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**THE REPRESENTATION OF THE LITERARY WORKS OF ANGLOPHONE AND
FRANCOPHONE AFRICAN WOMEN WRITERS (1960-2012) IN UKZN LIBRARY**

by

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BA. PGDIS. B.Bibl. (Hons)

Dissertation submitted in partial fulfilment of the requirements for the degree of Master of Information Studies (coursework), Information Studies Programme, School of Social Sciences, College of Humanities, University of KwaZulu-Natal, Pietermaritzburg, South Africa.

2015

DECLARATION

I, Virginie Kilyobo, declare that:

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DEDICATION

This dissertation is dedicated to my late loving father Professor Gabriel Kekwakwa Kinenge Kimena, from whom I always received the motivation to study, and who always said that, we learn, and we keep learning until we die. I know, he would have been proud of me.

To my husband, Samuel who has shown a lot of patience throughout this process. My children Shekinah and Daniel whose support and interest in my project kept me smiling and going.

ACKNOWLEDGEMENTS

I would never have succeeded in completing this dissertation without the help, support, guidance and advice of many. Therefore, I would like to take a moment to express my deep appreciation and heartfelt gratefulness.

My Lord Jesus Christ, who has never failed to take me through every situation, every time! And once again, He has given me the ability to do it.

My supervisor, Professor Christine Stilwell, who did not hesitate to help me, and encourage me to undertake this challenging topic I was naturally drawn to. Taking me through the process, she believed in me, and nurtured me throughout my academic development.

My co-supervisor, Fiona Bell for her support, kindness and understanding during my difficult times, was always prepared to listen.

The population of my study, the English and French academics as well as the subject librarians for their kindness, patience and willingness to give up their time and participate in this study.

Dr Zawedde Nsibirwa, whose motivation and encouragement kept me going.

My immediate and extended family, for their love and continuous encouragement.

My friends, Kammy and Tertu, whose friendship and support in so many ways throughout this challenging time was simply awesome. I will remain indebted.

ABSTRACT

The emergence of African women as authors in the world of literature has been recorded as a phenomenon of the 1980s which has brought dramatic changes in the literary world.

Many African authors are of the belief that although African women are well known for their skilled oral storytelling, they are also well known for their neglect, and marginalisation in the literary world. However, against all odds, African women have not only managed to break the pattern and have their voices heard but they have also established the importance of their voices to be heard. Universities and their libraries are such places where that voice could or should be heard.

The purpose of the study was to attempt to establish the extent to which the literary works of Anglophone and Francophone African women writers, published between 1960 and 2012 were represented in UKZN Pietermaritzburg and Howard College campus libraries. This will help to raise awareness of and the value of the literature by African women, in UKZN. The research questions constituting the focus of this study were: To what extent have Anglophone and Francophone African women writers had their works published between the years 1960 and 2012? What are the distribution patterns of this literature in terms of country of origin, and language and to some extent publisher? What are the perceptions and the views of academics in French Studies and English Studies of the significance of this literature? To what extent do these academics focus on this literature in their curricula and in the delivery of their modules or to what extent does it form part of their modules, and is it part of their own research? What are the views of Subject Librarians and Principal Librarians responsible for English and French in UKZN Pietermaritzburg and Howard College campus libraries, regarding the significance of this literature? Is it adequately represented in the library holdings, the acquisition of which is generally driven by academics? Has the situation described by d' Almeida (1994) as true of the 1980s improved and if so, to what extent?

The findings on the extent of the works published by Anglophone and Francophone women writers deriving from the results that emanate from the search for the literary works of the authors revealed that the number of published Francophone countries were greater than the Anglophone; but the number of Anglophone authors were greater than the Francophone.

In terms of the perceptions of the participants, the findings revealed that academics both French and English, as well as subject librarians strongly believe that African women's literature was an exceptionally fascinating literature. The significance of the literature was linked to a number of elements such as their history of endurance and perseverance, the themes and topics explored by women writers.

The availability of books by African women writers was believed to be scarce on African libraries' shelves. The poor relationship between African authors and African publishers was

seen as one of the elements contributing to the situation, while republication was seen as one of the solutions to increase availability and accessibility.

The study revealed that the teaching of the literature by African women was considered a necessity due to its significance both by the English and the French academics. Although the literature was considered well taught, and that UKZN did demonstrate that African women's literature in English was taken into consideration in terms of teaching, however in terms of the representation of this literature in the curriculum, the study revealed that African women's literature was not well represented. With regard to the teaching of the French literature, it was not perceived as an issue that needed questioning in the French studies. French academics believed that literature and African women's literature included was neither discriminated against nor unequally taught, although the study revealed that not much of it was taught in UKZN.

Although the impact of the works by women writers in terms of its significance was confirmed and felt to a significant extent in UKZN, the study revealed that the teaching of the literature was limited in both the English Studies and the French Studies.

UKZN Library did represent both Anglophone and Francophone women writers in its collections, however, the level of representation of the authors, be they Anglophone or Francophone, was not found to be satisfactory.

Womanism was the preferred approach for this study because it enabled the explanation of, or at least the interrogating of and at times, even the challenge of the significance of the literature as it was elaborated throughout the study by interviewees. The approach proved useful by shedding light on the collection of the literature in UKZN Library.

Recommendations were made, as they emanated from the study, mostly with regard to the promoting of this literature and implicitly raising its awareness in UKZN and beyond.

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LIST OF ACRONYMS AND ABBREVIATIONS

ABC	African Books Collective
ANC	African National Congress
APNET	African Publishers Network
ARBA	American Reference Books Annual
AW	African Writing
BNF	(La) Bibliotheque Nationale de France
BPN	Bellagio Publishing Network
CALS	Centre for African Literary Studies
CODESRIA	Council for the Development of Social Science Research in Africa
CR	Congo Republic
DRC	Democratic Republic of Congo
ETF	Education Tax Fund
FEMRITE	Uganda Women Writers' Association
IABSS	Intra-African Book Support Scheme
IV	Ivory Coast
MDGS	Millennium Development Goals
OIF	(L)'Organisation Internationale de la Francophonie
RAU	Randse Afrikaans Universiteit/ Rand Afrikaans University
SA	South Africa
SABDET	(The) Southern African Book Development Education Trust
TLS	(The) Times Literary Supplement
UJ	University of Johannesburg
UK	United Kingdom
UN	United Nations

UNISA	University of South Africa
UKZN	University of KwaZulu-Natal
USA	United States of America
Wits	University of Witwatersrand
ZBF	Zimbabwe Book Fair

CHAPTER ONE: INTRODUCTION

“Black women have long operated at a disadvantage. Now you as the storyteller are going to shape the future” (Head, 1989).

This introductory chapter introduces the components of the study which include the background to the study, the research problem, the research objectives and questions, the theoretical framework, the methodology, the scope and limitations as well as the definition of key terms.

1.1 Background to the study

“A militant feminist appropriation of the written word” are the words that d’ Almeida used to describe dramatic changes that have occurred in the literary world. This phenomenon that is traced back to the 1980s was the result of the emergence of African women as authors in the world of African literature (D’ Almeida, 1994). Juliana Makuchi Nfah-Abbenyi (1997) quotes Gloria Hull (1986) referring to it as the “blossoming of a large corps of female writers, poets and critics” in her book *Gender in African Women’s Writing*. Maria Pia Lara (1998) in her book titled *Moral Textures: Feminist Narratives in the Public Sphere*, engages in broadly elaborating on the role that writing, in particular novels, can play in initiating, supporting and sustaining social change. Well known for their skilled oral storytelling that formerly served as the only means of expression, African women have been silenced, neglected, and marginalised. Their voices were not favoured and not heard in the literary world (Nfah-Abbenyi, 1997). She states:

African women writers have had to endure this kind of exclusion and contempt from a male-oriented African literary scene. The study of African literature has long been the preserve of male writers (Nfah-Abbenyi, 1997: 2).

Ama Ata Aidoo in her paper titled: *To be an African woman writer- An Overview and a Detail*, quoted in Nfah-Abbenyi (1997), clearly elaborates on the problems facing African women writers and acknowledges the existence of gender discrimination.

Although the above mentioned dramatic changes are seen to have taken place in the 1980s, African women writers did write and publish as early as the 1960s (Nfah-Abbenyi, 1997; Kroll, 2010). To name a few: Ama Ata Aidoo published her first book titled: *The Dilemma of a Ghost* in 1965. Flora Nwapa published *Efuru* in 1966. She is Nigeria’s first woman novelist and the first black African woman writer to publish in English. Therese Kuoh Moukouri published *Rencontres Essentielles* in 1969.

A number of elements have been documented as contributing to the impeding of African women’s writing. Aidoo (1984) recognises that some of the drawbacks to African women’s writings lie in the traditional roles assigned to women within a patriarchal society. Nfah-Abbenyi (1997) speaks of African family systems, marriage customs, the system of formal education, but also the promotion of male work and ideas by male writers and male critics.

Publishers and other links in the book industry chain have also been criticised (Aidoo, 1984; Zell, 2006). Evidently although African women have been subjected to silence, neglect and rejection from the literary world as stated by these authors, they nevertheless managed to break the pattern.

Despite all the obstacles noted, African women have managed to have their voices heard in a wide range of social contexts and they have managed to affirm the importance of, and the necessity for, their voices to be heard (Lara, 1998). There are many conduits through which that voice could be heard and one of these is through representation in universities and their libraries.

It is also true that although African women writers have managed to have their voices heard, research has shown that some voices are heard more frequently than others (Zell, 2006; Kilyobo, 2012). Women from countries such as Nigeria, Ghana, and Cameroon, have contributed to the literature to a great extent and their work has impacted the world of literature and the liberation of women in Africa (Nnaemeka, 2008). The first generation of African women writers descended from these pioneers and their stories have become among the most significant in African literature (Krishnan, 2012 cited in Nnaemeka, 2008). Former Director of the Centre for African Literary Studies at the University of KwaZulu-Natal, Liz Gunner, wrote in the introduction to *The Changing Face of African Literature* that language constitutes a barrier that has caused the various African literatures to develop in separate directions and to varying extents. English and French as well as Arabic, are recognised as the largest literatures in Africa (De Meyer and Ten Kortenaar, 2009).

Being a Francophone African woman pursuing my studies in English I have considered it appropriate to focus this study on these two languages (English and French).

1.2 Statement of research problem

African women have a great deal to contribute to society and one way in which they do this is through writing, especially from their own perspectives. Research has shown that in the last few decades African women have largely overcome the impediments that kept them from writing in the past. As noted above, Hull (1986) quoted in Nfah-Abbenyi (1997: 1), has referred to this development as “the blossoming of a large corps of female writers”. By increasing representation of their literary works they have further encouraged and still encourage others to join mainstream writing.

From an initial review of the literature, however, it is evident that relative to other continents, African writing is less well represented than that of European writers. More exposure is needed for the African writers in general and for African women writers in particular. It is common cause that the texts in which they have managed to speak for themselves are important and should be able to be heard. They have managed to break through a range of oppression, and according to Nfah-Abbenyi (1997) the need for including

more African women in the curricula of educational institutions has now been felt. This dissertation asks whether UKZN supports this need.

By attempting to establish the extent of the representation of the works of Anglophone and Francophone African women writers, the study also attempts to establish whether the claims to 'being heard' can be verified in the curricula on UKZN Pietermaritzburg and Howard College campuses and in their library holdings.

A motivation for the study is Dell's (2012: 4) statement that "the works and contributions of African women have not always been recognized". In addition, the renowned African bibliographer, Hans Zell (2006), through a critical analysis of various writings of African women writers elaborates on the issue of the need for sensitivity in publishing African women's writings. All these are issues that have prompted the researcher to verify to what extent the library collection represents the writings of these authors, that is do the libraries hold these texts and are they used in the curricula of English Studies and French Studies?

1.3 Research question

This study attempts to establish the extent of the published works by these African women writers, delimiting the scope of the study to Anglophone and Francophone women writers of Africa for the reasons given above.

This study examines the distribution patterns in terms of countries, languages and to a limited extent, publishing houses. Where possible the study identifies the forms of the works represented, such as novels, poetry, drama, and short stories.

This study examines the perceptions and the views of subject librarians as well as those of academics in French Studies and English Studies on the significance of this literature. It seeks to establish to what extent these academics focus on this literature in their curricula and in the delivery of their modules or to what extent it forms part of their modules, and whether it is part of their own research; as well as whether it is represented in the library holdings, the acquisition of which is generally driven by academics.

This study then attempts to discover if, and to what extent, the UKZN Pietermaritzburg and Howard College campus libraries represent Anglophone and Francophone women's writings in their collections. It also seeks to determine whether the situation described by d' Almeida (1994) as true of the 1980s has improved and if so, to what extent.

Hence, the research question this study addresses is, to what extent are the literary works of Anglophone and Francophone African women writers published between 1960 and 2012, represented in UKZN Pietermaritzburg and Howard College campus libraries?

1.3.1 Subsidiary research questions

The following subsidiary research questions were addressed in order to answer the primary research question of the study:

1. To what extent have Anglophone and Francophone African women writers had their works published between the years 1960 and 2012?
2. What are the distribution patterns of this literature in terms of country of origin, and language and to some extent publisher?
3. A. What are the views of academics in the English Studies and French Studies on UKZN Pietermaritzburg and Howard College campuses regarding the significance of this literature?

B. What are the views of Subject Librarians responsible for English and French in UKZN Pietermaritzburg and Howard College campus libraries, regarding the significance of this literature?
4. Is the literature reflected in the modules delivered by the academics?
5. Is the literature represented in the research undertaken by these academics?
6. What is the extent of the UKZN Pietermaritzburg and Howard College library holdings with regard to these literatures?

Based on the findings the study will put forward recommendations.

1.3.2 Broader issues to be investigated

The broader issues that form the background to this study cover the nature of African literature more widely as well as some theory considered relevant, such as that relating to feminism more generally. These areas form part of the broader issues but have not been selected as principal foci for this study.

1.4 Significance of study

In terms of the significance of the study, in 2012 the experience of the literature review and bibliography compilation by the researcher (Kilyobo, Bibliography LIIS 739P 2012) suggested that the availability of works on the writings of Anglophone and Francophone African women writers was not sufficiently wide in the UKZN library, especially when one considered the importance of this literature. The latter is evident in Nfah-Abbenyi's (1997: 13) statement:

Scholars of African literature in Europe and North America are increasingly feeling the need to include at least one African woman writer in their course material. The spirit is also catching on in African universities, given that the curricula of these institutions have traditionally been Eurocentric and/or male-oriented.

Furthermore, with the mission of UKZN to be the Premier University of African scholarship, it would be even more important to ensure that what is being undertaken abroad with regard to the development of African literature is also reflected and undertaken within its walls.

The study will report on views of the significance of this literature which will be revealed in the survey of academics in English Studies and French Studies as well as the professional library staff at UKZN Pietermaritzburg and Howard College campuses which serve these two programmes. The researcher believes that the shedding of light on the representation of this literature in the UKZN Pietermaritzburg and Howard College campus libraries will enhance awareness of the value of the literature. Significant measures could also be taken by the library and academics for improvement if necessary.

1.5 Scope and limitations

This study focuses on the works (published in English and French) of Anglophone and Francophone African women writers of the African continent regardless of their race.

UKZN Pietermaritzburg and Howard College campuses and their libraries were chosen as the geographical and physical sites for this study. Being a student at UKZN Pietermaritzburg it was convenient and appropriate to focus the study within these parameters which deliver a study appropriate to the 96 credit point dissertation and cover the scope of the research questions. UKZN is constituted of a number of campuses and it also shelters a few special libraries. Understandingly, more libraries could have been examined but since this is a course work, short dissertation a choice was made to focus the research on the Pietermaritzburg (Cecil Renault) and Howard College Libraries. These libraries constitute the main libraries of the Pietermaritzburg and Durban campuses.

The study focuses on the works of the Anglophone and Francophone African women writers published between 1960 and 2012. The reason for choosing this time span is that the 1960s were crucial years for Africa, as they marked the beginning of the end of the colonial era; but they also represent the early years of the emergence of African women's literature.

Publishing houses were examined to some extent but their role is a study in its own right and could not be included to any great extent in this study. The literary form used is also a large question that is touched on to a small extent only for reasons of space.

The researcher would have considered it of great value to be able to interview some of the Anglophone and Francophone African women writers identified in Kilyobo's Bibliography LIIS 739P (2012), in order to include their own points of view, for example, to what extent they thought their works should be represented in university libraries, or rather read by the public at large? As this research is for a course work and master's dissertation, this aspect falls beyond its scope.

1.6. Definitions

The key words and key concepts of the study include: representation; extent; adequate representation; Anglophone African women writers; Francophone African women writers; published works, and views.

1.6.1 Representation according to the *Oxford English dictionary* (2006) means to be present in something at a certain degree.

1.6.1.1 “The representation of the literary works” of African women writers in UKZN libraries is intended to mean the degree to which the literary works of African women is present in UKZN libraries.

1.6.1.2 Is the library “adequately” representing the writings can be understood as follows: Is the collection in the library holdings, the acquisition of which is generally driven by academics sufficient for its purpose?

1.6.2 Extent: - the extent of, to what extent: how much; amount (*Cambridge Dictionary Online* 2013).

1.6.2.1 “The extent of the published work” by Anglophone and Francophone African women writers: is intended to mean how much has been published by these women between the allocated specific years.

1.6.2.2 “To what extent the library represents”, the dissertation seeks to discover and to establish what the size of the library’s collection of this particular material is. To determine the extent, a comparison will be made between the published works and the holdings of UKZN libraries.

1.6.3 Anglophone African women writers: refers to every English speaking African woman author of Africa, living in Africa or elsewhere.

1.6.4 Francophone African women writers: refers to every French speaking African woman author of Africa, living in Africa or elsewhere.

1.6.5 Publication: the act of making information or stories available to people in a printed or electronic form (*Cambridge Dictionary Online* 2013).

1.6.5.1 “Published works” of Anglophone and Francophone African women writers: refers to the writings of Anglophone and Francophone African women writers the value of which has been acknowledged by being published and are therefore available for use, in this case in the UKZN and its libraries.

1.6 “View”: according to the *Cambridge Dictionary Online* (2013) an opinion, belief, idea or a way of thinking about something.

1.6.1 “Views of academics and subject librarians”: are conceptualised as the personal perceptions or understanding or point of view of these respondents with regard to the importance or value given to this literature.

1.7 Theoretical framework and literature review

This section presents the theoretical framework used in the study and the literature review.

1.7.1 Theoretical framework

Post-colonial literary studies reveal the marginalisation of African writers in general:

Not only did colonialism limit the rights and freedoms of the colonized; it also tried to control people's minds. In many cases... a number of African thinkers challenged this colonial mind-set and urged black people to see themselves as equal to their colonizers, and as people with a lot to be proud of (Dell, 2012: 4).

Ashcroft, Griffiths and Tiffin (1989), quoted in Nfah-Abbenyi (1997: 18) write:

The idea of post-colonial literary theory emerges from the inability of the European theory to deal adequately with the complexities and varied cultural provenance of post-colonial writing... Post-colonial theory has proceeded from the need to address this different practice.

Colonised countries were faced with a psychological challenge (to colonialism). Various thinkers tried to deal with the issue by expressing it in a variety of ways.

Dell argues that "the struggle for women's rights in Africa has generally taken place within the context of the broader struggle against colonial and racial oppression" (Dell, 2012: 7).

She points out further that this struggle has led African women who are acknowledged to have suffered multiple oppression, to stand and fight for their rights on behalf of themselves as well as the broader community (Dell, 2012).

1.7.1.2 African feminism

Explaining a quote from Aidoo, Nfah-Abbenyi (1997) argues that African women have "theorized" and practiced what was crucial to the development of women in Africa but specific terminology was not used to describe what they were doing and are still practicing today. She also acknowledges that:

The women's movement has provided one of the spaces where many different drums can be beaten to many different tunes at the same time. Consequently, women in Africa and the diaspora can use this space as a place where they can beat their own drums as well, where they can send out and receive their own messages (Nfah-Abbenyi, 1997: 11).

1.7.1.3 Womanism

According to Abrahams (2001: 73), one of the founding principles of womanism, is that:

It values emotional knowledge as highly as it does intellectual knowledge..., because knowledge of the emotions is often expressed better in the form of fictional prose, poetry, dance, music, visual arts etc....

Since a large portion of the writings of African women is of this nature, womanism is therefore the best fit for this study, because it not only helps to expose the value of the emotional knowledge but it is also a theory that will help to address the core questions.

The researcher agrees with Dell (2012), when she spoke of African women who have made significant contributions to many areas of life and to the national liberation struggles and

that unfortunately not all their efforts were recognised, and therefore these challenges require ongoing attention, which is a further motivation for the study.

1.7.2 Literature review

The literature review revealed that much has been written about African women writers and their writings: how they have managed to bring their stories to the fore, and have shared their experiences after the silencing of women's voices by a range of oppressions such as colonialism, racial supremacy, African patriarchy and the dominant literary language systems (Nfah-Abbenyi, 1997; Shah, 2008; Kroll, 2010).

The literature also revealed that a great deal has in fact been written and published by African women writers. These women are writing about women and therefore they bring not only their point of view but also their lived experiences as women to their writing: the struggle they went through against the political, social, historical, and cultural oppression, the fight they endured and how they have managed to speak for themselves, as well as how when they spoke, their voices were heard (Nfah-Abbenyi, 1997; Nnaemeka, 2008; Shah, 2008; Asaah, 2011).

The literature contains many references to issues of feminism and its complex nature. The introduction of gender has emerged as an important category of analysis with many implications (Nfah-Abbenyi, 1997). Zell (2006) addresses the issue of gender equity in the preparation of textbooks and other educational materials. He also elaborates on the need for sensitivity in publishing African women's writings through a critical analysis of various writings of African women writers.

1.8 Research methodology

The methodology chapter covers the research paradigm, research approach, research design, the populations (literary works, academics and subject librarians), sampling, data collection, data analysis, validity and reliability, and ethical considerations.

This section describes various aspects of the methodology used for the study.

1.8.1 Research design: A bibliographic review and survey research using two different person-to-person interview schedules were conducted. This allowed the researcher to produce the primary data needed from the two groups of respondents to answer the research questions appropriately.

1.8.2 Research approach: Both the quantitative and qualitative research approaches were chosen. The quantitative approach which formed the smaller part of the study, provided for the measurement of the extent to which the literary works are represented in the library collection. Three bibliographies were used to develop a reference list or sampling frame for the analysis of the holdings of the library namely, "Women Writing Africa" (2013-2014), "L'Afrique Ecrite au Feminin" (2013-2014) and Kilyobo's "Bibliography LIIS 739P" (2012) in

comparison with the UKZN catalogue reflected in the former iLink catalogue, (now WorldCat Local). These materials constitute part of the base for the units of analysis of this study.

The qualitative methodological approach which is the larger part of this study, catered for person-to-person interviews with the English Studies and French Studies academic staff and with subject librarians at Howard College and Pietermaritzburg campuses as well as the principal librarians (Head of subject librarians) on both campuses. This approach was used to analyse the data collected from these interviews. This method was considered to have the best fit for aspects of this project because of the exploratory nature of the study.

Using a combination of approaches helped to strengthen the data as data from various sources, collected via various methods, could be compared. This methodological triangulation enhanced the validity of the study. Bryman (1978: 172) cited in Ngulube (2003) makes a strong point in stating that the difference between these two approaches are more technical than epistemological, meaning that in practice researchers could “mix and match” methods according to what best suits the research questions. This view is accommodated in the pragmatic paradigm.

1.8.3 Research paradigm: This study applied a pragmatism paradigm. It was considered suitable for this type of study because according to Johnson and Onwuegbuzie (2004: 16-17, cited in Munyua and Stilwell, 2012) a pragmatism paradigm favours a compatibilist approach to research. They advocate a mix of research approaches in order to exploit the “best fit” in responding to research questions.

1.8.4 Population: The population is made up of the academics more specifically the professors and lecturers of the French Studies and English Studies departments as well as the English and French subject librarians in particular and principal librarians on both Howard College and Pietermaritzburg campuses, as well as the population of literary works.

Since it was possible to collect data from the entire population as it was of a manageable size (Saunders, Lewis and Thornhill, 2007: 206), a census was done which meant surveying the entire population. This population size was of the initial population of eight French academics of which three were available to be interviewed. Five of the 19 English academics and four of the five subject librarians which amount to a total of 12 of a possible 33 respondents.

1.8.5 Data collection: The researcher collected her own data using the two interview schedules, one for academics and one for subject librarians. Other data was collected from comparing the reference lists with the library holdings reflected in the former iLink catalogue.

1.8.6 Data analysis: Qualitative data was analysed using thematic analysis which according to Braun and Clark (2006) is a straightforward form of qualitative analysis and a flexible approach that can be used across a range of epistemologies and research questions. It is a

suitable approach for this type of study, appropriate for the research questions and the nature of the data collected. The counts of the literary works were analysed using quantitative analysis, more specifically an Excel spreadsheet.

1.8.7 Validity and reliability: A pre-test was conducted. The two interview schedules were sent out to five participants (2 English Studies and French Studies senior students and 3 Information Studies staff) as they were considered good surrogates for the actual population of the study. The pre-test allowed the researcher to discover mistakes and errors that were avoidable as well as to identify ambiguous questions that could not be answered. Pre-testing increased the validity of the study in this way (Babbie and Mouton, 2001: 245).

1.8.8 Ethical considerations: The Director of UKZN libraries and head of each language programme was asked for permission for the researcher to conduct the study in their respective departments. An informed consent form was sent to the participants in order to abide by the UKZN's code of ethics, as well as a cover letter informing them of what the study was about, what the research question of the study was, and explaining their rights. This helped to bring clarity to the process and therefore avoid misleading the participants.

1.9 Structure of dissertation

This study comprises seven chapters, these are:

Chapter one is an introductory chapter. It introduces the reader to the entire research study. It provides the background to the research study. It also tackles the research problem and objectives, research questions, definitions of key terms and key concepts. The scope of the study is also presented. The chapter then provides the theoretical framework used for the study as well as a review of the literature. Finally the methodology used for this study is also presented.

Chapter two provides a review of the literature providing a rationale for the research together with the theoretical framework which covers the theories upon which this study was constructed.

Chapter three covers the research design and methodology used in the study in more depth. Identifying and explaining about the selection of the population under study, the techniques, instruments and methods used for data collection and analysis.

Chapter four presents the results from the interviews with the English and the French academics.

Chapter five presents the results from the interviews with the head of subject librarians, the subject librarians for English Studies and French Studies as well as the results emanating from the literary works of the Anglophone and Francophone women writers.

Chapter six provides an analysis of the results in relation to the research questions.

Chapter seven presents the conclusion as well as the recommendations and suggestions for further research.

1.10 Summary

This chapter introduced the various components of the study. The background to the study, the research problem and research questions have been outlined. The scope and limitations as well as the significance of the study have been delineated. Concise definitions of important terms and concepts used in the study have been given. A brief overview of the theoretical framework, literature review as well as research method used has been provided. This included the survey research method using both the qualitative and quantitative approaches. A structure of the dissertation is provided and a summary concludes the chapter.

CHAPTER TWO: THEORETICAL FRAMEWORK AND LITERATURE REVIEW

"Books are a weapon, a peaceful weapon perhaps, but they are a weapon" (Bâ, 1994)

Chapter two presents the theoretical framework as well as a review of the literature. The theoretical framework upon which the study is grounded is discussed. A review of the literature is of a fundamental importance since the search and findings of relevant literature allow the researcher to find out and determine what has been researched and established in relation to her study.

The research question of the study was, to what extent are the literary works of Anglophone and Francophone African women writers published between 1960 and 2012, represented in UKZN Pietermaritzburg and Howard College campus libraries?

The research questions addressed in the study are as follows:

- To what extent have Anglophone and Francophone African women writers had their works published between the years 1960 and 2012? What are the distribution patterns of this literature in terms of country of origin, and language and to some extent publisher?
- What are the perceptions and the views of academics in French Studies and English Studies of the significance of this literature?
- To what extent do these academics focus on this literature in their curricula and in the delivery of their modules or to what extent does it form part of their modules, and is it part of their own research? What are the views of Subject Librarians and Principal Librarians responsible for English and French in UKZN Pietermaritzburg and Howard College campus libraries, regarding the significance of this literature?
- Is the literature adequately represented in the library holdings, the acquisition of which is generally driven by academics?
- Has the situation described by d' Almeida (1991) as true of the 1980s improved and if so, to what extent?

2.1 Theoretical framework

A number of theories related to this topic are discussed followed by the theory upon which the study is based.

2.1.1 Post-colonial theories

Post-colonial literary studies reveal the marginalisation of African writers in general: "Not only did colonialism limit the rights and freedoms of the colonized; it also tried to control people's minds" (Dell, 2012: 4). Dell continues, stating that:

In many cases... a number of African thinkers challenged this colonial mind-set and urged black people to see themselves as equal to their colonizers, and as people with a lot to be proud of.

Ashcroft, Gareth and Tiffin (1989), quoted in Nfah-Abenyi (1997: 18) address the emergence of post-colonial literary theory as:

An inability of the European theory to deal adequately with the complexities and varied cultural provenance of post-colonial writing... Post-colonial theory has proceeded from the need to address this different practice.

Colonised countries were faced with a psychological challenge in expressing their opposition to colonialism. Various thinkers tried to deal with the issue in a variety of ways. To name but a few of these theories:

- Negritude, developed by Leopold Sedar Senghor (1984), celebrated black African culture, heritage and identity.
- Afrocentrism, by Cheikh Anta Diop cited in Oguejiofor (1991), is a way of looking at the world which emphasizes the importance of Africa and its people in culture, philosophy and history. It tries to restore the continent to its rightful place in the world.
- Black consciousness, articulated in South Africa by Stephen Bantu Biko cited in Meko (1995), was a response to the white racism on which the system of apartheid was based.
- The women's movement: Dell (2012: 7) argues that the resistance manifested by African women for the purpose of their rights is only an element of the broader picture which is "the struggle against racial and colonial oppression". She therefore locates the struggle of African women within the women's movement.

2.1.2 Women's movement

Although women all over the world have suffered oppression, which has led them to fight for their rights including gender equity, it is widely accepted that African women have suffered multiple oppressions, which in the same way has led them to fight on behalf of themselves as well as the broader community (Arndt, 2000: 710; Dell, 2012).

The theories underpinning the women's movement are guided by the belief that it is essential to fight inequality, be it gender, race or class, to better women's lives. The movement is known to have birthed a number of theories.

This section thus seeks to explore and appropriate a theory that explains or at least allows interrogation of how and why the writings by African women are considered significant which would be useful for this study in establishing the extent of the actual representation of the literary works of African women writers within UKZN Library collection.

2.1.2.1 Feminist theory

Feminist theory is part of the feminist movement that was principally led by middle-class white women. It is a movement that sought to advocate social change in favour of women. While a number of African women embraced feminist theory, many others and specifically African women and men, those of African descent, as well as those in the diaspora are well

known for their opposition to the concept of feminism with its “notions and approaches” (Kolawole, 2002: 95). Arndt (2000: 710) astonishingly stresses how Africans generally, and writers and activists specifically, refuse to be labelled feminists even though their passion and works reflect elements of feminism.

Although the movement’s aim was to support the cause of the woman, its main focus on gender-based oppression, however, has led to ignorance about and negligence of other forms of oppression such as racial, economic, political and so on, which to Africans are of capital importance. These forms of oppression should not be disassociated from gender oppression but rather “viewed in context” and/or should be dealt with simultaneously (Arndt, 2000: 710-711; Kolawole, 2002).

Explaining the rationale behind the labelling of African women’s work as feminist, Nfah-Abbenyi (1997: 17) states that in fact:

African women have sought to subvert and demythologize indigenous male writings and traditions which seek to label them, and by so doing, these women have claimed the right not only to name themselves but also to define themselves from the point of view of what they have and do with their lives.

The author stresses that the works of these women, being about women and being from their own lived experiences indeed constitute their driving force thus leading to them being “labelled feminists”.

Arndt (2000: 710) defends feminism stating that white Western feminism in its heterogeneity as a concept was unfairly or negatively categorised. She insists that feminism and radical feminism should not be viewed from the same perspective. The author states that feminism was wrongly “equated” with a great number of elements such as:

Hatred of men, penis envy, non-acceptance of African traditions, a fundamental rejection of marriage and motherhood, a favouring of lesbian love and an endeavour to invert the power relationship of the genders.

Nevertheless these rationales are considered by African women as the preoccupation of Western societies and are believed to constitute the sole focus of Western feminism leading to the undermining of elements in Western feminism that are of vital importance to African women. Kolawole (2002: 94) links the actual reaction by African scholars of this feminism to the neglect by Western feminists in their endeavours to equally understand and support African women with regard to their needs within the “African historical and cultural contexts”. She stresses that the time has come for African women to “define themselves” and thus “Put an end to the dogmatic imposition of 'isms' and get on with the practical aspects of the struggle to empower African women and stop oppression and gender inequality” (Kolawole, 2002: 93).

A perusal of the relevant literature shows that many Anglophone and Francophone African women writers are not pleased with the idea of being defined as feminist (Nfah-Abbenyi, 1997: 17; Arndt, 2000: 710; Kolawole, 2002: 93).

The researcher did not find feminist theory generally suitable for this study, because it does not seem to support what most Anglophone and Francophone African women writers stand for or fight for.

2.1.2.2 African feminism

Although African feminism differs from the Western feminism, Carole Boyce Davies cited in Nfah-Abbenyi (1997: 11) maintains that:

The obvious connection between African and Western feminism is that both identify gender-specific issues and recognize women's position internationally as one of second class status and 'otherness' and seek to correct that.

African women though, have shown determination to not let others such as Western women dictate to or define them.

Explaining a quote from Ata Aidoo, Nfah-Abbenyi (1997: 11) argues that African women have "theorized" and practiced what was crucial to the development of women in Africa. She emphasises that no specific terminology was used to describe what they were practicing, and acknowledges that this women's movement has made room for women to use its elements at their own pace and rhythm, be they African or not, residing in Africa or not, as long as they can send and receive their own messages.

Kalu (2001: 15) asserts that within the difficulty of understanding the development of African women in today's ever "changing society", African feminists seek to "explore the inscription of the African woman on the continent and the Diasporas". She claims that "African feminism asserts the African woman's narratives and viewpoints as routes to understanding her experiences" (Kalu, 2001: 15). She adds that: "Recognizing her circumscription in many areas of contemporary experiences speaks to the need of the extension of boundaries to facilitate validation of her participation as woman-to-woman" (Kalu, 2001: 15).

It is acknowledged that African stories and those of African women could bear a number of meanings (Kalu, 2001: 16). For this, African feminism is believed flexible and supportive of "African culture and social systems", promoting various methods of "reading" African "narratives" (Kalu, 2001: 15-16). Furthermore, Kalu maintains that: "African feminism insists on continued application of concepts that maintain a system of knowledge that assumed women's visibility necessary for effective participation" (Kalu, 2001: 17).

This study supports the use of the theory of African feminism, as it accommodates the inclusion of women of Africa as well as those of the diaspora; but more importantly it allows

understanding of the writings of African women in all their variety, and promotes their visibility.

2.1.2.3 Black feminism

Despite being in the midst of powerful and world shaking movements such as feminism, and the Black liberation movement, African American women continue to feel doubly oppressed and doubly marginalised (Torfs, 2008: 14). Torfs also acknowledged that “white feminists” have tried to accommodate the black women “in their feminism”, however, the latter deliberately choose to regard “themselves as incompatibly different” thus, advancing the birth of the black feminist movement (Torfs, 2008: 17). The movement came as a response to the African American women who felt that the feminist movement and Black Liberation movement failed to achieve for the black women what it had for the white women (Torfs, 2008: 14). However, Black feminism has been criticised for focusing on the need of African American women specifically, thus the search for alternative conceptualisation of gender by African women continues.

2.1.2.4 Womanism

The strengths and weaknesses of the different views implicit in this theory are assessed by applying it to the research at hand.

As elaborated on above, “many African women writers, activists and scholars resist the label of feminism”. Among these women some have engaged in the search for “alternative” concepts with regard to feminism (Kolawole, 2002: 95), thereby manifesting their response to the problems of the “re-conceptualisation of gender” and the “re-naming ourselves” (Kolawole, 2002: 95).

In the same way, African American women represent one of the minority groups that have challenged the Western canon which generally accepts or rejects who should be or not be part of the canon be it in the body of books, music or art. They did so in waves of protest against the “upper and upper-middle-class male bias” and white supremacy. The Afro-Americans and the feminists are minority groups that African American women had to face, challenge and protest against, since as women and black people, they felt marginalised by both groups thus felt as if they had been left alone to deal with the issues. The veracity of their marginalisation was further underlined with regard to literary theory (Torfs, 2008: 1). Combining the two, Showalter (1997, quoted in Torfs, 2008: 14) speaks of their protests as a protest against “the sexism of black literary history” and “the racism of feminist literary history”. Their resistance to feminism leads to what Smith (1997), quoted in Torfs (2008: 16) states as follows:

The double marginalization that is implied by being a black woman has called for a feminist theory that “seeks to explore representations of black women’s lives through techniques of analysis which suspend the variables of race, class, and gender in mutually interrogative relation.

Thus Torfs (2008: 16) confirms that “Many black women cannot relate completely to the mainstream Anglo-American feminist movement although it is self-evident that in some respects white and black feminism are related”. In the same way Kolawole states that many of them “resist subscribing to feminism as a rejection of the imperialistic attempt to force them to accept a foreign “ism” that is superfluous to the needs of the majority (Kolawole, 2002: 94).

Thus the continuous search has generated what Arndt (2000: 711) refers to as “the oldest and best known alternative” namely, womanism. Kolawole (1997: 26) states that womanism as an alternative theory, “emerged from the increasing awareness of African women that self-naming is fundamental...” She thus suggests that womanism should be a “most acceptable alternative concept” (Kolawole, 2002: 95). She further states that “I believe that Womanism is a desirable intervention in the pursuit of making a measurable difference to African women's condition” (Kolawole, 2002: 97).

The term womanism was first coined by Alice Walker, and she defines a womanist as follows:

From womanish. A black feminist or feminist of colour. From the black folk expression of mothers to female children, “You acting womanish,” i.e., like a woman. Usually referring to outrageous, audacious, courageous or wilful behaviour. Wanting to know more and in great depth than is considered “good” for one. Interested in grown-up doings. Acting grown up. Being grown up. Interchangeable with another black folk expression: “You trying to be grown.” Responsible. In charge. Serious. A woman who loves other women, sexually and/or non-sexually. Appreciates and prefers women’s culture, women’s emotional flexibility and women’s strength. Sometimes loves individual men, sexually and/or non-sexually. Committed to survival and wholeness of entire people, male *and* female. Not a separatist, except periodically, for health. Traditionally Universalist ... Traditionally capable... Loves music. Loves dance. Loves the moon. Loves the Spirit. Loves love and food and roundness. Loves struggle. Loves the Folk. Loves herself. Regardless. Womanist is to feminist as purple to lavender (Walker, 1984: xi-xii).

Torfs (2008: 1) proposes Walker’s womanism to be “one of the best known approaches to the issue”. Kolawole’s (2002: 97) statement below specifically highlights the importance of womanism as a theory of choice by many ‘African women’ within and beyond the African continent.

This also means that Africa transcends physical location and embraces people of African origin in the African Diaspora, who have common targets of struggle but are also defined by the region of historical relocation, such as African people in parts of Europe, America and the Caribbean. The Black women in such places have an inalienable African heritage and identity, and their perception of gender is often close to the perception of gender by African women on the continent. One of the most remarkable manifestations of such identity ties is the emergence of Womanism as a concept addressing issues of significance to Black women in Africa and the African Diaspora.

Although womanism has largely been embraced by Africans as a valid African ideology (Kolawole, 1997: 24), it has also been much criticised as an ideology borrowed from America. However, many have judged this criticism as “unjustified” since, at about the same

time the Nigerian novelist and scholar, Chikwenye Okonjo Ogunyemi (1985) had made use of the same terminology of womanism (Kolawole, 1997: 24; Arndt, 2000: 711; Abrahams 2001: 73) as she arrived at it independently of Alice Walker's definition (1984). To Ogunyemi (1985), womanism is a "global ideology" that she defines with an emphasis on race, gender, class and culture:

Black Womanism is a philosophy that celebrates Black roots, the ideals of Black life, while giving a balanced presentation of Black Womandom. It concerns itself as much with the Black sexual power tussle as with the world power structure that subjugates Blacks (Ogunyemi, 1985 in Kolawole, 2002: 95).

Although in her early handling of the term Ogunyemi used the term womanism, she later referred to it as "African Womanism", seeking to establish the differences in her conception of womanism as opposed to that of both Walker (1984) and Hudson-Weems (1995), to create the ideal ideology for all black women (Arndt, 2000: 711).

Clenora Hudson-Weems published a book titled *Africana Womanism: Reclaiming Ourselves*, in 1995, in which she rejects feminism as the ideal ideology for women of the African diaspora because its focus is on Western values, which do not fit into the cultural perspectives of African women. Her ideology is claimed to have found ground with many African women; ground on which they feel more comfortable. She defines womanism according to Kolawole (1997: 25) "within a distinct African context":

Neither an outgrowth nor an addendum to feminism, Africana Womanism is not Black feminism, or Walker's womanism that some Africana women have come to embrace. Africana Womanism is an ideology created and designed for all women of African descent. It is grounded in African culture, and therefore it necessarily focuses on the unique experiences, struggles, needs and desires of Africana women.

