

EXPERTS' VIEWS ON THE DILEMMAS OF AFRICAN WRITERS: CONTRIBUTIONS, CHALLENGES AND PROSPECTS

By

Sarah Kaddu

Abstract

African writers have faced the “dilemma syndrome” in the execution of their mission. They have faced not only “bed of roses” but also “the bed of thorns”. On one hand, African writers such as Chinua Achebe have made a fortune from royalties from his African Writers’ Series (AWS) and others such as Wole Soyinka, Ben Okri and Naruddin Farah have depended on prestigious book prizes. On the other hand, some African writers have also, according to Larson (2001), faced various challenges: running bankrupt, political and social persecution, business sabotage, loss of life or escaping catastrophe by “hair breadth”. Nevertheless, the African writers have persisted with either success or agony. Against this backdrop, this paper examines the experts’ views on the contributions of African writers to the extending of national and international frontiers in publishing as well as the attendant handicaps before proposing strategies for overcoming the challenges encountered. The specific objectives are to establish some of the works published by the African writers; determine the contribution of the works published by African writers to in terms of political, economic, and cultural illumination; examine the challenges encountered in the publishing process of the African writers’ works; and, predict trends in the future of the African writers’ series. The study findings illuminate on the contributions to political, social, gender, cultural re-awakening and documentation, poetry and literature, growth of the book trade and publishing industry/employment in addition to major challenges encountered. The study entailed extensive analysis of literature, interviews with experts on African writings from the Uganda Christian University and Makerere University, and African Writers Trust; focus group discussions with publishers, and a few selected African writers, and a review of the selected pioneering publications of African writers.

Beneficiaries: Literature consumers, lecturers and book industry.

Keywords: Experts’ views, African writers, contributions, dilemmas/constraints, prospects of African writers.

1. Background to the study

Africa's written works could easily span close to five thousand years ago. Scholars in the Afro-centric tradition trace African writing from the traditions of ancient Egypt. The twentieth century witnessed the birth of North African writers whose craft combined centuries of Arab narrative conventions and Western influences. In sub-Saharan Africa, authorship started in the late nineteenth century. Writing evolved from missionary activities that encouraged Africans to read and write. For example, with the advent of missionaries, churches and schools were established. These introduced forms of orthography into local languages which led to translations of religious literature. As a result, indigenous language literatures blossomed in Western, Central, Eastern, and Southern Africa in the nineteenth and the first half of the Twentieth centuries. The Yoruba fiction of Nigeria's D. O. Fagunwa (1903–1963) and the Sotho fiction of Lesotho's Thomas Mofolo (1876–1948) serve as good examples.

An African writer in this paper is any original author of a text, be it a play, a poem, a piece of prose, and any other literary output on and about African affairs/issues regardless of where they are based.

Modern African writing was the dominant activity at that time. Despite violence from the colonial masters and the attendant socio-political ruptures, modern African writing and texts evolved over several decades and across numerous genres in a manner that allowed for the identification of divergent thematic and ideological clusters, all of which underscored modern African writing. Notable works include those of Camara Laye (1928–1980), Seydou Badian (b. 1928), Mongo Beti (1932–2001), Ferdinand Oyono (b. 1929), Sembene Ousmane (b. 1923), Cheikh Hamidou Kane (b. 1928), Ahmadou Kourouma (1927–2003), Williams Sassine (b. 1944), Sony Labou Tansi (1947–1995), Henri Lopès (b. 1937), Alioum Fantouré (b. 1938), and Tierno Monenembo (b. 1947). The coverage of these writers was broad. Their writings revealed paradigm shifts that occurred in the socio-political dynamics.

There was tragedy of the one-party state and military dictatorships that dominated the political landscape of post-colonial Francophone Africa. For instance, Laye's *L'enfant noir* (1953; *The African Child*) is a powerful bildungsroman that explores the growing up of an African child who loses the values of his traditional society in a world permeated by European values. In *Le Pauvre Christ de Bomba* (*The Poor Christ of Bomba*) and *Une vie de boy* (*House Boy*), both published in 1956 by Beti and Oyono, respectively, deploy critical satire to expose the hypocrisies of the colonial situation. Ousmane brings class analysis to the crisis of colonialism in *Les bouts de bois de Dieu* (1960; *God's bits of wood*) (African literature Website, 2016).

However, it was Chinua Achebe's (b. 1930) *Things Fall Apart* (1958) that placed African fiction in the ranks of twentieth-century greats. In *Things Fall Apart*, the epic dimension of Africa's contact with the West, a preoccupation of much of modern African works, reaches its philosophical and aesthetic peak. Much of Anglophone West African fiction explores versions of Achebe's themes either as collective socio-political fissures in a

changing world or as individual dramas of alienation. Cyprian Ekwensi (b. 1921), T. M. Aluko (b. 1918), Elechi Amadi (b. 1934), Onuora Nzekwu (b. 1928), John Munonye (b. 1929), Wole Soyinka, Kofi Awoonor, Ayi Kwei Armah (b. 1939), Ngugi wa Thiong'o (b. 1938), Kole Omotoso (b. 1943), and Festus Iyayi (b. 1947) all became major Anglophone West African novelists from the 1960s to the 1980s. Whereas Armah adds a humanist/universal dimension to the drama of man's alienation from his environment in *The Beautiful Ones Are Not Yet Born* (1968), Ngugi offers a largely Marxist exploration of the African experience of colonialism and neo-colonialism in *A Grain of Wheat* (1967) and *Petals of Blood* (1977) (African literature Website, 2016).

In South Africa, Apartheid and race relations are the background of most of the apartheid era fiction. Peter Abrahams (b. 1919), Richard Rive (1931–1989), Es'kia Mphahlele (b. 1919), Lewis Nkosi (b. 1936), Alex La Guma (1925–1985), and the Afrikaner novelists, J. M. Coetzee (b. 1940) and André Brink (b. 1935), all produced novels emblematic of the South Africa's racially-charged and divisive socio-economic and political situation. Abraham's *Mine Boy* (1946), Rive's *Emergency* (1964), Alex la Guma's *A Walk in the Night* (1962), and J. M. Coetzee's *Waiting for the Barbarians* (1980) document the scale of the human tragedy created by apartheid in South Africa (South African literature website, 2016).

African drama is, perhaps, the genre that has explored the resources of oral tradition most effectively as a result of the ontological linkages between the two: African religious ceremonies—rituals, sacrifices, festivals, funerals, christenings—are forms of drama and the roots of modern African genre. Wole Soyinka, Wale Ogunyemi (1939–2001), Ola Rotimi (1938–2000), Femi Osofisan (b. 1946), Bode Sowande (b. 1948), and OluObafemi (b. 1950) have all written plays exploring the full range of human experience within the cosmic order and within the material contexts of colonialism, neo-colonialism, and the self-imposed tragedies of the African post-colonial order. Soyinka's plays, the most notable of which are *A Dance of the Forest* (1963) and *Death and the King's Horseman* (1975), explore the entire range of these thematic preoccupations. In South Africa, drama was one of the most versatile cultural instruments in the anti-apartheid struggle because of its immediate accessibility to a large audience. The South African dramaturgy of Athol Fugard (b. 1932) comes closest to Soyinka's in terms of artistic accomplishment and thematic range.

2. Statement of the problem

African writing seems to be a 'mixed basket' of successes and failures. Many authors in the series, for example, Chinua Achebe have achieved tremendous success and others such as Wole Soyinka, Ben Okri and Naruddin Farah have depended on unreliable/ebbing book prizes. Larson (2001) notes that some African writers such as Okigbo have faced various challenges such as becoming bankrupt, being subjected to political social persecution, business sabotage, and loss of life or escaping catastrophe by "hair breadth". As more and more African authors have emerged, the market seems to be saturated. Consequently, both old and would-be new authors might be frustrated and probably may

think of quitting the industry. Although the potential market for African writers appears to be increasingly big, there are signs that dwindling market, Open Access policies, free e-Books, Open Education Resources, and relapsing into illiteracy and poverty, among others, could affect the African series industry unless nipped in the bud. The impact of such a scenario remains unclear and needs to be investigated. Regardless of these threats, it appears the demand for the African writers' series could expand as secondary, tertiary and university education has expanded.

