

A Research Report submitted to the Faculty of Humanities

University of the Witwatersrand, Johannesburg

In partial fulfillment of the requirements for

The Degree of Masters of Arts

in African languages.

May 2014

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**What is the role of publishing industry  
in supporting and promoting  
isiZulu fiction?**

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By

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## **DECLARATION**

I declare that this Research project is my own, unaided work. It is being submitted in partial fulfillment of the requirements for the Masters of Arts degree at the University of Witwatersrand, JOHANNESBURG.

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**Date**

## ACKNOWLEDGEMENT

I acknowledge with profound gratitude a great many people who have had constant *beliefs* in me before and during my studies and my research.

I should like to thank my children and my sisters. Without their beliefs that ‘I can do it’ I wouldn’t be able to complete this project.

I am also thankful to the African Languages Department in Witwatersrand University, for the mental support and cooperation during my Masters Degree program and my data collection.

My gratitude is expressed to Dr. I.J. Mhlambi for being my project supervisor. I thank her for her endeavor in helping me to ‘write better’. I am also grateful for her constant and invaluable support and comments, her patient editing, and the materials she provided me with during the course of my research writing.

Finally I wish to acknowledge OUPSA staff, Murray Park Library staff and my respondents from Department of Sport, Arts, Culture and Recreation (Library Services) for their cooperation during the process of data collection.

## **LIST OF ACRONYMS**

BDCSA	Book Development Council of South Africa
CAPS	Curriculum Assessment Policy Statement
DAC	Department of Arts and Culture
DCS	Department of Correctional Services
FAL	First Additional Languages
HL	Home Language
ICT	Information and Communication Technologies
IEB	Independent Examination Board
ILPP	Indigenous Languages Publishing Programme
LANGTAG	Language Plan Task Group
LIASA	Library and Information Association of South Africa
NLP	National Language Policy
MAS	Mamela Afrika Series
NCS	National Curriculum Statement
NAC	National Arts Council
NBP	National Book Policy
NEP	National Education Policy
NEPA	National Education Policy Act
NLPF	National Language Policy Framework
OBE	Outcome Based Education
OUPSA	Oxford University Press South Africa
PAMSA	Paper Manufacturers' Association of South Africa
PANSALB	Pan South African Language Bodies
PASA	Publishers' Association of South Africa

PIFSA	Printing Industries Federation of South Africa
PMSA	Print Media South Africa
POD	Print on demand
SABA	South African Booksellers' Association
SABDC	South African Book Development Council
SADTU	South African Democratic Teachers' Union
SAL	Second Additional Languages
SAMLA	South African Mobile Library Association

## **Abstract**

The purpose of this research project was to investigate the role of the publishing industry in supporting and promoting isiZulu fiction in South Africa. The research first highlighted the contribution made by the missionaries in the 19<sup>th</sup> century in publishing literature in indigenous languages in general and in isiZulu fiction in particular. This aspect followed by a discussion of the impact of apartheid's publishing policies on literature in indigenous African languages. This section then followed by the discussion of the strategies and initiatives that have been introduced in order to preserve and promote this literary tradition in the post-apartheid period.

This research assessed OUPSA's book chain process in order to investigate how the book industry contributes to the post-1994 initiatives of promoting creative writing in indigenous languages. It argued that book publishing is not the end of the book provision process, instead marketing and distribution chain, selection of fiction in schools and libraries, lack of experience of librarians, shortage of African languages fiction and financial resources in libraries as well as inconclusiveness of government policies play a huge role in the distribution process of isiZulu fiction which is pivotal to the sustainable existence of a publishing industry. In this research project, different aspects of the book chain process were investigated, such as: publishing and distribution, schools and public libraries, schools and education and literacy level to find out the link between publishing and libraries and schools.

It is hoped that the findings of the investigation identified the significant inhibiting factors which may prevent the provision of isiZulu fiction books to libraries and schools that may have been caused by the methods in which books were commissioned, marketing strategies and implementation of the language policy, especially as to how it affects the promotion and rejuvenation of literatures in African languages.

**KEY WORDS:** Commissioning process, book chain, publishing and distribution, public libraries, schools and education, language policy, literacy levels and publishers.

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## **Chapter 1: Introduction**

### **1.1 Background**

There is almost a complete dearth of literature in indigenous languages. This seems to be caused by the ubiquitous view in South Africa that African languages are underdeveloped, as expressed in the works of several literary critics (Bang, 1951; Malan, 1980; Attwell, 1984; Maake, 2000, Braruthram, 2012). The investigation of African literature publishing becomes then central in discussing African languages fiction in this study. Many issues have been raised such as various language policies' influence in publishing of African languages literature in general and isiZulu language fiction in particular. With the present South African government, there is a duty to ensuring greater usability of these languages as commended by the high-level language bodies such as PanSALB (Pan South African Language Board), NLS (National Language Services), NAC (National Arts and Culture), NLB (National Library Board) and DAC (Department of Arts and Culture). These bodies have a mandate to create the conditions for the development of an equal use of all official languages.

The Constitution also makes provision for the establishment of a Pan South African Language Board (PanSALB) with the responsibility to promote and create conditions for the development and use of these African and other languages (Section 6 (5) (a)). The PanSALB Act mandate is to initiate studies and research aimed at promoting and creating conditions for the development of (i) all eleven official languages, (ii) including the Khoi and San languages and (iii) South African Sign Language (SASL).

On the 17<sup>th</sup> of June 2007 the former Minister of Arts and Culture, Dr Pallo Jordan, at the launch of the South African Book Development Council in Cape Town, argued that books are the bridge that spans the gulf between the past and the future. They are

“...the memory of peoples, communities, institutions and individuals, the scientific and cultural heritage, and the products through time of our imagination, craft and learning. Books join us to our ancestors and are our legacy to future generations. They are used by the child, the scholar and the citizen, by the business person, the tourist and the learner. These in turn are creating the heritage of the future.”

Books written in indigenous African languages are indeed a valuable part of a/our society's heritage but the question that is asked here is what has government done to retain the book chain in isiZulu fiction to strengthen its link from the past to the future? As in the past, book chain process of fiction African indigenous languages is not clear.

## **1.2 Aim of the study**

The study aims to investigate factors hindering the availability of isiZulu fiction and the growth of its readership. Furthermore, the study aims to find out what strategies could be adopted to improve the situation and promote isiZulu fictional works. The researcher will investigate what kind of materials publishers are looking for, how isiZulu fiction is marketed compared to English and Afrikaans fiction and what the Department of Education is doing to promote isiZulu fiction publishing. The company, Oxford Publishing Company of South Africa, will be used as a case study. The study will draw from commissioning process concepts of the book chain by Ntshangase, (1994), Davies, (1995), Altbach, (1999), Stringer, (2000) and Clark, (2001). Clark and Davies further argue that commissioning of books is one of the most difficult (and mysterious) part of the whole publishing process. They mention that the commissioning process is done by the commissioning editors in a number of ways, such as:

- pro-actively: by thinking of ideas for books and then finding authors to write them
- reactively: by reacting to book proposals or manuscripts
- collaboratively: by formulating ideas in dialogue with authors
- by republishing previously published books
- by co-publishing ("buying in") books being published elsewhere or in other editions by other companies<sup>1</sup>

The study will investigate how commissioning editors assess and which approaches they use to commission isiZulu fiction books. This assessment will include the receiving of manuscripts, editing process, the decision making on what kinds of manuscripts should go to printing, marketing, to distribution strategies to schools and libraries. Certainly, above-

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<sup>1</sup> (, 21 September 2011).

mentioned factors play a huge role and might have an impact in the distribution and provisioning of books in schools and beyond.

Therefore, there might be a close relationship between commissioning, publishing and the provisioning of isiZulu fiction. This cycle shows that there is a crucial need for this study to be conducted in order to find out what is this thread between these aspects of the book chain process that might affect the publication of isiZulu fiction.

### **1.3 Research questions**

- 1.3.1. What is the role of publishers in the publishing of isiZulu fiction?
- 1.3.2. Which aspects of the book chain publishers emphasize during the publishing process of isiZulu fictional works?
- 1.3.3. What role do the government's policies play in the publishing process of isiZulu fiction?
- 1.3.4. Why there is a shortage of isiZulu fiction in public libraries?

### **1.4 Rationale**

This study is crucial as it is done by situating researcher's work in the debates of similar trends and tropes. The subject of indigenous languages fiction publishing has been raised by many scholars such as (Altbach, 1999, Maake, 2000 and Oliphant, 2000). But, these scholars did not look at the role played by publishers in supporting and promoting the publishing of isiZulu fiction. Instead they looked at all South African indigenous languages publishing. These scholars have examined the field of African languages literature as well as of book chain, and their examinations will help the study to engage and explore in more depth about the process of African languages fiction publishing and dissemination.

As the study aims to pinpoint why there is shortage of African languages fiction in schools and libraries, particularly isiZulu fiction, the researcher aims to fill the gap the above mentioned scholars did not fill, by investigating the factors that hinder isiZulu fiction from reaching the masses.

The study is also important because the researcher wants to assess the extent to which the new status of indigenous languages is taken seriously by the private and public sectors

including its use and advancement as official languages in schools. Furthermore, it intends to establish the effectiveness of OUPSA book chain process by monitoring of at least one aspect of the book chain process up to the end product of the process in the provisioning of books. In the *Founding Provisions*<sup>2</sup>, the provision was made that; “A Pan South African Language Board (PanSALB) established by national legislation must promote, and create conditions for, the development and use of all official languages; including the Khoi Khoi and San languages; and South African Sign language; and promote and ensure respect for all languages commonly used by communities in South Africa, but PanSALB’s track record has in many respects fallen far short of expectations. In practice the African languages for which it was primarily meant to cater have not made much developmental headway.”<sup>3</sup>

Since the language is the most important means of human intercourse, language rights are therefore central to all considerations of human rights in the contemporary world. Beyond the issue of rights, it is important to note that language and literacy are crucial for societal development. A society develops into modernity when its citizens are literate in the languages of the masses (Zell, 2008). In other words, it is not possible to be literate in all languages if the language/languages of literacy and education are only within the intellectual ambit of small minorities. Furthermore, the study intends to achieve this assessment by looking at the publishing industry policies, language body policies (PanSALB and Department of Arts and Culture) as well as the book chain process on how they affect the publishing of isiZulu fiction. This type of study is crucial and timely because it has never been conducted before and in that case it introduces its newness to the publishing field as Zell (2008:571) argues reading is strongly linked with aspects such as literacy, language policies and book distribution.

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<sup>2</sup> <http://www.info.gov.za/documents/constitution/1996/96cons1.htm>

<sup>3</sup> The Foundation for Human Rights in South Africa, October - November 2006. It was submitted in 21 January 2007.

## **1.5 Literature Review and Theoretical Foundation**

The literature review is divided into four main categories. It starts with a consideration of publishing of literature in indigenous languages during the missionary period followed by the apartheid era, the post-apartheid era and lastly the book chain process.

### **1.5.1 African languages and publishing during the mission period**

The missionaries in the 19<sup>th</sup> century contributed immensely to change in Africa Couzens and White (1984). These changes were only related to the spreading of the Christian message; introduction of literacy, development of different languages as written languages, the establishment of printing presses and the development of secular literatures. If subsequent governments had followed this process after the missionaries, then, there would be no African languages literature constraints.

Couzens and White (1984) argues that the history of black writing in South Africa began with an illiterate who could not speak English, Ntsikana, the first Christian convert who composed some very well-known hymns in isiXhosa which are still used today in African churches like Shembe and Zionist.

According to Shepherd (1941) the Glasgow Mission Society of the Church of Scotland established a printing press in the Etyume (Chumie) Valley at Lovedale in the Cape Province in 1823. From the time of setting up the printing press, the Society focused on the production of literature such as hymns, verses and scriptures. There were also the *Kaffir Reader* and the *Second Kaffir Reader*, which were of much influence in the schools and were printed in Grahamstown in 1839.

One might ask why the isiXhosa language was the first African language to be used to translate the Bible. According to Shepherd (1941), Jabavu (1973) and Couzens and White (1984), it was because literacy and mission education came first to the Africans of the Eastern Cape and that is where the reading and writing began. Therefore, the first published translation in isiXhosa was that of Luke's Gospel, brought out by Boyce and Shaw, of the Wesleyan Society in 1833 Shepherd (1941). Couzens and White (1984) continues to argue

that the New Testament was completed in 1838 and published in 1846. However, J. W. Appleyard, of the Wesleyan Society made a separate translation of the New Testament in 1854. Appleyard together with A. Kropf of the Society completed the Old Testament on 1857.

Owing to the outstanding translation of the Bible done by J. W. Appleyard (Shepherd, 1941) of the Wesleyan Society into isiXhosa, the Bible Society and the British and Foreign Society, bore the expenses of printing a full edition of the isiXhosa Scriptures. The complete book was published and received by converts in South Africa in 1865. In 1841 Scottish missionaries attempted to publish periodical literature. They printed a small magazine in English and isiXhosa named *Ikwezi Lokusa* (The Morning Star). But in 1870 Dr. Stewart began the new venture *The Kafir Express*, which was a monthly magazine. In 1876, this was divided into two: *The Christian Express*, in English, and *Isigidimi Sama-Xosa*, in isiXhosa (The isiXhosa Messenger).

According to Shepherd (1941:15) the separation of languages was the means of educating, informing, carrying ideas, and stimulating the desire to be able to read, “in the *Isigidimi* it was hoped to supply a weekly sheet, such as would gradually induce the habit of reading and make it both a taste and necessity; and thus serve as an educator in the highest sense of word”.

The above information helps the study because it illuminates how effectively the book chain process was under missionaries. The missionaries’ purpose was to spread the word of gospel and it succeeded and helped people to be able to read the Bible. Then, through the translations of the Bible into African languages, it (the Bible) had a huge impact on reading and writing skills of African people.

The separate issues that were written in English in *Christian Express* and in isiXhosa in *Isigidimi samaXhosa*, which is an indigenous language, laid foundations first attitudinal problem to bedevil African language literature to this day because as the missionaries insisted on the importance of learning English, people adopted the English language as they wanted to improve their English. Couzens and White (1984:161) argues that “the blacks in the last century learned and expressed themselves almost entirely in what was taught as ‘good English’ in schools. The newspapers are full of this.” He also mentions that the early writers



were constrained by their ideological horizon therefore they often chose imitative forms, the forms of English literature. These they learned from the missionaries in the missionary schools. One might argue that the writers of today are still constrained as the early writers were because they still imitate the Europeans forms of writing. Most of the writers of today write novels in foreign languages, one of them is English. The *Isigidimi* targeted only educated Africans, whom Shepherd (1941) argues were a powerful literary force.

The other reason that made early writers, according to Couzens and White (1984) to feel that English was more important than other languages, was firstly because there was a hierarchy of work where the work was ranked according to a person's level of education. Secondly, there was a use of education and English to acquire better jobs. Therefore, all of the early elite people wanted to prove that they were competent in English. Couzens and White (1984: 64) further points out that:

“A thorough knowledge of English for Kaffir young men is the road to employment and preferment, it introduces them into the world of books and it creates a taste for English literature, which of itself is an education.”

To substantiate the above statement, the sense of English as an important language has manipulated people's mindset about their languages. This has led to a drop in isiZulu reading culture. It also highlights the problem that the study is about that books written in English are more targeted than those written in isiZulu.

In 1862, Lovedale produced the newspaper *Indaba*, a Lovedale magazine in English and isiXhosa, the first of several vernacular language newspapers in South Africa, and in 1863 Morija started publishing *Leselinyana*, which is still going strong today.

Shepherd (1941) confirms that publishing that took place in African languages was the one directed at educating, informing, carrying ideas and also stimulating desire to be able to read and write in these languages. The statement gives evidence that in order for people to be well educated; they must read and learn in their languages. Without printing books in their languages, the mass of the people will be unable to read or to access information on their own. Therefore there is a crucial need for African languages literature, particularly isiZulu literature to be published in order for the mass of people to be gradually inducted into the

habit of reading. Therefore, Shepherd's statement confirms that if people are reading in their languages it will be easy for them to read and write in their languages.

In addition, Shepherd (1941) argues that the causal factor of the isiXhosa people to change or to drop the standard of writing and publishing in their language was when more political issues rose up and shifted their focus from their literature and expression to politics and liberation. This was during the time of John Knox Bokwe's (1855-1922) and Walter Rabusanan's (1859-1936) generations. These men were influential in the formation of the South African Native National Congress. Couzens (1984) also substantiates the arrival of the vernacular competition of *Imvo*, a weekly newspaper edited by J.J. Jabavu, previously a Lovedale pupil. Newspaper printing and publishing were not just good business propositions but they were quickly hitched to the ambition of regional and national political interests.

According to Cloete (2000) the standard of writing and publishing lost its interest through the dispersal of intellectuals into the new South African Native National Congress desks. This point demonstrates that although publishing in African languages still exists but politics had a huge impact in the publication of African languages fiction.

In comparison to the literature in isiZulu language, publishing was favored by various publications such as the American Zulu Mission Press, and the Catholic Press at Marianhill, which were subsequently bigger. The isiZulu version of Bunyan's book, 'Pilgrims Progress', was translated by Bishop JW Colenso as *Ukuhamba Kwesihambi* in 1883. Bunyan's work was followed by the first isiZulu novel, *UJeje, Insila KaShaka* in 1930. It was written by John L. Dube (Maake, 2000).

Maake (2000) argues that *UJeje* was the first African language book and was published in 1919 and could be the first work of fiction by an African in an African language in South Africa. Maake (2000) continues to point out that, though late in starting, isiZulu authors took great strides and followed the trend of protest works set out by isiXhosa writers. Outstanding works of this nature were BW Vilakazi's *Inkondlo kaZulu* (1935), which was later translated into English as *Zulu Horizons* (1965), and another anthology of poetry, *Amal' Ezulu* (1945). Missionaries' presses co-opted isiXhosa writers who by the end of the nineteenth century were able to initiate two independent weekly newspapers controlled by black editors, *Imvo*

*Zabantsundu*, (1884) in King Williams Town and *Izwi Labantu*, (1897) in East London, both of which made contributions to the developments of isiXhosa literature.

The earliest of this publishing is the WUP's (Witwatersrand University Press) Bantu Treasury series, established by the linguist Clement Doke in the 1930s. This particular series published literary works of a very high standard. Most titles in the series are still regarded as great works in their respective languages. The first collection of modern poetry and the first modern dramatic text in isiZulu are part of this series, Benedict Wallet Vilakazi's *Inkondlo kaZulu* (1935) and NNT Ndebele's *UGubudele Namazimuzimu* (1937). As Maake would emphasize, the writers in this series "are writers of no small status". Vilakazi, for example, is not only still popular but is regarded as one of the greatest poets in isiZulu. SEK Mqhayi is an exceptional poet and novelist in isiXhosa. His historical novel *Ityala Lamawe* (1914) was adapted into a popular television serial, which has been broadcast several times. The Bantu Treasury series was discontinued in 1945, (Maake, 2000).

In 1902, a Zulu publication was formed, which according to Couzens and White (1984) overlooked the best days of *Imvo Zabantsundu*. Ntshangase, (1999) supports Couzens and White (1984) that more effective newspapers such as Dube's *Ilanga LaseNatali* (Zulu), Plaatje's *Koranta ea Becoana* and Transvaal predecessors of *Abantu-Batho* were popular and were either written exclusively in an African language or had a balanced mix of an African language and English. By 1910, there were very few books in African languages, a number of which had direct association with Christianity. However, a widening interest in the use of African languages was emerging with the creation of newspapers such as *Imvo Zabantsundu* in 1884 an isiXhosa newspaper. The publication of newspapers by then shows the historical related issues of provisioning of newspapers because it promoted readership that has some taste on political stories.

Ntshangase (1999) notes that missionaries had established publishing presses within their missions and those presses in South Africa were Marianhill, Lovedale, Tigerkloof, Morija, Vuga Mission Press and Nanda Mission Press. It was these presses which were concerned with the work of missionaries that provided an opportunity for writing in African languages. Between 1904 and 1932, various presses published primary readers in African languages. However, Ntshangase (1999) argues that it was only in 1928 that a careful approach to the development of readers in African languages was developed. Later commercial publishers

such as Juta, Perskor, Maskew Miller, Shutter & Shooter, Longmans and other publishers were involved in publishing various books. Nevertheless, none of them took a keen interest in African languages prior to the mid-1930s (Ntshangase, 1999). Therefore, neglect towards the publishing of African languages literature started when missionaries had met their target of proselytizing African people.

Besides that, a number of interventions had happened in order to try to maintain the publishing standard of African languages literature. According to World Libraries, in 1928, the Carnegie Corporation had given a grant of \$10,000 to the Lovedale Press at Lovedale Institution for printing books in African languages. The expressed demand for books in the vernacular countered the contention by many whites that the Africans were not able to use books. By mid-1937, a published inventory listed 18 African authors, among them Reuben Tholakele Caluza (1895-1966), H.I.E. and his brother R.R.R. Dhlomo, John Langalibalele Dube (1871-1948), Davidson Don Tengo Jabavu (1885-1959), James Ranisi Jolobe (1902-1976), Samuel Edward Krune Mqhayi (1875-1945), Zakea Dolphin Mangoaele (1883-1963), Isaiah Bud-Mbelle (Budlwana-Mabelle) (1870-1947), Thomas Mokopu Mofolo (1877-1948), Hendrick Masila Ndawo (1883-1949), Guybon Budlwana Sinxo (1902-1962), Tiyo Burnside Soga (1866-1938), and Benedict Wallet Bambatha Vilakazi (1906-1947).

During the late 1930s, the journal *Bantu Studies* (later *African Studies*), published by the prestigious University of the Witwatersrand, had reviews or comments on the following vernacular books: *Uvulindlebe*, by Titus Z. Masondo; *Ezekhethelo* and *Uqamunda*, by the same author; *Untingive*, *Inja yaKwaZulu*, and *Umendo kaDokotela*, by C.J. Mpanza; *Indlalifa yaseHarrisdale*, and *Amaqhawwe omlando*, by Emmanuel H.A. Made (a good friend of H. I. E. Dhlomo); *Ilanga likaNgqelebona*, by G. S. Mthiya; *UMpande*, by R. R. R. Dhlomo; *UMohlomi*, by Nehemiah S. Luthano; *Ezomdabu Wezizwe Zabansundu*, by Arthur Ignatius Molefe and T.Z. Masondo; *Wozuyithathe*, by Reginald R. Bengani; *Vukani Kusile* by F. Mngoma and I. Makathini; *Umlondolozzi*, by Alfred J. Kubone; *Umbazwana*, by Bernad J. Malinga; *UTholakele*, by E.L.Mhlongo, and a series of Zulu language readers edited by B. W. B.Vilakazi (World Libraries, 1993).

In SeTswana there was a book by the famous author Sol Plaatje (1878-1932), *Dintshontsho*, and a compilation of folktales, *Mekgwa le melao ya Batswana*, gathered from the Tswana community. *Iziduko zama-Hlubi* by Henry Ndawo, *UMqhayi waseNtab'ozuko* by S. E. K.

Mqhayi, and a series of isiXhosa readers represented the isiXhosa language books from that period. The main interest during 1938-1940 was isiZulu language books, and consequently the isiXhosa and SeTswana language books mentioned are only a few of those published during this period. The SeSotho books in fact outnumbered those in isiZulu (World Libraries, 1993) but it is unclear as to what extent these interventions helped to maintain African language fiction.

According to Mpe and Seeber (2000), besides what missionaries did for African literature publishing, they revealed a two-faced commitment to African literature publishing, simultaneously supporting black writing and negating aspects of black culture. Their main goal was to produce Bibles in local languages. However, their works determined which forms and dialects of each language eventually became standard. Later, English novels were translated into isiZulu, isiXhosa, and Sesotho, and these inspired indigenous writers to create novels on Christian themes. As missionaries' publishing aim focused on their religion, let's look at what happened during the Apartheid era.

### **1.5.2 African language publishing during the Apartheid era**

The second category illuminates publishing during the apartheid era. Mpe and Seeber (2000) argue that the quantity of African literature publishing dropped when the relationship between missionaries and politicians grew bitter. That was when the National Party came into power in 1948. The education system and its laws ultimately ensured that the education of black South Africans prepared them to become nothing other than servants, while whites were tailored for managerial and other professional careers. Therefore, the education system was not a method for the recreation of African languages but rather for the ruin of Black South Africans because they were deprived of an adequate education. As Ntshangase (1999:51) states:

“The apartheid system which established language boards, also aimed at exposing readers to works that glorified the State. In the end, writing was almost totally restricted to members of these boards. This inevitably led to corruption in the prescription procedures”.