The confusion that sometimes arises between the concepts of Feminism and Black feminism constitutes an ongoing critique of the womanist ideology. The two terms are often times used interchangeably. As Omolade (1994), quoted in Collins (1996: 10), states:

Black feminism is sometimes referred to as Womanism because both are concerned with struggles against sexism and racism by black women who are themselves part of the black community's efforts to achieve equity and liberty.

Walker (1984: xii) herself speaks interchangeably of the two concepts when she states that "womanist is to feminist as purple to lavender" and later she adds that "a womanist is a black feminist of colour". Torfs (2008: 21) stresses that these statements reveal the similarities and the differences contained in the two concepts. Torfs (2008: 21) goes as far as suggesting that one cannot talk of theory for black women without first talking about feminism.

Another element that adds to the criticism of womanism is the scarcity of literature linking womanism to the lesbian, homosexual and bisexual culture. The situation can be further

explained by the failure of the black community generally to deal with these issues or to accept these orientations. Although Walker in her definition (1984) openly and positively shows consideration of the homosexual community, Ogunyemi (1985) and Hudson-Weems (1995) clearly advocate otherwise from a point of view located in African/Africana women within the African culture. Perhaps this could be seen as a point strengthening the argument by authors such as Ogunyemi (1996: 10) that womanism as conceived and understood by Africans, and specifically those of the African continent, does not encompass the brand with all the precepts of womanism as elaborated and understood by Walker. Nevertheless, the various definitions of womanism, according to the various ideologies, suggest that they share a common denominator.

This commonality is shown in a number of ways such as the fact that neither the woman nor her experiences as black woman are considered to be the primary focus or concern of the ideology, but rather the people, the community (Kolawole, 2002: 97; Torfs, 2008: 20). Phillips (2006: xxv) refers to the black woman as the element that motivated the birth of womanism rather than the more general focus of womanism. Furthermore, although ending the women's oppression by men is one of the tenets of the ideology; this is not considered more important than other forms of oppression experienced by African women (Kolawole, 2002: 97) according to womanism and/ or the view of countless womanists. Thus, the womanists' aim is to advocate for the cause of women, men and other oppressed, in other words, of the entire community. This shows that the womanists' value of the community surpasses that of the "self" and is what Walker (Walker, 1984: xi) according to Torfs (2008: 20) calls universalism.

Just before articulating her definition of universalism, Walker (1984: xi) speaks of womanists as "committed to survival and wholeness of entire people, male and female." Then she states that womanists are "not separatist" and finally that "they are traditionally universalists". This insistence by Walker shows how much importance she places on the community as a whole (made of both men and women) and not just on the individual woman (Collins, 1996, quoted in Torfs, 2008: 20). Further, Walker (1984: xi) transcends sex differences and includes all races; Torfs (2008: 20) refers to Walker's womanism as "a philosophy... for the whole [of] mankind".

More specifically, womanists are believed to adopt a family centred perspective rather than a female centred one. They include men in the struggle rather than target them as enemies, thus, as opposed to feminism, womanism is an ideology that recognises that its struggles are not against the opposite sex; rather it is an ideology that invites both men and women to join in the fight against the "power structure" that both have fallen victims to (Koyana, 2001: 65; Kolawole, 2002: 97). Koyana (2001: 65) further states that Sindiwe Magona's (1990; 1992) autobiography is an example that largely reveals that womanism should not be defined as "feminism led" by the desire to "support men". Kolawole (2002: 96) rather

speaks of it as a “need”. She emphasises that African women recognise the vital necessity of having men on their side as they take on the struggle be it gender and/or any other form of oppression. That is why in the African context, womanism, as the author puts it, “is an inclusive approach to gender struggle”.

By so doing womanists are able to view a bigger picture of the situation but they are also able to plan and to seek for solutions which are not limited to an immediate cure for the problem, but one that creatively anticipates and tries to cover issues beyond the problem. Expressing her thoughts on the “family-centred rather than the female-centred perspective” that womanists share as a common denominator, Cheryl Johnson-Odim (1991: 320) quoted in Koyana (2001: 65) phrases it this way:

They are not just concerned with the question of internal redistribution of resources, but of their generation and control; not just equal opportunity between men and women, but the creation of opportunity itself; not only the position of women in society, but the position of societies in which third World women find themselves.

Womanist ideology also emphasises the cultural context and is seen by many African scholars, writers and critics as culturally derived and African centred (Kolawole, 2002: 96) Tsuruta (2012: 3) suggests that:

As an African-centred concept, not only is it rooted in African or Black culture, but it also affirms the value and validity of African culture and is in the emancipatory and creative interest of African women and African people as a whole. In other words, it is a culturally-affirming and transformative ideal of the self-agency and social struggle of Black women to resist all forms of oppression and assert themselves in freedom, confidence and creativity.

Walker (1984) calls womanists those women whose preoccupations move beyond the fate of the women and rather show in “a culture that oppresses all black people”.

Again, a womanist approach, though varied in its definitions, finds once more a common ground in the area of theme. These themes have been called womanist themes and have particularly opened up a space for women writers in the world of literature (Torfs, 2008: 47-56). African women writers have been appraised and recognised in relation to the way they have mastered those themes, which has uplifted them to a level of maturity. Looking back at Walker’s (1984) definition, Torfs (2008: 19) highlights the fact that “womanish” which is the opposite of “girlish” refers to “grown up” women who in turn, are “associated with being responsible, in charge and serious”. Walker, according to Torfs (2008: 19), importantly links womanist to maturity. A womanist is a “responsible” and mature woman. Torfs (2008: 19) puts it this way:

This emphasis on the mature side of womanists may indicate that the zeal for the black woman’s case does not derive from a childish passion or a naive whim. Instead, it is rooted in a feeling of responsibility, of being in charge of the fate of the black women.

Kolawole (2002: 96) states that womanism is the appropriate ideology, suited for use to “identify and deal with the specificity of African women's reality”.

Although based on a common denominator, a womanist approach is also subject to criticism with regard to its differences. However, rather than seeing it as a weakness Abrahams (2001: 72) speaks of it as a strength. She points out that the differences that womanists often experience during the implementation of such principles constitute its strength. She states: “What gives womanism its strength is precisely its ability to provide us space to define and develop our understanding of our individual experiential location, in safety and without compromise”.

In other words it can be understood that womanism should not be seen as a divided ideology that seeks to attend to women in various parts of the world according to their locations, but rather as an entity where differences are considered strength and from which every woman regardless of their location could not only draw inspiration and strength but also develop and contribute by bringing her own piece of experience from her own location. Abrahams (2001: 73) suggests that the comparison of the definitions by Walker (1984) and Ogunyemi (1985) brings out what she calls a “creative tension”; which she suggests should be the essence of the conception of womanism; as she puts it, “the space where I conceive womanism is at the heart of that creative tension” (Abrahams, 2001: 73).

Kolawole (2002: 96) argues that womanism is a “valid analytical” concept which is needed in Africa, that will do the work of the missing part as a “more conciliatory approach to gender”. She stresses that since feminism has wholly survived its diversities, so would womanism if viewed as an ideology that “increases the options” for the “gender struggle” rather than one that “divides” it.

Abrahams (2001: 71) elaborates on womanism’s legitimacy as a “body of theory” and states that its legitimacy critically lies on a few founding principles. Firstly, the result on the ground, which according to the author should be practically speaking the evident change in communities and in society.

Sheared in Phillips (2006: 269), quoted in Russo (2009: 244) presented an essay titled: *Giving Voice: An Inclusive Model of Instruction- a Womanist Perspective*. The essay was selected to represent womanism in education. In this essay the author asks the question:

How are we to deliver course content in such a way that classroom discourse acknowledges all voices- the multiple ways in which people interpret and reflect their understandings of the world?

Sheared’s question involved a classroom audience and thus a change in the nature of the community. Sheared sought ways in which the audience (understandably, made of both male and female) could be valued and recognised as such. These efforts seem to uncover the need for a change on the ground. Abrahams (2001: 71) also refers to such a change as part of womanism’s legitimacy. The change in the relevant community, that

is to the “classroom” embraces the idea that the various authors of subject discourses find acknowledgement as well as the individuals who take part in the discourses in the “classroom”, thereby also finding acknowledgement as the audience.

Sheared later states that "the womanist perspective acknowledges the intertwining realities that human beings experience within society". It can therefore be understood that womanism provides the space required for individuals to experience; perhaps in line with what Abrahams (2001: 71) elaborates on, in her second founding principle that womanism's focus is on the transformation of the individual-self within his/her own “experiential location”. Womanism therefore provides the space for positive self-development, self-definition and self-identity. Thus the classroom audience participants can experience these developments within their own “experiential location” meaning the classroom.

Thirdly, Abrahams (2001: 71) states that womanism “values emotional knowledge as highly as it does intellectual knowledge”. Although, according to this author, this form of knowledge has been “devalued” and undermined in our society, Abrahams (2001: 73) explains that knowledge of the emotions should be regarded as valuable as that of the intellect. She suggests that “understanding” this principle uncovers the strength beneath the “knowledge of the emotion” which has long passed for a weakness. She underlines that “fictional prose, poetry, dance, music” and others constitute the manifested expression of the “knowledge of the emotions”. Note that a large portion of the writings by African women is of this nature.

A study conducted by Phillips, Reddick-Morgan and Stephens (2005: 261) demonstrates at a very practical level how feminist and womanist ideologies are put into practice by women artists in the hip hop culture in general and in rap music in particular. Note that the hip hop and rap music (culture) originated and expanded primarily among the African American and Latino American in New York city, and this is where the study was conducted (Phillips Reddick-Morgan and Stephens, 2005: 261). The purpose of women's hip hop and rap is to “educate”, “motivate” or/and “inspire” other women as well as “air” their “concerns”, and the study reveals that feminist and womanist ideas are and have always been part of this culture, incorporated in the form of themes.

Therefore, whether they call themselves feminists, black feminists, African feminists, womanists or African womanists certainly, African women's writings and music are filled with stories about the African women, their situations, experiences and surroundings. Stories with which according to Dell (2012), have made significant contributions to many areas of life and to national liberation struggles.

Womanist theory is considered the best fit for this study, because it is a theory that will inform this study and help to address the core questions in an inclusive way. This view includes looking at the issues from Abraham's (2001: 73) perspective, namely the “creative

tension”, where the differences are considered strengths. This perspective also agrees with Kolawole’s (2002: 96) view that womanism is the “valid analytical” concept needed to do the work of the missing part as a “more conciliatory approach to gender”.

2.2 Literature review

Through a review of the literature this chapter provides an overview of the context of the study that addresses the development of the writings of the African women from the first generation to the third, covering the way they have, at different times, seized the opportunity provided (by literature) to challenge the predetermined male representation of women and other gender-based type of oppression through creative writings.

An outline of the evolution of the publication of African literature is provided, underlining the importance of indigenous publishing and how it contributes to the availability of these writings within the continent.

The patterns of distribution of this literature in terms of country, language and publishing houses to some extent are provided. An overview of the collections of this literature as well as the literature itself in South African universities will also be discussed.

2.2.1 What is African literature?

Webster’s Online Dictionaries suggests that:

Without denying the important role of aesthetics in Africa, we should keep in mind that, traditionally, Africans do not radically separate art from teaching. Rather than write or sing for beauty in itself, African writers, taking their cue from oral literature, use beauty to help communicate important truths and information to society. Indeed, an object is considered beautiful because of the truths it reveals and the communities it helps to build.

The term "literature" can also imply the artistic use of words for the sake of art alone. According to *Webster’s Online Dictionaries* African literature refers to the “literature of and for the African peoples”. According to Walter Bgoya, in the Southern African Book Development Education Trust (SABDET, 2004: np), African literature is “that who’s content reflects African problems and issues, and which defines African reality”. He argues that not all literature produced in Africa could be called African literature.

2.2.2 Three generations of African women writers

Adesanmi (2004: 233) points out that: “It is now generally agreed in African studies that colonialism combine (d) (s) with Africa's traditional patriarchal ethos to effect a systematic subalternization of African women”.

He continues saying:

Because of the imbrication of early modern African literature with the anticolonial and cultural nationalisms of the 1950s and the 1960s, African literature came to mirror the patriarchal nature of African politics. Consequently, modern African literature and its criticism were, in the early phase, an entirely male affair (Adesanmi, 2004: 233).

For Adesanmi (2004: 233), “Women served merely as a textual foil for the romanticist exuberance of writers yearning for a symbolic maternal succour”.

2.2.2.1 “Sani-baat” or voice throwing

By the 1970s the number of educated women in Africa had grown, it therefore became difficult if not impossible to continue to keep them silent. Although the initial texts of this first generation of women have been described as timid or hesitant, or as Andrade (2011: 92) terms it “apolitical”, this generation of women “voiced their opposition to the male centric African literary process” in a very clear way. Reinforcing this point with reference to Francophone African women writers, Adesanmi (2004: 234) points out that Irene Assiba D’Almeida described her opposition as “prise d’écriture” “seizure of writing” and Mary Modupe Kolawole as “sani-baat” or “voice throwing”. Translated from a Senegalese feminist concept ‘sani-baat’, it literally means that women ““throw in” their voices to counter, disrupt, or rupture a patriarchal flow of discourse” (Adesanmi, 2004: 234).

2.2.2.2 Feminist duree writing—an African nouveau roman

Achille Mbembe quoted in Adesanmi (2004: 229) defines “duree” as: “A unit that allows continuously unfolding fragments of experience to crystallize into normative phenomena, even within the overall context of temporal progression”.

Consequently:

Duree becomes the site in which the constitutive experiences of a given present can be grasped in a synchronic fashion. The entanglement of multiple durees over a period of time in turn offers the possibility of a diachronic apprehension of phenomena”.

The second generation of writers that followed prepared according to Adesanmi (2004) the way for the emergence of the third generation of women, that he refers to as “feminist duree writers”, constituting the basis for the African “nouveau roman” (“new novel”) and an effective “feminist duree” in Francophone African literature (Adesanmi, 2004: 234).

According to Coly (2013: 191), this thrust is typified by works such as Irene Assiba d’Almeida’s *Destroying the Emptiness of Silence* (1994), Odile Cazenave’s *Femmes Rebelles: Naissance d’un Nouveau Roman Africain au Feminin* (1996), and Juliana Makuchi Nfah-Abbenyi’s *Gender in African Women’s Writing: Identity, Sexuality, and Difference* (1997). Calixte Beyala, the distinguished Cameroonian novelist, was the first Black writer to win the prestigious Grand Prix du Roman de l’Academie Francaise. Together with Mariama Bâ she has managed to join “the highly insular canonical Sanctuary of the North American academy” (Adesanmi, 2004: 234). She is also one of the few writers of her generation to have attracted a book-length critical study. She, according to Adesanmi (2004: 234-235), manages to assemble in her novels “all the indices of the textual iconoclasm and thematic transgressions that distinguish the works of the new novelists from those of their predecessors”. Andrade (2011) cited in Coly (2013: 192), states that these works were categorised as apolitical just because their focus was on domesticity. That then led to the

“ghettoization” of these authors’ works, and their “marginalization from the political-narrative-driven canon of African literatures”. She acknowledges that Adichie, in her book *Half of a Yellow Sun* (2006) has shown that the writings of female novelists have grown from “allegorical storytelling to an explicit national and political open engagement”. Andrade (2011) further asserts that *Half of a Yellow Sun* (2006) by Adichie makes clear that the hesitancy of that earlier moment of women’s literary history in Africa no longer defines female-authored novels (Coly 2013: 192). Adesanmi (2004: 238) however, acknowledges that while they challenge African men and patriarchy they also “heavily invest in the subtext of colonialism”.

As Asaah (2011: 196-197) affirms, from the year 1975 (the Year of Women, as declared by the United Nation UN), African women showed a much greater interest in gender politics than their predecessors, and the writings published in that period clearly indicate the end of one era and the start of another. To name but a few, the published works such as *Ripples in the Pool* (1975) of Rebecca Njau; *The Collector of Treasures* (1977) of Bessie Head; *Une si Longue Lettre* (1979) of Mariama Bâ; *C’est le Soleil qui m’a Brûlée* (1987) of Calixte Beyala; Yvonne Vera’s *Butterfly Burning* (1998), are perfect examples (Asaah, 2011: 204).

2.2.3 The diasporic African women writers

This section defines diasporic African writing and describes postcolonial African women writers.

2.2.3.1 What is the Diaspora?

The American Heritage Dictionary of English Language (2009) defines a diaspora as a dispersion of a people from their original homeland, and/ or the community formed by such a people. *The Macmillan Dictionary* (2013) defines it as the movement of a large group of people from their home country to other countries in the world, and/ or a large group of people who come from a particular place and are now living in many different parts of the world.

2.2.3.2 Postcolonial African women writers: “Les enfants de la postcolonie” (the children of postcolony)

Abdourahman Ali Waberi, quoted in Adessanmi and Dunton (2005: 14-15), calls these authors born after 1960, the year which symbolizes Africa’s year of independence, “les enfants de la poscolonie” (the children of the post colony). Notably, a great number of these writers especially those of the so called third generation, either live overseas or divide their time between their home countries and some Western countries. Writers such as Calixte Beyala (Cameroon, based in France), Chimamanda Ngozi Adichie (Nigeria, US, UK), Helen Oyeyemi (Nigeria, UK), Sefi Atta (Nigeria, US), Sandrine Bessora Nan Nguema (Gabon, based in Switzerland), Laila Lalami (Morocco, US), are examples African Writing (AW, 2007: np).

2.2.4 The African literary canon

This section defines a literary canon and describes the notion of continuity in the African literary canon.

2.2.4.1 What is a literary canon?

According to the *American Heritage Dictionary of English Language* (2009), a canon is a group of literary works that are generally accepted as representing a field such as “the durable canon of American short fiction”; or, the works of a writer that have been accepted as authentic such as the entire Shakespeare canon. As defined by *Macmillan Dictionary* (2013), a canon is a list of writers, musicians, et cetera whose work is generally accepted or studied; or, all the writing, music, et cetera that is generally accepted as the work of one writer, musician and so on.

2.2.4.2 Continuity in the canon

Things Fall Apart, Chinua Achebe’s novel, has widely been considered to be the “definitive novel of the African (postcolonial) experience” (AW, 2007: np). AW (2004: np) calls it “universally acknowledged pioneering classic on the subject”. Achebe is considered “the leading indigenous interpreter of this nearly new literary enterprise and the cultural landscapes which provided its material” (AW, 2004: np). This generation of literary interpreters are those who have started to tell the stories and truth of and about Africa. In this way they shared their experiences with others. Among these were women such as Efua Sutherland, Bessie Head, Nadine Gordimer, Molara Ogudimpe Leslie, Ama Ata Aidoo, Buchi Emecheta, Nawal el Sadaawi, Zulu Sofola, and others. These male and female writers were the pioneers who formed the canon of the African literature. Many younger voices have risen since. Their voices are acknowledged to have emerged from the former generation, but they have also merged with the former generation, assuring the continuity of the work. Ogulensi refers to the former generation as: “The African great” ... who have given way to a new roster of names... and who have become the new faces of contemporary African writing” (Ogulensi, 2009: np).

AW (2004) has produced a list of fifty names (most of which belong to the new generation) that they consider should be part of the canon. Note that this is AW’s own informed selection. Among the many are women such as Petina Gappah (Zimbabwe, Switzerland), who won second prize for her short story *At the Sound of the Last Post* in the 2007 HSBC Bank/ South African PEN Competition; Laila Lalami’s (Morocco, US) book of fiction called *Hope and Other Dangerous Pursuits* which was published in 2005. Her story *The Fanatic* was shortlisted for the 2006 Caine Prize. Calixthe Beyala (Cameroon, France), a novelist and female rights campaigner, is a much published (12 novels) and honoured writer in France whose prizes won include “The Grand Prix du Roman de l’Academie Francaise” (1996). Yvonne Adhiambo Owuor (Kenya) won the 2003 Caine Prize for African Writing with her short story, *Weight of Whispers*. A recent short story, *The Knife Grinder’s Tale*, has been made into a film. Sandrine Bessoro NanNguema (Gabon, Switzerland), better known by her literary name of Bessoro, was awarded the Prix Feneon for her book *The Ink Stain*. Henrietta Rose-Innes (South Africa) has published two novels: *Shark’s Egg* (2000) and *The Rock Alphabet* (2004). In 1996, she won the first Cosmopolitan/Vita Short Story Competition. Helen Oyeyemi’s (Nigeria, UK) first novel, *The Icarus Girl*, was published with much media

attention. Sefi Atta's (Nigeria, US) first book was in part, a coming of age tale titled *Everything Good Will Come*. She was awarded the PEN international David T.K. Wong Prize in 2005. She has also won several prizes and awards for her stories and plays, and was shortlisted for the 2006 Caine Prize for African Writing. Lebogang Mashile (South Africa), a multi-skilled creative arts professional, is a celebrated spoken word poet in South Africa. A Noma award (for publishing in Africa, established in 1979 by Shoichi Noma) winner, she has been an honoured guest at international literary meetings in various parts of the world. Her collection of poems, *In a Ribbon of Rhythm*, was published in 2005. Chimamanda Ngozi Adichie (Nigeria, UK, US), is the author of two critically acclaimed novels, *Purple Hibiscus* and *Half of A Yellow Sun*, which have won the Orange Broadband Prize. These novels have established Adichie as a major new African writer. The prize was won about a week before Chinua Achebe won the ManBooker Prize. As AW (2004: np) states:

It is possible to equally celebrate both prize wins because between Achebe and Adichie, between the old and the new, there is mutual admiration and professional support. There is a sense of continuity... the daughter wins, and the father also wins!

Adichie is also "considered the latest inheritor of the Achebe legacy, the new torch-bearer for African literature" (AW, 2004: np). As according to Ogulensi (2009: np), African literature is experiencing its "renaissance", a "literary movement" similar to Indian writers of the 1990s that is defined by the desire and the hunger of young Africans to, like their predecessors continue to "tell their own stories".

2.2.5 Distribution patterns

These are set out by country and language.

2.2.5.1 Country

The review of the literature has revealed patterns in terms of authors' countries of origin. There is a great number from Anglophone countries of Africa of both male and female authors. Countries such as South Africa and Nigeria easily top the list. Adesanmi (2005) has called them "significant African literary nations". This description can also be understood by the fact that these nations have valued and made use of their literature perhaps to a higher degree than other Anglophone countries. Senegal, Cameroon as well as Morocco could be considered "significant Francophone literary nations". For many decades these nations have together played an important role in the development and emancipation of African literature. Many of the greatest thinkers and writers of Africa have sprung from these nations.

The first generation of African women writers virtually comprised of a group of women originating only from these nations. They have also been first to enter the canon. The third generation of African women writers is also characterised by a good number of women from these nations. It appears that the legacy is being passed on.

2.2.5.2 Language

English and French, are among the most recognised literatures in Africa (De Meyer and Kortenaar, 2009). Coly (2013: 191) states that “literary traditions have generally held themselves to the Anglophone- Francophone divide”. Thus, *The Nation Writ Small: African Fictions and Feminisms, 1958–1988* (2004) by Susan Z. Andrade, and Nfah-Abbenyi’s *Gender in African Women’s Writing: Identity, Sexuality, and Difference* (1997), are studies that are recognised as to not only bringing both Francophone and Anglophone African women of the continent together but also to successfully crossing the linguistic divide of African literary criticism (Coly, 2013: 191-192).

Nfah-Abbenyi, (1997: x) speaks of her choice to include and read both Anglophone and Francophone women writers as a complementary whole. She argues that African literature has been categorised into different linguistic camps which therefore have been considered inherently different literatures, a point that she deliberately chooses to oppose. The present study has also similarly chosen to use and study both Anglophone and Francophone women writers as a complementary whole for the investigation of the literary works of these female authors in UKZN’s libraries.

2.2.6 Publication of the works of Anglophone and Francophone African women writers

Zezeza, in Bgoya and Jay (2013: 17-18) states, “Books constitute crucial repositories of social memories and imaginations”. The repositories contain the “accumulated cultural capacity of society, of its accomplishments, agonies, and aspirations”. For this reason he argues that books are not and should not be a luxury as he puts it, books are not: “...a dispensable dessert on the menu of development, nationhood, or human progress. They are an essential component of these processes—indeed, their intellectual salt, spice, and starch” (Bgoya and Jay, 2013: 18).

In the 1970s and 1980s, soon after the independence of various African countries, indigenous African publishing houses were established in Africa. Unfortunately, this development was followed by weak and inadequate legislation and decision making by governments which affected publishers’ rights as well as writers’ progress. Poor government policies on the newly emerging publishing houses led to a general crisis in which most parastatals, independents and university presses suffered in terms of funding. The collapse of existing libraries followed and a low level of literacy was part of the consequences. Bgoya and Jay (2013: 20) point out that ironically, despite the crisis for local publishers, foreign publishing houses such as British publishing houses were still able to do business by supplying books to universities and institutions.

Although African literature has gained recognition and access in mainstream bookshops, such recognition has never been an easy thing for African literature in general, even more so for the African published books. This struggle has been even more pertinent for the African women authors. Co-publication with a Western publisher has been seen as an option. Hewett (2011: np) importantly notes that African women based outside of Africa have

access to Western publishing houses and a range of other benefits. Recognition through the winning of prizes or awards has often played a big role in popularising works by African women writers and writers in general (SABDET, 2004: np).

Nevertheless, African writers have been recognised across the African continent and beyond. Their writings have become a critical component of African literature. Their books have been and are being sold in Africa as well as in the United States and Europe and many have topped bestseller lists. African literature in English has made giant shifts in the world of literature, with the challenging impression of gaining the “world’s focus” on the literature in English (Hewett, 2011: np). While this is true for the publishing of African literature in general, according to Hewett (2011: np), it is all the more true for the African woman writer. Hewett, (2011: np) attributes the development of the publication of the works by African women and the benefit of their visibility to feminist presses such as Women Writing Africa; but she also gives credit to African-based initiatives. Even though African literature is still dominated by male writers there is a greater number of women writers publishing “and their work is reaching new audiences at home and abroad” (Hewett 2011: np) as well as receiving the attention of critics Adesokan (2012: 1). In relation to these postcolonial novels, Adesokan (2012: 1) identified a number of features that characterise the novels. For instance he established that those novels were written by women predominantly and that they were “presented from the perspectives of culturally innocent or marginal protagonists”. They also “thematise the emotional consequences of familial or public upheavals...” (Adesokan, 2012: 1). He considers this to be the “primary context of reception” in the vast African literature.

2.2.6.1 Publishing initiatives and African writers

Albatch and Teffera quoted in Bgoya and Jay (2013: 19) comment on the importance of indigenous production and/or publication. They argue that the worth of publication goes beyond its “limited economic role”. Its worth in the area of culture, science and education is high. They note that:

while it may be appropriate to import textiles or even computers, the production of books that directly reflect the culture, history of a nation or people is something that cannot be left to others ...it is a vital part of culture and deserves special consideration. (Bgoya and Jay, 2013: 19)

Ogulensi (2009: np) addresses another aspect of the same problem when he refers to the complaint made by the Nigerian professor, J.O.J Nwachukwu Agbada, at the Uppsala conference, about the literary publishing or cultural production that is taking place but which is managed from the West. He believes that this leads to the unavailability of these books within the African continent, and is an unfavourable situation for scholars and academics based in Africa. Thus, Tadjoo in SABDET (2004: np), confirms that if African literature has to find a place on bookshelves other than African, such as in the West, it would be necessary to consider finding a place for such works on African shelves first. Further, she encourages a relationship of collaboration, partnership and loyalty between

African publishers and African authors. She argues that the lack of such a relationship leads African authors to being published by foreign publishers (SABDET, 2004: np).

In the 1990s, for the first time in Africa, development aid incorporated local publishing. This publishing was acknowledged to be an important factor for sustainable book provision and development. After analysing the situation, donors (mainly Nordic donors) concluded that in order to maintain sustainable book provision to schools and institutions, the development of local publishing sector was required (Bgoya and Jay, 2013: 20). It was then that a number of related initiatives received funding. Among others were: African Books Collective (ABC); Bellagio Publishing Network (BPN); the African Publishers Network (APNET); the Council for the Development of Social Science Research in Africa (CODESRIA); the Zimbabwe Book Fair (ZBF); and the Southern African Book Education Trust (SABDET, 2004: np) (Bgoya and Jay, 2013: 20).

Unfortunately many of these African initiatives lost the support of their funders due to a diversion of focus to new goals as set out by the United Nations in its Millennium Development Goals (MDGs). Consequently, many funded initiatives have undergone closure. ABC and CODESRIA are among the few that have successfully survived.

2.2.6.2 African Books Collective (ABC)

The ABC is a non-profit organisation based in Oxford and is a world-wide distribution outlet for over one thousand titles from Africa. It is recognised as the only one that has successfully and actively survived independently of donor funding since 2007 (Bgoya and Jay, 2013: 25). Founded in 1989, the organisation is owned and governed by its founders, a group of seventeen African publishers. They discovered that as African publishers they were faced with two substantial problems, firstly “foreign exchange constraints were overwhelming, constituting a barrier to overseas sales” and secondly they noted the inability of authors to individually invest in the Northern marketing systems (SABDET, 2004: np; Bgoya and Jay, 2013:21). The purpose of the ABC organisation is “to strengthen indigenous African publishing through collective action and to increase the visibility and accessibility of the wealth of African scholarship and culture”. ABC makes all titles available for immediate supply (SABDET, 2004: np).

ABC has succeeded in attracting African authors to publish their works with African publishers through the international distribution of their titles (Bgoya and Jay, 2013: 21). Among the 147 publishers, only seven are specifically and directly focused on women’s writings. These are: The Department of Women and Gender Studies, University of Buea (Cameroon); Solidarity for African Women’s Rights Coalition, Nairobi (Kenya); Women’s Health and Action Research, Benin City (Nigeria); FEMRITE (Uganda Women Writers’ Association), Kampala (Uganda); Zambia Women Writers Association, Lusaka (Zambia); Women and Law in Southern Africa Research Trust, Harare (Zimbabwe); and Zimbabwe Women Writers, Harare (Zimbabwe) (SABDET, 2004: np). ABC has positively assisted African authors with the distribution and marketing of their works in the West.

An analysis made by Reading Africa has shown that the Reading Africa initiative together with the '100 Best Books list' positively contributed towards the improved image of African literature, leading to its secured place in the world of literature. However the analysis reveals that "of the 100 titles ('100 Best Books'), 65 were published outside Africa; of the remaining 35, 11 were published in South Africa, and 5 in Nigeria. Of the 100 authors, 83 were men, and only 17 were women ..." (SABDET, 2004: np). Indeed, the demarcation between the number of male writers and that of female writers that constitute the 100 titles is vast; nonetheless, just as it is possible for an African novel to become a bestseller, furthermore it is possible for an African female author to have a bestseller. The novel *Nervous Conditions* (1988) by Tsitsi Dangarembga had sold over 40,000 copies in the USA and was among the best novels of 20th century (SABDET, 2004: np).

2.2.6.3 The Council for the Development of Social Science Research in Africa (CODESRIA)

CODESRIA was established in 1973, in Senegal, with the primary purpose of promoting, facilitating and disseminating research within the social sciences in Africa. Even though CODESRIA continues to receive and benefits from donor support it is one of the rare organisations which received funding in the 1990s and is still fully active. It has widely and successfully demarcated itself in terms of publishing within Africa, and is still very well known for its prestigious publishing programme that attracts many of Africa's top scholars such as Paul Zeleza, Amina Mama, Thandika Mkandawire and others (Bgoya and Jay, 2013: 23). Among the many objectives of the organisation's publishing programme, is the encouragement of

Knowledge production and dissemination by female scholars and younger academics both generally and, more especially, through books and special issues of journals that focus on themes targeting women and youth for contributions and readership (Bgoya and Jay, 2013: 24).

2.2.7 Publishing houses

There has been a noticeable development of a range of publishing houses, literary magazines and writing networks in the last few decades, in Africa; and the emerging voices of African women writers have not been ignored. Publishing houses have shown support and provided the necessary encouragement and room to accommodate those emerging voices (Hewett, 2011: np). Although the desire and search for faster recognition by African writers is associated with them preferring to publish their work through the West's publishing houses, SABDET (2004: np) believes that this situation could also be the consequence of the fact that African countries have not valued enough their own literature within Africa. (SABDET, 2004: np). This is one more reason why African universities and in this case UKZN should assure that the value of this literature is reflected in their collections.

According to Bibi Bakare-Yusuf, co-founder of Cassava Republic Press in Nigeria, quoted in Hewett (2011: np), the African publishing landscape still requires structural changes and African women writers' future in publication will partly depend on that. African women writers are well known for writing their stories about everyday life as well as about their

own experiences. Hewett (2011: np) suggests that they should be encouraged to increase autonomy and authority to write and publish the stories that they want to write. Bakare-Yusuf cited in Hewett (2011: np) believes that it would require these stories rather than the narrative of war and victimology that have gained ground in the West, to satisfy the growing desire of the new generation of African writers and readers requesting stories different from “those” narratives (Hewett, 2011: np). This view echoes that of Adesokan (2012: 1) when he established that novels written by women “thematize the emotional consequences of familial or public upheavals...” He states that those novels have gained popularity, and the attention of critics abroad.

While many writers are limited to publishing with African-based publishers, others are publishing their work through the publishing houses of the West, and still others have been able to publish their books simultaneously with African and foreign houses. Authors such as Chimamanda Ngozi Adichie, who is believed to have become the most visible African woman writer of the moment, is a Nigerian-born fiction writer who has published her books simultaneously with African and foreign houses. Adaobi Tricia Nwaubani is another Nigerian writer who publishes both with Hyperion in the US and Cassava Republic Press in Nigeria (Hewett, 2011: np; Bgoya and Jay, 2013).

Although publishing is a relatively new industry in Africa, publishing houses in collaboration with writers have shown a positive attitude to stand for themselves for the sake of the industry as well as that of writers (SABDET, 2004: np). According to Bgoya and Jay (2013: 26), what African publishing really needs is the “support and assistance” of its local authorities and governments. The collaboration between publishers themselves and between publishers and authors is another element of capital importance. Nonetheless recognition is given to the recently emerged innovative independent literary collective and publishing houses based within the African continent driven by the desire and the commitment to take “Africa’s literary talent” beyond its borders (SABDET, 2004: np).

In an interview conducted by Dana Courtney with Justin Cox (Cox, 2012: np), the latter suggested a way forward towards addressing the needs for Africa to acquire a strong and independent publishing industry. One of these was the support of US academic libraries for Africa’s research institutes and universities, by buying their research output directly from the publishers through organisations such as ABC. The author believes that this system will also contribute to the viability and visibility of these works. He further adds that African scholars should show more willingness to being part of the dialogue in relation to the future of African literature (Cox, 2012: np).

Hewett (2011: np), has given credit to the feminist presses, particularly Women Writing Africa, the four-volume series by the Feminist Press, which as she states “revises African history with its rich collection of texts by female storytellers, performers, and writers that were assembled and edited by a global team of scholars”. Credit also goes, as mentioned earlier, to a few publishing houses across the continent that have dedicated their work to

the development and progress of the works by female writers. These are cited above under the heading “African Book Collective” (SABDET, 2004: np).

2.2.8 General perceptions and views on the significance of this literature

Collins (1998) quoted in Black (2011: np) states that all knowledge produced in support of the African American women has become vitally important in resisting oppression. She further declares that:

Black women’s as a collectivity, emancipation, liberation, or empowerment as a group rests on two interrelated goals. One, is the goal of self-definition or the power to name one’s own reality. Self-determination, or aiming for the power to decide one’s own destiny, is the second fundamental goal. (Collins, 1998: 45, quoted in Black, 2011: np)

Black (2011: np) asserts that these goals could be “achieved through the publication of ideas in books” thus, publication becomes the “first pathway to justice”; leading to the next step which is to “preserve and to make the published discourse as available as possible” (Collins, 1998, quoted in Black, 2011: np).

Black (2011: np) acknowledges that only a few studies have analysed the book-reviewing practices of works by African American women or women in general. The researcher’s literature searching has not revealed a study of this type with regard to the writings of African women of the African continent and the Diaspora. This is a gap which the current study throws light on for future research.

The literature has neither revealed in terms of the collection of this literature how represented are the works of these authors in UKZN; and although Adesanmi’s (2000) study reveals a gap in terms of this literature in most South African universities, it does not address the representation of the works of these authors in UKZN specifically.

Furthermore a content analysis study conducted by Cooter (1987) quoted in Black (2011: np), on the main book-review pages of twenty-eight British publications found that reviews of books written by women were “ghettoized” and stereotyped. (Books on feminism were put under the heading “Women’s Interest” instead of under the heading for “Politics”). Overall, the study reveals that “influential reviewing sources tend to discriminate against books by women authors”. Wessinger’s (1994) (also quoted in Black (2011: np)), content analysis study on the reviews of African American reference books also shows that the “most popular reference reviewing sources lacked comprehensive coverage of these works”.

UKZN carries an even greater responsibility to ensure that the institution does reflect the development of this literature since it aims to be the Premier University of African scholarship. This study will determine its commitment in real terms to this literature in UKZN curricula and library collection.

The present study therefore allows a close examination of the significance of this literature revealed in the interviews of the academics in English Studies and French Studies as well as the professional library staff at UKZN Pietermaritzburg and Howard College campuses. A womanist approach was applied to explain or at least interrogate the significance of this literature and thus challenge the views of the participants with regard to the representation of this collection in UKZN Library.

2.2.8.1. Representation of African women writer's works in review journals

In her study "Reviewing the unspeakable: Analysis of book reviewing practices of African American women's writings of the 1980s", Black (2011: np), states that libraries could play a very positive and "important role" in terms of supporting the "process" of "canonization" of this literature by helping to increase the presence of the African American women in the canon, which then helps raise the standard not only of African women literature, but also of African literature generally. Doherty (1998: 404) quoted in Black (2011: np) calls it the "enforcer of the canon".

She calls on libraries to play their important part in preserving and making accessible the discourse. She sees the assessment of book reviews as being part of the process, and the availability of these quality reviews as the tool to ensuring that these works find place in libraries and their collections. She highlights the need for "the unspeakable" testimony to be preserved and made readily accessible for future readers and generations. Black's (2011: np) argument is further motivation to explore the role played by libraries and in this case the UKZN library, in this endeavour (Black, 2011: np). Black's (2011: np) study aims at assessing:

The quality of book reviews for titles written or compiled by African American women authors published between 1980 and 1993 that appear in important general book-reviewing sources frequently consulted by librarians for the activity of collection management.

Among the many practices and processes used in libraries in order to construct and maintain the collection is the book reviewing of titles. However Furnham (1986: 38) quoted in Black (2011: np) asserts that this "process" is neither "value free and fair", nor without danger, but nevertheless the use of reviews "remain a significant source of information used by librarians to make informed decisions about selection". Therefore to ensure inclusion in a library collection of a particular genre of specific importance such as the African American women literature, Black (2011: np) insists that these books should receive enough "reviews of an adequate quality".

Black (2011: np) describes a book review as a description and an evaluation of a work. She states that book reviews are an important tool in helping librarians and other information professionals to make decision for selection of material, therefore the need for well written and comprehensive reviews is required (Black, 2011: np). However, the author states that only very "few studies analyse the book-reviewing practices of works written either by African American women or women" in general.

Cooter's (1987) finding reveals that there is an issue of discrimination against the works by African American authors. Weissinger (1994) found that well known reference reviewing sources such as *Library Journal*, *ARBA* and others kept a coverage of these works but that it was not at all comprehensive, and that overall these titles did not receive appropriate treatment to the same extent as other titles did (Black, 2011: np).

Black (2011: np) used five of the most popular reviewing sources for adult fiction and non-fiction used by public and academic libraries for this study, and sought responses to two questions. First, "how titles by African American women are reviewed by major reviewing journals consulted by library and information professionals"? The population of book reviews consisted of a total of 638 reviews that appeared in the five reviewing sources for the time period under study. Of the books that received a review in one of the five reviewing sources (*Publishers Weekly*, *Choice*, *Booklist*, *Library Journal*, and *Kirkus Reviews*), each title received an average of 2.7 reviews (there was an average of 1.8 reviews for all titles) (Black, 2011: np). The findings were: "353 titles written by African American women during the specific period of time met the criteria for inclusion in this study". Of these 353 titles, 233 received at least one review in at least one of the five journals of interest.

The second research question, "to what extents do reviews in the five reviewing journals conform to an "ideal" review"? The findings were that, overall:

book reviews of titles by African American women writers that appeared in library reviewing journals in the 1980s were generally descriptive in nature and often lacked the type of detail necessary for collection-development librarians to adequately assess a work for inclusion within a collection (Black, 2011: np).

Further study reveals that the percentage of positive reviews was lower (58 percent) than that indicated by other studies of general titles as the norm (60-70 percent). The presence of positive reviews often results in a favourable decision to select a title for inclusion into a collection. Black (2011: np) found that 34 percent of the titles written by African American women which equal 120 titles, were not reviewed at all in any of the five journals under study, nor were they reviewed by any reviewing sources. The author acknowledged that this was a disturbing issue. Then, after having meticulously and adequately used and consulted a number of authoritative bibliographies, she found that "a significant portion of these titles did not receive a review in any of the standard reviewing sources". The author then perceived that there was a possibility that major reviewing sources overlooked such titles. She therefore suggests that librarians in charge for the collection of these materials should not rely solely or specifically on either reviews or any traditional selection aid. Nelson (1999: 84-85) quoted in Black (2011: np) urges information professionals to be more open and more willing to change selection practices in order to include 'African-ancestry materials'.

