

Marie Ndiaye and Marginalized Contemporary Francophone Authors Issues in France

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Abstract

This research paper explores the challenges and importance of Francophone authors in France, with a specific focus on the case study of Marie Ndiaye. Francophone authors in France face numerous challenges and issues, from linguistic barriers to cultural stereotypes. These challenges can have a significant impact on their ability to succeed in the French literary world.

Francophone literature represents a diverse range of voices from French-speaking countries around the world, expanding the boundaries of French literature. Francophone authors face linguistic and cultural barriers, impacting their success in the French literary world. However, their contributions to French literature and culture are crucial, challenging the notion of a singular French identity and presenting a more complex, multicultural view of France. Marie Ndiaye's works have faced challenges in being recognized within the dominant literary canon in France, highlighting the marginalization of other cultures and languages. Despite these challenges, Francophone authors make important contributions to French literature and culture by bringing diverse perspectives and experiences to the forefront, creating a more inclusive and vibrant literary and cultural landscape in France. This paper analyses Marie Ndiaye's life and works to highlight the challenges and importance of Francophone authors in France.

Introduction:

Francophone literature refers to literature written in French, not only in France, but also in other French-speaking countries and territories around the world, including Canada, Belgium, Switzerland, and several African countries. Francophone literature is significant in France and beyond because it allows for diverse voices and perspectives to be heard, and it contributes to the rich cultural heritage of the French language.

In France, Francophone literature has played a key role in shaping the national identity and cultural discourse. The works of writers from former French colonies in Africa and the Caribbean, such as Aimé Césaire, Léopold Sédar Senghor, and Frantz Fanon, have been instrumental in promoting the concept of *négritude*, or black identity, and challenging French colonialism and imperialism. Other notable Francophone writers from France and beyond include Albert Camus, Simone de Beauvoir, Tahar Ben Jelloun, and Leïla Slimani. (Jane Hiddleston, 2016, pp82-92)

Francophone literature has also been recognized internationally for its artistic and intellectual contributions. The Nobel Prize in Literature has been awarded to several Francophone writers, including Albert Camus, Samuel Beckett, and J.M.G. Le Clézio. The Prix Goncourt, one of the most prestigious literary awards in France, has been awarded to numerous Francophone writers, including Tahar Ben Jelloun, Marie NDiaye, and Leïla Slimani. (Nelson, B. 2015, pp1-4).

Among these francophone authors is Marie Ndiaye who a French-Senegalese writer, has been a prominent voice in the Francophone literary world. Her works have been praised for their exploration of identity, gender, and race, as well as their engagement with social and political issues. However, NDiaye's works have also faced challenges in being recognized within the dominant literary canon in France. In an interview with *The Guardian*, NDiaye

noted that she felt "dismissed" by the literary establishment in France, despite having won the prestigious Prix Goncourt in 2009. (Jordan, 2010, pp97)

She faces challenges in France due to the dominance of the French language and culture, which can marginalize other cultures and languages. Despite these challenges, NDiaye and other Francophone authors make important contributions to French literature and culture by bringing diverse perspectives and experiences to the forefront. Through their work, they challenge the notion of a singular French identity and instead present a more complex, multilingual, and multicultural view of France. This helps to enrich French literature and culture by opening up new perspectives and voices that might otherwise be overlooked. By highlighting the importance of diversity and difference, Francophone authors like NDiaye help to create a more inclusive and vibrant literary and cultural landscape in France.

Francophone literature offers a unique perspective on the French language and culture, providing a space for the voices of the historically marginalized and oppressed. These works often explore themes of identity, migration, and cultural hybridity, highlighting the complexity of the Francophone world. Through their use of multiple languages and dialects, Francophone authors challenge the notion of a monolithic French culture and language and open up new avenues for creative expression.

Methodology:

This research paper will use a case study approach to explore the challenges and importance of Francophone authors in France, with a specific focus on the case study of Marie NDiaye. The research will be conducted through a combination of literature review and analysis of NDiaye's life and works. Primary and secondary sources will be used to provide a comprehensive analysis of the challenges and importance of Francophone authors in France.

Literature Review:

Marie Ndiaye and many Francophone authors in France have faced challenges in gaining recognition for their work. This has led to calls for greater attention to be paid to the Francophone literary world, and for the inclusion of Francophone literature in the mainstream canon. Smyth, E. (2013) states that the inclusion of Francophone literature in the French literary canon is not only a matter of justice, but also an opportunity to broaden the scope of French literature and to engage with diverse perspectives and voices.

