

Article 5 :

THE DUAL INTELLECTUAL'S RESPONSIBILITY VIS-A-VIS HIS OR HER SOCIETY

Jean Bruno TOZAI, Ph. D

jbtozai@yahoo.fr/tozaijb@gmail.com

Jeannot DJASSENE,

[djassene.jeannot44@yahoo.com/](mailto:djassene.jeannot44@yahoo.com)

Enseignants Chercheurs

Département de Lettres Anglaises

UNIVERSITÉ DE BANGUI

ABSTRACT

As intellectuals, we must accept the basis of the most extreme and pressing demand of our time.

The closest reconciliation must come among writers or intellectuals. We must be more than writers in answering our society's crisis of rebellions, religions, politics, putsches and civil war.

As critics, we must be political activists in the concrete sense, teaching, proselytizing and organizing. When we are detained without trial it may be for what we have said or written, but when we are tried and convicted of crimes of conscience.

In our dangerous society almost everything is experienced in terms of either/or. The most glaring one is discrimination, segregation/ interrogation, Christian/Muslim or Animist. In such a locked situation, we suggest that intellectual activity can contribute to a defusing of the tension created by simplistic polarities, by clarifying the complexity of the issues involved, and by exploring other options.

Keywords: *discrimination, interrogation, segregation, responsibility*

RESUMÉ

En tant qu'intellectuels, nous devons accepter l'extrême mutation et la demande pressante de notre temps. La réconciliation étroite peut être possible grâce aux intellectuels. Nous devons être plus que des intellectuels qui répondent aux crises que connaît notre société tels que les rebellions, les religions, la politique, les coups d'état et la guerre civile.

En tant que critiques, nous devons être des activistes politiques dans un sens concret, pédagogique et organisationnel. Quand nous sommes détenus sans aucune forme de procès, cela pourrait être au nom de ce que nous avons dit ou écrit, mais nous ne sommes en aucun cas coupables de crimes de conscience.

Dans notre dangereuse société, tout s'exprime en terme d'à-peu-près. La chose la plus flagrante est la discrimination, la ségrégation, l'interrogation, chrétien (ne) / musulman (ne) ou animiste. Dans une telle situation verrouillée, nous suggérons que l'activité intellectuelle peut contribuer

To quote this article : TOZAI J.B. & DJASSENE J., « The dual intellectual's responsibility vis-à-vis his or her society », *Annales de l'Université de Bangui*, série A, n° 8, juin 2019, www.credef-ub.org/

au désamorçage de tension créée par de simples polarités, en classifiant la complexité des problèmes en question tout en explorant les autres options.

Mots clés: discrimination, interrogation, ségrégation, responsabilité.

INTRODUCTION

A work of art is a human creation, an attempt to create beauty. These novels are novels of fiction because fiction is defined as an imaginative story. Fiction does not deal with facts. Nevertheless, one needs to broaden conception of art in order to have a good understanding of the novels under study. The mission of art is not limited to aesthetics for literary critics. It states that:

Why do we grant the basic position that literature is primarily art? It must be affirmed that art does not exist in a vacuum. It is a creation by someone at some time in history. (Killam, 1980: 8)

In regard to this passage, art can be used as an intellectual means of struggle or protest against what we consider as social injustice. In other terms, responsibility is what awaits outside the Eden of creativity. The creative act is not pure. History evidences it. Ideology demands it and society exacts it. The writer loses Eden, writes to be read, and comes to realize that he or she is answerable. One learns that one's creative act is not pure even while being formed in one's brain: already it carries congenital responsibility for what preceded cognition and volition: for what one represented in genetic, environmental, social and economic terms when one was born into his or her society.