The above statement highlights the outcome of the apartheid era book publishing, interest of reading and writing in black people faded through the apartheid government's system of education and the interest in missionaries to teach black people faded away. Significantly, if the reading culture is poor in African language people, the publication of books in African languages will drop.

Bantu Education included Language Boards created to develop African languages and to recommend prescribed books. However, according to Mpe and Seeber (2000) the National party in 1963 introduced oppressive measures such as the Publications and Entertainment Act to empower the government to ban undesirable books and other publication. Again, in 1966, the Suppression of Communism Act of 1950 was passed prohibiting any quoting of listed persons mostly activists and writers Mpe and Seeber (2000). This has been substantiated by Maake (2000:129) who said that literature in these languages "has been under siege since their birth".

Under apartheid, since separate language boards were created for each of the nine standardized indigenous languages, the Zulu language board standardized the orthography of the language and helped to set the standards that would subsequently be taught in schools. Despite the relative strength of isiZulu versus other African languages, the restrictions imposed by apartheid education limited the extent to which the isiZulu language was used in schools. Therefore, apartheid government's policies had major impact on African languages publishing and government controlled many publishing houses and censored writings written in African languages, aiming to prevent protest literature from reaching its audience. Many authors had to use English or Afrikaans to publish their messages abroad Mpe (1999) and Seeber (2000). It is against this background that the study argues that there seems to be a hangover from apartheid regime in the publishing of African languages fictional materials by B. W. Vilakazi, such as novel, Nje Nempela (1944) and poetry, Amal' ezulu (1945).

The aforementioned interventions that were initiated by government during the times of missionaries and apartheid help in understanding the outcome regarding the standard and equality of published materials from other languages and to assess if there were any improvements in the publishing of literature in African languages in post-apartheid era after those interventions. Again these interventions highlight as to why other fictional materials were published during those times.

### 1.5.3 Publishing in Post-Apartheid Era

Interventions strategies initiated by the apartheid government raised major issues in terms of education and of indigenous languages publishing. Therefore, the next section highlights the publishing of fiction in African languages in the post- apartheid period as well as the strategies and initiatives that have been introduced in order to preserve fiction in African languages. I draw attention to Woodhall (1997) where he argues about policy issue, especially the government's choice of language or languages as the country's official language, and medium used for instruction in schools are crucial for language development. After the democratic transition of 1994, the responsibility for language policy and development rested with the Department of Arts, Culture, Science and Technology. A new body, the Pan South African Language Board (PanSALB) was also created and charged with responsibility for language planning. PanSALB has sought to facilitate the further development of the language. The question is, almost twenty years into democracy; do all these bodies fulfill their duty to promote indigenous languages? Woodhall (1997) highlights the responsibility of government on the language policy issue. If government recommends English as the medium of instruction in schools, obviously there will be more demand of books published in English than any other official languages.

The other initiative by post-apartheid government was the isiZulu Lexicography Unit. It was created to develop terminology in the language because development of the isiZulu language in education is difficult. While the language is taught as a subject at all levels, it is only used as a medium of instruction from grade 1 to grade 3. The isiZulu language is well represented on radio and shares a television channel with other Nguni languages. It also has the most established African language newspapers in South Africa, *Ilanga*, *Isolezwe* and *Sunday Times*. But it is still not enough because in any language learning, all literacy skills should be achieved. How are African languages speakers going to buy these newspapers if they cannot read? Radio and television promote only viewing, speaking and listening skills. As Maake, (2000) and Sibiyi (2001) argue radio and television are the tried and successful strategies for the development and promotion of African-language literatures. What about writing and reading skills? This insight relates to the study and shows the need of publishing industry to support the publishing of isiZulu fiction to be published and distributed to schools.

Another major intervention was the establishment of National Book Policy. On 17 June 2007, the then Minister of Arts and Culture, Dr Pallo Jordan, launched the South African Book Development Council, which included all role-players across the book value chain. The SABDC (South African Book Development Council) is the representative body of the South African Book Sector. The Indigenous Publishing Programme was meant to be one of the SABDC's programmes to stimulate growth and development in the sector. It was aimed to increase indigenous-language publishing and to support the ongoing production of South-African-authored books in the local languages. The reason for the launch was to promote literature by inspiring a culture of reading amongst South Africans. All this was done by widening the access that people have to literature and by making them aware of literature and its great virtues. This initiative is bearing its fruits since it is a steady but an ongoing process. In 2009, the South African Book Development Council outlined the interventions such as National Book Week, Masifunde Sonke, Love to read and South African Mobile Library Association (SAMLA) to be implemented to achieve the objectives of the Draft National Book Policy.

Although the post-apartheid government has tried to fix the imbalances that were created by the apartheid government concerning publishing of literature in indigenous languages, Oliphant (2000: 107) mentions that publishing in South Africa has been shaped at all levels by the political economy of the past. However, Molokozi (2007) argues that the problem facing writing and publishing of indigenous African languages is shortage of publishing and marketing outlets for published work. These statements above illuminate that economic imbalances of the previous government also play a huge role in the publishing industry.

The National Arts Council has recently introduced new awards which will be issued to first time authors, (Wednesday, January 6, 2010, Sowetan: 9), this initiative is good. "The South African Literary Awards celebrated its eighth anniversary by adding a category of First time Published Author awards<sup>4</sup>" (Seakhoa, Wednesday, January 6, 2010, Sowetan: 9). However, its records indicates that the last winner of this award was an English author, Alistair Morgan

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<sup>4</sup> The South African Literary Awards continue to grow yearly. Since its inception in 2005, a total of ninety (90) authors have been awarded and each year a new category or categories have been introduced.



for *Sleepers Wake*, in 2010<sup>5</sup>. This evidence shows a lack of interest in African languages writers to write in their languages.

MacMillan Southern Africa did not publish African-language literature until about the late 1980s, when the *Uvulindlela* (Paving the way) Series was launched. According to Sibiya (2001) the *Uvulindlela* series seems to have contributed to the improvement of quantity rather than quality of isiZulu literature. However, as most educational publishers have hardly been publishing literature recently, between 1996 to date, the series has not made any significant contribution to the development of new material. In 1998, Heinemann launched the Mamela Afrika Series (MAS) published literature titles in African languages for four years; however, the series has not seen a new title since 2001. And no one knows what happened to the courageous Heinemann SA initiative of the Mamela Afrika Series?

A number of strategies have been introduced to sustain literature in African languages, Mpe and Seeber, (2000), Maake (2000) and Sibiya (2001). One of them is literary awards such as Kagiso-FNB Literary Awards established in 1996/7 by Kagiso Publishers; African Heritage Awards and Young Africa Awards established in 1993 by MML; *M-net Book Prize* award established in 1997. The purpose of these awards is questionable because some writers write in a rush to meet the competition deadlines which raises concern about the quality of the language.

In spite of their good intentions to encourage and reward literary merit, and thus developing authors, the awards also have unexpected danger. The *Sanlam Prize for Youth Literature* and the *M-net Book Prize*, to mention but two, grouped together Nguni and Sotho languages instead of having seven different languages. While linguistic relationships of the languages could justify this categorization, the categorisation is puzzling in that English and Afrikaans are linguistically related yet each forms a category on its own. This is unacceptable in a country whose new constitution and language policy entrench eleven official languages.

Sibiya (2001) mentions that newspaper reviews are likely to raise the status of literatures in African languages. Many readers of these newspapers can read one or more of these languages. It will remind those who still think that English is the only language, that their

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<sup>5</sup> Ibid.

own languages are still alive. For non-African-language readers, reviews are likely to trigger more translations from indigenous languages into other languages. Publishers should also consider formal launches, which are currently not common, of books in these languages. To increase the accessibility of these literatures they must be made available in most bookshops in the country.

Sibiya also claims that writers and bodies concerned with the development and promotion of African languages should attract people with love for their languages. The government should demonstrate its commitment by rooting out corruption in the awarding of writers' grants by National Arts Council. In addition it should put more money into making these languages "real" official languages, if partly to realize the actual African Renaissance. Sibiya speaks about the attraction of African languages people to their languages but does not suggest in what ways this should be followed. For instance, parliament members speak English even though they are not in parliament. They show that they do not love their languages.

Furthermore the Sunday Times, the well-known English newspaper started to publish in isiZulu in 2010, which was a significant step to take (Ukhozi FM, 03 November, 2010). Although it was a major step into the next big publishing frontier in this country, it closed down by end of March 2013<sup>6</sup>. According to Eric Ndiyane, the editor of the very successful *Ilanga*, the cause of the Sunday Times isiZulu edition to close down might be its cost. He argues that the cost of Sunday Times isiZulu edition was too high (R9) compared with *Isolezwe* and *Ilanga's* Sunday's editions, which sell for R3 and R280, respectively.

#### **1.5.4 Book Chain**

Stringer (2002) mentions that despite the rapid development of information and communication technologies (ICTs), the preferred medium for the communication of information and ideas between one person and another is still largely the printed book, and will probably remain so for a long time to come. The success of this form of communication between writer and reader not only requires viable commercial activities in publishing, printing, distribution and bookselling but also concerns issues of professionalism, freedom of

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<sup>6</sup> <http://grubstreet.co.za/2013/03/06/its-not-enough-to-translate-isizulu-sunday-times-edition-to-close/>

expression, legislation and policies, the availability of library services, education and training, and many others. Together, these issues and processes are known as the 'book chain'. According to Ntshangase (1999) book publishing is not the end of the book provision process. Literacy, libraries and their use, book stocking, book shops and centres, schools and education, media and other areas (which are a part of the book chain) are pivotal to the meaning and existence of a publishing industry in any society. In view of what happened in the past, Ntshangase's point is relevant because in the past there were no libraries, bookshops and media dedicated to African languages fiction. Therefore, Ntshangase's statement insists that for the literature in African languages publishing to succeed, the book chain process should be followed to be able to produce literate people. Otherwise publishing in indigenous languages, if there is any, will decline, and so will the reading and the level of literacy.

It is against this background that the researcher would like to consider briefly (i) publishing and distribution; (ii) school and public libraries; (iii) schools and education; and (v) literacy as these are the factors that play a role in the survival of African languages literature.

#### 1.5.4.1 Publishing and distribution

Publishing is the national intellectual bank from which books and all resource publications originate Mwanko (1992) and Chakava, 1992). Chakava (1992) further expounds that publishing is a component of the book industry where other players include authors, printers, booksellers, distributors and librarians play their role. Subsequently, published materials should be for both formal education clients and also for those not involved in academic work Mwanko (1992) and Chakava (1992).

A published work makes a lot of sense if it can be widely read. This implies that it should be written in a language of wider communication (isiZulu), especially in a multilingual context like South Africa. Publishing in a language of wider communication will not only reduce costs of production but it will also reach many people. The fact that isiZulu language is widely spoken as a second language by at least 23% of South Africans, may tempt one to conclude that it is the ideal language in which to publish in South Africa. However, a combination of the prevailing sociolinguistic situation, book market potential, and most authors' and publishers' aims represents a dilemma, as Altbach (1999:1) has aptly summed up:

Few would argue with the value of making books available in indigenous languages. It would seem obvious that books should be available in languages spoken by large proportions of the population of a country or region. Yet relatively little attention is paid to indigenous language publishing, and in many developing countries, in Africa and elsewhere, most books are published in foreign languages. The large majority of books published in Africa appear in English, French, Portuguese, or other non-African languages.

Book publishing should be linked to the existence of a vibrant and thriving cultural milieu. It is a source of information and knowledge and a vehicle for political, social and cultural expression (this is important in a context where expression has been suppressed and creativity discouraged) as well as a source of existing and potential economic growth and employment and a strategic resource provider (Altbach & Teferra, 1999).

Altbach and Teferra (1999) add that the weakest link in publishing is distribution. Mutloatse (1992) substantiates that if there is no distribution, there can be no improvement in literature in African languages. Mutloatse (1992) and Altbach and Teferra (1999) argue that book distribution in a least economically developed country is one of the most difficult problems for publishing in every country. Therefore, as South African country is the part of a least economically developed country, book distribution must be of a high priority. This is true because once the book has been published; more resources are needed to get the book to the people. This includes bookshops, booksellers as well as transportation of the product.

The reason given by the Book Development Council of South Africa (1997) for a weak book development is that, the publishing industry has attached itself to the school book trade; provision for reading in indigenous African languages has been low; distribution outlets are mostly in traditionally white areas and people employed in the sector are not representative of South Africa's population. I agree with the above statement that people who are employed in literature in African languages publishing sector should be people who understand the language.

#### 1.5.4.2 Libraries

Botha (2001), Underwood and Ngulube, Inglis (2001), de Jager (2005) and Nassimbeni (2005), Fredericks and Mvunelo (2003) all confirm that libraries are the next huge part of literate society. Furthermore, **White Paper on Arts, Culture and Heritage** 4 June 1996, Chapter 4, sec. 44, states that:

“Libraries are an integral part of society, providing access to educational, cultural, and recreational documents, programmes and resources. Various types of libraries and resource centres play a vital role in the provision of information, support to formal and non-formal education, and the promotion of a culture of reading and learning. Policy is needed to address the shortcomings of the past and the challenges of the future. In particular, with transformation taking place at both the metropolitan and local levels, a national policy which sets the norms and standards is required. A robust library and information services (LIS) is an essential factor in reconstruction and development”.

To support the above statement, as libraries inspire literacy, learners of all ages should have the opportunity to read stories and explore information that matters to them in their languages, so that various forms of literacy and numeracy can emerge. The researcher also believes that libraries should have every tool to inspire literacy in learners of all ages and of all African languages, however libraries are dying with the advent of technology.

The inclusion of resources in indigenous languages in South African public libraries is an essential step in reconciliation and cultural preservation. Stringer (2002) argues that the other challenge facing most libraries is limited resources such as funding, staff, equipment, material and collections. Therefore, if libraries have the shortage of funds, obviously many libraries receive no new books.

#### 5.4.3 Schools and education

Works done by scholars such as Altbach and Teferra (1999), Maake (2000), Evans (2000) and Seeber (2000) reveal the relationship between schools, education, publishing and provisioning of isiZulu fiction books.

Schools and education play a significant part in publishing in terms of books and textbooks usage. Of considerable importance, is that the challenge of developing and providing

textbooks and novels need rapidly expanding educational systems, because without these institutions publishing would not exist?

However, Maake (2000), Evans (2000) and Seeber (2000) raise issues of corruption and nepotism in the education department. These issues comprise the Members of Board who were in charge of prescribing books for schools, and participated in prescribing their own books for a school readership to make profit. They argue that the Boards' role in prescribing books has led to the collapse of the textbook market in schools, where departments of education lacked the funds to purchase textbooks and the capacity to distribute. Furthermore, the **White Paper on Arts, Culture and Heritage** (1996, Chapter 4, sec. 39), states that:

“The transformation of literature in education must be seen in the context of widespread illiteracy and a history of language discrimination. This, and the absence of an entrenched reading culture even among the literate sectors of society, calls for full utilisation of literature in education policy to develop speaking, reading, writing, comprehension and critical skills”.

Whereas, section 40 states that:

A language and literature education curriculum which ensures coherence and continuity between pre-school, primary, secondary and tertiary levels of education should be a long-term goal. Measures to achieve this will be sought in co-operation with the Ministry of Education.

The two sections above substantiate the significant need for literacy in South African communities but what is in the white paper is still not in practice. These sections will help the study to look thoroughly on how education policy implements and achieves the serious issue of literature in African languages publishing and also give a thorough understanding of it.

#### 1.5.4.4 Literacy

Publishing works effectively only if the targeted mass is literate. It seems literacy is a huge problem in the South African country. The study will draw on the work by Land (2003), Altbach (1999) and Ntshangase (1999), Maake (2000), Oluwasanmi and McLean & Zell (1975), De Jager (2007), Nassimbeni (2007) and Underwood, (2007) explain continued high levels of illiteracy in South Africa.

According to Land (2003) publishing and copyright have remained harmful obstacles to overcome. He mentions that the two key issues undermining the growth of a reading culture and a vigorous publishing industry are that: (a) the reading must be promoted for its own sake, in order to develop an authentic reading culture; and (b) valuing of African languages as languages of reading and learning.

However, Altbach (1999) and Ntshangase (1999) claim that one of the main challenges facing modern Africa is increasing the rate of illiteracy, the ability to read and write amongst its population. Literacy is important as the body parts of a person as it has benefits on many levels. Low level of literacy is a very important issue. But, until this issue is properly addressed, the provision of books to desirable levels cannot be realized because the provision of books in literature in African languages is linked to the provision of literacy programmes both at school and beyond.

Altbach, also argues that basic material must be easily available, as well as books, magazines and other publications to ensure that literacy skills will be maintained. Therefore, African people need relevant reading materials in indigenous languages since in many countries they are less likely to have access to long term schooling (Altbach, 1999). In South Africa, at the literacy rates currently stand at around 86.4%, up from 70.1% in 2001<sup>7</sup>. While 65% of whites over 20 years old and 40% of Indians have a high school or higher qualification, this figure is only 14% among blacks and 17% among the coloured population<sup>8</sup>.

For the contentions set out in this study the discussions will be guided mostly by the book chain process, and more specifically by the work of Altbach and Teferra (1992, 1999), Ntshangase (1999), Stringer (2002, 2007), Maake (2000), Galloway (2001). These scholars have examined the field of African languages literature publishing as well as of book chain in detail, and they will help the study to engage and explore in more depth the process of African languages book publishing, dissemination and accessibility of readership.

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<sup>7</sup> The African Economist confirming that South Africa's literacy rate continues to rise.  
<http://www.anc.org.za/show.php?id=10394> 22/01/2014

<sup>8</sup> South African languages census, (2013)

Although the above scholars have already done African languages literature book chain, they did not look at the African languages fiction book chain particularly of isiZulu language fiction. Instead they have offered broad brushstrokes into the matter. In particular Maake's (2000) work has looked at the phenomena of publishing in indigenous languages in a more specific way, but which did not zoom in into the processes at play in particular publishing companies. His findings about corruption, book evaluation and the dilemma presented by language boards have been the key in unraveling some of the hangovers bedeviling indigenous language publishing. Similarly, Ntshangase's (1999) contribution emphasized the history, challenges and opportunities in South African languages publishing. This contribution is also a bit of an overview which offers no intricate nuances within the companies themselves. Equally Stringer's (2000) looks at the present situation of book chain in Anglophone Africa, in rather a general fashion. These findings have been crucial in providing a stepladder for the researcher to be able to fill a gap of isiZulu language fiction publishing. Furthermore, Stringer's work helps with the comparisons especially of Anglophone African book chain processes.

Nonetheless, all these scholars seem to agree that "the book publishing is not the end of the book provision process". But the book chain process is pivotal to the existence of a publishing industry in any society.

## **1.6 Methodology**

### **1.6.1 Introduction**

This study will use case a study of Oxford University Press South Africa. The study is qualitative and it is both exploratory and descriptive. It will be exploratory because the study intends to discover more information about the role the publishing industry play in supporting and promoting isiZulu fiction, and it will be descriptive because it describes the data set collected. A purposive sample will be drawn from one aspect of the book chain process which is the commissioning of isiZulu fiction books.

According to Yin (1994:23)

"a case study methodology is an empirical enquiry that investigates a temporary phenomenon within its real life context, when the boundaries between



phenomenon and context are not clearly evident, and in which multiple sources are used”.

However, Simons (2009) argues that the case study is used in research to mean the in-depth study of a problem or situation, whether or not it has a direct implication for practice. The researcher will use a qualitative approach to gather information through planned interviews, questionnaires, observation checklist, internet, documents and journals as the research goal is to investigate the factors hindering the availability and reading of isiZulu fiction books and to find out what strategies could be adopted to improve the situation and promote isiZulu fictional works.

### **1.6.2 Research Design**

The research design will use the book chain process as an umbrella and focus on one aspect which is the commissioning process of isiZulu fiction books. The research design includes telephone interviews, face-to-face interviews, questionnaires (emails) and observation checklist as a means of data collection. The study will conduct telephone interviews and emails with one publishing company - Oxford University Press South Africa - which publishes isiZulu fiction books. Oxford University Press Southern Africa has been chosen because it publishes a range of novels, poetry anthologies, and short story collections written by the very best South African authors. Many of their books have been selected as prescription titles and its list comprises adult fiction and non-fiction, as well as children's books.

The purpose will be to find out about the commissioning of isiZulu fiction books and to investigate the administration of isiZulu fiction books that the publishers publish and what aspects of book chain process OUPSA considers most.

Questionnaires will be distributed in Murray Park Library which is the public library situated in Johannesburg, in JEPPESTOWN. The reason for distributing questionnaires to librarians, will be to find out who is responsible for African languages fiction stockings, how much is the budget, to ascertain how often the isiZulu fiction books shelves are consulted as compared to English as it is easily accessible than other languages. And also to find out if the chosen library cater for isiZulu reading material for all phases.

The researcher will also visit the above-mentioned library to observe and check the shelves of the isiZulu fiction books using observation checklist, how big the range of the books are and to compare how isiZulu fiction books are represented in terms of titles in novels, drama and poetry compared to other languages, for example in English and Afrikaans. The reason for choosing one library was because every library is expected to cater for all official African languages fiction. (See appendix A)

### **1.6.3 Methods of Collecting Data**

#### **1.6.3.1 Interviews**

According to Kvale, (1996) interviews are particularly useful for getting the story behind a participant's experience. The interview can pursue in-depth information around the topic. It may be useful as follow –up to certain respondent's questionnaire, for example, to further investigate their responses. Thus, the study will employ interviews as they permit an extended conversation between respondent and interviewer. Oxford University Press South Africa editors will be emailed and telephonically interviewed to discover how the process of commissioning books and marketing and distributions of indigenous languages fictional material is ran. Again, face-to-face interview with library manager/librarian will be conducted to find out why there is an apparent shortage of isiZulu fiction in libraries and to find out how indigenous languages fictions get into libraries. The reason for interviews will be to get the administration strategies of isiZulu fiction books published by OUPSA, (See Appendices A and B)

#### **1.6.3.2 Observation checklist**

Observation checklist will be used to cross check the shelves of the library. A library will be selected on the basis of its allocation, experience and passion of promoting isiZulu languages fictional works. Photos of shelves will also be taken. Due to time constraints, library will be observed twice. Each observation will last for sixty minutes. A structured-checklist will be used during the observation, photos of African languages fiction shelves and field notes will also be taken, (See Appendix D)

### 1.6.3.3 Questionnaires

Questionnaires will be used to collect data, (See appendices B). The selection of participants will be purposive than randomized (Allwright & Bailey, 1991). Questionnaires have the strength of putting the respondent at ease as they have the opportunity to answer in their own words and at their own time. However, their weakness is that respondents may not provide in-depth and well formulated answers. Furthermore, the researcher will also interact with the respondents (Hofstee 2006:133). The researcher wants to obtain data from Librarians to answer questionnaires.

### 1.6.3.4 Disclaimer

The purpose of using one publishing company (OUPSA) and one public library (Murray Park Library) was to be specific with the information gathered and its findings. The researcher did not want to generalize about the required information for other publishers. OUPSA was the only publishing company that was prepared to give more information regarding its budget, circulation of books, promotional details as well as its profits. The researcher also had two OUPSA dedicated staff members who were able to communicate. The other publishing companies that the researcher approached were only promising, but not forthcoming. Same applies to libraries; Murray Park Library was the only library that allowed the researcher to take pictures and visits their shelves at any time. Again, the staff was committed to help with any information required, such as their budget and the stockings of indigenous languages fiction.

## 1.7. Outline of Chapters

**Chapter One** is an introduction that gives an overview of the existing processes of African languages fiction publishing. The introduction covers three periods of African languages fiction history. The introduction outlines the publishing of African languages fiction during the missionary period followed by the apartheid era and then the post-apartheid era. The introduction postulates that in post-apartheid South Africa there is a less or not desire growth of isiZulu fiction books. According to Maake (2000:143) the less growth could be caused by self-censorship in the writing of prominent isiZulu writers. Since no one has done this study,

it will explore the factors that might affect the desire growth of isiZulu fiction publishing. Lastly, the study gives out the book chain process that should be the key role of the situation.

**Chapter Two** examines the role publishing houses, in particular, OUPSA play in promoting and supporting the publishing of isiZulu fiction by examining how they manage the commissioning process of isiZulu fiction. What procedure do they follow and what aspects of book chain process do they consider most when they publish isiZulu fiction books? The examination will be done with OUPSA publishing management. Drawing from Clark (2001) and Davies (1997) argument that commissioning books is one of the most difficult (and mysterious) part of the whole publishing process. Those commissioning processes will be:

- pro-actively: by thinking of ideas for books and then finding authors to write them
- reactively: by reacting to book proposals or manuscripts
- collaboratively: by formulating ideas in dialogue with authors
- by republishing previously published books
- by co-publishing ("buying in") books being published elsewhere or in other editions by other companies<sup>9</sup>

The study will investigate how commissioning editors assess and which approaches they use to commission isiZulu fiction books. This activity will form the receiving of manuscripts, editing process, the decision making on what kinds of manuscripts should go to printing, marketing, to distribution strategies to bookshops and libraries. Certainly, factors such as above mentioned could play a huge role and could have impact in the distribution and provisioning of books in bookshops and libraries.

