Acts of 1913 and 1936 prohibited blacks from owning land in areas of white residence. Only 13 percent of the land in South Africa was put aside for blacks, though they formed 70 percent of the population. By the 1950s, Afrikaners—the more uncompromising supporters of segregation than English-speaking whites—began using the term apartheid to refer to their ideas of racial separation. Transformation of Racial Beliefs Fugard attended Catholic schools as a youth. He had his first experience of amateur dramatics in secondary school in 1945, as an actor and as director of the school play. A scholarship took him to the University of Cape Town in 1950, where he studied ethics. However, he dropped out just before graduation and toured the Far East while working aboard a merchant ship. Fugard has remarked that living and working with men of all races aboard the Graigaur liberated him from the prejudice endemic among those with his background. Within a year he was back home, working as a freelance journalist for the Port Elizabeth Evening Post. By then, he knew he wanted to write. As Fugard prepared for such a career, apartheid policies had become more strict in South Africa. When the Afrikaner-backed Nationalist Party was elected into office in 1948, more apartheid laws began to be put into place. Such laws made it illegal for blacks to use first-class coaches of railroad cars and for marriage between people of different races and divided the country into regions for blacks, whites, and coloreds those of mixed race. Black South Africans had fought such discriminatory practices since the early twentieth century, but by the late 1950s, one major group, the African National Congress ANC, increased its tactics to include strikes and acts of civil disobedience. After Fugard met Sheila Meiring, an actress from Cape Town in 1952, and married her in 1954, he developed an interest in drama and started off as an actor. The couple moved to Johannesburg and began collaborating with a group of black writers and actors in the ghetto township of Sophiatown. Observing the machinery of apartheid up close opened his eyes to its evil effects. Out of these experiences came *No-Good Friday* and *Nongogo*, his first two full-length plays, which Fugard and his black actor friends performed for small private audiences. *The Blood Knot* Fugard moved to England in 1960 to write, but his work received little attention there, and he realized he needed to work in the context of his home country. South African apartheid policies were firmly in place, and blacks, coloreds, and Asians a racial category added to apartheid laws in the 1950s were fully, legally segregated from whites. When he returned home, he completed his first and only novel. *Tsotsi* concerns a young black hoodlum who accidentally kidnaps a baby and is compelled to face the consequences of his actions. Fugard tried to destroy the manuscript, but a copy survived and was published in 1984. The idea came to him in 1962 after the Sharpeville massacre, when police killed blacks protesting the apartheid pass laws—a turning point for all South Africans. *The Blood Knot* portrays the oscillating sense of conflict and harmony between two brothers born to the same mother. Morris has light skin and can pass for white. He confronts the truth about his identity when he returns home to live with his dark-skinned brother, Zach. Fugard played the role of Morris himself. The play was first presented in 1962 to an invited audience. At that time, blacks and whites were banned from appearing on the same stage or sitting in the same audience. In 1963, Fugard supported a boycott against legally segregated theater audiences. Despite police harassment, the group gave workshops and performed a variety of