Sign of Hope

We are conscious of the fact that as intellectuals, we have a dual responsibility to teach and to entertain. As teachers, they are the torch bearers of society, the voice of the voiceless and the eye of the blind. Here is the duty of any intellectual as is asserted by the prominent Nigerian novelist Chinua Achebe:

It is impossible to write anything in Africa (and the West Indies) without some kind of commitment, some kind of message, some kind of protest ... in fact, I should say our writers whether they are aware or not, are committed. (Achebe, 1980: 40)

According to Chinua Achebe, writers cannot be excused from the task of re-education and regeneration, which should be done by them. Indeed it is an obligation that intellectuals have a dual responsibility to assume vis-à-vis their society. So, the writers' attempt to fulfil this duty

To quote this article : TOZAI J.B. & DJASSENE J., « The dual intellectual's responsibility vis-à-vis his or her society », *Annales de l'Université de Bangui*, série A, n° 8, juin 2019, www.credef-ub.org/

must be their commitment. If this is not done, they could be considered as responsible for their people's failure.

In order to carry out this task, the writers must understand their society and their history because those who have no sense of history are like a sparrow without wings. In other terms, the writer must be a visionary of the truth, by understanding his or her society. It is for that reason that some writers such as Alan Paton's *Cry, the Beloved Country*, and André Brink's *A Dry White Season* and *A Chain of Voices* all have a story to tell. One can say easily here that, the writers' most outstanding quality is that of the storyteller. This fact made them assume their role as social critics and teachers of the downtrodden.

Art is on the side of the oppressed. Nadine Gordimer was right when she declared:

Think before you shudder at the simplistic dictum and its heretical definition of the freedom of art. For if art is freedom of the spirit, how can it exist within the oppressors? And there is some evidence that it ceases to. What writer of any literary worth defends fascism, totalitarianism, racism, in an age when these are still pandemic? Ezra Pound is dead. In Poland, where are the poets who sing the epic of the men who have broken Solidarity? In South Africa, where are the writers who produce brilliant defences of apartheid? (Gordimer October 12, 1984)

True, the power of the writers is not always strong enough to change the political and social situation of their time but their art can become a fighting literature or a sign of hope. They can write works of indictment and works that show how their world is and could be.

One must bear in mind that the writers must be able to express the desires and aspirations of their people. They must see themselves as middle men between the minority that hold power, and the majority of the oppressed people. Some writers such as Alan Paton and André Brink explored their love-hate relationships with the Afrikaners during the Apartheid policy, and they took the side of the Blacks in their fight for freedom. Their duty was to reduce the gap existing between these two groups of people, and to call on other writers to be committed to this goal till it is achieved.

Like Alan Paton and André Brink, one must accept his or her past and forgive his or her ancestors. For it is only then that the writers can better write with a message for their people.

Bill Ascroft is right when he declares:

I have no father, I want no such father, although I can understand you, black ghost, white ghost, when you both whisper "history", for its attempt to forgive you both I am falling into your idea of history which justifies and explains and expiates, and it is not mine to forgive. My memory cannot summon any filial love.
(Ascroft et al, 1995: 75)

That knowledge of history that the writers have and their attachment to the history of their countries, makes them manifest in their art. Their works do reveal the tensions that existed between the social groups in their society. Their view, their role and attitude leave us with the conclusion that they are the writers who have their society at heart. Therefore, their criticism about the shortcomings of their society is not a matter of mere chance.

As scholars who record historical truths, the writers have not lost sight of the fact that they are artists whose role at this point is to entertain. This is very important because entertainment and pleasure are one area that makes man different from other creatures. Thus, man's instinct to please and to be pleased is as old as man is. Elisabeth Drew is right when she writes:

One of the things that has always distinguished man from his brother the brute, is his compulsion to make things of beauty out of his own experience which embodies his consciousness in some more enduring form. (Drew, 1959: 13)

The writers produce (poetry, drama, narrative) which respond to certain aesthetic criteria, because art, according to the *Random House Dictionary of the English Language*, is the quality, the production of expression according to the aesthetic principal of what is beautiful, appealing or more than of ordinary significance.

Some writers are artists capable of pleasing their audience, because they understand their society and they know what their people want. For a country like Central African Republic, people need social justice, freedom of expression, justice and equality between all people. To some writers such as André Brink, art is not meant for mere pleasure but also for enlightenment. It is from a profound involvement in the problems of his or her world that the writer turns to writing. In his essays, J.M Coetzee declared: "Mad is a word Brink often applies to South African society; sick is another. The writer stands on the side of sanity and death, the state on the side of sickness and madness" (Coetzee, 1990: 47).