Also, the study will assess if OUPSA employs home language commissioning editors the manuscripts assessments, in terms of language and experience. As Maake (2000: 128) argues that in 80s and 90s some university lectures took to publishing their own works, without any "impartial imprimatur". The study will also ascertain if OUPSA publishes all types of African languages genre - children, teenagers and adult fiction categories. As Maake (2000:128) continues to argue that children's literature in African languages does not exist, instead literal translations of English works by academics or the publishing staff without any training in

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<sup>9</sup>"[http://www. en.wikipedia.org/wiki/Commissioning editor \(book publishing\)](http://www.en.wikipedia.org/wiki/Commissioning_editor_(book_publishing))", 21 September 2011).

literature or translation. Telephone interviews will be conducted. OUPSA editors will be telephonically interviewed and recorded to find out how the process of commissioning books is handled.

**Chapter Three:** Drawing from advertising and marketing strategies done by Altbach (1996) and Nwankwo and Zell (1992) the study will look at the different aspects of publishing business such as advertising, the marketing of isiZulu fiction, and if the advertising strategies really reach the target market, because a book with low readership is a cue to check on marketing and advertising schemes. Probably, people never read enough announcements about the book. This will help to find out how publishers promote isiZulu fiction books. Do publishers have posters in isiZulu? What kind of awareness do publishers do to promote work that is published in isiZulu? Do they have stands or pamphlets to promote these books? This will be examined and assessed through telephone interviews. Telephone interviews will be conducted. OUPSA marketing managers will be telephonically interviewed and emailed. The reason for interview will be to get the administration strategies of isiZulu fiction books published by OUPSA

**Chapter Four** will examine libraries as they are the final stage of book chain process. As the libraries are the bankers of information through published work and as they inspire literacy. This chapter will investigate how often the indigenous languages fiction shelves are consulted in libraries. Again to find out the age group that uses indigenous languages fiction. The chapter will also look at how the library promotes indigenous languages fiction, particularly, isiZulu fiction. Does the library have posters, stands and pamphlets to promote these languages? What kind of awareness do the librarians do to promote isiZulu fiction?

This chapter will assess the effectiveness of OUPSA's marketing strategies to evaluate their impact in book distribution selection process of isiZulu fiction by librarians. The emphasis of this chapter will be on the reception of these creative materials by the target audience. Therefore, this chapter will discuss the frequency with which indigenous languages fiction shelves are consulted in Murray Park Library by target readers. Other aspects that fall into this discussion will relate to the library's strategies of promoting indigenous languages fiction, particularly, isiZulu fiction.

Again, the 1994 *Bill of Rights* stated that, “Everyone has the right to use the language and to participate in the cultural life of their choice, but no one exercising these rights may do so in a manner inconsistent with any provision of the Bill of Rights.” In addition, the point is made that:

“Persons belonging to a cultural, religious or linguistic community may not be denied the right, with other members of that community (a) to enjoy their culture, practise their religion and use their language; and (b) to form, join and maintain cultural, religious and linguistic associations and other organs of civil society (South Africa 1996)”.

Therefore the study will also investigate if Murray Park Librarians exercise the above Bill of Rights. Other questions to be answered by this chapter will be: Does the library have posters, stands and pamphlets to promote these languages? What kind of awareness do librarians engage in to promote isiZulu fiction? Who is responsible for stocking libraries in a provincial level? At public library level though, the real implementation of various policies that are in place in South Africa will be considered. The chapter will also investigate how a selected public library has actually responded to these policies; or whether these policies have had an impact on library services; or even if libraries are at all aware of these policies.

The library that will be focus of this examination will be Murray Park Library, a Region F public library, situated in South East of Johannesburg and a branch of the inner city of Johannesburg. It will be visited to examine the challenges of indigenous languages fiction distribution and its collections.

The questions this chapter might also want to answer is why certain libraries such as the Johannesburg library have adequate stocks of African languages materials and Murray Park library has not, yet all are public/state libraries. What does this unevenness tell us about language related policies and their interpretations by library officials?

This investigation will be assessed through questionnaires, face-to-face interviews responses and the observation checklist. Observation checklist will be used to cross check the shelves, to get the number of isiZulu fiction books as well as their titles and authors and to ascertain how often the isiZulu fiction books shelves are consulted. A structured-checklist will be used during the observation and field notes will also be taken. Questionnaire will be emailed to the Deputy Director of Libraries Services, and face-to face interviews with the Librarian will be conducted to find out why there is an apparent shortage of isiZulu fiction in libraries and to find out how indigenous languages fictions get into libraries.

**Chapter Five** comprises the findings, data analysis and implication of the study as well as the conclusion.

## **1.8 Conclusion**

This chapter has explained the problem and put it into context. The general overview in which the research is structured and was done is discussed in this chapter. The chapter has outlined the background of the study, the aim of the study, the significance of the study, the methodology and the theoretical framework which guided the study. The next chapter examines the effect of commissioning process in the publishing of isiZulu fiction.

## **CHAPTER TWO: The National language policy and its implementation's hitches during the commissioning process of isiZulu fiction in the publishing industry.**

### **2.1 Introduction**

This chapter aims to demonstrate that government language policies are ignored by the publishing industry. However, while the publishing industry wants to take the government's transformative agenda into consideration, the realities with reading cultures, the markets and financial constraints are hard to transgress. Thus the industry finds itself trapped in old apartheid practices. Lastly, the study wants to demonstrate that publishers are prioritizing their business first.

The book publishing industry is important because of the pivotal role it plays in society as a communicator of information, ideas and ideology. However, in South Africa, the history of book publishing, including that of its many partners making up the book chain, is complex and intimately connected to the history of colonialism. The period of apartheid; 1947-1994 has worsened these complexities, drawing book publishing in South Africa into even problematic associations with the past racial political and economic developments. This connection of publishing industry and the history of colonialism are supported by Traore<sup>10</sup> who also attests that in South Africa, the publishing industry was affected by the apartheid era and has a lot of influences from foreign countries.

From 1994 to 2013, South Africa as a country has undergone many experiences that should have challenged writers and publishers to produce current and thought-provoking isiZulu fiction which is independent of the school market; but in the case of writing in indigenous languages such as isiZulu, this has not happened. The reasons for this failure to launch are not clear. This chapter will argue that the many contradictory influences of isiZulu fiction publishing commence with the book chain process. The chapter aims to investigate the impact of the post-1994 government's policies on the book chain process of isiZulu fiction. To achieve this, the study will discuss the critical theory, commissioning process at OUPSA. In addition, the discussion will also consider OUPSA's background to begin to unravel how

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<sup>10</sup> Traore (2010) is an OUPSA Project manager who was interviewed regarding commissioning process of OUPSA.



government's policies interact with the book chain process and assess the extent to which these policies influence commissioning process procedure of OUPSA of isiZulu fiction.

## **2.2 Conceptual Framework**

This study is conceptualised within the broader fields of language policies, publishing and commissioning processes. In order to examine the role language policies play in the commissioning process of publishing industry in supporting and promoting isiZulu fiction, the impact of national language policy at OUPSA, the relationship between multilingualism, national development plan and commissioning process critical theory as espoused by Tollefson (1995)<sup>11</sup> will be used. A key aim of the chapter is to link ideology and the analysis of power relations to language policy in publishing and commissioning process of isiZulu fiction. Furthermore, the national language policy will be used to complement and further investigate the South African National Language Policy Bill that was passed in August 2012 on how it follows National Language Policy. However, nothing much has changed regarding the passing of this Bill.

Since the government is involved in language planning because of its power to make laws on languages, the study will also look at the interventions made by government's language bodies and their policies with their impact in their endeavour of revitalising indigenous languages publishing.

## **2.3 The impact of national language policy at OUPSA**

OUPSA does not have a policy; it uses the company guidelines or companion for the book to be published. However, these guidelines have a dual impact in the publishing of indigenous

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<sup>11</sup> In *Power and Inequality in Language Education*, James W. Tollefson assembles the work of twelve scholars who explore the relationship between language policy, wealth, and power. Their original research demonstrates how language planning and education reflect existing inequities in the distribution of economic, political, and social power, and how language policy is used to obtain and maintain power. Articles examine such timely topics as the growth of official language movements, the role of language teachers in reinforcing social inequality, and misconceptions regarding how first vs. second language competence is related to financial success. Together the articles illustrate the broad impact of socio-political forces upon language education, and underscore the need for language teachers and applied linguists to consider these forces in their work.

languages, particularly isiZulu fiction. The first impact is the language that authors should be using during the writing process and secondly, the system OUPSA uses during the commissioning process. Writing and publishing in a language is one of the ways of preserving it for the present and future. Indeed, “written literature and orature are the main means by which a particular language transmits the images of the world contained in the culture it carries” (Ng’ugi 1986:15).

Many writers and publishers such as OUPSA in the publishing industry internationally, use the ideological power to communicate their literary messages using a dominant language, which is English. Although South African indigenous languages are recognised as official, and OUPSA and other publishing companies have begun to publish in them, the question for these companies is the obvious factor that there is no any other market beyond schools.

These languages need special attention to be renewed and empowered to survive, but how, since South African multilingual language policy does not serve its purpose? Publishers and writers have not helped the situation. For instance, publishers tend to prioritise the marketing dynamics at the expense of indigenous languages. On the other hand, indigenous languages authors write in English or in indigenous languages recognised by the government as they believe that the marketability of their product depends on writing former official languages.

For example, Ndhlovu, (2009) argues that in Zimbabwe, priority is given to writing and publishing in English and Shona. What about isiNdebele and other indigenous languages of Zimbabwe? In South Africa the emphasis seems to be on English and Afrikaans at the expense of other indigenous languages. The question is: what is to be done for these languages not to disappear? Everybody has a role to play, writers and publishers have a particularly important role to play. The knowledge economy in South Africa may develop in a holistic manner without sidelining or discriminating against any culture or language if writers and publishers play their part.

However, Atkinson (1993) refers to the monolingual habitus in which the general, Western perception about language resides. The political, economic and military success of the West has resulted in a superimposing of the monolingual habitus upon the multilingual countries it subjugated. To support Atkinson, we might not blame OUPSA on what it publishes. Government policies have an impact and they might promote monolingual habitus. Since the

multilingual reality which PanSALB is tasked with in addressing the needs to be understood against the overwhelming drive toward the monolingual habitus, are the dynamics of linguisticism that has been driven by language policies.

#### **2.4 The relationship between multilingualism, national development plan and Commissioning process**

National language policy formulation and implementation needs to be knitted into the overall plan for national development. Scholars Alexander (1990); Tollefson (1991) and Kamwangamalu (2004) who have analysed language policy and its implementation processes on this continent point to the tensions which arise where, for instance, language-in-education policies do not match those of the national plan for development and commissioning process. What tends to happen is that the national (economic) plan usually subverts the language-in-education plan as has frequently happened in Africa. The promotion of the use of African languages in education is undermined by the requirement of proficiency in the ex-colonial language for positions of national political and economic power. Those requirements then influence the commissioning process where the commissioning editors have to compete with the demand of the fiction books that are needed by the government, Traore (2010) argues that South African educational publishers are guided by the Department of Education as to what to publish and when.

Nonetheless, the ability of the industry to take on the challenge of performing an important national role is quite limited at present. Accordingly, the publishing industry has undergone a major transition during apartheid era towards the post-apartheid era. Transition such as unbanning of the liberation movements, international solidarity funds for anti-apartheid diminished. This has led to the disintegration of the alternative publishing sector in South Africa, Oliphant (2000).

#### **2.5 Critical theory, Language Policy and commissioning process**

Critical theory analysts such as Gramsci (1985), Bourdieu (1991), Habermas (1996) and Tollefson (1995) discuss the processes by which social inequality is produced and sustained. Tollefson (1995:44) further expounds on the struggle to reduce inequality to bring about greater forms of social justice. According to Tollefson (1995) critical theory includes a broad

range of work examining the processes on how these systems of social inequality are created and reproduced. Critical theory incorporates a set of interrelated ideas, such as power, struggle, hegemony and ideology, and resistance. Although the theory covers a wider range of notions that explore different aspects of power relations and cultural economies, this discussion will only explore three which relate to the South Africa post-apartheid publishing; language and politics, which affects issues around language policy matters, language and marginalisation, and hegemony/ideology and cultural brokering, an aspect that affects the publishing industry and its processes.

According to Ayers (2008) the process of hegemony occurs in many ways and in many settings. In essence, the process of hegemony takes place when events or texts are interpreted in a way that promotes the interests of one group over those of another. This means that during the commissioning process, hegemony occurs, as Mpe and Seeber, (2000) argue that readers reviewers of manuscripts have been known to summarily dismiss the writers' choice of language. Although government can have political power through language policy, OUPSA as a multinational publisher have economic interests in South Africa. It might happen that OUPSA has the economic muscle to decide what best serves their interests in their involvement in South African publishing. No matter how good or bad the language policy might be the fact that the government has got no control over the economic issues that involves OUPSA, it depends on the publishing companies like OUPSA to have aspects of the language policy realised. Therefore, OUPSA might take an advantage of South African language policy to go with the flow and trend of publishing not to promote the publishing of all South African official languages<sup>12</sup>.

Following Gramsci, the critical theory analysts - Bourdieu (1991), Habermas (1996) and Tollefson (1995) - define hegemony as a process of domination, whereby one set of ideas subverts or co-opts another (Gramsci, 1985). The critical theory analysts conceptualize it as a process whereby one group in society exerts leadership over others. These analysts see society as the ground on which competing ideologies struggle for domination (Tollefson, 1995: 247). The theory analysts' further point out that hegemony is what binds society together without the use of force. This cohesion is achieved when the upper classes supplement their economic power by creating "intellectual and moral leadership" on all

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<sup>12</sup> According to Nomfundiso Mbali, an Assistant Commissioning Editor (Schools), in an interview in July 2013, the way of life and different issues of life changed and had an effect on the fiction developed by OUPSA.

spheres of the society. In this way, language policy is one of the sites where the struggle for hegemony takes place.

According to Bourdieu (1991), Gramsci (1985) and Tollefson (1995, 2006) institutions use power to control events in order to achieve their aims. They further assert that power is implicit in the policy-making process. In examining how politics, power and language policy enter into commissioning process of isiZulu fiction, the first question we must ask is: What is power and how it manifest itself? According to Tollefson (1995:2) power can be examined from several perspectives. Tollefson describes discourse power as it affects encounters between unequal individuals. He further explains state power as control of the armed forces and agencies of government and ideological power as the ability to project one's own practices and beliefs as universal and commonsense. The descriptions of power are relevant to the study because National Language Policy gradually perpetuates an ideological power to publishing houses where it accommodates English as a medium of instruction and publishers use state power to control which book to publish supported by the national language policy. Discourse power relates to the indigenous languages which are treated unequally. However, the policy states that all languages are equal. Hence commissioning editors might be driven by ideological power as well during the commissioning process.

Again, Auerbach (1995:10) argues that dominant classes exercise power in two ways: through coercion and through consent, either by forcing others to go along with them or by convincing them that it is in their best interest to do so. Also Auerbach's and Tollefson's definition of different powers shows that choices within publishers and commissioning editors reflect social relations in terms of language policy and publishing processes and these choices thus affect indigenous languages fiction. For instance, if a publisher has a choice to publish in all eleven official languages and among those languages there are two of them which are dominating others. The publishers will somehow be influenced by that and publish more texts of the dominant languages and less of the non-dominant ones.

The commissioning editor's role in turn shapes discourse patterns, controlling who to commission and how the commissioning process is regulated. In South Africa, the pervading view for many commissioning editors and indigenous languages speaking people is that to be a good reader, is to buy and read books written in English in order to be able to speak and understand English. Pennycook (1995:4) explores such views and reveals that language is

always engaged with realities of power. He further argues that English threatens other languages due to deliberate policies of English-speaking nations who spread the language in order to protect and promote their own national interests. Therefore Pennycook's analysis shows how OUPSA commissioning editors are compelled to be biased in the course of commissioning process. His analysis also reveals how important it is for indigenous languages people and authors to become knowledgeable about the role of language in the publishing industry over global resources.

Accordingly, language policies are seen as important mechanisms by which the state and other policy-making institutions seek to influence language behaviour. The latter argument is the position taken by this study. The post-1994 government, proposed a language policy which was aimed to change language behaviour and redress colonial and apartheid marginalisation of indigenous languages. It is from this perspective that the role of the government in the publishing sector is assessed.

The government is involved in language policy planning because it has the power to legislate on language. The language policy that the government proposed affects the publishing industry and it is the interpretation of the language policy that commissioning editors' base their decisions on in the provisioning of reading materials for all languages including formerly disadvantaged languages. Commissioning editors use power to control commissioning process in order to achieve their aims for their published books to sell.

Scholars on language policy such as Tollefson (1995) and Pennycook (1995) are all of the view that enforcement of language policy is a prerequisite for social justice. In South Africa this view is of greater urgency because for the past hundred and fifty years the language policies were servicing the interests of the state and other dominant groups. The language policies were thus viewed as serving the interests of the oppressors. For instance, most South African publishing houses developed out of British parent companies (Kalk, 2009), and Oxford University Press South Africa (OUPSA) is one of them. This British-owned company was in the years of colonial and apartheid domination in South Africa part of the dominant groups with interests far removed from post-1994 ones.

One of the project managers at OUPSA had this to say regarding the earlier years of the publishing companies and its interests:

“The local publishing industry began with many of the publisher being Afrikaans, and then later an influx of mainly British publishers came in picture as well. While the local publishers produced mainly educational books, the international publishers brought a lot of imported books for general use and for academic use.”<sup>13</sup> Obviously, these imported books are written in English”

It is thus interesting to assess the extent to which a company such as OUPSA has shifted from earlier convictions and practice about language now that the country has moved over to post-1994 multilingual aspirations that foster even radical changes in language in education policies. According Tollefson (1995) and Kalk (2009) mother tongue education in some contexts may be the part of efforts by dominant groups to sustain their system of privilege as in the past in South Africa. Now that there has been move to a different language policy; one which caters for all former marginalized languages, the spaces created by the publishing industry for language redress and change will indicate the extent to which the language policy is interpreted in ways that help in the government’s nation-building efforts. The role of commissioning editors in many levels of the book process should support this change. The commissioning editors’ use ideological and discourse power to decide on what books to be considered. Therefore, commissioning editors are controlled by the government and its language policies. Commissioning editors through commissioning process are viewed as serving the interests of language policies.

The above discussion about hegemony clarifies that the loopholes created by National Language policy had made schools and parents to insist on making English as a medium of instruction. So through National language policy, English binds South Africans citizens without force. This is seen in education system which keeps English as a dominant language and this system makes South African learners to struggle and drop out of school.

Furthermore, the government has won the argument for at least mother tongue instruction for the first four to five years, but there is still an objection that mother tongue instruction should

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<sup>13</sup> Writers Symposium: From Manuscript to a Book that was presented by Nkateko Traore African Languages Literature, OUPSA, 8 March 2012 at The Centre for the Book, Cape Town

have been encouraged for a longer period, perhaps the whole of the primary schooling. Again the schools and parents objection is still an ongoing war. Education system and publishing process of isiZulu fiction might change for the better. But for now English and Afrikaans continue to be the dominant languages in schools. That is where the problem with provisioning of indigenous languages fictional materials comes in as commissioning editors are looking into the present and future health of languages when they commission books. Since the mother tongue plays an important role in moulding the child's early conceptual development and that language is much related to the mind by which we conceptualise and think, therefore, the place of mother tongue in National Policy on Education will increase the opportunities of isiZulu fiction publishing from primary level of schooling and this can be put in effect by Education Ministers. Therefore, the researcher argues that hegemony has its contradictions and its models for language policies planners including commissioning editors.

In the next section let's review OUPSA historical background, its commissioning process and how its commissioning process relates to issues of language and power.

## **2.6 OUPSA BACKGROUND**

Publishing companies belong to private agencies whose policies are guided by profit rather than developing isiZulu fiction. As Kalk (2009) and Dessauer (1981) point out, commercial publishers in South Africa are in the business of selling words. Most of the companies in the book industry are foreign-owned. For instance, Oxford University Press, the publishing house used as a case study in this research, is part of the English-based Oxford University International Publishers.



In an interview with an Assistant Commissioning Editor –Schools of OUPSA, Nomfundiso Mbali, it emerged that in 1915, a not-for-profit organisation, the world's oldest publishing house<sup>14</sup> and an official department of the University of Oxford was established in South Africa. It was established in Cape Town with the aim of facilitating the export of British titles to South Africa.

According to Kalk (2009) Oxford University Press extended its distribution into local publishing in 1946. At first OUPSA was dominating only in the publishing of African primary schools' fiction. Its mandate was to publish writings of distinction as an act of publication and preservation and not for profitability (Oliphant, 2000). According to Nomfundiso Mbali, a Commissioning Editor Assistant for Schools, OUPSA then introduced the publishing of indigenous languages in 1958. The first indigenous fiction was *Ukuba Ndandazile*, (1967) in isiXhosa. By then the company was focused on isiZulu and isiXhosa because these were the only languages available in terms of unsolicited manuscripts at the time. According to Nomfundiso Mbali - a Commissioning Editor Assistant for Schools - the above mentioned fiction was unsolicited manuscript which means that manuscripts were sent to OUPSA for evaluation for possible publication.

According to Mbali, during apartheid times, OUPSA started by publishing mainly literature books focusing on arranged marriages and was not aligned to the school market. It was self-governing of what was happening in terms of the corruption with the powers that were

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<sup>14</sup> Oxford University Press has a rich history which can be traced back to the earliest days of printing. The first book was printed in Oxford in 1478, just two years after Caxton set up the first printing press in England. The University was involved with several printers in Oxford over the next century, although there was no formal university press. In 1586 the University of Oxford's right to print books was recognized in a decree from the Star Chamber. This was enhanced in the Great Charter secured by Archbishop Laud from King Charles I, which entitled the University to print 'all manner of books'. Delegates were first appointed by the University to oversee this process in 1633. Minutes of their deliberations are recorded dating back to 1668. The (OUP) as it exists today began to develop in a recognizable form from that time. The University also established its right to print the King James Authorized Version of the Bible in the seventeenth century. This Bible Privilege formed the basis of OUP's publishing activities throughout the next two centuries. From the late 1800s OUP began to expand significantly, opening the first overseas OUP office in New York in 1896. Other international branches followed, including Canada (1904), Australia (1908), India (1912), and Southern Africa (1914). Today OUP has offices in 50 countries, and is the largest university press in the world.

evolving during this time. Therefore, OUPSA generated its returns by distributing its product to bookstore and by translating fictional materials from other languages to another.

*Ukuba Ndandazile* (1967) is a classic and reprint of OUPSA. However it is still even prescribed in post-apartheid era. In 2009 to 2010 it was included in the National catalogue and was prescribed for grades 8 and 9 (Home Language and First additional languages) in four provinces- which are- Gauteng, Eastern Cape, Free State and Northern Cape.

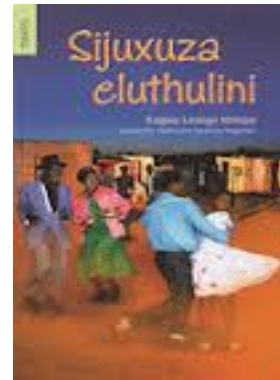
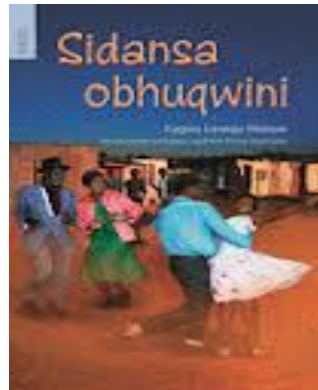
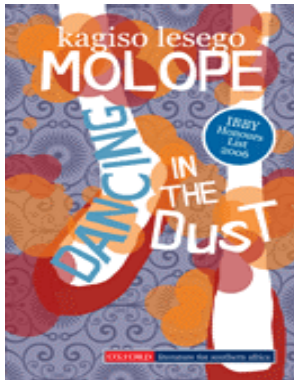
By post-1994, OUPSA had extended its target market, and it is now publishing for school learners from grade 7-12 for indigenous languages fiction titles<sup>15</sup>. In post-apartheid era, OUPSA has numerous series of readers from grade R-6 and all categories of isiZulu fiction such as novel, drama, poetry and short stories but it is not clear on what is the OUPSA's mission on publishing of indigenous languages, particularly isiZulu fiction. Mbali says that OUPSA succeeded to publish about six titles of fiction in these languages under CAPS, that include *Inzala kaMlungisi* (1997), *Buzani kuBawo* (1998), *Amadwala ezimpopoma* (1998), *Zibuyil' emasisweni* (2006), *Sidansa obhuqwini* (2007) and *Yiza Mntanami* (2007). In earlier years, OUPSA concentrated in themes such as marriages and constitution.