Carolan et al. (2013), writes that Francophone authors often feel marginalized and overlooked, as their works are not given the same recognition as those of their French counterparts. Furthermore, language can be a significant barrier, as French literary circles often expect authors to write in a certain way that conforms to French linguistic norms.

Anamik et al. (2020) write that writer of colour face in trade publishing, particularly in literary, crime, and young adult fiction. The research project aims to shift the focus from a quantitative measure of diversity in publishing to the quality of the experience for writers of colour. Despite recognition by the publishing industry of historical exclusion, concerns about the quality of writers of colour often mask a lack of confidence in reaching non-white, non-middle-class audiences. The project seeks to examine the ways in which writers of colour are published and to reveal the structural problems that hinder their success.

The issue of marginalization of Francophone authors in France has been widely discussed in the literature. According to Kiwan, N. (2005) the Francophone literary world has been viewed as a "sub-field" within the larger field of French literature. The hegemonic discourse in France has long emphasized the superiority of the French language and culture, marginalizing the voices of Francophone authors who write in languages other than French. This has led to the exclusion of Francophone literature from the mainstream literary canon, despite the fact that it represents a significant portion of the literary output in France.

The history of immigration in France and its impact on the literary scene

France has a long history of immigration, with significant waves of migration from North Africa, Sub-Saharan Africa, and other parts of the world over the past century. This rich diversity has had a profound impact on French society and culture, including its literary scene.

The first significant wave of immigration to France occurred in the early 20th century, with the arrival of thousands of workers from North Africa and other parts of Europe to fill labor shortages. This was followed by a larger wave of immigration in the post-World War II period, when France recruited workers from its former colonies in Africa to help rebuild the country. Over time, these immigrants and their descendants have become an integral part of French society, contributing to its culture, and shaping its literary scene. (Kapanga et al, 2005, pp19-21)

One of the most notable impacts of immigration on the French literary scene has been the emergence of a new generation of writers from immigrant backgrounds. These writers, often referred to as "beurs" (a term derived from the French word for "Arab"), have produced a wealth of literature that reflects their experiences of growing up as children of immigrants in France. This literature has often explored themes of identity, cultural hybridity, and the challenges of integration into French society. (Anna-Leena, 2021, pp358-371)

Some of the most prominent beur writers include Leïla Sebbar, Tahar Ben Jelloun, and Faïza Guène. These writers have been recognized for their contributions to French literature, and their work has been translated into numerous languages and has achieved international acclaim.

However, despite the success of beur literature, immigrant writers in France continue to face significant challenges in getting their work published and recognized by the French literary establishment. They often struggle to find publishers willing to take a chance on their work, and even when they do, their books may receive little attention from literary critics and the media.

This lack of recognition has led some immigrant writers to turn to alternative publishing channels, such as self-publishing or online platforms. Others have found success by building networks with other immigrant writers and creating their own literary journals and publishing houses. (Déjeux et al., pp5-19)

In recent years, there has been a growing recognition of the contributions that immigrant writers have made to French literature, and efforts are being made to promote greater diversity in the French literary scene. Organizations such as the Festival des Écrivains du Monde (World Writers Festival) and the Prix littéraire de la Porte Dorée (Golden Door Literary Prize) have been established to celebrate the work of immigrant writers and to promote greater cultural exchange.

moreover, workers from Belgium and Italy were recruited to help rebuild the country after the Napoleonic Wars. In the decades that followed, immigrants from other European countries, including Poland, Spain, and Portugal, also began to arrive in France in search of work and better economic opportunities.

This wave of immigration had a profound impact on French society and culture, including the literary scene. Many Francophone authors today are immigrants or children of immigrants, and their work often reflects their experiences of displacement, assimilation, and cultural hybridity.

NDiaye's work is representative of a broader trend in Francophone literature, which has been enriched by the voices and perspectives of writers from diverse cultural and linguistic backgrounds. This diversity has not only expanded the literary canon but also challenged dominant narratives and opened up new possibilities for creative expression.

The history of immigration in France has had a profound impact on the country's literary scene, shaping the experiences and perspectives of a new generation of writers and contributing to the richness and diversity of French literature. (Edo, 2015, pp 1151-1196)

The challenges faced by immigrated authors in France:

Francophone authors in France, particularly those who are immigrants or their children, face numerous challenges that can affect their ability to publish and gain recognition for their work. These challenges include language barriers, cultural differences, discrimination, and a lack of representation in the literary industry.