Librarians largely rely on comments and details made by reviewers in relation to the characteristics that make a review the ideal review. Black's (2011: np) study shows that

most of the reviews examined did not carry enough of the important details needed to allow librarians to evaluate those titles. The author acknowledges that “the dearth of reviews appearing in key reviewing sources impacts availability of the titles and the access to the ideas contained in them” (Black, 2011: np). With less than 60 percent of the titles published receiving a review in a source commonly consulted by librarians, the author affirms that “The reviewing of these works is inadequate and may have some bearing on librarian's awareness and subsequent collection of these works” (Black, 2011: np).

2.2.8.2 The representation of African women writers' works in African libraries

SABDET (2004) states that most African libraries (public and academic) have very few African books on their shelves. Various schemes have been undertaken by countries around Africa to provide solutions to the situation. To name but a few the Intra-African Book Support Scheme (IABSS) is a book donation project with the mission to support African libraries and institutions as well as arrange for them a supply of African published books. The Education Tax Fund (ETF) is a “powerful” scheme used by the Nigerian government and which has the possibility to be implemented in other African countries. Among the many aspects of education towards which the fund is allocated is a great number of libraries (State Universities, polytechnic and college libraries) (SABDET, 2004: np).

2.2.8.3 French literature in South Africa

“South African intellectuals” have made some efforts since the 1950s to introduce and later to develop the Francophone African literature to a “South African audience”. This has, however, for some time focused on and/or been limited mostly to the French-speaking Indian Ocean countries such as Madagascar, Reunion and Mauritius, and only included Leopold Sedar Senghor’s poetry and the Négritude as literature “from West Africa”. The Négritude movement was a literary and ideological movement and post-colonial theory developed by Léopold Sédar Senghor and Aimé Césaire in the early years of the 1930s in Paris (France) that celebrated black African culture, heritage and identity. The effort was made by South African specialised journals such as the journal *Africa South, Contrast* and later *The Classic* (Adesanmi, 2000: 244).

2.2.9 African literature in South African universities

As one of the most acclaimed literatures in English other than South African literature, Nigerian literature has manifested a shift from poetry to novels from the year 2001. Many of the novels are acclaimed at the international level. The third generation of women writers constitutes those authors whose novels have gained recognition abroad. This recognition as well as their sudden inclusion in the academy Adesanmi (2005: 8; 11) attributes to what he calls “the phenomenal rise of three novelists and the near instant canonization of their works”. According to Adesanmi, however, extending the curriculum to include the third generation writers in the academy has generally been a long term struggle (Adesanmi, 2005: 8; 11).

Of the three novelists listed by the author is Adichie, whose novel *Purple Hibiscus* (2003) became an instant best-seller and won the Zora Neale Hurston award for first fiction prize. Note that all three novelists have published in the US. However, it is equally important to acknowledge the dedicated effort of a group of scholars such as Adesanmi, Dunton, Gray and Fandrich, with regard to the development of the literature by the third generation of African women writers (Adesanmi, 2004). In this regard Nfah-Abbenyi (1997: 4) states that:

Scholars of African literature in Europe and North America are increasingly feeling the need to include at least one African woman writer in their course material. The spirit is also catching on in African universities, given that the curricula of these institutions have traditionally been Eurocentric and/or male-oriented.

In the South African context, Adesanmi (2000: 249) states that lecturers in the language departments regularly supply lists of books for new orders, therefore they should be acquainted with the developments in the field in order to keep the library collection up to date. Although the departments generally show concern, with the recent financial situation of South African universities, sadly enough, according to Adesanmi (2000: 249), the language departments which are considered peripheral, have therefore suffered the most in terms of budgetary cuts. The Head of the Department of French in the former Rand Afrikaans University (RAU), now University of Johannesburg (UJ), quoted in Adesanmi (2000: 249), stated that “it is becoming increasingly difficult to get the library to order all the books recommended by the lecturers”.

2.2.9.1 Francophone African literature in South African universities

Around the 1990s South African universities showed interest in developing the West African Francophone literature, by introducing Francophone texts into their curriculum, including the relevant modules in the Departments of Modern Languages, French and African literature (Adesanmi, 2000: 244). However, while RAU, the University of the Witwatersrand (Wits) and the University of South Africa (UNISA) have shown determination and progress with regard to the inclusion of courses in their curriculum and have thus taught the literature both in the undergraduate and postgraduate level, in UKZN, formerly the University of Natal, the effort is reported to have weakened due to the fact that most of the students enrolling for French had hardly had any interaction or communication with the language before (Adesanmi, 2000: 245). The author identifies situations where the determination of the texts to include in the curriculum depends on the origin of students enrolled for the course. Giving the example of the former RAU, where the majority of Masters students enrolled were originally from the Democratic Republic of Congo (DRC) former Zaire, so consequently they were introduced to the novels of the Congolese writer V. Y. Mudimbe and others (Adesanmi, 2000: 245). At Wits University, it is important to note that while the Department of Modern Languages offers “courses in all aspects of the theory and practice of African literature including book publishing”, it is also concerned with the “promotion of literary works” of African female writers. However, the author states that even then, there was a reflection of a strong bias towards literature in English. Calixte

Beyala was the only Francophone African female writer whose text was in use at the undergraduate level at Wits University. A few other canonical texts are taught at the undergraduate level but in the English translation such as Mariama Ba. The postgraduate level was recognised for attempting to teach “Francophone African texts in light of contemporary trends in postcolonial and feminist reflection” (Adesanmi, 2000: 246-247). An increase in the demand for Francophone literature was noted at RAU and specifically UNISA for the postgraduate level (Adesanmi, 2000: 248). This was once more attributed to the high number of French-speaking students from both the West and Central Africa (Adesanmi, 2000: 245).

An analysis of the borrowing patterns of the Francophone African literature conducted by Adesanmi (2000: 249), reveals that, although various texts were available in university libraries, those borrowed were mostly the works of older novelists such as Senghor, Oyono, Ousmane, Beti et cetera. The female writer from this generation whose work was used was Mariama Bâ with *Une Si Longue Lettre [So Long a Letter]*. Adesanmi’s (2000: 250) point is that up until the year 2000, the works of the younger generation of African writers (African women included) were still in the process of finding their way through to the university curricula. Of the younger generation of Francophone female writers whose work featured in the curriculum, Calixte Beyala once more proved the exception, her work being on the programme at Wits University. According to Adesanmi, with the “reshaping of literature programme” taking place in many universities the younger generation would probably find its way in these libraries in “a near future” (Adesanmi, 2000: 250). Could this trend be verified in UKZN libraries? The current study sought to address this issue.

After his visit and tour to South African academic libraries, Adesanmi (2000: 248) states that these libraries held large collections of African literary texts both in French and English and, specifically the libraries of RAU and UNISA both held rich collections of African literature. However, the study also shows that the African women’s writings were not yet represented to any great extent, especially the Francophone collection (Adesanmi, 2000: 250).

Overall, Adesanmi maintains that the future of Francophone African literatures in South Africa, has long relied not only upon the increase in awareness of these texts in language departments but also on the efforts of South African writer, Stephen Gray, who has sought to promote the Francophone African writing in South Africa. The author also acknowledges that the process required for the development of Francophone African literatures into the mainstream of literary studies within the South African academy is a slow but sure process (Adesanmi, 2000: 247).

2.2.9.2 The UKZN collection

The study by Adesanmi (2000: 245) reveals that South African libraries held fair collections of African literature especially Wits, RAU and UNISA, yet in terms of women’s writings a dearth of representation was clearly noticed. UKZN however, as Adesanmi’s (2000) study reveals, has had a less satisfactory experience. This view confirms the study by Kilyobo in

her Bibliography LIIS 739P (2012) which revealed that the UKZN collection of this material was somewhat narrow.

2.3. Summary

Chapter two presented a number of theoretical frameworks that relate to the topic of the study, but womanism was elaborated on as the preferred approach for this study. The literature review was also presented providing an overview of the context of the study that addresses the development of the writings by African women.

An outline of the evolution of the publication of African literature was provided, followed by a pattern of distribution of this literature in terms of country and language.

An overview of the collections of this literature generally and in South African universities specifically was also discussed.

CHAPTER THREE: RESEARCH METHODOLOGY AND METHODS

“The only thing that was certain was the realization that the act of writing was a supreme effort at finding your way through immense confusion. It is the act of finding your way through a turbulent sea of words. The only thing that sustains you is a daring act of faith. You’ll get somewhere. Somehow, I did” (Ndebele, 2000).

This chapter discusses research methodology as well as the specific methods used in the study. The research design, data collection, instruments and procedures are presented. The method of data analysis, the issues of validity, reliability and ethics are also discussed in this chapter.

3.1 What is research methodology?

Creswell (2009: 2) describes research as a: “Systematic process of collecting, analysing, and interpreting information in order to increase our understanding of a phenomenon about which we are interested or concerned”.

Babbie and Mouton (2001: 75) state that “research methodology focuses on the research process and the type of tools and procedures to be used”.

A large part of this study focuses on a qualitative methodological approach, and a smaller part involves quantitative methodology.

3.2 Research paradigm and research design

This study applies a pragmatic worldview or paradigm which the researcher believes is suitable for this specific type of study. According to Holmes cited in Creswell (2009), pragmatism originates from the works of Peirce, James, Mead, and Dewey, with the most recent writers being Rorty (1990), Murphy (1990), Patton (1990) and Holmes (1992). According to these authors pragmatism arises out of actions, situations and consequences rather than antecedent conditions as in post positivism. Quoting Paton (1990), Creswell (2009: 10) states that in pragmatism “there is a concern with applications—what works—and solutions to problems”. He further states that “pragmatism provides a philosophical basis for research”. Among the many important characteristics he states that:

- Pragmatism is not committed to any one system of philosophy and reality; and that as in mixed methods research, inquirers are free to draw from either qualitative or quantitative approaches while engaging in their research.
- Researchers are driven by what best meets their needs and purposes; therefore they use their freedom to choose the required methods, techniques and procedures of research.
- Because pragmatists do not see the world as an absolute unity, researchers have the freedom to look to many approaches for the collection and analysis of their data.
- Researchers can use both the qualitative and quantitative data because that is what is suited to providing a better understanding to the research problem at the time.

- Pragmatism opens the door to different methods, worldviews and assumptions and different forms of data collection and analysis (Creswell, 2009:10-11).

Creswell's statements confirm what Johnson and Onwuegbuzie cited in Munyua and Stilwell (2012) said, that pragmatism favours a compatibilist approach to research. They advocate a mix of research approaches in order to exploit the "best fit" in responding to research questions.

Creswell (2009: 3) defines research design as "plans and procedures for research that span the decisions from broad assumptions to detailed methods of data collection and analysis". He explains that "this plan involves several decisions" and that "the overall decision involves which design should be used to study a topic".

There are three types of designs and these are: qualitative, quantitative and mixed methods. Creswell (2009: 3) insists that qualitative and quantitative approaches should not be viewed as contradictory or opposites, and that "a study often tends to be either more qualitative than quantitative or vice versa" (Creswell, 2009: 3).

Creswell (2009: 3-4) bases the correct selection of a research design on a number of elements such as the nature of the research problem, the researcher's personal experiences and even the audiences for the study; but more importantly he attributes that selection to what he calls the worldview assumptions of the study or strategies. He cites four philosophical worldviews or ideas, that he acknowledges as important in a research process since this will help to explain one's choice of either qualitative, quantitative or mixed methods approaches for one's research. These are: the post positivist worldview, the social constructivist worldview, the advocacy/participatory worldview and the pragmatic worldview.

3.3 Research approach

The research approach adopted by the study was largely qualitative (involving face-to-face interviews) although quantitative techniques using an Excel spreadsheet to analyse the data collected from the bibliographies and the UKZN iLink catalogue were also used.

3.3.1 Quantitative approach

Creswell (Creswell, 2009: 4) defines quantitative research as:

A means for testing objective theories by examining the relationship among variables. These variables in turn can be measured, typically on instruments, so that numbered data can be analysed using statistical procedures. The final written report has a set structure consisting of introduction, literature and theory, methods, results and discussion.

3.3.2 Qualitative approach

Creswell (2009: 4) defines qualitative research as "a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem". The research process typically:

involves emerging questions and procedures, data typically collected in the participant's setting, data analysis inductively building from particulars to general themes, and the researcher making interpretations of the meaning of the data.

In addition, the final product, the written report has a "flexible structure". He adds that:

Those who engage in this form of inquiry support a way of looking at research that honours an inductive style, a focus on individual meaning, and the importance of rendering the complexity of a situation (Creswell, 2009: 4).

Creswell explains that qualitative research is interpretative research, in which the researcher is involved in what can be a sustained and intensive experience with the participants (Creswell, 2009: 177).

According to Babbie and Mouton (2001: 270) qualitative research differs from quantitative research mainly because, among others, it "is conducted in a natural setting" with the "focus on the process rather than the outcome". It involves "in-depth descriptions and understandings of actions and events".

3.3.3 Method of inquiry: survey design (interview)

As stated earlier this study largely applied a qualitative approach, with a smaller part involving a quantitative approach because, as Creswell (2009: 10) and Munyua and Stilwell (2012) have strongly argued, pragmatism favours a compatibilist approach and that researchers are free to draw both from the quantitative and qualitative approaches. The study, which is more qualitative than quantitative, supports Creswell's (2009: 3) point that a study often "tends to be more quantitative than qualitative or vice versa".

Bryman (1978: 172) cited in Ngulube (2003) also makes a strong point in stating that the difference between these two approaches (quantitative and qualitative) are more technical than epistemological, meaning that in practice researchers could "mix and match" methods according to what best suits the research questions. (This view is accommodated in the pragmatic paradigm).

In this study, the quantitative approach will allow for the measurement of the size and nature of the collection which will be assessed using a reference list or sampling frame derived from a perusal of the bibliographies of Anglophone and Francophone African women writers, namely "Women Writing Africa" (2013-2014), "L'Afrique Ecrite au Feminin" (2013-2014) and Kilyobo's "Bibliography LIIS 739P" (2012). The lists were then compared with the UKZN Library catalogue reflected in the former iLink catalogue.

Creswell (2009) states that if a little research has been done on the phenomenon under investigation, then that topic merits a qualitative approach. The researcher believes that is the case with the topic of this study. Creswell (2009) further states that "qualitative research is exploratory and is useful when the researcher does not know the important variables to examine".

The qualitative approach in this study underpins the choice of person-to-person interviews with the English Studies and French Studies academic staff and with the subject librarians, as well as the principal librarians (head of subject librarians) on both Pietermaritzburg and Howard campuses of the UKZN.

3.4 Population

The population of this study at UKZN comprises: 1) the staff of English Studies and French Studies; (2) the subject librarians and principal librarians on both the Pietermaritzburg and Howard College campuses; (3) the population of the literary works.

Since it is possible to collect data from the entire population as it is of a manageable size (Saunders, Lewis and Thornhill, 2007: 206), a census was done which enabled surveying the entire population (academics and librarians). The populations for the study, made up of the academics, more specifically the professors and lecturers of French Studies and English Studies, as well as the English and French subject librarians, and principal librarians on both Howard College and Pietermaritzburg campuses, consist of seven French academics, 19 English academics and five subject librarians, two of whom are principal librarians, which amounts to a total of 32 respondents. However, the researcher was faced with the problem that many academics as well as subject librarians excused themselves for not being available at the time the research was being conducted. This actual population of respondents therefore dropped to five English academics, three French academics and four subject librarians, which amounted to 12 respondents.

According to Babbie and Mouton (2001: 288) the researcher may choose to either sample the entire population or just a few members of the population. Sampling in the qualitative paradigm is often purposeful and directed at certain inclusive criteria rather than random. The entire population of this study was considered desirable since they were initially purposefully selected from a larger population of academic staff as well as librarians, limiting it to those directly involved with the literature. Babbie and Mouton (2001: 287) state that a general rule of thumb indication for a South African Masters' level study in the interpretive/ qualitative paradigm would be between five and twenty or twenty-five respondents. In the light of this statement the researcher believes that a total of twelve interviews was a suitable response rate for the study, particularly bearing in mind the qualitative aspects of the study which included in-depth interviews.

The population of the literary works, made up of lists emanating from the perusal of three bibliographies of Anglophone and Francophone African women writers, as well as a list emanating from the UKZN's catalogue is as follows:

A total number of 438 Anglophone women authors and 1034 titles were identified from "Women Writing Africa" (2013-2014) a bibliography. In terms of Francophone women authors, a total number of 420 authors, with a total number of 949 titles were identified from "L'Afrique Ecrite au Feminin" (2013-2014).

Anglophone women writers and titles identified from Kilyobo's (2012) bibliography comprised 148 authors, and 544 titles. Francophone women authors emanating from Kilyobo's bibliography numbered 85, with a total number of 299 titles.

In terms of Anglophone women authors represented in UKZN Library catalogue, the number of 140 authors with a total number of 534 titles were identified; while a number of 40 Francophone women authors, with a number of 104 titles were found represented.

3.5 Data collection and instruments

The researcher was guided by Creswell (2009: 175-176) who developed a long list of characteristics for qualitative research (data collection and analysis). These are:

- Natural setting-qualitative researchers collect data in the field at the site where participants experience the issue or problem under study.
- Researcher as key instrument--qualitative researchers collect data themselves through techniques such as interviewing participants. They may use an instrument but do not rely on instruments developed by other researchers.
- Multiple sources of data—qualitative researchers gather multiple forms of data, such as interview, documents et cetera. They then review all of the data, make sense of it, and organise it into categories or themes that cut across all of the data sources.
- Inductive data analysis—qualitative researchers build their patterns, categories and themes from the bottom up, by organising the data into increasingly more abstract units of information.
- Participants' meaning—in the entire qualitative research process, the researcher keeps a focus on learning the meaning that the participants hold about the problem or issue, not the meaning that the researcher brings to the research and writers express in the literature.

The researcher undertook to collect her own data by using two face-to-face, one-on-one in person interview schedules, one for academics and one for subject librarians. The interviews were conducted in the participants' personal location which in this case was their personal offices. The interviews allowed the examination of the perceptions and the views of subject librarians and the principal subject librarians, as well as probing the views of academics from French Studies and English Studies of Pietermaritzburg and Howard College campuses, on the significance of this literature.

Other data was collected from bibliographies of Anglophone and Francophone women writers: "Women Writing Africa" (2013-2014), "L'Afrique Ecrite au Feminin" (2013-2014) and Kilyobo's "Bibliography 2012 LIIS 739P" (2012). Another list of Anglophone and Francophone African women writers was compiled from the library holdings as reflected in the former iLink catalogue. However, putting together this list proved challenging. A number

of search engines were used, and searches were made by author, by title, and by subject using the variety of search engine for each search. The iLink catalogue very seldom returned only what was requested. Often, a further search was required from the responses as they appeared from the catalogue, for instance, with a search by author in order to ensure that authors selected were “African women”, and furthermore were African women within the scope of the study, a further search was conducted from the long lists of names brought forth. When a search was done by title, a further search was necessary in order to ensure that titles belonged to their right authors and that those titles remained within the scope of the study, and so on.

The data collected from the various lists of African women writers was analysed using an Excel spreadsheet, which generated tables for each list.

Combined tables were then generated by using both bibliographies “Women Writing Africa” (2013-2014), and “L’Afrique Ecrite au Feminin” (2013-2014) and Kilyobo’s “Bibliography 2012 LIIS 739P” (2012) respectively. Finally a comparison between the results of the combined bibliographies’ lists and the results of the reference list from the library holdings as reflected in the former iLink catalogue was made.

The Humanities College Handbook (2013) for English Studies and French Studies were also used for collecting the data with regard to the titles that were reflected in the courses.

The reference list from the library catalogue, the lists from the three bibliographies and the data collected from the interviews of the subject and principal subject librarians as well as the French and English academics were used for analysis. This allowed verifying whether the information received from the interviews reflected those received from the literary works. This method was considered the best fit for this project because it helped to strengthen the data by comparing the data that was collected from various sources using various methods. This methodological triangulation enhanced the validity of the study.

The researcher conducted a semi-structured open-ended interview and audio taped the interviews. The data was then transcribed for analysis. The researcher also took notes during the interviews, as a precautionary measure in case the recording equipment failed.

3.6 Pre-testing of the interview schedule

A pre-test was conducted. The two interview schedules were tested on five representatives. These constituted two English and French Studies senior students and three Information Studies staff. Confirming Babbie and Mouton’s (2001: 244-245) point, this pre-testing allowed the researcher to discover mistakes and errors that often are avoidable but also to identify ambiguous questions that could not be answered. Pre-testing enhanced the validity of the study. The comments from the pre-test were used to refine the final instruments.

3.7 Administering the interview schedule

Data was collected by the researcher using two face-to-face, one-on-one in person interview schedules, one for academics and one for subject librarians. The interviews were conducted in the participants' personal location which in this case was their personal offices. Note that although one and the same interview schedule was used for both the English and the French academics, the researcher chose to administer the interview schedule of the French academics in the French language, which was transcribed then translated into English for analysis purposes, as described in Chapter Four of this dissertation. The author did the translation herself as she was educated through the medium of French up to and including her first degree.

3.8 Data analysis

After the data was collected it was analysed. The data collected through interviews was analysed using a qualitative approach. Creswell (2009: 184) states that data analysis in a qualitative research is a process in which the researcher is occupied into making sense out of the text. This requires, as the author puts it: "Conducting different analysis, moving deeper and deeper into understanding the data ... and making an interpretation of the larger meaning of the data (Creswell, 2009: 183)".

He further affirms that the process of analysis will continue through the study, requiring a back and forth movement by the researcher, all through the data, while "asking analytical questions" (Creswell, 2009: 184).

Palmquist (1993), quoted in Babbie and Mouton (2011: 491-492) defines content analysis as a research method which:

Examines words or phrases within a wide range of texts, including books, book chapters, essays, interviews, speeches as well as informal conversations and headlines. By examining the presence or repetition of certain words and phrases in these texts, a researcher is able to make inferences about the philosophical assumptions of a writer, a written piece, the audience for which a piece is written and even the culture and time in which the text is embedded. Due to its wide array of applications content analysis is used by researchers in literature and rhetoric, marketing psychology and cognitive science, as well as many other fields.

Roller, Mathes, and Eckert (1995: 167) add, from Holsti (1969: 14), also in Babbie and Mouton (2011: 492) that: "On the most general level content analysis is any technique for making inferences by objectively and systematically identifying specified characteristics of messages".

There are two types of content analysis. These are: conceptual analysis also called thematic analysis, and relational analysis. The qualitative data in this study was analysed using thematic analysis as an analytical approach which, according to Braun and Clark (2006) is a straightforward form of qualitative analysis and a flexible approach that can be used across a range of epistemologies and research questions. It is a suitable approach for this type of study, appropriate for the research questions and the nature of the data collected.

Thus, the data collected was carefully transcribed (as raw data) and prepared for analysis. The researcher then read and reread through the data a number of times while organising the data into themes. Two techniques are used in the field of Social Sciences for coding the data. Computer coding or qualitative computer software programs which according to Creswell (2009: 188), do help to code, organise and sort information necessary for the writing up of the dissertation. Although there are great advantages with these programs, the disadvantage according to Creswell (2009: 188) is that learning how to use these programs could be a time consuming process for beginners. This study used the hand coding technique, through which all data was organised into themes, sub-themes and categories. To do this, pieces of texts that belonged under the same theme were cut throughout the data and pasted under a specified heading (theme or category) as these emerged from the text. The cautious reading of the data continued throughout the process while trying to gain a deeper understanding of the data (and the themes). Data thus organised was given meaning, and therefore summarised into concise text/paragraphs under specific headings as emanating from the themes.

Creswell (2009: 185) refers to such an analysis process as “a linear, hierarchical approach building from the bottom to the top”. He also acknowledges that the various stages through the process can be interrelated and “interactive in practice”. He adds that the stages would not necessarily be in a specific order.

Palmquist (1993) quoted in Babbie and Mouton (2011: 493) gives a list of eight steps which he suggests constitutes the process of a thematic analysis. These are:

1. Deciding on the level of analysis (one word, a key phrase or a string of words).
2. Deciding how many concepts to code for (determine important, relevant key terms or codes beforehand).
3. Deciding whether to code for the existence or frequency of a concept.
4. Deciding how to distinguish among concepts.
5. Developing rules for the coding of texts.
6. Deciding what to do with irrelevant information.
7. Coding text.
8. Analysing result.

The final steps of this process (7 and 8) are a process that involves reading and re-reading the texts, while trying to make sense of emerging patterns and themes. This can be done either by colour coding the segments of the code, or cutting and pasting segments of texts to index cards labelled accordingly for these segments (Babbie and Mouton, 2011: 493).

As already mentioned the counts of the various forms of literature works were done using an Excel spreadsheet, which generated tables for each list drawn from the perusal of the bibliographies as well as the reference list from the library holdings as reflected in the iLink catalogue.

3.9 Evaluation of the research method

According to Wellman, Kruger and Mitchell (2005: 142) validity “is the extent to which the research findings accurately represent what is really happening in the situation”. Further, “An effect or test is valid if it demonstrates or measures what the researcher thinks or claims it does”. The validity of the research instrument for this study was enhanced when the interview schedules were sent to a purposively selected population of three academics of the Information Studies and two senior students of the English Studies and the French Studies.

Wellman, Kruger and Mitchell (2005: 145) define reliability as “the degree to which a test would consistently measure what it sets out to measure, while producing the same result”.

3.10 Ethical considerations

The Director of UKZN libraries and heads of each language programme were asked for permission for the researcher to conduct the study in their departments. Confidentiality was observed as the data was treated with discretion throughout the study. A consent form was sent to the participants in order to abide by the UKZN’ s code of ethics, as well as a covering letter informing them of the nature of the study, their rights and what the research questions of the study were about.

3.11 Summary

This chapter presented and discussed research methodology and the research methods that were employed in this study. The chapter defined the broader research methodologies and the specific research method that was used in the study. The study applied the qualitative and quantitative methodologies which are explained in this chapter. The study surveyed the entire population of academics and librarians of interest in this study. A description of the population surveyed and that of instruments have been provided. The data collection, procedures including the pre-test were conducted and are presented in the chapter. The issues of reliability and validity as well as that of ethical clearance were discussed.

The next chapter presents a report of the data collected.

CHAPTER FOUR: DATA FROM THE SURVEY OF ENGLISH STUDIES AND FRENCH STUDIES ACADEMICS

“To choose to write is to reject silence” (Adichie, 2015)

This chapter reports on the data that were collected through interviews. In particular it focuses on the first two groups interviewed using the first data collection method, that is through face-to-face, one-on-one in person interviews using a semi-structured schedule. One interview schedule was prepared and used for academic staff of the English department as well as the French department and the other for subject librarians. The data from the subject librarian interviews are presented in Chapter Five. Although the interview

schedule for academics of the English and the French department were one and the same, the schedule for the French academics was translated into French and the interviews were conducted in the French language. The choice to conduct the interviews in French with the French academics was a personal choice made by the researcher to make use of the opportunity to interact with some of the academics in her first language of education which is French. A second set of data was collected using a reference list derived from a perusal of the bibliographies, "Women Writing Africa" (2013-2014), "L'Afrique Ecrite au Feminin" (2013-2014) and Kilyobo's "Bibliography LIIS 739P" (2012), and compared with the library holdings reflected in the I Link catalogue. The data from this set are reported on in Chapter Five as well.

The research question that the study sought to answer was, to what extent are the literary works of Anglophone and Francophone African women writers published between 1960 and 2012, represented in UKZN Pietermaritzburg and Howard College campus libraries? The research questions specifically addressed in the study are as follows:

- To what extent have Anglophone and Francophone African women writers had their works published between the years 1960 and 2012? What are the distribution patterns of this literature in terms of country of origin, and language and to some extent publisher?
- What are the perceptions and the views of academics in French Studies and English Studies of the significance of this literature?
- To what extent do these academics focus on this literature in their curricula and in the delivery of their modules or to what extent does it form part of their modules, and is it part of their own research? What are the views of Subject Librarians and Principal Librarians responsible for English and French in UKZN Pietermaritzburg and Howard College campus libraries, regarding the significance of this literature?
- Is the literature adequately represented in the library holdings, the acquisition of which is generally driven by academics?
- Has the situation described by d' Almeida (1994) as true of the 1980s improved and if so, to what extent?

The results of the study are presented in this chapter in accordance with the arrangement of the research questions as listed above for the first set of data, followed by the result deduced from the second set of data also as mentioned above.

The results of the study generated by the first set of data relating to 1) English academics and (2) French academics are specifically presented here.

Note that Interviewees are referred to throughout chapters four and five by numbers. The numbering starts with the subject librarians (in chapter five) as: interviewee 1 to interviewee 4, English academics (in chapter four): Interviewee 5 to interviewee 9, and French academics (also in chapter four): interviewee 10 to interviewee 12.

The two sets of interview schedules used for this purpose can be found in Appendix A and Appendix B.

4.1 Response rate

Interview schedules were prepared and after e-mail letters requesting appointments for interviews were sent out on 30 and 31 October 2013, the researcher managed to schedule and conduct a total of eight interviews. These included three French academics and five English academics from both Pietermaritzburg and Howard College campuses.

The interviews took place at the participants' places of choice which were their individual offices situated within the Pietermaritzburg and the Howard college campuses. The interviews took place from the 31st of October to the 09th of November 2013. All interviews were recorded with the interviewees' permission.

4.2 Results from interviews with English Studies' academics

The results from the interviews with the English Studies' academics are reported below, according to the order of the research questions.

The terms respondents, participants and interviewees have been used interchangeably throughout this chapter.

4.2.1 The extent of the works published by Anglophone and Francophone African women writers.

The English Studies' academics were asked how considerable the body of the published works of Anglophone and Francophone African Women Writers between the years 1960 and 2012 was. They linked the extent of the publication of the works of African women writers to publishers for a number of reasons. They put the blame on publishers for lacking sensitivity to the promoting and publishing of this literature. Favour and attention was said to continue to be on male writers.

The closing of some key publishing houses such as Heinemann publishers constituted another element that was considered a handicap to the development of the literature by African women writers. Some academics remarked that the motivation and energy that drove the older generations in the early years of the 1950s to the 1970s has faded away. It was particularly pointed out that not enough women stood out to do the job of representing women. Referring to a novel by a male author Interviewee 8 says: "I mean here we've got a man who's representing women, instead of them (women) coming up with their own stories, definitelyBut my gut feeling is that there isn't much coming - most of the writings are from the 60s, 70s and perhaps the eighties as well". The consequences were said to be fewer women writers emerging.

Although the number of new authors was said to be poor, it was nevertheless acknowledged by these academics that there was an increase in new black African writers.

This increase has been characterised by a younger generation of both male and female writers with a new genre specifically in South Africa, in the last 10 years.

4.2.1.1 Male writers dominate

It was clearly stated by the academics that male writers' literature was dominant. The academics not only acknowledged it to be so, but they also acknowledged to have used and still use literature authored by men in preference to the women's literature. This dominance has not only been attributed to the number of published works but also to them (male writers) seeking dominance in a territory other than theirs. Ironically, male writers are believed to possess dominance in a territory that was supposed to be female as the quote from interviewee 8 above has shown.

4.2.1.2 The critics

The results from these academics showed that the insufficiency of the publication of these materials has been reported or confirmed by critics, thus linking the insufficiency of the publications to the insufficient number of published material preferred for critique. Consequently, the vicious circle situation leads to less of this writing in the academic critical texts.

Besides the lack of the availability of those books due to the insufficiency of their publication, another issue raised was the credibility as well as the quality of some of these books. The demographic change in authorship was said to be an important element to fathom out, therefore leading to the need for more of these books to be preferred for critique, in order to raise the profile of this literature.

4.2.2 English Studies' academics views on the significance of this literature

This section elaborates on the way of thinking, on the beliefs and/or ideas of the English academics with regard to the value and significance of this literature. It also looks at the literature in terms of its representation in the curricula as well as its reflection in the research conducted by academics.

The interviews revealed a great number of reasons as to why the academics believe that African women's literature is a significant literature.

Academics expressed the belief that African women writers offered an alternative view to what was usually known, or what has been explored so far by male writers. This alternative ranged from the role that women played in the struggle against colonialism, to the familial space, the home being another terrain that should be looked at and explored more closely, the bad things such as wars, sexism, systems of oppression and so on, the good things that were celebrated, to depicting the experience of Africa from the perspective of women; while men's writing had the tendency to focus on the natural setting. Interviewee 6 puts it

this way: “These are valuable perspectives and one couldn’t just get that perspective from a male writer, and if it was just male writers, we wouldn’t get even half of it”. Interviewee 5 states:

They always bring the struggle to the home front like the familial space, the domestic space is actually revealed and fought with the power dynamics and contestation of power and also violence and what happens in the home.

Interviewee 7 commented on a particular professor’s novel where he is said to have: “Highlighted the importance of getting the point of view of women so that the story doesn’t become his story but everybody’s story”.

African women’s writers were therefore described as very important authors to read and to know about, underlying the courage it often took to write about the things they wrote, which at times led to women authors being attacked, or having to face exile. Even just from a “question of pure stylistic and quality”, this writing was counted among some of the best writings in the world be it African, Indian or Caribbean. Interviewee 9, with regard to the importance of these authors’ contributions expressed it this way: “I wish that more could be understood and accessed in terms of women’s contributions.....incredibly valuable contribution”. Interviewee 6: “but I would say the contribution has gone far beyond literature because of the impact, influence, social-patterns, and gender-politics relations”. He further adds: “The contributions of the writings of these women have taken African literature to another level”.

In terms of translated French literature, the academics stated that less was known about women writers than men. Publishers were once more blamed for lacking sensitivity in terms of translating the writings by female authors. Because of this, French literature (translated works) has a tendency to lose some of its significance in a predominantly English speaking country in educational terms such as South Africa.

Another reason mentioned about the French literature by women not having enough significance was the fact that French literature was believed to not be easy to understand because of the influence of Négritude theory. Mariama Bâ was said to be among the exceptions, and her style of writing was believed to “capture the imagination of the Anglophone scholars”.

4.2.2.1 Significance with regard to students’ responses

The literature has been significant due to the positive response portrayed by both male and female students. Students have shown sensitivity to identifying with and relating to the issues raised that were immediate to their own experiences. Quoting Interviewee 8: “For girls we try to empower them, encourage them The male ones - it transforms their thinking their attitudes toward certain issues breaking through stereotype”.

4.2.2.2 Significance in its various impacts

Literature has been acknowledged to be of great influence in societies in the world, and the contributions brought by African literature generally, and African women literature inclusively have, according to English academics, impacted in a way that went beyond literature, it had greatly influenced different areas at different levels of our societies.

4.2.2.2.1 Impact at the international level

The interviews revealed that African literature as well as the Caribbean and the Indian literatures have been taken into greater consideration in recent years around the world. In conferences held at various places, over 50% of papers presented have proven to concern African literature and particularly South Africa and Nigeria followed by India and the Caribbean.

What was once seen as the “ethnic ghetto” was now in the forefront of the world literature in English or world literature generally. It has impacted on the image of Africa, giving it a new image in the outside world. Interviewee 6 puts it this way:

I think the way that Africa is understood, seen, imagined outside Africa, has been influenced in a major way and I think mostly for the good by African writers both male and female.

Another element confirming that this literature was at the cutting edge of the contemporary world literature is when considering the winners of various prizes such as the Booker Prizes, the Nobel Prizes et cetera and amazingly, although the number of women writers was said to not be close to that of male writers, it was noted that they were still counted among the leading writers to a considerable extent and have proven it through the winning of prizes.

It was also stated that book-shelves at the airports were also a reflection of how African literature was seen overseas. From an international perspective African literature was no more “offspring” literature but mainstream.

4.2.2.2.2 Impact at the local level

There is no doubt about how African women’s literature has had a great influence generally speaking. Influences such as encouragement for people, a positive effect on culture, inspiration and guidance for both political and social structures, and in the way things were being seen and understood are examples. But its impact on its reading communities was said to be different. The number of people reading in Africa was assumed to not be big enough.

Importantly it was said that Africa was gifted with a huge and rich oral tradition that was by far inferior to the written literature. With regret it was understood that oral literature was neither noticed nor taught, nor even researched enough.

Nevertheless, African women's literature has impacted the way literature was taught in African institutions. Interviewee 7 confirms that: "Well I know for sure that careers have been made out of it".

4.2.2.2.3 Impact at the individual level

Women's literature has impacted men's writings as well as the thinking of ordinary men in the street. Achebe's novel *Antilles of the Savannah* has been taken as an example showing that after being influenced by women's writings, he tried to fix the underrepresentation of women reflected in most of his writings by creating a new character.

As for the impact or influence it has had on some men generally, an extract of the interview with interviewee 8 below explains it more clearly:

Interviewee:

I was exposed to it by one of my lecturers in under-grad And then, I mean I was convinced that this is the kind of stuff I can identify with and since then I've never turned back. I got into it as a student.

Researcher: "And today you are a lecturer".

Interviewee:

Yes, so I am passing it on..... My response is not necessarily in the publication itself but the impact of it is so huge that, I mean there is no way I could have fallen in love with women's writings if it was not for the kind of stuff that these women wrote about... So it made me pro-feminist so to speak, meaning that I can identify with the plight of a woman.

Referring now to his wife, interviewee 8 adds:

For example she's working I am also working; I don't even know how much she's earning per month, I'm not interested and as I said earlier on, ... I've read '*Nervous Conditions*', you know it?

Researcher: "Yes, of Tsitsi Ndangarembga?"

Interviewee 8:

Yes. You see Babamkuru (husband), he's taking everything that Mayikuru (wife) brings home, everything. She's educated but she doesn't enjoy the benefits of her education. According to the book she's got a masters' degree. I don't want to be Babamguru... So this has got potential to change and to transform an individual... And when you read this to your students they get inspired.

Further he adds:

All I'm saying is there's so much potential in women, there's so much that they can do My father was nowhere to be found.....I've got 3 daughters Yeah 3! No boy, no, no son and I'm not gonna make an attempt to get one ..., no it doesn't make sense to me.

4.2.2.3 Significant in its role

Literature has played and continues to play a very important role in so many ways, all contributing to the shaping and reshaping of both the image and the building blocks that constitute our society in Africa as well as for Africans both in Africa and beyond. Interviewee 6 called the present as a “symbolically significant time”, permitting us to be “part of a renaissance in Africa”.

So women's literature was said to have played its role in contemporary Africa since what was written was being written from what was happening in society, with the power to mobilise consciousness and after mobilising it, to put it into action.

4.2.2.4 An exciting, interesting literature

African literature was found to be exciting and this was said to be as true with regard to the literature from the older generation as it was of the literature from the younger generation. Compared with British contemporary literature, it was said to be exciting, racy, human, and have an energy and interest that British literature does not have. The latter was said to be more “inward turning”, “kind of boring” and very middle class, while the African literature was more popular, and not necessarily written for a special group of people with a specific interest in Africa or other. The extract from interview 8 quoted earlier has demonstrated this point. Interviewee 6 states with regard to the younger generation:

Again going back to Purple Hibiscus or Half of a Yellow Sun I would say that literature is essential to kind of understanding a contemporary Africa and the world beyond that and as I have said as often, it seems to be engaging with more important issues in a more energetic way, than a lot of contemporary say, British literature.....

Interviewee 8, with regard to the older generation has put it this way:

Ama (Atta aido) is one of them - Bâ is another, I like them, you see, for example, the way she deals with the issue of polygamy here, is quite interesting, I like that ... as an African man but then the moment you read this kind of stuff You start saying come on, hang on, why will I, is it worth it?

4.2.3 Publication in terms of countries, and publishing houses.

The English Studies' academics were asked which countries were most responsible for producing the Anglophone women's literature. Table 1 depicts their responses. They had the option of listing more than one country.

Table 1: Publication output by country

N= 5

Country	Number
Nigeria	4
South Africa	2
Ghana	2
Britain	1
No response	1

Nigeria stood out in this list of five as the country that favoured and published this literature the most with four academics listing it followed by South Africa and Ghana each listed by two. Britain was listed only by one academic. African literature and particularly Nigerian and South African literatures are believed to be leading the African literature industry, being at the cutting edge of the contemporary world literature. South Africa and Nigeria have generally been acknowledged to be at the top of the list.

One respondent particularly underlined that West Africa was generally the centre for publishing African literature.

Another respondent stated his passion for African American women's writings, such as those of Alice Walker and Maya Angelou. He puts it this way: "I like what they write. The issues they write about, it is close to my heart and the way they represent it to me it's quite empowering".

Table 2 provides the responses to a question about which publishing houses were extensively promoting this literature. Again they could list more than one publisher.

Table 2: Publication in terms of publishing houses

N= 5

Publishing houses	Number
Heinemann	5
African Writers Series	3
Macmillan	2
Longman	2
UKZN Press	2
Kwela Books	2
Oxford	2
Baobab-Books	2
Amapoets	1
Self-publishing	1

Heinemann was listed by all the respondents as a notable publisher. Their African Writers Series which was said to have started by publishing Chinua Achebe's *Things Fall Apart*, was considered to be the foundation for the whole movement, the whole revolution of starting to publish African literature, by 60% of respondents.

Macmillan and Heinemann were said to have once been those publishers that really promoted African literature on the continent generally and African women writers as well such as Mariama Bâ, Tsitsi Dangaremba and so on. Heinemann is still considered to be one of the greatest publishers with regard to the African literature. Heinemann African Writers Series has been called the "gold star" of the time. Its closing down in 2000 was the subject of much regret by respondents. They stated that even though their reprints were sold, meaning that people bought various rights it was reported that a lot of deception, as well as a lot of disappointments, had shadowed the whole project, and not much was ever done as expected.