3. Aim of the study

The aim of this paper is to examine the experts' views on the dilemmas of African writers' contributions to national and international frontiers and attendant handicaps in addition to proposing strategies of overcoming the challenges encountered.

4. Objectives of the study

- i. To establish some of the works published by the African writers;
- ii. To determine the political, economic, social, gender, cultural reawakening and documentation, poetry and literature, growth of the book trade and publishing industry/employment and varied contributions of the works published by African writers;
- iii. To examine the challenges African writers encounter in the publishing industry; and
- iv. To predict future trends in African writers' series.

5. Methodology

Methodology included reviewing of the selected pioneer outstanding publications of African writers and focus group discussions (of seven respondents) with publishers and potential authors and users (based on their knowledge, experience, and keenness in the African writers' works); one-on-one interviews with five purposively selected experts on African writings from the Uganda Christian and Makerere universities, and African Writers Trust on the criteria of use and experience with African writers. The writers of the African works were not interviewed because the target was the experts' views on the dilemmas of African writers' contributions to the national and international frontiers and attendant handicaps in a bid to propose strategies for overcoming the challenges encountered, and not necessarily that of the authors.

6. Presentation and discussion of findings

The findings under this section are presented as per the objectives of the study using a qualitative approach.

6.1 Selected Outstanding pioneer works African works by African writers

African writers are entrepreneurs who dedicate their time to writing on political, economic, social and technological African and related issues. The key factor is not their geographical originality—whether from Africa or anywhere else in the world—but rather the dedication to writing on Africa and related issues. These individuals are termed as poets, novelists, children’s writers, essayists and scholars. Examples of some of the purposively selected African writers and some of their works appear below. They were purposively selected because they were established as the most widely used works according to the lending records (records kept by the Africana section, Makerere university section), a wide range of experience and they are very popular:

- i. Clark, J.P (1960). *America Their America*
- ii. Kaunda, Kenneth (1962). *Zambia Shall Be Free*
- iii. Ngugi wa Thiong’o (1964). *Weep Not child*
- iv. Nkrumah, Kwameh (1965). *Neo Colonialism: The Last Stage of Imperialism*
- v. Mandela, Nelson (1973). *No Easy Walk to Freedom*
- vi. Mazrui Ali (1971). *The Trial of Christopher Okigbo*
- vii. Mboya Tom (1970). *The Challenges of Nationhood*
- viii. Oginga Odinga (1967). *Not yet Uhuru*
- ix. p'Bitek, Okot (1978). *Hare and Hornbill.*
- x. Rubadiri, David and Cook (1971). *Poems of East Africa*
- xi. Senghor Leopard Seda (1969). *Wake from French*

Appendix 1 captures the 189 African Writers and their works

6.2 Political, economic, Social, gender, cultural reawakening and documentation, poetry and literature, growth of the Book trade and publishing industry/employment and varied contributions of the works published by African writers

African writers have ventured into writing on a myriad of themes available under the sun. Some of their works have been controversial politically and have led to their imprisonment or enforced exile or confiscation, destruction or censoring of their works. Notwithstanding, many of the African writers have persisted with their trade in the stormy seas. Examples of African writers’ contributions are documented below:

6.2.1 Political Contribution

Many of the African writers such as Mariama Bâ have been regarded as original writers to have emerged from West Africa. Her life and work were preoccupied with issues such

as gender relations, power and inequality, as well as the ways in which these were framed and affected by African and Islamic cultural beliefs. In many ways, her narrative corresponded with a key feminist mantra: “The personal is political”. Her early struggle for education informed her writing, both fictional and critical. Since her death (1985), academics and general readers alike have come to appreciate the peculiar power and considerable contribution of Bâ’s writing, as well as her political legacy. Although she composed her work in French, it has been translated into many languages, and is read and studied worldwide. Like Achebe and Adichie, Emecheta has provided a fictional exploration of the Biafran War in *Destination Biafra* (1982). As with Bâ and Bessie Head, much of Emecheta’s most striking work, from *The Slave Girl* (1977) to *The Joys of Motherhood* (1979), is preoccupied with the ways in which writing can function as a mode of resistance within patriarchal and, therefore, often hostile cultures and contexts. As such, a novel such as the more recent *The New Tribe* (1999) supplements her oeuvre in provocative ways.

6.2.2 Political and Social contribution

African writer Bessie Head, born in Pietermaritzburg in 1937 is best known for three novels—*When Rain Clouds Gather* (1968), *Maru* (1971) and *A Question of Power* (1974). As with the writing of Bâ and Emecheta, Head’s fiction is preoccupied with the issues of struggles and questions that defined her own highly unique narrative. One of her most pressing concerns was the relationship between racial identity and notions of belonging, born as she was to a then “forbidden” union involving a black man and a Scottish woman. If much contemporary post-colonial fiction is dominated by themes of hybridity and mixture, often framed in somewhat saccharine ways, Head’s experiences and writing attend to the pain, sometimes even trauma, of being a mixed-race woman in a predominantly patriarchal, racist society. But as with Bâ and Emecheta, the hope and beauty of her work comes from the creation of a singular voice driven by her commitment to writing as a form of correcting injustice and offering resistance. Another African writer, Nuruddin Farah, has written a trilogy entitled Theme of an African Dictatorship comprising *Sweet and Sour Milk* (1979), *Sardines* (1981) and *Close Sesame* (1983), offer a quasi-Orwellian portrait of life under autocratic power. The second trilogy entitled Blood in the Sun features *Maps* (1986), *Gifts* (1992) and *Secrets* (1998), set against the backdrop of civil conflict and famine in Somalia. The most recent trilogy Past Imperfect is comprising *Links* (2004), *Knots* (2007) and *Crossbones* (2011) provides a fictional exploration of everything from the botched US-led Operation Restore Hope to contemporary debates on international piracy linked with the Somalia. Farah has dedicated himself to telling stories about his homeland with a view to disrupting some of the rather more reductive tendencies in both colonial discourse and the contemporary media. He is widely tipped to add his name to the list of African Nobel prize-winning writers. African Writers such as Kwameh Nkrumah, Leopold Senghor, Jomo Kenyatta, Kenneth Kaunda, Julius Nyerere, Milton Obote, Nelson Mandela, Oginga-Odinga, Yoweri Museveni and others have documented their political experiences, advanced political philosophies, political analysis and counselling. Some of their political contributions such as political party formation and management, struggle for

independence, fight against neo-colonialism, experiences during and after independence, among others, have indeed influenced political and social development.

6.2.3 Contribution to Gender

Some of the African writers have contributed to gender mainstreaming struggles. These authors include Buchi Emecheta, born in Lagos, Nigeria, in 1944. Emecheta's life and work has, in effect, set the stage for a new generation of West African female writers, such as Chimamanda Ngozi Adichie, perhaps the most high profile among them. Like Adichie, much of Emecheta's fiction is drawn from her diasporic experiences, having been educated in the former colonial centre of London before making a life and home there. Emecheta's early and heavily autobiographical novels, such as in the *Ditch* (1972) and *Second-Class Citizen* (1974), are key black British texts, concerned as they are with the struggles of Nigerian women and children to adapt to a home that is foreign in more ways than one.