As argued that OUPSA during apartheid times, it disseminated its African languages by translating fictional materials from other languages to another, it still happens even during post –apartheid times. For instance, *Sidansa obhuqwini* is a novel that was originally published in English in 2004 by K. Molohe (Dancing in the dust) and it translated in isiXhosa by Translator Satyo in 2005 and to isiZulu by E. F. Ntshingila in 2007.

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<sup>15</sup> This piece of information has been provided by Nkateko Traore, the then OUPSA's Project Manager

**Figure: 2.6.1. Below are the three versions of a novel, *Dancing in the Dust*, by K. Molepe (in English, isiZulu and isiXhosa)**



Three of the above versions were approved nationally and provincially in 2009 and in 2010. However, English version was prescribed in four provinces. For grades 8-9 (Home language, First Additional Languages and Second Additional Languages) in Gauteng, Northern Cape, Eastern Cape and in Western Cape ( for grade 7 HL and FAL and grade 11 HL and FAL) - compared to isiZulu version which was prescribed in three provinces- which are Gauteng, Free State and North West (grade 9 HL and FAL). Furthermore, the isiXhosa version was prescribed in two provinces, North West and Gauteng<sup>16</sup> (for grade 9 HL and FAL).

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<sup>16</sup> 29-01-2014

Surprisingly, the descriptions of indigenous languages should be both written in their relevant vernacular, but isiZulu<sup>17</sup> version is described in English copied from the original description and isiXhosa<sup>18</sup> version is described in its relevant vernacular. Now, the question is why Ntshingila translated *Dancing in the dust* (2004) into isiZulu and describes it in English compared to isiXhosa. According to my understanding, the purpose of translating a certain text from one language to another is for the people of another language to comprehend the content of that book.

A cursory glance at the fictional material that has been published by OUPSA after the apartheid period reveals that the company published across many literary genres. This observation has been attested to by Mbali who points out that even the poetry that the company publishes covers a variety of themes from nature, culture, heroes, education, religion, love, and politics. Initially, OUPSA was a not for profit organisation and only focused on primary school, but now it seems OUPSA has changed and follows trends observed in other publishing companies. As Thompson (2005:89) observes “OUPSA has expanded its activities in Africa, Asia and Spain and elsewhere in order to take advantage of

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<sup>17</sup> Sidansa obhuqwini is a novel focusing on 1980s life in South African townships. Told from the point of view of a young woman full of desire for a better life out of the townships, the novel brings out the sacrifices and complexities of being a young black South African at the time, and does so in a fresh and modern way. <http://www.oxford.co.za/catalogue/book/9780195760507-sidansa-obhuqwini-isizulu-translation> 29-01-2104

<sup>18</sup> UTihelo ominyaka ili-13 wayehlala nodade wabo kunye nonina owaye esebenza emakhitshini. Babehlala kwilokishi yaseWitwatersrand phaya kwiminyaka ye-1980. Eli yayilixesha leetoyi-toyi ezikolweni, ikwalixesha lokutshikilelwa kwesikolo ngabafundi kwanokubulawa kwabo ngamapolisa. UTihelo ufuna imfundo kwakunye neziqhamo anokuthi axhamle kuzo, kodwa uzinikezele kakhulu kwidabi lokulwela inkululeko. Zikho ke nezinye izinto ezisengqondweni yakhe ukwahlukana kwakhe nomhlobo wakhe osuke waya kufunda kwisikolo esifunda iintlanga ezininzi (multi-racial school), ukukhulelwa kukadade wabo kwakunye nokuthandabuza ukuba ngenene uzalwa ngunina wakhe ngenxa yolusu lwakhe olukhanyayo ukudlula wonke umntu wakowabo. Ekugqibeleni uTihelo ukhule wayintombi endala enamaphupha, kwaye unenjongo zokuba nekamva eliqaqambileyo. Umbhali: UKagiso Lesego Molope UKagiso ufunde eUCT nakwezinye iiyunivesithi eziseUSA egxininisa kakhulu ekwenziweni kwemiboniso bhanyabhanya nakumalungelo oluntu. Umse benzi wakhe uqu ka ukuququzelela ikonsathi yemini ebizwa ngokuba yi World Refugee Rights Day, ukufundisa isiNgesi nezifundo zeMbali kulutsha olusemngciphekweni. Ebengumhlohli ongahambisaniyo nocalucalulo ngokobuhlanga. Ukhe waququzelela inkqubo yokuxhotyiswa kwamakhosikazi kubuchule bokumelana nomsindo, kunye nempilo emalunga nezesondo. Le noveli lilinge lakhe lokuqala kwaye ibonisa izinto ngezinto athe waphumelela kuzo.

a growing market in schoolbooks”. Thompson’s observations are echoed by Mbali who intones that the way of life and different issues affecting life has since changed and this transformation has had an effect on the fiction developed by OUPSA. Furthermore, she expounds that OUPSA has published in all nine indigenous languages in the Foundation and Intermediate Phases. However, in Senior Phase and FET, OUPSA has published only in textbooks in isiXhosa, siSwati, Sesotho, Setswana, Sepedi, Tshivenda, and in addition, some fictional material for isiZulu. Although all indigenous languages have scripts and orthography, perhaps others do have such a script but no agreed-on orthography. It requires the efforts of linguists and lexicographers to provide these languages with the tools to make them suitable for publishing at OUPSA.

The information provided above shows that OUPSA only publishes fiction of those languages that are widely spoken and profitable meanwhile OUPSA does not publishes fiction in isiNdebele and Xitsonga.

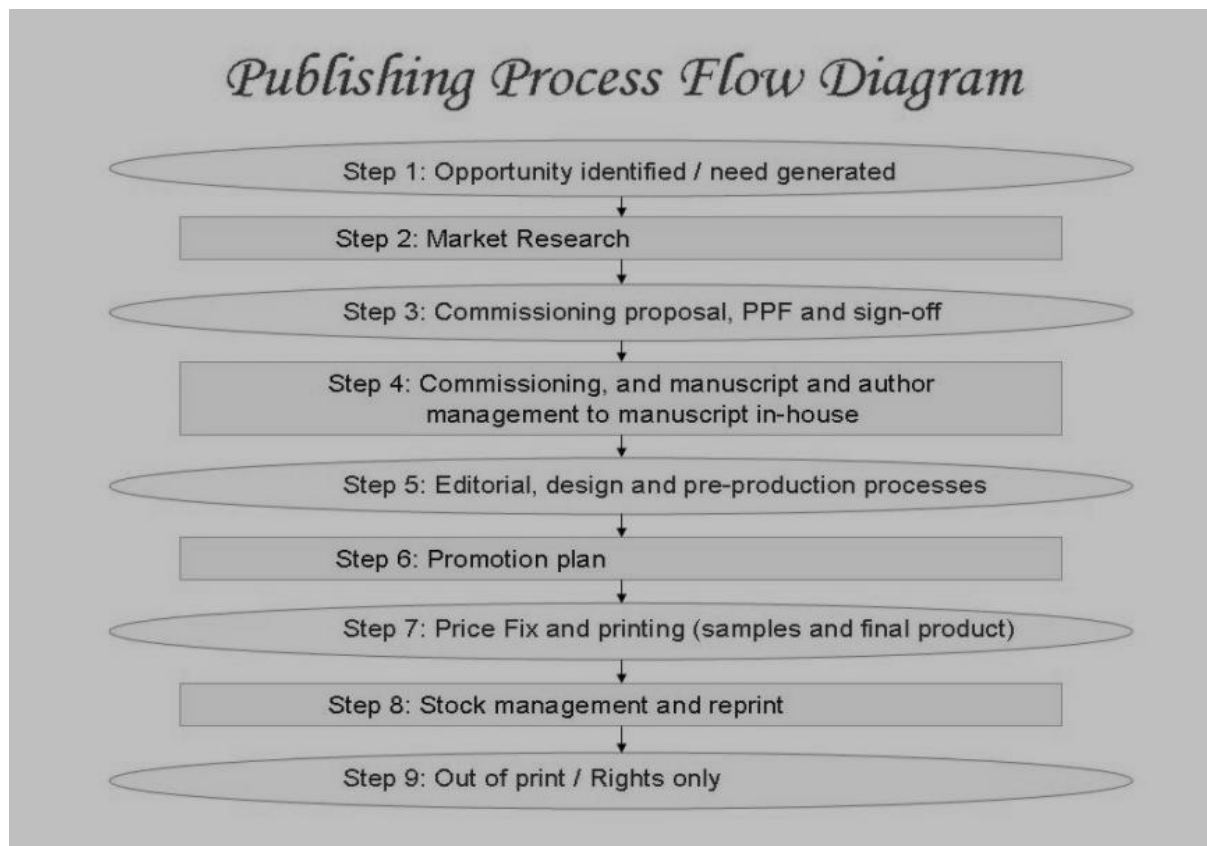
## **2.7 Commissioning process at OUPSA**

Since the OUPSA has changed its marketing mandate of indigenous publishing, the competition of commissioning process is very high. When the Project manager of OUPSA answered the question: Are the commissioning editors of isiZulu fiction books home language speakers? The answer was that OUPSA currently does not have a full team of staff dedicated to each language. They have a person who is competent in most South African languages who is able to communicate with the authors in their travels around the country.

In a recent interview with Nkateko Traore, a Project Manager of OUPSA, it was mentioned that the publication of a book is a complex activity demanding at every stage ideas, flexibility and attention to detail, and the close liaison of many specialist staff from editorial through to sales and distribution. Clark (2001) and Davies (2007) support Traore that the process of producing a book naturally begins with the ideas, knowledge and creativity of the writer. The task of the publisher is to convert the original content by writers into book form, in a way that is responsive to reader’s needs. According to Davies (2007) the first step in the book publishing process is to produce a manuscript. This involves collaboration between the writer and the commissioning editor employed by the publishing house that effectively manages the process, and may often play a role in the development of the content of the work by ensuring

that the book responds to market needs and trends (Clark, 2001). This has been substantiated by Traore (2012) that being a good writer is being able to spot a good idea and translate that into a book and the readers being able to read and understand where the idea came from and relating to it.

**Figure 2.7.1 The Flow diagram of OUPSA publishing Process**



Since the purpose of this research is to investigate from the receiving of manuscripts, editing process and decision making to print, the researcher finds that the stage of commissioning process that affects the writers idea might be a reviewing process. Traore states that the review process can be internal or external depending on the structure of the publishing company. She defends the publishing industry that most publishing companies in South Africa are small and therefore they outsource most of the work that comes in. This means that more likely a manuscript will be read by someone who freelance for publishers. And most likely these are the people who have been in the industry and who have made contributions to fiction writing for some time. These will be considered as reviewers.

Firstly, an adjective freelance means a self-employed and working for different companies on particular assignments (Oxford Dictionary). So if the author's manuscripts gets to the freelancer's hands that are full of another assignments to do and not a first language speaker of the language, obviously, that manuscript is in danger to be rejected. I agree with Davies (2007) when he states that the publication of a book is a complex activity because it contradicts with duties of commissioning editor.

However, Traore (2012) explains that this reviewing process is dealt with very carefully by keeping the manuscripts anonymous. The publisher sends out these manuscripts without letting the reviewers know who the author is. This is done so that the reviewers are not biased towards the manuscript and do not judge it based on the name of the author, but rather on the content. Therefore, the work is not read based on who the writer is because the reviewer does not know him/her. This also assures that the reviewer does not give a good review because (s) he knows the person who wrote the book.

Another impact that might hinder the publishing of isiZulu fiction during the commissioning process is the ways OUPSA use during the initial stage of the process. According to Traore (2012) OUPSA uses mostly:

- pro-actively: by thinking of ideas for books and then finding authors to write them
- reactively: by reacting to book proposals or manuscripts
- by republishing previously published books.

The first and the last methods are the ones that might hugely affect the process. The first one might affect the process in terms of the time it takes. This method might minimize the chances of new talents of isiZulu fiction publishing. The question that rises regarding this method of commissioning process is: what if the OUPSA's editors do not come up with new ideas. This type of method put pressure on the second type of method where editors have to react to manuscripts submitted by any author. Although the latter has been evidenced at Murray Park library where OUPSA reprinted the isiXhosa novel, *Ukuba ndandazile*, by W.K. Tamsanqa that was published in 1967, it also hinders the new talents of new coming authors. Therefore, the above analysis of OUPSA's methods of commissioning process highlights the impact of commissioning process in the publishing industry, particularly, at OUPSA. For

instance, the six titles that were submitted at OUPSA in 2010, namely, *Izihlabathi ezimhlophe* (a poetry anthology suitable for grades 8-12) by T. Qwabe (July, 2012), *Ingomuso yinamuhla* (a Drama series suitable for grades 10-12) by Z. Ngubane (July, 2012), *EzaseMzansi* (a short story anthology suitable for grades 7-9) by Dr. I.J. Mhlambi (July, 2012), *Izinto ziyenzeka* (a Drama series suitable for grades 7-9) by M. Nzimande (July, 2012), *Zidlana imilala* (a poetry anthology suitable for grades 7-9) by F. Ngubane (February, 2012) and *Ngigcina isethembiso* (a novel) by N. Zulu (April, 2012), reveal the ineffectiveness of the above-mentioned methods of commissioning process at OUPSA.

If the Project Manager of OUPSA mentions that OUPSA uses a multilingual commissioning editor to commission African languages fiction books, then the question is: How will the commissioning editor ensure that the transcripts are of a high quality if (s)he is not a first language speaker? This is a proof that perhaps the commissioning editor does a surface editing instead of deep editing, since in some isiZulu fiction books there are so many editorial problems. But even then, Traore bemoans the fact that the work submitted for review is of poor quality and despite the fact that there are literary awards that have been set up to recognize and encourage quality. She points out that there is a worrisome decline especially when we compare and contrast to old canons such as BW Vilakazi, DBZ Ntuli and WK Tamsanqa. But the question is how can the work be of a good quality if commissioning editors are not the language speakers? Again, it is not true that OUPSA has a multilingual commissioning editor because OUPSA also send their manuscripts to freelancers or lectures who serve as gatekeepers. These gatekeepers do the job for commissioning editor. They proofread manuscripts; make notes to the Department of Education to recommend themes that are relevant to a targeted audience, so that it must be included in the list of possible titles for prescription<sup>19</sup>.

The Department of Education uses state power as to what to publish and when, for instance, the new Curriculum Assessment Policy Statement (CAPS) that was implemented in 2012 for grades 1-3 and 10. Traore raises the serious issue that is the practice of the South African government. Its Department of Education guides South African educational publishers on what to produce. The publishers had less than a year to produce books that the DOE requested in order to meet the deadline of implementing the new CAPS write this acronym in

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<sup>19</sup> Doctor Innocentia Mhlambi from University of Witwatersrand in Department of African Languages is one of the reviewers of OUPSA.



full in 2012. Publishers had to produce more than 400 titles for these grades and this put a lot of pressure on the publishers who had to work in a very short period of time (Traore, 2012)<sup>20</sup>.

According to the 2012 OUPSA statistics, it is revealed that publishers were given a chance to submit their titles to the department so that books can be evaluated to determine if they will be suitable for use in the classroom and therefore be approved for the national catalogue. According to Traore the department was specific that only eight books per grade would be approved to be included in the catalogue. Traore continues to argue that according to the Publishing Association of South Africa (PASA)<sup>21</sup> there are around 80 educational publishers in South Africa. Most if not all these publishers produced books to submit to the department of education for approval to be included on the national catalogue. Therefore if this submission goes by the numbers only 10% of the books submitted were approved to be included in the catalogue while the other 90% had to find alternative ways to be used or like in many cases the projects were abandoned, (Traore, 2012)

Fortunately, OUPSA managed to submit six titles of isiZulu fiction books to be evaluated by the Department of Education for CAPS. These six isiZulu fictions comprise all categories which are *Izihlabathi ezimhlophe* ( a poetry anthology suitable for grades 8-12) by T. Qwabe (July, 2012), *Ingomuso yinamuhla* (a Drama series suitable for grades 10-12) by Z. Ngubane (July, 2012), *EzaseMzansi* (a short story anthology suitable for grades 7-9) by Dr. I.J. Mhlambi (July, 2012), *Izinto ziyenzeka* (a Drama series suitable for grades 7-9) by M. Nzimande (July, 2012), *Zidlana imilala* (a poetry anthology suitable for grades 7-9) by F. Ngubane (February, 2012) and *Ngigcina isethembiso* (a novel) by N. Zulu (April, 2012). Moreover - according to OUPSA's statistics - from the above listed OUPSA's isiZulu fictional titles that have been commissioned in three years period- from 2010 to 2012, only two isiZulu fictions have been included in a 2013/2014 national catalogue which is *Ngigcina isethembiso* novel by N. Zulu (April, 2012) and *Zidlana imilala* (a poetry anthology suitable for grades 7-9) by F. Ngubane (February, 2012)<sup>22</sup>.

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<sup>20</sup> In an interview with Nkateko Traore, an OUPSA Project Manager, in June 2013, it was highlighted that in normal circumstances a fiction book takes about 18 months from reviewing to being published but with the CAPS implementation, the government wanted publishers to produce books within three months, which meant that publishers have to get extra help either externally or internally by hiring more people.

<sup>21</sup> <http://www.publishsa.co.za/members-and-freelancers/members/publishers/list/8/EDUCATIONAL>

<sup>22</sup> 28-01-2014

Now the above argument suggests that while all the publishers spent a lot of money to make books, only a selected few will enter the market. Therefore it is likely these publishers will have to close down their businesses due to government involvement. Writers will not have an opportunity to write more books. This has been substantiated by Traore that since 2010 OUPSA has published only six isiZulu fiction (which are *Izihlabathi ezimhlophe* ( a poetry anthology suitable for grades 8-12) by T. Qwabe (July, 2012), *Ingomuso yinamuhla* (a Drama series suitable for grades 10-12) by Z. Ngubane (July, 2012), *EzaseMzansi* (a short story anthology suitable for grades 7-9) by Dr. I.J. Mhlambi (July, 2012), *Izinto ziyenzeka* (a Drama series suitable for grades 7-9) by M. Nzimande (July. 2012), *Zidlana imilala* (a poetry anthology suitable for grades 7-9) by F. Ngubane (February, 2012) and *Ngigcina isethembiso* (a novel) by N. Zulu (April, 2012). These fictional materials were published because they met the criteria that they are looking for; that is, they are aligned to school curriculum. However, the point is that OUPSA publication of only six isiZulu titles in three years, using the reactive way of commissioning process<sup>23</sup>, is a concrete indication that their commissioning process affects the publishing process of isiZulu fictional works. Also, the government's involvement has a negative impact on the publishing of indigenous languages fiction. Unfortunately the abovementioned isiZulu fiction has not yet been called by government for submission<sup>24</sup>.

The picture presented here with regards OUPSA's commissioning process and the government's language policies prove Clayton, (1990) findings. He is of the opinion that postcolonial language policies have an impact on indigenous languages publication and that contributes to reasons writers and publishers particularly those engaged in the production of texts and education systems governed by national language policies write and publish in world languages.

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<sup>23</sup> According to Mbali, a Commissioning Editor Assistant for Schools, All the above mentioned fiction books were unsolicited manuscript; this means manuscripts were sent to OUPSA for evaluation for possible publication.

<sup>24</sup> When a Project Manager of OUPSA answered a question "What happened to old fiction books that were catered for old curriculum?" The answer was that: "At the moment schools are still using the old isiZulu fiction from the previous curriculum. The department has not made a call yet for submission of literature titles. This is supposed to start in 2014 onwards. Therefore, the above mentioned titles will be submitted when the call is made by government".

If the national language policies after independence were intended to facilitate national integration, it is relevant to ask whether they have been effective in drawing diverse population together in African nations. According to Clayton, (1990: 147) most scholars conclude unequivocally that they are not, instead only 10 to 20 percent of Africans are competent in those languages and these languages have produced distinct elite that receives most of the benefits while the non-speakers of these languages have been and continue to be marginalised.

Again, OUPSA is divided into three categories, which is, Educational, Academic and General or Trade publishing.<sup>25</sup> According to Traore, the general or trade publishing industry accounts for approximately 30% of the fiction and non-fiction titles. These titles are referred to as general because they cover a vast number of categories or genres of books that do not fall under the academic and education category. These include novels, travel guides, some children's books, biographies and religious book. But we have to note that the majority of these titles that account for the most sales are non-fiction titles more than 90% of the 30%, therefore novels and reading for enjoyment type of books are less than 10%<sup>26</sup>, this also reflects on our literacy levels that are low for the majority of our population (Traore, 2012). Reciting from the 2012 OUPSA survey, most of these books are published in English.

The non-fiction titles that sell are mainly called “how to” titles, according to Traore, people always want to know more about starting a business or reading about how someone found their success in biographies. She argues that non-fiction titles account for approximately 90% of the trade industry, therefore publishers have to take note of these statistics and apply that to whatever publishing proposals that are researched. Under non-fiction it is also noted that most of the fiction titles found in bookshops are imported titles only a small section in a bookshop is dedicated to local titles (Traore, 2012).

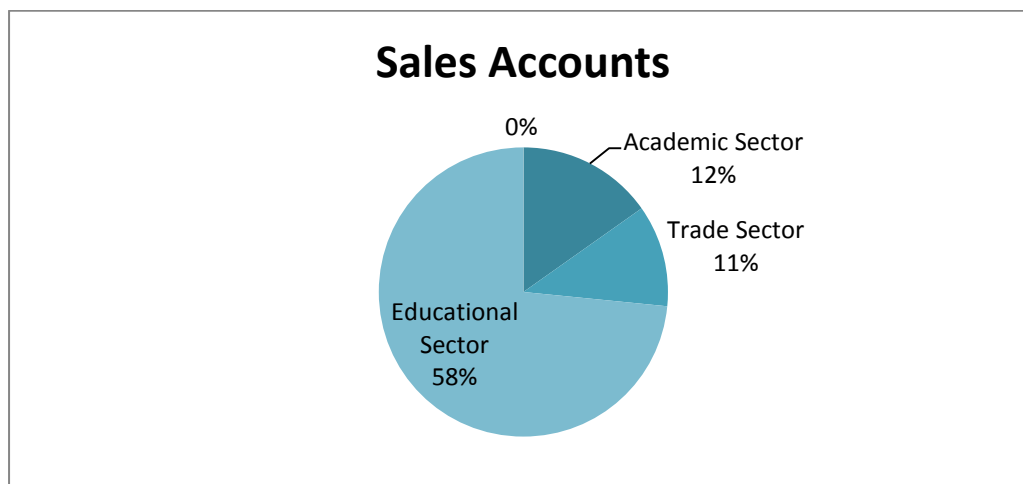
According to the Project Manager of OUPSA the academic sector accounts for about 12%, and this covers all universities, universities of technology, private colleges and other higher education institutions, while the rest is covered by the educational sector. Educational

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<sup>25</sup> The Cultural Industries Growth Strategy: The South African Publishing Industry, Final Report 1998, p.35

<sup>26</sup> Ibid p.36

publishing accounts for about 58% this means that a majority of the publishers receive their sales from the Department of Education.



**Figure 2.7.2 The OUPSA publishing house sales accounts.**

The above pie chart indicates the status quo of sectors of OUPSA publishing house. It means that OUPSA profits largely from educational publishing than any other sectors. Therefore, it will continue to publish for education to grow their business.

Like most publishing companies, OUPSA is concerned with profit-making. The concern with profit-making is highlighted by Dessauer (1981:19), who says, “When a publisher gets a manuscript, the major question he or she asks is, ‘Will it sell?’ The profit-making is fundamental to the publisher. Thus marketing reduces a work of art to a commodity, and a work of art is considered good when it sells fast. Consequently, writers and publishers tend to produce fictional work that is marketable, yet may be qualitatively poor. Dessauer’s view is shared by the African languages literature Project Manager at OUPSA who concurs that OUPSA markets all its books in the same way because it publishes to sell books not for them to just accumulate dust on the shelf.

## **2.8 Conclusion**

Commissioning process in book publishing is essential in the book chain process. The distinctions in book publishing process are shaped by the relationship between an author, editor, commissioning editor and the publisher. This chapter has discussed the impact of commissioning process in publishing of indigenous languages fictional material at OUPSA. It highlighted that OUPSA is a multinational publishing house which is guided by profit making policies. Therefore at OUPSA, business is of paramount concern than the fair treatment in publishing of all official languages in South Africa, particularly; of isiZulu fiction is not in practice. The chapter has built the link between publishing and commissioning process which must remain unbroken. This is because of the dual relationship that exists: in order to publish a book, the book needs to be commissioned, to ensure that it represents what the publishing house stands for; and only once the book has been commissioned then it can be published.