That statement illustrates quite clearly the situation that provides much of the basis for André Brink's novels, and his attitude towards South African society during the Apartheid system.

True, the politician is the pilot, but the political writer is the compass. Without a compass, the pilot will lead the ship to an unknown destination. While the politician lives a life of stardom, the writer dies the death of martyrdom. That is the case of Central African society. If the politicians recognize that the writers appear here as instructors or teachers and entertainers, we cannot participate to the phenomenon of "Seleka" on March 24th 2013 and "Anti Bal Aka" (Balaka) on December 5th 2013.

In Central African Republic, writers or intellectuals are considered by politicians as destroyers and troublemakers. That causes them untold hatred and suffering from the regimes that rule in our society.

Yet, some writers such as Alan Paton and André Brink for example, kept their faith and the composition of *Cry, the Beloved Country*, *A Dry White Season* and *A Chain of Voices* are very carefully planned and the Apartheid background provided an almost infinite range of interesting and often surprising, provoking and challenging questions concerning the human condition in the world in general and in South Africa in particular.

The Struggle for Freedom and Justice

In the struggle against inhuman conditions, the writers have to record snatches of incoherent thoughts on grammatical constructions and free association of ideas, dialogues and words at the pre-speech level with little apparent authorial organization and selection. The stream of consciousness technique in Alan Paton and André Brink novels is used at two levels: at the level of the characters and at the level of the authors themselves.

At the level of the characters, it deals with the psyche of the characters in the text. It attempts to bring out the thoughts of the characters and the relationship between their consciousness and their real and rational life. At the level of the authors, it has to do with the structural and formal arrangement in the text. These arrangements reflect the flow of ideas directly from the author's mind.

So, the stream of consciousness technique here helps people to understand the relationship between the characters, the authors and their society. This is to prove that man's line of thought is largely influenced by his environment.

However, Alan Paton and André Brink do not explicitly condemn any of the characters in some of their novels, even those with obvious deficient moral feelings. It seems as if all the characters are part of the implied authors in the novels.

In André Brink's, *On the Contrary*, the protagonist Estienne Barbier has a conversation with his guardian angel Jeanne D'Arc about knowing how things will end, before they do. Estienne asks the following questions:

"And now you are telling me that I, too, will lose?"
"You will be taken; you will die, but whether you will lose in your own choice".
"How can one go on if the end is certain?"
"The end is always certain. Losing is not. And that, I should think, is more important".
"How did you prevail?"
"I was contrary enough. Her small sad smile-in the slowly gathering light of dawn she was now visible- as she said "Aide-toi, Dieu t'aidera"?" (Coetzee, 1990: 65)

Through the spirit of Jeanne D'Arc, we can claim that a just cause is more important than individual lives. We may contribute to something positive even if we do not live to see the successful outcome of it personally. André Brink declared on Marit Notake's Radio Programme: "The individual may die, but the group must remain: this is the illusion that keeps us from going mad" (NRK radio September 23rd, 1984). This seems to be a very important aspect in André Brink's thinking and forms part of the "apocalyptic spirit" that he shared with several South African fellow-writers (Trotsky, 1992: 43).

It is difficult to a true intellectual to hold his tongue indeed. André Brink was right when he asserted categorically that:

Our entire history can be interpreted as a persistent search for freedom, against the dictates of successive conquerors from Europe. Freedom expressed in terms of this new land, this continent. We Afrikaners were the first freedom fighters of Africa, showing the way to others. (Brink, 1978: 160)

Alan Paton illustrates the debilitating effect of injustice in his *Cry, the Beloved Country* in the following words:

It's a crying scandal, ladies and gentlemen, that we get so few police. This suburb pays more in taxes than most of the suburbs of Johannesburg, and what do we get for it? A third class police station, with one man on the beat, and one on the telephone. This is the second outrage of its kind, in six months and we demand more protection. (Paton, 1948: 67-68)

These are just minor objections, however. He continues:

Have no doubt it is fear in the land. For what can man enjoy the lovely land, which can enjoy the seventy years and the sun that pours down on the earth, when there is fear in the heart? Who can walk quietly in the shadow of jacarandas when their beauty is grown to danger? Who can lie peacefully abed, while the darkness holds some secret? What lovers can lie sweetly under the stars, when menace grows with the measure of their seclusion? (Paton, 1948: 67-68)

Through that quotation, we realized that everything went wrong and that South African Society was not based on reason and justice. That means that the word humanity was used as a synonym for cruelty, exploitation and unscrupulousness. The Poet and Philosopher Small writes:

Racism is a phenomenon of inferiority. Our blackness is a phenomenon of pride ... We can no longer care whether or not Whites understand us. What we do care about is understanding ourselves, and in the course of this task helping the Whites to understand themselves. We are rejecting the idea that we live by their grace (i.e., that they have the right to decide our future). We may live by the grace of God, but we do not live by the grace of the Whites. (www.anc.org/)

Remember the words of the young Bibault in the revolt against Vander Stel in 1706 in *A Dry White Season*, Ben Du Toit declares: "I am Afrikaaner and even if the landdrost kills me or puts me in jail I refuse to hold my tongue (Brink, 1948: 160). How can Ben (a white character) act against his own people? We appreciate André Brink's concern for what he does in his novels is to sacrifice himself not only for humanity but also for his neighbours, be they poor, rich, black or white, Christian or Muslim. Like Ben Du Toit, Arthur Jarvis in *Cry, the Beloved Country* declares:

To quote this article : TOZAI J.B. & DJASSENE J., « The dual intellectual's responsibility vis-à-vis his or her society », *Annales de l'Université de Bangui*, série A, n° 8, juin 2019, www.credef-ub.org/

No one wishes to make the problem seem smaller than it is. No one wishes to make its solution seem easy. No one wishes to make light of the fears that beset us. But whether we are able to evade the moral issues. (Paton, 1948: 127)

Such a way of struggling against oppression is largely welcome by those who search for freedom and justice, because we can consider it as a great contribution to the right cause. That is the case of the African Political Organization which mentions:

The struggle has not ended. It has just begun. The coloured and Native peoples of South Africa have a tremendous fight before us... no longer must we look to our flabby friends and Great Britain. Our Political destiny is in our hands and we must be prepared to fight with grim determination to succeed. (www.anc.org/).

In *A Chain of Voices*,² André Brink shows the absurdity and the impossibility of shaping one's own destiny. But if we turn to Camus, we find that his definition of the absurd man does not really fit Nicolaas:

He (the absurd man) prefers his courage and his reasoning. The first teaches him to live without appeal and to get along with what he has; the second informs him in his limits. Assured of his temporally limited freedom, of his revolt devoid of future and of his mortal consciousness, he lives out his adventure within the span of his lifetime. That is his field that is his action, which he shields from any judgment but his own (...) there is but one moral code that the absurd man can accept, the one that is separated from God. The one that is dictated. (Camus, 1975: 64)

According to Albert Camus, life is absurd and the absurd man is ignorant of that situation. However, Nicolaas in *A Chain of Voices* senses what the absurd man cannot see, that the absurd man does not liberate; it is bound. It does not authorize all actions. Everything is permitted but that does not mean that nothing is forbidden. Nicolaas, it seems, is on the verge of recognizing absurdity as such, and by doing so, he perhaps has a chance of coming to grips with it, whereas the absurd man lives in the middle of it without realizing it.

We may thus see two different parts of Camus' thought represented by Nicolaas and Galant respectively. Nicolaas can be seen as having the potential of Camus metaphysical rebel, where Galant is the rebel slave:

To quote this article : TOZAI J.B. & DJASSENE J., « The dual intellectual's responsibility vis-à-vis his or her society », *Annales de l'Université de Bangui*, série A, n° 8, juin 2019, www.credef-ub.org/

The slave protests against the condition in which he finds himself as a man; the metaphysical rebel protests against the condition in which he finds himself as a man. The rebel slave affirms that there is something in him that will not tolerate the manner in which his master treats him; the metaphysical rebel declares that he is frustrated by the universe. (Camus, 1991: 23)