6.2.4 Cultural Re-wakening and Documentation

Some African writers have contributed to cultural re-awakening, documentation, and preservation through poetry, drama, and music. Typical examples in this regard include Ousmane Sembène, born in Ziguinchor, Southern Senegal, in 1923. Sembène is widely acknowledged as a seminal figure in both African literature and film. As with Bâ, Emecheta, Farah, Head, Ngugi and Yvonne Vera, Sembène's work, on both page and screen, is centrally concerned with the cultural practices and political discourses surrounding the female body in Africa. Before his death in 2007, Sembène won critical acclaim for *Moolaadé* (2004), a film that offers an uncompromising exploration of female circumcision. It was a suitably provocative end to a life and career dedicated to the belief that art should play an interrogative, consciousness-raising role. Alongside his scores of films, Sembène is probably best known for his second novel, which translated from its original French into *God's Bits of Wood* (1960), as well as *Xala*, a novella written in 1973 that evolved into a film of the same name. In their distinctive yet equally defiant ways, both texts attack political hypocrisy, whether colonial or neo-colonial, while critiquing the excesses of an often violent patriarchal culture.

6.2.5 Poetry and Literature

Ngugi wa Thiong'o, born in Kamiriithu, Kenya, in 1938, is one of the most celebrated African intellectuals and writers. He has enjoyed international acclaim as a novelist, essayist, playwright, social commentator and activist. The experience of British colonialism and the Mau Mau struggle for independence, as well as Kenya's position in the neo-colonial era preoccupy much of Ngugi's thought and writing. Ngugi wa Thiong'o established himself with a series of novels published in the 1960s: *Weep Not, Child* (1964), *The River Between* (1965)—written first but published second—and *A Grain of Wheat* (1967). His combination of a distinctive prose style with provocative subject matter define his other works now considered canonical texts of African literature. These include: *Petals of Blood* (1977), the Gikuyu play *Ngaahika Ndeenda* (I Will Marry When

I Want) (1977) written jointly with Ngugi wa Mirii, and Gikuyu novel *Caitani Mutharabaini* (1981), later translated into English as *Devil on the Cross* (1982). Volumes of essays and reflections, such as *Decolonising the Mind* (1986), *Penpoints, Gunpoints and Dreams* (1998), as well as his prison memoir, *Detained* (1981), have also been influential for generations of readers and scholars alike. In 2004, he published his leviathan Gikuyu-language novel, *Murogi wa Kagogo*, translated as *Wizard of the Crow*. Another African writer, Farah, born in Baidoa in what was Italian Somaliland in 1945, has produced a series of novels, plays, essays and journalistic reflections on his native Somalia. His first novel, *From a Crooked Rib* (1970), established his concern with the particular struggles of women in the Horn of Africa. This has only endured and intensified throughout his more than 40-year career. Another African writer, Chimamanda Ngozi Adichie born in Enugu, Nigeria, in 1977, has received popular and critical acclaim since the publication of her first novel, *Purple Hibiscus*, in 2003. She is widely regarded as one of the most important voices to have emerged in contemporary African literature and has been the recipient of numerous prestigious awards. Adichie is often spoken of in the same breath as Achebe, with many believing she has assumed his creative mantle. Although this is meant as a form of tribute, such comparisons run the risk of deflecting attention from the singularity of Adichie's authorial voice and vision. With the publication of *Half of a Yellow Sun* in 2006, she explored the Biafran War that was so central to Achebe's literary project, among many others.

Ayi Kwei Armah, born in Takoradi, Ghana, in 1939, is widely considered to be one of the most important African writers to have emerged in the post-colonial period. Armah has worked as a translator and scriptwriter, in addition to his activities as a novelist. His first book, *The Beautiful Ones Are Not Yet Born* (1968), has achieved something approaching to canonical status in Anglophone African literature. With strong echoes of the French existential tradition associated with Sartre and Camus, the novel is often presented as an exemplar of the literature of disillusionment. This novel centres on a character trying to make sense of his life, as well as that of his nation, following what can be seen as the betrayal of Ghana's independence dreams. A critique of a system overrun by nepotism and corruption, the novel still packs a punch almost 50 years on. Whereas Armah's vision seems dominated by the grim and grimy, glimmers of hope for an alternative future, for both the protagonist and the nation, do exist. As such, arguably the most telling part of the title is "not yet". Armah followed up *The Beautiful Ones with Fragments* (1970) with *Why Are We So Blest?* (1972), *Two Thousand Seasons* (1973), *The Healers* (1978), *Osiris Rising* (1995), and *The Eloquence of the Scribes* (2006). In doing so, he has secured his position as one of the most prominent and distinctive African writers.

Another notable African writer, Wole Soyinka, born in Abeokuta, Nigeria, in 1934, has seen his career span many genres—from his work as a playwright, poet, novelist and essayist—and many guises, including regular appointments as visiting professor at several top universities around the world. He won the Nobel Prize for Literature in 1986 and is often spoken of in the company of Achebe and Ngugi. Soyinka was outspoken on the subject of the Biafran War, calling for a ceasefire in 1967. He was subsequently imprisoned for just under two years, a period he recounts in his memoir, *The Man Died: Prison Notes* (1972). Throughout a more than 50-year career, Soyinka has produced

novels, poems and plays. Some of his best-known work includes the plays *The Trial of Brother Jero* (1963), *A Dance of the Forests* (1963), *Death and the King's Horseman* (1975) and *A Play of Giants* (1984), as well as the novels *The Interpreters* (1965) and *Season of Anomy* (1973). Collections of his poetry include *Poems from Prison* (1969), *A Shuttle in the Crypt* (1972) and *Mandela's Earth and Other Poems* (1988). This considerable oeuvre has secured his status as one of the most prominent voices on and from the continent. Many of the African series have become prescribed English literature textbooks for Ordinary, Advanced, Tertiary, and University curricula. Thousands of people read the series for pleasure. For example: Achebe, Chinua, Cyprian Ekwensi, Peter Abrahams, Ngugi wa Thiong'o (as Ngugi, James), T.M. Aluko, William Conton, among others.

6.2.6 Contribution to Book Trade and Publishing Industry/Employment Growth

The African Writers no doubt have contributed a lot to the promotion and maintenance of the Book Trade and Publishing Industry because of their continuous production of relevant African novels and textbooks. Favourable factors to African publishing, for example, the African Book Publishing Record; African Publishers Network (APNET); Caine Prize for African Writing; the Noma Award for Publishing in Africa; and successful publishers such as Waiter Bgoya of Tanzania, the Kenya East African Education Publishers, and Nigeria Spectrum Books have enhanced publishing as a trade. This in turn has created employment for many people in the publishing houses, bookshops, and printing presses.

6.2.7 Varied contributions

Other great contributions arising from the African writer series have not been specified in the above coverage despite their equally constituting vital contributions to the political, social, cultural re-awakening, among others. Some of these are discussed under this section. For example, the African writer, Yvonne Vera, born in 1964 in Bulawayo is regarded as one of the foremost sub-Saharan female novelists. Her career began in earnest during her time as a student in Toronto, Canada, where she published pieces in a local magazine. This writing served as a catalyst for a short story collection, entitled *Why Don't You Carve Other Animals* (1993), and a series of largely novellas including *Nehanda* (1993), *Without a Name* (1994), *Under the Tongue* (1996), *Butterfly Burning* (1998) and *The Stone Virgins* (2002). At the time of her death in 2005, Vera was working on a new novel, *Obedience*. Her work is intimately concerned with the politics of the female body in relation to such traumatising experiences as infanticide, rape and abortion, seen in terms of wider issues concerning the Zimbabwean body politic.

6.3 Challenges facing the publishing industry of African writers' works

6.3.1 Satisfying the target audience needs

In many cases, the target audience appreciates and utilises the messages embedded in the African writers' series. However, the target audience needs keep changing, hence leading to unsatisfying results. Even the market needs to keep on changing because it is seasonal. For instance, at the time of writing, the author could be writing on culture, and by the time the work is published, the readers' interests could have shifted to political interests. Sometimes, due to ignorance of the language or level and context of the language, the target audience's interest change. One of the Directors seems to be in agreement, when she asserts:

...a great African novel is one that is accessible and one that one can relate to. It is about accessibility and readability. For me, a great novel is one whose storyline or plot I can engage with, access, read and enjoy. A great novel is one whose characters I can empathise with and remember several years after reading the book. A great novel is also one where the writer succeeds in transporting me to the setting or location of their story, so that I can experience that setting, feel it and live in it for the duration that I'm reading the novel.