Baobab Books was another well mourned publisher of old days for the academics. Kwela Books was said to seem to be promoting women's writers well. Longman was also reported

to have been a good publisher but not as much as it used to be. Macmillan and Amapoets, particularly in Namibia, were subjects of praise in terms of promoting young writers and particularly young women writers. Oxford, which is a local branch of an international publisher, and the UKZN Press were listed as other publishing houses that had published a number of novels including African women writers. Some African women writers were reported to be doing very well with self-publishing, such as Virginia Perry who was said to be publishing a lot in-house.

4.2.4 Themes and genres explored by writers

The interviews revealed that authors explored genres such as oral literature, San literature, novels, short stories and drama. Themes such as migration, identity, and globalisation; as well as themes that have to do with the familial space are mostly dealt with.

4.2.5 The representation of women writers

African women's literature was perceived to have gained ground and to have been well represented at the international level. Various conferences around the world have been places where the literature from Africa and specifically that of African women has been widely spoken of. Interviewee 7 puts it this way: "Also I go to conferences and a lot of people are talking about women's writing from Africa". Interviewee 6:

I went to a conference in Germany about four months ago I'd say that 60% of the papers that were presented at the conference concerned African literature, particularly SA and Nigeria and the rest had a lot to do with India, so it's very important A lot of African women were spoken about over there.

This idea of the representation of African women was looked at in two respects as shown in the next two sections.

4.2.5.1 As leaders in the literary industry

According to the English Studies' academics, in various literature conferences around the world, African women writers had proven to be the subject of the time, not only as writers but also as leaders. They have become more visible as leading writers, conference organisers, as well as leaders at various levels of the literary industry. It was noted that although the women writers' position has been tenuous, and their opportunities challenging in comparison with men writers, they have managed to be among the leading writers of their generation. A question that arose from this was: "If given equal opportunities and education, what could then be expected of them?" Despite lack of equal opportunities they nevertheless have managed to affirm their name beyond the borders of their home countries. Interviewee 5 puts it this way:

When you do go to post-colonial conferences there are a lot of people talking about writings from Africa including a lot of women writers, a lot of the academics are women, so they are interested in women studies and gender perspective - so they are looking for women writers and talking about them.

Although the literature and the writers were well spoken of, it was believed and acknowledged that it was not representative enough of Anglophone and Francophone African women.

4.2.5.2. For women by women

Women's literature was highly needed in a predominantly patriarchal society, as is still the case in Africa, said most of the respondents. The point of view of women who are representing women was critical in order to create awareness and therefore encourage others (both men and women) to join women in this struggle. Interviewee 7 put it this way:

Although it is recognised that, generally good writers would be androgynous, it is also acknowledged that even in a more modern African literature written by male the tendency would always be for women to be stereotyped or pigeon-holed, therefore the importance to encourage or open up the space for women by women.

Responses were that women's studies and a gender perspective have become topics of interest both within Africa and abroad. Women writers and their writings were therefore sought for, at different levels, in different fields such as academia, government (the African National Congress (ANC) trying to have women represented as much as possible in the government), and so forth. It was admitted that any representation of the black in general portrayed levels of discrimination. The representation of African writers at the international level has not been spared. But in the case of African women whose position in society has often been tenuous, the sensitivity to gender issues at the international level has contributed towards modern writing giving more visibility to women. Interviewee 7 believes that being a female and a writer has been interpreted as one being subject to a double negativity by many people, therefore the importance of foregrounding the representation of women by women as a way of survival in the literary world. As he put it: "I think that African women have had to be strong to survive". There is therefore a need for them to continue to be strong.

4.2.6 Availability of the writings generally and in UKZN library

It was acknowledged by the English Studies' academics that the availability of books by African women writers has been a problem. The reason for this is mostly because the bookshops have grown poorer and independent bookshops have grown fewer; the situation was generalised to African literature, but the case of the female authors was believed to have been the worst and has been called "a lost cause". This is what interviewee 7 had to say about it:

I was just saying over lunch that I was shocked when I went to Exclusive Books, that they don't even have a section on African literature anymore, you find just a small shelf full of South African books....the African women would be even worse off.... because I think it's proportional kind of representation....and again the predictable ones, Gordimer.... Lauren Beukes, Marguerite Poland.... Yes, the ones that have a high profile and have established a sort of readership will be stocked but I think that women are always the losers in this.

According to these academics women authors, other than South African women authors, would be found on some shelves, but again they are those that have managed to establish a readership such as Chimamanda Adichie, Tsitsi Ndangarenga and others. Note that the number of women authors whose books were readily available was also another element adding to the limitation on their accessibility.

Although the availability of titles by African women writers proved to be a problem for most academics, they agreed that if a book was needed it could be obtained either through the internet or by ordering, even via the UKZN library. One interviewee articulated that availability generally, was not a problem at all. This is what interviewee 8 has to say about it:

Yes, they are available, that is why I have never checked even from the internet because we find them from libraries, even from bookstores, it's easy to find them. For example if I want to prescribe Ama for next year I will just get it.... I don't order them I just go to the bookshop and buy what I need to. I have never ordered a book via the library in all the eight years I've been teaching here, I simply use that which is available.

Nevertheless, in spite of the limitations of these authors in terms of numbers, they were believed to be among the leading writers and that the bookshelves at the airports have proved this pre-eminence and showed the difference in terms of provision of works of these authors whether from Africa, India or the Caribbean

As for the availability of these books in UKZN library, although the availability for most was a problem beyond UKZN, the academics seemed to agree that a collection is available within the UKZN library. Some had based their assessment on the fact that UKZN is a well-resourced university because of its status and still another because it is a well-funded public institution, and so on. Note that a wide availability in, and beyond UKZN, as well as in relation to both the printed and the online copies were both spoken of. The availability of titles on the internet was also acknowledged to be a positive element in terms of this literature.

4.2.7 Accessibility of the writings

Accessibility to the works of many writers was rated as low by the English Studies' academics. Academics and students alike were rated poorly by academics in terms of accessing this literature. This was referred to by interviewee 9 as "weakness in knowledge". She emphasised that so much could be learnt from this literature in terms of its value and the general contribution by women authors, but sadly what was observed was that it was underrated and undervalued.

Although access to the literature was said to be poor, it was also recognised to have improved in South Africa specifically with the internet as well as the virtual library.

4.2.8. Promoting the literature

It was generally agreed upon by these academics that promoting the study of this literature in any way possible was a necessity. Promoting issues of gender was another necessity in order to sensitise people about the literature. A number of elements were raised throughout the interviews as possible avenues for promoting the literature. These follow in the subsection below.

4.2.8.1. Students as promoters

Students were considered one of the major elements when it came to raising awareness. Their response in relation to what was taught was critical. If students were interested or enjoyed what was taught to them, they would be able to discuss it with others, thus raising awareness or marketing the material. The choice of material used was therefore considered critical. Interviewee 8 said: “So I have to be very careful on how I select (referring to material) having students’ interest in mind”.

The “great number” of students enrolled for English Studies thus was considered by most, if not all, academics as an opportunity to promote or market the literature. Interviewee 8 puts it this way:

So I was looking for something to address a specific situation and I got it, so if for example I prescribe this text to my students - we’ve got about 500 students that is a very good market...

This way of promoting the literature has therefore been linked to its importance.

They have also recognised their responsibility as lecturers to include more of this literature in their courses. Again it is important to note that academics were keen to promote this literature, but with the condition that it fell within the materials that they were looking for in order to meet the needs of the students. Therefore there was a need to be convinced that what the writers were delivering was relevant and adequate. Interviewee 8 referring to the contents of Ama Atta Aido and Mariama Bâ’s books states: “These are issues. This for me is the kind of thing that we need to teach to the young ones so I can market this”.

4.2.8.2 Use of gender as a promoter

Foregrounding the need to change perceptions of gender by challenging students with some of the basic issues of gender was another element to promote literature, for example, the realities that one faced on a daily basis with regard to one’s own attitudes. Promoting issues of gender, therefore, would link to the promotion of the literature which deals with these issues in a variety of ways. Changing attitudes towards gender was a process that had to start at the roots, meaning at the daily realities. Interviewee 7 has put it this way: “I think in order to change the attitude it has to filter down to that everyday reality where there is nothing called women’s work and men’s work”.

Notably the view was expressed that for a society to work towards becoming a holistic society, it was important to listen to one another's voices thereby creating awareness that there 'is' the other voice that needs to be listened to.

4.2.8.3. Academics as promoters outside UKZN

Academics have recognised the power in their hands to promote this literature in a number of ways such as making use of literary organizations such as the "Commonwealth Literary Organization" which is an international organization that holds events which take place around the world every three years and in a different venue (different country) each time; it is a place and/or an opportunity where projects aimed at promoting the literature could highly be influential. This form of promotion could help in getting this literature into schools, libraries and so on. Promoting the books among the learners while teaching was another way of encouraging the literature, for instance by talking about the books that they were reading and comparing them with other titles from the same or different authors.

Another avenue was by academics taking the responsibility to foreground the importance of women's writing through active involvement in various literary events, conferences et cetera, such as the "2014 English Academy of Southern African Conference", where the participation of a woman writer, as it was noted could only "be good"; as well as through frequent visits to libraries and universities.

4.2.8.4 UKZN as a promoter

The University should be another major element contributing toward the promotion of this literature and of literature in general. It was raised that the University should be able to come up with programmes or projects in favour of literature, but perceptions were rather that culture, literature and the like were not taken seriously enough by the management of the University (UKZN), and that interest was often placed on business and science.

4.2.8.5. UKZN Library as a promoter

The UKZN Library was also regarded as a major place of promotion. It was acknowledged that the UKZN Library regularly organised displays, but that having special displays on the new South African writing by women would be a way of promoting the literature to students.

Academics have also acknowledged the necessity to come together with librarians, and motivate them in terms of the display of the books in the library.

4.2.8.6 Collaborative promotion

A collaborative way of promoting the literature between academics, librarians, students, as well as the different disciplines such as the language departments (French, English, and IsiZulu), the Education department, and so on was also raised. Getting together to organise

programmes, projects, and prizes was suggested, as well as motivating and encouraging students who have already shown interest in writing poems and holding poetry group in campus. Therefore coming together as academics and librarians to try to develop and nurture what was already there by making use of the literature would be a way of promoting it.

4.2.8.7 African women and African women writers as promoters

African women were identified as strong elements of promotion, considering the prominence of their writings. Foregrounding the importance of women's writings by women was critical. Anything that could be done to promote the study of this literature in any way by the writers should bring a positive impact. They were counted as a major element in terms of raising awareness of this literature.

Foregrounding the importance of the literature by continuing in the footsteps of the older generations, setting up goals, pursuing dreams, seeking and keeping the standard of quality writing, original ideas and relevant subjects was said to be the way forward. Marketing their ideas, the style of writing, and the relevance of what was written for the readers, the students, and the teachers was the key.

4.2.9 Reflection of literature in the curricula and modules of the English Studies department

This section elaborates on the use of this literature in the modules and the place it occupies in the curriculum.

4.2.9.1 Significance with regard to teaching

The necessity for a balanced teaching of African literature between male and female authors was clearly expressed. This was, according to the academics, one of the major ways of capturing in an equal fashion the perspectives, views, and dimensions of its values. This was justified by interviewee 6 as follows:

From my perspective I am sure others as well such asI think at least half the texts should be by women, not just to meet some kind of quota but because of the readership and the quality and the importance of women writing.

The majority of students in the English department being female, combined with the focus that has been put on gender issues in many courses, as well as the sensitivity of the issues dealt with in African women's writings have led to reflection on the teaching of African literature. The English Studies academics acknowledged the importance and benefits of teaching this literature. Interviewee 5 explains it this way: "This is something that they (referring here to female students) could identify with in terms of the issues as women usually talk about things they can relate to".

Interviewee 8 argues that:

We deal with argumentation, how to argue your case, seeing things from a different perspective that kind of things, so it translates even into the other disciplines and this critical kind of thinking and that is why Law Studies, for example, insist that their students should do English literature, because it gives them that kind of thinking - so it has a role to play in terms of opening the mind

Interviewee 9 considers the teaching of women writers to be entirely beneficial, something of great value that still requires to be fought for. She puts it this way:

As from my own experience I was once asked to stop teaching poetry because so to say it was too political. I fought for it and at the end I won so for this it can only be beneficial.

And Interviewee 7, going beyond literature by African women, puts it this way:

I think it is significant, for me any African literature course needs to highlight a gender dimension, one is the exploration of the power and the modification for power for patriarchy.

4.2.9.2 Reasons for teaching African women's literature

It has largely been agreed that, in terms of male and female, African literature in general was not taught in an equal way and that the teaching had clearly shown a lack of balance. These elements have been found important in balancing the teaching of this literature in order to allow a fair airing of all the relevant perspectives, views and dimensions of the values of this literature.

Teaching African women writers equally to men writers was considered very important not because one sought to meet some assessment but because of the readership, the quality as well as the importance of the writing on its own. A number of elements have been importantly associated with the reason for teaching the literature.

4.2.9.2.1 Need as a reason for teaching African women's literature

The demand to teach more on African literature was manifested in the appointing of a lecturer for teaching just that. Interviewee 5 says:

..... So the decision to include more of this literature came because firstly that was the reason I was here, secondly when I found that definitely not enough African women's literature was taught in general.

The process of being able to include more of this literature, involving both male and female writers, had required raising the need for it in meetings, writing motivations and so on. This has resulted, according to the interviewee, in the inclusion of more titles as well as in attracting more black students. It also resulted in the creation of a new module for the 3rd year students in 2014.

Lecturers acknowledged the need to broaden their perspectives of this literature and see the necessity or the importance to include more of these writers, specifically women writers. This was believed to be able to help broaden the base of African literature.

4.2.9.2.2 'Female students' as a reason for teaching women's literature

Women form the majority of students in this language department. The first years however, were particularly known to include a greater number of males than other levels. As mentioned earlier, this has been linked to the fact that the English 100 module was a compulsory module in a number of disciplines. Nevertheless the number of women remained dominant. Women's literature in general has therefore been qualified as important for inclusion because it has allowed the female students to see the reflection of their own experiences as women. Teaching this literature was therefore said to be very important because of the great number of female students enrolled.

4.2.9.2.3 Relevance as reason for teaching women's literature

Academics expressed the necessity to address the needs of the students in an academic way, and the responsibility of the writers to convince them of the relevance of their writings which was critical. The choice of the literature for teaching therefore depended on how relevant it was with regard to the needs of the students. Interviewee 5 says: "As lecturers we have to address certain situations or issues that we see and consider important; therefore finding the appropriate and relevant materials to address the situation is crucial"

Interviewee 8 puts it this way:

I need to find what I am looking for or what I need for my students whether it is brought to me (by means of marketing) or not is not what is most important. What is important is that it be what I am looking for.

Prescribing texts that are relevant is important, and choosing relevant women's writing was said to often meet the needs of the students in the sense that, women often wrote things that female students could relate to, and be encouraged and empowered by. As for male students, it was said that the literature was capable of transforming their thinking and their attitudes to certain issues and therefore helped to break through stereotypes. The response/benefit is therefore positive from both male and female students.

Since relevance was one of the crucial element that favoured or seemed to condition the teaching of this literature, women writers should themselves take the responsibility to enrich their work through ideas, originality and creativity in order to present something meaningful both to the lecturer and the student. Interviewee 8 further adds: "I call relevant what the "children" (undergraduate students) are able to relate to. And what the 'children' are able to relate to is relevant to me".

Lecturers expressed that they had a mandate and obligation to bring to their students what was relevant to them. It was said that teaching for the sake of teaching should not be tolerated. An example of an irrelevant text was given by interviewee 8 through the reading of a piece of a poem. He emphasised that the poem was irrelevant to students as well as to the lecturer. He underlined the fact that the text being from 2013's publication did not

make it relevant. He put it this way: “This is really out, now how does this text affect me, how do I justify this to the kids? It does not make sense, and it’s from 2013”. He further added: “So I teach what I believe the students can relate to”. After reading another piece from what he called relevant he added: “So this is what I am teaching, because it’s so relevant, you see that ‘children’ can relate to this material”.

Teaching what was irrelevant, was therefore not considered justifiable to the students or justifiable toward the needs of the students. The meaning of “the rainbow nation” and the “election” particularly the “first election” was among the examples given in terms of relevancy of the texts. Interviewee 8 further adds: “...as witnesses of what has happened and as academic for this matter, we should feel obliged to bring this reality to them” (students).

It was emphasised that it was in the obligation of the lecturer to take the initiative and make use of opportunities through the teaching of the literature to promote this type of book and encourage students to read them. (Note that the example was not from woman’s writings).

With students coming from various backgrounds, the necessity to address their various needs was said to be urgent. Women writers should therefore seek to write along those lines.

It was emphasised that lecturers taught according to personal interest, students’ needs as well as relevance and appropriateness.

It was accentuated that the selection of the material was critical and primarily dependant on the needs of the students above the lecturer’s desires or/and interest. Therefore the importance for lecturers to be cautious in the way they select materials. Student interest should be the leading motive.

4.2.9.3 Considering how much African women’s literature is taught

As the interviews revealed that the teaching of African women’s literature was not only important but also an actuality in South Africa, and the inclusion of more writers as well as titles a necessity, this section seeks to reveal the degree to which the literature is currently taught in South Africa and at UKZN specifically.

4.2.9.3.1 From a South African perspective

South Africa stands among the few African countries that have shown a lot of interest in the teaching of courses such as African literature and women writers. Universities such as University of Johannesburg, Wits and Rhodes have shown particular interest in different areas such as the new Chiclet (Rhodes); post-apartheid writing, looking specifically at the young women writers of the past ten years. Although fiction other than South African, such as Nigerian, and Zimbabwean were taught, the teaching mostly involved the writings about South Africa and South African experiences.

It was revealed that the general observation was that most African countries were still dealing with a conservative syllabus and were more likely to have prescribed works such as Shakespeare, and the general great English canonical writers.

4.2.9.3.2 From a UKZN perspective

English as language is not taught at UKZN but literature is as was revealed by the interviews. Literature has been identified as the major, if not the only module taught in English Studies to the disadvantage of language, even though language as a module has been acknowledged to be a necessity for UKZN students. Many students from various disciplines have had to do the English module just because it has been a requirement at certain levels and for certain disciplines at the University in order to get a particular degree. So literature is said to be not only well taught but also the only modules taught in English and additionally the most taught when compared to French.

Although it was pointed out that this was to the disadvantage of English as language, it was nevertheless clearly stated that literature was very significant in the English department, and African and African women's literature just as much; teaching it was critical because it is through literature that the teaching of argumentation and how to see things from different perspectives could be done. It was about teaching a critical kind of thinking which was therefore recognised as a necessity by other disciplines such as Law studies.

The great number of students doing English such as in this case over 500 first year students is an important element taken into consideration by academics when referring to the literature as "greatly" and "well" taught. Note that this statement has to do with the number of students and not the quantity of books or texts taught. An examination paper written by 570 first year students on November 4, 2013 (on Howard College campus), on poetry and the novel were both on women's literature.

Both Pietermaritzburg and Howard College campuses have shown that African women's literature has largely been taken in consideration in terms of teaching. Dedicated lecturers with the required expertise were not only teaching but also striving to make sure that the literature was taught and taught well, a balance was being sought between teaching literature by men and women. Interviewee 5 puts it this way:

So when I first came I said, I am here to teach African literature, and my field is African lit so I argued my case and said I am here to teach African literature so we need to include more of it That includes African women writers.

So the participant acknowledged that the literature was taught but unfortunately not much or not enough. He pointed out in the hand-book that only three women writers, Doris Lessing, Chimamanda Ngozi Adichie and Bessie Head were read, and he referred to the very small space they occupied in the curriculum when compared with male writers which numbered more than ten. This gap was considered a serious issue. Interviewee 5 says:

So the difference is huge..... I am trying to change that or to improve this situation, because I have just motivated the start of a new module for the third years, to teach African women literature only.

Arguing his case in meetings is important, he adds:

....I said in the meeting that So let me start this module were I will focus on African women lit from across the spectrumAnglophone, Francophone, Lusophone and the rest. This is what I want to try for the third years. The module could be called African women's writing or African women's literature.

Interviewee 9 says: "..... That's why I decided to teach African women's poetry". By broadening their perspective of this literature in including more female writers lecturers were therefore broadening the base of African literature.

The teaching of this material revealed that there were a lot of possibilities arising with regard to this material, as the positive response brought by students was high. Note that after the teaching of the book *The Grass is singing* by Doris Lessing, one of the writers from the older generation of African writers whose books are taught, positive responses and a high level of interest was observed in students. Since the courses that related to contemporary South Africa involved more women writers, it was therefore expected to have more writers from the younger generation as part of the course content because more and more of them were coming to prominence and attention has been paid to them.

It was pointed out that the amount of teaching with regard to this literature depended on the individual academic. The decision to teach it at either 75% or even 90% of the curriculum was said to be in the hands of academics, but again lecturers expressed the importance of the writers being convincing in their writing, and that it should be worth teaching. The relevance and the quality of the writing determine the degree to which it would be used or taught. It was also acknowledged that another element hindering the increase in the amount of this literature taught was that British literature was still taught quite a lot. (This was said to be unfair).

Although African literature occupies between a half and a third of the space in the curriculum of this University it was sadly acknowledged that women writers occupied much less space when compared with the space occupied by male writers. Three against ten, was definitely not good representation. The situation was seen as unfair or unbalanced by interviewee 5 as well as others. So to improve the situation, interviewee 5, as quoted above, has motivated the start of a new module for the 3rd years where only African women's literature would be taught. Interviewee 9 had also initiated the teaching of African women's poetry.

Although new South African writing was included in the courses at UKZN, academics acknowledged that more should be done; meaning that more effort should be made towards including more of this literature.

4.2.9.4 Student readership

The university students were one kind of readership, but the lecturers thought that students did not read enough and hardly read beyond the prescribed texts, therefore they did not constitute a good readership. An interview with English Honours students for the Honours review done by the department in 2012 revealed that the library was not used much by these students, and that the library was not among the factors that made the English Honours a good experience. Various studies have also shown that students read differently. The concern has been raised that students should be encouraged to read more. Both the academics and librarians have acknowledged the necessity to initiate and encourage students to read and read beyond the prescribed readings. Reading and writing has become one of the major issues faced by many students. It was also pointed out that running a programme in which reading just for the joy of it was an important initiative to take at the University.

Beside the student readership it was revealed in the interviews that the middle class in South Africa was reading a lot but that, African authors have a lesser readership within Africa, and a lot of their readership was not from their own communities. However, this was found to differ from one country to another, for example, South African literature's readership would have more outsiders than Nigerian literature would.

4.2.10 Reflection of the literature in the English academics' research

A number of the lecturers acknowledged addressing African literature both by male and female authors in their own research and others had researched this literature in their theses. They expressed the view that both male and female writers have done extremely well; therefore both deserved the same special focus. Still others, although they acknowledged that the representation of women in their work was very important, also, acknowledged that by default much of the work that they did had been on male writers. Academics' study of this literature includes both the written and the oral literature.

African women's literature was appreciated as a rich literature that brought another perspective to the things that young people face but from a female point of view. With the history that it carries, the literature was said to be deserving of research, and researching it meant doing justice to it. Therefore from a research point of view, there definitely has been much interest in the contemporary African women writers and their literature. Lecturers and researchers both acknowledged having much interest in women writers as well as in contemporary writing.

Interest in the study of the younger generation of women writers was also expressed. Zimbabwean and Namibian writers were among the writers of particular interest.

Importantly, once more the academics expressed the need for research and linked the need to what they believed should be the lecturers' or the students' interest or benefit.

Interviewee 8 puts it this way:

I can only research what I find is of personal or direct interest to me and to my students because the process of researching requires the effort of writing and publishing articles; which then means promoting someone's ideas and values.

The interviewee clearly expressed that he could not accept that the end result of such a process be to the author's benefit alone. In other words literature could not be promoted for the sake of being promoted, or researched for the sake of being researched. He further adds: "It has to be beneficial to me, to my students as much as it is to the author". It was therefore clear that relevance and appropriateness remained crucial elements.

4.2.10.1 Reasons for researching African women's literature

A number of reasons have justified the study of this literature. The stereotyping or the boxing of women has been termed a disturbing fact. Therefore the effort put into research to try to build a dimension which looked at or queried the representation of women was crucial.

The interviews have also shown that the female side of the story has been pushed aside or neglected for a long time; an enormous gap has therefore been created. That side of the story happens to be, as was pointed out, a fascinating alternative story that has opened the eyes of many Africans and others to the challenges facing Africans. Commendably academics and researchers have felt the obligation to fill in that gap through reading, studying and writing. Interviewee 7 says:

In terms of research I am hoping to be on sabbatical leave the next first semester, so to spend the time focussing on the Namibian writing, more specifically writing an article comparing the works of the young Namibian women authors to that of young Zimbabwean women authors.

4.2.10.2 Focus of research

The focus of the research conducted by academics was reported to be mostly on resistance; social justice, anti-colonial, anti-apartheid, and post-colonial issues, and the politics of home and dislocation. Issues of identity, religion, education, and gender were also examined.

4.2.10.3 Interest and the journey through research

Interest in researching and studying this literature showed variations from one person to another, but personal interest was noted as the dominant factor. Some did relate it to the fact that they were brought up by single mothers who were portrayed as strong, responsible and independent women. Therefore the reading of women writers allowed one to relate to them, thus the interest. For others, the foregrounding and the positive representation of women, fostering recognition and realisation, as achieved by some authors had stimulated

interest in the subject. Still others could trace their passion for the literature to their early years of high school continuing through to university. Interviewee 9 puts it this way:

My interest for this literature started in my early years of high school this passion carried me through to my early years of undergrads where I did African literature and other modules. I got caught up and never turned back.

4.2.11 The perceptions of English Studies' academics, and the representation of the literature in the UKZN library holdings

English academics' depiction of the collection in UKZN libraries is expanded below.

4.2.11.1 UKZN Library collection: a good collection

The Library's collection was praised for being quite a good collection. It was praised for its variety of materials in the area of African literature, such as novels, literary texts, African critical works as well as African journal subscriptions such as *Research in African Literature*, *African Literature Today* and *English in Africa*. In terms of genres, novels were said to be well represented and especially the well-known ones. Poetry was said to be much less well represented because it was less taught and carried less interest.

Although the collection was said to be good, most interviewees admitted that they were not sure about the statement since they very rarely visited the library, or had not visited it in many years, therefore their statements were based on weak arguments. Interviewee 8, after stating that the library was well equipped confesses that: "I have never ordered a book via the library in all the eight years I've been teaching here, I simply use that which is available". Referring to his own personal material, Interviewee 7 puts it this way:

It would be difficult for me to answer that because I haven't really been checking but ...most of the research that I do is from my own books again I prefer my own, so I wouldn't be in a position to say.

Another argument for the collection being a good collection was put by interviewee 8: "UKZN before it became so it was the University of Natal, and was well resourced because of its status". Still another reason given was because UKZN was a publicly funded university.

It was noted that the Library's collection was reasonable specifically in relation to books from South Africa, followed by Nigeria and maybe Zimbabwe and Kenya. Other Anglophone African countries such as Namibia and Uganda, together with the translation literature, were not well represented.

The collection was believed to be particularly well equipped in terms of African women of significant voice, because writers of that calibre were easily picked up by subject librarians with a literary background.

Subject librarians were also praised by academics for doing well in terms of ordering new books even if the relationship or the teamwork with the academic staff in terms of acquiring the stock was not the best. Interviewee 6 commented that the few times he thought of ordering a book via the library, he was surprised to find that when checking the catalogue the book was already there. Academics acknowledged that they have been “lazy” in terms of putting in new orders and admitted that librarians pushed them and expected lists of orders. Interviewee 7 referring to the subject librarians puts it this way:

But I think they would try... except to say that we've been very fortunate with the English subject librarians here They are very sharp; they are on the ball they will buy....

Interviewee 6:

I think that we have concerned and committed librarians. I think they do their best, they have tried within the constraints of the library budget to build up core areas of specialisation but how successful they are?

They were said to be very helpful and often would wait for lists from academics but that they would also get lists from bookshops to look at and decide what to buy as they do have a budget allocated toward new materials.

4.2.11.2 Limitations of the Pietermaritzburg and Howard College libraries

Concern was raised with regard to Pietermaritzburg and Howard College campuses being nominally one library. From the Pietermaritzburg campus, it was said to be unfortunate that in terms of well-known authors often books would be held only at Howard College, and that although they could be available through the interlibrary loan, the time offered was then limited which has been taken as a limitation.

4.2.11.3 A special collection in the library

More than one participant expressed the desire to see a special collection with regard to this literature in the main section of the UKZN's library, specifically the Cecile Renaud Library on the Pietermaritzburg campus. Examples were given of other universities that have seen the necessity for such collections and have acted on it, such as Wits University.

4.2.11.4 Centre for African Literary Studies (CALS)

Regarding the availability of the African writers' work in Pietermaritzburg the situation was said to be even less pleasant since according to the interviewee the materials often ended up at CALS which is a reference (special collection) library. Interviewee 6 puts it this way: “Many books that originally were available from Cecil Renaud Library were now all found at CALS”. This was raised as a problem that according to the participant did not encourage one to go for the books that were available at CALS. According to the participant CALS would be more useful if books could be taken out. He believes that a person doing research could not go and sit in a library to read and study. He further added: “...but I think it is good to have

reference books but not at the expense of people being able to get books out". CALS was said to be a good special collection but that a good collection was also needed at the Cecil Renaud Library, with the new women writers and the rest. The special collection for African women's writings held at Wits University's library was raised on a number of occasions as an object of envy as interviewees articulated their wish for a similar type of collection in the UKZN's library.

At the end of the day academics acknowledged that having a good collection of material was up to them as lecturers. The possibility to do more even with books from other African countries such as Nigeria that has many publishing houses could be exploited by lecturers. Interviewee 6 admits: "So I think as lecturers we should be more active actually in improving our resources and encouraging students to read them". Interviewee 7 added: "So I would say we need to do more to promote libraries and fund them adequately so that we can buy literature which appeal to all range of people....."

It was pointed out that the demographics of the staff members as well as that of the students had some influence when it came to buying or ordering new books for the library. This was verified in the case for UKZN, where the majority of lecturers were women as well as that of students. It still came out clearly, however, that writings by men were still by far the most dominant, as interviewee 7 has put it: "The male writers will always win because history and tradition has always been behind them". The collection was therefore said to be reasonable but it had to be improved.

4.2.11.5 General lack of support for libraries

It was stated that, generally in Africa there has been a lack of support for libraries and particularly for public libraries. An instance of the support of public libraries in the form of donation was observed by the Harare public library and the Polokwane city library, after the run of the Common Writers Prize, where authors had gathered boxes of books to donate to the specific libraries in Zimbabwe. This has shown that support to libraries could come in any form. The organising of literary events could turn out to become opportunities for donating and supporting libraries in Africa.

The increase in prices for books was another element contributing negatively to the funding of libraries.

In South Africa particularly the burning of public libraries now and again by protesters or strikers in the townships has shown a lack of respect and support of public goods.

4.3 Results from interviews with French Studies academics

The results from the interviews with the French Studies' academics are reported below, according to the order of the research questions.

4.3.1 The extent of the works published by Anglophone and Francophone African women writers.

The academics were asked how considerable the body of published works of the Anglophone and Francophone African women writers between the years 1960 and 2012 was. In the case of Francophone literature, the interviews revealed that before 1975 writings by women were rare. Apart from an autobiography written by a woman in 1956, the first literary works really started to appear in 1975 especially in Senegal. Note that 1975 was the International Year of the Woman and many things were done for the emancipation of women. Mariama Bâ of course was considered a very good example of this. She did not only write but she also worked in radio, as well as other media, and so forth. So she therefore was considered a feminist (of her time), and it was really then and there that female writing in French was born. It was said that Bâ symbolised the beginning of this writing. The delay of women entering the literary world was considered one of the first elements contributing to the dominance of men in the literary world.

The consequence of the education system before independence in 1960 where there were few girls attending school and if there were, they then had to leave by the end of the primary school. This was accompanied by many cultural and religious forms of resistance. There was therefore a need for a first generation of women to go to school. These factors were considered as other important aspects of the delay in getting published that women have known and that allowed their male counterparts to largely take the lead and therefore dominate.

4.3.1.1 Male writers dominate

Today, as stated by participants, men are still dominating in terms of publishing although this was not necessarily linked to the issue of education, but also to other elements. One respondent stated that the art of writing fiction was more “natural to men than women”, however, this is a topic for debate that is not dealt with in this dissertation. Note that only one respondent was female and this comment emerged from a male respondent.

It was stated that African women constituted a minority but nonetheless a minority that had begun to be noticed and be increasingly talked about. This was a movement that was referred to as the “le mouvement d’ étonnant voyageurs” (“the movement of outstanding travellers”) from Fatou Diome’s anthology (2002), that was said to have ended up in enjoying a certain visibility in the world of literature. The influence of women writers was said to have manifested itself in the sense that a writer was a writer wherever s/he was in the world, be it Benin, Paris, Quebec or anywhere else. A writer, for these women as it was said, meant writing, participating in writers’ festivals, seminars and conferences. It also implied getting acquainted with what was happening in the world of literature, the literary critics, and the general development of literature.

4.3.2 French Studies' academics' views on the significance of this literature

The literature was said to have gained visibility and recognition locally as well as abroad. It had also expanded to all areas such as the area of research, of allocation of literary prizes, and of general knowledge, and therefore criticism. The significance of this literature was therefore not limited to one area, or one level relative to others.

Respondents acknowledged that yes, the voice of the woman was very important, it was therefore important that it be heard. Despite the social problems related to the condition of the woman, her voice was very well known across the continent and around the world, and that the voice had a great role to play in continually developing and changing the customs and traditions of today's society.

The respondents explained that at the time of the Négritude movement there were no women writers. From the 1960s, with the rise of the awareness of the role of women, and awareness of the state of the position of women, somewhere somehow Francophone women writers must have started to add to the literary value of this literature specifically with the subjects that they addressed.

4.3.2.1 Significance with regard to students' response

This literature was reported to be significant in the French department, which was the reason why it was part of the curriculum. At the honours level a module on female Francophone literature was offered. The module focussed on the development of the social aspects and the individual aspects of the woman, but at the masters and doctoral level it all depended on students' research interests. There has been, according to respondents, one student at doctoral level and one at masters' level who have worked on the feminine aspect of the literature.

4.3.2.2 Significant in its various impacts

Some academics identified important impacts from these writings at various levels. It started with awareness from the generation of Bâ where finally a woman had a voice in society. She could talk about the problem of polygamy, the problem of female circumcision and every problem linked to women. It was revealed that from a more literary point of view, women's literature was often against a certain establishment, such as patriarchy, some political systems in place and so on. It was also recognised to be a much more vigorous writing than male writing was; women dared to say what men did not dare or did not want to say. Beyala of Cameroon was quoted as a good example of this. She wrote things in such a shocking way that many people in Cameroon in particular were offended, so she was more or less taboo in some parts of the society. Men were not proud of her in her country but at the same time in Paris she was valorised. For women writers, writing has always been a struggle not merely political but also at a stylistic level. However, they have made use of other means to write, other ways to express themselves, so in that sense women's literature has had a significant impact even on literature in general.

4.3.2.2.1 Impact at the international level

Women's writings have had a huge impact at the international level in terms of theory; the interviews revealed that all theories used today to interpret literature have somehow benefited from the input of, or the presence of, these female writers who were said to have made a head start on what was called a literary as well as a theoretical phenomenon. Identity was said to have become the most important topic in post-modernism. Women writers' sexuality as well as their migrant habit were believed to have contributed toward the acquiring of such influence.

Male literature was also influenced by women's literature, both locally and internationally. The most important theorists of African literature were said to be women. Many were said to be working in the field of post-colonialism theory. Many have also become critics of the feminine literature of Africa and often the wider Third World. This was believed to be a movement that had such an effect on literature that referring to "male literature" was considered not sufficiently significant, or just an imitation of "women's literature".

There was no denying that male literature does exist, but this was said to be only in the sense that men do write. A subject of research called masculinity was reported to have become important. Masculinity could be compared to gender studies but from a masculine perspective. It was believed to be a topic that was created somewhat under the influence of gender studies, thus following the example of what has been done for and by women. It was said that there were "categories" in masculinity that were being written about, but in fact the example was said to have been taken from women, thus showing the importance of the influence of female authors and theorists.

4.3.2.2.2 Impact at the local level

Many women authors were believed to have assumed a stance toward literature that exceeded activism as much as it exceeded nationality. Respondents shared their belief that, women writers especially those of the new generation have prioritised and focused on their literary production, their novels, and their works. Those who have been in the business for a longer period of time such as Beyala, were said to have a little more interest in activism than the younger ones. It was also said that engaging with activism was considered by women writers as writers 'putting themselves in a ghetto' which was not what they sought.

What writers sought was to show that they were writers. Their contributions and comments were rather on literature. It was considered true that the adjective "women" or "female" could be, or was added but the literary work contributed to the advancement of literature. It also gave some autonomy to what was called, although this could be argued, either Francophone literature or African literature of French expression. The bottom line was that women writers had once again shown that they had moved beyond activism and beyond nationality. Interview 12 puts it this way:

... mais, comme j'ai répondu à la première question ça (la littérature féminine) dépasse les nationalités, on ne parle pas de littérature Sénégalaise, ou Béninoise ou Camerounaise" "... but, just

as I have answered the first question it (women's literature) exceeds nationalities, there is no such a thing as Senegalese literature, or Beninese literature, or Cameroonian literature.

4.3.2.3 Exciting, interesting literature

Women's literature is a fascinating literature was revealed in the interviews, and that, women writers looked for new limits to literature. Since it was a literature that was born in the struggle, in agony, although this agony no longer existed, it was believed that the relationship to the literature, to the literary genre was the very interesting part. What was exciting in the work became automatically exciting in research and that studying this literature was particularly exciting because there was a lot to study and to analyse, emerging from some "beaten path", from hardship. On the other hand, what was found not acceptable was to qualify a novel written by a woman as interesting just because she spoke about polygamy, or patriarchy or the like. This was called a first level of reading and it was said that this literature was interesting because of this first level of reading, yes, but writers, particularly Francophone women writers, were said to have passed that level. Note that the first level was said not to be a negative point, but as a first level of reading (or basic) it was therefore not captivating enough in terms of research; any other novel could be used and one could get the same comment. Francophone African women's literature was believed to have transcended that stage.

4.3.2.4 Significant in its role

The interviews revealed that some academics did not see how literature could be playing a role in society. It was believed from a particular point of view that literature from the social perspective, for example, was something more or less important. That it existed as an activity, that it was interesting, was acknowledged but as to a role that it played in society it was doubtful. Literature was believed to still be something socially marginal and with less scope than cinema and the other media which were said to have had more impact. It was nevertheless recognised that women's literature played a role especially in the area of educating girls who were seen as representing other future authors.

4.3.3 Publication in terms of countries and languages and publishing houses

The French Studies' academics were asked which countries were most responsible for producing the literature. Table 3 depicts their responses. They could name more than one country.

Table 3: Publication output by country

N= 3

Country	Number
Senegal	3
Cote d' Ivoire/ Ivory Coast	2
Cameroon	2
Gabon	1

Senegal was shown to be at the top of the list of four countries with regard with the publication of this literature with 100%. It was followed by Ivory Coast and Cameroon with both 66, 7%. Gabon was cited the least of the four.

One respondent mentioned North Africa without naming any countries in particular as one of the regions of Africa where the publication of the literature by women has been doing well. Another respondent argued that trying to categorise by country could be quite confusing. This he attributed to the fact that very few African women writers, even if born and raised in Africa, and even if their writing career had begun in Africa, remained in their native countries. The example given of one of the very few prominent writers who remained in her country was Aminata Saw Fall. The so called movement between Francophone African countries and France as well as other European countries and the movement even within Africa itself was the reason behind the confusion. Nevertheless the movement was also referred to as the reason behind the success of these writers, as the interviews revealed that getting published abroad was a sign of success.

Table 4 provides the responses about which publishing houses were extensively promoting the literature. Again respondents could name more than one publisher.

Table 4: Publication in terms of publishing houses

N= 3

Publishing houses	Number
Présence Africaine	1
Seuil	1
Clay	1
Treshold	1
L' Harmattan	1
Cartalat	1
Gallimar	1

Seven publishing houses were cited in relation to the publication of the works by Francophone African women writers, and all featured equally.

Clay in Abidjan, Ivory-Coast is a publishing house which, although has gone through restructuring, has continued to publish African works. In Libreville, Gabon, a number of publishing houses were believed to do “quite a good job” in terms of publishing. In Paris (France) there are publishers that specialise in African literature particularly L' Harmattan and Cartalat. Others own specialised collections in African literature such as Gallimar. Some of these companies have some packages specifically for the African continent and for African writers, although as it was pointed out that African writers did not prefer to be categorised in this collection, which to them seemed a bit of ghettoism. It was stated that the most successful authors chose to publish their collections where ‘everyone’ else did. It was revealed that generally, as soon as a writer has successfully managed to publish two or three works, s/he would leave Cartalat or L'Harmattan for other publishers who invited them in response to their success.