According to that quotation, we can believe in rebellion as a dimension of existence: in fact as a prerequisite to life. Nicolaas' rebellion in *A Chain of Voices* for example, has to be metaphysical because it is an intellectual rebellion. His beliefs, which provide the basis for his interpretation of reality, are what he has difficulties with accepting. The metaphysical rebellion as defined by Camus is an attempt to assert Nicolaas' rebellion; however, he is too weak and half-hearted to last. He has not got the guts to say to his father what Louis in *Rumours of Rain* said to him: "Can't you see I'm desperate? I'm looking for a father I can respect" (Brink, 1994: 367). The citations by Albert Camus, more or less, come to be a characterization of Nicolaas in the course of André Brink's *A Chain of Voices*. But he might have recognized his situation as absurd and we see that he almost does so. Then the second passage would provide us with a correct characterization. Nicolaas moved from the absurd to the rebel and back again, thus escaping the insight he has gained: "With rebellion, awareness is born" (Camus, 1994: 367).

One can ask: Why did the rebellion take place? This is the voice of Law and Order revealing itself, nothing seems hidden or forgotten. The brutality and inhumanity of the murders committed by the prisoners in André Brink's *A Chain of Voices* are self-evident. We learn that they are all sentenced to death and, setting aside the discussion of the rights and wrongs of the death penalty we are likely to agree to the sentence. What are the reasons behind these beastly acts? Is any reason objectively good enough on a moral basis to justify such extremities? Though seeming like rhetorical questions, these questions do not have easy answers and an attempt to answer them is bound to bring out feelings and thoughts that may contradict each other. This foreshadows the dilemma of turning to violence as a means of improving your situation in *Act of Terror*. In *Writing in a State of Siege*, André Brink uses the following argument: "Something achieved through violence (...) can be held only through violence" (Brink, 1970: 69). It may also be argued that some situations become so inextricably bound up with violence that only violence can break the deadlock.

Whatever road South Africa may choose in the future, whether that of violent revolution or of relatively peaceful change, there can be no victory over evil unless there is Soul-Force in the struggle, unless those of us committed to the fight against oppression and injustice are also morally superior to our adversaries. (Brink, 1970: 69)

According to this quotation, it seems that violence is acceptable in certain cases and that of Central African Republic in particular and the African continent in general is such a case but the use of violence should be reserved to those who can be trusted not to take advantage of the situation. An attitude like this poses difficult and important questions: Who will fit into this category? Who shall decide this? Does the end sometimes justify the means? And if so, who is to decide when?

The intellectuals' struggle for liberation, freedom and justice must be beyond all human wisdom. It is the purpose of their life, the end of all their life. In this same fight or commitment, Nelson Mandela pointed out: *"The struggle is my life. I will continue fighting for freedom until the end of my days"* (Mandela, 1978: 8). Like Nelson Mandela, many persons have fought similar struggles. The quotation below illustrates quite clearly that fact:

I am a rebel and freedom is my cause: Many of you have fought similar struggles therefore you must join my cause: My cause is a dream of freedom and you must help me to make my dream reality: For why should I not dream of hope? Is not revolution making reality of hopes? Let us work together that my dream may be fulfilled that I may return with my people out of exile to live in one democracy of peace. Is not my dream a noble one worthy to stand beside freedom struggles everywhere? (Arafat, 1975: 33)

Like Alan Paton and André Brink in their works, the writers have a bowing tasks to call on all the communities, Blacks, Whites, Coloureds and Indians, to choose the non-racial-class struggle in order to bring their efforts together to create a new world where man as a Human Being could find his supreme quality of man which is total freedom. This commitment is to maintain world peace by negotiation, not war between the communities. Alan Paton in this combat declared: *"Peace and friendship among our people shall be secured by upholding the equal rights, opportunities and status of all"* (Paton, 1948: 52). Everybody shall be free in order to decide for themselves their own future. About freedom, Nelson Mandela, Lambo and

the African National Congress (ANC) declared: “*These freedoms we will fight for, side by side, throughout our lives, until we have won our liberty*” (Mandela et al, 1991: 85).