6.3.1 Illiteracy

The population of Sub-Saharan Africa is 841.0 million. The illiteracy rate stands at 68.2 percent (World Development Indicators, 2011). This means that over half of the people in Sub-Saharan Africa cannot practice the basic skills of literacy-reading, writing and counting. This scenario is already a source of adverse effects on the book market, which in turn leads to limited production of reading materials.

6.3.3 Fragmentation of the book market

Generally, African nations comprise many ethnicities, each with a different language/dialect hardly understood by the next ethnic neighbour in the same country. For example, Uganda alone has 63 ethnic groups speaking different languages/dialects. This has fragmented the book market because of the size of the market complicated by illiteracy by the majority of the regions of the country, which translates into non-use of literature both in the vernacular and in English or other languages. Consequently, writers find it unfeasible to invest in the production of books. Worse still, the official and national language in Uganda is English, which incidentally is a minority language. This situation also limits the book market.

6.3.4 Educational infrastructure

The educational system in many African countries comprises the following sectors: pre-primary/infant; the seven-years of primary school; three/four years of ordinary level 3/4 years and some two years of advanced level secondary school education in some countries; tertiary/university level varying from 1 to 4 years. Even in countries such as Uganda, which has legislated for Universal Primary Education (UPE) and Universal

Secondary Education (USE), university education is partially sponsored by the government. Whereas a select few are fortunate to pay for themselves, the majority are left out because of maiming poverty, which makes it impossible for them to afford the school charges. As basic education is not entirely free, children from many families hardly get an education that helps to sustain the use of individual books. In consequence, there has been a severely limited book market, which is detrimental to the book industry development.

6.3.5 Ineffective legislation

It was observed that there are strong laws in place on publishing but their enforcement still remains rather weak and a grave source of concern. For instance, experts on African writing said:

Several laws have been promulgated to promote publishing, and book trade in African countries. For example, several laws exist in Uganda. They include legal deposit laws viz Makerere University Legal Deposit Law 1959/72 designating Makerere University Library a Deposit Library; the Deposit and National Documentation Act, 1969 designating the Uganda Management Institute as a legal deposit centre particularly for works in public administration; the National Library of Uganda Act, 2003; and the Copyright and Neighbouring Rights Law, 2006. Though all these [laws] have been on the statutory books for a long time they have not been effective because they lack enforcement strategies, they are weak, they are hardly known by the people, authors and have weak provisions. As a result, the publishing and book trade have been frustrated by the ‘cancer’: piracy, copyright and neighbouring rights violation and plagiarism and dealt a crippling impact on the book trade and publishing industry.

6.3.6 Censorship

Publications giving views against reigning regimes or run against certain religious beliefs or those feared to have adverse impact on the community are usually banned by dictatorial authorities. For example, in Uganda, the “Common Man’s Charter” (authored by Milton Obote), was banned when Idi Amin in 1971 overthrew the Obote Regime. Although banning publications makes them sell like hot cakes, their “black labelling” restricts open market and the authors and publishers usually play it safe rather than risk persecution or execution. Additionally, potential users for security reasons opt not to use the published information materials. To make matters worse, poverty constrains the purchase of information resources from authors/publishers. In consequence, the book market stagnates and finally dies out.

6.3.7 African Open Access Agenda

The African Open Access Agenda aims to remove/reduce administrative and legal blockades to free access and utilisation of information resources. The ultimate aim is to endure universal rights, promote equity and justice particularly among the poor so that they are not deprived of information, a catalyst for development. Although this is still a new philosophy being implemented, already there have been reservations indicating that the agenda could reduce the sale of African writers with the dreaded ultimate repercussion of “killing the cow that produces the milk”. However, appropriate research to establish the degree of effect from this initiative has yet to be carried out in substantive terms.

6.3.8 Lack of Ideas

It was pointed out that some African writers lack topical and convincing ideas to woo the would-be audience and their work would literally stay on the shelves unused or un-bought. One potential author commented:

...you're very sure you can write that article, but you don't have ideas or points to write on.

6.3.9 Getting committed market

This is a pre-requisite particularly in business-based publishing. There should be a ready and committed market to customise the product all the time. One reader of the African writers' series had this to say:

Getting clients is probably the number one challenge most African writers face. A lot of people believe they have the skills but just can't seem to get clients. Most importantly, many writers don't want just any client; they want real clients that are willing to buy their works.

Larson (2001) seems to agree with these findings when he lists several constraints behind the African writer's ordeal. These bottlenecks include lack of informed, understanding supportive critics; lack of social and political stability; meagre and sporadic royalties payment; and corrupt regimes. The implication is that African writers still face a monstrous ordeal in their entrepreneurship. Unfortunately, many of the upcoming writers are suffocated out of business which could be deal a brutal blow to Africa publishing.

6.4 Predicting trends in the future of African writers' series

6.4.1 Improved legal framework

Smooth running of business ventures including African authorship would depend on good laws, with strong preventive provisions, which are also regularly up-dated, as well as the existence of strong regulatory and implementing mechanism. The existence of these legislations should be popularised among the citizenry so that they know and are sensitised on implementing them. This is confirmed in developed and developing countries such as the US, Russia, South Africa and India. It is important to realise that whereas many African authors write as a hobby, many invest a lot of money which should have profit returns. Also, the "Open Access Agenda" should have an in-built mechanism to ensure that the book trade and publishing are not suffocated when the publishing market is stripped of investment incentives to make it survive. There is also a need to adopt appropriate legal provisions such as acts/laws against plagiarism and copyright violation.

6.4.2 Eradication of illiteracy

Eradication of literacy is vital to the growth and sustainability of the book trade and publishing industry. It is assumed that the larger the percentage of the literate population, the more extensive is the book market and, consequently, the higher the demand for book supply and, therefore, the heightened willingness among authors to participate fully in the trade. And yet, illiteracy is still a major roadblock in many developing countries with the rate of 30 percent illiteracy or above in Uganda. Many times, efforts such as the "Eradication of Illiteracy Campaign" in the 1960s collapsed in Uganda because of lack of sustainability strategies. Consequently, even the new literates relapsed into illiteracy. The writing is on the wall: "Eradicate illiteracy and create the reading culture and promote authorship".

6.4.3 Enhanced Teaching of Vernacular languages

African countries comprise many ethnic groups with different vernaculars and culture. The effect of this is a fragmented market that is too small to make the market profitable. In Uganda, for example, there are 53 vernaculars/dialects which make it difficult to produce books in each of the languages. Efforts such as the Uganda Literature Bureau to produce books in vernacular languages collapsed. Worse still, English and Kiswahili, the official and national languages, respectively, are minority languages in the country. Politics has made it impossible to make one of the indigenous languages the official one because it would create bad blood among other ethnicities. Makerere University has responded to this problem by establishing the Institute of Languages with a mandate of teaching languages in general and vernacular Uganda languages in particular. This may constitute a solution that could be emulated by other countries.

6.4.4 Co-operate sponsorship and prize sessions

Larson (2011) laments that co-operate sponsorship, royalties and prizes hardly exist in most African nations. This probably explains why African writers publish in Europe - Heinemann and Fontana; or in France - Hatier, Presence Africaine or L'Harmattan. Only a few African writers such as Chinua, Achebe, Soyinka, Okri and Farah have substantively benefitted from publishing markets; others have been left at the survival's mercy. The obstacle could be managed through concerted efforts of African writers in Africa and the Diaspora to unite under Consortia and write proposals for funding. The African governments should also take responsibility to fund authors' consortia and also enhance the loyalty grants or waive taxes from raw materials required by the book trade and publishing industry.