works for local audiences. Fugard also began to take his work overseas. His passport was revoked in after *The Blood Knot* aired on British television. Even after the government banned his plays, he refused to renounce his country. Fugard maintained that love, not hate, for South Africa would help that country break the chains of apartheid. In , his travel restrictions were lifted, and Fugard traveled to England to direct his acclaimed play *Boesman and Lena* , an unflinching portrayal of mutual hostility and dependence between a homeless mixed-race couple who wander without respite. As Fugard gained increasing critical acclaim, he further refined his model of experimental, collaborative drama. He created his pieces with the actors, and staged them in small, unofficial venues, with minimal sets and props. With two talented black actors, John Kani and Winston Ntshona, Fugard produced three improvisational works with political themes: Another experiment was the nearly wordless drama *Orestes* , which juxtaposes the Greek tragedy with a contemporary protest in South Africa, to explore the impact of violence on both its victims and its perpetrators. Protests and repression grew more intense in the late s in South Africa. Beginning in , blacks in Soweto violently protested the use of Afrikaans in schools, and the suppression by South African police of the riots left blacks dead and 1, injured. New protest groups and leaders emerged among young blacks. More protests followed the death of one such leader, Steven Biko, while in police custody. In this environment, the playwright turned to more personal concerns. In *A Lesson from Aloes* , a Dutch Afrikaner declines to defend himself when accused of betraying his only friend to the police, and for most of the play the audience is unsure of his innocence. A new constitution came into force that reinforced the political control of whites, leading to increased strikes and conflicts by nonwhites as well as international pressure for change. The emergency regulations gave police the power to arrest without warrants and detain people indefinitely without charging them or notifying their families. Some of his works opened in the United States and were not staged in South Africa. *The Road to Mecca* , explored the solitary white consciousness through an elderly artist who isolates herself at home, producing sculptures from cement and wire. Fugard departed from realism with *A Place with the Pigs* , a parable concerning a Soviet soldier who hides in a pigsty for forty years. Both plays premiered in the United States. The work was inspired by the story of a black teacher who refused to participate in a school boycott and was later murdered in Port Elizabeth by a group that believed he was a police informer. The play provoked controversy with its implicit critique of the school boycotts organized by the African National Congress. Apartheid laws began to be repealed in the early s, the ANC was elected into power in the mids, and black former political prisoner Nelson Mandela became president in . As two strangersâ€”one black, one whiteâ€”reveal their darkest secrets to each other in an amusement park, the inherited nightmares of apartheid surface, offering no easy answers and forcefully posing the question: Can the sins of the past be forgiven, if not forgotten? Fugard placed himself onstage as the self-styled author. Two of his more recent works were also tinged with nostalgia. Fugard continues to make his home in South Africa. A South African fiction writer and antiapartheid activist who won the Nobel Prize for Literature in . An English playwright, screen-writer, and poet famous for such plays as *The Home-coming* . The American dramatist whose Pittsburgh Cycle chronicles the African-American experience in the twentieth century. Works in Literary Context Fugard has created some classic works for the stage, but he acknowledges little influence from prior dramatists. The small casts, sparse sets, and flat dialogue in his plays reveal an aesthetic debt to Samuel Beckett. Reading William Faulkner and Tennessee Williams early in his career confirmed his sense that he wanted to create drama that was, above all, local. Similarly, in *My Children!* A Fugard play invariably reveals the damage that unjust social institutions inflict on the psychic and ethical integrity of individuals. Fugard forces audiences to consider his characters in their complexity, not to characterize them as good or bad. For Fugard, a play exists only when it is performed for an audience. Works in Critical Context Fugard is highly regarded by literary and theater critics. Some have called him the greatest playwright of his era. He commands respect for his unflinching opposition to apartheid and for his sophisticated explorations of its subtly destructive effects. Critics have also appreciated his ability to elicit emotion without declining into melodrama. His acclaim is greater outside his home country. In the United States, he is one of the most frequently performed living playwrights. His plays are open to multiple interpretations, and thus to controversy. For example, some Afrikaners believed the message of *The Blood Knot* was that blacks and whites could not live together peaceably, while some black

critics called the work racist. Most now embrace the play as a sad commentary on the way racism has twisted and tangled our understanding of brotherhood and humanity. Amid the racial polarization of apartheid, Fugard walked a fine line. In this brilliant tragedy, Iago plays on sexual as well as racial anxieties to undo the Moor of Venice. *A Raisin in the Sun*, a play by Lorraine Hansberry. In this landmark play, Walter Lee and Lena Younger face discrimination when they buy a house in a white neighborhood. *Blues for Mister Charlie*, a play by James Baldwin. This meditation on racism was written in the wake of the assassination of civil rights leader Medgar Evers. *Dream on Monkey Mountain*, a play by Derek Walcott. A metaphorical play in which the downtrodden consciousness of a colonized society is symbolized through the hallucinations of an aging charcoal vender named Makak. Whatever the case, his writing continues to exude a sweetness and sanctity that more than compensates for what might be prosaic, rhetorical, or contrived about it. Why or why not? What constitutes political writing? Who, in your opinion, is a successful political writer today?

### 3: Athol Fugard shop plays

*Boesman and Lena* is a small-cast play by South African playwright Athol Fugard, set in the Swartkops mudflats outside the playwright's native Port Elizabeth in the Eastern Cape, that shows the effect of apartheid on a few individuals, featuring as characters a "Coloured" man and woman walking from one shanty town to another.