This quotation shows clearly that all African intellectuals and writers have to fight for friendship, peace and freedom in their different countries. Alan Paton is right when he points out:

I see only one hope for our country, and that is when White men and Black men, desiring neither power nor money, but desiring only the good of their country, come together to work for it (Paton, 1948: 52).

In such a commitment or struggle, we have to show what people can do in any human community in order to live together in peace. The development of the relationship between Christians and Muslims in the Central African Republic, different from that of the past, provides us with a unique possibility to grasp some of the basic human emotions and the nature of the relationships that made the division possible. In our country today, Muslims and Christian, can be labelled protagonists and antagonists, though it is not at all clear who of them are what.

In Peter Abrahams' *Mine Boy*, we come across a similar situation. Xuma (one of the characters) from the North, experienced racial inequality and injustice when he arrived in Johannesburg. One day, Xuma walked hand in hand with his boss Red One. That was something unbelievable for both as Xuma thought: “... if only it were so ...” (Abrahams, 1946: 175).

The Writer's Commitment to his or her Artistic Vision

The writers often have little or nothing in common. There is no responsibility arising out of the status of a writer as a social being that could call upon the writers to write on a subject that would result in their being silenced under the ban, banished to internal exile or detained in jail. But in the world in general and in African countries in particular, this is the kind of demand that responsibility for the social significance of being a writer exacts: a double demand, the first one from the oppressed, to act as spokesperson for them, the second one, from the state, to take punishment for that act.

Nadine Gordimer delivered a speech at the University of Michigan on October 12, 1984, on behalf of *The Tanner Lectures on Human Values*:

Any writer from a country of conflict will bear me out. When interviewed abroad, there is often disappointment that you are

there, and not in jail in your own country. And since you are not — why are you not? Aha . . . does this mean you have not written the book you should have written? Can you imagine this kind of self-righteous inquisition being directed against a John Updike for not having made the trauma of America's Vietnam War the theme of his work? (Gordimer, October 12, 1984)

And she continued declaring that

There is another tack of suspicion. The London Daily Telegraph reviewer of my recent book of stories said I must be exaggerating: if my country really was a place where such things happened, how was it I could write about them? And then there is the wish-fulfilment distortion, arising out of the homebody's projection of his dreams upon the exotic writer: the journalist who makes a bogus hero out of the writer who knows that the pen, where he lives, is a weapon not mightier than the sword. (Gordimer, October 12, 1984)

According to Nadine Gordimer, South Africa in 1984 was a period when few can claim the absolute value of a writer without reference to a context of responsibilities. That period was the rags of suppressed literatures, translated from a Babel of languages; the broken cries of real exiles, not those (the writers) who have rejected their homeland but who have been forced out of their religion, their culture and their society. What right has society to impose responsibility upon writers and what right has the writer to resist? Gordimer was right when she declared:

I want to examine not what is forbidden us by censorship — I know that story too well — but to what we are bidden. I want to consider what is expected of us by the dynamic of collective conscience and the will to liberty in various circumstances and places; whether we should respond, and if so, how we do. (Gordimer, October 12, 1984)

Marxist critic Ernest Fischer reaches anterior to our interpretation of this response with his opinion that

the artist who belonged to a coherent society and to a class that was not yet an impediment to progress did not feel it any loss of artistic freedom if a certain range of subjects was prescribed to him since such subjects were imposed usually by tendencies and traditions deeply rooted in the people. (Ernest Fischer, *The Necessity of Art* in Gordimer, October 12, 1984)

The great mentor of Russian revolutionary writers of the nineteenth century, Belinsky, advises,

Do not worry about the incarnation of ideas. If you are a poet, your works will contain them without your knowledge - they will be both moral and national if you follow your inspiration freely.
(Vissarion Belinsky, 1810-1848)

If the writer accepts the social realist demand, from without, will he be distorting, paradoxically, the very ability he has to offer the creation of a new society? If he accepts the other, self-imposed responsibility, how far into the immediate needs of his society will he reach?

In South Africa, as a specific historical situation, there is no opting out of the two choices. Outside there is a culture in sterile decay, its achievements culminating in the lines of tin toilets set up in the Veld for people resettled by force. Whether a writer is black or white, Christian or Muslim in South Africa or the Central African Republic, the essential gesture by which he enters the brotherhood of man is the only definition of society that has any permanent validity as a revolutionary gesture.