6.4.5 Consolidation of existing Promotion Initiatives

There exist favourable initiatives in Africa which should be consolidated for healthier growth of the book trade and publishing industry. These include the African Book Publishing Record, a quarterly book trade and bibliographic journal, the African Publishers Network (APNET); Prestigious Literary Award Prize for African Writing; the Norma Award for Publishing in Africa and the Swedish Voice of Africa Literary Award. There are also successful publishers such as Bgoya of Tanzania, East African Educational Publishers, and the Nigerian Spectrum Books. There are also other schemes such as the Zimbabwe International Book Fair, which was dormant at the time of going to press; and the Baobab Books of Zimbabwe. The dead efforts should be resurrected and new ones of the kind established.

6.4.6 Improved market infrastructure

Improved Market infrastructure implies the creation of opportunities for all the citizens of the country to get at least functional literacy. In this era of information/knowledge society, the priority currency is information that should change our state of knowledge, skills/techniques to put the community on course to political, economical, sociological and technical development. Improving market infrastructure should begin at the grassroots—with the parents, the infants, the children in the primary, secondary, university and tertiary institutions and even in places of work. Authority should leave no stone unturned to expand education, civilisation and continuing education. The implication is that institutional infrastructures should be enhanced at all levels. These efforts should be encouraged to acquire and utilise books. This approach could expand the market and the African writers could be encouraged to produce more.

Conclusion

The African Writers' contribution to development is enormous in a way of publishing developmental, socio-economic and political literature, which in one way or the other should contribute to enhancing the theory and practice of development. Outstanding writers have emerged through sustained efforts to keep on publishing of African series and also sought independent funding from funding agencies such as UNESCO, the Ford Foundation and Carnegie. They should "pass on the baton" to the young generation to perpetuate the trade. Obstacles on the road to sustainable writing have been discussed and solutions advanced in this paper. It is the responsibility of all stakeholders to double their respective efforts. Efforts should be directed towards establishing and maintaining authorship ventures seeking respective funding, on the one hand, and fighting illiteracy and political apathy, on the other hand, which are among factors that hinder the flourishing of an effective African writer series industry. Through these efforts, the book trade and publishing industry in Africa can be expanded and sustained. If India—which similarly faced many problems of illiteracy, poverty, multiple languages—has struggled against the odds and made it, why not Africa?

REFERENCES

- African literature Website (2016). <http://science.jrank.org/pages/10008/African-Literature-Written-Literature.html> (retrieved 16 April 2016)
- Currey, James (2008). Africa writers back: the African writers series & the launch of African literature. www. <http://muse.jhu.edu/article/267517>(retrieved 16 February 2016)
- Deposit and National Documentation Centre Act, 1969, Uganda. <http://www.ulii.org/ug/legislation/consolidated-act/125>(retrieved 16 April 2016)
- Finer, David (2016). Many Challenges for African Publishers. Nordic African Institute. https://issuu.com/nordicafricainstitute/docs/inlaga_h_guppl_st_f_r_utskrift_i (retrieved 8th January 2016)
- Larson, Charles (2001). The ordeal of the African Writer, London, Zed Books; London and New York, 2001. pp168, ISBN 11 85649 931 6
- Makerere University Legal Deposit Law 1959/72 <http://www.ulii.org/ug/legislation/consolidated-act/133>(retrieved 20 April 2016)
- National Library of Uganda Act, 2003. www.nlu.go.ug (retrieved 20 April 2016)
- South African literature website (2016). <http://www.southafrica.info/about/arts/literature.htm#.VxJD0not2jM#ixzz45zuUnj6O>(retrieved 16 April 2016)

Uganda Copyright and Neighbouring Rights Act,
2006.http://www.wipo.int/wipolex/en/text.jsp?file_id=141975 (retrieved 10 March 2016)

World Development Indicators(2012).

https://books.google.co.ug/books?hl=en&lr=&id=YLXzAI_oVmcC&oi=fnd&pg=PR5&dq=World+Development+Indicators,+2011&ots=dbBEM9T6Mx&sig=Fo8w-BjMiba8u4TvpzJ1K1H57OU&redir_esc=y#v=onepage&q=World%20Development%20Indicators%2C%202011&f=false(retrieved 10 March 2016)

Appendix 1: Some of the Authors and Books in the African Writers' Series

Number	Author	Year	Title
1	Achebe, Chinua	1962	<i>Things Fall Apart</i>
2	Ekwensi, Cyprian	1962	<i>Burning grass: a story of the Fulani of Northern Nigeria.</i>
3	Kaunda, Kenneth D.	1962	<i>Zambia shall be free: an autobiography</i>
4	Achebe, Chinua	1963	<i>No Longer at Ease.</i> Illustrated by Bruce Onobrakparya
5	Ekwensi, Cyprian	1963	<i>People of the City.</i> Revised edition.
6	Abrahams, Peter	1963	<i>Mine Boy.</i> Illustrated by Ruth Yudelowitz. (Previously published 1948?)
7	Rive, Richard, ed.	1963	<i>Quartet: New voices from South Africa.</i> Short stories by Alex La Guma, James Matthews, Richard Rive and Alf Wannenburg.
8	Ngugi waThiong'o (as Ngugi, James)	1964	<i>Weep Not, Child</i>
9	Reed, John; Wake, Clive, ed.	1964	<i>A Book of African Verse.</i> Later edition published (1984) as <i>New book of African verse.</i>
10	Rive, Richard, ed.	1964	<i>Modern African Prose.</i> An anthology compiled and edited by Richard Rive. Illustrated by Albert Adams. Contributions by Peter Abrahams, Chinua Achebe, Es'kiaMphahlele, AbiosehNicol, Richard Rive, Alfred Hutchinson, Efua Sutherland, Jonathan Kariara, Peter Clarke, Luis Bernardo Honwana, Jack Cope, Cyprian Ekwensi, Amos Tituola, CamaraLaye, James Matthews, Alf Wannenburg, William Conton, OnuoraNzekwu, and NgugiwaThiong'o.
11	Aluko, T. M.	1964	<i>One Man, One Machete</i>
12	Conton, William	1964	<i>The African.</i> (Previously published 1960?)
13	Beti, Mongo	1964	<i>Mission to Kala: a novel.</i> Translated by Peter Green from the French novel <i>Mission terminée</i> (1957). American edition (New York, Macmillan) published under the title <i>Mission accomplished.</i>
14	Cook, David	1965	<i>Origin East Africa: a Makerere anthology revised and edited by David Cook.</i> Heinemann Educational Books: London & Ibadan. Prose and verse.
15	Achebe, Chinua	1966	<i>Arrow of God.</i> Heinemann Educational Books: London

Number	Author	Year	Title
16	Ngugi wa Thiong'o as (Ngugi, James)	1965	<i>The River Between</i>
17	Obotunde Ijimere	1966	<i>The Imprisonment of Obatala, and other plays.</i> Heinemann.
18	Ekwensi, Cyprian	1966	<i>Lokotown and Other Stories.</i> Heinemann: London, Ibadan etc.
19	Gatheru, Mugo	1966	<i>Child of Two Worlds.</i> Heinemann: London.
20	Munonye, John	1966	<i>The Only Son.</i> Heinemann: London.
21	Peters, Lenrie	1966	<i>The Second Round.</i> Heinemann Educational: London.
22	Beier, Ulli, ed.	1966	<i>The Origin of Life and Death: African creation myths.</i> Heinemann: London, Ibadan etc.
23	Kachingwe, Aubrey	1966	<i>No Easy Task.</i> Heinemann: London.
24	Amadi, Elechi	1966	<i>The Concubine.</i> Heinemann: London.
25	Nwapa, Flora	1966	<i>Efuru.</i> Heinemann: London.
26	Selormey, Francis	1966	<i>The Narrow Path.</i> Heinemann: London.
27	Oyono, Ferdinand	1966	<i>Houseboy.</i> Heinemann: London. Translated by John Reed from the French <i>Une vie de boy</i>
28	Achebe, Chinua	1966	<i>A Man of the People.</i> Heinemann Educational Books: London. Originally published: Nigerian Printing and Publishing
29	Aluko, T. M.	1966	<i>Kinsman and Foreman</i>
30	Edwards, Paul	1967	<i>Equiano's Travels: his autobiography; the interesting narrative of the life of OlaudahEquiano or GustavusVassa the African.</i> Abridged and edited by Paul Edwards. London: Heinemann.
31	Aluko, T. M.	1967	<i>One Man, One Wife.</i> Ibadan; London : Heinemann.
32	Samkange, Stanlake	1967	<i>On Trial for My Country</i>
33	Ngugi wa Thiong'o (as Ngugi, James)	1967	<i>A Grain of Wheat.</i> Heinemann
34	Peters, Lenrie	1967	<i>Satellites</i>
35	Oginga Odinga	1967	<i>Not Yet Uhuru: the autobiography of OgingaOdinga.</i> With a foreword by Kwame Nkrumah.
36	Oyono, Ferdinand	1967	<i>The Old Man and the Medal.</i> Translated by John Reed from the French <i>Le vieuxnègre et la médaille.</i>
37	Konadu, Asare	1967	<i>A Woman in Her Prime</i>