Most of these characters do little or nothing except validate their existence through words that cry out to be heard. Their language ranges from the harshly naturalistic to the eloquently poetic; their rhythms are acutely South African, yet they cross linguistic barriers. From such images, Fugard has crafted works of art as solid as steel, as fragile as china. Sturdy yet delicate, his plays wear well—the ultimate tribute to a master artist. Fugard has long acknowledged his debt to Albert Camus and Samuel Beckett. In Camus, he found a kindred spirit for his worldview and his role as an artist; in Beckett, he found a dramaturgy of maximum import with minimum theatrical outlay. Confined to one room or space, two or three characters recollect, recriminate, role-play, and resign themselves to their existence in a world without meaning and with little hope for change. They delude themselves with false hopes and dreams, amuse themselves with games to pass the time; such nobility as they possess comes in the fleeting, lucid moments when they acknowledge their condition—and their dependence on each other. He revels in the palpable, the tangible. In the realities of daily living—sore feet, tired bodies, arthritic hands, mounting stress, and cruel insults—Fugard reminds people that they are the sum of their pain. The whole is greater than the sum of its parts, but their interdependence is undeniable. The half brothers of *The Blood Knot*, bound inextricably in a union of opposites, reveal themselves completely in a long play of seven scenes that builds to a harrowing climax. In both plays, two characters diametrically opposite in temperament and goals explode in words and acts when confined in a small space. Morris, the light-skinned brother, suffers from agoraphobia—fear of open spaces—after wandering ten years trying to pass for white, while Zach, the dark-skinned brother, has suffered from claustrophobia ever since Morris returned to minister to him by ordering his life. Zach hates the world that has decided his blackness must be punished. Morris is the better equipped mentally for this last fight—also, weakened by thought and sympathy. Zach has the physical strength and impetus of hate. It will pass the time. Because we got a lot left, you know! Almost a whole life. I mean, other men get by without a future. In contrast, the humor of their adult games is sardonic and menacing, their laughter double-edged. They are two particular South African brothers, yet avatars of Cain and Abel. Like Morris and Zach, *Boesman and Lena* are locked in an intimate love-hate relationship as mates—one they have fallen into years before the play opens, and one that Lena chooses to reassert as the play ends, in spite of her open rebellion throughout. Though she threatens to remain behind, Lena prepares to follow *Boesman*; in response, he tells her the correct sequence of their journeys, which she had so desperately tried to get straight throughout the play—as if that knowledge would explain how she got where she is. Suicide is out of the question for *Boesman and Lena*. In recounting her past to the old African, who cannot understand her language any more than *Boesman and Lena* can understand his, Lena defines pain: One night it was longer than a small piece of candle and then as big as darkness. Somewhere else a donkey looked at it. Moreover, both have been accused of writing plays of despair or bitter comedy. Fugard defends Beckett against such charges, as many critics defend Fugard. It reads as well as it plays. Its companion piece, *Sizwe Bansi Is Dead*, another virtuoso play for actors, comes closer to a stream-of-consciousness novella than to a drama built on the classical unities of time, space, and action that Fugard observes in *Boesman and Lena* and his three subsequent critical successes. Around him is space, to be filled and defined by movement and gesture; around him is also a silence to be filled with meaning. The entire section is 5, words.

## 4: Athol Fugard - The Full Wiki

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

In the first act, they stagger onstage carrying everything they own: Earlier the same day, they were driven out of their old home when a bulldozer came to destroy the itinerant camp where they had built their "pondok" or hut. It is clear from the brutality of the destruction that the residents of the homeless camp were targeted because of the color of their skin. Boesman and Lena is set during apartheid in South Africa, and racism drove the white ruling class to push homeless "coloureds" like Boesman and Lena as far away from white neighborhoods as possible. Both characters are in their fifties, and they appear to have been living this itinerant life together for decades. One would think that these hardships would bring Boesman and Lena closer together, but in fact the pair seem curiously ill-suited. Lena is understandably bitter and depressed about their situation, and she describes the mudflats in a negative light, saying, "This piece of world is rotten. Boesman, meanwhile, is alternately taciturn and abusive, oscillating between giving Lena the silent treatment and savagely lashing out at her. Boesman claims to just want peace while building their new pondok out of corrugated iron and scrap metal. While he works, she recalls the names of all the shantytowns that they have been driven out of over the years: It is important to Lena to remember. Her history is a personalized account of life under apartheid, and experiences like hers were common at the time. In effect, her attempt to reconstruct her past is an attempt to make sense of the history of apartheid. Its injustices are both the subject of and the inspiration for the play. Partway through the first act, Lena notices a man sitting across the mudflats. Nevertheless, Lena invites the man to sit at the fire. She calls him Outa, a name that means Old Father. Irritated, Boesman stalks off to collect some firewood. In his absence, Lena feels free to tell Outa all about the abuse, the moves, and the dog she had to leave behind that morning. When Boesman comes back, he demands that Lena join him in the hut. He presents two options: Lena chooses Outa, partly out of spite and partly because she wants to make a human connection with another human being. She covers Outa and herself with a blanket and settles in beside the fire. This ends Act One. Act Two picks up the story an hour later, with Boesman drunk on his first bottle of wine. Furious, he forces Lena to recount the events of that morning, when the bulldozers destroyed their hut. He starts mocking her for the fear she showed. When we picked up our things and started to walk I wanted to sing. Boesman retreats into the hut with yet another bottle of wine. Lena again tries to cheer herself up by speaking to Outa. Disgusted, Boesman admits that he beat her for no reason that morning: This leads to a big fight, in the middle of which Outa dies. He beats the corpse, just like he has beaten Lena. She shouts at him to stop. Still enraged, Boesman packs their things, preparing for yet another move.

## 5: Athol Fugard - Wikipedia

*This new selection contains 'Master Harold and the Boys', 'Boesman and Lena', 'Hello and Goodbye', and a revised version of 'The Blood Knot'.*

## 6: Blood Knot and Other Plays by Athol Fugard

*Three Port Elizabeth Plays - The Blood Knot - Hello and Goodbye - Boesman and Lena.*

## 7: Boesman and Lena Summary - [www.enganchecubano.com](http://www.enganchecubano.com)

*A Nigerian author who writes in English, he is considered the father of modern African literature.*

8: Athol Fugard – Wikipedia

*Boesman and Lena* () follows a pattern which is typical of Fugard's plays such as *The Blood Knot* () and *Hello and Goodbye* (). It explores the controversial and ambiguous relationship.

9: Athol Fugard | South African dramatist, actor, and director | [www.enganchecubano.com](http://www.enganchecubano.com)

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