Yet the anti-movement seems to have been, after all, a negative variation on a kind of social responsibility that some writers have assumed at least since the beginning of the modern movement: to change the world by art. This is something that cannot serve as the writer's essential gesture in countries such as Central African Republic; but it has had its possibilities and sometimes proves its validity where complacency, indifference, and not conflict, threaten the human spirit.

To change the world by art is the essential iconoclastic gesture tried out by the Symbolists; but whatever social change (in shaping a new consciousness) they may serve in breaking old forms was horribly superseded by different means: Europe, the Far, Middle and Near East, Asia, Latin America and Africa were overturned by wars resulting in millions of human beings wandering about without the basic structure of a roof.

Alan Paton and André Brink were seers who sought to transform consciousness by art, and who were making their essential gesture to human destiny rather than to the European fragment of it to which they belonged.

The English critic John Bayley writes of Anna Akhmatova:

A violently laconic couplet at the end of the sections of Requiem records her husband dead, her son in prison. . . . It is as good an instance as any of the power of great poetry to generalize and speak for the human predicament in extremity, for in fact she had probably never loved Gumilev, from whom she had lived apart for years, and her son had been brought up by his grandmother.

But the sentiment [of the poem] was not for herself but for 'her people', with whom she was at that time so totally united in suffering. (John Bayley, London Observer, Oct. 31, 1976)

The change of experience remains the writer's basic essential gesture; the lifting out of a limited category something that reveals its full meaning and significance only when the writer's imagination has expanded it. This has never been more evident than in the context of the extreme experiences of sustained personal horror that are central to the period of twentieth-century writers.

Conclusion

The Writers who are only writers are sometimes reproached by those who are in practical revolutionary terms more than writers, for writing of events as if they themselves had been at the heart of action, endurance, and suffering. The writers have to generalize and speak for a human predicament in extremity come from the lesser or greater extent to their ability to do so; and the development of that ability is their responsibility towards those with whom they are united by this extrapolation of suffering and resistance.

We have to take on as our essential gesture some responsibility for human destiny and not just for a particular cell of humanity. This is the assumption of a messenger of God rather than that of a cultural worker. It is disestablishment from the temporal; yet some kind of final statement must be exacted by the temporal.

REFERENCES

- Abrahams, Peter (1946). Mine Boy. London: Heinemann.
- Achebe, Chinua (1980). The Novelist as a Teacher. London: Heinemann.
- Ascroft, Bill et al (1995). The Post-Colonial Studies Reader. London: Routledge
- Ascroft, Bill et al (1978). A Dry White Season. Great Britain: W.H. Allen co. Ltd
- Ascroft, Bill et al (1982). A Chain of Voices. London: Fontana paperbacks.
- Brink, André (1979). Rumours of Rain. London : Minerva paperbacks.
- Brink, André (1978). A Dry White Season. Great Britain: W.H. Allen co. Ltd
- Brink, André (1982). A Chain of Voices. London: Fontana paperbacks.
- Camus, Albert (1975). The Myth Sisyphus. London: Penguin Books.
- Camus, Albert (1991). The Rebel. New York: Vintage Books.

- Coetzee J. M. (1980). Waiting for the Barbarians. Uk: Hardback.
- Coetzee J. M. (1983). Life and Times of Michael K. Johannesburg: Ravan Press.
- Killam, G. D (1973). Critical Approach to Literature. London: Heinemann.
- Mandela, Nelson (1965). No Easy Walk to Freedom. New York: Basic Books.
- Mandela, Nelson (1991). How Far We Slaves Have Come! South Africa and Cuba in Today's World. New York: Pathfinder.
- Mandela, Nelson (1978). Freedom Justice and Dignity for all in South Africa. New York: Centre against Apartheid, United Nations Department of Political and Security Council Affairs.
- Paton, Alan (1948). Cry, the Beloved Country. Great Britain: Penguin Books.

Radio

- NRK radio September 23rd, 1984

Web source

- <http://www.anc.org.za/ancdocs/history/misc/laguna12.html>