Number	Author	Year	Title
38	Djoletto, Amu	1967	<i>The Strange Man</i> . London : Heinemann
39	Pieterse, Cosmo, ed.	1968	<i>Ten One-Act Plays</i> . London : Heinemann Educational Books. Includes 'Encounter' by Kuldip Sondhi; 'Yon Kon' by Pat Maddy; 'The game' by Femi Euba; 'Blind Cyclos' by Imelkeddeh; 'With strings' by Kuldip Sondhi; 'The deviant' by Ganesh Bagchi; 'Fusane's trial' by Alfred Hutchinson; 'The opportunity' by Arthur Maimane; 'Maama' by Kwesi Kay; and 'The occupation' by Athol Fugard
40	La Guma, Alex	1968	<i>A Walk in the Night and other stories</i> . Heinemann Educational Books.
41	Cook, David and Lee, Miles, eds.	1968	<i>Short East African Plays in English: ten plays in English</i> . London & Nairobi: Heinemann Educational, 1968.
42	Brutus, Dennis	1968	<i>Letters to Martha: and other poems from a South African prison</i> . London; Nairobi [etc.]: Heinemann Educational.
43	Gbadamosi, Bakare; Beier, Ulli	1968	<i>Not Even God is Ripe Enough</i> . London, Ibadan, [etc.]: Heinemann Educational. Translated from the Yoruba
44	Nkrumah, Kwame	1968	<i>Neo-colonialism: the last stage of imperialism</i> . London: Heinemann Educational. (Originally published London: Nelson, 1965)
45	Clark, J. P.	1968	<i>America: Their America</i> . London, Heinemann Educational in association with Andre Deutsch. (Originally published London: Deutsch, 1964.)
46	Ngugi waThiong'o (as Ngugi, James)	1968	<i>The Black Hermit</i> . Nairobi; London [etc.]: Heinemann Educational, 1968.
47	Palangyo, Peter K.	1968	<i>Dying in the Sun</i> . Heinemann Educational
48	Armah, AyiKwei	1969	<i>The Beautiful Ones Are Not Yet Born</i>
49	Amadi, Elechi	1969	<i>The Great Ponds</i> . London: Heinemann.
50	Munonye, John	1969	<i>Obi</i> . Ibadan, London: Heinemann Educational
51	Salih, Tayeb	1969	<i>The Wedding of Zein, and other stories</i> . London; printed in Malta : Heinemann Educational Books, 1969. Translated by Denys Johnson-Davies from the Arabic, and illustrated by Ibrahim Salahi.
52	Sellassie, B. M. Sahle	1969	<i>The Afersata: an Ethiopian novel</i> . London: Heinemann Educational.
53	Serumaga, Robert	1969	<i>Return to the Shadows</i> . London: Heinemann.
54	Konadu, Asare	1969	<i>Ordained by the Oracle</i>

Number	Author	Year	Title
55	Dipoko, MbellaSonne	1969	<i>Because of Women</i> . London: Heinemann Educational.
56	Beier, Ulli, ed.	1969	<i>Political spider: an anthology of stories from 'Black Orpheus'</i> .
57	Salih, Tayeb	1969	<i>Season of Migration to the North</i> . Oxford : Heinemann. Translated by Denys Johnson-Davies from the Arabic 'Mawsim al-hijrahilā al-shamāl'.
58	Honwana, Luís Bernardo	1969	<i>We Killed Mangy-Dog, & other stories</i> . London: Heinemann Educational. Translated from the Portuguese by Dorothy Guedes.
59	Umeasiegbu, RemsNna	1969	<i>The Way We Lived: Ibo Customs and Stories</i> . London: Heinemann Educational.
60	Liyong, Taban lo	1969	<i>Fixions, and other stories</i> . London : Heinemann Educational.
61	Senghor, Léopold Sédar	1969	<i>Nocturnes</i> . Translated by John Reed and Clive Wake from the French. London : Heinemann Educational.
62	Nwapu, Flora	1970	<i>Idu</i> . London: Heinemann Educational.
63	Ousmane, Sembene	1970	<i>God's Bits of Wood</i> . London, etc.: Heinemann. Translated by Francis Price.
64	Nwanko, Nkem	1970	<i>Danda</i> . London: Heinemann Educational. (Originally published London: Deutsch, 1964)
65	Okara, Gabriel	1970	<i>The Voice</i> . Introduction by Arthur Ravenscroft. London: Heinemann Educational. (Originally published London: Deutsch, 1964)
66	Aluko, T. M.	1970	<i>Chief, The Honourable Minister</i> . London: Heinemann.
67	U'tam'si, Felix	1970	<i>Selected poems</i> . Translated by Gerald Moore from the French. London: Heinemann.
68	Ortzen, Len, ed.	1970	<i>North African Writing</i> . Selected, translated, and with an introduction by Len Ortzen. London, etc.: Heinemann Educational Books.
69	Liyong, Taban lo, ed.	1970	<i>Eating Chiefs: Lwo culture from Lolwe to Malkal</i> . Selected, interpreted and transmuted by Taban lo Liyong. London: Heinemann Educational.
70	Knappert, Jan	1970	<i>Myths and legends of the Swahili</i> . London: Heinemann Educational.
71	Soyinka, Wole	1970	<i>The Interpreters</i> . With introduction and notes by Eldred Jones. London: Heinemann. (Originally published London: Deutsch, 1965)

Number	Author	Year	Title
72	Beti, Mongo	1970	<i>King Lazarus: a novel</i> . London: Heinemann. Translated from the French <i>Le roimiraculé</i> (French version originally published Editions Buchet, 1958)
73	Farah, Nuruddin	1970	<i>From a Crooked Rib</i> . London, Heinemann.
74	Mboya, Tom	1970	<i>The Challenge of Nationhood: a collection of speeches and writings</i> . London: Heinemann. Foreword by H. E. Mzee Jomo Kenyatta, and postscript by Pamela Mboya.
75	Dipoko, Mbella Sonne	1970	<i>A Few Nights and Days</i> . London : Heineman[sic] Educational. (Originally published, Harlow: Longmans, 1966.)
76	Achebe, Chinua	1970	<i>Beware, Soul Brother: poems</i> . Rev. and enl. ed. London: Heinemann Educational.
77	Pieterse, Cosmo, ed.	1971	<i>7 South African poets: poems of exile</i> . Heinemann Educational. Collected and selected by Cosmo Pieterse.
78	Awoonor, Kofi and Adali, Mortty, G.	1971	<i>Messages: poets from Ghana</i> .
79	Asare, Bediao	1971	<i>Rebel</i> . London: Heinemann.
80	Ogikbo, Christopher	1971	<i>Labyrinths. With Path of Thunder</i> . London: Heinemann Educational.
81	Knappert, Jan	1971	<i>Myths and Legends of the Congo</i> . Nairobi: Heinemann Educational Books
82	Ekwensi, Cyprian	1971	<i>Beautiful Feathers</i> . London: Heinemann Educational. (Originally published London: Hutchinson, 1963)
83	OnuoraNzekwu	1971	<i>Wand of Noble Wood</i> . London: Heinemann Educational.
84	Bebey, Francis	1971	<i>Agatha Moudio's Son</i> . Translated by Joyce A. Hutchinson from the French <i>Le fils d'Agatha Moudio</i> . London: Heinemann.
85	Dadié, Bernard B.	1971	<i>Climbié</i> . Translated by Karen C. Chapman from the French. London: Heinemann.
86	Beti, Mongo	1971	<i>The Poor Christ of Bomba</i> . Translated by Gerald Moore from the French <i>Le pauvre Christ de Bombay</i> . London: Heinemann. (Original French edition published 1956)
87	Maddy, Pat Amadu	1971	<i>Obasai and other plays</i> . London: Heinemann.
88	Liyong, Taban lo	1971	<i>Frantz Fanon's uneven ribs : poems more and more</i> .

