



ΠΑΝΕΠΙΣΤΗΜΙΟ
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UNIVERSITY OF PATRAS

ΑΝΟΙΚΤΑ ακαδημαϊκά
μαθήματα ΠΠ

Πρόσληψη του Αρχαίου Ελληνικού Δράματος

Ενότητα 6.3.: «Αντιγόνη».

*Antigone on the Post-colonial World Stage: examining
The Island by Athol Fugard, John Kani and Winston Ntshona.*

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Τμήμα Φιλολογίας

[Διδασκαλία και παρουσίαση από την υποψήφια διδάκτορα του Τμήματος Φιλολογίας Πανεπιστημίου Πατρών Ευσταθία - Μαρία Αθανασοπούλου, BA in Classics (U of Patras, 2010,) MA in Classics (U of Patras, 2010-2012), MA in the Reception of the Classical World (UCL, 2012-2013/2014)].

Σκοποί ενότητας

- Εισαγωγή στις μετα-αποικιοκρατικές σπουδές και στη μετα-αποικιοκρατική θεωρία.
- Διερεύνηση του οριζόντιου διακρατικού και διεπιστημονικού άξονα της κλασικής πρόσληψης.
- Παρουσίαση και συζήτηση της πρόσληψης της Αντιγόνης στην μετα-αποικιακή σκηνή και την περίοδο του Apartheid με έμφαση στο *Νησί (The Island)*.



Περιεχόμενα ενότητας

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Introduction

Classics do not germinate, they
are travelling in space and
time.

Introduction

Imperialism

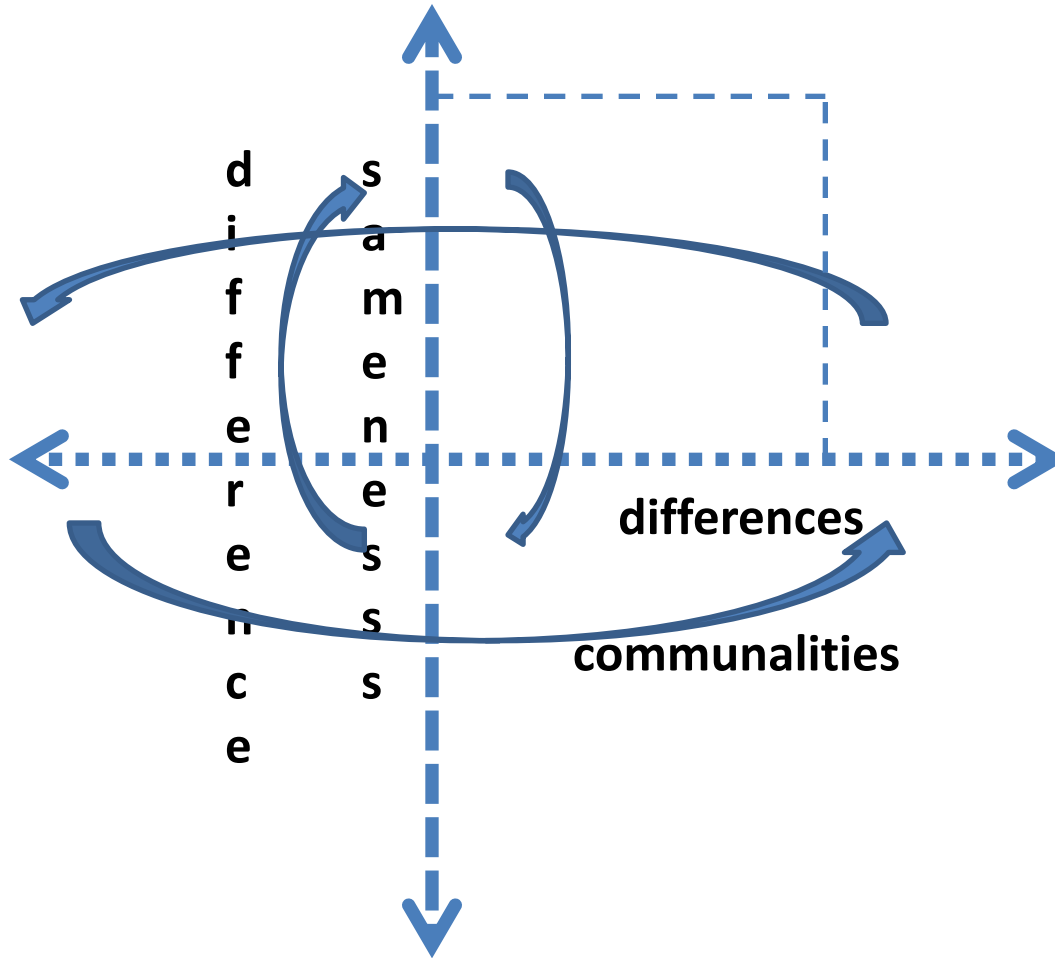
Colonialism

Postcolonialism

Neocolonialism

The vertical and the horizontal axis of classical reception in dialogue

Westward
s/Northw
ards



Eastwards/South
wards

Triangularised by:

- theme (classical text and its transmission)
- Period (e.g. Postcolonial, Colonial, First/ Second World War, period after Cold war or 11/09)
- place (e.g. renditions of a classical texts in Mediterranean, in African diaspora, in Latin America, in the East or the South)

Divergences in Theoretical Terms of Postcolonial Criticism

Postcolonialism

Neo-colonialism

**Postcolonial
Comparatism**

The notion of “counter-discourse” and “hybridity” in postcolonial classical renderings in African continent and diaspora

The notions of “mestizaje” and “transculturation” in Latin American Studies

Divergences in Classical transmission

**AFRICAN CONTINENT
AND DIASPORA: PART
OF THE APPARATUS
OF COLONIALISM**

“Administration”

Education

Theatrical Production

AFTER 16TH CENTURY

CLASSICS MEDIATED via Judeo-Christian tradition and Renaissance inventiveness

Imported Neoclassicism

1920s- 1930s Classics mediated via European Theatre of the Absurd

Ongoing postcolonial discourse

INDIA:

CLASSICS ARE PERIPHERAL

Classical Transmission in Latin America



Racism

- **“ If race thinking was a German invention, as it has been sometimes asserted, then "German thinking" (whatever that may be) was victorious in many parts of the spiritual world long before the Nazis started their ill-fated attempt at world conquest.... The historical truth of the matter is that race-thinking, with its roots deep in the 18th century, emerged simultaneously in all Western countries during the 19th century. Racism has been the powerful ideology of imperialistic policies since the turn of 20th century. –(Hannah Arendt)**
- **The law of the survival of the Fittest**
- **Gobineau**
- **Hegel**
- **Kant**
- **The Man and the Animal**

Apartheid

- Enactment of apartheid laws in 1948 - Racial discrimination was institutionalized.
- Racial segregation, white supremacy
- Resistance
- Official End of Apartheid 1994.

The Island (1973)

- Devised by Athol Fugard, John Kani and Winston Ntshona, was
- performed in London at the Royal Court Upstairs in 1974



The Island (1973) A play in the making

- **Not a written text until final production**
- **In dialogue with 4 Antigones:**
 - 1) **Norman Ntshinga, member of the Serpent Players (1960s) (Antigone played in prison from memory)**
 - 2) **Antigone played in in St Stephen's Hall, New Brighton**
 - 3) **Nelson Mandela playing Creon in a Christmas production of Antigone in prison (1970)**
 - 4) **Athol Fugard, John Kani and Winston Ntshona working together through rehearsals**
- <https://www.youtube.com/watch?v=4BzX3v5S4Y8> (15.00/ 19.00/ 46.00)
- <https://archive.org/stream/LongWalkToFreedomNelsonMandela.pdf/Long%20Walk%20to%20Freedom%20Nelson%20Mandela.pdf#page/n307/mode/2up/search/Antigone+>
- <https://www.youtube.com/watch?v=wcyOBQonABU> (02.00)
- <https://www.youtube.com/watch?v=0HRjOu44fkM&list=PL4vgwpCOJAx9DegYbQdlpGVrK2E2wHy7&index=1> (part one opening scene)

The Island (1973)

THE ISLAND

like this? I can't move on, man. Over the whole bloody lot again! Who Antigone is . . . who Creon is. . . .

WINSTON. Antigone is mother to Polynices. . . .

JOHN. *Haai, haai, haai* . . . shit, Winston! [*Now really exasperated.*] How many times must I tell you that Antigone is the sister to the two brothers? Not the mother. That's another play.*

WINSTON. Oh.

JOHN. That's all you know! 'Oh.' [*He abandons the necklace and fishes out a piece of chalk from a crack in the floor.*] Come here. This is the last time. 'Struesgod. The last time.

WINSTON. Ag, no, John.