There were interesting cases of writers returning to the mainland to try and publish not in French but in their native language. That was said to be something new of course, an area that was being explored today. When a writer had finally found success s/he eventually could make use of “all the opportunities in the world” because as a successful writer, even if s/he publishes in his/her native language, because s/he is well known s/he will therefore afterwards get translated into French. And often times the author would translate him/herself. But another phenomenon that is taking place at the moment is the re-publication of successful writings, often from cheaper collections in Africa by African publishers. L' Organisation Internationale de la Francophonie (OIF) (The International

Organization of the Francophonie) was said to be one of the organisations which is showing interest in African literature and in its publication and therefore was the source of many initiatives. These include “Le Prix des Cinq Continents de la Francophonie”: “The Prize of Francophony’s Five Continents” through which, each year an author from “Francophonie”, not necessarily African, is awarded a prize but in addition s/he has to publish some of his/her works locally. These titles were no longer new to the publishing house which could perhaps mean that, after major markets were over at the international level with regard to new titles, then those titles would get published for the local market in different African countries. This of course is done with the consent of the author, which often is given gladly since most African authors want their works to be read by the people in their own country and in Africa.

4.3.4 Availability and accessibility of the writings generally and in UKZN library

Efforts were being made in terms of making available the writings of Francophone writers both male and female. L’ Organisation Internationale de la Francophonie (OIF) (International Organization of Francophony) was particularly known for leading many initiatives to make these works available. Successful works were known to be easily available. They were often published and republished. *Une si Longue Lettre (So Long a Letter)* of Mariama Bâ is the example given for women’s literature and *Le Soleil des Independences (The Sun of Independences)* of Ahmadou Kourouma for men’s literature. The literature was also said to be readily available through the “les collections the poche” “pocket collection” market.

Some other works that had appeared and have had success but later on forgotten, had the tendency to be really inaccessible because they had never been republished, a copy could just be found somewhere by luck as it was stated.

As for authors who had established a long career such as Beyala , some novels , such as *Le Petit Prince de Belville, (The Little Prince of Belville)* or *Tu t’ AppellerasTanga , (You Will be Called Tanga)* were available although they could be a bit difficult to find, while others could be easily found.

La Bibliothèque Nationale de France (BNF) (National Library of France) was said to be another major project involved in the effort of making the works of early and mid-twentieth century authors available as well as accessible. The project which was already in the process of contacting writers in order to put in place a catalogue was not limited to African writers. The estimate of the number of the works to include in the catalogue which was about 600,000 items was considered a vast number. Putting these works online meant making them available and accessible at all times. The project was specifically of interest to the interviewee concerned and was seen as a huge opportunity for researchers, specialists as well as those interested in a specific writer and even for the enthusiastic reader, since many of these books had never been republished. An example of an African writer whose work was selected for inclusion in the collection of the BNF was Barnabe Laye who visited CALS at

UKZN's Pietermaritzburg campus in the course of the year 2013, and who proudly and excitingly in his speech spoke about the project and announced the inclusion of his work in it.

Another means of accessing books at the University was mentioned to be via the inter-library loan facility. This was a mechanism that allowed one to borrow books that were available but held on other campuses. The mechanism could only be used for South African universities (possibly because of the cost involved), which in terms of this collection was also, as believed by academics, to be insufficient for their collections of this literature. Interviewee 12 said: "Donc je crois c'est seulement une ou deux fois sur dix, le livre qu' on commande sera dans une autre bibliothèque", "So I think it is only once or twice out of ten that a book ordered (in this way) will be obtained from another library".

The other means of course, would be to look at what was available on the internet, but this was also said to be quite limited, especially in terms of books, due to the issue of copyright which was considered a fair issue.

Finally, as it was revealed a few times, the best solution for most respondents was to own the book(s). Many lecturers had chosen to adopt this last approach. They acknowledged making use of their own research accounts for the purchasing of their own materials.

4.3.5. Promoting the literature

Although the promotion of this literature was not necessarily seen as an obligation on the side of academics or/and the department, it was nevertheless believed that the necessary steps with regard to creating awareness within the students' body was undertaken.

4.3.5.1. Students and academics as promoters

It was believed, according to the interviews, that the public which constituted students who attended classes in English literature or French literature was a limited public. This was even truer of the general public. Nevertheless although it was a small public, it was believed that students were exposed to this literature early enough and in a way that could attract them to it, especially within the English department. The French department academics who were interviewed believed that enough effort was being made with regard to promoting this literature. They did not believe that this should be the responsibility of the department. Neither was it about trying to draw more students to this literature. Students had modules that they were studying and what was done there in terms of literature should be sufficient.

4.3.5.2 UKZN as a promoter

The University is regarded as responsible for promoting this literature through exhibitions, conferences and presentations by specialists from around the world thus opening more doors to the student public. CALS is considered the ultimate asset of the University to introduce this literature to the student public.

The responsibility to promote this literature was also passed to the School of Arts, but unfortunately as it was noticed, the School was facing difficulties. It was therefore not easy to develop these courses and think of courses that would work in parallel. The current context of UKZN and the process of an ever shrinking budget was said to have affected every possible area of the University. The only hope remained in the events such as the “Time of the Writer” festival, and “Poetry Africa” festival where African women poets were included among those invited. These might be, according to academics, among the only effective ways to promote this literature and its presence at the University, although the budget cuts issue remains a serious problem.

4.3.6 Reflection of the literature in curricula and modules of the French Studies

Department

This section elaborates on the use of the literature in the modules and the place it occupies in the curriculum.

4.3.6.1 Significance with regard to teaching

African women’s literature was considered important for teaching, although the courses were mainly on the French language. It was also revealed that the French department was comprised only of students of French foreign language starting in the first year without any knowledge of the language. Proposing the study of literary works in French therefore, that were not too simple and yet straightforward in terms of the language was considered extremely difficult. The first small introduction was made in the second year. It is only in the fourth year (honours) that literature was offered. Although it was acknowledged that more works by Francophone women writers could be offered; but with students arriving at the fourth year of French with not much knowledge of French or Francophone literature, it was therefore judged necessary to focus effort on introducing them to the literatures that related to historical moments or important cultural contexts. Therefore a selection of poems by the Negritude movement as well as the movement of 1960 was prioritised. It was seen as a way of talking about the history of Francophone countries in Africa through poems. However it was acknowledged that having works of women writers particularly would be very interesting because the majority of students were women, but this should be done without neglecting the need for more opportunity to be created in terms of courses of literature.

It was noted that some time ago works by Francophone women writers taken from manuals, collections and anthologies in which there also were Francophone African women writers had been squeezed into the programme.

Importantly, it was revealed that the fact of being a woman was no longer as important in Francophone literature as it was in Anglophone literature. This point of view was shared by the respondents who felt the authors have themselves demonstrated this element very well, as opposed to Anglophone women’s writers and academics alike. *L’ Ebiscus Purple*

(Purple Hibiscus), of Chimamanda Adichie, was mentioned to be a novel that was always studied in the English department because it was women's literature, stands as an example. This was said to have always been the approach used for studying the literature.

Among the Francophone authors Beyala was mentioned as the probable exception because she strongly affirmed her femininity. As for other authors such as Fatou Diome, who although she had affirmed her femininity, did not consider it as a motivation for doing what she was doing. Recently at the festival of the writers held at UKZN and which she attended, she was asked a question along this line. The question was put to her as a woman, and as a feminist. She responded saying that yes she was a writer and that being a woman was not so important in what she did and what she was doing now.

4.3.6.2 Reasons for teaching women's literature

The interviews revealed that after discussing the programme within the Department, the issue of sensitivity to this literature was raised and dealt with. The result was that in the second semester of 2013, Veronique Tadjou was included in the programme. She was said to be a very important female writer in the sense that she was topical and was currently working in South Africa, in the area of African literature but at another local university. Having her in the programme was considered a "nice and positive thing".

The Department has testified to having tried, nevertheless, to include women writers as far as possible because it was an important thing to do. It was judged important to show how women had entered literature, as a way of talking about the history of Africa, specifically after independence. It was also highlighted that the Department had tried to include African authors more generally and more widely.

Notably, although this department was really a language department working in a more cultural, historical and social context, it was acknowledged that including a module on African literature for the honours programme in the future was an interesting and conceivable idea. Students' lack of readership, however, was seen as a limitation.

Interviewee 10 puts it this way:

Mais ce serait tout a fait imaginable d'inclure un module sur cette littérature.... Sauf que nos étudiants ne lisent plus, c'est vraiment une tragédie. But it would be quite conceivable to include a module on this literature Except that our students no longer read, it's really a tragedy.

4.3.6.2.1 Relevance as a reason

Relevance was also another important element that was taken into consideration. It was revealed as an important factor to consider women authors who were topical and of "the moment". Talking about interesting topics, and reading more contemporary authors such as Tadjou was very important. The result was said to show in the response from the students, that they loved everything that was a bit new and unusual. It was noted that the same rule would apply to both male and female authors.

4.3.6.3 Considering how much women's literature is taught

It was revealed that not much was taught on this literature, because as mentioned earlier students did not read, and they were studying French as a foreign language. That is why the teaching was limited to some very short and very simple texts from the linguistic point of view for easy access to ideas through the language.

In the Department of French, contrary to the English Department, the language course as well as the literature course were both taught. An honours module that included speech in French, it could be a political speech or a literary speech was offered. So literature, as it was explained was not really singled out for attention.

4.3.6.3.1 From a South African perspective and beyond

Researching this literature has proven to have become a theme of choice, what was said to have been called in English "Gender Studies". It has become somewhat fashionable and many people find themselves interested because it's very easy to find oneself attracted into the "heat of the moment". Interviewee 11, expressing disagreement with the theme, puts it this way:

C'est d'ailleurs pour ça que j'ai tendance à un peu résister parce que on peut très facilement se lancer dans le temps. By the way, this is why I have a little tendency to resist it.... It's very easy to get carried away.

It was acknowledged that a great number of theorists and academics in South Africa and beyond were consciously and faithfully working on this literature and that it represented a type of "fashionable" topic". This was especially obvious in the department of English, Gender Studies et cetera. It was said to be politically correct, popular, many colloquia were held on it, and many journals were specialising in it so it has proven not to be a marginal subject. The literature itself has been seen as historically marginal, but as a subject of research it is not at all marginal. It has generated much interest. Publishers and academics alike have made careers of it. It is a movement that has gained ground and even in the Department of Afrikaans women's literature is said to have great importance. It is a field of research that is said to have been designed or conceived in the English-speaking world, the US specifically, and also has a certain degree of acknowledgement in the UK and other places in the world. So yes, as a field of research it has become powerful. Interviewee 11 puts it this way:

Oui, statistiquement la littérature elle même est marginale mais au niveau de l'université elle a pris beaucoup d'importance. Yes, statistically the literature itself is marginal but at the university level it has become very important.

4.3.6.3.2 From a UKZN's perspective

The English departments both in the Pietermaritzburg and Howard College campuses, was acknowledged to have done more teaching of this literature than the French departments. This was partly attributed to the greater number of students enrolled in English and, as

mentioned earlier, to the fact that students enrolling in French were enrolled as French foreign language students. It is also important to note that the Pietermaritzburg campus had the tendency to teach more on this literature than Howard College campus, but again, it should be noted that even in Pietermaritzburg the literature has been taught less in recent years than it was a few years ago (about five years).

It was revealed that teaching literature was important, that is, to teach literature as literature. The interviewees stated that it should not be forgotten that women's literature was part of literature as a whole. More women's literature could not be studied if literature in general was not studied more. Therefore an increase in the study of the literature generally would lead to an increase in the study of the literature by African women.

Interviewee 11 said:

... il y a tellement de femmes auteurs importante que si on décide de donner un poids plus important a la littérature, tout naturellement je pense qu' on intégrera des auteurs femmes importante qui pourrons facilement finir par dominer le programme, c'est possible. ...there are so many important women authors that if a greater weight was given to the literature, all naturally, I think we will integrate important women writers who could easily dominate the whole programme. It's possible.

Note that just as in the English Department where British literature was still taught, the French Department also teaches literature including the French Francophone literature. As interviewee 11 said:

On ne fait pas de distinction entre la littérature Francophone d'Afrique et la littérature Française, la littérature c'est la littérature. There is no distinction between Francophone African literature and French literature, literature is literature.

In the first semester of 2013, Ecclesio Jean Jenet who is French, together with Veronique Tadjou who is African, were read. In the second year, students received a little introduction to the literature mostly focussing on the "Négritude movement" with poems that are fairly easy to grasp. It is really only in the third year that literature begins to be properly taught even though it would be important to note that modules on literature were not offered every year. One male author and one female author were taught in 2013 so this means women writers featured 50%. However this was not considered a motivation and the decision was not made from the beginning whether the literature taught would include one male and one female writer. (It was also acknowledged that working on female literature gave some other perspectives). So women's literature was not discriminated against, nor excluded. It was acknowledged to be a topic of interest, a passion and therefore the passion was to be passed on. Emphasis was laid as much as possible on Francophone African literature without making a distinction between the literature of men or women writers.

As for the response of the students with regard to the novel by Tadjou, it was said to have been very positive. Students were said to have learnt a lot of things about Africa that they found very interesting. Admitting that this was not their Africa being depicted, they realised how Africa was interestingly multi-dimensional.

4.3.6.4 Student readership

The level of knowledge of the students with regard to French often determined what was to be taught because there were years when students were at a better level and therefore the possibilities to encourage them to read more could be seized. In such instances lecturers had personally taken students to the library, to the French section where they were helped to choose two or three pieces of work to read during the semester. It was reckoned that including modules on the subject was interesting but the tragedy remained that students did not read. English courses such as “Comparative Literature and Culture” were offered in which a selection of works from different parts of the world and different types of cultural expression were covered. In this, three novels had to be read and the sad part was that students continually complained about three novels being too much to read. The point made by interviewee 10 here was that this was English, the language of instruction; she expressed it this way:

... Et là les étudiants se plaignent constamment parceque trois romans c’est beaucoup trop a lire; en Anglais, qui n’est pas une langue maternelle mais une langue d’ apprentissage. Si cela se réalise dans une langue d’apprentissage, comment serait il dans une langue étrangère? ... And there students constantly complain because three novels are too much to read, in English, which is not a native language but a language of instruction. If this is possible with the language of instruction how would it be with a foreign language?

4.3.6. Reflection of the literature in the French Studies’ academics’ research

In terms of researching the literature, some academics did research it and others only did so in passing. One of the reasons given was that the topic was too fashionable therefore it very easily attracted people into it. This has led some lecturers to purposely try not to “fall into it”. Interviewee 11 puts it this way:

Ce n’est pas quelque chose que je recherche constamment... c’est d’ailleurs pour ça que j’ai tandance a un peu résister parceque.....on peu tres facilement se lancer dans le temps. This is not something I often research on ...by the way this is why I have a little tendency to resist because ... it’s just very easy to fall into it.

Others enthusiastically research the literature. Interviewee 12 said:

Moi même en tant que chercheur c’est un de mes domaines de recherche, j’ai publier des articles la dessus, c’est quelque chose qui m’ intéresse et qui continue a m’ intéresser alors oui, ça fait partis du département de Francais. As a researcher, this is one of my research areas, I have published articles on this, it is something of interest to me so yes, and it is part of the Department of French.

4.3.6.1 Reasons for researching African women’s literature

More and more research is being done on female authors in English as well as in French. Researching in this area is a theme of choice. Academics in Africa as well as abroad have also engaged in researching, publishing and teaching this literature. It was revealed that this was a powerful subject for research.

Even in the area of research it was noted that all aspiring authors were given priority be they men or women. The emphasis was said not to be on the name of the author be it male or female, unless one chose to particular pay attention to it. Aspiring authors were

described in terms of their views and ideas expressed in their writing in relation to the French language and not in terms of their gender.

4.3.6.2 Focus of research

The themes of research that have shown to receive particular emphasis were an intertwining of concepts or ideas such as the link between language and identity. Identity, as it was said, was a theme of focus that women writers had managed to present very well thus allowing them to take the lead over male writers in terms of this particular theme. Another interesting theme was the relationship between the writer and the writing showing how through some narrative or para-textual procedures writers manage to go beyond their voices, putting themselves into or within the literature, showing their relationship with the literature and between what has been written before and where one stands today. The example given as an illustration of this was the Malian writer Mady Diallo's, 2002 novel titled *Kouty, Mémoire de Sang (Kouty, Memories of Blood)*. The academic researcher (respondent) related that the novel was the writer's journey through literature in which as a little girl she had to experience the loss of both her parents in a horrifying case of murder. After the loss of both her parents she was adopted by two women. These two women representing Mariama Bâ and Ken Bugul, disappear at some point in the narrative. The disappearance represented the autonomy of the writer who no longer needed her adoptive parents, those who had introduced her to literature. The writer is therefore independent and ready to pursue and carry on that legacy. This was given as an example by the respondent of how a theme was explored.

Articles have been written and published by academics with regard to the literature. Particular authors have also been studied for example Bessora, Beyala, and Diallo. Academics have recognised their interest in the literature as well as their desire to continue to work in the field.

4.3.6.3 Interest and the journey through research

It was expressed in the interviews that every beginning or every instance of attention to something often happened by chance. Random reading and interest were highlighted as elements that drew academics into researching this literature. The first woman author who was said to have drawn interest was Bessora, and her writing was quite particular. Interest was related to the way authors placed or situated themselves in the literature.

4.3.7 The perceptions of French Studies' academics and the representation of the literature in the UKZN library holdings

It was acknowledged as very important for this literature to be developed as a collection in the library, as it was a growing phenomenon. It was also said with certainty that the literature would have even more importance and would be more needed in the near future in UKZN. Although this depended on the students as much as the lecturers, it was believed that there was every chance that UKZN students would increasingly need these books.

It was also acknowledged that the collection was a bit neglected but that what was there was important for the University at the moment. In other words the University was equipped with the essential items. Academics also intended to ensure that the library remains well stocked if not better stocked in those books. It was acknowledged that the process was slow, but sure and was achieved by putting through new orders. This included works of both male and female authors.

So the collection was said to comprise the principal or the essential works, even though it could not be called a panacea. It was said to be limited but yet reasonable. It was called a collection not specifically because of what was found in it but rather because of a gradual collection of books developed through the years by a number of different lecturers. The problem of the budget for the library was regarded as a major limitation and difficulty in enlarging or replenishing the collection specifically in terms of keeping up with new publications. Interviewee 12 says:

.... Oui je crois limiter mais raisonnable, bon je dirais jusqu'en 2005, a partir de là avec nos budgets très limiter on ne peut pas acheter ou compléter la collection, ça c'est un dommage parceque on continue a publier, donc là on choisit vraiment des oeuvres très pertinentes.... /....Yes I think so, limited but reasonable, well I'd say until 2005, from there with our very limited budgets we cannot buy or supplement the collection. It is unfortunate because publication continues, so for this we really have to select relevant works...

The interviewee later adds:

Donc je crois que c'est impossible d'un point de vue financier et pratique de finalement combler ce vide ou ce manque. C'est tout a fait impossible, c'est inimaginable dans la situation actuelle. So I think from a financial and practical point of view it is impossible to fill that gap or that shortage. It is absolutely impossible if not unimaginable in the current situation.

The relevance of the works selected was of course linked to the modules taught as well as to the masters and doctoral thesis research. The collection was therefore suffering from a shortage of material and a gap has been created which, with time, becomes more and more difficult to fill. Cheaper market collections have generally been among the few opportunities available for purchasing, such as "Les publications en poche", ("Pocket publications") which cost two Euros instead of six. So this was said to be a great market for acquiring successful works but at the same time it was importantly noted that the cheap market came with the issue of delay. Interviewee 12 stated that:

En general on attend les publication en poche, donc au lieu de six Euro c'est deux Euros donc il y a un petit retard, ce sont des oeuvres qui connaissent un success... Generally we wait for 'les publications en poches' ('the pocket publication) therefore instead of six Euros it is two Euros and there is a small delay, these are successful works.....

It was pointed out that another factor contributing to the limitations of the collection was that the literature concerned was Francophone literature which in South Africa had very few researchers working on and with it.

Nevertheless an effort was being made as mentioned earlier with the BNF through which more and more materials would be made available online. Even at the level of the UKZN library an effort was being made in terms of putting these materials online and creating access to databases, although these contained more articles rather than books. Still, it was believed that the University was doing whatever it could to make available and accessible what was important.

It was also revealed that everything was closely linked to language be it in the world of technology, science and so forth. This was said to show that most things had the tendency to pass via English and the Anglophone systems and in this sense it was assumed that what was French could not immediately be known. This was observed as another element of delay. The question raised was: what was the future of the library as a place where people just went to collect books?

4.4 Summary

This chapter reported on the results from the interviews with the academics of English Studies and French Studies. The report was arranged according to the research questions. The result revealed that there was acknowledgement by academics of an increase in the literature by a younger generation of both male and female writers, although they also believed that it was not up to their expectations. A number of reasons were given to explain this such as publishers and publishing houses.

French academics particularly believed that a number of factors caused a delay in terms of publication by African women, such as the education system before independence. Thus they stressed together with the English academics that male writers had taken the lead then, and to date remain dominant.

In terms of the significance of the literature, African literature was found to be interesting and exciting and the interviews revealed a great number of reasons as to why the academics believed that African women's literature was a significant literature and African women writers described as very important authors. The literature was acknowledged to have had great impact in society both at the local and international level.

In terms of availability, African women's titles were generally and specifically acknowledged to have been a problem, although with regard to UKZN, they seemed to agree that a collection was available. French academics voiced that re-publication was the way forward to ensuring availability and accessibility of this literature.

Promoting the study of this literature was also deemed a necessity. A number of elements were raised as possible avenues for promoting the literature.

Teaching African women's literature was also found to be important and a necessity by both the English and the French academics because of its readership, its quality and its importance. A number of factors were associated with the reason for teaching it, such as

the relevance of the literature. However, the great number of female students was for English Studies a reason for teaching the literature while for French Studies it was not. It was revealed that being a woman was no longer as important in Francophone literature as it was in Anglophone literature. Secondly the study revealed that the courses offered were mainly French foreign language because the department comprised students wanting to learn the French foreign language. Thus, the teaching of the literature was greater in English Studies than in French studies.

A number of lecturers acknowledged addressing African literature both by male and female authors in their own research. They expressed the view that both male and female writers have done extremely well; therefore both deserved the same special focus. Among the French academics some did research on the literature while others did so only marginally.

The next chapter reports on the results from the interviews with the subject Librarians as well as the results from the literary works of Anglophone and Francophone African women writers.

CHAPTER FIVE: RESEARCH RESULTS FROM SUBJECT LIBRARIANS' INTERVIEWS AND FROM THE LITERARY WORKS OF ANGLOPHONE AND FRANCOPHONE WOMEN WRITERS

“Education for women is something that has plagued the world for a very long time. When I saw this problem first hand, I knew I had to write about it” (Fon Dufe, 2013)

Chapter Four reported on the interviews with the academic staff of English Studies and French Studies. This chapter covers the results from the interviews with the subject librarians. It also presents the second set of data which was collected using a reference list derived from a perusal of the bibliographies (“Women Writing Africa” (2013-2014), “L’Afrique Ecrite au Feminin” (2013-2014) and Kilyobo’s “Bibliography LIIS 739P” (2012)), in comparison with the library holdings reflected in the former iLink catalogue. This chapter was also guided by the research question that the study attempted to answer, namely to what extent are the literary works of Anglophone and Francophone African women writers published between 1960 and 2012 represented in UKZN Pietermaritzburg and Howard College campus libraries. The research questions specifically addressed by this study are as follows:

- To what extent have Anglophone and Francophone African women writers had their works published between the years 1960 and 2012? What are the distribution patterns of this literature in terms of country of origin, and language and to some extent publisher?
- What are the perceptions and the views of academics in French Studies and English Studies of the significance of this literature?
- To what extent do these academics focus on this literature in their curricula and in the delivery of their modules or to what extent it forms part of their modules, and is it part of their own research? What are the views of Subject Librarians and Principal Librarians responsible for English and French in UKZN Pietermaritzburg and Howard College campus libraries, regarding the significance of this literature?
- Is the literature adequately represented in the library holdings, the acquisition of which is generally driven by academics?
- Has the situation described by d’ Almeida (1994) as true of the 1980s improved and if so, to what extent?

The results of the study are presented in this chapter in accordance with the arrangement of the research questions as listed above for the first set of data followed by the results deduced from the second set of data also as mentioned above.

The results of the study from the interviews with Subject librarians are presented first. The Interview schedule used for this purpose can be found in Appendix C.

5.1. Response rate

Interview schedules were prepared to be used for an initial number of five subject librarians. After e-mail letters requesting appointments for interviews were sent out on 30 and 31 October 2013, the researcher managed to schedule and conduct a total of four interviews with four subject librarians from both Pietermaritzburg and Howard College campuses.

The interviews took place at the participants' places of choice which were their individual offices situated on the Pietermaritzburg and the Howard College campuses. The interviews took place between the 31st of October and the 09th of November, 2013. All interviews were recorded with the interviewee's permission.

5.2 Results from interviews with the subject librarians

The results of the survey interviews with the subject librarians conducted in face to face, one on one interviews are reported below, according to the order of the research questions. The terms "respondents", "participants" and "interviewees" have been interchangeably used throughout this chapter.

5.2.1 The extent of the works published by Anglophone and Francophone African women writers.

Interviews with subject librarians revealed varied opinions. The subject librarians were asked what the extent of the published works of Anglophone and Francophone women writers was between the years 1960-2012. Their responses varied with half of them stating that not much of this literature was published, while others stated that in the last 40 to 50 years, the amount of published work by women writers has increased due to the fact that publishers outside Africa have taken on more African writers. Subject librarians therefore associated the increase in the publication of women writers with the increase in the publication of African writers more generally.

The respondents pointed out further that the increase has not only been noticed in terms of the amount of printed copies but also in the amount of outputs and contributions from the writings of women writers.

When asked how the publication of the writings of these women between the years 1960 and 2012 had impacted on or contributed towards the development of this literature they replied as follows. The literature had mostly dealt with social themes that are universal, and that these social issues were said to have won international approval, and that a women's perspective has been added to the African literature. Women writers had convincingly managed to get their voices heard more and more clearly in the last few decades. With many of them living across the world, their contributions have highlighted the impact that Africa has made on the literary world; thus importantly putting the continent on the literary map in this particular way.

5.2.1.1 Significance of this literature

The interviews revealed that subject librarians regarded this literature as significant because of the stories it carried. These were stories of African people told by African women in such a way that through literature they were taken to the rest of the world thus exposing “the truth” about Africa. The literature was therefore teaching and giving a better understanding to the people abroad on different cultures, norms, and values of a country and of Africa. The way women have managed to tell their side of the story even in the adversity surrounding gender in Africa and the world was considered a valuable “heritage”.

It was also revealed that women were playing a critical role at fundamental levels in the way they have made use of opportunities to express themselves and to write. Through hardship and perseverance they were encouraged and have encouraged others to have a voice and have a say. Their voices have managed to come through and to be appreciated. The African women’s voice has done exceptionally well in adding its contribution and another dimension as well, they have added another perspective to the story that has traditionally been very much male centric. This was said to have been confirmed by the many studies on African literature by universities around the world, confirming that this view was the enriched African diasporic input to the study. Interviewee 3 said: “Africa has been acknowledged as producing women writers with exceptional skills”.

5.2.2 Publication in terms of country, language and publishing house

The interviewees were asked which countries were most responsible for producing this literature. Note that in relation to countries, languages and publishing houses respondents could give more than one response. From the responses of the four subject librarians the following distribution patterns across four countries emerged, see Table 1.

Table 5: Publication output by country

N= 4

Country	Number
South Africa	2
Caribbean	1
Cameroon	1
Nigeria	1

South Africa was quoted as the only African country to have dominated in terms of publishing in Africa with 50%. Cameroon, Caribbean and Nigeria all rated 25%. One of the respondents did not specify a country but rather mentioned that the movement was quite consistent across the continent. Another respondent specified the Sub-Saharan region for the Anglophone countries and the Western part of the continent for the Francophone countries.

Two of the subject librarians were somewhat diffident about their responses and stated that they were new in terms of dealing with their particular subjects; therefore they still had a lot to learn.

Table 6: Publication in terms of publishing Houses

N= 4

Publishing houses	N= 4
Heinemann	2
Les Prairies Ordinaire	1
Raison d' Agir	1

In terms of the publishing houses which extensively promote this literature, Heinemann was placed first at 50%, and “Les Prairies Ordinaire” as well as “Raison d’ Agir”, two publishing houses from Paris both at 25% each. These were the publishing houses that were said to often come up in the list for orders.

Respondents admitted not having a good knowledge of publishing houses. Orders for new materials were done across a spectrum as well as from catalogues. General service providers such as the former Kalahari (now Takealot) or Google were also used for authors or titles rather than publishers. The focus was said not to have been on publishers.

In terms of use of the literature in the languages English and French, respondents were asked which dominated in terms of use in the library. The English titles were seen as being predominantly used. This was attributed to the fact that English was the main language for the University. Another reason was that the French department was a very small department; therefore the small number of students would not result in satisfactory use of the material when compared to the English literature which according to the respondents has always been the main focus. Thus, all respondents admitted that English literature was predominantly used in the library rather than the French.

5.2.2.1 Availability of the collection generally and in UKZN library

In response to a question about the availability of the body of the published works of these authors, the respondents revealed that efforts were made to try to make African literature more available. Publishers have produced paperback series versions. The second-hand market was also said to be a growing market. Major bookstores were believed to store the literature without necessarily distinguishing between male or female. Good writing was what they were more concerned about and that they were supportive of emerging writers both male and female.

In terms of the UKZN library collection and availability the subject librarians stated that the collection, specifically women’s writings, was consciously collected in the library and was widely made available.

The internet was also said to have contributed to making this literature more available. Well known sites have been responsible in making available huge amounts of literature from Africa.

5.2.2.2 Accessibility of the collection in UKZN library

According to subject librarians the library as well as the English Department, have striven to make the literature as accessible as possible by having multiple copies. Having multiple copies was said to be important to support student access to the literature. Respondents stated that this required the subject librarian's serious involvement and interaction with the department in order to distinguish the material needed in multiple copies. As Interviewee 3 has said:

I have actually just had a big ... on ordering multiple copies Speak to the head of the English department, look at the syllabus, what they are doing and buying multiple copies. Not only African women fiction but generally ... If necessary we put some on academic reserve.

In terms of obstacles to access it was noted that even though there was a boost in the buying of this material, the University was bound by policies such as with regard to the multiple copies, one copy for 50 students, (when heavily used a copy would be added according to the policy in place).

5.2.2.3 Print versus online collection

The University was striving to take the direction of the online collection, as it was stated, although the print copy was still very important due to the fact that technology has not yet made its presence sufficiently felt within Africa and the level of literacy has been another element needing attention. For this reason there was the need for the library to continuously bear in mind that it had all types of users. Students came from disadvantaged areas and backgrounds, other students returned after two or three decades away from tertiary education and were faced with difficulties in terms of technology and so forth. Importantly the book collection in the library was mostly printed materials and was said to be widely available. Nevertheless the literature was slowly moving to availability in all mediums. Sites such as the African Writers Series and Amazon were making available electronically a huge range of literature that came out of Africa.

The licencing of the online book was also said to be a very important element, where one licence meant "one student's use" at a time just as it would be with the printed copy. The University was striving for unlimited access meaning multiple licences. Purchasing books whether printed or online involved a number of elements to consider. Having all users in mind would therefore require balance in the purchase of both kinds of copies, as interviewee 1 said:

Right now we try to balance it, 1 printed book 1 online book if possible, because we have all users in mind. UKZN library is still mostly a "printed copy" type of library, unless the books are freely available. When useful books are available online, UKZN library will automatically put those in the University iLink [catalogue] as well as in the University Lib-Guide.

The online collection was said to have many advantages over the printed one. In terms of accessibility it was 24/7 accessible. The online collection could not get damaged, neither could it get lost. In terms of budget the online collection was also often cheaper.

It was noted that even with the online collection, the academic's involvement and commitment to the building up of the collection was critical. Subject librarians could and have taken the responsibility to lead and develop the online collection but they acknowledge the importance and the need for the department to be part of what is taking place.

5.2.3 The perceptions of subject librarians on the representation of the literature in the UKZN library holdings

African women's literature was said to carry important information. All information deserved to be conserved and made accessible. As much as other subjects did, this literature was said to carry valuable information and that it was the responsibility of the library to handle the information about Africans told by Africans in this case women; this, for future generations of users and students. It was also recognised that one of the ways that the University could acknowledge the importance and value of this information would be to promote it through constant and conscious selection of the literature by African women in the library.

The respondents were asked whether in comparison to the body of the published works of these authors, the library collection was a reasonable representation of the body of work. The subject librarians' point of view in this matter differed. Some seemed to have the knowledge that the library had a good collection of women writers' works, while others seemed to assume that there should be something but were not sure and still others that they did not think that there was enough of this literature in the library. What is more certain is that the depth of the coverage was just unknown by librarians.

Respondents' perceptions are given in the following sections.

5.2.3.1 A good collection

Even though the depth of the collection was unknown, it was believed to be a good collection by the respondents. The reason for this view was that a number of lecturers have focussed on feminist literature, feminist writing, feminist perspectives in their modules, causing a push or a boost in the buying of this material. In addition, literature by African authors in general was given attention and preference among other literatures. According to library policy, preference was given to works published by South African authors/researchers followed by other African authors/researchers in whatsoever field it could be, such as mathematics, physics and so forth by both male and female African authors and researchers. Therefore, having African women's literature in the general library collection was deemed critical.

Furthermore the works by African women writers had been given prominence in terms of ordering in the sense that it was being consciously looked for in the selection process. Interviewee 4 said: “The library would try to replenish its collection of the material as much as possible with knowledge that this is part of the African or South African heritage”.

Nevertheless it is important to note that consciously seeking for this literature did not imply neglect of the works published by male writers as highlighted by Interviewee 3. She said:

We certainly don't focus on male or female, well we do consciously look for women writing but not to the detriment of male's writing. If there was a new Wole Soyinka, we would automatically buy it, and if I see that Tsitsi Dangarembga's got one out I'll also get it.

Comparing the female literature to the males, interviewee 3 further added: “I think collections have always been biased towards male writers. It's just in the way our society has evolved”.

Although prominence has been given to the acquisition of women's literature, the result of this on the ground has not been convincing. The researcher noted that the percentage of this work in the library collection remains unknown to subject librarians.

5.2.3.2 Shortages in the collection and the need to identify gaps

It is important to note that there was more certainty about the collection for the English fiction than there was for the French fiction. The coverage for the English fiction seemed better spoken of than the one for the French fiction. Academics from which subject librarians expected to receive lists for orders have also been perceived as passive or inactive and very irregular about submitting lists. Meanwhile subject librarians rely on academics for the ordering of the materials.

There was also a stronger reliance on the initiative of the subject librarians for French than the subject librarians for English. The interviews revealed that the purchase of books in the French Department could only be done on demand from academics. Recognising that orders were not regular from the findings above, this creates more uncertainty about the depth and the quantity of the collection with regard to French fiction. This also creates the belief that the collection was likely to be less representative or insufficient on its own as well as when compared with the English collection.

A need for thorough replenishing was therefore acknowledged for both English and French collections but particularly for the French collection. Interviewee 2 with regard to the French literature said:

.....As I said I am new in this I am going to look at the collection but at my understanding there isn't enough on African women writers ... I need to identify the gap and maybe work together with the Department to fill in the gap.

She further adds: “I don’t actually go and purchase those books on my own, I wait for them to give orders and I buy”.

Selection is based on what was needed by students and academics, the importance of the coverage would automatically link to user need. It was nevertheless acknowledged that subject librarians did try to cover as many areas as possible.

There was also the assumption from subject librarians that the existing material in the collection was under-used and/or not sufficiently incorporated into the teaching modules.

5.2.3.3 Comparing the collection with other collections

It was found that the depth of one type of literature generally and in this case the African women’s literature, could not be compared to another collection in the library due to the fact that they differed in various ways: 1) they differed in prices; the interviewees also revealed that literature and African literature were cheaper than materials for other collections and at times also easier to get; 2) they also differed in terms of allocated budgets. The budget allocated to the replenishing of library collections was different from one literature to another, from one department to another and from one field of study to another. Nevertheless literature was generally recognised to occupy a big portion of the shelves in the library, this included African women’s literature.

In terms of literature, other factors that were believed to also cause imbalance in the collections were noted. Interviewee 1 said:

Again recently we’ve received a big bequest of three hundreds and something books...from British writers, such as Shakespeare That is a donation that was done by someone ... who was interested to buy in that area, and he donated ... what he was interested in. Such things help in boosting the collection and this has the potential to cause a complete imbalance in the collection. It throws the other literature out.

5.2.4 Promoting the literature

The subject librarians were asked what they thought could be done that would enhance awareness of the significance of this literature. A number of ways to promote this literature were highlighted. These various ways of promoting the literature were said to have the potential to create awareness and therefore attract more readership, as well as promote the development of this literature.

5.2.4.1 Through displays

It was acknowledged that the displaying of the literature both at the University and out of the University was an important activity that helped to highlight the literature, presenting it to users who would not necessarily have seen or discovered it otherwise. Displays also are considered an important activity in creating awareness of the literature. Unfortunately it was acknowledged that not much was done with regard to promoting this literature by the University through displays.

5.2.4.2 Through festivals

Festivals were also recognised to be an important way to promote the literature. It was observed that a number of festivals did take place around Kwa-Zulu Natal but unfortunately people often were not aware of these events. One such event/ festival took place once a year in Durban and was an opportunity for promoting literature.

5.2.4.3 UKZN library

The subject librarians believed that the new Lib-guide programme accessible from the library's website allowed the Library to promote a variety of things, the Lib-guide is an electronic guide that is easily accessible and deals with books, theses, journals and other items for a particular subject area. It also allowed finding of relevant databases and books. New materials such as books can be placed in the guide where students can see it and if necessary access it. The Centre for African Literary Studies (CALs) was also seen as a place that favoured awareness as well as the promotion of this literature.

5.2.4.4 UKZN as institution

According to the subject librarians, within the University (UKZN), more specifically Howard College campus, bookshop outlets such as Adams, regularly held interesting promotions of new publications in the form of discussions about new books. Invitations were sent out to librarians and academics for an afternoon cocktail party where there would be a speaker to publicise the new book(s).

5.2.4.5 Through students

Students, according to the subject librarians, were promoters of this literature, as they would often share their interest in a particular item with their peers. This observation pertained to female students more specifically, because of their great numbers in the language departments generally and in the English and French departments in this case. Female students usually show a great interest in the women's writings. Their positive response as well as their enthusiastic readership of this literature has confirmed that they were another type of promoter in the view of the subject librarians.

5.2.4.6 Through African women writers

It was revealed that African women writers were also a major factor in terms of promoting this literature. By holding talks and seminars they had the ability to create awareness.

5.2.4.7 Collaborative promotion

It was acknowledged by the subject librarians interviewed that the library should "wake up" and embrace the responsibility of its role with regard to promoting all literature. The management of the library should be aware and willing to allow and to make use of most opportunities and interactions between the library and the departments. Working in

partnership could be the way forward in the development of this literature, which was the desire of subject librarians.

5.2.5 Librarians taking action to replenish the collection

The interviews revealed that it was an important and critical necessity for subject librarians to get actively involved in terms of seeking out this literature and replenishing the collection. Reliance on the academics to place orders for materials has shortcomings both in terms of building the collection and in the academics' commitment to placing orders.

It was also found in the interviews that the subject librarians believed that it was an important principle that subject librarians knew the coverage of the subject that they were dealing with, so to be able to discover gaps and thus be able to fill them; this therefore created the necessity for the librarian to be an expert or at least to have good general knowledge of the subject. A subject librarian is accountable for the development of the collection of their subject areas. It was therefore important for them to review the collection on a regular basis so as to be able to identify the gaps.

5.2.5.1 Ordering materials

The subject librarians were asked how frequently they received orders for new materials from the academics in terms of this literature. They responded that the ordering of the books was allowed throughout the year until the cut-off date towards the end of the year, from January to September. The orders therefore were received throughout the year and were said to be erratic. An academic would send a list or a reference to the subject librarians for a particular material and thus request an order. Interviewee 3 said: "So I might not get anything for weeks and I might get a whole bunch of stuff at once". Interviewee 4 says: "... I use to get a pile of orders close to the closing date for receiving of orders...".

5.2.5.2 Supply and demand

The subject librarians were asked what the pattern of growth of the collection in the last few years had been. They responded that the purchasing of new books has been linked to the demand or orders emanating from the department. This means that as noted above, subject librarians did buy books according to the lists of orders received from the departments. This principle, called "supply on demand", has been the driving force behind the development of the collection in UKZN. It was expected of the academics to take the initiative to send in orders to the librarians and not the other way around. Academics were expected to know more about what was required and therefore could be expected to make better choices. Interviewee 1 said: "Lecturers are the experts; they supposed to be the ones to take the front seat with this because they teach it".

The library therefore works on the principle of "supply on demand" because books were not bought for the purpose of garnishing the shelves as once more interviewee 1 said:

... But it highly depends on the department, there is no need for us to buy a book that is not going to be used. We supply on demand. That the way it goes supply on demand.

Books were expected to be useful to students or needed by them. According to subject librarians, academics were therefore in a better position to know what was needed by their students and themselves.

It was revealed that the library also expected a return on investment in the books bought. This meant that books were expected to produce results, in being used by students in a productive way (used and enabling students to pass their modules). The library collection was referred to as investment. Millions of rand were invested in the information that it constituted. The result needed therefore to be positive and productive.