Number	Author	Year	Title
			London: Heinemann.
89	Munonye, John	1971	<i>Oil Man of Obange</i> . London: Heinemann Educational.
90	Ibrahim, Sonallah	1971	<i>The Smell Of It, and other stories</i> . Translated from the Arabic by Denys Johnson-Davies. London: Heinemann Educational.
91	Cook, David and Rubadiri, David, eds.	1971	<i>Poems from East Africa</i> . London: Heinemann Educational.
92	Mazrui, Ali A.	1971	<i>The Trial of Christopher Okigbo</i> . London: Heinemann.
93	Mulaisho, Dominic	1971	<i>The Tongue of the Dumb</i> . London: Heinemann.
94	Ouologuem, Yambo	1971	<i>Bound to Violence</i> . Translated by Ralph Manheim from the French <i>Devoi de violence</i> . London: Heinemann. (Originally published London: Secker & Warburg, 1971.)
95	Omotoso, Kole	1971	<i>The Edifice</i> . London: Heinemann.
96	Peters, Lenrie	1971	<i>Katchikali</i> . London: Heinemann. Poems.
97	Lubega, Bonnie	1971	<i>The Outcasts</i> . London: Heinemann Educational.
98	Themba, Can	1972	<i>The Will to Die</i> . Selected by Donald Stuart and Roy Holland. London: Heinemann.
99	Pieterse, Cosmo	1972	<i>Short African plays</i> . London Heinemann. Including: 'Ancestral power' by Kofi Awoonor; 'Magic pool' by Kuldip Sondhi; 'God's deputy' by Sanya Dosunmu; 'Resurrection' by Richard Rive; 'Life everlasting' by Pat ; 'Lament' by Kofi Awoonor; 'Ballad of the cells' by Cosmo Pieterse; 'Overseas' by Mbella Sonne Dipoko; 'This time tomorrow' by Ngugi Wa Thiong'o; 'Episodes of an Easter rising' by David Lytton
100	Chraibi, Driss	1972	<i>Heirs to the Past</i> . Translated by Len Ortzen from the French. London: Heinemann Educational. (<i>Succession ouverte</i> originally published Paris: Deno l, 1962)
101	Achebe, Chinua	1972	<i>Girls At War</i> . London: Heinemann Educational.
102	Head, Bessie	1972	<i>Maru</i> . London: Heinemann Educational.
103	Reed, John and Wake, Clive, eds.	1972	<i>French African verse</i> . With English translations by John Reed & Clive Wake. London, etc.: Heinemann Educational.
104	Dipoko,	1972	<i>Black and White in Love: poems</i> . London:

Number	Author	Year	Title
	MbellaSonne		Heinemann Educational.
105	Awoonor, Kofi	1972	<i>This Earth, My Brother</i> . London: Heinemann. (Originally published Garden City: Doubleday, 1971).
106	Nzekwu, Onuora	1972	<i>Blade Among the Boys</i> . London: Heinemann Educational. (Originally published London: Hutchinson, 1962)
107	Ousmane, Sembène	1972	<i>The Money-Order; with, White Genesis</i> . Translated by Clive Wake. London: Heinemann. (Translation of <i>Vehiciosane; ou, Blanche-genèse; suivi du Mandat</i> , Paris: Présence africaine, 1965.)
108	Knappert, Jan, ed.	1972	<i>A Choice of Flowers. Chaguo la maua: an anthology of Swahili love poetry</i> . Edited and translated from Swahili by Jan Knappert. London: Heinemann Educational.
109	Obiechina, Emmanuel N.	1972	<i>Onitsha Market Literature</i> . London: Heinemann Educational.
110	La Guma, Alex	1972	<i>In the Fog of the Seasons' End</i> . Ibadan: Heinemann Educational Books.
111	Angira, Jared	1972	<i>Silent Voices: poems</i> . London: Heinemann Educational.
112	Vambe, Laurence	1972	<i>An ill-fated people: Zimbabwe before and after Rhodes</i> . London: Heinemann Educational. (Originally published with a foreword by Doris Lessing, London: Heinemann, 1972)
113	Mezu, S. Okechukwu	1971	<i>Behind the Rising Sun</i> . London: Heinemann.
114	Pieterse, Cosmo	1972	<i>Five African Plays</i> . London : Heinemann.
115	Brutus, Dennis	1973	<i>A Simple Lust: selected poems including Sirens knuckles boots ; Letters to Martha ; Poems from Algiers ; Thoughts abroad</i> . London : Heinemann Educational.
116	Liyong, Taban lo	1972	<i>Another Nigger Dead: poems</i> . London : Heinemann Educational.
117	Hakim, Tawfiq al-	1973	<i>Fate of a Cockroach: four plays of freedom</i> . Selected and translated from the Arabic by Denys Johnson-Davies. London: Heinemann Educational.
118	Amadu, Malum	1972	<i>Amadu's bundle: Fulani tales of love and djinns</i> . Collected by MalumAmadu; edited by GullaKell and translated into English by Ronald Moody. London: Heinemann Educational.

Number	Author	Year	Title
119	Kane, Hamidou	1972	<i>Ambiguous Adventure</i> . Translated from the French by Katherine Woods. London: Heinemann. (This translation originally published, New York: Walker, 1963. Translation of 'L'Aventure ambiguë'. Paris: Julliard, 1962.)
120	Munonye, John	1973	<i>A Wreath for Maidens</i> . [S.I.]: Heinemann
121	Omotoso, Kole	1972	<i>The Combat</i> . London: Heinemann Educational.
122	Mandela, Nelson	1973	<i>No Easy Walk to Freedom</i> . London: Heinemann.
123	Dikobe, Modikwe	1973	<i>The Marabi Dance</i> . London: Heinemann.
124	Worku, Daniachew	1973	<i>The Thirteenth Sun</i> . London: Heinemann.
125	Cheney-Coker, Syl	1973	<i>Concerto for an Exile: poems</i> . London: Heinemann.
126	Henderson, Gwyneth and Pieterse, Cosmo, eds.	1973	<i>Nine African plays for radio</i> . London: Heinemann.
127	Zwelonke, D. M.	1973	<i>Robben Island</i> . London: Heinemann.
128	Egudu, Romanus and Nwoga, Donatus, eds.	1973	<i>Igbo Traditional Verse</i> . Compiled and translated by Romanus Egudu and Donatus Nwoga. London: Heinemann. (Originally published 1971 as <i>Poetic Heritage</i> .)
129	Aluko, T. M.	1973	<i>His Worshipful Majesty</i> . London: Heinemann.
130	Lessing, Doris	1973	<i>The Grass is Singing</i>
131	Bown, Lalage	1973	<i>Two centuries of African English: a survey and anthology of non-fictional English prose by African writers since 1769</i>
132	Henderson, Gwyneth, ed.	1973	<i>African Theatre: eight prize-winning plays for radio</i> . London: Heinemann. Includes 'Make like slaves' by Richard Rive; 'Station street' by A. K. Mustapha; 'Sweet scum of freedom' by J. Singh; 'Double attack' by C. C. Umeh; 'Scholarship woman' by D. Clems; 'The transistor radio' by K. Tsaro-Wiwa; 'Family spear' by E. N. Zirimu; and 'Sign of the rainbow' by W. Ogunyemi.
133	Maran, René	1973	<i>Batouala</i> . Translated by Barbara Beck and Alexandre Mboukou; introduction by Donald E. Herdeck. London: Heinemann.
134	Maddy, Yulisa Amadu	1973	<i>No Past, No Present, No Future</i> . London: Heinemann Educational.