JOHN. Come! I'm putting this plot down for the last time! If you don't learn it tonight I'm going to report you to the old men* tomorrow. And remember, *broer*, those old men will make Hodoshe and his tricks look like a little boy.

WINSTON. Jesus Christ! Learn to dig for Hodoshe, learn to run for Hodoshe, and what happens when I get back to the cell? Learn to read *Antigone!*

JOHN. Come! And shut up! [*He pulls the reluctant Winston down beside him on the floor. Winston continues to clean himself with the rag while John lays out the 'plot' of Antigone.*] If you would just stop moaning, you would learn faster. Now listen!

WINSTON. Okay, do it.

JOHN. Listen! It is the Trial of Antigone. Right?

WINSTON. So you say.

JOHN. First, the accused. Who is the accused?

WINSTON. Antigone.

JOHN. Coming from you that's bloody progress. [*Writing away on the cell floor with his chalk.*] Next the State. Who is the State?

WINSTON. Creon.

JOHN. King Creon. Creon is the State. Now . . . what did Antigone do?

WINSTON. Antigone buried her brother Eteocles.

JOHN. No, no, no! Shit, Winston, when are you going to remember this thing? I told you, man, Antigone buried

SCENE I

Polynices. The traitor! The one who I said was on *our* side. Right?

WINSTON. Right.

JOHN. Stage one of the Trial. [*Writing on the floor.*] The State lays its charges against the Accused . . . and lists counts . . . you know the way they do it. Stage two is Pleading. What does Antigone plead? Guilty or Not Guilty?

WINSTON. Not Guilty.

JOHN [*trying to be tactful*]. Now look, Winston, we're not going to argue. Between me and you, in this cell, we know she's Not Guilty. But in the play she pleads Guilty.

WINSTON. No, man, John! Antigone is Not Guilty. . . .

JOHN. In the play. . . .

WINSTON [*losing his temper*]. To hell with the play! Antigone had every right to bury her brother.

JOHN. Don't say 'To hell with the play'. We've got to do the bloody thing. And in the play she pleads Guilty. Get that straight. Antigone pleads. . . .

WINSTON [*giving up in disgust*]. Okay, do it your way.

JOHN. It's not my way! In the play. . . .

WINSTON. Guilty!

JOHN. Yes, Guilty!

[*Writes furiously on the floor.*]

WINSTON. Guilty.

JOHN. Stage three, Pleading in Mitigation of Sentence. Stage four, Sentence, State Summary, and something from you . . . Farewell Words. Now learn that.

WINSTON. Hey?

JOHN [*getting up*]. Learn that!

WINSTON. But we've just done it!

JOHN. *I've* just done it. Now *you* learn it.

WINSTON [*throwing aside the wash-rag with disgust before applying himself to learning the 'plot'*]. Learn to run, learn to read. . . .

JOHN. And don't throw the rag there! [*Retrieving the rag and placing it in its correct place.*] Don't be so bloody difficult, man.

The Island (1973)

THE ISLAND

We're nearly there. You'll be proud of this thing when we've done it.

[*Limps to his bed-roll and produces a pendant made from a jam-tin lid and twine.*] Look. Winston, look! Creon's medallion. Good, hey! [*Hangs it around his neck.*] I'll finish the necklace while you learn that.

[*He strings on the remaining nails.*] Jesus, Winston! June 1965.*

WINSTON. What?

JOHN. This, man. *Antigone*. In New Brighton. St Stephen's Hall. The place was packed, man! All the big people. Front row . . . dignitaries. Shit, those were the days. Georgie was Creon. You know Georgie?

WINSTON. The teacher?

JOHN. That's him. He played Creon. Should have seen him, Winston. Short and fat, with big eyes, but by the time the play was finished he was as tall as the roof.

[*Onto his legs in an imitation of Georgie's Creon.*]

'My Councillors, now that the Gods have brought our City safe through a storm of troubles to tranquillity. . . .' And old Mulligan! Another short-arsed teacher. With a beard! He used to go up to the Queen. . . . [*Another imitation.*] 'Your Majesty, prepare for grief, but do not weep.'

[*The necklace in his hands.*]

Nearly finished!

Nomhle played *Antigone*. A bastard of a lady that one, but a beautiful bitch. Can't get her out of my mind tonight.

WINSTON [*indicating the 'plot'*]. I know this.

JOHN. You sure?