In this chapter it was also revealed that National language policy disseminates the constraints faced by the indigenous languages publishing and its distribution through the education system. Furthermore, consistency in legislation is a crucial aspect of the conditions that promote language growth. The inconsistency in legislation has caused the OUPSA to side with the current language policy rather than the official indigenous languages publishing.

In the next chapter the constraints faced by indigenous languages publishing that includes marketing and advertising strategies, distribution of indigenous fiction and selection process will be discussed.

### **Chapter 3: The implications the provisioning of books has on the distribution practices of publishers such as OUPSA.**

#### **3.1 Introduction**

In the previous chapter, a discussion of the commissioning process of OUPSA indicated how commissioning process can affect the publishing of indigenous languages fiction, particularly isiZulu language fiction. In this chapter focus will be on OUPSA's marketing and advertising strategies of isiZulu fiction. Lack or minimal marketing and advertising strategies of indigenous languages fiction, since the missionary times, particularly outside the school market, have significantly contributed to current problems regarding the circulation of indigenous languages fictional material. This chapter argues that OUPSA's marketing and advertising strategies such as displays, exhibitions and government as a target market are not working effectively and this has a huge impact on the market chain process of isiZulu fiction.

The questions that the chapter aims to answer are: what impact the older strategies had in indigenous languages fiction promotion? How did those strategies hinder or facilitate the distribution chain of isiZulu fiction? Does OUPSA have posters in isiZulu? What kind of awareness OUPSA does to promote work that is published in isiZulu language? Does OUPSA have stands or pamphlets to advertise and promote these books? This examination will help find out how OUPSA promotes isiZulu fiction.

This chapter will first investigate how indigenous languages fiction was marketed and advertised since missionary and apartheid periods and compare that with post-apartheid period to ascertain progress and how those strategies have contributed to the marketability and availability of African languages fictional and non-fictional material. Secondly, a brief discussion of conflict theories of book marketing will follow. This brief theoretical section will be followed by a review of government interventions that were launched to promote indigenous languages publishing. Lastly, OUPSA's marketing strategies will be discussed to test their effectiveness. Three possible targeted institutions will be evaluated to test OUPSA effectiveness in marketing African languages materials. These institutions are: a government school, an IEB (Independent Examination Board) school and a local state library. The intention will be to investigate and assess the selection process of isiZulu fiction of these institutions. Therefore the selection procedure will indicate whether OUPSA marketing

strategies are successful in disseminating African fictional material. Furthermore, the selection procedure will help in establishing concerns that need to be taken into consideration when teachers and librarians select isiZulu fiction for their specific audiences. In order to achieve this, the study will base its arguments on the results of a questionnaire survey sent to OUPSA and interviews and emails with officials who are responsible for the selection process in the afore-mentioned institutions.

### **3.2 Background**

This section examines how the marketing of indigenous languages fiction during missionaries and apartheid era were handled. The manner in which marketing during these eras was handled will be compared with the marketing of isiZulu fiction in the post-apartheid period. This section will also discuss the selection process of isiZulu fiction by the Department of Education, Libraries and Independent Examination Board (IEB) schools.

According to Ntshangase (1999) marketing of books during missionary era was done informally until 1928 when a careful approach to the development of readers in African languages was developed. Ntshangase (1999:49) further points out that the real beginning of serious writing rather than publishing of books in African languages started in 1930's when writers were able to attract the public's attention, primarily in African centers such as mines, schools and elite clubs. During the 1950's commercial publishers such as Juta, Perskor, Maskew Miller, Shutter & Shooter, Longmans, Oxford University Press and other publishers began to be involved in publishing various books, even though some of them had taken serious interest in African languages prior to the mid-1930s. Most of these publishers were only interested in the publishing of English and Afrikaans. Ntshangase (1999) notes that from then the publishing of African languages literature started to be neglected after a sour relationship between missionaries and government developed.

During 1950's, the apartheid government instituted the Language Boards that were in charge of prescribing books for schools. This initiation according to Maake (2000) meant that much of the experimental, creative writing in African languages produced by missionary presses which was critical of the racist policies and practices of the government was rendered unsalable. Maake (2000: 148) claims that the Language Boards' conservative approach to African languages literature channeled writers towards realism, which thwarted any attempt

at experimentation in surrealism in the novel and drama because the content had to be strictly suitable for building of good morals in school children. For the manuscripts to be accepted according to Maake, (2000) they had to be suitable for a certain grade for them to be prescribed. Language Boards also standardized orthography in African languages so that some of the orthographies previously employed by missionaries would become outdated or inappropriate for reading for schools.

Progressive scholarship agrees on the destructive role played by Language Boards. Both Maake (2000) and Ntshangase (1996) point out that these Language Boards created an exclusionary system when it comes to the prescription of books for schools that ensured that writing-s publishable and marketable materials was preserved for the members of the Boards. One might argue that, during apartheid time, Language Boards might facilitate the initiation of African languages fictional work to some an extent. According to Maake, members of the Board were also involved in the commissioning process for publishers. Again, the Language Boards were extremely important in the book selection process and for the circulation of particular titles. This has led to corruption regarding the prescription of books as well as hindering new writers' talents (Ntshangase, 1996).

The Language Boards were not the only ones participating in the distribution of indigenous languages fiction; radio Zulu also tried successful strategies for the development and promotion of African language literatures. According to Sibiya (2001) quite a number of isiZulu published literary titles had developed from radio plays - while some texts were adapted to radio drama. Eminent writers<sup>27</sup> - Sibiya (2001) argues - either began their writing career as radio writers or their works have been reversion for radio. The case of Sibusiso Nyembezi's most popular novel, *Inkinsela YaseMgungundlovu* (1960), is a good example. The radio version of the novel was broadcasted within two years of its publication in 1960

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<sup>27</sup> VM Bhengu, *Seziyosengwa yinkehli*, MT Mkhize is well-known both as a playwright and a novelist; he is remembered more as a novelist than a playwright. Yet his plays were regularly broadcast from the early 1970s to the 1980s, namely *Unyawo Alunampumulo* (Feet do not Rest; 1973), *Amahlaya Alala Insila* (We Cracked Jokes; 1978), *Ithemba Lokugcina* (The Last Hope; 1979), *Luyofika Lolo Suku* (The Day Will Come; 1982) and *Inkukhu Yanqunywa Umlomo* (He was Silent when Asked; 1983); this regularity must have gained him some popularity, DBZ Ntuli, *Woza Nendlebe*, *Ithemba and Indandatho Yesethembiso*, EM Damane, *Awuthunyelwa gundane*, Sibusiso Nyembezi, *Inkinsela YaseMgungundlovu* (The Rich Man of Pietermaritzburg; 1960) and Mntanami! Mntanami! (My Child! O My Child! 1957).



and it was turned into television drama and it became even more popular. According to Sibiya, since then it enjoyed several re-stages in the "theatre of the microphone". This was an extra-literary factor that has hugely contributed to the carving of the classic out of Nyembezi's novel, (Sibiya, 2001). Maake (2000) supports Sibiya's point of view that radio is a medium that can be used to popularize African languages literatures.

However, this particular popularization strategy is no longer happening with the post-1994 reconceptualised Zulu language service renamed Ukhozi FM. The presenter of Ukhozi FM, Vicky Masuku, who once ran this programme<sup>28</sup>, indicated that this type of marketing strategy was shelved five years ago due to programmes changes. However, what has been realized is that instead of people captivated with Zulu fictional materials are more interested in listening than in buying their own copies to read. According to Masuku, the manner in which the programme was implemented failed to boost the marketability of these books, as in addition, listeners were not given the opportunity to comment or raise their concerns about the programme. Surprisingly, when Masuku answered the question as to what books titles she read during the period the programme was still aired, she mentioned that she had forgotten. Her answer pointed to deep troubling aspects about how some presenters had lost the original mandate of having such programmes in the first place, an issue that would then justify the reasons the radio station discontinued the programme. Nonetheless, Masuku's responses, indeed, support Maake's argument that African indigenous people prefer story telling than reading. Furthermore, African people's tradition is oral and because of high level of illiteracy among Africans, radio broadcasts make and would have continued to make African languages literatures become more accessible.

The other media which in the past was used for dissemination of information about new titles was newspapers. Newspapers such as *Leselinyana* (Sesotho), *Koranta ea Becoana* (Setswana), *Imvo Zabantsundu* (isiXhosa) and *Ilanga* (isiZulu) were sold in townships, towns and in trains. The latter newspaper, for example, started to regularly publish parts of a novel of Sibusiso Nyembezi, *Inkinsela YaseMgungundlovu*, from May 1965<sup>29</sup>. *Ilanga* lase Natal published *Inkinsela YaseMgungundlovu* from the 22 May to the end of December, (1965). It

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<sup>28</sup> Email sent on the 18 of July 2013

<sup>29</sup> Each chapter started with an introduction to link the previous chapter with the next one. Serializations in the newspaper are the same with the ones in novel.

published each chapter of the novel on page 9 of every Saturday's article. In the newspaper, it was the only novel that was serialized in this way where the author analysed each chapter of the novel and introduced each chapter by starting with the summary of each chapter.

This process might have made it easy for the readers to comprehend the content of the novel. The process also had shown the author's commitment in developing and promoting his language and his work. This method at publicity generated for would-be buyers of the novel significant amounts of interest which was double fold. The method brought about a close affinity between reading newspapers for enlightenment and reading novels for pleasure, both in one issue of the newspaper publication. Therefore, this strategy might work effectively for post-apartheid authors as it worked successfully during apartheid era. According to Sibiya (2001) authors should not just publish and wait for royalties to come to their bank accounts. Instead they must play a role in making their creative work popular. Authors have a duty to familiarise themselves and have sessions whereby they make appearances in the public arena and discuss their work with interested members of the public. As Maake (2000) notes that football and rugby should not manipulate the public mind, writers' achievements should be also publicised:

[The] writer must be raised to the same profile as sportsmen and women. Stickers, posters, banners and all visual advertisement must not be spared in achieving this goal, and no space must be regarded as too vulgar or too sacrosanct for the display of our literature.

The above-mentioned strategies signal that strategies that involve print and broadcast media such as radio, internet, television and newspapers and magazine, as well as authors' participation during marketing and advertising of indigenous languages fiction are crucial. The past examples that involved the mutual corporation of radio and newspapers might need to be re-employed and utilised concurrently with current innovative marketing strategies to reconcile indigenous speakers of African languages to the import of having a vibrant reading culture. However, these activities should by no means happen at the expense of creativity and literary merit (Sibiya, 2001). Similarly, the role played by *Ilanga laseNatal* during apartheid era should not be ignored. The role of indigenous languages newspapers is very important in promoting isiZulu fiction in particular and African-language literatures, generally.

There is a realization in the post-1994 period that authors and publishers have not exploited this strategy. Speakers of African languages are in daily contact with a range of newspapers in their languages, perhaps indigenous languages newspapers such as ISOLEZWE and ILANGA can play a huge role in promoting isiZulu fictional material. Moreover, there is a special necessity for indigenous languages authors and writers to market and distribute their creative works themselves.

These marketing gaps show that there was a weak link in the book distribution chain in the publishing of African languages fiction ever since in missionary and in apartheid times. The book chain situation in South Africa qualifies Altbach observation. Altbach (1992) observes that Africa's book distribution is 'extremely deficient' and it is the one of the main reasons for the very limited success of African publishing.

Furthermore, Altbach (1992) points out that despite the fact that Zimbabwe and South Africa have built an effective publishing industry during apartheid era; there has been no progress in indigenous languages marketing and advertising strategies used by publishers. According to Molokozi (1999) the lack of a functioning distribution infrastructure, sometimes cause corruption or forces publishers to do the distribution themselves, which is of course driving up the prices of books. He points out that libraries experienced the same problems as bookshops during apartheid times as they too were often seriously badly stocked. Therefore, due to poor infrastructure and economic constraints in South Africa, marketing of isiZulu fiction have been hindered and thus placed in jeopardy the whole African-language literature enterprise. Although there was an unclear market chain during the aforementioned eras, no one can deny the significant role played by missionaries' system of education and apartheid system in developing indigenous languages rudimentary even though problematic methods of marketing fictional material.

In the early days of the post-apartheid period, a number of interventions were launched to promote indigenous languages fictional works. In 1996, the then Minister of Department of Education, Kader Asmal, initiated the Working Group on Books and Learning materials. It was established to deal with shortage of books in South Africa. The main purpose of the working group was to identify and disseminate innovative strategies for addressing the continuing book crisis through: firstly, generating research into different aspects of the book sector, secondly, encouraging the development of relevant book policies at national level that

address key gaps in book provision and lastly, networking with a wide range of stakeholders that are keen to revitalize the book sector.<sup>30</sup>

The crisis in educational publishing brought the various industries in the book chain together in 1997, realising that each would benefit if the 'print pie' as a whole was increased. This gave rise to an industry-led initiative and in 1998, a steering committee was established, consisting of two representatives from each of the industry associations: PASA (Publishers' Association of South Africa), SABA (South African Booksellers' Association), PIFSA (Printing Industries Federation of South Africa) PAMSA (Paper Manufacturers' Association of South African), PMSA (Print Media South Africa), and one representative each from DACST and the DTI.

In 2001, the SABDC (South African Book Development Council) decided to constitute itself into a Non-Profit Organisation (NPO) and received a R4, 5 million grants in 2002 from the DAC (Department of Arts and Culture) and a full-time Secretariat was established. The SABDC's business plan which was submitted to the DAC committed itself to the following objectives:

- Promotion of reading, through co-ordinated programmes
- Support for black economic empowerment in the print industries
- Support for small and medium enterprises to increase diversity of ownership and product
- Stimulation of writing and development of appropriate product
- Reduction in the costs and price of print products
- Increase in library budgets and expand services to improve access
- Improvement of educational material provision and retention

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<sup>30</sup> Thus, the results are fruitful as the programme has matured in a number of ways, both stimulating and reacting to the progress of book sector development in the participating countries. The Working group has produced activities such as Organization of National Book Sector Consultations. These consultations, which took place from May 1997 to January 2000, have focused not on the design of new 'projects', but on the economic and institutional environment within which books are produced and distributed. They were successful for: firstly bringing together representatives of all links in the book chain including publishers, writers printers, booksellers and distributors, librarians, teacher trainers, funding agencies and representatives of Ministries of Education and/or Culture and Trade and secondly, offering an opportunity for delegates to discuss the relevance and feasibility of adopting national book policies at the country level.

- Improvement of public access to print materials
- Monitor and encourage legislative development and institute public copyright awareness campaigns

In 2004 after some initial research, the SABDC lobbied government to consider drafting a book policy as a way of addressing the complex challenges that exist in the sector. The National Department of Arts & Culture then contracted the SABDC to lead this process, which produced the Draft National Book Policy (2004) after broad consultation with all major stakeholders. The SABDC was increasingly taking on a role of book development in the absence of such an organisation in South Africa. It is to this end that it was necessary for the SABDC to restructure and include other key stakeholders such as authors and the library sector and the national book week<sup>31</sup> was born. The national book week is aimed at creating and promoting reading culture in South Africa. This programme is part of a national government's effort to encourage citizens to embrace the value of reading and share it with as many people as possible. The project is a joint initiative between the South African Book Development Council and the Department of Arts & Culture and takes place annually. During this time all involved in reading, schools, libraries, reading promotion projects and corporate social investments programmes are encouraged to celebrate reading and the magic of books. Children and adults, schools and various groups, as well as teachers and librarians are able to attend various activities planned at particular venues throughout the week.

The other initiative which was instigated by the post-apartheid government is the Cape Town International Book Fair and Marketing in Media and Association for Development of Education in Africa. The Cape Town International Book Fair was first launched in 2006 at a time when the Harare Book Fair, the biggest and most successful in Sub-Saharan Africa could not be continued and had to fold.

The Publishers Association of South Africa (PASA) and the Ausstellungsund Messe GmbH (Frankfurt Book Fair) stepped in, in order to keep the momentum and establish another book fair that would fill the gap.<sup>32</sup> During the Book Fair PASA visitors will also be encouraged to

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<sup>31</sup> 7 October 2013

<sup>32</sup> Cape Town Book Fair annually attracts publishers, authors, exhibitors, speakers, book associations,

interact with publishers, authors and books that may not be considered mainstream, but which are just as exciting as the mainstream book. The Book Fair aimed to also showcase a number of up-and-coming African publishers. For other stakeholders in the publishing sector, the Fair, according to Lynn Chamier, provides not only unique and interesting insights into the publishing world but also a premier platform for the literary and publishing worlds to gather and trade, network and exhibit. Indigenous Language Publishing Programme (ILPP) is another new project that is in the planning and development phase that was initiated in 2012.

This programme is the subsidiary of the SABDC. The SABDC instituted this programme in order to make available indigenous language books that will address both cultural and economic challenges in the book sector. In addition, new authors and markets will be explored through this project because SABDC aims to invite registered publishing companies to submit applications for the publishing of general creative works including novels, short stories, poetry, drama and children's literature.

Moreover, the South African Book Development Council has partnered with the Department of Correctional Services (DCS) for National Book Week 2013. Paul Mashatile, the current Minister of Arts and Culture has noted that the reading culture remains minimal, therefore DCS is working towards promoting a culture of reading and writing in their correctional centers and to project reading as a fun activity that expands horizons of knowledge for both offenders and officials. The Department - according to Mashatile - finds itself very fortunate to partner with the SABDC in order to achieve Rehabilitation through the culture of reading and writing.

These interventions such as Cape Town International Book Fair, the Working Group on Books and the many strategies that the government has launched have been aimed to come up with meaningful transformations in the publishing sector. They should make indigenous-language literatures and isiZulu creative writing accessible to a wider public at an affordable cost. Seeber and Evans, (2000) however point out that, further initiatives are needed for specific areas such copyright protection, libraries and primary and adult literacy.

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book distributors, book stores, electronic book traders, libraries, literary agents, printers, repro agents, bibliophiles, and technology manufacturers from around the world and is therefore unsurprisingly considered the pre-eminent book Fair in sub-Saharan Africa.

In view of the afore-mentioned arguments, this study draws from advertising and marketing interventions espoused by Altbach, (1992, 1998 and 1999), Nwankwo (1992) and Zell (1992), Baverstock, (2008) and Arboleda, (1998), to assess the OUPSA book distribution. The question the chapter aims to answer is: how OUPSA markets indigenous language fiction. This chapter will also include what advertising and marketing strategies OUPSA use to distribute indigenous languages fiction to bookshops and libraries.

### **3.3 Conflict theory and Language used in marketing strategies of isiZulu fiction at OUPSA**

According to Farganis (2011) conflict theory illustrates that society is constantly in conflict over resources. Conflict theory argues that society is not best understood as a complex system striving for equilibrium but rather as a competition. Farganis (2011) further asserts that society is made up of individuals competing for limited resources, for example, money, leisure and language. Broader social structures and organizations, for instance, religions and government reflect the competition for resources in their inherent inequalities; some people and organizations have more resources, namely: power and influence and use those resources to maintain their positions of power in society. OUPSA, it seems operates within the confines postulated by the conflict theory, as inherent language inequalities permeates its marketing strategies for the different language publications it has produced.

### **3.4 OUPSA's advertising and marketing strategies.**

According to Baverstock (2008:4) marketing is an ambiguous term to describe. It means effective selling. Marketing strategies are dynamic and interactive. They are partially planned and partially unplanned. Baverstock (2008) continues to explain that advertising is a form of communication for marketing and used to encourage, persuade, or manipulate an audience (viewers, readers or listeners; sometimes a specific group) to continue or take some new action. Therefore it is crucial to advertise in a targeted audience's language so that the audience can be easily manipulated. The public will not be influenced by a message if it has not involved them. The message will be ineffectively interpreted when the message is miscommunicated. The impact of a particular message begins at the point wherein the message is understood. If the language used disable the public from understanding the message, the advertising strategy will be ineffective. Advertising is considered as a purely

human and non-instructive method of communicating ideas, emotions and desires strategically produced symbols that allow its users to generate meaning and process to define society. As Orman (2008:132) for example, emphasises the importance of language in the field of marketing and advertising:

Language is a significant factor in marketing and market communication. Understanding and acceptance of and preferences for the language of advertising undoubtedly influence the impact and effectiveness of an advertisement.

To some extent OUPSA's marketing approach work in tandem with Orman's concern. According to Buthelezi (Mandla Buthelezi is a Marketing Manager of OUPSA in KwaZulu-Natal district), during OUPSA marketing and advertising promotions of indigenous languages; brochures, displays and flyers are written in the relevant vernacular. Contradictory, in OUPSA's catalogue both English and isiZulu languages are used. It seems for OUPSA's marketing team, African languages cannot carry relevant messages for selling indigenous language fictional materials. Their approach echoes Wilson's (2000) observations that there is a prevailing view that indigenous languages are languages of tradition. However, popular wisdom holds that indigenous vernaculars are unique and original and are representative of specific societies. It would therefore be effective if indigenous language are utilized in the promotion and publishing of advertisement messages to their speakers because the messages have greater potential to affect them.

However OUPSA's catalogue of indigenous languages fiction is written in both languages, but with more emphasis in English. Mainly, the title of the novel is written in isiZulu and the synopsis of the novel is entirely in English. See examples below:



**Figure: 3.4.1. Below are the samples of OUPSA advertisement extracted from OUPSA's catalogue.**



**Amadwala Ezimpophoma**  
E.J. Mhlanga  
OUP SA

*Amadwala Ezimpophoma* is a collection of traditional and modern poetry, introduced in a clear and understandable style. The richness and ingenuity of traditional poetry is expressed in these enchanting poems about love, nature and the creator. Each and every poem is accompanied by an introduction.

Suitable for Grades 8 to 12 978 0 19 5707



**Ngigcina Isethembiso**  
N. Zulu  
OUP SA

This novel focuses on the life experiences of Siphikeleli. Brought up by Velazeke Mahlathini, he is unaware that his biological father is known criminal and social miscreant, Bhekezabantu Buthelezi, who had an affair with Siphikeleli's mother MaMthembu.

Siphikeleli encounters numerous challenges in life, including his girlfriend Thobile, who does not want to be with him anymore. Even though he seems to have so much on his plate, these challenges are eventually resolved. More significantly, his promise to Thobile – that only death will keep them apart – is fulfilled.

Suitable for Grades 10 to 12 978 0 19 599702 6

Buthelezi's remark that texts are publicized in their relevant languages meant exactly what is reflected in the above examples. The ideological message behind Buthelezi's statement depicts language hierarchies over sociological discipline which the conflict theory contends.

While the message of OUPSA's catalogue marketing strategy indicates the ideological language hierarchies, it would seem, not much care is taken in reproducing exciting English summaries which are accompanied by equally attractive images. For an example, in a synopsis of "*Ngigcina isethembiso*", the summary is mediocre and brings no excitement to the readers' imagination and the images used on the cover of a book does not entice and might be problematic to the teachers during the selection of books for relevant grades.

The real commercial merit of advertising in English in isiZulu publications is an indication that needs to be interrogated for a number of reasons. Firstly, the above mentioned strategy might assume that all isiZulu speakers comprehend English. While many isiZulu speakers might not understand English, also a huge number might understand it less in different degrees, may be because they are second language speakers. Undoubtedly the English language advertisement will inevitably be comprehended less well by readers of these publications than if they were published in isiZulu. Secondly, regarding the linguistic pride that should be felt by isiZulu language speakers, comparing to English language speakers, one might argue that by placing English advertisement in isiZulu publications might generate negative reactions towards English language advertisements as well as publications by isiZulu language readers.

Orman 2008:133) notes that:

Advertising is used as an instrument for building relationships with the target market with the aim of improving loyalty towards the commercial brand. Improved brand-loyalty will ensure a profitable long-term with the target market.

With this in mind, it is difficult to understand how OUPSA hope to build a significant brand loyalty amongst isiZulu readers by marketing, advertising and summarising isiZulu published works in English. This advertising strategy is in line with the post-apartheid government system and the dominant global economic system which it has very much embraced. In the post-apartheid global scenario, most of advertisements are done in English, which might be difficult for people who are English incompetent to understand.