5.2.5.3 Bias toward English literature

It was revealed that the replenishing of this collection in the library was biased toward English literature. The reason given for this was that, since English was the language of instruction in the University and in South Africa more generally, it seemed more natural to buy books in this language than in any other, such as French. Relating to the French collection Interviewee 4 did put it this way:

The reason being I don't understand the language, I tend to be biased, because English is the language of instruction in South Africa and in the University as a whole, so whenever they publish new work in English I am likely to buy these than to buy the French.

New publications in English have therefore the advantage of being reviewed almost immediately and the decision to buy the material is then made. Interviewee 4 goes on further to say:

It is difficult to do the same thing in French because I don't have an interest in it, because I do not understand it. Therefore I do not see myself having that interest in looking for what has been published by women in French so....

Interviewee 2 said: "Now I don't speak French but I am doing the French" she explains:

In any case I receive lists but I do not know in terms of this literature, which is women's literature, whether there are women or not, looking at the list... I don't see from the list whether it is women, or African literature or not. I will enquire from the academics in the future which ones are female.

Later in an attempt to bring resolution to the situation she adds:

I as a subject librarian should not rely on lecturers for providing the lists, but I should rather look out and see where there are short falls in that area and replenish.

Interviewee 1 further observed that: "It would help if the subject librarians knew the language". Besides the fact that English was the language of instruction and French was a language that subject librarians did not understand, both of which constituted barriers to the development of the French collection, the subject librarians saw another factor adding

to the imbalance between the French and the English literature. This was the fact that the French Department was a very small department with very few students.

This tendency towards bias was also reflected in the displays of the literature held in the library. Most displays of the literature were mainly dominated by the English literature. Interviewee 4 said: “Even if we do our displays, our displays are mainly dominated by English, I really do not know whether we are so biased”. It was acknowledged that this situation has hindered the marketing and the promoting of the French literature within the University. Therefore an opportunity to attract more students to the French department has been neglected.

Finally another factor adding to the imbalance in their view was the distribution of the budget which was said to highly depend on the size of the department.

5.2.5.4 Budget

The subject librarians explained that every year a certain amount of money was allocated for books and was expected to be spent on the library collection. So each specific subject librarian was allocated a budget for the purchasing of books and therefore the development of the collection. It was therefore important for subject librarians to get to know their subjects as well as to interact with the academics in order to make good use of the funds.

The distribution of the budget depended on the size of the department as mentioned earlier; the format followed by the library was such, as said by interviewee 1: “The smaller the department the smaller the amount and the bigger the department the bigger the amount”. This also differed from one discipline to another.

The subject librarians noted that limitations of the budget which have been a reality at UKZN for some years now, led to the necessity for replenishing the library with relevant and useful material.

5.2.5.5 Instruments’ choice for collection

It was brought to the researcher’s attention by the subject librarians that there was a vast array of instruments or tools used to trace authors or titles in order to make choices in the selection of materials for the library collection.

Among the many instruments or tools used for selection there were reviews, lists of prizes for those books, for instance there was the ‘list for the best books of the year’, as well as catalogues, pamphlets, newspapers (that the library receives regularly); talk shows and so on.

Selection tools that provided and or enabled book reviewing were seen by the subject librarians to be a critically important practice in libraries. UKZN library has appropriately

acknowledged that the practice was crucial. UKZN library was said to subscribe to half a dozen review aids. The subject librarians argued that one could not buy a book without consulting or reading a review of the book because reviews allowed subject librarians to distinguish between what was relevant and what was not. Interviewee 3 said: “We do this for all literature even the African women’s literature”. Reviews did circulate among all subject librarians and were critically important for making choices. So, on an ongoing basis subject librarians looked for literature and for African women’ literature as well, through the reading of reviews, newspapers and so on. In the process of searching for new literature, attention was drawn to new emerging writers and the kind of reviews that they were receiving.

The subject librarians pointed out that even through general online facilities such as Google or Kalahari one could visit reviews of literature, as well as the *Times Literary Supplement* (which was a more general one), the *New York Review of Books* was another and importantly there were the feminist writers and *Women’s Review of Books* which was dedicated to women’s authors. It was said to cover the spectrum of women’s literature, although it was quite African American biased. The site, “African library” on the internet had a collection which could be compared to the Library’s in order to identify gaps.

Keeping an eye out there to see who was winning “what” award or who was publishing “where”, was also essential.

Tracing these books has generally not been a challenge for the subject librarians as it was revealed, whatever has been published or written by the women authors would normally be found without much struggle. Interviewee 2, pointing at a list for orders that she had received from an academic has put it this way: “Very rarely do we look for a book and have difficulties finding it. Like with this entire list I was able to find all of it”, and interviewee 3: “If we sometimes do not manage to find things, I will say no, we usually do...”. Nevertheless they stated that a lack of familiarity as to the various sites to visit when searching for titles and authors could constitute a challenge particularly for subject librarians who were still new to the subject that they were working with; or those who did not have a general knowledge of the subject, since one consolidated site did not exist. It was about looking and searching around and becoming familiar with the best places and sources and regularly checking on them.

Importantly technology had broadened the scope of the available tools. Searching and finding new literature had been made easy through the internet.

Social media could as well as blogs also be an advantage for the subject librarian interested in these types of connections since their attention could be drawn to some interesting books as people did come and talk about them or review them.

The subject librarians saw that another way to identify items was visiting bookshops and/or looking at specific publishers and their sites to see if there was anything of interest.

Comparing bench-marks with other universities was another tool for identifying useful materials according to the subject librarians. This could be done by looking at the courses offered at a particular university, then looking at the collection to determine what was in the collection that the library was lacking. Although this was a technique that was in place and that could be practically utilised for the development of a collection, it was unfortunately acknowledged by the respondents that with regard to this particular literature the mechanisms were not applied in UKZN library, where the development of this literature largely depended on “supply on demand”.

5.3 Results from the population of Anglophone and Francophone women’s writings

This part of the chapter presents the results from the second data set which was the bibliographies of Anglophone and Francophone women writers. Three bibliographies were found to be useful, namely “Women Writing Africa” (2013-2014), “L’Afrique Ecrite au Féminin” (2013-2014) and Kilyobo’s “Bibliography 2012 LIIS 739P” (2012). These sources were used to compile reference lists for the Anglophone and Francophone women writers and their works. The UKZN Library collection as reflected in the former iLink catalogue was then searched to establish to what extent this literature was represented in its holdings.

Note that throughout the catalogue search as well as the listing of the bibliographies, a great variety of genres was found but the selection of Anglophone and Francophone women writers listed below was based on the genres such as novels, poetry, short stories, biographies, autobiographies, and literary essays. Because of this, many other women authors who specialise in different genres such as children books, drama and so on were excluded. The inclusion of all genres was found to be too large a task for this study as it is a short dissertation.

The number of titles gathered is considered approximate and not definitive. In terms of the library catalogue, the difficulties of putting together the lists of available titles using a thorough catalogue search, led to the assumption that it was possible that some titles could be missed. However, an effort was made to search the catalogue as exhaustively as possible. The same limitation could be seen to apply to the reference list compiled from the three bibliographies as well.

In terms of bibliographies selected, “Women Writing Africa” (2013-2014) is a bibliography of Anglophone women writers created at the University of Western Australia. It is recommended by Tony Simoes da Silva of the University of Wollongong, Australia.

“L’Afrique Ecrite au Féminin” (2013-2014) is a bibliography of Francophone women authors, created at the University of Western Australia and edited by Jean-Marie Volet from the

“Discipline of European Languages and Studies, French”, University of Australia. According to the site the bibliography is updated regularly.

Kilyobo’s “Bibliography LIIS 739P” (2012), a bibliography of Anglophone and Francophone women writers, compiled in fulfilment of an honour’s degree project for the Library and Information Studies Honour’s module ‘Bibliography LIIS 739P’ (2012), was the element that triggered the researcher’s curiosity, and was the source for the research question about UKZN’s Library holdings of this materials.

The findings regarding the literary works are described in this chapter. They are arranged initially by the language in which they were first published, that is English or French and the sources used to identify them. Within the tables they are arranged according to the number of authors and titles, by country. They are further arranged in terms of the highest number of writers per country. Percentages presented throughout the sections have been rounded off to one decimal place after the point wherever it was applicable. Therefore the total percentage might not necessarily add up to exactly 100%.

The results for the sources are then combined and presented in Table 9 and Table 12 for the Anglophone and Francophone items respectively. These are then combined in Table 13 into one alphabetical listing of the countries and their Anglophone and Francophone outputs and compared.

The UKZN Library holdings for each language follow and finally these are compared in Table 16 with the listings of the combined Anglophone and Francophone women authors and works.

5.3.1 The findings on the Anglophone women writers

This section presents the findings on the Anglophone women writers, both from “Women Writing Africa” (2013-2014) a bibliography and Kilyobo’s “Bibliography LIIS 739P” (2012).

5.3.1.1 Anglophone women writers from “Women Writing Africa” (2013-2014) a bibliography of Anglophone women writers

The total number of women authors and titles identified in this bibliography was 438 authors and 1034 titles. These writers/writings come from 19 countries.

South Africa surpasses the rest of the countries producing more than half of the total number of both authors and titles, 290 (66.2%) authors and 637 (61.6%) titles. Nigeria follows with 43(9.8%) authors and 153 (14.8%) titles. Zimbabwe and Kenya are close to each other and follow with respectively 28(6.4%) authors and 72 (7%) titles, and 24 (5.5%) authors and 61 (5.9%) titles. Uganda and Ghana come next with respectively 16 (3.7%) authors and 34 (3.3%) titles, then 11 (2.5%) authors and 29 (2.8%) titles. Namibia, Botswana and Tanzania respectively have eight (1.8%) authors and eight (0.8%) titles, four (0.9%) authors and 16 (1.5%) titles and then three (0.7%) authors and four (0.4%) titles. Sudan has two (0.5%) authors and eight (0.8%) titles. Zambia and Liberia have an equal number of two

(0.5%) authors and two (0.2%) titles each. Swaziland has one (0.2%) author and two (0.2%) titles and finally Gambia, Lesotho, Mali, Sierra Leone, Somalia and Togo are all at the bottom of the list with one (0.2%) author and one (0.1%) title each.

Table 7: Anglophone women writers from ‘Women Writing Africa’ (2013-2014)

Countries	No. authors	Percentage	No. titles	Percentage
South Africa	290	66.2	637	61.6
Nigeria	43	9.8	153	14.8
Zimbabwe	28	6.4	72	7
Kenya	24	5.5	61	5.9
Uganda	16	3.7	34	3.3
Ghana	11	2.5	29	2.8
Namibia	8	1.8	8	0.8
Botswana	4	0.9	16	1.5
Tanzania	3	0.7	4	0.4
Sudan	2	0.5	8	0.8
Zambia	2	0.5	2	0.2
Liberia	2	0.5	2	0.2
Swaziland	1	0.2	2	0.2
Gambia	1	0.2	1	0.1
Lesotho	1	0.2	1	0.1
Mali	1	0.2	1	0.1
Sierra Leone	1	0.2	1	0.1
Somalia	1	0.2	1	0.1
Togo	1	0.2	1	0.1
Totals	438	100.2	1034	100.1

5.3.1.2 Anglophone women writers from Kilyobo’s “Bibliography LIIS 739P” (2012)

The total number of Anglophone women writers and their titles from Kilyobo’s “Bibliography LIIS 739P” (2012) are, 148 authors and 544 titles representing 15 countries.

Once again South Africa topped the list with the highest number of authors 68 (45.9%) and 267 (49%) titles. Nigeria once more follows after South Africa with 30 (20.3) authors and 129 (23.7%) titles. Uganda in a third place sits with 14 (9.5%) authors and 34 (6.2%) titles. Kenya closely follows with 10 authors (6.8%) and 33 (6.1%) titles. Zimbabwe and Ghana respectively stand with nine (6.1%) and six (4.1%) authors each, then 25 (4.9%) and 15 (2.8%) titles each. Botswana trails with three (2.3%) authors and 13 (2.4%) titles. Egypt has one (0.7%) author and 13 (2.4%) titles. Mauritania and Morocco hold equal numbers in terms of both author and title one (0.7%) author and five (0.9%) titles each. Cameroon, Namibia, Sudan, Tanzania and Zambia as well, equally hold just one (0.7%) author and one (0.2%) title each.

Table 8: Anglophone women writers from Kilyobo’s Bibliography LIIS 739P” (2012)

Countries	No. authors	Percentage	No. titles	Percentage
South Africa	68	45.9	267	49.1
Nigeria	30	20.3	129	23.7
Uganda	14	9.5	34	6.2
Kenya	10	6.8	33	6.1
Zimbabwe	9	6.1	25	4.6
Ghana	6	4.1	15	2.8
Botswana	3	2.3	13	2.4
Egypt	1	0.7	13	2.4
Mauritania	1	0.7	5	0.9
Morocco	1	0.7	5	0.9
Cameroon	1	0.7	1	0.2
Namibia	1	0.7	1	0.2
Sudan	1	0.7	1	0.2
Tanzania	1	0.7	1	0.2
Zambia	1	0.7	1	0.2
Total	148	100.6	544	100.1

5.3.1.3 The combined findings for both “Women Writing Africa” (2013-2014) and Kilyobo’s “Bibliography LIIS 739P” (2012)

Below are presented in one table, the combined results of both “Women Writing Africa” a bibliography (2013-2014) and Kilyobo’s “Bibliography LIIS 739P” (2012), that is 476 different authors and 1173 different titles.

There was overlap between these two bibliographies: 113 authors together with 406 titles. The totals were adjusted for authors and titles that were common to both bibliographies, therefore the totals found from the combined bibliographies do not add up to the exact totals of the two bibliographies as presented separately.

Note that the arrangement of the table below, is descending order of frequency of authors per country.

Table 9: Anglophone women writers from “Women Writing Africa” (2013-2014) and Kilyobo “Bibliography LIIS 739P” (2012)

Countries	Women Writing Africa (2013-2014) and Kilyobo (2012)			
	No. authors	Percent.	No. titles	Percent.
South Africa	299	62.8	688	58.7
Nigeria	54	11.3	190	16.2
Zimbabwe	29	6.1	78	6.6
Kenya	27	5.7	70	6
Uganda	20	4.2	40	3.4
Ghana	13	2.7	32	2.7
Namibia	9	1.9	9	0.8
Botswana	4	0.8	17	1.4
Tanzania	3	0.6	4	0.3
Zambia	3	0.6	3	0.3
Sudan	2	0.4	8	0.7
Liberia	2	0.4	2	0.2
Swaziland	1	0.2	2	0.2
Mali	1	0.2	1	0.1
Somalia	1	0.2	1	0.1
Sierra Leone	1	0.2	1	0.1
Togo	1	0.2	1	0.1
Lesotho	1	0.2	1	0.1
Gambia	1	0.2	1	0.1
Cameroon	1	0.2	1	0.2
Egypt	1	0.2	13	1.1
Mauritania	1	0.2	5	0.4
Morocco	1	0.2	5	0.4
Totals	476	100.1	1173	99.9

5.3.2 The findings on the Francophone women writers

The findings on the Francophone women writers from both “L’Afrique Ecrite au Féminin” (2013-2014) and Kilyobo’s “Bibliography LIIS 739P” (2012) are presented below.

5.3.2.1 Francophone women writers from ‘L’Afrique Ecrite au Féminin (2013-2014) auteurs par ordre alphabétique’, a bibliography

The total number of women authors reflected in this bibliography was 420, with a total number of 949 titles, from 26 countries.

Note that 56 authors are included in this list, for whom no information in terms of country was specified. A total of 58 titles were allocated to these authors. They appear in this report under the name “No Country”.

Senegal tops the list both in terms of the highest number of authors as well as the number of titles, with 68 (16.2%) authors and 171 (18%) titles. It is followed by “No Country” with 56 (13.3%) authors and 58 (6.1%) titles. Ivory Coast and Cameroon follow with 47 (11.2%) and 45 (10.7%) authors respectively, then 106 (11.2%) and 111 (11.7%) titles respectively. The Republic of Congo (Brazzaville) follows with 29 (6.9%) authors and 75 (7.9%) titles. Algeria comes next with 22 (5.2%) authors and 101 (10.6%) titles. Gabon and Guinea respectively follow with 17 (4%) authors and 38 (4%) titles, then 15 (3.6) authors, and 29 (3.1%) titles. Burkina-Faso and Rwanda reflect with 15 (3.6%) and 14 (3.3%) authors then 26 (2.7%) and 21 (2.2%) titles respectively. Mali and the Democratic Republic of Congo (DRC) are equal with 13 (3%) authors and 23 (2.4%) titles each. Togo and Benin have 12 (2.9%) and 10 (2.4%) authors respectively then 21 (2.2%) and 20 (2.1%) titles each. Egypt and Tunisia equally have nine (2.1%) authors then 42 (4.4%) and 27 (2.8%) titles. Morocco has 7 (1.7%) authors and 18 (1.9 titles). Madagascar and Niger each have four (1%) authors, then 14 (1.5%), and nine (0.9%) titles respectively. Burundi appears with three (0.7%) authors and three (0.3%) titles. Djibouti and Chad both have two (0.5%) authors and two (0.2%) titles each. Angola has one (0.2%) author and five (0.6%) titles. Cabinda has one (0.2%) author and two (0.2%) titles and finally Ghana and Kenya are equal with one (0.2%) author and one (0.1%) title each.

Table 10: Francophone women writers from “L’Afrique écrite au féminin” (2013-2014)

Countries	No. Authors	Percentage	No. Titles	Percentage
Senegal	68	16.2	171	18
No country	56	13.3	58	6.1
Ivory Coast	47	11.2	106	11.2
Cameroon	45	10.7	111	11.7
Rep. Congo	29	6.9	75	7.9
Algeria	22	5.2	101	10.6
Gabon	17	4	38	4
Guinea	15	3.6	29	3.1
Burkina Faso	15	3.6	26	2.7
Rwanda	14	3.3	21	2.2
DRC	13	3	23	2.4
Mali	13	3	23	2.4
Togo	12	2.9	21	2.2
Benin	10	2.4	20	2.1
Egypt	9	2.1	42	4.4
Tunisia	9	2.1	27	2.8
Morocco	7	1.7	18	1.9
Madagascar	4	1	14	1.5
Niger	4	1	9	0.9
Burundi	3	0.7	3	0.3
Djibouti	2	0.5	2	0.2
Chad	2	0.5	2	0.2
Angola	1	0.2	5	0.6
Cabinda	1	0.2	2	0.2
Ghana	1	0.2	1	0.1
Kenya	1	0.2	1	0.1
Totals	420	99.4	949	100.3

5.3.2.2 Francophone women writers from Kilyobo’s “Bibliography LIIS 739P” (2012).

The total number of Francophone women authors emanating from Kilyobo’s “Bibliography LIIS 739P” (2012) was 85, with a total number of 299 titles, ranging across 17 countries. Senegal has the highest number of both authors and titles with 15 (17.6%) authors and 55 (18.4%) titles. It is followed by Ivory Coast with 13 (15.3%) authors and 51 (17.1%) titles. Cameroon, Algeria, the Republic of Congo and Gabon all have eight (9.4%) authors but respectively in terms of titles stand with 39 (13%), 34 (11.4%), 27 (9%) and 27 (9%). Burkina Faso and Mali both have four (4.7%) authors each. They each hold eight (2.7%) and 14 (4.7%) titles respectively. Morocco, Rwanda and Tunisia are equal in terms of authors with three (3.5%) each, but in terms of titles differ with nine (3%), six (2%) and four (1.3%) titles respectively. Togo comes with two (2.4%) authors and eight (2.7%) titles. Benin holds two

(2.4%) authors and 10 titles (3.3%). Guinea, Niger, Mauritania and Madagascar in the same way equal in terms of authors with one (1.2%) each and in terms of titles respectively come up with three (1%), two (0.7%), one (0.3%) and one (0.3%).

Table 11: Francophone women writers from Kilyobo’s “Bibliography LIIS 739P” (2012)

Country	No. authors	Percentage	No. titles	Percentage
Senegal	15	17.6	55	18.4
Ivory Coast	13	15.3	51	17.1
Cameroon	8	9.4	39	13
Algeria	8	9.4	34	11.4
Rep. Congo	8	9.4	27	9
Gabon	8	9.4	27	9
Burkina Faso	4	4.7	8	2.7
Mali	4	4.7	14	4.7
Morocco	3	3.5	9	3
Rwanda	3	3.5	6	2
Tunisia	3	3.5	4	1.3
Togo	2	2.4	8	2.7
Benin	2	2.4	10	3.3
Guinea	1	1.2	3	1
Niger	1	1.2	2	0.7
Mauritania	1	1.2	1	0.3
Madagascar	1	1.2	1	0.3
Totals	85	100	299	99.9

5.3.2.3 The combined works for both “L’Afrique Ecrite au Féminin” (2013-2014) and Kilyobo’s “Bibliography LIIS 739P” (2012)

The table below presents the total results of both “L’Afrique Ecrite au Féminin” and Kilyobo’s “Bibliography LIIS 739P” (2012), which is 434 authors and 958 titles.

Note that 71 authors together with 242 titles found in Kilyobo’s bibliography (2012), are found in “L’ Afrique Ecrite au Féminin” as well. The totals were adjusted for authors and titles that were common to both bibliographies, therefore the totals found from the combined bibliographies do not add up to the exact totals of the two bibliographies as presented separately.

The results of the combined listing presented in the table below are in descending order by authors.

Table 12: Francophone women writers from “L’ Afrique Ecrite au Féminin” (2013-2014) and Kilyobo’s “Bibliography LIIS 739P” (2012)

Countries	L’afrique Ecrite au Féminin (2013-2014) and Kilyobo (2012)	
	No. authors	No. titles
Senegal	71	175
No country	56	58
Ivory Coast	51	80
Cameroon	45	111
Rep. Congo	31	86
Gabon	17	41
Algeria	23	108
Guinea	16	32
Burkina Faso	15	26
Rwanda	14	21
DRC	13	23
Mali	13	24
Togo	12	22
Benin	10	20
Egypt	9	42
Tunisia	11	31
Madagascar	4	14
Morocco	7	18
Niger	4	9
Burundi	3	3
Djibouti	2	2
Chad	2	2
Angola	1	5
Cabinda	1	2
Ghana	1	1
Kenya	1	1
Mauritania	1	1
Total	434	958

5.3.2.4 Comparing the findings for both the Anglophone and Francophone writers and titles by country

Arranged in an alphabetical order, the table below presents the totals from both the combined lists of Anglophone and Francophone women writers and titles. Eight countries have authors and titles in both English and French: Cameroon, Egypt, Ghana, Kenya, Mali, Mauritania, Morocco and Togo.

Table 13: Anglophone and Francophone writers and titles

Country	Anglophone women writers		Francophone women writers	
	Author	Title	Author	Title
Algeria			23	108
Angola			1	5
Benin			10	20
Botswana	4	17		
Burkina Faso			15	26
Burundi			3	3
Cabinda			1	2
Cameroon	1	1	45	111
Chad			2	2
Djibouti			2	2
DRC			13	23
Egypt	1	13	9	42
Gabon			17	41
Gambia	1	1		
Ghana	13	32	1	1
Guinea			16	32
Ivory Coast			51	80
Kenya	27	70	1	1
Lesotho	1	1		
Liberia	2	2		
Madagascar			4	14
Mali	1	1	13	24
Mauritania	1	5	1	1
Morocco	1	5	7	18
Namibia	9	9		
Niger			4	9
Nigeria	54	190		
No Country			56	58
Rep. Congo			31	86
Rwanda			14	21
Senegal			71	175
Sierra Leone	1	1		
Somalia	1	1		
South Africa	299	688		
Sudan	2	8		
Swaziland	1	2		
Tanzania	3	4		
Togo	1	1	12	22
Tunisia			11	31
Uganda	20	40		
Zambia	3	3		
Zimbabwe	29	78		
Total	586/476	1579/1173	492/434	1201/958

5.3.3 Number of Anglophone women writers represented in the UKZN library catalogue

The total number of Anglophone women authors found represented in the catalogue was 140, with a total number of 534 titles, spread across 19 African countries.

In terms of the representation of the works of these writers in the UKZN Library, South Africa clearly stands out with almost half of the total number of authors as well as the total number of titles: 68 (48.6%) authors, and 264 (49.4%) titles. South Africa is followed by Nigeria with 24 (17.1%) authors and 102 (19.1%) titles. Kenya, Zimbabwe and Uganda follow and each hold the number of 10 (7.1%), eight (5.7%), and eight (5.7%) authors respectively, while differentiating in terms of titles by 27 (5.5%), 58 (10.9%), and 14 (2.6%) respectively. Ghana and Botswana respectively have five (3.6%) authors and 15 (2.8%) titles then three (2.1%) authors and 18 (3.4%) titles. Namibia and Tanzania are represented with two (1.4%) authors and two (0.4%) titles each. Egypt is at one (0.7%) author but 13 (2.4%) titles. Morocco and Sudan also are equally represented with one (0.7%) author each, then five (0.9%) and four (0.7) titles respectively. Mauritania and Lesotho follow closely each with one (0.7%) author, but three (0.6%) and two (0.4%) titles respectively. Zambia, Rwanda, Swaziland, Cameroon and Somalia are all equally represented with one (0.7%) author and one (0.2%) title each.

Table 14: Anglophone women writers represented in the UKZN Library catalogue

Countries	No. authors	Percentage	No. titles	Percentage
South Africa	68	48.6	264	49.4
Nigeria	24	17.1	102	19.1
Kenya	10	7.1	27	5.5
Zimbabwe	8	5.7	58	10.9
Uganda	8	5.7	14	2.6
Ghana	5	3.6	15	2.8
Botswana	3	2.1	18	3.4
Namibia	2	1.4	2	0.4
Tanzania	2	1.4	2	0.4
Egypt	1	0.7	13	2.4
Morocco	1	0.7	5	0.9
Sudan	1	0.7	4	0.7
Mauritania	1	0.7	3	0.6
Lesotho	1	0.7	2	0.4
Cameroon	1	0.7	1	0.2
Rwanda	1	0.7	1	0.2
Somalia	1	0.7	1	0.2
Swaziland	1	0.7	1	0.2
Zambia	1	0.7	1	0.2
Totals	140	99.7	534	100.5

The largest number of writers in the UKZN catalogue came from South Africa, Nigeria, and Kenya. Representation in the UKZN Library in relation to the country totals for writers is depicted in Table 16 and discussed.

5.3.4 Number of Francophone women writers represented in the UKZN library catalogue

The total number of Francophone authors found in the library catalogue was 40, and the total number of titles was 104. The number of authors came from 14 countries.

Senegal and Algeria topped the list both in terms of number of authors as well as titles. However Senegal tops the list in terms of authors with nine (22.5%) authors but with 22 (21.2%) titles, while Algeria tops it in terms of titles with 25 (24.%) titles but with six (15%) authors. Cameroon, Tunisia and Morocco equally stand with a number of four (10%) authors each. Cameroon however surpasses the other countries in terms of titles with 12 (11.5%), while Tunisia has five (4.8%) and Morocco four (3.8%) titles. Ivory-Coast follows with three (7.5%) authors and six (5.8%) titles. Madagascar and the Republic of Congo equally have two (5%) authors each but with seven (6.7%) and three (2.9%) titles respectively. Mauritania, Gabon and the Democratic Republic of Congo all have one (2.5%) author each but differ in terms of titles by nine (8.7%), six (5.8%) and two (1.9%) respectively. Mali, Benin and Guinea are at the bottom of the list and each hold one (2.5%) author and one title (1%) each.

Table 15: Francophone women writers represented in the UKZN library catalogue

Country	No author	Percentage	No title	Percentage
Senegal	9	22.5	22	21.2
Algeria	6	15	25	24
Cameroon	4	10	12	11.5
Tunisia	4	10	5	4.8
Morocco	4	10	4	3.8
Ivory Coast	3	7.5	6	5.8
Madagascar	2	5	7	6.7
Rep Congo	2	5	3	2.9
Mauritania	1	2.5	9	8.7
Gabon	1	2.5	6	5.8
DRC	1	2.5	2	1.9
Mali	1	2.5	1	1
Benin	1	2.5	1	1
Guinea	1	2.5	1	1
Totals	40	100	104	100.1

The highest levels of representation of the writers in the UKZN catalogue were for Senegal, Algeria, Cameroon, Tunisia and Morocco. As with Anglophone writers', representation in the UKZN Library in relation to the country totals is depicted in Table 16 and then discussed.

5.3.5. Combined lists of Anglophone and Francophone writers and titles compared with the holdings in the UKZN Library catalogue

The combined lists of Anglophone and Francophone women writers in comparison with the holdings from UKZN Library catalogue are presented in table 10 below (in alphabetical order). Percentages have been calculated for the number of Anglophone and Francophone writers from each country represented in the UKZN Library catalogue columns 5 and 10 in Table 10.

Table 16: Anglophone/Francophone writers and titles with UKZN Library holdings

The UKZN holdings number and % are shaded to help with the “plethora of figures”

Country	Anglophone		UKZN			Francophone		UKZN		
	Auth.	Title	Auth.	%	Title	Auth.	Title	Auth.	%	Title
Algeria						23	108	6	26.1	25
Angola						1	5		0	
Benin						10	20	1	10	1
Botswana	4	17	3	75	18					
B F						15	26		0	
Burundi						3	3		0	
Cabinda						1	2		0	
Cameroon	1	1	1	100	1	45	111	4	8.9	12
Chad						2	2		0	
Djibouti						2	2		0	
DRC						13	23	1	7.7	2
Egypt	1	13	1	100	13	9	42		0	
Gabon						17	41	1	5.9	6
Gambia	1	1		0						
Ghana	13	32	5	38.5	15	1	1		0	
Guinea						16	32	1	6.3	1
Ivory Coast						51	80	3	5.9	6
Kenya	27	70	10	37	27	1	1		0	
Lesotho	1	1	1	100	2					
Liberia	2	2		0						
Madagascar						4	14	2	50	7
Mali	1	1		0		13	24	1	7.7	1
Mauritania	1	5	1	100	3	1	1	1	100	9
Morocco	1	5	1	100	5	7	18	4	57.1	4
Namibia	9	9	2	22.2	2					
Niger						4	9		0	
Nigeria	54	190	24	44.4	102					
No Country						56	58		0	
Rep. Congo						31	86	2	6.5	3
Rwanda			1	?	1	14	21		0	
Senegal						71	175	9	12.7	22
Sierra Leone	1	1		0						
Somalia	1	1	1	100	1					
SA	299	688	68	22.7	264					
Sudan	2	8	1	50	4					
Swaziland	1	2	1	100	1					
Tanzania	3	4	2	66.7	2					
Togo	1	1		0		12	22		0	
Tunisia						11	31	4	36.4	5
Uganda	20	40	8	40	14					
Zambia	3	3		0						
Zimbabwe	29	78	8	27.6	58					
Total	476	1173	140	29.4	534	434	958	40	9.2	104

Of the 476 Anglophone writers and 1173 titles traced, 140 writers and 534 titles that is 29.4% of writers and 45.5% of titles, were represented in the UKZN Library holdings. Of the 434 French writers and 958 titles traced, 40 writers and 104 titles that is 9.2% of writers and 10.9% of titles, were represented.

Of the Anglophone writers, six countries were not represented at all in the UKZN catalogue. Some countries with low totals of women writers like Cameroon, Egypt, Morocco, Lesotho, Somalia, Mauritania and Swaziland were 100% represented. Botswana, Namibia, Sudan and Tanzania were represented at levels ranging from 22.2% to 75%. Of those with higher totals of women writers like Nigeria, Kenya, Ghana, Uganda, Zimbabwe and South Africa, the writers were represented at levels ranging from 22.7% to 44.4%.

Writers from 13 of the Francophone countries were not represented at all in the UKZN catalogue. Some countries with moderate totals of women writers like Tunisia, Gabon, Guinea, DRC, Mali and Benin were represented at levels ranging from 5.9% to 36.4%. Of those with higher totals of women writers, Senegal, Ivory Coast, Cameroon, Republic of Congo and Algeria the writers were represented at levels ranging from 5.9% to 26.1%. However of those with a lower total of women writers, Madagascar and Morocco were represented at 50% and 57% respectively, while Mauritania was represented at 100%.

In the next chapter these findings are discussed in relation to various factors that could bear on the levels of representation.

5. 4 SUMMARY

While some subject librarians stressed that not much of the literature by women was published, others stated that it had increased, although associating the increase with foreign publishers' willingness to accommodate more African writers.

In terms of its significance, subject librarians reported on the stories as told by African women, as being the "truth" about Africa, taken to the rest of the world, presented from the point of view of women; it was considered valuable "heritage". Adding another perspective to the story that has traditionally been very much male centric, this view was considered an enriched African diasporic input to the study. Subject Librarians revealed that UKZN as an institution has made efforts to ensure the availability of the African literature generally, and with regard to the women's literature they believed that the collection was widely available because as it was said, the collection was consciously requested and collected.

Regarding the literary works, the findings were arranged in tables and by language, which is English and French, then within the tables by country. The results of the various sources were combined namely, "Women Writing Africa" (2013-2014) and Kilyobo's "Bibliography LIIS 739P" (2012) (Anglophone women writers); then "L'Afrique Ecrite au Féminin (2013-

2014)” and Kilyobo’s “Bibliography (2012)” (Francophone women writers). The results were then presented in Table Three for the Anglophone and Table Six for the Francophone women writers. These were then combined into one table; Table Seven, one alphabetical listing of the countries and their Anglophone and Francophone outputs and compared.

The UKZN Library holdings for each language followed. They were then compared with the listings of the combined Anglophone and Francophone women authors and titles in table 16.

Chapter Six presents a discussion of the findings of the study.

CHAPTER SIX: INTERPRETING THE RESULTS

"It is about time we start singing about our own heroic deed" (Emecheta, 1994)

Chapter Six discusses the findings reported in Chapters Four and Five. Data collected through interviews as well as through searching the bibliographies namely "Women Writing Africa" (2013-2014), "L'Afrique Ecrite au Féminin"(2013-2014) and Kilyobo's "Bibliography LIIS 739P (2012)" and the UKZN library catalogue. The data is interpreted making reference to the research questions as well as the literature reviewed. The theoretical framework used in this study is also made an integral part of the discussion. This section seeks to explore and confirm the theory which explains or at least, interrogates how the writings by African women are deemed significant by subject librarians and academics generally and specifically by the English Studies' and the French Studies' academics and libraries at UKZN. This investigation is undertaken for the purpose of understanding the actual representation of the literary works of Anglophone and Francophone African women writers within UKZN Libraries' collections.

The research question that the study attempted to answer was, to what extent are the literary works of Anglophone and Francophone African women writers, published between 1960 and 2012 represented in UKZN Pietermaritzburg and Howard College campus libraries?

The interpretation of the result reflects the order of the research questions in the same way as Chapters Four and five do.

The research questions addressed in the study are as follows:

- To what extent have Anglophone and Francophone African women writers had their works published between the years 1960 and 2012? What are the distribution patterns of this literature in terms of country of origin, and language and to some extent publisher?
- What are the perceptions and the views of academics in French Studies and English Studies of the significance of this literature?
- To what extent do these academics focus on this literature in their curricula and in the delivery of their modules or to what extent it forms part of their modules, and is it part of their own research? What are the views of Subject Librarians and Principal Librarians responsible for English and French in UKZN Pietermaritzburg and Howard College campus libraries, regarding the significance of this literature?
- Is the literature adequately represented in the library holdings, the acquisition of which is generally driven by academics?
- Has the situation described by d' Almeida (1994) as true of the 1980s improved and if so, to what extent?

6.1. The extent of the works published by Anglophone and Francophone African women writers

This section discusses the findings on the extent of the works published by Anglophone and Francophone women writers derived from the results that emanate from the search for the literary works of the authors. The point of view of the English and French academics as well as that of the subject librarians, expressing their thoughts with regard to that extent, is also discussed.

6.1.1 The extent of the published literary works of Anglophone and Francophone women writers respectively

The study shows that in terms of countries, Anglophone African women writers' publication output extends throughout 23 African countries, while the Francophone women's publications are found throughout 27 countries. It is therefore evident that the Francophone countries that publish the works by women writers cover a slightly wider spread of countries (four) than the Anglophone output.

The study reveals that although slightly more Francophone countries publish the works of African women writers, the Anglophone countries have a greater publication output. The Anglophone African women, however, surpass the Francophone women both in terms of the number of authors which is 476 against 434 as well as in terms of the number of their published works, 1173 against 958. They therefore surpass the Francophone writers in terms of the number of authors (42) and in terms of titles (215). Arguably, this seems to show that a greater number of Francophone countries are involved in the publication of women authors but conversely a greater number of Anglophone women seem to be publishing.

Although eight countries were found to have publications in both English and French, the pattern observed is that of the Anglophone countries where authors have published in French, namely, Ghana, Kenya, Mauritania, only one author was traced for each of these countries. Of the Francophone countries where authors have published in English, namely, Mali, Morocco, and Togo the same was observed. Each of these countries was found to have only one author. In the case of Cameroon, it could have been expected that authors would have published in both languages in greater numbers since the country is a bilingual country; however, the study reveals a strong imbalance in the publication of the works by women with regard to the two languages. Only one author and one title published in English was traced, while 45 authors and 111 titles were traced for the publications in French. On the other hand, Mauritania, a Francophone country, shows an equal number of authors published in both languages. For Egypt nine authors and 42 titles published in French were traced but one author and thirteen titles in English. However, other details regarding the inconsistency in terms of the number of English and/or French titles by Francophone and/or Anglophone authors as found in this study may also lie in the fact that some authors, being bilingual, have the ability to write in both languages. The study also revealed that many

African women authors have migrated to other countries (Larrier, 2000). It was also acknowledged that many women writers, specifically those of the third generation, divided their time between their own home countries and other countries of Africa and beyond (AW, 2007: np).

6.1.2 The extent of the published works according to academics and subject librarians

The general understanding by English academics surrounding the extent of the works published by Anglophone and Francophone African women writers is that although an increase in the number of new black African writers, characterised by a younger generation of both male and female is felt, specifically in South Africa, there are too few new titles published. The lack is linked to a number of elements such as publishers whom they thought lacked sensitivity to promote and publish the literature, and the closing of some key publishing houses such as Heinemann Publishers. Thus, the dominance in terms of publication by male writers was considered evident.

In the same way Francophone academics acknowledge that in terms of its publication, literature by males was dominant and it has taken the lead for many decades. This dominance of the literature by male writers, however, was linked to the delayed entry by women into the literary world which was said to have been caused by, among other things the education system that existed in African countries before independence. The first generation of women going to school was therefore considered an important stepping stone for the literature and its future.

Hewett (2011: np), indicates a noticeable development in terms of publishing houses affirming that lately some have shown support and have provided encouragement to emerging voices. She acknowledges that African women's literature has experienced an increase both in terms of its publication and its readership locally and internationally. However, Bakare-Yussuf, in Hewett (2011: np) recognised that the development in publication by African women writers was still partly dependent on a change within the African publishing industry. Implicitly, Bakare-Yussuf admits that the rate of development in the area of the publication of the writings by African women was not satisfactory. Echoed by academics, he perceives the problem to be within the publishing industry, where he believes the need for a change was vital for the sake of African women writers and their writings; a change that he considers crucial in the area of organisation and operation within the industry.

However, Hewett (2011: np) later acknowledges, thus joining both the French and English academics, as well as Bakare-Yussuf, that African literature continues to be dominated by male writers. Arguably, a reflection of the marginalisation of African women writers by the publishing industry is perceivable in the above statement.

Similarly, subject librarians generally do believe that too little of this literature has been published but they also acknowledge that in the last 40 to 50 years the amount of published

work by women writers has generally increased. However, the increase was alleged to be an integral part of the general increase observed in the overall publication of African writings beyond African borders. In the same line of thought Hewett (2011: np) as well as Gboya and Jay (2013:) acknowledge that although many African women writers are still limited to publishing with African based publishers, a great many have published their work through Western publishing houses and still others have managed to do so simultaneously with both African and foreign houses. Hewett's (2011: np) emphasis on the great number of women writers based outside Africa and their advantages as well as other benefits in terms of publication, could be seen as an element of confirmation that the increase of this literature is the result of the increase in the publication through Western publishing houses. This thus confirms the subject librarians' observations of the increased publication in the last 40 to 50 years. It can therefore be deduced that according to academics and librarians, the extent of this literature as felt on the ground with regard to its publication is generally not satisfactory.

6.2 Distribution patterns in terms of country and language

This section elaborates on the patterns observed with regard to the extent of the published work by Anglophone and Francophone women writers in terms of country as well as language of publication, deriving from the results of the literary works of the authors.

6.2.1 Anglophone women writers

In terms of authors, more African Anglophone women writers have been published (476 Anglophone authors with 1173 titles) than Francophone women writers.

In terms of the highest number of authors per country, South Africa stands out among the Anglophone countries with 299 authors (and 688 titles). Notably only a remaining 177 authors are therefore spread throughout 22 other Anglophone countries. Following with a moderate number of authors are five countries ranging from 13 to 54 with titles ranging from 32 to 190. Eleven countries have the lowest number of authors which is one, with titles ranging from one to 13. This finding shows that there is great imbalance in terms of the distribution per country with 299 authors for one country, as against 177 for 22 countries. South Africa, Nigeria, Zimbabwe and Kenya together form the top four countries with 299, 54, 29 and 27 authors respectively. Nigeria which has 54 authors is much closer to countries with a lower number of authors than to South Africa. Uganda follows with 20 and Ghana with 13. These countries were recognised by academics to be among the highest producers of this literature for the Anglophone countries.