Number	Author	Year	Title
135	Owusu, Martin	1973	<i>The Sudden Return, and other plays</i> . London: Heinemann Educational.
136	Ruheni, Mwangi	1973	<i>The Future Leaders</i> . London: Heinemann.
137	Amadi, Elechi	1973	<i>Sunset in Biafra: a civil war diary</i> . London: Heinemann.
138	Nortje, Arthur	1973	<i>Dead roots. Poems</i> . London: Heinemann.
139	Mwangi, Meja	1973	<i>Kill Me Quick</i> . London: Heinemann Educational.
140	Fall, Malick	1973	<i>The Wound</i> . Translated by Clive Wake from the French <i>La plaie</i> . London: Heinemann
141	Mwangi, Meja	1973	<i>Carcase for Hounds</i> . London: Heinemann Educational.
142	Mukasa, Ham	1975	<i>Sir Apolo Kagwa discovers Britain</i> . Edited by Taban lo Liyong. London: Heinemann. (First published in 1904 under the title <i>Uganda's Katikiro in England</i> .)
143	p'Bitek, Okot	1974	<i>The Horn of My Love</i> . London: Heinemann.
144	Aniebo, I. N. C.	1974	<i>The Anonymity of Sacrifice</i> . London: Heinemann Educational.
145	Head, Bessie	1974	<i>A Question of Power</i> . Heinemann Educational Books. (Originally published London: Davis-Poynter, 1974.)
146	Sembène, Ousmane	1974	<i>Tribal scars and other stories</i> . Translated from the French by Len Ortzen. London: Heinemann.
147	Sekyi, Kobina	1974	<i>The Blinkards</i> . London: Heinemann.
148	La Guma, Alex	1974	<i>The Stone Country</i> . London: Heinemann Educational. (Originally published 1967.)
149			
150	Armah, AyiKwei	1974	<i>Fragments</i> . London, Neuroi, Ibadan: Heinemann.
151	Armah, AyiKwei	1974	<i>Why Are We So Blest?: a novel</i> . London: Heinemann.
152	Kahiga, Samuel	1974	<i>The Girl From Abroad</i> . London: Heinemann Educational.
153	Kayira, Legson	1974	<i>The Detainee</i> . London: Heinemann.
154	Sellassie, B. M. Sahle	1974	<i>Warrior King</i> . London: Heinemann Educational.
155	Royston, Robert	1974	<i>Black Poets in South Africa</i> . London: Heinemann Educational.
156	Ruheni, Mwangi	1975	<i>The Minister's Daughter</i> . London, etc.: Heinemann.
157	Kayper-Mensah, A. W.	1975	<i>The Drummer in Our Time</i> . London: Heinemann Educational.
158	Munonye, John	1975	<i>A Dancer of Fortune</i> . London: Heinemann.

Number	Author	Year	Title
159	Ekwensi, Cyprian	1975	<i>Jagua Nana</i> . London: Heinemann Educational. (Originally published, London: Hutchinson, 1961.)
160	Etherton, Michael, ed.	1975	<i>African Plays for Playing 2. Plays by NuwaSentongo, Jacob Hevi & Segun Ajibade</i> . Selected and edited by Michael Etherton. London: Heinemann.
161	Mvungi, Martha	1975	<i>Three Solid Stones</i> . London: Heinemann Educational.
162	Mwasi, George Simeon	1975	<i>Strike a Blow and Die: the classic story of the Chilembwe Rising</i> . Edited and introduced by Robert I. Rotberg. London, etc.: Heinemann.
163	Djoletu, Amu	1975	<i>Money Galore</i> . London [etc.] Heinemann.
164	Rabearivelo, Jean-Joseph	1975	<i>Translations from the night: selected poems of Jean-Joseph Rabearivelo</i> . Edited with English translations by Clive Wake and John Reed. London [etc.]: Heinemann Educational.
165	Mungoshi, Charles	1975	<i>Waiting for the Rain</i> . London: Heinemann Educational.
166	Soyinka, Wole, ed.	1975	<i>Poems of Black Africa</i> . Edited and introduced by Wole Soyinka. London: Heinemann.
167	Ekwensi, Cyprian	1975	<i>Restless City and Christmas Gold</i> . London: Heinemann.
168	Diop, David Mandessi	1975	<i>Hammer Blows</i> . Translated from the French and edited by Simon Mpondo and Frank Jones. London: Heinemann.
169	Ngugi wa Thiong'o	1975	<i>Secret Lives, and other stories</i> . London: Heinemann Educational.
170	Mahfouz, Naguib	1975	<i>Midaq Alley</i> . Translated from the Arabic by Trevor Le Gassick. London: Heinemann Educational.
171	Boateng, Yaw M.	1977	<i>The Return</i> . London; Ibadan; Nairobi : Heinemann.
172	Beti, Mongo	1978	<i>Perpetua and the Habit of Unhappiness</i> . London [etc.]: Heinemann Educational. Translated by Clive Wake and John Reed from the French <i>Perpétue et l'habitude du malheur</i> (originally published Paris: Editions Buchet-Chastel, 1974).
173	Munonye, John	1978	<i>Bridge to a Wedding</i> . London: Heinemann.
174	Samkange, Stanlake		<i>Year of the Uprising</i>
175	p'Bitek, Okot	1978	<i>Hare and Hornbill</i> . Compiled and translated from the Acholi by Okot p'Bitek. London: Heinemann.
176	Bebey, Francis	1978	<i>The Ashanti Doll</i> . Translated from the French by Joyce A. Hutchinson. London [etc.]: Heinemann

Number	Author	Year	Title
			Educational.
177	Aniebo, I. N. C.	1978	<i>The Journey Within</i> . London [etc.]: Heineman Educational.
178	Brutus, Dennis	1978	<i>Stubborn Hope: new poems and selections</i> . London: Heinemann.
179	Amadi, Elechi	1978	<i>The Slave</i> . London: Heinemann.
180	Armah, AyiKwei	1979	<i>The Healers: an historical novel</i> . London, Ibadan: Heinemann.
181	Emecheta, Buchi	1979	<i>The Joys of Motherhood</i> . London: Heinemann Educational.
182	Cabral, Amilcar	1979	<i>Unity and Struggle: speeches and writings</i> . Texts selected by the PAIGC; translated from Portugese by Michael Wolfers. London: Heinemann Educational.
183	Beti, Mongo	1980	<i>Remember Ruben</i> . Translated from the French by Gerald Moore. London: Heinemann. (Originally published, Ibadan: New Horn, 1980.)
184	Armah, AyiKwei	1979	<i>Two Thousand Seasons</i> . London: Heinemann.
185	Cheney-Coker, Syl	1973	<i>The Graveyard Also Has Teeth, with Concerto for an Exile : poems</i> . London: Heinemann.
186	Aluko, T. M.	1982	<i>Wrong Ones in the Dock</i> . London: Heinemann.
187	Aniebo, I. N. C.	1983	<i>Of Wives, Talismans, and the Dead: short stories</i> . Arranged by Willfred F. Feuser. London; Exeter, N.H.: Heinemann.
188	p'Bitek, Okot	1984	<i>Song of Lawino : & Song of Ocol</i> . Translated from Acoli by Okotp'Bitek. Introduction by G. A. Heron; illustrations by Frank Horle. London: Heinemann.
189	Amadi, Elechi	1986	<i>Estrangement</i> . London: Heinemann Educational.