The distribution of books is very crucial and complicated because strategies used by publishers differ. It also depends on a publisher's targeted market as Clayton (1990) argues that distribution is difficult because of the general lack of infrastructures. According to Altbach (1992) governments usually handle the distribution of educational books. In addition, this is clearly stated that OUPSA target market is mainly in schools, (Buthelezi and Tlaore). And perhaps that could be one of the reasons they market materials in English as they have a standing buyer of huge quantities should the texts be selected and prescribed. Truly, as OUPSA's target market is schools, indigenous languages fiction books beyond schooling and general books are very scarce. This means that for the vast majority of people, reading is an activity to be endured during a short period at school and then abandoned. Lack of reliable data on a number of titles published annually in different categories might be one of the

factors not helping the industry to advance for a larger share of the market in indigenous languages fiction publishing. In this regard, publishers might perpetuate the shortage of stock in indigenous languages fiction in libraries because it might happen that since they are in business they do not attempt to disseminate indigenous languages fiction to public libraries until government do collections from publishers.

According to OUPSA's statistics, only six isiZulu fiction titles have been published since 2010. This is a long period, six titles in four years. These six isiZulu fictions comprise all categories which are *Izihlabathi ezimhlophe* ( a poetry anthology suitable for grades 8-12) by T. Qwabe (July, 2012), *Ingomuso yinamuhla* (a Drama series suitable for grades 10-12) by Z. Ngubane (July, 2012), *EzaseMzansi* (a short story anthology suitable for grades 7-9) by Dr. I.J. Mhlambi (July, 2012), *Izinto ziyenzeka* (a Drama series suitable for grades 7-9) by M. Nzimande (July. 2012), *Zidlana imilala* (a poetry anthology suitable for grades 7-9) by F. Ngubane (February, 2012) and *Ngigcina isethembiso* (a novel) by N. Zulu (April, 2012). Surprisingly titles are not yet in the market since, according to Traore (2010) these fictional works are still waiting to be invited by government to be evaluated.

An OUPSA Assistant Commissioning Editor, Nomfundiso Mbali, says that OUPSA markets and distributes its product through exhibitions/displays and through Representatives. She further explains that exhibitions are OUPSA's old technique of distributing books. For instance, fictional texts are distributed during OBE (Outcome Based Education) and NCS (National Curriculum Statement) government's instituted displays/exhibitions. Again, the main distribution chain for OUPSA is the government, because of its involvement in distribution of textbooks.

Other answers from the questionnaire from the Marketing manager of OUPSA indicate that OUPSA promotions of indigenous languages are done through literature competitions and in information sessions such as book clubs in collaboration with the Department of Arts and Culture in KwaZulu-Natal (KZN).

### 3.5 The book selection process

This section discusses isiZulu fiction selection process in relation to three institutions (one IEB school situated in the centre of Johannesburg, a government school situated in Chiawelo and one public Library situated in Jeppestown). The discussion will reveal actions taken to come to a decision that isiZulu fiction book is relevant for a particular grade.

Due to curriculum changes, the Department of Education allowed freedom of choice in the selection process of books in schools. According to Sifiso Sibiya<sup>33</sup> and Mrs. Mashaba<sup>34</sup>, the Department of Education firstly invites publishers' catalogues to be submitted. Secondly, the Department of Basic Education through LTSM (Learner Teacher Support Material) committee and coordinator distributes catalogues and order forms to subject teachers. The teachers then meet as districts clusters to list the books that they will be using according to the statistics of learners. Thereafter, each teacher submits the order form to the coordinator who then compiles a composite form electronically per grade. The coordinator then submits the form for ordering to the service provider selected by Gauteng Department of Education. Sibiya further explains that this process is done according to budget allocated per department and top-ups needed per subject. According to Sibiya, a committee member of LTSM after catalogues have been submitted, it is clusters<sup>35</sup> that are entitled for selection process. However, Mashaba argues that although the indigenous languages fictional texts are prescribed for choice, selection process is still done through nepotism of some sort.

The cluster first selects titles according to the publisher's brief descriptions about a particular book from grade 8 to 12. For example already it is indicated at the front of the books,

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<sup>33</sup> Sifiso Sibiya is a committee member of LTSM (Learner Teacher Support Material) in Department of Basic Education

<sup>34</sup> In a telephone interview with Mrs. Mashaba, an isiZulu teacher at Nghunghunyani Secondary School, in Chiawelo, September, 2013, it was revealed that the language used during marketing of isiZulu fiction has a huge impact on its readers.

<sup>35</sup> Cluster is a group of teachers from same district who teach same learning area. These teachers normally meet twice a year to discuss their concerns around their learning area.

*Amadwala Ezimpophoma*<sup>36</sup> and *Ngigcina isethembiso*<sup>37</sup> that these books are suitable for grades 8 to 12 and grades 10-12, respectively.

**Figure 3.5.1. Below are the OUPSA's brief descriptions of a particular book from grade 8 to 12**

	<p><b>Amadwala Ezimpophoma</b> E.J. Mhlanga OUP SA</p> <p><i>Amadwala Ezimpophoma</i> is a collection of traditional and modern poetry, introduced in a clear and understandable style. The richness and ingenuity of traditional poetry is expressed in these enchanting poems about love, nature and the creator. Each and every poem is accompanied by an introduction.</p> <p>Suitable for Grades 8 to 12 <span style="float: right;">978 0 19 5707</span></p>
	<p><b>Ngigcina Isethembiso</b> N. Zulu OUP SA</p> <p>This novel focuses on the life experiences of Siphikeleli. Brought up by Velazeke Mahlathini, he is unaware that his biological father is known criminal and social miscreant, Bhekezabantu Buthelezi, who had an affair with Siphikeleli's mother MaMthembu.</p> <p>Siphikeleli encounters numerous challenges in life, including his girlfriend Thobile, who does not want to be with him anymore. Even though he seems to have so much on his plate, these challenges are eventually resolved. More significantly, his promise to Thobile – that only death will keep them apart – is fulfilled.</p> <p>Suitable for Grades 10 to 12 <span style="float: right;">978 0 19 599702 6</span></p>

<sup>36</sup> *Amadwala Ezimpophoma* (A.J. Mhlanga) is a collection of traditional and modern poetry introduced in a clear and understandable style. The richness and ingenuity of traditional poetry is expressed these enchanting poems about love, nature and creator. Each and every poem is accompanied by an introduction. It is suitable for grades 8-12

<sup>37</sup> *Ngigcina isethembiso* (N. Zulu). This novel focuses on life experiences on Siphikeleli. Brought up by Velazeke Mahlathini, he is unaware that his biological father is known criminal and social miscreant, Bhekezabantu Buthelezi, who had an affair with Siphikeleli's mother, MaMthembu. Siphikeleli encounters numerous challenges in life including his girlfriend Thobile, who does not want to be with him anymore. Even though he seems to have much on his plate, these challenges are eventually resolved. More significantly, his promise to Thobile-that only death will keep them apart is fulfilled.

OUPSA has indicated which age group the book is appropriate for, and gives a brief synopsis of the book as discussed earlier. The synopsis is meant to help the cluster to select the books they are looking for.

However, private schools follow a different method. According to Mrs. Buthelezi<sup>38</sup>, “it is the teacher who is responsible for isiZulu fiction selection process from grade 8 to 10 in her school”. She further says that it depends on the teacher’s knowledge of the book. For instance in her school grade 8s have been reading a novel - “*Ithemba lokugcina*” published in 1987 by M.T. Mkhize - since 2005. Firstly the teacher selects the book titles and submits them to a Deputy Principal. The Deputy Principal creates book list forms for all grades to be filled by learners and parents. After the forms are filled, the Deputy Principal places orders to Step Ahead Stationers<sup>39</sup>, the Close Corporation that will deliver the books at the beginning of each year. According to Mrs. Buthelezi not all learners get their books in time. Sometimes they have to wait for their orders until the end of the year.

Currently, the selection of isiZulu fiction for grades 11 and 12 according to Mrs. Ndlovu<sup>40</sup> can be done by anyone. There is no specific body that manages the process, because IEB puts all the responsibility of book selection for matriculation on teachers. Ndlovu further points out that this process is not administered in a proper way. For example she points out that not until recently<sup>41</sup>, the committee members read any fiction books for approval and motivate for the selected books. However, the selection committee for the IEB schools have since changed their approach. The selection committee have to read across different genres including novel, poetry, drama and short stories and thereafter encourage their recommendations. Once they have agreed on particular titles, those fiction books are then eligible to be a set work for the period of three years and the process will be conducted again after a cycle of three years.

Furthermore, the selection process might hinder new talents of new authors and writers of isiZulu fiction as well. For instance in the case of IEB School scenario, the novel,

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<sup>38</sup> an isiZulu teacher at Dominican Convent School, an IEB school, situated in Belgravia

<sup>39</sup> STEP AHEAD STATIONERS is a Close Corporation business incorporated in South Africa on April 8, 1997. Their business is recorded as In Business. The activity is registered as SELLING STATIONERY. It is not part of a group. The company has no filed accounts. The company was incorporated 16 years ago.

<sup>40</sup> Mrs. N. Ndlovu, a teacher at St Andrews and examiner of Paper II of IEB schools

<sup>41</sup> On the 27<sup>th</sup> of July 2013, in Gauteng user group meeting of IEB schools, an isiZulu fiction selection process committee was chosen.

*Ithemba Lokugcina* has been prescribed for more than 9 years and it was published during the apartheid era. The theme is not aligned to the audience any longer. Regarding the selection process of matriculants fiction, it can generate corruption because a teacher can select a book of a friend instead of inviting publishers' catalogues.

The fundamental degree of success of the selection process is based on whether the cluster, committee members or government officials have found the required information. However, the selection is significantly important because of its possible impact on the success of authors, writers and publishers.

However, at public library, Murray Park Library, situated in Belgravia, Jeppestown, the selection process is different. In a questionnaire that was sent to the Department of Education, Sibiya says it is the government officials who do collections for indigenous languages fictional work for Murray Park Library. Similarly, Viljoen, OUPSA Senior Marketing Manager, explains that OUPSA submits titles to libraries when the provinces call for a library submission. This means that without government collections, the shelves of indigenous languages fiction in state's libraries will stay empty. This was the evidence when the researcher visited Murray Park Library to check indigenous languages fiction shelves using checklist (Appendix C). The indigenous languages fictions share one row of shelves, positioned at a far right hand corner of the library. The stocked languages are isiZulu, isiXhosa, Tshivenda, SeSwati, XiTsonga, SePedi, XiVhenda, and SeTswana and there was one poetry text for isiNdebele in the shelves (see Table 3.5.2 below). Although the shelves are properly labelled, the books for different languages are mixed up.



**The shelves of indigenous languages fiction at Murray Park Library (labelled as South African languages).**

According to Viljoen (the OUPSA Senior Marketing Manager) and Ndlovu (the Librarian), the motives behind this shortage of indigenous languages fiction, is the low demand of African languages fiction compared to English and Afrikaans. In a telephone interview with Viljoen it was revealed that Africans don't buy African literature from trade bookshops and it seems that they also do not read books/titles already in state libraries.

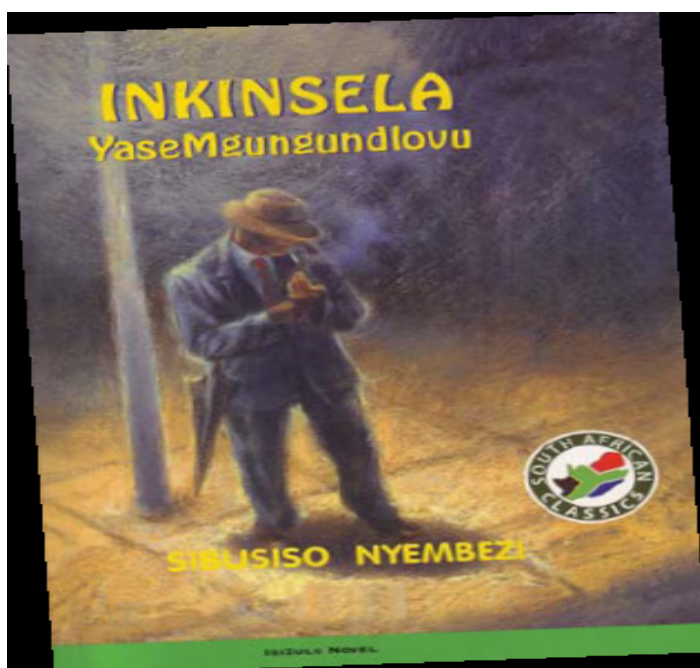
**Table: 3.5.2. The number of indigenous languages fiction in the shelves of Murray Park Library on the day of visit (06 November 2013).**

Language	Novel	Drama	Poetry	Short story	Children's fiction
IsiZulu	6	—	—	—	3
IsiXhosa	3	1	1		3
Sepedi	5	2	1	1	1
SeSotho	1	—	—	1	1
Tshivenda	2	6		3	—
XiTsonga	8	2	2	4	—
SiSwati	4	4	—		—
SeTswana	5	1	—	3	—
IsiNdebele	-	-	1	-	-



The above table signals the ineffectiveness of distribution channel by government as a result of indigenous languages fiction at the Murray Park Library, particularly isiZulu is badly stocked. For instance isiZulu fiction has only one genre, which is the novel. Surprisingly, one of these novels is a reprint and classical novel, *Inkinsela YaseMgungundlovu*.

**Figure 3.5.3. Below is the front cover of *Inkinsela yaseMgungundlovu* novel.**



Interestingly, this classic and reprint is a well-known novel (*"Inkinsela yaseMgungundlovu"*) published in the late 1950s and which was serialised and later produced for television. According to the check-out record for this title, isiZulu readers are still reading it, meaning that it is still popular even in this day and age<sup>42</sup>. Even though this fiction book is a classic and it was submitted in 2010 for the first time at the Murray Park Library its popularity reveals that people are hungry for isiZulu fiction at Murray Park Library but there is no wide variety of fictional material in isiZulu language. According to Ndlovu, the Librarian, *Inkinsela YaseMgungundlovu* novel has been checked-out by different age group readers even though many of them are adult readers. The check-out record of this novel also indicates the long lasting impact of an earlier marketing strategy that involved book- newspaper-radio cycle of the apartheid times. The reprint of *Inkinsela yaseMgungundlovu* novel is also a fulfilment of

<sup>42</sup> The Murray Park Library was visited on the 06<sup>th</sup> of November 2013, the novel was last checked - out on the 02<sup>th</sup> of August 2013

the promise of the then Minister of Arts and Culture, Parlo Jordan that its department will do the reprints of the classics as a way of rejuvenating indigenous-language literatures.

**Figure: 3.5.4. *Inkinsela YaseMgungundlovu*'s checked- out record at Murray Park Library**

**Joburg**  
a world class Africa

(011) 614 9718 (011) 614 9718  
CNR PARK & STONE STREET  
BELLERBIA (JEPPE)

This book must be returned on or before the last date below.  
When renewing books please provide your membership number.

12 JUL 2011 20/07/11 16/04/12 2013-03-25	23-03-12 2013-03-06 2013-05-14 2013-08-02	
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Mon 09:00 – 17:00 Tue 09:00 – 17:00  
Wed 09:00 – 17:00 Thur 09:00 – 17:00  
Fri 09:00 – 13:00 Sat 09:00 – 13:00

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The above discussion and assessment regarding selection process of isiZulu fiction in three institutions highlights the role played by government schools, a state library and IEB schools during a book selection process. The government might influence the process in two ways. Firstly, the government is a main target market for OUPSA. OUPSA has to wait for the government to invite isiZulu fiction catalogues even though there is enough stock to be distributed at OUPSA warehouses. The OUPSA statistics indicates that among the 6 titles that are already published from (April-July 2012), *Ngigcina Isethembiso* is the best seller at the moment in spite of its marketing problems and design. In a recent interview with Mbali, its budget was R25 860 and 800 copies sold so far at R105, 95 a copy and made an amount of R87 960 so far, however, this book is not a prescribed book in the schools, and this has an effect on sales figures of the book. This fiction book has been sold to public members.

According to Nomfundiso Mbali the sales statistics of *Ngigcina isethembiso* indicates that the culture of reading still needs special attention. This means that if this fiction book is prescribed for schools, it would have made much better than what it is making at the moment. Furthermore, if this book has sold so much outside OUPSA target market, it does not mean that OUPSA should rely on government only. By this novel alone, OUPSA has profited immensely.

### **3.6 Conclusion**

This chapter has argued that marketing and advertising strategies used at OUPSA might affect the book distribution of isiZulu fiction. It investigated this phenomenon by firstly tracing marketing and advertising strategies used during missionaries, and apartheid era compared to the post-apartheid era. Furthermore, the chapter highlighted the impact of language used during the marketing and advertising of indigenous languages fiction since the language is the most important means of human action. The discussion revealed that at OUPSA there is a broken chain between commissioning process, marketing and advertising and targeted market of isiZulu fiction. Firstly, the commissioning process takes too long for the end product to be finalised, 6 titles in three years. Secondly, OUPSA is affected by its target market as it waits for government to call for fiction books for evaluation. The chapter has illustrated that the dependence of OUPSA on government as a target market affects the effectiveness of isiZulu fiction marketing and advertising. In the next chapter the efficiency or failure of marketing strategies used during isiZulu fiction distribution at OUPSA and the selection process done by schools and librarians will be investigated to find out how can they affect the isiZulu fiction distribution to libraries.

## **CHAPTER 4: The library policies' loopholes and its impact on the provisioning of library material and the readership.**

### **4.1 Introduction**

In chapter three, an investigation of OUPSA's marketing and advertising strategies of isiZulu fiction indicated how these strategies significantly contributed to current problems regarding the circulation of indigenous languages fictional material and their readership. This chapter will analyse the reception of indigenous languages fictional materials by the target audience. This analysis will be achieved through an investigation of the frequency with which indigenous languages fiction are in demand and more stocked in Murray Park Library to fulfil target readers' request.

Setting the tone for this discussion will be a consideration of the promulgations regarding language rights as contained in the Bill of Rights:

Persons belonging to a cultural, religious or linguistic community may not be denied the right, with other members of that community (a) to enjoy their culture, practice their religion and use their language; (b) to form, join and maintain cultural, religious and linguistic associations and other organs of civil society (South Africa Constitution 1996)

The library that will be the focus of this examination will be Murray Park Library, a Region F public library, situated in South East of Johannesburg and a branch of the inner city of Johannesburg. It will be visited to examine the challenges faced by Murray Park library during indigenous languages fiction collections.

The questions this chapter needs to answer is Why certain libraries such as the Johannesburg library have adequate stocks of African languages materials and Murray Park library has not, yet all are public/state libraries. What does this unevenness tell us about language related policies and their interpretations by library officials?

This chapter will begin by considering public libraries' background to review the historical issues regarding the use of libraries by community during apartheid times to ascertain what impact it created compared to the use of public libraries in post-1994 era. The brief theoretical context of budgetary of libraries from the provincial level will follow to find out to what extent it affects the development of African languages in public libraries. A review of government's involvement on policies that were initiated to elevate the status of indigenous languages fiction in libraries will also be examined. Finally, the Murray Park Library case study will be analysed in order to understand if it comply with those government policies. Therefore the findings will help to highlight the cause behind the shortage of African languages fiction, particularly isiZulu, at Murray Park Library. This investigation will be assessed and achieved through questionnaires, face-to-face interviews with librarians and the observation checklist.

## **4.2 Public Library's background**

For most of public libraries history, public libraries in South Africa were created for, and used by, a white minority Witbooi (2007). Most of the materials in the libraries were in the two official languages - English and Afrikaans. This bias in acquisitions of library resources has had lasting effects on South Africans' perception of public libraries, and in the collections that those libraries contain. However, it was not until the end of apartheid in 1994 that equal access to all public libraries by all populations was guaranteed by the Constitution. The new laws assured all persons equal, non-discriminatory access to public services, such as public libraries.

However, it is important to mention the following statement made by Lor (2000: 201):

South African public libraries have been democratised in the sense that they are open to all races and this, in itself, gives communities the opportunity to make their needs known. Very little evidence is available, however, on systematic and continuous needs assessment by the public sector.

This comment is relevant to multicultural services, since all citizens were guaranteed access to libraries. However, there has been little or no change in terms of stocking the library and that the public sector offices have not shown any evidence of interrogating the stocking of libraries.

According to multicultural library services scholars such as Lor (2000) and Leach (1998) multicultural library services emphasise equal access for all people. A multicultural approach in public libraries is about more than equal access. It involves the materials and services - offered by public libraries – to be demonstrative and relevant to the needs of their diverse communities. Accommodating actions in the form of concrete services should be rendered to meet the specific needs of each group. These needs may comprise library services in the native language of the members of a group or as Lor suggests (2000) the provision of services and materials should reflect the multicultural nature of society.

This notion is supported by Leach (1998) who also researched extensively on the challenges of providing information to all libraries in South Africa and on background and recent history. Walker maintains that as libraries have opened their services to indigenous people users many librarians have been challenged by unfamiliar problems; including illiteracy or newly acquired adult literacy, the selection and acquisition of appropriate material for a multilingual, multicultural society and cultural and language barriers in the communication between users and librarians.

Although public library services have become free to all and equal access is guaranteed for all communities by legislation, the Memorandum on the State of Libraries in South Africa (Lor, 2000) reveals a worrying decline of library services in many parts of South Africa. Leach (1998: 18) agrees with this when referring to the public library sector post 1994 survey:

It is, however, clearly becoming increasingly difficult to achieve redress let alone maintain existing services. The public library sector is finding that it must continuously compete for increasingly limited funding at local and provincial level. This financial factor is impacting negatively on many other important aspects of LIS work.

It can be assumed that the present position in which public libraries find themselves in South Africa - in terms of the financial resources - will also impact on what libraries can achieve concerning an equitable offering of multicultural collections and services to culturally diverse communities.

In line with the multicultural library services approach, this chapter examines the extent to which Murray Park Librarians exercise the above Bill of Rights. Underpinning the discussions in this chapter will be a consideration of how the library services implement various language policies in the manner in which they decide regarding African-language materials. The chapter will also investigate how public libraries have actually responded to these policies; or whether these policies have had an impact on library services; or even if libraries are at all aware of these policies. Other question to be answered by this chapter will be who is responsible for stocking libraries at a provincial level? The library that will be focus of this examination will be Murray Park Library, a Region F public library, situated in South East of Johannesburg and a branch of the inner city of Johannesburg. It will be visited to examine the challenges of indigenous languages fiction distribution and its collections.

### **4.3 LIBRARIES AND PROMOTIONAL PLANNING**

#### **4.3.1 Theoretical Framework**

Baverstock (2008) argues that the word ‘libraries’ often appear on the marketing plans for new titles, but it is worth spending a little time thinking about why libraries should be a key part of all promotional planning. According to Baverstock (2008) there are a growing number of initiatives to promote awareness and cooperation, to expand and change working practices. Many of these initiatives actively involve readers through library events and readers groups.

However, Baverstock (2008) contends that these initiatives tend to follow wholly pragmatic courses. For instance, library budgets are being cut. This budget cut according to Lor (2000) is a critical issue because it applies to world-wide libraries but is most crucial in the South African public and school library sector. Publishers are struggling to sell. Since publishers’ interests are to make profit - outside of educational fictional works - publishers argue that the market is too small and librarians’ interests are to disseminate library stock as far wide as possible. However the dual challenges the public libraries face; are the weakest link with the publishers and the economical factor.



Dessauer (1981) supports Baverstock's argument by pointing out that:

“Librarians are experiencing serious difficulties these days which can be simply summed up in one word: money. Funding is woefully inadequate.”

The similarities of interests at the heart of publishers and librarians also entailed that just as publishers must advertise and market their products to their target markets, libraries must also do likewise. This, according to Fritts and Jack (2009) is known as library visibility. Jack and Fritts argue that libraries should advertise and market themselves even though these initiatives require lot of stock of indigenous languages fiction and a lot of money to do it. Library visibility, according to Fritts and Jack (2009) helps to make sure that the library users know what the library is and what it does.

In terms of library visibility, in July 2003, the then Education Director-General, Thami Mseleku - speaking at the closing ceremony of the International Association of School Librarianship in Durban - argued that the challenges of illiteracy in the country will only be solved if literature written in indigenous languages was carried in libraries. Mseleku said the department was faced with the challenge of restoring human dignity to people by promoting indigenous languages. Mseleku said English has received preferential treatment as the "language of the master" over indigenous languages such as isiZulu. The aim of the conference was to break down barriers in the provision of school libraries and to advocate ways of making school libraries vibrant centres of knowledge, especially in developing countries.

With regards to illiteracy, Mseleku argued that isiZulu is spoken by more than 80 percent of people in KwaZulu-Natal, but the provincial Department of Education has been struggling to promote it. Therefore the Department should ensure that book publishers begin to publish books written in indigenous languages.

Mseleku in his speech also said that the availability of quality material in school libraries was central to the implementation of the education policy which was the Outcomes Based Education in schools. Although Mseleku's observations were confined to the demands of the OBE curriculum at that stage, his observations regarding perennial problems regarding the availability of African language materials in public libraries was spot on and demanded to be attended to all stakeholders.