6.2.2 Francophone women writers

With regard to Francophone women writers, 434 women authors were traced with 958 titles between them. Senegal stands out as the Francophone country with the highest total number of authors, 71, with 175 titles. In comparison with other Francophone countries there is a more even wider spread distribution. Senegal stands out with 71 authors for a single country, against 363 authors spread across the other 26 countries. Along with

Senegal, no country specified as a response, Ivory Coast and Cameroon make up the top four countries of authors, with 71, 56, 51 and 45 authors respectively. This shows a healthily balanced distribution per country. Eleven countries follow with a moderate number of authors ranging from 10 to 31, with titles ranging from 20 to 86. Four countries with titles ranging from one to five have the lowest number of authors which is one.

In comparison, Senegal which is the Francophone country with the highest total number of authors and titles does not approach South Africa as the Anglophone country with the highest total number of authors and titles. Ironically, although Anglophone countries hold a high number of women authors and titles surpassing the Francophone authors by 42 authors and 215 titles, the distribution pattern in terms of authors and titles according to countries shows a strong disproportion caused by South Africa's extremely high number of authors when compared to other Anglophone countries. Francophone countries therefore demonstrate a greater distribution in terms of countries, authors and titles.

6.3 Perceptions and views on the significance of this literature: academics' and librarians' views

The perceptions and the views of the English and the French academics, and subject librarians are discussed below.

6.3.1 Significant as literature

Expressing their thinking, beliefs and ideas, English academics positively highlight how significant African women's literature is for a number of reasons. They state how the significance of women's writings and the history surrounding it has led to the labelling of these women as "important and courageous" authors "deserving recognition". This significance was attributed in terms of the fact that what women wrote about was seen as an alternative view to what has been explored by male writers but also because the issues they wrote about were acknowledged to be controversial and important. Their writings, even from a question of pure stylistic and quality, according to academics, were recognised and counted among some of the best writings in the world.

French academics believe that Francophone African women's literature is a fascinating literature. The literature was said to have been born out of struggle and agony, offering a lot to discover, to analyse and to study which overall constitute the products of hardship. It was believed that the relationship between the literature and its authors has grown particularly fascinating, making the study of the literature even more interesting.

Thus, it was made known that Francophone African women writers have managed to captivate the researcher or the reader, and that they have done so in bringing another dimension to the literature. The dimension was said to be in the way that they dealt with their topics, which was considered a product of maturity and growth with regard to the author, their literature, and the literature in general. Tackling topics that expressed activism was called the "first level" of reading, which according to academics Francophone women

writers had transcended and to this, academics attribute the enthusiasm for these works of both the readers and the researchers. The literature was said to have gained visibility and recognition locally and abroad. Its significance was said to have expanded to a number of areas such as research, criticism, and the allocation of literary prizes. This was achieved, as it was stressed, despite the social problems related to the condition of the women. It was acknowledged that the voices of the women still had a great role to play in the continually developing and changing customs and traditions of today's society.

The subject librarians recognised African women writers' skills as exceptional. They believed that through their skill, African women have managed to get the stories of Africa to reach the four corners of the earth. This literature was said to be significant in the way that it taught people about the different cultures, norms, and the values of a country and of Africa. It was considered even more valuable since, even in the midst of adversity that surrounds gender in Africa, these women through hardship and perseverance have managed to make their voice heard and appreciated. It was acknowledged that women writers have added another perspective to the story that has traditionally been very much male-centric and that the many studies on African literature around the world have confirmed it.

Speaking of controversy, Adesokan (2012: 1) has deliberated with regard to these topics and states that, in the vast African literature, they have become the "primary context of reception" abroad. Objects of admiration, fame and criticism, the author stresses how these novels by African women writers were presented from the perspectives of those whose works were marginalised and cut off from the patriarchal nature of African literature. The rise therefore of this literature which is a product of hardship, maturing from "a place of cutback" to the place of "appreciation" is a symbol of its trajectory from its apolitical narrative to its main stream status. This viewpoint stands as confirmation of the significance of this literature.

6.3.2 Significant as an expression of womanism

As was largely elaborated on in the second chapter of this dissertation, womanism is one of the well-known approaches highly preferred and used by African women authors. It is appreciated as the theory that helps to address a number of issues as encountered by African women in society and in the literary world for that matter. It is also the preferred theory for this study since it explains and amplifies the meaning of the significance of the literature by African women as expounded by academics and subject librarians. It is evident in the section above in a constant and regular manner and seen in a number of elements as taken from the views of the participants. Thus, academics and subject librarians have linked the value and the significance of this literature to the experience of hardship and challenging trajectory through which, against all odds African women and the literature itself have successfully emerged.

Showalter (1997: 214), quoted in Torfs (2008: 1) refers to the struggle by African American women as the "sexism of black literary history" and the "racism of feminist literary history".

Conscious of the multiple kinds of oppression they have suffered; African women (writers) refuse to see or to limit their struggle to a “gender struggle”. As was indicated in the second chapter of this dissertation, a great number of African women writers, activists and scholars resist the label of feminism which they blame for a focus on gender alone, neglecting other forms of oppression as experienced by African women (Kolawole, 2002: 95). Womanism, as the preferred ideology for this study, is thought by Kolawole (2002: 95) to be the most acceptable alternative concept. This approach was born from the desire to find or, “to explore representations of black women’s lives through techniques of analysis which suspend the variables of race, class, and gender in mutually interrogative relation” according to Smith (1997: 318) quoted in Torfs (2008: 16). Torfs (2008: 1) refers to it as “one of the best-known approaches” used to deal with the issue. Thus, womanism is an alternative approach that encompasses all forms of oppression, seemingly being the one that provides African women writers with the necessary tools to address the various types of oppression and therefore it stands as the preeminent approach to explain the significance of the literature as raised from academics’ view.

The significance of this literature was also explained in terms of topics chosen and stories narrated by African women, which were considered alternative as opposed to those of men. The study reveals that the topics used by women writers are religion, culture, gender, colonialism, post colonialism, sexism, racism and identity. Womanism as a theory proves useful in terms of explaining the significance of the literature through such themes and topics. The attitude with which African women deal with their topics as mentioned by academics, is one of maturity. This can be seen in the way they address gender oppression. As Collins (1996) quoted in Torfs (2008: 19) puts it “Womanism seemingly supplies a way for black women to address gender oppression without attacking black men.” This can be understood as a non-separatist attitude. Kolawole (2002: 97) and Koyana (2001: 65) assert that African women “include men in the struggle rather than target them as enemies”. In the same way Phillips, Reddick-Morgan and Stephens’ (2005: 268) study shows that womanists as opposed to feminists, find it necessary and critical to incorporate men and to collaborate with men in the struggle. This way of addressing so called oppression is uniquely a womanist feat.

Furthermore, womanist ideology and interest lie significantly in African people as a whole. As opposed to feminism they reject the female centred perspective to adopt the family centred one. Their focus is on the family and the larger community (Koyana, 2001: 66; Kolawole, 2002: 97; Torfs, 2008: 20). In the same way, Walker (1984) speaks of womanists as non-separatist and rather Universalists, by this, according to Collins (1996) quoted in Torfs (2008: 20), Walker implies that womanists “adopt a tolerant attitude not only among sexes but also among races”. These importantly constitute elements through which a number of these themes are recognised by academics and subject librarians to be part of their theoretical writing. These are the themes that have raised controversy, these are the themes that have brought the side of the story that was not known in African literature and

these are the themes that have gained fame and recognition locally and internationally. These themes have been called womanist themes (Torfs, 2008: 22)

Stories as told by African women were found to be educative with regard to African culture and values that were claimed to have reached across the seas as a matured product from mature authors. The theory therefore highlights the significance of the literature in terms of African or Black culture, since womanism is an African-centred concept that acknowledges and uplifts the value and the validity of the African culture as well as that of its people as a whole (Kolawole 2002: 96; Tsuruta, 2012: 3). Womanists emphasise the cultural context in their literary theory. Womanism is therefore the theory that allows African women to celebrate their culture in a way that feminism does not, as Tsuruta (2012: 3) says, womanism “is a culturally-affirming and transformative ideal of the self-agency and social struggle of Black women to resist all forms of oppression and assert themselves in freedom, confidence and creativity”. Walker boldly attributes the term womanist to those women who are not only concerned about the cause of the women but to those who also show concern in a culture that oppresses all black people (Torfs, 2008: 25).

As it was acknowledged, the story as told by women writers has revealed a different dimension, a perspective which is seen as a product of maturity from matured authors. This attitude of maturity could further be understood from Koyana’s (2001: 65) points of view where womanists in their peculiar ways of dealing with topics are able to see beyond their immediate situations and therefore able to plan and seek for solutions that cover the immediate as well as the unforeseen problem.

The value of the literature was further underlined by the courage of the authors to persevere in the struggle and thus, to not only get their voices heard but to also successfully become recognised both at the local and the international level. Interviewees appreciate but also believe that women writers deserve such a level of recognition, thus, echoing Hewett (2011: np) that African women’s writings have become a major constituent of African literature. This, the author states, is demonstrated not only by the sale of those books across continents, but also by them topping bestseller lists. The author goes on further boldly stating that the massive achievement of the African literature in English is an object of inspiration and awe. In this regard, academics commented that these were incredibly valuable contributions and perspectives that have transcended literature and have in fact taken African literature to another level; which in their opinion could not have come from male writers.

Further, the literature was appraised for its ‘spirit of continuity’, as English academics expressed that the literature both by the older and the younger generation of African women writers is interesting, exciting and essential for understanding contemporary Africa. Ogulensi (2009: np) confirms this view by stating that African literature is experiencing its renaissance, that is defined by the desire and the hunger of young Africans to, like their predecessors, continue to tell their stories. Speaking of the older generation of writers as

the “generation of literary interpreters”, the author confirms that they had successfully started with the telling of their various experiences, with their own voices, sharing the truth about Africa. He confirms that through their skills these male and female writers became the pioneers who formed the canon of the African literature. About the younger generation whom he calls the African “greats” he acknowledges that their voices have not only emerged from, but also have merged with the former generation to ensure the continuity of work. He affirms that these have become the ‘new faces’ of contemporary African writing.

6.3.3 Significant in its influence

African literature and African women’s literature have, according to English academics, greatly influenced and impacted on various areas at different levels of society in a way that goes beyond literature. It was confirmed to have passed from an “ethnic ghetto” to the forefront of the world of literature. From an international perspective, the literature was no longer offspring literature but mainstream. This was said to have been evident through conferences held around the world, as well as through the winning of prizes.

Hewett (2011: np) states that African literature in English has made giant shifts in the world of literature, gaining the “world focus” on the literature in English. The author acknowledges that African women writers are just as much recognised internationally as African men writers, but with emphasis on the side of the story as conveyed by women which has shown another facet of the literature. The AW (2004: np) has constructed a list of 50 African women writers’ names whom they consider are, or should be part of the canon. Indeed demonstrating the significance of this literature locally and internationally, this selection of names from across the continent is a reflection of African literature in the world. The list is made of African women writers who have won awards and prizes from across the world, such as the South African PEN Competition, the Caine Prize, the Prix Feneon, the Orange Broadband Prize, the Grand Prix du Roman de l’Academie Francaise and so on.

African women were also said to be counted among the leading writers. Book-shelves at the airports were said to be a reflection of the way African literature both by male and female writers was seen overseas.

Torfs (2008: 19) emphasises that, from a definition of womanism as termed by Walker (1984), womanism indicates the matured, adult attitude of black women or black girls growing up. She thus attributes the enthusiasm of black women to their maturity. This part of the definition of womanism clearly explains the significance of the literature as highlighted above by academics. African women writers’ influence in society locally and abroad, the winning of prizes and their secured place in leadership could be seen as a result of the passion that drives and motivates them to courageously and responsibly pursue their dreams and therefore achieve their goals. As Torfs (2008: 19) puts it, their “zeal is rooted in a feeling of responsibility, of being in charge of the fate of the black women”.

According to the French academics, women's literature is said to have had great impact in terms of theory. Women authors are believed to have made a head start on a literary as well as a theoretical "phenomenon". They are said to be the most important theorists of the African literature from the contribution of whom most of the theories used to interpret literature today have benefited.

Their influence was also observed in terms of critics, where many were said to have become critics of the literature by African women of Africa. This was said to be a movement that had great effect or impact on literature generally and even on male literature specifically.

Women writers are also acknowledged to have mastered the theme of identity, which was said to have become the most important topic in the African literary world, thus a central womanist theme. This was said to have propelled them ahead of their male counterpart writers. The understanding could be that since women writers have eagerly been in search of their own identity making it their greatest goal, as affirmed by Black (2011: np) the argument could be that women writers would most probably in the process, have come to unveil the beauty and the value that has long laid hidden in this very topic. On the other hand, male writers being confident and at ease in their well-established condition, could have therefore missed seeing the prospects? Arguably, it can therefore be confirmed that publication is only the "method", or perhaps one of the methods used by women writers through which they are able to achieve their goals.

At the local level, Francophone women writers are believed to have taken a standpoint that exceeds activism and nationality. It was understood that women writers primarily sought to show that they were writers, and writers in the true meaning of the term. Their work is a contribution to the advancement of the literature, giving autonomy to the African literature of French expression. Their priority therefore lies in their literary production and not in acts of activism which were rather seen as "ghettoising". Understandably, Francophone African women writers refuse to marginalise themselves as authors by not engaging in these sorts of activities. Their views could be expressed as "the time to move on has arrived" and that our "motivation should derive from our work and our energy should move towards it, and that the work should do the talking".

6.3.4 Availability and accessibility of the writings generally and in UKZN library

African women's literature has proven to be significant in Africa and the diaspora as much as the African American and the Caribbean women's literature have in the USA and around the world. After it was discovered that African women's literature was just as significant as any other literature but that justice had not been done to it, a great number of studies were conducted around the world for the purpose of giving more visibility and accessibility to the literature by African women. For instance Black (2011: np), after acknowledging the significance of the literature by African American women, conducted a study titled "Reviewing the unspeakable: Analysis of book reviewing practices of African American women's writings of the 1980s". The purpose of the study was to get libraries to play a

positive and important role in helping increase the presence of the African American women in the canon by preserving and making the discourse accessible.

6.3.4.1 Availability of the writings

English academics expressed the view that the availability of books by African writers was generally a problem; the point was raised that with regard to women writers the situation was even more discouraging. Academics expressed disappointment due to the fact that the very few shelves in the libraries that held African literature, specifically that authored by women, disgracefully held the predictable, high profile South African authors with less of other established Anglophone women writers. Therefore African women authors whose books were readily available were few in number on the library shelves, and this was depicted as an element adding to the limited representation of their works.

An analysis conducted by Reading Africa, in SABDET (2004: np) has revealed that of the 100 titles selected for the “100 Best Books List”, 65 were published outside Africa and only 35 were published in Africa. Further the study reveals that of the 100 published authors, 83 were men and only 17 were women. Tadjó (SABDET, 2004: np) implies that the consequence of such a situation could only be felt in Africa, where books published by foreign publishers scarcely find a place on bookshelves. She adds that in the poor or lack of relationship between African authors and African publishers laid the reason for the ever increasing number of African authors published by foreign publishers, and consequently the lack of those books in libraries. She insists that having those books on African shelves is vital and for this goal to be achieved a teamwork relationship of reliability and trustworthiness between the two parties was the key.

With regard to the works by African American women, Black (2011: np) asserts how essential it is to ensure continued opportunities for the publication of their works, in order for more of those books to be found on library shelves. She further elaborates on the goals held by these women authors, goals which she refers to as ‘pathways to justice’ suggesting that these goals could be achieved firstly through the publication of their ideas in books and secondly by preserving and making them available. This shows that the availability and accessibility of the works published by African women generally, as the above example reveals, require ongoing efforts.

Therefore an effort to continue to create opportunities in terms of publication by African women in Africa requires team work involving all parties as suggested by Black (2011: np) and Tadjó (SABDET, 2004: np). This includes women writers, publishers and libraries.

Nevertheless the academics generally admitted that if a book was needed, it could be obtained. However, in what seems to be contradictory to the comment above that very few shelves held literature by women writers, another comment by an academic, states that the availability of books was generally not a problem at all. It was said that these books were

easy to find in bookshops or even libraries. The quote from interviewee eight is repeated below for clarity of analysis.

Yes they are available, that is why I have never checked even from the internet because we find them from libraries, even from bookstores, it's easy to find them. For example if I want to prescribe Ama for next year I will just get it.... I don't order them I just go to the bookshop and buy what I need to. I have never ordered a book via the library in all of the eight years I've been teaching here, I simply use that which is available.

Besides the impression that these comments from academics are in contradiction of one another and to Tadjó's (SABDET, 2004: np) argument mentioned above, it is important to note the end of the quote stating: "I simply use that which is available". Arguably, this could be understood as a "reliance" on what the bookshelves have available rather than what is actually being published. Furthermore, the quote specifies the "author" that the interviewee "supposedly" might want to prescribe and this is Ama Atta Aïdo who "coincidentally" or not is one of the authors who have a high profile and an established readership, and is therefore a predictable author to be held by a library. Thus, the second argument confirms the first that "the bookshops would have available, books by the most predictable authors". Thus, the wide availability of the books by these authors as suggested by the second argument, could be disputed in relation to the availability of the most "predictable books".

In terms of the availability of these books in UKZN library, it was agreed by the English academics that UKZN library had a good collection; therefore these items were widely available. However, the reasons supporting this statement could arguably be based on assumption rather than facts. Statements such as: 'UKZN is a well-resourced University because of its status' and, 'UKZN is a well-funded public institution therefore it should have a good collection', are not substantial statements to uphold the argument. Furthermore, a previous study by Kilyobo (2012) which motivated the present study, suggested that the UKZN collection of this material seemed limited.

6.3.4.2 Accessibility of the writings

English academics admitted that literature by African women was poorly accessed by both academics and students alike. Although it was recognised that the literature had a lot to offer, unfortunately it was also accepted that the literature was underrated and undervalued. Adesanmi's (2000: 249) study on the borrowing patterns for African literature in South African institutions confirms the finding. The study reveals that of the literature by African authors borrowed, most was from the works of male writers and these were mostly from the older generation of writers. Of the younger generation of female writers only one was an exception, as her work was on the programme at one of the universities. At UKZN, only three Anglophone women writers were found represented in the teaching programme as against ten men in 2013. Tadjó was the only Francophone woman writer who appeared to be represented in the programme in 2013. This therefore confirms the academics' view that the works of many African women writers were poorly accessed. This further implies

according to Adesanmi (2000: 250) that the works of women writers, specifically of the younger generation still had to find their way through to representation in the university curricula. To sum up, although, according to English studies academics the works by female writers were available at UKZN; it was however acknowledged that they were not regularly frequented. The writings by African women have indeed found their way on to the library shelves according to academics but to a certain extent only. They have not necessarily found their way through to the curricula as the study reveals, thus clearly echoing Adesanmi's (2000: 248; 250) sentiments.

It was revealed by French academics that successful works were easily available since, because of their popularity, these works were often republished. In the same way, most of the works from established authors as it was revealed could be found without any problem. Therefore, works that had not had the chance to get republished even though they may have been a success were said to have become both unavailable and inaccessible.

It is noteworthy that, although French respondents, referring to well-established authors and to successful works, attribute these elements to the availability and accessibility of the works, they also importantly suggest that the success of the author and/ or the success of the work is/ are not sufficient to make the works of these authors available and accessible. Republication was pointed out as another crucial element adding to the availability and accessibility of these works. Although SABDET (2004: np) confirms the unavailability and scarcity of these works in both public and academic libraries, efforts to rescue the situation are observed at the local level in which a number of African countries have engaged in various schemes to make these works available and accessible. The Intra-African Book Support Scheme (IABSS) which is a book donation project with the mission to support African libraries and institutions as well as arrange for them a supply of African published books is one such example (SABDET, 2004: np).

Beyond the availability and accessibility of these books at a local level, it was also revealed that at the international level, efforts were made to make the writings of Francophone writers both by male and female authors more available and accessible. The OIF is particularly known for leading a number of activities to make these works available. The BNF is another major project involved in the effort of making available as well as accessible the works of these authors. It is a project that is specifically seen as a huge opportunity that would give a chance to the works that were never republished to be republished and therefore made available and accessible.

However, with the availability of the internet and the virtual library, both the English and French academics acknowledge that access to this literature has improved. The availability of titles on the internet was approved as constructive in terms of this literature although French academics raised a concern with the issue of copyright. This was seen as a limitation in terms of accessibility but nevertheless was regarded as a fair issue.

Subject librarians believe that efforts are deployed to make African literature more available. Publishers are printing paperback series and versions which are cheaper, in order to make it more affordable therefore more accessible. Arguably, subject librarians imply that the unavailability and the inaccessibility of this literature is also caused by the high prices therefore, they see publishers coming up with cheaper versions; an alternative solution in making the literature available and accessible to the public.

In terms of the collection in UKZN Library, it was said that women's writings were specifically considered and consciously collected. The idea, as it was said, was to give support to women writers. Understandably, according to subject librarians, the conscious collecting of works by women writers is an element that adds to the effort of making these writings both available and accessible in UKZN Library. They further state that the library as well as the English Department had made the literature as accessible as possible by stocking multiple copies. Stocking multiple copies, as it was revealed, required subject librarians to clearly distinguish the material needed by the Department for teaching; therefore such a project necessitates an important interaction between the two parties which unfortunately as the study reveals is not taking place to a great extent in UKZN in this regard. The stocking of the collection can therefore be counted as the fruits of the efforts by subject librarians.

6.3.4.3 Promoting the literature

English academics agreed that promoting the study of this literature was a necessity, and sensitising people about it was a requirement. Various avenues were accepted as essential for promoting this literature.

African literature, as it was "a reflection of the patriarchal nature of the African politics" was for long known as a "male affair". Nevertheless, African women's literature as confirmed a number of times, has managed to gain recognition across and beyond the African continent. The literature is established, with many authors topping bestseller lists, propelling the literature to become a critical component of African literature. The achievements of African women writers are recognised to be the result of continuous battle and struggle. A recent study by Cooter (1987) quoted in Black (2011: np), however reveals that the struggle is ongoing. His study on the main book review pages of 28 British publications found that reviews of books written by women were "ghettoised", and that works by women were "stereotyped". Likewise, a number of elements negatively contribute to the unavailability and inaccessibility of the literature by African women. Therefore, assuring their visibility, availability as well as their accessibility is part of a process that requires continuous promoting of the literature. Hence, promoting the literature becomes the foundation for its development; a process that requires combined efforts in teamwork with players such as authors and their writings, students and academics, libraries and users, institutions and their departments, publishers and authors and finally publishers and governments.

Acknowledging that the student body of those studying French literature is limited, French academics believe that, with regard to creating awareness within the student body the

necessary requirements are made. The Department believes that its purpose which is to offer a sufficient and meaningful study programme in terms of this literature is fulfilled. However, academics believe that it is the responsibility of the University as an institution as well as the School of Arts to promote the literature through exhibitions, conferences and presentations involving specialists and women writers from around the world. Yet, the current economic situation of UKZN and its budget plans were said to have negatively affected the University. The School of Arts was also said to have become vulnerable and was in reduced circumstances, therefore not in a position to work to its full potential. It can therefore be understood that the promoting of this literature by the key “players”, as suggested by academics was not sufficiently carried out at UKZN as opposed to the University of the Witwatersrand (Wits), where the Department of Modern Languages was reported to be particularly concerned with the promotion of literature by women writers (Adesanmi, 2000: 246).

At the same time, French academics place high hope on events such as the “Time of the Writer” festival and “Poetry Africa” festival, events that take place within the University and where African women and other poets and writers are invited to present their works. These are considered by academics as the most effective way to promote this literature at the University. CALS as a specialised collection of this literature is praised and considered the ultimate asset of the University to introduce this literature to the student public. It is therefore expected of CALS to be highly visible and to play an influential role in the institution. Certainly, CALS is celebrated for making use of such opportunities, by welcoming a great number of poets from around the world annually through such festivals on the Pietermaritzburg and Howard campuses. In the process, an interaction between authors, the student public and the academics is created and many poets and authors also donate copies of their works to CALS. Thus CALS, despite one academic’s concerns about its collection not being loaned, is a specialised collection at UKZN that can be considered as playing a major role in terms of promoting and introducing the literature to the student public.

Subject librarians believe that the potential to create awareness lies on a number of approaches such as attracting more readerships to this literature. They do believe that the library as the “engine” of the institution in terms of information should be aware of every opportunity, making use of them in partnership with the departments. Unfortunately subject librarians do not believe that such important elements are taken advantage of in UKZN Library. A sense of neglect from the library management seems to have been observed by subject librarians with regard to the library and in relation with this literature. However, CALS was also seen as a place that favours awareness as well as the promotion of this literature.

6.4 Reflection of the literature in the curricula and modules

The use of the literature in the teaching modules of English Studies and of French Studies as well as the place it occupies in the curriculum is elaborated on below.

6.4.1 Need for teaching women's literature

Teaching African women's literature was noted as a need. It was revealed that the Department of English Studies has felt the need for the teaching of African literature generally; and the appointing of a lecturer to teach it was then made. Subsequently, the realisation of an imbalance in teaching men and women writers' literature was raised as a concern. It appeared that the different perspectives and dimensions of the values emanating from both male and female writers' literature had to be somehow drawn on in an equal manner, and for this reason it was believed that the need for a balanced teaching of African literature by men and women was required.

Women comprise the majority of students in this language department of UKZN and were also considered an important element in terms of the teaching of this literature. Both their great numbers and their enthusiasm were considered elements leading to the need for the teaching of literature by African women. Thus, lecturers in the English Department have generally acknowledged the need to broaden their perspective of this literature in including more African writers specifically women.

The study reveals that the teaching of the literature by African women is considered a necessity due to its significance. The inequality in the teaching of the literature between male and female authors as well as the great number of female students enrolled in the department specifically highlights the necessity for its teaching. Although the imbalance in the teaching of the literature by men and women writers was pointed out as a concern, womanism being a theory that seeks to eradicate inequalities as well as other forms of oppression for black women but also for all people is therefore the appropriate approach to use to question the significance of the literature by African women as elaborated above by academics in relation with the level of its teaching.

Secondly, womanism is an ideology that advocates change not only for the individual self but also for other women, and men, thus for the entire community. Change, as Abrahams (2001:71) suggests should be evident or felt in the community as the consequence of the results on the ground. Arguably, UKZN Library can be seen as "the ground", the "community" where change should be expected. From this point of view womanism can stand in a position to question the significance as elaborated by academics in terms of teaching. Furthermore womanism can also from a different angle challenge the academics' view of the representation of this literature. Womanism therefore allows understanding of the actual representation of the literary works by African women writers in UKZN Library.

The French department was entirely made up of students studying French as a foreign language, starting in the first year without any knowledge of the language. For this reason,

the courses offered were mainly French language, meaning that the focus was placed on the teaching of French as language rather than as literature. The study of the literary works in French was therefore considered complex and difficult in terms of its linguistics for this group of students. Although Adesanmi's (2000: 245) account that South African universities have shown interest in developing the West African Francophone literature. However, efforts were generally made in Universities to include modules and add texts within the departments and curriculum; UKZN (the then former University of Natal, Durban and Pietermaritzburg) included. The author confirms that African literature was taught from the undergraduate to the post-graduate levels; unfortunately efforts were said to have weakened due to the fact that most of the students enrolling for French had hardly any prior interaction or communication with the language, resulting in the Howard College, Durban campus's decision to stop the teaching of the literature for the first and second years in order to concentrate on language before embarking on the teaching of the literature. It can therefore be understood that efforts had shifted towards the teaching of French as language, specifically on the Howard College campus. Unlike UKZN however, former Randse Afrikaans Universiteit (RAU), now the University of Johannesburg (UJ), the University of Witwatersrand (Wits) in Johannesburg as well as the University of South Africa (UNISA), are according to Adesanmi (2000: 248) universities where efforts to promote the literature have shown through the curriculum and through the teaching.

Adesanmi (2000), however, states that the selection of the texts to include in the curriculum depends on circumstance, namely the origin of students enrolled for the course. The example was given of the former RAU, where the majority of Masters students enrolled were originally from the Democratic Republic of Congo (DRC), consequently, they were introduced to the novels of the Congolese writer V. Y. Mudimbe and others. In addition, he confirms that the demand for Francophone African literature for the postgraduate levels had increased in some of these universities. According to the author this could be attributed to the high number of French-speaking students from both the West and Central Africa (Adesanmi, 2000: 245) in South Africa. Implicitly, the success of these universities or in this case former RAU, in terms of the teaching of this literature does relate, not only to the origin of enrolled students in relation with the choice of texts but also at the same time to the number of enrolled French speaking students.

It must be noted that it was not the purpose of the present study to seek to determine the number and origin of enrolled students in the Department of French in UKZN. However, as the study reveals most enrolled students have not had communication experience in the French language which leads to the assumption that they are not French language-speakers.

Although contemporary authors that were topical, up-to-date and interesting were considered essential in terms of relevancy of material, UKZN academics expressed the view that the results in terms of student responses were also considered important. The relevance of the literature is therefore linked to the interest or needs of students, which

links with Adesanmi's (2000: 245) example of the great number of enrolled Congolese students which led to the teaching of novels by the Congolese writer V. Y. Mudimbe.

While French academics acknowledge that the majority of students are women, and the idea of introducing more work by women writers an interesting and conceivable idea, they nevertheless stress the point that the number of female students was not to be the motive. It was recognised that the general need was for more opportunities to be created in terms of courses of literature. Indeed, as it was clearly made known that "being a woman" was not considered an element of motivation by Francophone women writers, so was it not considered an element of motivation for the teaching of the literature in the French Department in UKZN. This was reported to be of concern to the English Department. Furthermore, in terms of courses offered in the English Department they are principally literature, while in the French Department they are mainly French language. However, both departments judge that the relevancy of the material was a crucial element in the teaching of this literature.

As the UKZN English department's view on the great number of women enrolled in the department is a motive for the teaching of the literature, so is the great number of French-speaking students in South African universities an important element that impacts on the teaching of Francophone African literature, even though the distinction of the literature in terms of male and female authors was not necessarily a primary motivation.

Thus, the study reveals that although the literature is judged significant, the focus on the teaching of the French literature in the French department at UKZN is reduced because the majority of students are enrolled for language. Based on these elements, challenging the representation of the literature by Francophone women writers by questioning its significance in terms of teaching becomes a weak argument.

6.4.2 Considering how much women's literature is taught in UKZN and in South Africa

Though the reviewed literature reveals that a number of South African universities have shown varied interest in different areas of the African literature (Adesanmi, 2000), the English academics generally show concern that most African countries were still dealing with a conservative syllabus, including Shakespeare and the general English canonical writers. The academics' concern is explained by Thurman (2007: 3) who elaborates on the South African institution system being originally established to take after the British approach, with the literature in use being the "product of England". This argument is to some extent generalised to many Anglophone African countries. This author further states that, under the influence of activities with regard to the use of the canon, the literature then extended to "literatures in English", and in various "forms of English" from around the world and Africa. In spite of their concern, academics however, recognise that South Africa stands among the few African countries with a specific growing interest in African literature. Literature is identified as the major if not the only module taught in the English Studies to the disadvantage of language even though the teaching of language is acknowledged to be a

necessity for UKZN students. Some academics raised their concern regarding the need for students to be taught English language. The general observation is that a great number of undergraduate students at UKZN fail to write or to express themselves in English, which is the language of instruction. Once more Thurman (2007: 5-6; 13) tackles the area of the teaching of the English literature and English as language in departments of English stating that this situation has generally been a perplexed subject at university level in South Africa. He links the confusion surrounding the teaching of literature and English as language to the inconsistencies observed with regard to the departments' names and course offerings. He affirms that English Studies in South African universities are inconsistent in terms of faculty structure and curriculum content. This author also confirms that the teaching of English language at South African universities is a necessity. The author further underlines the fact however, that the responsibility to teach the language to non-mother tongue speakers belongs to the language department and not the English department. Unfortunately, according to the author, the opposite is observed in many South African universities. He confirms that some departments of English have taken on the task of teaching English as a second language while others are limited to the study of literary texts and theory. This statement therefore explains UKZN's motivation to teach literature instead of language, but it also makes comprehensible the concern raised by some academics that English language should be taught; which is a general preoccupation for many lecturers in South African universities. However, literature is generally regarded as very significant in the English department, African women's literature included.

In addition, academics affirm that the literature modules are well taught. Factors observed by academics demonstrating that literature is well taught are the great number of students enrolled in the English Studies as well as the material taught such as poetry, novels, plays and so forth. However, a third element that possibly weakens the argument above is the recognition by academics that the imbalance in the teaching of male and female writings was quite "drastic". This is highlighted in the comparison of titles offered in modules between male and female writers with reference to the UKZN Humanities Handbook (2013). Three female and 10 male authors were taught. The gap between the selection of male and the female writers for modules has prompted some academics to call it a "huge gap" and a "serious issue". This then confirms that African women's literature is insufficiently, as well as unequally taught, when compared to male writers. It also reveals that despite the great number of female students in English Studies the body of African women writers' materials which are selected for teaching are not sufficiently substantial to conclude that this literature generally is well covered which contradicts the academics' opinion. However as mentioned earlier, the observed imbalance has motivated some lecturers to strive for modification and improvement.

UKZN does demonstrate however, through both the Pietermaritzburg and Howard College campuses that African women's literature in English is taken into consideration in terms of teaching. More titles are being added, and some academics have taken further steps to

ensure that the literature is taught and continues to be well taught. Although the amount of teaching with regard to this literature was proclaimed to be in the power of individual academics, it was, however, emphasised that the relevance and the quality of the writings were significant elements taken into consideration. The study reveals that African women's literature has proved itself sufficiently significant to be considered for teaching. On the other hand the use of and more specifically the amount of English literature from Britain taught was seen as a hindrance to increasing the teaching of African literature.

In terms of the representation of this literature in the curriculum, it was sadly admitted that even though African literature was generally well represented in the curriculum, African women's writing was not. Therefore the study reveals that though African women's literature is generally deemed highly significant, even in terms of the place it now occupies in the literary world both locally and internationally, and specifically with regard to the need for it to be taught as it was explained by the academics, the reality in practice is that African women's literature is not well represented in the curriculum. Therefore, as womanist theory interrogates the significance of the literature with regard to teaching as elaborated on by academics, the queries raised by womanism as a theory are justified since the level of teaching is not commensurate with the level of significance of this literature. This shows that although the efforts in practice were considerable as revealed in the study, more effort is required.

Despite the reporting by the French academics that African women's literature had become a topic in its own right; a topic that has attracted a great number of theorists and academics in South Africa and beyond, the study reveals that not much of this literature was taught in UKZN, specifically on the Howard College campus. In the first semester of the year 2013, the French Francophone literature was mentioned to have been taught equally with the other African literature. One male French author and one female African woman author were taught. This was regarded as an equal representation. However it was once more made clear that an equal representation was never a motive in teaching the literature.

Importantly, as opposed to the Department of English, both French as foreign language and French literature were taught. Women's literature was seen as an 'important part of the literature' as a whole thus, an increase in the study of literature by women was certainly an integral part of the increase in the study of literature generally although language teaching dominates.

French Francophone literature that is from France is taught in the French Department in the same way the British literature is taught in the English Department. However, unlike the teaching of British literature which was considered a setback to the development of African literature in terms of its teaching, the study reveals that the teaching of the French Francophone literature in the French Department was seen neither as an issue nor a hindrance to the teaching of African literature within the Department. African literature, African women's literature included, was neither perceived as discriminated against nor

“unequally” taught. This seems to reflect that in the same way, African women writers, and female students enrolled, do not constitute a subject of motivation for the teaching of the literature.

6.5 Reflection of the literature in the academics’ research

The reflection of the literature in the research of English and French academics according to their reporting in the interviews is elaborated on below.

6.5.1 Reasons for, and interest in, researching the literature

The English academics generally accepted that African women’s literature is deserving of research. As a “rich” literature, it is believed to often meet the needs of young people. Its history is also counted among the elements leading to interest in researching the literature. Looking back at where it comes from, the adversity, the struggle, as well as the success experienced by its authors meant that researching the literature was valued as a critically important process in order to build a dimension that questions the representation of women. Academics are reported to have been motivated to select this literature for study mainly due to personal interest but also by various background experiences such as growing up with single mothers, or early high school or university involvement in the literature. It is therefore revealed that the obligation to contribute towards a change was felt and the challenge to do so was taken up.

Womanism was found to be an appropriate theory for this study in questioning the significance of the literature with regard to academics’ research. Note that the group of academics interviewed in this study was made up of both male and female persons, both expressing that the importance of researching the literature was critical for the purpose of the representation of women generally, and women writers specifically. This inclusivity appears to be one of the tenets of womanism which has a non-separatist approach that seeks to include men in the fight against all oppression that seeks to subdue both women and men. English academics, both men and women demonstrated an activist attitude for change as advocated by womanists. Along this line Sheared in Phillips (2006: 269), quoted in Russo (2009: 244), in her essay titled “Giving Voice: An Inclusive Model of Instruction, a Womanist Perspective” places emphasis on, and interrogates the need to find a way to deliver course content where every voice within the classroom is acknowledged. The author boldly states that the womanist perspective provides such a platform by acknowledging “the intertwining realities that human beings experience within society”(Phillips, 2006 quoted in Russo, 2009: 244). Arguably, the group of academics participating in this project could be compared to a classroom where men’s voices join that of women’s and are acknowledged pleading together for a change with regard to the teaching of literature by women writers. In this regard, womanism once more emerges as an appropriate theory for this study.

The study reveals that most French academics in UKZN did not research this literature; some expressed the concern or the fear of falling into what they believed had become a “fashionable” trap. Studies on women’s literature were believed to have become trendy and

a powerful subject of research that some academics consequently purposely avoid. More importantly, others did not research the literature because the focus of teaching in the French Department at UKZN was French language. Still, others did research the literature. Thus, the French academics demonstrate a determined, “fait accompli” type of attitude where the belief, attitude and behaviour are not one of change. The need to pursue change in this regard was deemed unnecessary since according to them every established author was treated in the same manner, be they male or female. Discrimination on their side was considered a craze of the past and priority had shifted to more important areas such as successful authors and themes. This change could be seen as the change that Abrahams (2001: 71) speaks of in her founding principles. The first principle as she suggests, should be the evident change in the community, which could arguably be interpreted as the “change” as perceived and experienced by Francophone academics and Francophone women writers for this matter.

6.5.2 Focus of research

Mostly placed on resistance; social justice, anti-colonial, anti-apartheid, post-colonial themes, and politics of home and dislocation, the focus of research by English academics was also located in issues of identity, religion, education, sexism and gender.

An intertwining of concepts or ideas such as the link between language and identity or the relationship between the writer and his/her writings, or the way that s/he situated him/herself with regard to the literature are the themes of focus for French academics together with identity, the theme in which it was said women have gained a monopoly. These elements have been shown to be the focus of research for the French academics.

As it transpires, from the academics’ responses the focus of research between the two groups differs according to the themes exploited by authors. The focus of Anglophone academics as well as Anglophone writers reveals the “search for justice” and “wrestling” to ensure that “justice is done” type of attitude, while the focus of Francophone academics and Francophone authors is on the self as writer and the writing for this matter. As elaborated above, womanist ideology explains the attitudes in the differences between the two groups. The attitude of activism by English authors and academics is portrayed as one that seeks to ensure that equality between men and women in terms of this literature is established thus, both men and women engage in the challenge for change. The second attitude as portrayed by Francophone authors as well as academics is that of positivity and belief in established change, leading to the focus on the work, the self and others.

6.6 Perceptions of the literature as a collection in UKZN library

This section addresses and assesses the quality of the UKZN Library collection of African women’s writing; the notion of a special collection within the library; shortages in the collection and the need to identify gaps; the available budget, and choice of selection instruments for collection.

6.6.1 UKZN Library collection: a good collection

UKZN's library collection as a whole was generally defined by English academics a "good collection" in terms of its variety, its journal subscriptions, and its representation of the various genres. Poetry was said to have a poorer representation while novels by African women writers were believed to be specifically well-represented by well-established authors. They also believed that South Africa and Nigeria followed by Zimbabwe and Kenya were countries that stood out in terms of their proportionate representation in the collection.

The importance of this literature being developed as a collection in the library is assumed to be critical by French academics. Its growing prominence was one such factor, but the prediction by the academics was that in the very near future UKZN students would need those books a lot more than was currently expected was another important element. This statement, even though it comes many years later, seems to echo Adesanmi's (2000: 244) declaration about South African universities witnessing a change in the near future. This situation, according to this author, was expected to boost the development of such collections throughout South African universities. However, unlike other universities such as Wits and UJ (formerly RAU) where the prediction has proven right according to the literature review, the study reveals that UKZN seems to still be expecting change to come.

Even though the process of improving the collection was found to be slow, it was nevertheless recognised to be taking place with regard to both male and female authors slowly but surely and that the UKZN collection is something of an important collection at the present time. However, the major limitation with regard to the replenishing of this literature was said to be the budget. Another factor contributing to a lesser representation of these authors in the French collection was said to be the scarcity of Francophone researchers and readers in an Anglophone country such as South Africa. This was found, despite Adesanmi's (2000: 244) indication that South African intellectuals have laid the foundation for the development of the Francophone African literature throughout South Africa including the universities. The current study shows that interest in this literature and its development was not sufficiently felt in UKZN. On the other hand, Adesanmi also stresses that the future of Francophone African literature in South Africa had relied for its promotion on a narrow spectrum of support, and on the efforts of a few South African writers such as Stephen Gray who has sought to promote Francophone African writings in South Africa (Adesanmi, 2000: 253). It confirms therefore that there is a need for more effort to be deployed.

