

## Arthol Fugard Plays

A Study Guide for Athol Fugard's "Boesman & Lena," excerpted from Gale's acclaimed Drama For Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for all of your research needs.

Two former political activists confront each other and the events which led to their sudden falling-out years ago.

A South African pastor and a young teacher from Cape Town battle over the fate of an eccentric elderly widow.

Developed in workshops with award-winning actors, these are the works in Fugard's canon that most directly confront the dehumanizing brutality of apartheid. Includes: Sizwe Bansi is Dead, The Island, and Statements After an Arrest Under the Immorality Act.

'elegant reissue' -Plays International, Summer 2000'They are the wonderfully moving and amusing 'Sizwe Bansi is Dead',... 'The Coat' (previously unavailable), the urgently profound 'The Island'... Anyone interested in freedom or drama should buy this book.' Day by Day

In the Johannesburg township of Soweto, a young, black gangster in South Africa, who leads a group of violent criminals, slowly discovers the meaning of compassion, dignity, and his own humanity. Reprint. A South African film, releasing February 2006 by Miramax) (General Fiction)

Two Black scavengers emerge from the underbrush loaded with their total possessions: the makings of a shack and a battery of pots and pans, but nothing to cook in them.

CRADLE AND ALL is a smart, pitch-perfect play that is a cut-to-the-bone look at how babies can expose secrets their parents want hidden. With evident humor, Goldfarb has churned up all those little things that drive couples crazy. The play often feels so A contemporary companion piece to The Temperamentals, this engrossing three-character drama addresses the struggle for many to accept their homosexuality while adhering to their religious beliefs, in this case those of Orthodox Judaism...The play explores

THE STORY: Years ago, Veronica Jonkers departed for the big city in the brave New South Africa, set on making her dreams of fame and fortune come true. In COMING HOME,

Veronica returns to Nieu Bethesda several years later to die of AIDS, but she is

A playwright whose work is appreciated on a global scale, Athol Fugard's plays have done more to document and provide a cultural commentary on Apartheid-era South Africa than any other writer in the last century. Using mostly migrant workers and township dwellers, and staging guerrilla-raid productions in black areas, Fugard frequently came into conflict with the government, forcing him to take his work overseas. Consequently, powerful plays such as The Blood Knot, Sizwe Bansi is Dead, and Master Harold... and the boys came to broadcast the inequities of the Apartheid-era to the world. Fugard's work retains an insistent influence, and is studied and performed the world over. Alan Shelley's study is an accessible but profound analysis of the man, his work and its influence, the social injustices that drive him, and the lives of those who people his remarkable plays.

Two women meet in a small Karoo village after the funeral of David, the man they both loved. One is white and was his wife. The other is black and the mother of his child. David, who was driven into exile because of his political activism against apartheid, reappears in the searing memories of the women. During a hot afternoon of truth and reconciliation, treaties of love are painfully hammered out. The young confront the old, and what is hope for these individuals is hope for the new South Africa. ?

South African playwright Athol Fugard looks back at his early career as dresser to South African actor André Huguenet (1906-1961) in this autobiographical work.

The latest works by one of the world's foremost playwrights.

"Fugard registers and captures the keen images that are the very stuff of vibrant theatre."--Time

A white South African teenager's relationships with his parents and, more particularly, with two of their Black servants--Willie and Sam--have a painful, tragic outcome

These three Port Elizabeth plays, which established South African playwright Athol Fugard's international reputation more than twenty years ago, examine with passion and grace close family relationships strained almost unendurably by the harshest of economic and political conditions. "A rare playwright, who could be a primary candidate for either the Nobel Prize in Literature or the Nobel Peace Prize."--Mel Gussow, The New Yorker

Four works by the South African playwright explore the psyche of the oppressed and the oppressor, the problems of apartheid, and the human need for humor and hope.

A Study Guide for Athol Fugard's "Sizwe Bansi Is Dead," excerpted from Gale's acclaimed Drama For Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for all of your research needs.

Athol FugardHis Plays, People and PoliticsBloomsbury Publishing

A legendary playwright mines the depth of the human heart.

An argument between Master Harold, a seventeen-year-old South African, and Sam, the black man employed at Harold's mother's restaurant, makes them reevaluate their friendship.

Athol Fugard is widely recognised as one of the most important living dramatists, a total man of the theatre. Professor Walder's study asks how successfully the South African's dramatist's work continues the search for reconciliation and harmony in a country still haunted by its terrible past.

"Albert Wertheim's study of Fugard's plays is both extremely insightful and beautifully written... This book is aimed not only at teachers, students, scholars, and performers of Fugard but also at the person who simply loves going to see a Fugard play at the theatre." --Nancy Topping Bazin, Eminent Scholar and Professor Emerita, Old Dominion University Athol Fugard is considered one of the most brilliant, powerful, and theatrically astute of modern dramatists. The energy and poignancy of his work have their origins in the institutionalized racism of his native South Africa, and more recently in the issues facing a new South Africa after apartheid. Albert Wertheim analyzes the form and content of Fugard's dramas, showing that they are more than a dramatic chronicle of South African life and racial problems. Beginning with the specifics of his homeland, Fugard's plays reach out to engage more far-reaching issues of human relationships, race and racism, and the power of art to evoke change. The Dramatic Art of Athol

Fugard demonstrates how Fugard's plays enable us to see that what is performed on stage can also be performed in society and in our lives; how, inverting Shakespeare, Athol Fugard makes his stage the world.

The search for a means to an end to apartheid erupts into conflict between a black township youth and his "old-fashioned" black teacher.

Genre: Drama Characters: 2 males, 1 female Scenery: Bare Stage On board the SS Graigaur a young sailor begins to pen his first novel. Assisted by his muse, a portrait of his mother comes to life, and supported by his friend, an illiterate ship's mechanic, he struggles to balance romance and reality. This most personal of Athol Fugard's works is strictly autobiographical; at twenty he abandoned his university education, hitch hiked up Africa and ended up on a tramp steamer in Port Sudan. This play reflects his attempts to come to terms with the conflicting emotions evoked by memories of his courageous mother and flawed father. "Charming... Admire The Captain's Tiger and the lovely way in which it is told." - The New York Daily News

A play about two brothers who lose themselves in illusory hopes and dreams. Naive optimism and self-delusion finally give way to self-reflection and consciousness, and the brothers abandon their role-playing and embrace their brotherhood.

In December 2000, Pumla Lolwana pulled her three children close to her body and stepped in front of a train on the railway tracks between Philippi and Nyanga on the Cape Flats, South Africa. This true story demanded Athol Fugard's attention and compelled him to write The Train Driver; a beautiful and haunting play of redemptive power. The Train Driver received its UK premiere at Hampstead Theatre, London, in November 2010. 'Brave, confrontational and tender . . . Essential theatre viewing.' Sunday Times, South Africa

First performed in 1965, this play seeks to rise above political issues to explore themes of personal freedom and self-realization. It is aimed at students of 20th century drama, South African literature and readers with an interest in contemporary theatre and politics of South Africa.

This collection of Athol Fugard's plays confirms his reputation as 'South Africa's most accomplished playwright' (The Times). The collection includes the plays The Road to Mecca, A Place with the Pigs, My Children! My Africa!, Playland and Valley Song, and is introduced by the author.

Distributor from label on p. 2 of cover.

A challenging examination of race relations in post-apartheid South Africa from an iconic playwright.

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