Throughout Mseleku's tenure greater strides were made around African languages materials procurement. However, with the new Education-Director General, Bobby Soobrayan, the agenda concerning the provision of African languages has almost died out and instead the many book delivery scandals under his tenure in Limpopo Province <sup>43</sup> and the other one in Eastern Cape Province, completely remove focus from the issues of redress and reconstruction that would have seen a lot more of African languages materials in public libraries. This comparison is merely to highlight some of the observations made earlier in the chapter; the unevenness in the development and in the procurement of African languages materials in the libraries, because different DGs emphasise different things and there seems to be no follow-through and continuity.

There are two lessons that we can learn from the above demonstration. Firstly, market forces do not correct historical distortions that are the product of political and social engineering, addressing such bequests requires a critical government intervention. Secondly, while our post-apartheid library and cultural policies guarantee human rights principles, the reality is that human rights necessities have long given way to free market ideologies which determine

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<sup>43</sup> In 2012, 12 July – A task team appointed by the Department of Basic Education and headed by former Gauteng education MEC Mary Metcalfe audits the delivery of textbooks at 10 percent of schools and was expected to present a draft report by Wednesday 11 July.

11 July – Glen Kubayi is released on R2 000 bail after appearing in the Giyani Magistrate's Court. He is charged with malicious damage to property after textbooks for mathematics Grade 8 and numeracy in Sepedi, Grade 3, were found dumped in Giyani in the previous week. The case is postponed to August 3.

10 July – DA reports that textbooks were found dumped near a bridge in Tzaneen on 6 July.

9 July – The Presidency says attempts to link EduSolutions to Zuma's RDP Education Trust are baseless and unfortunate.

9 July – The DA says it has information that EduSolutions was also awarded a multimillion-rand tender in Mpumalanga to supply and distribute pupil teacher supply materials, including textbooks, under questionable circumstances.

9 July – Reports claim several thousand school workbooks for the third and fourth quarter have been returned to the Eastern Cape Education Department because they are in the wrong language.  
<http://www.orrupationwatch.org.za/content/updated-timeline-limpopo-textbook-saga> 03  
 January 2014

what is of value. And policy planners - although Department of Arts and Culture tries to elevate the status of indigenous languages – have failed to address the moral, social, skills and resource legacies that South Africans inherited from the past. Instead, policy manager prefer to focus on those creative industries that have short-term economic value. Significantly, the above analysis indicates that in the absence of ground players, government's policy position cannot be used to inform the constitution of libraries. Perhaps the question is do library follow this pronouncements and institute change?

The following section explores a number of post-apartheid policies that support library services to multiracial communities. Another focus will be on how the budget affects the distribution of isiZulu fiction, who sponsors or/and orders African languages fiction for Murray Park Library.

#### **4.4 Library's Policies framework**

In comparison with the policies of the past, there are various policies in place in South Africa today which support the principle of providing equitable public services, including library services, to the country's multicultural people.

Chapter One of the Constitution confirms that "the official languages of the Republic are Sepedi, Sesotho, Setswana, siSwati, Tshivenda, Xitsonga, Afrikaans, English, isiNdebele, isiXhosa and isiZulu." It recognises that with "the historically diminished use and status of the indigenous languages of our people, the state must take practical and positive measures to elevate the status and advance the use of these languages."

Furthermore, the Constitution specifies that conditions should be created for, "the development and use of -

- i. all official languages;
- ii. the Khoi, Nama and San languages; and
- iii. sign language

Act No. 19 of 2002 (South Africa, 2002) was proclaimed by the Constitution of South Africa to support constitutional democracy. The Act established the Commission for the Promotion and Protection of the Rights of Cultural, Religious and Linguistic Communities. Beukman

(2000: 139), points out the different functions of the Commission. The functions that might be considered most relevant to public services include:

- Resource allocation: promoting an equitable distribution of available resources among the cultural, religious and linguistic communities.
- Promoting multiculturalism and multilingualism:
  - promoting the diversity of the nation through awareness campaigns concerning multiculturalism and
  - multilingualism and celebrating our cultural heritage through joint projects.

Another policy which focuses on an aspect of multiculturalism of multilingualism is the Language Policy of the Pan South African Language Board (PANSALB). The Mission Statement of PANSALB (2005) declares that "the purpose of the Board is to promote multilingualism in South Africa by:

- creating the conditions for the development of, and the equal use of, all official languages;
- fostering respect for, and encouraging the use of, other languages in the country;
- encouraging the best use of the country's linguistic resources.

In May 2004 PANSALB launched a campaign to raise the citizens' awareness of their rights to be served in their own language at government institutions. Government has also published other policies which indirectly impact on diversity and multiculturalism.

Although not mentioning directly diversity or multiculturalism, the White Paper on Transforming Public Service Delivery (South Africa, 1997:10) indicates in its Foreword, that:

"access to decent public services is no longer a privilege to be enjoyed by a few; it is now the rightful expectation of all citizens, especially those previously disadvantaged." Services should be provided impartially, fairly, equitably and without bias.

The White Paper (1997: 19) also notes that "information must be provided in a variety of media and languages to meet the differing needs of different customers." The Preamble of the Local Government: Municipal Systems Act, 32 of 2000, notes that:

Whereas the system of local government under Apartheid failed dismally

to meet the basic needs of the majority of South Africans ... the Constitution of our non-racial democracy enjoins local government not just to seek services to all our people but to be fundamentally developmental in orientation (South Africa, 2000:2).

The Act (2000: 32) maintains that when communicating information, a municipality must take into account language preferences and usage in the municipality.

On the 8<sup>th</sup> of August 2012 the South African government took a step towards promoting the equitable use of the country's 11 official languages when Arts and Culture Minister, Paul Mashatile, tabled the 'Use of Official Languages Bill in Parliament in Cape Town'. The Bill was approved without dissent and will now go to the National Council of Provinces for concurrence. According to Mashatile, it is aimed at ensuring that the government elevates the status of indigenous languages, in particular, and promotes their use. He mentioned that the Bill will also make a contribution towards the national effort to promote multilingualism. Mashatile mentioned that:

This Bill is not aimed at diminishing the significance and use of any of the South African official languages. Through this Bill, we will promote equitable use of all official languages...In the long run; we will endeavour to equally promote the use of sign language. It also means South Africans will have an opportunity to use the official languages of their choice in interacting with government... This, we believe, will strengthen efforts to ensure equal access to government services and programmes and contribute to the goal of building an empowered citizenry. Specifically, this Bill seeks to provide for the regulation and monitoring of the use of official languages by national government and public entities for official purposes.

This Bill has now made it illegal for institutions to flaunt the Language Policy. It has given public and private institutions six months to act in accordance with the policy otherwise these institutions will be taken to the constitutional court (Ukhozi FM, November 2013).

There are also various international and national library specific policies which recognise or support the principle of providing equitable library services to the multicultural populations across the country. Another international policy which applies to countries all over the world - including South Africa - is UNESCO's Public Library Manifesto (1994). The Manifesto encourages national and local governments around the world to support and actively take part in the development of public libraries. It points out that the "services of the public library are

provided on the basis of equality of access for all, regardless of age, race, sex, religion, nationality, language or social status". It goes on to suggest that one of the key missions of the public library is that of encouraging inter-cultural dialogue and favouring cultural diversity.

South African library policies which support diversity and multicultural library services, directly or indirectly exist. In one of its general constitutional aims, the Library and Information Association of South Africa (LIASA Constitution, 2005) strives to "promote the transformation of the library and information services into equitable and accessible services for all the people in South Africa." In its specific Policies and Strategies (LIASA Policy, 2005), the organisation states that libraries have a responsibility both to guarantee and to ease access to expressions of knowledge and intellectual activity. To this end, libraries shall obtain, preserve and make available the widest variety of materials, reflecting the plurality and diversity of society, and libraries shall make materials, facilities and services equally accessible to all users.

The White Paper on Arts, Culture and Heritage (South Africa, 1996), which includes policy for Library and Information Services, supports the principles of diversity and multiculturalism in numerous sections. In the introduction, it states that the Department supports:

- The Arts, Culture and Heritage, by valuing diversity.
- the linguistic diversity of our country as a resource in empowering all South Africans fully to participate in their country's social, political and economic life.

The above policy outline allows for and supports the principles of multicultural public library services in South Africa. From the above interpretations, it is clear that all South African citizens have a right to receive information in the language they prefer. The above provision clarifies that libraries should collect all types of fictional material and of all eleven official languages, which is not happening at Murray Park Library.

In addition Mgqwashu (2004) and Beukes (2004) raise the issue of language used in libraries. Beukes (2004) argues that,

- Each government department must designate a working language(s) for both intra-and inter-department communication.

- Communication with the public through official correspondence must take place in the language of the citizen's choice.
- Official documents of national government departments must be published in all 11 languages where the effective and stable operation of government would require such action.
- Communication at an international level should be in English or preferred language of the country concerned.

Beukes' observation is a general lack in all libraries and at Murray Park Library in particular. This lack indicates a significant role to be played by government to effectively make the implementation of the policies possible by making a follow-up to see if librarians exercise those policies. This was revealed when Sonto Ndlovu, the librarian at Murray Park library, says that she has no idea about the libraries policies.

However Mgqwashu (2004) comments that the motives behind the application of Batho Pele<sup>44</sup> principles<sup>45</sup> by World Library Congress<sup>46</sup> were valuable to find out if the specialists in different departmental libraries provide information in the eleven official languages and what is the impact of these languages on service delivery. But it does not help to be serviced in all eleven languages only to find out the content of the library is not catered for in all official languages. At the World Library Congress, it was mentioned that there are challenges in library services, and some of the challenges in implementing Batho Pele principles- as noted by the departments - are the availability of resources which will determine how far one can go in terms of Batho Pele.

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<sup>44</sup> In order to rectify the escalating problems in the public sector, the South African government came up with the idea of Batho Pele (People First) principles, requiring all departments rendering public services to follow these principles. Batho Pele, an initiative of the national government for transforming public service delivery, is all about providing good customer service to users of these services. All public servants are required to practice these principles, and libraries are included. Each government department in South Africa has a library or information centre that renders services to departmental staff, researchers from other institutions (with permission), and indirectly to members of the public. Thus, quality service delivery by government libraries will lead to satisfied users and quality through-put, which can in turn lead to economic development of the country.

<sup>45</sup> The eight Batho Pele principles are :

- Consultation: citizens should be consulted about their needs
- Standards: all citizens should know what service to expect
- Redress: all citizens should be offered an apology and solution when standards are not met
- Access: all citizens should have equal access to services
- Courtesy: all citizens should be treated courteously
- Information: all citizens are entitled to full, accurate information
- Openness and transparency: all citizens should know how decisions are made and departments are run
- Value for money: all services provided should offer value for money 17 December 2013

<sup>46</sup>The IFLA (International Federation of Library Associations) World Library and Information Congress is the **international flagship** professional and trade event for the *library and information services sector*. It brings together over 3,500 participants from more than 120 countries. It sets the **international agenda** for the profession and offers opportunities for networking and professional development to all delegates. It is an opportunity for the host country to **showcase** the status of libraries and information science in their country and region as well as to have their professionals **experience** international librarianship and international relations in a unique way. The congress also offers an **international trade exhibition** with over 80 exhibitors and an exhibition of approximately 1000sqm. The combined buying power of all delegates can be estimated at more than 1.2 billion dollars. [http://conference.ifla.org/about- 17 December 2013](http://conference.ifla.org/about-17-December-2013). In August 2007, the World Library Congress was held in South Africa, Durban. The then Minister of Arts and Culture, Parlo Jordaan, presented a key note address and the theme was “libraries for the future where the progress and development of South African Libraries were analysed.



Batho Pele (“People First”) can be viewed as an initiative that helps to achieve the best delivery of public services. It is a vision that guides and directs public services, and addresses the imbalances of the past. According to Kroukamp (1999:329), Batho Pele means “a complete change in the way in which services are delivered”. The Batho Pele White Paper on Transforming Public Service Delivery, which was published in 1997, states that “all public sectors should follow the eight principles that will be used as a guideline to quality service delivery. The principles include Consultation; Service Standards; Access; Courtesy; Information; Openness and Transparency; Redress; and Value for Money”. In implementing these principles, government department libraries or information centres use different approaches.

The above general government policies indicate government's recognition of the multicultural nature of South Africa. When the librarians were asked about these policies, they claim that they use what they received from government. However some of these initiatives are bearing fruit, for instance, PANSALB initiatives such as Dr Neville Alexander Scholarship and government bursary scheme for postgraduate studies in African languages. Again, the Use of Official Languages Bill is becoming effective as it is now compulsory to public and private schools of South Africa to start teaching isiZulu language at primary level. What about the other initiatives - UNESCO's Public Library Manifesto, Batho Pele, Chapter One of the Constitution and Chapter One of the Constitution - as this indicate the unequal developments that have been noted above?

#### **4.5 Murray Park Library Case Study**

According to Ndlovu, the librarian, it is not clear when Murray Park Library was established. However, this library began to stock African languages materials in 2004. Since the Murray Park Library is a branch of the inner city of Johannesburg it is unclear why it started to stock indigenous languages in 2004. However, the Johannesburg Public Library, according Kalley (2000), was established in 1940 and that was its first segregated non-white branch. Kalley (2000: 44) points out that the Non-European Library opened on 3 January 1940 - so named because it was intended to be the focal point of the Non-European branches of the Municipal Library Services.

It seems that all libraries face challenges at one time or another. In the case of public libraries in South Africa, a unique challenge is the distribution inequalities of books in service and collections after the end of apartheid.

Regarding the collection of African languages fiction for public libraries, Wendy Sibeko, the Deputy Director of Libraries Services<sup>47</sup> confirms that it is not at the provincial level where this process occurs. Instead the funds are transferred to libraries to buy books. According to Sibeko, public libraries send their business plans at the beginning of every financial year and the provincial department enters those business plans into a Service Level Agreement with libraries. Sibeko further explains that the funds that are received from National (Grant Funding) libraries are supposed to use 50 percent for staff and the other half for books. Libraries then decide on how they are going to spend the voted funds. Therefore budget can be spent on any type of books depending on the demand. The Deputy Director of Libraries Services also acknowledges that if municipality feels that the grant funding allocated by the provincial department is inadequate, libraries can supplement with their voted funds.

Furthermore, Ndlovu explains that there is no specific budget for indigenous languages fiction at Murray Park Library since it is an overall budget that caters for non-fiction, fiction and general books. Ndlovu suggested that it would be better if each language has its budget so that librarians might collect more of African languages fiction. She further explained that it depends on the amount of funds they receive from the provincial level. Nassimbeni and May (2006) advance that in the provinces, the responsibilities of the provincial and local authorities are not clear cut as funding is a serious problem. Therefore the constitutional issues as to which sphere bears responsibility is clearly a significant factor in the current funding problem faced by libraries.

According to Baverstock (2008) librarians offer the market they serve access to the information they need. Librarians' prime function is access, not recommendations. Baverstock's view was supported by Ndlovu that at first they record the titles of fictional materials that are in demand. Then when they receive the budget from provincial level, the titles that are recorded are the first priority in stocking of books the language issue is not a priority. He also points out that:

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<sup>47</sup> An email was sent to the Department of Sports, Arts, Culture and Recreation on the 8<sup>th</sup> of November 2013

“What librarians decide to stock is based on the information they receive and their wider understanding of what is available.”

Baverstock (2008) contentions in the latter regard are significant in terms of how libraries such as Murray Park Library are stocked post-1994. According to Dessauer (1981) publishing company's efforts in reaching libraries, by mail catalogues and brochures, through personal sales calls, by attending library meetings and conventions, are not in practice. Therefore, it might happen that publishers such as OUPSA perpetuate the shortage of stock in indigenous languages fiction in libraries because it might happen that since they are in business they do not attempt to disseminate indigenous languages fiction to public libraries until government do collections from publishers.

On the other hand the publishers and libraries cannot be blamed because even if librarians are willing to collect more fiction in indigenous languages the library orders in accordance with what the public wants and how much the provincial office give to libraries so that the latter cannot stock as much as they want and publishers cannot disseminate what is not ordered.

In an interview with Ndlovu<sup>48</sup> a Murray Park librarian, it was discussed that indigenous language fictions are not in demand as a result there is a shortage of indigenous languages fiction. Obviously, the less the demand of indigenous languages fiction, the less the budget allocated for them. Sibeko supports Ndlovu's point of view regarding the budget. She argues that librarians cannot stock much of the fiction that is not in demand. Adding to that, Land (2003) highlights the fact that publishers are wary of producing books in indigenous languages, especially because the demand for these books is minimal.

In a recent email with Wendy Sibeko, a Deputy Director of Library Services, she agrees that during the provincial department monitoring visits - to public libraries - it is realized that these books are not well used. In addition Sibeko suggests that the introduction of these languages in schools will raise the use of this collection. Again, according to Sibeko, the scarcity of titles that are published in indigenous languages is worrying. This has indicated the weakest link between publishers, national language policy and library policies. At least if OUPSA can contribute one copy of each of indigenous language fiction from the previous

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<sup>48</sup> An email was sent on the 8<sup>th</sup> of November 2013

education system. For example fictions that were prescribed during Outcome Based Education (OBE) system can be contributed to public libraries, since the new system of education Curriculum Assessment Policy Statement (CAPS) has been introduced to schools.

According to Sibeko, the assessment in public libraries is done by officials from the provincial level and she is one of them. It is done annually by checking the archive of each library. When the Murray Park librarian was asked to show the records, there were improvements in some of indigenous languages fiction such as Sepedi, Tshivenda, Setswana and particularly, Xitsonga as shown in the table below. Although these African languages were not recorded under the demand list, these indigenous languages improved their titles numbers that were stocked between 2010 and 2013 through the dissemination by other publishing companies other than OUPSA. According to Edith Mabe, other publishers such as Vivlia, Shuter & Shooter and Via Africa market themselves by contributing with their copies to libraries. However the status quo of other languages such as isiZulu and Sesotho remain the same. In the archival report, it is stated that African languages fictional works are not in demand; therefore their budget is allocated to other languages.

<b>Year</b>	<b>Sepedi</b>	<b>Xitsonga</b>	<b>Tshivenda</b>	<b>Setswana</b>
2013	10	16	12	9
2012	6	9	10	9
2011	2	7	9	9
2010	2	4	5	7

**Table 4.5.1. Some of indigenous languages fiction at Murray Park Library has improved between 2010 and 2013.**

Remarkably, Murray Park Library is allocated next to two men's hostels, Jeppestown and George Goch, whose most residents are Zulu speakers. This minimal demand of isiZulu language fiction may be caused by illiteracy of people living in these hostels because if they were literate there would be higher demand of isiZulu fiction at Murray Park Library.

Most of fictional materials in African languages at Murray Park Library are reprints of older titles now regarded as classics. It means that without government's provisions, Murray Park Library would have fewer African languages fictional material. XiTsonga is the only

indigenous language that has all the genres of literature except for children's literature. In spite of isiZulu being the most widely spoken language in South Africa, at Murray Park Library there is only six titles of isiZulu novels and three of children's literature, the latter are the translations from English language.

The figures given below illustrate the status quo of all official indigenous languages fiction at Murray Park Library.

Language	Novel	Drama	Poetry	Short story	Children's fiction
IsiZulu	6	–	–	–	3
IsiXhosa	3	1	1		3
Sepedi	5	2	1	1	1
Sesotho	1	–	–	1	1
Tshivenda	2	6	1	3	–
Xitsonga	8	2	2	4	–
SiSwati	4	4	–		–
Setswana	5	1	–	3	–
Ndebele	-	-	1	-	-

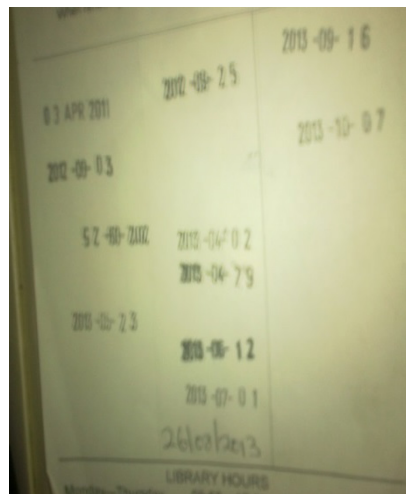
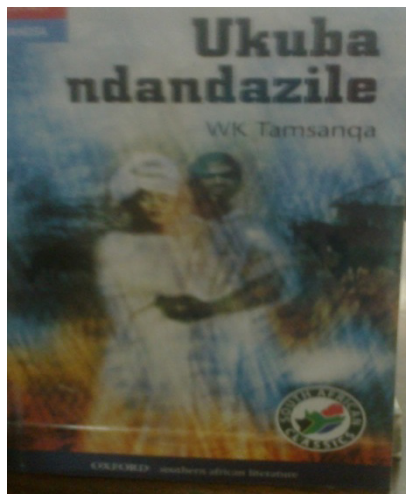
**Table 4.5.2. The number of indigenous languages fiction at Murray Park Library.**

With regards the status quo of African languages fiction shown in the table above, it is obvious that Murray Park librarians do not comply with library policies. If they do, they may equally collect all official languages fiction to exercise these policies and to meet the community requirements. Or else, government does not provide librarians with required workshops to follow-up on the practical aspects of these policies.

The table below indicates the stock of indigenous languages fiction at Murray Park Library. It includes one isiXhosa novel, *Ukuba Ndandazile*, by *W.K. Tamsanqa*, that was published by OUPSA, in 1967.

**Table: 4.5.3. The stock of indigenous languages fiction in the shelves of Murray Park Library on the day of visit (06 November 2013).**

Language	Novel	Drama	Poetry	Short story	Children's fiction
IsiZulu	6	–	–	–	3
IsiXhosa	3	1	1		3
Sepedi	5	2	1	1	1
SeSotho	1	–	–	1	1
Tshivenda	2	6		3	–
XiTsonga	8	2	2	4	–
SiSwati	4	4	–		–
SeTswana	5	1	–	3	–
IsiNdebele	-	-	1	-	-



**Above is the front cover and the checked- out record of “*Ukuba Ndandazile*” novel at Murray Park Library.**

Again, same as *Inkinsela yaseMgungundlovu* novel, the checked-out record of “*Ukuba Ndandazile*” also signals the poor marketing strategies of OUPSA as it is the only African languages fiction that was published by OUPSA. If at least, OUPSA collects one copy of each indigenous language fiction to public libraries, target audience will be enlightened about OUPSA’s anthologies. The record indicates that people are hungry to read fictions that are in their languages.

In terms of library visibility of indigenous language material, it seems Murray Park library does not market or promote it. This was evidenced during the library visit. There are no posters or pamphlets to make the public aware of what the library contains. Murray Park library displays new books for awareness and readership promotions; however there are no new titles in indigenous languages fictions except for the classics reprints. The poor marketing strategies of Murray Park Librarians were also noted by Sibeko.

**Shelves that display new arrivals at Murray Park Library.**



Surprisingly, at Murray Park library the displays are only done during National Book Week - which is annually celebrated in September, the Heritage month. The 24<sup>th</sup> of May of each year is the only day which the storytelling is done in Indigenous languages to celebrate Africa Day. Ndlovu mentions these initiatives are to promote reading and increasing access to books. The National Book Week is also celebrated at Murray Park library to instil a sense of national pride and encourage South Africans to read books, be they books in English or in other languages. Ndlovu says that at Murray Park library, the librarians are eager to show the nation how easy it is to incorporate reading into their daily lives, and to highlight how fun and enjoyable reading can be, however, at Murray Park Library, this initiative is compromised by the shortage of indigenous languages materials. However the library does encourage children to read texts in their languages as the picture below shows.



**Inside the Murray Park Library children are being encouraged to read in indigenous languages on the Heritage Day.**

In a recent interview with Edith Mabe, a librarian at Murray Park it was further explained that besides lending out material the Murray Park Library also offers a wide-range of other services to promote readership. The services include literacy classes, storytelling sessions for youngsters, classroom support gatherings for older residents and literary competitions, book reviews, advising people to apply for membership cards so that resources and infrastructures will be easily accessible. However, all of these services are offered for the African languages speakers and rendered in the English language. According to Mabe, the purpose of these English classes is to improve literacy in English.





**The display that pays tribute to former president, Dr. Nelson Mandela at Murray Park Library.**

From the above discussion, Murray Park library's assessment has evidently indicated that public libraries are facing challenges that stems from a detached engagement with government policies regarding the language policy and other related library policies. It seems there is no cascading of policy implementation from the national level to the provincial. As a result old problematic practices in the manner in which the collection and stocking of library materials are handled are yet to bring about transformation and redress.