The UKZN subject librarians confirm that the library collection is a good collection although they are uncertain of its depth. Their argument is based on the fact that a number of courses have included a focus on feminist writing and feminist perspectives which according to them would have caused an increase in the buying of this material. This argument is based on the fact that academics are responsible for the choice of and requesting of the acquisition of new books. The subject librarians thus echo Adesanmi's (2000: 249) argument

of the responsibility of lecturers in the supplying of lists for new orders. The subject librarians' argument above implies that lecturers would likely order books that constitute the focus of their courses hence, if this is done accordingly and efficiently the collection would increase.

Another element of the argument by subject librarians is that according to library policy, works by Africans generally and South Africans specifically were given preference in terms of acquisition. African women's works were said to have been given particular prominence thus confirming that the collection could be expected to be good. However, "consciously seeking for" as underlined by subject librarians did not imply neglect of the other (writings by men).

Ironically though, it was once more affirmed that a collection reflecting women's writing would always be less favoured than that of men because as it was said, "this was the way our society had evolved". So, although African women's literature had been given prominence, the situation was rather seen by subject librarians as a "lost cause" mainly because of budget constraints, thus echoing the words of an English studies academic but for different reasons. Despite one being led to think that after all, a positive result in practice was not so much expected, it transpires that the attitude of subject librarians suggests that it is one of defeat towards the very object of the deployment of their efforts.

6.6.2 A special collection in the library

The example of other universities such as Wits University was given in terms of its library having a special collection of this literature. It was then expressed by English academics that the Cecil Renaud Library (Main Library on the Pietermaritzburg campus) should strive for the same. Note that Adesanmi (2000: 245) has cited Wits University among others that have taken into consideration the inclusion of courses on African women's writing into their curriculum. Beside the broadly offered literature courses, promoting the literature by African women was highlighted.

Despite the English academics stressing that the Cecil Renaud should strive for the same, such results could only be the product of greater efforts as undoubtedly demonstrated through the teaching of the literature as well as the value and consideration bestowed upon the works of African women writers at Wits University. However it should be admitted that appealing to the Cecil Renaud Library to strive for the same would imply major changes and adjustments within English Studies as well, as the current study reveals. The question that may follow would then be whether the English Department is ready for such changes.

6.6.3 Shortages in the collection and the need to identify gaps

The coverage of English fiction seemed better spoken of by subject librarians for English than the librarians for French Studies. The latter also seemed to have a much stronger reliance on academics for orders than the former. The study reveals that the purchase of books in the French Department could only be done through orders from academics thus

subject librarians' uncertainty with regard to the depth of the collection can be justified. Being left to cope with material in a foreign language, and the irregularity of orders from academics contribute towards a situation of uncertainty and dependency, in contrast to the situation regarding the subject librarians for English Studies. The need for a thorough replenishing was felt on both sides but this was more obvious for the French collection. Subject librarians have, however, acknowledged the importance of a good acquaintance with the coverage of this literature by publishers as well as a close partnership with academics in order to be able to identify gaps, specifically in terms of the French collection. Nevertheless, these were considered the way forward towards a fruitful replenishing of the collection.

6.6.4 Budget

The format followed by the library in terms of budget was said to depend on the size of the department which in turn differs from one discipline to another. Therefore, the small number of students enrolled in the French department was considered an element that according to subject librarians, inevitably affected the distribution of the budget, causing not only imbalances between the two literatures but also favouritism, what subject librarians call "bias towards the English literature". This is further explained by the fact that French being a language that subject librarians do not understand constituted, according to them, a major barrier to the development of the French collection. The displays of the literature held in the library, which are mainly dominated by the English literature, were referred to as a confirmation of the unfairness demonstrated toward the French literature.

Subject librarians as well as academics showed awareness of the financial situation of the University, in line with Adesanmi's (2000: 249) point as narrated earlier. However subject librarians as recipients of the budget for the purchasing of books, acknowledge the need for thoroughness regarding their responsibility for making good use of the funds. Knowing their subjects and interacting with academics is deemed critical.

The actual budget situation at UKZN was said to be affecting the University at every level. This was believed to be a major setback for the library generally and for this collection specifically, in terms of keeping up with new publications. Joining other South African universities in their apprehension toward the financial situation, French lecturers have stressed that specifically within the French collection hopes in terms of budget were slim. The comment by the Head of the Department of French in former RAU is in line with UKZN lecturers' acknowledgement that indeed, acquiring new books in the institution's library had become a complicated issue (Adesanmi, 2000: 249).

6.6.5 Choice of selection instruments for collection

Subject librarians expressed the view that the selection of materials for the library collection in terms of this literature was based on a number of instruments or tools. Among the many, those that enabled book reviewing were seen as critically important by subject librarians in

UKZN. The reading of such reviews and newspapers were said to be done on an ongoing basis in the process of searching for new literature. This practice is not new, as it was largely elaborated on in the review of the literature of the study by Black (2011: np) "Reviewing the unspeakable: Analysis of book reviewing practices of African American women's writings of the 1980s". The author argues that the preservation, availability and accessibility of the writings by African American women, what she calls the "unspeakable testimony" constitute one of the primary responsibilities of a library. She considers the use of book reviews an important element in assisting the library to achieve this goal. Assessing book reviews is therefore an essential method that she believes is a tool that will secure a place for the specific works of these authors in libraries. She consequently urges librarians to meticulously take into consideration well written and comprehensive reviews.

The current study, however, reveals that, although UKZN's subject librarians admit the importance of the use of book reviews, two elements take part in not honouring the practice. Firstly, the principle called "supply on demand" remains the key element stipulating the development of the collection in the library. This is specifically so with the French collection where orders submitted by academics determine the purchase of new books, since language constitutes a barrier for subject librarians. Secondly, in terms of adequate reviewing sources with regard to books by African women writers, such as *The Feminist Review of Books*, subject librarians admit that these were quite African American biased. This can be verified since most reviewing sources used by subject librarians of English and French in UKZN emanate from the United-States of America.

According to Black (2011: np) an important book-reviewing source would indicate that a particular genre has received enough reviews of adequate quality. Therefore a genre of specific importance, such as, according to the study by Black (2011: np) "African American women", and according to the current study "African women writers", requires sufficient reviews of adequate quality. However, Black's (2011: np) study reveals that a considerable number of titles, constituting some of the best works by African American women as she puts it "did not receive a review in any of the standard reviewing sources". Concluding that the major reviewing sources possibly overlooked titles, the author urges subject librarians to make use of a variety of tools and mechanisms available for the selection of new titles. Thus, Nelson quoted in Black (2011: np) urges information professionals to be more open and more willing to change selection practices in favour of some specific materials. The same would apply to UKZN subject librarians with regard to the writings by African women.

Subject librarians in UKZN confirmed the Library's subscription to and therefore their use of reviews such as *The Feminist Review of Books*, the *Times Literary Supplement* (TLS) and the *New York Review of Books*.

6.7 UKZN Library's representation of Anglophone and Francophone women's writings in the collection

The study reveals that in terms of Anglophone women authors, 140 were found represented in UKZN's Library catalogue with a total number of 534 titles (spread across 19 countries). A number of 40 Francophone women authors were found represented with 104 titles (spread across 14 countries).

In terms of the representation of the works of Anglophone women writers per country, South Africa stands out as holding close to half of the total number of Anglophone women authors as well as titles namely 68(48.6%) and 264 (49.4%) respectively. It is followed by Nigeria with 24 (17.1%) authors and 102 (19%) titles. The finding confirms Adesanmi's (2005) argument that South Africa and Nigeria constitute "significant African literary nations" that often top the list. Throughout the study, in terms of lists compiled or consulted for the purpose of this study, South Africa and Nigeria have proven the author right by topping every list. Kenya, Zimbabwe and Uganda follow in the list with a moderate number of authors ranging from eight (5.7%) to 10 (7.1%), with titles ranging from 14 (2.6%) to 58 (5.5%). Ghana, Botswana, Namibia and Tanzania are represented with authors ranging from two (1.4%) to five (3.6%) and titles from two (0.4) to eighteen (3.4%). A high number of Ten in other countries follow with a low number of one (0.7%) author each, and titles from one (0.2%) to thirteen (2.4%).

As for the representation of the works of Francophone women writers per country, Senegal tops the list with nine (22.5%) authors and a number of 22 (21.2%) titles while Algeria is with a number of 25 (24%) titles but six (15%) authors. Cameroon, Tunisia and Morocco equally follow in the list with four (10%) authors with titles ranging from four (3.8%) to 12 (11.5%). Ivory Coast, Madagascar and the Republic of Congo are represented by authors ranging from two (5%) to three (7.5%) with titles from three (2.9%) to seven (6.7%). Six countries are at the bottom of the list with one (2.5%) author each but titles ranging from one (1%) to nine (8.7%).

6.8 Comparing the findings from the bibliographies to the findings from UKZN Library Catalogue

The study reveals that, of the 476 Anglophone women writers and 1173 titles traced, UKZN Library holdings return a number of 140 (29.4%) writers and 534 (45.5%) titles. As for the Francophone women writers, the study shows that of the 434 authors and 958 titles traced, 40 (9.2%) of women authors and 104 (10.9%) titles were represented.

Although the findings reveal that both Anglophone and Francophone women writers are represented in the UKZN collection of the literature, the Anglophone authors as well as their titles clearly appear to be better represented. The collection shows a 46% representation in terms of titles with regard to the Anglophone women writers thus confirming subject

librarians' view that Francophone women writers at 11% are by far less well represented in UKZN Library.

Among the Anglophone writers from 23 countries, six countries were not found to be represented in the UKZN catalogue. Another six countries were represented from fair to good. Together with South Africa and Nigeria, Kenya, Ghana, Uganda and Zimbabwe are countries with higher totals of women writers represented at levels ranging from eight (27.6%) to 10 (40%). Note that the percentage has been calculated according to the number of authors traced by country. Seven countries with the lowest total number of women writers were represented at 100%.

With regard to the six countries that were not represented in the library holdings, four belong to the number of countries with the lowest total number of women writers as well as titles traced, meaning one author and one title per country. This finding is in line with the academics' comment that the collection would normally have women authors who have an established readership. Kenya, Ghana, Uganda and Zimbabwe are among the countries that were well represented, and these are countries that, as confirmed by academics, have women authors of established readership.

Of the Francophone writers 13 countries were not represented within the total of 27 traced countries. Five countries with high levels of women writers were represented at levels ranging from 5.9% to 26.1%. Countries with moderate totals of women writers were represented from 5.9% to 36.4%. Two countries with lower totals of women writers were represented at 50% and 57% while another was represented at 100%.

Once again, a much higher number of Francophone countries are not represented in the UKZN Library catalogue when compared to the Anglophone countries. This can, as a result be linked to the low number of French books represented overall.

With the exception of South Africa and Nigeria, Anglophone countries that were well represented, were represented at levels ranging between 8 (27.6%) and 10 (40%), while for the case of Francophone countries that were well represented including the ones with the highest totals of women writers such as Senegal and Algeria, they were represented at levels ranging from 5.9% to 26.1%. However, the study shows that most countries with a high total number of women writers were not well represented, such as Gabon, Guinea, Mali, the Republic of Congo and others. Those with a high level of representation often have a low total number of women writers such as Madagascar and Morocco, represented at 50% and 57.1% respectively. Overall, this shows that Francophone women writers were less well represented than Anglophone women writers. It also shows that they were not well represented as African women writers in the UKZN library holdings.

Anglophone women writers other than South African are represented in the library holdings at levels ranging between 8 (27.6%) and 10 (40%). Arguably, it could be deduced from the

findings that Anglophone African women authors are fairly represented in the UKZN Library holdings. South Africa was represented by 68 (22.7%) authors in the library. Nigeria however was represented by 24 (44.4%) and appears to be very well represented and the best represented country in UKZN's Library holdings. The pattern occurring from this seems to be that both for the Anglophone and the Francophone countries that had lower totals of women writers were represented at higher levels in the UKZN Library catalogue.

UKZN Library does represent both Anglophone and Francophone women writers in its collections, however, the level of the representation of most of these authors be they Anglophone or Francophone is not satisfactory according to academics. On the other hand, the comparison of the finding from the catalogue to the finding from the bibliographies confirms that the representation of works by African women writers is not satisfactory.

The study reveals that the impact of the works by women writers is documented in various areas and at various levels of society and the world. The place it occupies in the world of literature is confirmed.

The use of womanism as a body of theory with an ideology that rests on 'change in communities and/or societies' (Abrahams, 2001: 71), in this case UKZN Library, either explained or interrogated the significance of the literature as narrated throughout the study by academics and subject librarians. The study reveals that the impact of the literature by African women writers through its significance is felt to a considerable extent in practice and in UKZN specifically.

However, as the study confirms that the teaching of the literature is insufficient in both the English Studies and the French Studies, the womanist approach of interrogating the significance of the literature proves useful in shedding light in the collection in UKZN Library since it leads to the understanding of the representation of the literary works of Anglophone and Francophone African women writers. Although the literature is deemed significant, this significance is not sufficient to secure the development of the collection in the Library. The study shows that the representation of the collection in the Library leaves much to be desired and there is room to improve.

6.9 Improvement of African women's literature with regard to the neglect of the past

The study reveals that the extent of the body of literature by African women writers has increased and improved. The findings from interviewees as well as from the literary works of Anglophone and Francophone African women consistently shows that African women's determination to change their situation of neglect and find their lost identity even through hardship and struggle by fearlessly pursuing their goals, has indeed produced a rich harvest. The harvest that can be seen in a variety of forms such as their literary works that shows not only an increase in terms of quantity, but also in terms of quality. Their recognition and their fame have long reached an international audience. However, just as their writings and/or

topics have been characterised as controversial, so is the subject itself considered controversial. Although there is a visible increase with regard to the development of this literature, it is also obvious throughout the study that there is still need for improvement.

So much more is still expected from African women writers that it is not possible to declare the result is satisfactory. What makes the body of works by women writers unsatisfactory may not necessarily be its current quantity in comparison with that of the past, nor with that of male writers but rather, its evaluation with regard to the potential it carries, thus the expectations that it produces.

6.10 Summary

An interpretation and discussion of the results of the study were presented in chapter six. The interpretation of the results followed as best as possible the sequence of the results as presented in Chapters Four and Five. The presentation of the results in previous chapters, and therefore the interpretation in Chapter Six, in turn follows the order of the research questions of the study. The interpretation of the results made reference to the review of the literature.

Womanism, as the preferred theory for this study was made an integral part of the discussion as it was used to explain and/ or interrogate the significance of the literature as elaborated throughout the study by academics and the subject librarians in order to shed on light on the representation of the literary works of Anglophone and Francophone African women writers in UKZN Library.

The next chapter, which is the conclusion, presents a summary based on the results of the study. Recommendations with regard to the collection of this literature in UKZN are also presented.

CHAPTER SEVEN: CONCLUSION AND RECOMMENDATIONS

“People will forget what you said. People will forget what you did. But people will never forget how you made them feel” (Angelou).

This chapter presents the conclusions and recommendations of the study. The conclusion of the study is composed of the summary of the research results as elaborated on Chapter Six which in turn was guided by the research question posed for the study. This is followed by the recommendations of the study.

The research question of the study was: to what extent are the literary works of Anglophone and Francophone African women writers published between 1960 and 2012, represented in UKZN Pietermaritzburg and Howard College campus libraries?

The research questions addressed in the study are as follows:

- To what extent have Anglophone and Francophone African women writers had their works published between the years 1960 and 2012? What are the distribution patterns of this literature in terms of country of origin, and language and to some extent publisher?
- What are the perceptions and the views of academics in French Studies and English Studies of the significance of this literature?
- To what extent do these academics focus on this literature in their curricula and in the delivery of their modules or to what extent does it forms part of their modules, and is it part of their own research? What are the views of Subject Librarians and Principal Librarians responsible for English and French in UKZN Pietermaritzburg and Howard College campus libraries, regarding the significance of this literature?
- Is the literature adequately represented in the library holdings, the acquisition of which is generally driven by academics?
- Has the situation described by d’ Almeida (1994) as true of the 1980s improved and if so, to what extent?

7.1 Conclusion

The research results of this study were based on two sets of data collected, (1) from two groups of interviewees, using the first data collection method which was face to face, one-on-one in person interviews with French and English Studies’ academics and the subject and principal librarians on the UKZN Pietermaritzburg and Howard College campuses. Two semi-structured interview schedules were prepared and used for each group specifically, with the schedule for the French Studies’ academics being translated into French. (2) The data collected using a reference list derived from a perusal of the bibliographies: “Women Writing Africa” (2013-2014); “L’Afrique Ecrite au Féminin” 2013-2014 and Kilyobo’s “Bibliography LIIS 739P” (2012), and compared with the library holdings reflected in the former UKZN Library iLink catalogue.

7.1.1 The extent of the works published by Anglophone and Francophone African women writers

The findings on the extent of the works published by Anglophone and Francophone women writers were derived from the results that emanated from the search for the literary works of the authors. It revealed that in terms of countries, Anglophone African women writers' publication output which extends throughout 23 African countries was slightly lower than that of the Francophone countries which extends throughout 27 countries. However, the study revealed 476 Anglophone authors as compared to 434 Francophone authors and 1173 published works compared to 958 by Francophone authors. This leads to the conclusion that a greater number of Francophone countries were involved in the publication of women authors but on the other hand a greater number of Anglophone women seemed to be publishing.

Anglophone countries have produced a higher number of women authors and titles than the Francophone by 42 authors and 215 titles. The distribution pattern in terms of authors and titles according to countries shows a strong disproportion caused by South Africa's extremely high number of authors when compared to other Anglophone countries. Francophone countries demonstrate a fairer distribution in terms of countries, authors and titles.

The interviewees expressed their thoughts with regard to the extent of the works published by Anglophone and Francophone women writers. They revealed that for a number of different reasons such as the limitations of the publishing industry, the delayed entry of women into the literary world and the increasing number of authors publishing with Western publishing houses, there were barriers to the local publication of this literature. The interviewees generally believed that there had been an increase of publication by women writers, but that the increase was not large enough. The interviewees also agreed that African literature has been and continues to be dominated by men's writings, arguably reflecting the marginalisation of African women writers by the publishing industry. The literature reviewed confirmed this argument. Bakare-Yussuf cited in Hewett (2011: np) admits that the development of the publication of the writings by African women was not satisfactory, and he also perceived the problem to be within the publishing industry.

7.1.2 Perceptions of and views on the significance of this literature: academics' and librarians' views

The findings revealed that academics both French and English as well as subject librarians felt strongly that African women's literature was an exceptionally fascinating literature. The significance of the literature was linked to a number of elements such as their history of endurance and perseverance which resulted in their success. The themes and topics explored by women writers were regarded as conflicting with what men generally investigate. It was confirmed that women writers have added another perspective, another dimension to the literature. Both the English and the French academics echo the current study's review of the literature acknowledging that from an international perspective,

literature by African women was no longer “offspring” literature but had become mainstream literature (Adesokan, 2012:). It was deemed an essential element of African literature (Hewett, 2011). The literature reviewed also highlights the interviewees’ views which confirm Adesokan’s (2012: 3) statement that with regard to these topics African women’s literature has become the “primary context of reception” abroad. Adesokan (2012) stresses the rise of the literature which was considered marginal but has, through hardship, passed from an “apolitical narrative” to the mainstream.

The impact was said to be visible in leadership as well as in the prize-winning awards of these women, which covered several continents. French academics emphasised that the impact of women’s literature was great in terms of theory as well as critic. With regard to themes, identity was revealed to be the theme of choice by African women, which they were alleged to have mastered. The impact of the literature by women was such that this topic was recognised as having become the most important topic in African literature at present.

The value and significance of this literature were associated with the experience of hardship and challenges through which African women and the literature itself had emerged.

Seeking for an alternative approach that encompasses all forms of oppressions, womanism was believed to be the approach that provides African women writers with the necessary tools to address the various types of oppression. It became for many the most acceptable alternative concept (Kolawole, 2002: 95; Torfs, 2008: 1). It also was the preferred approach for this study because it allowed to explain or at least to interrogate the significance of the literature which was elaborated on throughout the study by the interviewees.

The significance of this literature was explained in terms of topics used and stories narrated by African women, which were not only considered alternative, that is opposed to those of men but were also called womanist themes (Torfs, 2008: 22). Womanism as a theory proved useful in terms of explaining the significance of the literature through such themes and topics such as religion, culture, gender, colonialism, postcolonialism, sexism, racism and identity. African women writers were recognised for addressing such themes in a “mature” or “womanist” way. A few examples were presented in the study such as the approach to gender in which the significance of the literature was highlighted; the use of this theme revealed that the manner in which African women dealt with the theme was mature and responsible. They were recognised for including men in the struggle instead of attacking them which is a typical womanist attitude, as opposed to the feminist one (Kolawole, 2002: 96; Koyana, 2001: 66; Phillips, 2006: 268). A womanist approach therefore did shed some light on this significance since it is the theory that supplies African women writers with the methods needed to do so (Collins, 1996, quoted in Torfs, 2008: 19).

The study further revealed that African women writers adopt a family centred perspective, that their focus was on the family and the larger community rather than the self (female)

(Koyana, 2001: 66; Kolawole, 2002: 96). Womanism explains this because it is a theory that provides African women with the space to adopt this kind of 'non-separatist' attitude. As a "non-separatist" and rather Universalist ideology, womanism allows a tolerant attitude not only among sexes but also among races (Collins, 1996, quoted in Torfs, 2008: 20).

Stories as told by African women were found to be educative with regard to African culture and values that were claimed to have reached across the seas. According to Kolawole (2002: 96) and Koyana (2001: 68), that was a womanist stance, which African women express in their literary theory. The theory therefore highlights the significance of the literature in terms of African or Black culture, since womanism is an African-centred concept that acknowledges and uplifts the value and the validity of the African culture (Tsuruta, 2012), thus allowing African women to celebrate their culture in a way that feminism does not (Tsuruta, 2012: 3).

With regard to the availability of books by African women writers, the study revealed that the books that were readily available were very few, and those likely to be found on shelves were those with a high profile and were mostly South African. French academics pointed out that republication was the core element needed to increase availability and accessibility of those books. The scarcity of those books on African shelves was partly linked to the poor relationship between African authors and African publishers, leading to the increased number of books published by foreign publishers. An effort to continue to create opportunities in terms of publication by African women specifically in Africa was therefore required (Black, 2011; SABDET, 2004).

Although English academics affirmed the availability of the works by African women writers in UKZN, their accessibility was however, acknowledged to be poor. The study revealed that a number of elements negatively contribute to the unavailability and inaccessibility of the literature by African women. In the same way, the literature review revealed in a study by Cooter (1987) that reviews of books written by women were "ghettoised", and that works by women were "stereotyped", implying that the availability and accessibility of those books were compromised. Assuring the visibility, availability and accessibility of the works by African women was found to be part of a process that required continuous promoting of the literature. However, the study also revealed that the promoting of this literature in UKZN Libraries, English Studies and French Studies was not sufficiently carried out. On the other hand, CALS as a specialised collection of this literature in UKZN Pietermaritzburg campus was recognised as playing a major role with regard to the promotion of this literature through its participation in annual events such as the "Time of the Writer" festival and "Poetry Africa" festival, during which it welcomed a great number of poets from around the world.

7.1.3 Reflection of the literature in the curricula and modules taught

In terms of the teaching of the literature a number of reasons surrounding the need for this literature to be taught were raised by Anglophone academics, such as the large numbers of

female students enrolled in the department and the need for a balanced teaching of both male and female literature. Thus the study revealed that the teaching of the literature by African women was considered a necessity due to its significance.

Womanism, as an ideology that seeks to eradicate inequalities as well as other forms of oppression, and as an ideology that advocates change for black women and all people or the entire community, was used to interrogate the significance of the literature by African women as elaborated by academics in relation with the level of its teaching. As Collins (1996) quoted in Torfs (2008: 19) says “Womanism seemingly supplies a way for black women to address gender oppression without attacking black men”.

Looking at it from Abrahams’ (2001:71) perspective, in which she suggests that change should be evident or felt in the community, UKZN was compared to a community where change was expected to take place in the area of the teaching of the literature in English Studies and the French Studies. Thus, the theory was used in this specific situation to interrogate and further challenge the significance of the literature as elaborated on by academics on the grounds of its being taught as revealed in the study and in the examination of its representation in the curricula. From another angle a womanist approach was able to challenge the views of the academics on the representation of the literature in the UKZN Library, based on the findings of the interviews.

With regard to French Studies, the study revealed that the courses offered were mainly French as a foreign language due to the student body that was comprised of students wanting to learn French language. Secondly, the large number of women enrolled in the department as it was said, did not constitute a motivation for the teaching of the literature. However, the study revealed that although the large number of women enrolled in French Studies was not considered a motive for the teaching of the literature, African women’s literature was judged as being significant for teaching. Ironically though, the teaching of French literature in the French department at UKZN was limited because the majority of students were enrolled as French foreign language students. Thus, based on these factors, challenging the representation of the literature by Francophone women writers by interrogating its significance in terms of teaching became a weak argument.

The study revealed that according to academics the literature modules were considered well taught. Indeed, through this study, it was revealed that UKZN did demonstrate, through both the Pietermaritzburg and Howard College campuses that African women’s literature in English was taken into consideration in terms of teaching. Some academics did take steps to ensure that the literature was taught. Furthermore, literature was also identified as being the major modules taught in English Studies. However, in terms of the representation of this literature in the curriculum, the study has shown that African women’s literature was not well represented. The large number of women students enrolled in English Studies as well as the material taught, were taken into consideration by academics to confirm that the literature was well taught. However, it was revealed that although African women’s

literature was deemed highly significant, the reality in practice was that it was not well represented in the curriculum.

Womanist theory interrogated the significance of the literature with regard to its teaching was elaborated on by the academics, and the query raised by womanism as a theory was justified since the level of teaching was not commensurate with the level of significance. This led to the acknowledgement that more effort was required with regard to the efforts in practice.

Although women's literature was seen as an important part of the literature as a whole in French Studies, the study revealed that not much of this literature was taught in UKZN, specifically on the Howard College campus. However, the teaching of this literature or of the African literature generally was not perceived as an issue that needed qualifying French Studies; since literature generally and African women's literature specifically was considered neither discriminated against nor was unequally taught when compared to French literature (other than African).

7.1.4 Reflection of the literature in the academics' research

The English academics generally accepted African women's literature as a rich literature deserving of research. The literature was therefore deemed critically important in order to build a dimension that interrogated the representation of women. Thus, the academics' contribution towards a change and/or improvement in society with regard to African women's literature was expressed by the obligation and decision to take up the challenge.

Most of the French Studies academics at UKZN who were interviewed did not research this literature. However, even though some did, the general observation was that the attitude and behaviour portrayed in the literature was that of a changed "community" or "society". It was stated though that, African women writers constituted a minority but nonetheless a minority that had begun to be noticed and talked about a lot. The attitude of change observed by the French academics was compared to the change as advocated by Abrahams (2001: 71). Womanism's legitimacy as a body of theory according to Abrahams rests on a few founding principles, one of which is "the result on the ground" or the evident change in the community. This was interpreted as the "change" perceived and experienced by French Studies academics.

The academics, however, were adamant that writers, be they men or women, were received on an equal basis according to their value with regard to their work.

7.1.5 UKZN Library's representation of Anglophone and Francophone women's writings in the collection

The study revealed that in terms of Anglophone women authors, 140 were found in UKZN's Library catalogue with a total number of 534 titles, while the number of 40 Francophone women authors was found with 104 titles.

In terms of the representation of the works of Anglophone women writers per country, South Africa stood out holding close to half of the total number of Anglophone women authors as well as titles which was 68 (48.6%) and 264 (49.4%) respectively. It was followed by Nigeria with a number of 24 (17.1%) authors and 102 (19%) titles.

As for the representation of the works of Francophone women writers per country, Senegal topped the list with nine (22.5%) authors and 22 (21.2%) titles. It was followed by, to name a few by order of importance, Algeria which topped the list with a number of 25 (24%) titles but six (15%) authors. Cameroon, Tunisia and Morocco equally followed in the list with a moderate number of four (10%) authors with number of titles ranging from four (3.8%) to 12 (11.5%).

7.1.6 Comparing the findings from bibliographies to the finding from UKZN Library catalogue

The study revealed that of the 476 Anglophone women writers and 1173 titles traced, UKZN Library holdings reflected 140 (29.4%) writers and 534 (45.5%) titles. As for the Francophone women writers, of the 434 authors and 958 titles traced, 40 (9.2%) women authors and 104 (10.9%) titles were represented in the UKZN Library catalogue.

Although both the Anglophone and Francophone women writers were represented in the UKZN collection, the Anglophone authors as well as their titles were far better represented. The collection illustrated a 46% representation in terms of titles with regard to the Anglophone women writers and in this way confirmed subject librarians' view that Francophone women writers at 11% were by far less well represented in UKZN Library.

A much higher number of Francophone countries were not represented in the UKZN Library catalogue (13) of the 27 traced countries, while of the 23 traced Anglophone countries, only six were not represented. This could as a result be linked to the low number of French books represented.

With the exception of South Africa and Nigeria, Anglophone countries that were well represented, were represented at levels ranging between 8 (27.6%) and 10 (40%), while for the case of Francophone countries that were well represented including the ones with the highest totals of women writers such as Senegal and Algeria, were represented at levels ranging from 5.9% to 26.1%. However, the study demonstrated that most countries with a high number of women writers were not well represented, such as Gabon, Guinea, Mali, the Republic of Congo and others. Those with a high level of representation often had a low total number of women writers such as Madagascar and Morocco, represented at 50% and 57.1% respectively.

UKZN Library did represent both Anglophone and Francophone women writers in its collections, however, the level of the representation of the authors be they Anglophone or Francophone did not prove satisfactory according to the academics' perceptions and the results of the comparison of the findings of both the catalogue and the bibliographies.

Although the study revealed that the impact of the works by women writers in terms of their significance was generally confirmed throughout the study and that it was also specifically felt to a considerable extent in UKZN, it was also revealed that the teaching of the literature was inadequate in both English Studies and French Studies, thus confirming that this literature was not well represented in the curriculum.

Womanism as a body of theory was used to either explain or interrogate and in some instances to challenge the significance of the literature, as it was narrated throughout the study by academics and subject librarians. The approach proved useful by shedding light on the collection of the literature in UKZN Library since it led to the understanding of the representation of the literary works of Anglophone and Francophone African women writers. The study exposed the fact that the representation of the collection in the library was not satisfactory and was still to improve. Therefore the poor level of teaching of the literature could be related to the poor representation of the literature in the collection. Although the literature was deemed significant, this significance was not reflected in the development of the collection in the library. Adesanmi's (2000) example of Wits and former RAU Universities confirms that the size and quality of the collection in the library is related to the level and quality of teaching in the department. Although, according to English studies academics the works by female writers were available at UKZN; it was however acknowledged that they were not sufficiently retrieved. The writings by African women have indeed found their way on to the library shelves according to academics but to a certain extent only. They have not necessarily found their way through to the curricula as the study reveals, thus clearly echoing Adesanmi (2000: 248; 250). However, with the availability of the internet and the virtual library, both English and French academics acknowledged that access to this literature has improved and still continues to do so. The availability of titles on the internet was acknowledged as constructive in terms of this literature.

7.1.7 Increase in the publication of African women's literature with regard to the neglect of the past

Although the study generally revealed that the extent of the body of the literature by African women writers has increased and improved, it was also made clear that just as their writings and/ or topics have been characterised as controversial, so could the subject itself be considered controversial and perplexing. The visible increase with regard to the development of this literature has not proved sufficient in terms of declaring a result from this study that is satisfactory. As the study has shown, it could easily be deduced that what makes the available body of works by women writers unsatisfactory may not necessarily be a reflection of the current quantity in comparison with that of the past, nor with that of male writers for this matter, but rather, its evaluation with regard to the potential it carries thus, the expectancy that it produces. Therefore an effort to continue to create opportunities in terms of publication by African women in Africa requires team work involving all parties as suggested by Black (2011: np) and Tadjó (SABDET, 2004: np). In

addition more effort is required in terms of getting it embedded in curricula and held by libraries such as that of the UKZN.

7.2 Recommendations of the study

The recommendations comprise those for action and those for further research.

7.2.1 Recommendations for action

A number of recommendations emanated from the study as suggested by the participants, mostly with regard to the promoting of the literature in order to create visibility and accessibility thus stimulating to the development of the literature generally and of the collection specifically.

The research question that the study sought to answer was to what extent are the literary works of Anglophone and Francophone African women writers published between 1960 and 2012, represented in UKZN Pietermaritzburg and Howard College campus libraries?

Academics and subject librarians have proposed a number of ideas with regard to the promotion of this literature which could be seen and understood as a way forward to improving the accessibility, the readership and the contribution toward the development of the collection in UKZN Library.

The study revealed that the development of the French collection partly suffered because of what could be called subject librarians' handicap with the language. Subject librarians clearly stated that they were left to deal with a subject that involved a foreign language which made them dependent on academics. The recommendation would be for the library to consider employing subject librarians with the required skills such as for this case a bilingual (Anglophone and Francophone speaking) subject librarian in order to provide a service that would be effective for the development of the collection but also for assistance with regard to students involved.

CALS was recognised as a valuable asset of the University which played a role in introducing this literature to the student public. Therefore, promoting the special collection by recognising its impact, as well as creating better visibility of the special library would be useful. This could be done by posting visible and attractive signage; advertising and acknowledging this library's work on the UKZN website and so forth.

Getting the literature into schools through organisations was recognised as a way which indeed could help in sensitising both men and women from an early age. In the other hand, Academics mentioned the University as a major player in organising projects to create readership among the student body. Although organisations mentioned by academics were recognised to be the way to introduce the literature into schools, a further recommendation for the University could be by its playing a major role in getting involved in such projects with the schools, with the plan to prepare future university students not only for the

literature but also to promote readership which was acknowledged to have become a major problem in South African universities and schools.

7.2.2 Recommendations for further research

The study identified several areas which could serve as useful ideas for further research. These are the book-reviewing practices of works by African women. Throughout this project, the researcher's literature searching did not reveal a study of this type, conducted with regard to African women's literature or African literature generally. Black (2011: np) recognised in her study that only a few studies of this sort were conducted with regard to African American women's literature. Thus, analysing book reviewing practices was observed to be a critically important process to ensure that a specific genre was included in a library collection. Therefore this is a gap that the current study has uncovered for future research.

The area of publishing houses is another gap where further research can be undertaken. The study revealed that the development of the literature by African women was somewhat dependent on the publishing industry. Conducting further research that would focus on publishers' views regarding women's literature could help in developing African literature generally and African women's literature particularly.

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APPENDICES

Appendix A

Interview schedule for academics in the English Studies

Topic: The representation of the literary works of Anglophone and Francophone African women writers in UKZN library (1960- 2012)

Question 1

- a) Based on your experience, which countries are most responsible for writing and publishing the Anglophone African women literature?
- b) Which publishers do publish and promote this literature more extensively?

Question 2

- a) To your knowledge, how considerable is the body of the published works of Anglophone African Women Writers between the years 1960-2012?
- b) In your opinion how has the publication of the writings of Anglophone (and Francophone) African women between the years 1960-2012 impacted on or contributed towards the development of this literature?
- c) In terms of the body of the published works of these authors, how available do you consider it to be? (in libraries, in bookshops and internet)
- d) In terms of the UKZN library collection in particular what do you think about its availability?
- e) In comparison with the body of the published works of these authors, do you think that the library collection is a reasonable representation of the body of work? If yes can you explain how, and if not why not?

Question 3

- a) In terms of language (English & French) which of these two literatures in your understanding is the most taught in this University? and more generally?
- b) What are your perceptions of the significance of Anglophone and (Francophone) African women writers' literature?
 1. For English and (French) studies in the University?
 2. Its role on the continent.
 3. Its contribution in the literary world.
- c) Have you felt the need to include the writings of these women in your modules? Postgraduate, undergraduate or both. Yes/No

If yes, can you explain how?

if no, can you explain why not?

d) Can you tell me anything about the responses of the students to this literature?

e) Do you think that anything can be done to raise awareness of the significance of this literature?

If yes how?

Question 4

a) How do you go about encouraging the inclusion/ use of this literature in the delivery of other UKZN modules?

b) How much space does this literature occupy in the discipline's programs overall?

Question 5

a) Do you address this literature at all in your own research? Yes/No

If yes, can you tell me which are the authors, or themes of your choice?

Can you tell me a bit about how you came to research this literature?

Question 6

What have been some of the benefits or pitfalls of studying this literature?

Do you have any additional comments or concerns related to this topic that you would like to discuss or to add?

Thankyou for your time and contribution

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Appendix B

Brouillon du plan d' interview pour les academiques du departement de Francais

Topic: The representation of the literary works of Anglophone and Francophone African women writers (1960- 2012) in UKZN library

Question N. 1

- a) Basé sur votre experience, quels sont les pays les plus responsable derriere la production de la littérature Anglophone et Francophone des femmes Africaine?
- c) Quelles maisons de publications, pensez vous essayent considerablement de promouvoir et de publier cette littérature?

Question N. 2

- a) A votre avis, combien grande ou importante serai la masse d' oeuvre publier par les femmes écrivaines Anglophone et Francophone entre les années 1960 et 2012?
- b) A votre opinion, quel impact ou quelle contribution pensez- vous que les oeuvres de ces femmes écrivaines, toujours entre 1960 et 2012 aurai eu sur le développement de cette littérature en Afrique?
- c) A propos de la masse publiée de ces oeuvres, que pensez-vous de leur disponibilité?
- d) A propos de la collection présente a l' UKZN que pensez-vous de la disponibilité de ces oeuvres?
- e) En comparaison avec la masse d'oeuvre publiée par ces auteurs pensez-vous que la collection de l' UKZN, est une représentation raisonnable de ces oeuvres? Si oui, comment l'expliquez-vous? Et si non pourquoi pas?

Question N. 3

- a) A propos de langue (Anglaise et Francaise), quelle est a votre opinion celle qui essaye de promouvoir ou d'encourager l' utilisation de cette literature?
- b) Quel est votre point de vue sur l' importance de cette littérature en relation avec
 1. Le département de Francais.
 2. Son role sur le continent African.
 3. Sa contribution dans le monde littéraire
- c) Vous est-il arrivé de sentir le besoin d' inclure les oeuvres de ces femmes écrivaines comme material dans votre programme? Autant bien au niveau du premier cycle qu' au troisieme?
Si oui, pouvez-vous l' expliquer?
Si non, pourquoi pas?
- d) Que pouvez-vous me dire a propos de la réponse ou de l' avis des etudiants sur cette littérature?
- e) Que pensez-vous devrait être fait pour conscientiser la population ou plus spécifiquement les étudiants sur l' importance de cette littérature?

Question 4.

- a) Si votre réponse a été oui, sur la question (3c), comment donc encouragez-vous l' inclusion ou l' utilisation de cette literature dans d' autre cours en general a l' UKZN?

- b) En general, combien de place pensez-vous que cette littérature occupe dans le programme de votre discipline?

Question 5

- a) Intéressez-vous à, ou abordez-vous cette littérature dans vos propres recherches tant qu'académiques?
Si oui, quelle est votre expérience, quels sont les auteurs ou les thèmes de votre choix et pourquoi?
- b) Pouvez-vous m'expliquer un peu, ou me parler un peu de votre expérience sur le plan de vos recherches avec cette littérature? comment en êtes-vous arrivé là dans vos propres recherches?

Question N. 6

Quels sont les points positifs ou négatifs en étudiant cette littérature?

Il y a-t-il quelque autre commentaire en cette matière que vous voudriez ajouter?

Merci beaucoup pour votre temps et votre contribution.

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Appendix C

Draft interview schedule for subject librarians and principal subject librarians

Topic: The representation of the literary works of Anglophone and Francophone African women writers in UKZN library (1960-2012)

Question 1

- a) Based on your experience, which countries are most responsible for writing and publishing Anglophone and Francophone African women's literature?
- b) In terms of language (English and French), which of these two literatures is the most used in the library?
- c) Which publishers publish and promote this literature extensively?

Question 2

- a) Can you estimate the number of authors or titles published between the years 1960-2012, in terms of the publication of this literature by women as a whole?
- b) Can you identify any specific impacts of these publications on the development of this literature? (in terms of events, movements...)
- c) How available do you think the published works of these authors are, (in libraries, bookshops and internet).
 1. in terms of printed copies,
 2. In terms of online availability and
 3. In terms of accessibility
- d) In terms of the UKZN library collection, how available is this literature?
- e) In comparison with the body of the published works of these authors, do you think that the library collection is a reasonable representation of the body of work? If yes can you explain how, and if not why not?

Question 3

- a) What are your perceptions of the significance of this literature in terms of
 1. the role of this literature on the continent?
 2. the contribution of this literature in the literary world?
 3. How important is the literature as part of your collection, when compared with other areas of the library collection. (If it is less important why?)

- b) What do you think can be done that would enhance greater awareness of the significance of this literature?

Question 4

- a) How frequently do you receive orders for new materials from the academics in terms of this literature?
- b) Can you identify patterns of growth in the collection of this literature generally as well as in the library collection in the last few years?
- c) The literature indicates that a review of literary works, or of titles is one of the tools in the material selection process for promoting inclusion in the library collection. Does the library use reviews of titles or other evaluation tools? (to identify gaps in the collection and once identified, what mechanisms are there put in place to fill that gap)

If yes please explain

- d) In terms of finding this material what types of challenges do you often meet?

Question 5

Do you have any additional comments or concerns related to this topic that you would like to discuss or to add?

Thank you for your time and contribution

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