WINSTON. This? . . . it's here. [*Tapping his head.*]

JOHN. You're not bullshitting, hey? [*He rubs out the 'plot' and then paces the cell.*] Right. The Trial of *Antigone*. Who is the Accused?

WINSTON. *Antigone*.

JOHN. Who is the State?

WINSTON. King Creon.

SCENE I

JOHN. Stage one.

WINSTON [*supremely self-confident*]. *Antigone* lays charges. . . .

JOHN. NO, SHIT, MAN, WINSTON!!!
[*Winston pulls John down and stifles his protests with a hand over his mouth.*]

WINSTON. Okay . . . okay . . . listen, John . . . listen. . . . The State lays charges against *Antigone*.

[*Pause.*]

JOHN. Be careful!

WINSTON. The State lays charges against *Antigone*.

JOHN. Stage two.

WINSTON. Pleading.

JOHN. What does she plead? Guilty or Not Guilty?

WINSTON. Guilty.

JOHN. Stage three.

WINSTON. Pleading in Mitigation of Sentence.

JOHN. Stage four.

WINSTON. State Summary, Sentence, and Farewell Words.

JOHN [*very excited*]. He's got it! That's my man. See how easy it is, Winston? Tomorrow, just the words.

[*Winston gets onto his legs, John puts away the props. Mats and blankets are unrolled. The two men prepare for sleep.*]

JOHN. Hell, I hope we go back to the quarry tomorrow. There's still a lot of things we need for props and costumes. Your wig! The boys in Number Fourteen said they'd try and smuggle me a piece of rope from the jetty.

WINSTON. *Ja*, I hope we're back there. I want to try and get some tobacco through to Siph.

JOHN. Siph?

WINSTON. Back in solitary.

JOHN. Again!

WINSTON. *Ja*.

JOHN. Oh hell!

WINSTON. Simon passed the word.

JOHN. What was it this time?

The Island (1973)

- https://www.youtube.com/watch?v=uG_DVdz_bJfY&index=4&list=PL_4vgwpCOJAx9DegYbQdIpGVrK2E2wHy7

The Island (1973)

- ὦ τύμβος, ὦ νυμφεῖον, ὦ κατασκαφῆς
οἴκησις ἀείφρουρος, οἱ πορεύομαι
πρὸς τοὺς ἑμαυτῆς, ὦν ἀριθμὸν ἐν
νεκροῖς
πλεῖστον δέδεκται Φερσέφασσ'
ὀλωλότων·
ὦν λιοισθία ἄγω καὶ κάκιστα δὴ μακρῶ 895
κάτειμι, πρὶν μοι μοῖραν ἐξήκειν βίου.
ἐλθοῦσα μέντοι κάρτ' ἐν ἐλπίσιν τρέφω
φίλη μὲν ἤξειν πατρί, προσφιλῆς δὲ σοί,
μῆτερ, φίλη δὲ σοί, κασίγνητον κάρα·
...
καίτοι σ' ἐγὼ ἄτιμησα τοῖς φρονοῦσιν εὖ.
...
οὐκ ἔστ' ἀδελφὸς ὅστις ἂν βλάστοι ποτέ.
...
ἀλλ' ὦδ' ἔρημος πρὸς φίλων ἢ δύσμορος
ζῶσ' εἰς θανόντων ἔρχομαι κατασκαφῆς.
920

WINSTON [*to the audience*]. Brothers and Sisters of the Land! I go now on my last journey. I must leave the light of day forever, for the Island, strange and cold, to be lost between life and death. So, to my grave, my everlasting prison, condemned alive to solitary death.

[*Tearing off his wig and confronting the audience as Winston, not Antigone.*]

Gods of our Fathers! My Land! My Home!

Time waits no longer. I go now to my living death, because I honoured those things to which honour belongs.

[*The two men take off their costumes and then strike their 'set'. They then come together and, as in the beginning, their hands come together to suggest handcuffs, and their right and left legs to suggest ankle-chains. They start running . . . John mumbling a prayer, and Winston a rhythm for their three-legged run.*

The siren wails.

Fade to blackout.]

The Island (1973)

- **Life in death**
- **Brotherhoods, Sisterhoods, Communalities**
- **Rethinking the tragic, Rethinking the Human**

Thank you

Τέλος Ενότητας



Με τη συγχρηματοδότηση της Ελλάδας και της Ευρωπαϊκής Ένωσης



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- το Σημείωμα Χρήσης Έργων Τρίτων (εφόσον υπάρχει)

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