Above all, the inconclusiveness of OUPSA's marketing strategies is evident. Murray Park Library has only one fiction book from OUPSA, that is, *Ukuba Ndandazile*, and it is a classic reprint that flowed from the government's initiative of 2007 under the Minister of Arts and Culture, Parlo Jordan. The OUPSA dependency on government school sector is an example of narrowness as there is another market, the public library sector that could be targeted for distributing its publications.

## **4.6 Conclusion**

In this chapter, the intention was to investigate the cause behind the shortage of indigenous languages fiction, particularly, isiZulu fiction, in libraries. This investigation was done by looking at the stocking of African languages fiction by libraries, the implementations of libraries policies and the accommodation of all official languages at Murray Park Library. It was exhibited that ordering of books is done by the librarians, with the help of funds from provincial department. It was also established that apartheid system on libraries, illiteracy among African languages people and libraries' budget divisions demonstrated an asymmetrical treatment of indigenous languages fiction as a result their shelves are badly stocked. This reveals motives behind the shortage of indigenous languages fiction. Related to this, are the decisions that are taken by librarians during the selection process of fictional material.

Moreover, in this chapter it was discovered that the librarians know less about the library policies. This shows the false claim that Murray Park Library accommodates the fictional texts of all South African official languages, rather the big chunk of budget goes to previously advantaged languages, English and Afrikaans. This marks the pitfalls of conflict theory concluding into serious multicultural problems. This chapter shows that institutions that authors, writers and publishers rely on, which are government, schools and libraries, do not manage the process fairly. Moreover, the chapter discovered the possibility of libraries being badly stocked due to the selection process done by librarians; however, librarians are guided by the list of demand. Furthermore, this assessment has shown the serious condition where indigenous languages fiction is deteriorating in public spheres.

## **Chapter 5: Conclusion, recommendations and Limitations of the study.**

### **5.1 Introduction**

This chapter draws together a conclusion for the study. It sums up all the arguments in the three core chapters (chapter 2, 3 and 4) and eventually coming out with one major argument of the study. The major argument highlights the role played by publishing industry in supporting and promoting isiZulu fiction and to ascertain why there is shortage of indigenous languages fiction, particularly isiZulu fiction in libraries. The chapter also illustrates the limitations of the study and thus; it also suggests recommendations for future research relating to the topic of the study.

The data in chapter two illustrates that during the commissioning process at OUPSA the power of National Language Policy dominates publishing industry in many ways. The findings highlight that institutions use power implicitly in the policy-making process. According to Tollefson (1995:2), power can be examined from several perspectives. Tollefson describes three types of power. Discourse power affects encounters between unequal individuals. State power controls the armed forces and agencies of government and ideological power as the ability to project one's own practices and beliefs as universal and commonsense.

In terms of power that government exerts to the society, government through National Language Policy gradually perpetuates an ideological power to publishing houses where it accommodates English as a medium of instruction, and publishers use state power to control which book to publish supported by the national language policy. English threatens other official languages due to deliberate policies of English-speaking nations who spread the language in order to protect and promote their own national interests. Therefore language policies are seen as important mechanisms by which the state and other policy-making institutions seek to influence language behaviour. The government is involved in language policy planning because it has the power to legislate on language and in economic power. The language policy that the government proposed affects the publishing industry and it is the interpretation of the language policy that commissioning editors' base their decisions on in the provisioning of reading materials for all languages including formerly disadvantaged languages.

Therefore the government's involvement in policy planning and the editors' decisions undermine the promotion of the use of African languages in education and influence the commissioning process where the commissioning editors have to compete with the demand of the fiction books that are needed by the government. Not until recently where mother tongue education in some contexts may be the part of efforts by dominant groups to sustain their system of privilege as in the past in South Africa. This reveals the loopholes created by National Language policy had made schools and parents to insist on making English as a medium of instruction through hegemony. As a result it influences the book chain process at OUPSA to an extent that OUPSA becomes biased with what languages to be published more than others. Hence Seeber's analysis indicates that government policy has a decisive influence on the private publishing sector, (Seeber, 2000: 233).

Furthermore no matter how good or bad the language policy might be the fact that the government has got no control over the economic issues that involves OUPSA, it depends on the publishing companies like OUPSA to have aspects of the language policy realised. The study shows that "despite the provisions of the New Constitution regarding language, it seems that the publishing houses have not made much effort to reduce the predominant status traditionally enjoyed by Afrikaans and English in the South African publishing industry.

### **5.2.1 Aspects of the book chain emphasized during the publishing process of IsiZulu fictional works at OUPSA?**

On the question of what aspects of the book chain are emphasized during the publishing process of isiZulu fictional works, the findings highlight that, at OUPSA three aspects of book chain are emphasized. Pro-actively: by thinking of ideas for books and then finding authors to write them, reactively: by reacting to book proposals or manuscripts and by republishing previously published books.

The above mentioned stages that are considered during the commissioning process of isiZulu fiction at OUPSA hinder the book chain process of indigenous languages publishing to an extent that the period taken during this process is time-consuming. The pro-active method might minimize the chances of new talents of isiZulu fiction publishing. The question that rises regarding this method of commissioning process is: what if the OUPSA's editors do not

come up with new ideas. This method put the second one under pressure where editors have to react to manuscripts submitted by any author. Reactively method for instance, the six titles that were submitted at OUPSA in 2010, namely, *Izihlabathi ezimhlophe* (a poetry anthology suitable for grades 8-12) by T. Qwabe (July, 2012), *Ingomuso yinamuhla* (a Drama series suitable for grades 10-12) by Z. Ngubane (July, 2012), *EzaseMzansi* (a short story anthology suitable for grades 7-9) by Dr. I.J. Mhlambi (July, 2012), *Izinto ziyenzeka* (a Drama series suitable for grades 7-9) by M. Nzimande (July, 2012), *Zidlana imilala* (a poetry anthology suitable for grades 7-9) by F. Ngubane (February, 2012) and *Ngigcina isethembiso* (a novel) by N. Zulu (April, 2012), reveal the ineffectiveness of the abovementioned methods of commissioning process at OUPSA.

Although the latter has been evidenced at Murray Park library where OUPSA reprinted the isiXhosa novel, *Ukuba Ndandazile*, by W.K. Tamsanqa that was published in 1967, it hinders the new talents of new coming authors. This method also proofs that most of the writers publish in dominating language which is English. Or else new writers are no longer writing and producing current and thought-provoking isiZulu fiction. Therefore, the above analysis of OUPSA's methods of commissioning process highlights the impact of commissioning process in the publishing industry, particularly, at OUPSA. Again, writers and publishers need to make economic sense to publish isiZulu fictional material. If authors' work is not published there will be no encouragement to write in indigenous languages, instead authors write in English. This again was evidenced in OUPSA's divisions. It is divided into three categories, which is, Educational, Academic and General or Trade publishing.<sup>49</sup>

According to Traore (2012) the majority of the titles for the most sales are non-fiction titles more than 90% therefore novels and reading for enjoyment type of books are less than 10%<sup>50</sup>. These figures reflect on the low literacy levels for the majority of South African population. Reciting from the 2012 OUPSA survey, most of these books are published in English. Furthermore, the chapter two highlights the impact of language used during the marketing and advertising of indigenous languages fiction since the language is the most important means of human action.

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<sup>49</sup> The Cultural Industries Growth Strategy: The South African Publishing Industry, Final Report 1998, p.35

<sup>50</sup> Ibid p.36

The above discussion reveals that at OUPSA there is a fragmented chain between commissioning process, marketing and advertising and targeted market of isiZulu fiction. Firstly, the commissioning process takes too long for the end product to be completed, six isiZulu fiction titles in three years. Secondly, OUPSA is influenced by its target market which is government. OUPSA waits for government to call for fiction books for evaluation. Therefore the dependency of OUPSA on government as a target market affects the effectiveness of isiZulu fiction marketing and advertising process.

Therefore, the above analysis of OUPSA's methods of commissioning process highlights the impact of commissioning process in the publishing industry, particularly, at OUPSA. Unless this factor is corrected, indigenous languages fiction will diminish and this will compromise literacy levels, particularly in rural areas. Nevertheless, publishers of fiction in African languages also experience financial challenges due to these encounters of publishing indigenous material. OUPSA belongs to private agencies whose policies are channelled by profit rather than developing African languages fiction, specifically, isiZulu fiction. This has been proven when OUPSA changes its mandate of African languages fiction publishing. At first OUPSA was dominating only in the African languages in primary school and as a publisher for university materials. Its duty was to publish writings of distinction as an act of publication and preservation, not solely for profitability. However as Thompson, (2005) observes, OUPSA has since expanded its activities in Africa, Asia and Spain and elsewhere was to advantage the growing market in schoolbooks. Furthermore, currently OUPSA only publishes fiction of those indigenous languages that are widely spoken and profitable.

Since publishing is business, at OUPSA the competition is too high to an extent that during the commissioning process, editing freelancers are hired to do the job. There is no specific crew for commissioning and editing of manuscripts. This, as a result put African languages fiction in peril, in terms of spelling and language as it contradicts with the duties of commissioning editor. It also affects the good quality of language. Therefore isiZulu fictional manuscripts suffer the discourse power.

### **5.2.2 The role played by the publishers in the publishing of isiZulu fiction.**

In an effort to ascertain what role the publishers play in the publishing of isiZulu fiction, the study finds out that publishing is business. It can be argued that there are challenges in the publishing of indigenous languages fiction, particularly isiZulu language. Publishers need to make economic sense to publish isiZulu fictional material. Therefore market chain is the main challenge that publishers such as OUPSA encounter. The marketing and advertising strategies that OUPSA uses are ineffective compared to the apartheid era marketing strategies. Marketing and advertising strategies used by OUPSA affect the book distribution of isiZulu fiction. This was revealed by tracing marketing and advertising strategies used during missionaries and apartheid era compared to the post-apartheid era marketing strategies. OUPSA uses displays, submitting catalogues to government, competitions and brochures. The findings indicate that there are marketing strategies that OUPSA can copy from that were used during the apartheid era. Effective strategies such as radio stations, newspapers such as ILANGA and ISOLEZWE and authors' participation during marketing and advertising of indigenous languages fiction were operational.

The other critical issue in OUPSA's marketing of isiZulu fiction is the language used during marketing. This was revealed in OUPSA's catalogue of indigenous languages fiction. It is written in both languages, English and isiZulu, but with more emphasis in English. Mainly, the title of the novel is written in isiZulu and the synopsis of the novel is entirely in English. See examples below:

**Figure: 5.2.2.1. Below are the samples of OUPSA advertisement extracted from OUPSA's catalogue.**



**Amadwala Ezimpophoma**  
E.J. Mhlana  
OUP SA

*Amadwala Ezimpophoma* is a collection of traditional and modern poetry, introduced in a clear and understandable style. The richness and ingenuity of traditional poetry is expressed in these enchanting poems about love, nature and the creator. Each and every poem is accompanied by an introduction.

Suitable for Grades 8 to 12 978 0 19 5707



**Ngigcina Isethembiso**  
N. Zulu  
OUP SA

This novel focuses on the life experiences of Siphikeleli. Brought up by Velazeke Mahlathini, he is unaware that his biological father is known criminal and social miscreant, Bhekezabantu Buthelezi, who had an affair with Siphikeleli's mother MaMthembu.

Siphikeleli encounters numerous challenges in life, including his girlfriend Thobile, who does not want to be with him anymore. Even though he seems to have so much on his plate, these challenges are eventually resolved. More significantly, his promise to Thobile – that only death will keep them apart – is fulfilled.

Suitable for Grades 10 to 12 978 0 19 599702 6

The texts should be publicized in their relevant languages and not what is reflected in the above examples. The ideological message behind the above synopsis depicts language hierarchies over sociological discipline which the conflict theory contends. However, popular wisdom holds that indigenous vernaculars are unique and original and are representative of specific societies. It would therefore be effective if indigenous language are utilized in the promotion and publishing of advertisement messages to their speakers because the messages have greater potential to affect them.

Again, as OUPSA's target market is schools, indigenous languages fiction books beyond schooling and general books are very scarce. This means that for the vast majority of people, reading is an activity to be endured during a short period at school and then abandoned. Lack of reliable data on a number of titles published annually in different categories might be one



of the factors not helping the industry to advance for a larger share of the market in indigenous languages fiction publishing. In this regard, publishers might perpetuate the shortage of stock in indigenous languages fiction in libraries because it might happen that since they are in business they do not attempt to disseminate indigenous languages fiction to public libraries until government do collections from publishers.

### **5.2.3 The impact of government's systems and policies in the publishing process of fiction in isiZulu language.**

Government as a target market of OUPSA, is not working effectively. This has a huge impact on the market chain process of isiZulu fiction. Although OUPSA can carefully manage its indigenous languages fiction distribution chain, the government as OUPSA's target market has a huge impact on a well-planned system of distribution of indigenous languages fiction, particularly isiZulu fiction. Due to government education systems, the Department of Education uses state power as to what and when is to be published. For instance, when the new Curriculum Assessment Policy Statement (CAPS) was introduced and implemented in 2012 for grades 1-3 and 10, the South African educational publishers were guided by the Department of Education on how many titles of isiZulu fiction will be approved to be included in the national catalogue. Even though OUPSA published 400 books during this change, only eight textbooks were selected including two isiZulu fiction namely, *Zidlan' imilala* (a poetry anthology suitable for grades 7-9) by F. Ngubane and *Ngigcina isethembiso* (a novel) by N. Zulu to be in the school market.

This government system also made publishers lose a lot of money in making books when the changes to education systems were introduced. It is likely these publishers might close down their businesses due to government's intervention. And writers as well need not to have an opportunity to write more books since there is a contradiction between publishers and government systems and decisions. Government decisions make publishers and authors of indigenous languages fiction to be reluctant and look down upon African languages fiction publishing. On the other hand, government initiatives to elevate the status of indigenous languages fiction and to encourage the indigenous languages authors to write in these languages are very productive. Interventions such as Working Group on Books and Learning materials, Cape Town International Book Fair and Marketing in Media and Association for Development of Education in Africa and National Book Week where government aims to come up with meaningful transformations in the publishing sector. But on the other hand, it

is government who make discouraging decisions. These discouraging decisions were evidenced on the six titles published by OUPSA in 2012 for the new system of education-CAPS (Curriculum Assessment Policy Statement). Six isiZulu fictions were submitted, only two were selected to be included in the national catalogue.

Moreover, the selection process has a huge impact in the provisioning of isiZulu fiction, particularly in schools and libraries. The selection process hinders new talents of new authors and writers of isiZulu fiction. For instance in the case of IEB School scenario, the novel, *Ithemba Lokugcina* has been prescribed for more than 9 years to the grade 8s learners and it was published during the apartheid era. The theme is not aligned to the audience any longer. Regarding the selection process of matriculants fiction, it can generate corruption because a teacher can select a book of a friend instead of inviting publishers' catalogues.

However at Murray Park Library, situated in Belgravia, Jeppestown, the selection process is different. In a questionnaire that was sent to the Department of Education, it is the government officials who do collections for indigenous languages fictional work for Murray Park Library. Similarly, Viljoen, OUPSA Senior Marketing Manager, explains that OUPSA submits titles to libraries when the provinces call for a library submission. This means that without government collections, the shelves of indigenous languages fiction in state's libraries will stay empty. This was demonstrated when the researcher visited Murray Park Library to check indigenous languages fiction shelves using checklist.

Despite the fact that the selection process is significantly important because of its possible impact on the success of authors, writers and publishers, the fundamental degree of the success of the selection process is based on whether the cluster, committee members or government officials generate corruption, they are the final deciders.

Hornberger, (2008) sums up by pointing out that indigenous language revitalization is subjected to the notions of government policies around official languages, politics and power exerted by government; and it is subjected to the economics of the linguistic marketplace. Nevertheless, schools do have an inevitable and important role to play. Even though schools have a huge role to play, a lack of reliable data on a number of titles published annually in different categories was also acknowledged at Murray Park Library, as one of the factors not helping the libraries to advance for an enough stock in indigenous languages fiction books.

Again, library funds are not enough and due to the high demand of English and Afrikaans readership, the budget turns to be biased with English and Afrikaans stockings, making it difficult for indigenous languages fiction shelves to be well stocked.

The findings show that Murray Park library's collections are published mainly in English and Afrikaans, and that fictional texts in indigenous languages make up less than 1% of the collections. It is recommended that efforts be made to promote the use of these indigenous languages and that government support be sought. According to Zell (1992:66) very few African governments have taken positive and decisive action to support their own book industries, certainly not in the private sector. The book industries and libraries continue to take a backseat in the pursuit of national development. Therefore the above findings have undoubtedly revealed the causal factors of the shortage of indigenous languages fiction in schools, libraries and beyond.

Finally, the results of the study indicate that there is huge role played by publishing industry in supporting and promoting isiZulu fiction. However, the publishing process might remain fragmented if the publishing industry is incessantly prioritising publishing as business and government is sporadically monitoring and evaluating the implementation of National Language Policy and Library policies Act.

## **6. Recommendations**

The following recommendations regarding library policies are made to respond to the challenges that may lead to the collapse of the indigenous languages in libraries:

- Government should make financial resources available to assist up and coming publishers in publishing material in indigenous languages just like how Afrikaans was developed.
- Important government documents should use languages of the communities.
- The implementation of National Language Policy and Library policies Act should be monitored and evaluated regularly.
- It needs to be emphasised that contravening the Constitutional mandate on language usage is against the law and redress thereof is monitored and evaluated.
- All government departments should have language desks and resources to monitor implementation of language matters as per the Constitution and other laws.
- All institutions interacting with community members such as libraries and banks should also be encouraged or obliged to implement the language policy and make sure indigenous languages are playing a role in socioeconomic development.
- New coming authors of indigenous languages should then be encouraged to publish factual materials that play a role in human development.
- Economic opportunities in indigenous languages should be exposed to the communities.

## **7. Limitations of the study**

The study is making claims for just one publishing company and one library and the findings might not be the same if other publishing companies and libraries are taken into consideration. Therefore a more systematic study of the link between commissioning processes, book selection and libraries across a national plane need to be investigated.

## **8. Conclusion**

This chapter has compiled a conclusion to the study of the role played by publishing industry in supporting and promoting isiZulu fiction. The study acknowledges that OUPSA is a multinational publishing company which is in business of making profit. However OUPSA faces some challenges in the publishing of official indigenous languages fiction equally and to comply with the National language policy. Therefore the aspects of the book chain that are emphasized during the publishing process of isiZulu fictional works at OUPSA were assessed. The role played by the publishers in the publishing of isiZulu fiction was also analysed to pinpoint the reason of apparent shortage of isiZulu fiction in schools and libraries and to ascertain as to what marketing strategies work effectively and successfully in publishing industry to reach the targeted market of isiZulu fiction. The impact of publishers in publishing of isiZulu fiction highlighted the government's role in its education systems and policies in the publishing process of fiction in isiZulu language. Eventually, it was recommended that the government policies that were implemented to elevate and preserve indigenous languages fiction publishing, particularly isiZulu fiction, need to be monitored and evaluated habitually by officials in public spheres such as schools and libraries.

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## APPENDICES

### APPENDIX A

OUPSA's telephone interview schedule

<b>A. COMMISSIONING PROCESS (Commissioning Editor Assistant)</b>	
Main questions:	Follow-up questions:
1. Does OUPSA have specific writers who you commission to write indigenous languages fiction?	1.1. If so, does OUPSA promote the talent of new writers? 1.2. If 'yes' how do you do this?
2. Do you publish all official indigenous languages fiction?	2.1. If not, what indigenous languages fiction does OUPSA publish and why?
3. Could you briefly, explain to me about the steps you follow when commissioning the writing of a new book in an African language?	3.1. What is the first step for commissioning process? 3.2. Then what happens?
4. Who is your intended readership?	4.1. What age group do you target with the books you publish? 4.2. What are your different targets?
5. Could you take me through the steps OUPSA use to get books into libraries?	5.1 Please, would you email me your indigenous languages fiction catalogue? I will give you my email address.
6. Do you approach libraries to market your African languages fiction?	6.1 In what ways does your indigenous languages fiction reach libraries?

<b>B. OUPSA’S background (Marketing Director at OUPSA)</b>	
1. When was OUPSA established?	<p>1.1 When were African languages fiction introduced by OUPSA in South Africa?</p> <p>1.2 What kinds of African languages (genres) were published by the company?</p>
2. Which African languages does the company focus on and why?	<p>2.1. What titles did OUPSA publish around the time the African languages were first introduced in your company?</p> <p>2.2 Talk to me about the themes of the fiction you published when you first started publishing African language books.</p>
3. Comparing apartheid and post-apartheid times:	<p>3.1 What has changed in terms of publishing policy, in SA and what effect has such change had on the nature of fiction published by OUPSA?</p> <p>3.2. In the post-apartheid scenario, is OUPSA still continuing with its earlier format of commissioning process for publishing regarding African languages?</p>



<b>C. Advertising and marketing strategies of indigenous languages fiction at OUPSA (Marketing Manager)</b>	
1. What advertising and marketing strategies are used by OUPSA to market isiZulu fiction to bookshops?	<p>1.1 Does OUPSA distribute posters /stands or pamphlets to advertise and promote this fiction?</p> <p>1.2 What advertising and marketing strategies are used by OUPSA to market isiZulu fiction to libraries?</p>
2. What advertising and marketing strategies are used by OUPSA to market isiZulu fiction to libraries?	2.1 What language are your pamphlets /stands / posters written in for your marketing and advertising campaign of indigenous languages books in libraries, schools and bookshops?
3. What advertising and marketing strategies are used by OUPSA to market isiZulu fiction to schools?	3.1 What language are your pamphlets /stands / posters written in for your marketing and advertising campaign of indigenous languages books in libraries, schools and bookshops?
4. What kind of awareness does OUPSA use to promote work that is published in isiZulu?	<p>4.1 In your awareness campaigns, do you advertise competitions and awards?</p> <p>4.2 Does OUPSA market or advertise isiZulu fiction via the internet.</p>

<b>D. Regarding CAPS (Project Manager)</b>	
In your presentation (March, 2012) you mentioned that the policy of the Department of Education regarding Education System put OUPSA under pressure during the changes of education system (from NCS to CAPS document). What I want to know is that:	
1. You told us you published only 6 isiZulu fiction books between 2010 and 2012. What were those books' titles and authors?	
2. Did OUPSA meet the requirements for Department of Education to cater for grades 1-3 and grade 10 CAPS?	2.1 How many books from OUPSA's isiZulu fiction list were selected for the prescribed list of books for CAPS? If there were any, what genres and for what grades? 2.2 To what extent did it affect OUPSA?
3. What happened to the old isiZulu fiction books that were catering for the old document for grades 1 to 3 and grade 10 CAPS that they had already printed?	

## APPENDIX B

### National government library's face-to-face interview schedule:

#### A. Murray Park Librarian Manager/ Librarian

Main questions:	Follow-up questions:
1. How does your library promote fictional work in indigenous languages <sup>51</sup> ?	1.1.Does your library have posters, stands, or pamphlets in indigenous languages?
2. Could you please list the indigenous language fiction you stock?	2.1. Which African language has more readers?
3. Is there a budget for indigenous language fiction?	3.1.If there is any, how much? 3.2.Is the budget equally divided for each indigenous language fiction? 3.3.Who provide it?
4. What, if any, initiatives or interventions does the government do to promote indigenous language fiction in your library?	
5. Do publishers approach your library to market their indigenous language fiction?	5.1.If not, in what ways do you collect indigenous language fiction books for your library?
6. Could you take me through the steps you follow to purchase indigenous language fiction for your library?	

#### B. Deputy Director of Libraries Services:

Main questions:	Follow-up questions:
1. Who is in charge of indigenous language fiction requisitions for public libraries at provincial level?	1. How do you make sure that libraries are not badly stocked for indigenous language fiction? 2. How do indigenous languages fictions get into public libraries?
2. Is there a budget for indigenous language fiction from government?	2.1.If there is any, how much? 2.2.Could you take me through the steps you follow regarding the ordering of indigenous language fiction books to public libraries?
3. Do you make monitoring visits to public libraries?	3.1.If yes, what criteria are you looking for during those visits and why?

<sup>51</sup> In this interview schedule I use 'indigenous' languages to refer to the African languages of South Africa.

## APPENDIX C

**Observation Checklist:** It will include number of books found in the shelves, their titles and authors. Catalogues will also be checked to find out the exact number of African languages fiction books that are in the library.

Language	Novel	Drama	Poetry	Short story	Children's fiction
IsiZulu					
IsiXhosa					
Sepedi					
SeSotho					
Tshivenda					
XiTsonga					
SiSwati					
SeTswana					
IsiNdebele					

## APPENDIX D

### OBSERVATION SHEET

Name of library: \_\_\_\_\_

Date of observation: \_\_\_\_\_

Location of Library: \_\_\_\_\_

Purpose of observation:

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Notes:

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Recommendations:

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