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## Fugard the island pdf

...Academy-Award winner Athol Fugard, one of theatre's most acclaimed playwrights, finds humor and heartbreak in the friendship of Harold, a 17-year old white boy in 1950's South Africa, and the two middle aged black servants who raised him... Play by Athol Fugard, John Kani, and Winston Ntshona This article needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. Find sources: "The Island" play - news · newspapers · books · scholar · JSTOR (February 2021) (Learn how and when to remove this template message) Poster for the 2000 Royal National Theatre production The Island is a play written by Athol Fugard, John Kani, and Winston Ntshona. The apartheid-era drama, inspired by a true story, is set in an unnamed prison where Nelson Mandela was held for twenty-seven years. It focuses on two cellmates, one whose successful appeal means that his release draws near and one who must remain in prison for many years to come. They spend their days performing futile physical labor and nights rehearsing in their cell for a performance of Sophocles' Antigone, who defies the laws of the state to bury her brother, and the other takes the part of her uncle Creon, who sentences her to die for her crime of conscience. The play draws parallels between Antigone's situation and the situation and the men's friendship is tested. Structure The play has four scenes. It opens with a lengthy mimed sequence in which John and Winston, two cell mates imprisoned on Robben Island, shovel sand in the scorching heat, dumping the sand at the feet of the other man, so that the pile of the sand never diminishes. This is designed to exhaust the body and the morale of the prisoners. Later scenes include a play within a play, as Winston and John perform a condensed two-person version of Antigone by Sophocles. History The play was first performed in Cape Town, at a theatre called The Space, in July 1973. In order to evade the draconian censorship in South Africa at the time (plays dealing with prison conditions, etc., were prohibited), the play premiered under the title, Die Hodoshe Span. It was next staged at the Royal Court Theatre in London, with John Kani and Winston November 24, 1974 at the Edison Theatre, where it ran for 52 performances. In an unusual move, Kani and Ntshona were named co-Tony Award nominees (and eventual co-winners) for Best Actor in a Play for both The Island and Sizwe Banzi Is Dead. Over the next thirty years, Kani and Ntshona periodically performed in productions of the play. Notable among them were the Royal National Theatre in 2000,[1] reported at the time as their final production, although they went on to star at the Old Vic in 2002[2] and the Brooklyn Academy of Music in 2004.[3] Plot John and Winston share a prison cell on an unnamed Island. After another day of hard labor and having been forced to run while shackled and then beaten, they return to their cell. They tend each other's wounds, share memories of times at the beach and rehearse for the prisoner-performed concert which is imminent. They are going to perform a scene from an abridged version of Antigone by Sophocles. John will play Creon and Winston will be will fearing he will be humiliated. John is called to the governor's office. He returns with news that his appeal was successful and his ten-year sentence has been commuted to three years: he will be fixe, Winston begins to unravel. He doubts why he ever made a stand against the regime, why he even exists. Having said it, he experiences a catharsis, and accepts that he must endure. The final scene is their performance of Antigone. After John-as-Creon sentences Winston pulls off Antigone's wig and yells "Gods of Our Fathers! My Land! My Home! Time waits no longer. I go now to my living death, because I honored those things to which honor belongs". The final image is of John and Winston, chained together once more, running hard as the siren wails. Characters John has been imprisoned for belonging to a banned organization. Winston, we find out later was imprisoned for burning his passbook in front of the police. This was a serious crime, as the passbook was used to segregate and control the South African people. Hodoshe, an unseen character: he is referred to and represented by the sound of a prison whistle. He is a symbol of the apartheid state and racist rule. The literal translation for Hodoshe is "carrion fly" (as mentioned in the play), a large green fly. Themes Racial segregation Obedience and freedom of the mind Memory, imagination, and the transformative power of performance Language Although the play is in English, Afrikaans and Xhosa words are spoken as well. Broadway awards and nominations Tony Award for Best Actor in Play (Kani and Ntshona, winners) Tony Award for Best Direction of a Play (nominee) Drama Desk Award for Outstanding Actor in a Play (Kani and Ntshona, winners) Tony Award for Best Direction of a Play (nominee) Drama Desk Award for Desk Award for Best Direction of a Play (nominee) Drama Desk Award for Desk Award for Desk Award for Best Direction of a Play (nominee) Drama Desk Award for Desk Award for Desk Direction of a Play (nominee) Drama Desk Award for Desk Direction of a Play (nominee) Drama Desk Award for Desk Direction of a Play (nominee) Drama Desk Award for Desk Direction of a Play (nominee) Drama Desk Direction of a Play (nominee) D nominees) Drama Desk Award for Outstanding Director of a Play (nominee) Drama Desk Award for Outstanding New Foreign Play (co-nominee with Sizwe Banzi) References ^ "The Island". Royal National Theatre. Archived from the original on February 22, 2003. ^ Grayling, AC (2002). "The Island". 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It enquires into how the play, when witnessed in performance, seems to be both an arena of real historical forces coursing across the stage and yet, since the demise of apartheid, a ritual re-enactment. These two versions of itself are coordinated in the play-within-the-play, the Antigone, itself staged as both a dead, oppressive letter at the heart of The Island and as a vehicle of liberation that erupts from and yet energizes the larger play. To stage this internal play requires a submission to the European canon, but this very submission permits Winston to find his own voice, and that of his people, within and beyond the voice of Antigone. Scripts of routinely baleful authority are thereby re-made as pretexts for a dramatic liberation. Keywords: The Island, Athol Fugard, John Kani, Winston Ntshona, apartheid, ritual, liberation, European canon, play-within-a-play Oxford Scholarship Online requires a subscription or purchase to access the full text of books within the service. Public users can however freely search the site and view the abstracts and keywords for each book and chapter. Please, subscribe or login to access full text content. If you think you should have access to this title, please contact your librarian. To troubleshoot, please check our FAQs, and if you can't find the answer there, please contact us. The Island formed part of a Royal Court South African Season, which included Sizwe Banzi is Dead and Statements After an Arrest Under the Immorality Act, also by Athol Fugard. Inspired by a true story and set in the notorious South African prison, Robben Island, where Nelson Mandela was held, the play became part of an anti-Apartheid protest, with campaigners distributing pamphlets outside the Royal Court Theatre. The Island transferred to the West End and Broadway, where it played in repertory with Sizwe Banzi is Dead. Its actors, John Kani and Winston Ntshona, co-won a Tony Award for Best Actor in a Play. Close Show all to be kept up to date with news and announcements from the Royal Court. Read our Privacy Policy to learn more about how we process your data. Dismiss this notification We use cookies to offer you the best possible service. Continue browsing if that's OK, or find out more about our policy and how to manage your cookies here. I understand Paperback. Condition: Good. A slight tan to page edges Good condition is defined as: a copy that has been read but remains in clean condition. All of the pages are intact and the spine may show signs of wear. The book may have minor markings which are not specifically mentioned. Most items will be dispatched, from the UK, within 48 hours of ordering. The book is perfectly readable and fit for use, although it shows signs of previous ownership. The spine is likely creased and the cover scuffed or slightly torn. Textbooks will typically have an amount of underlining and/or highlighting, as well as notes. 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