A study by the French Ministry of Culture found that authors from immigrant backgrounds are underrepresented in French literary circles and have difficulty accessing publishing houses and literary awards. Similarly, in a survey of Francophone authors in France, many reported experiencing discriminations, and a lack of representation in the literary industry. Language barriers can also be a challenge for Francophone authors, particularly those who are not native French speakers. Cultural differences can also pose a challenge for

Francophone authors, who may have different cultural references and literary traditions than their French counterparts. (Soleil et al,2022)

Furthermore, Francophone authors from immigrant backgrounds may face negative stereotypes and prejudice from some French readers and publishers. The lack of diversity in the French publishing industry can also limit opportunities for Francophone authors from immigrant backgrounds. In some cases, Francophone authors may feel pressure to conform to French literary norms and expectations, rather than being able to express themselves authentically. The process of translation can also be a challenge for Francophone authors, as their work may lose some of its cultural and linguistic nuances in translation. (Tissot, F.2016)

Moreover, Francophone authors from immigrant backgrounds may face challenges in gaining access to literary events and festivals, which can limit their exposure to readers and the industry. Despite these challenges, many Francophone authors from immigrant backgrounds have been able to gain recognition and success in France and beyond, thanks in part to the efforts of organizations and movements promoting diversity and inclusivity in the literary industry. (Waters et al., 1987, pp. 71-78)

Overall, the challenges faced by Francophone authors in France underscore the importance of greater diversity and representation in the literary industry, as well as a more inclusive and welcoming environment for authors from all backgrounds.

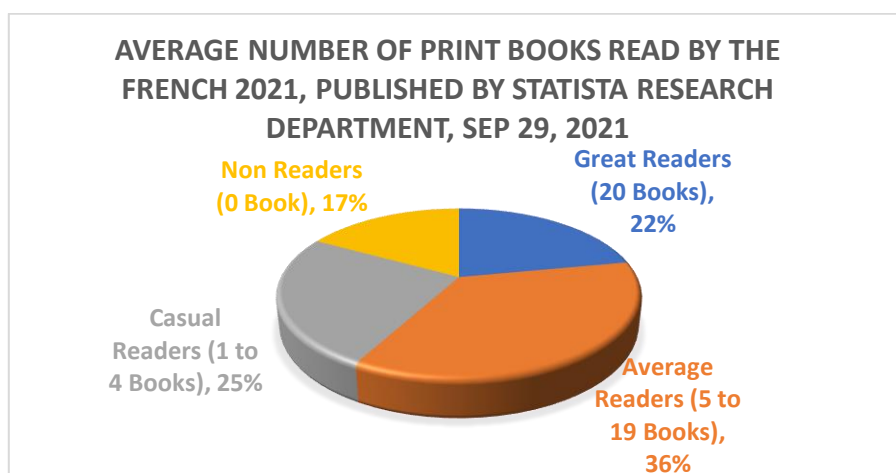
Difficulties in finding a publisher, getting media attention, and building a readership

One of the main challenges facing Francophone authors is the dominance of the French publishing industry, which tends to prioritize French authors and publishers based in Paris. This can make it challenging for Francophone authors to find a publisher for their work. Even when a Francophone author does manage to find a publisher, they may struggle to get media attention for their work, as French literary critics and journalists often prioritize French literature over Francophone literature. (Véronique, 2019)

French, rather than African, presses often publish Francophone African authors, both classic and contemporary. This practice began during the colonial era and has persisted due to various factors specific to France. Publishers commonly seek global rights for all books written in French. As many African writers lack agents who would typically negotiate rights territories on their behalf, classics like Camara Laye's 1953 novel *L'Enfant noir* (The African Child) and Algerian author Kate Yacine's 1956 work *Nedjma* remain in the possession of French publishers (Plon and Editions du Seuil, respectively). Due to French publishers' continued control over distribution and pricing, classic authors may disappear from bookstores, while contemporary writers struggle to connect with local readers. Additionally, in both northern and sub-Saharan Africa, inadequate publishing infrastructure, such as distribution challenges, piracy, cost, and staffing issues, means that some authors choose to be published in France. (Véronique, 2019)

Furthermore, Francophone authors who are immigrants or children of immigrants may face additional challenges in getting their work published and building a readership due to being seen as "outsiders" in the French literary community and their experiences and perspectives not resonating with a predominantly white, French audience.

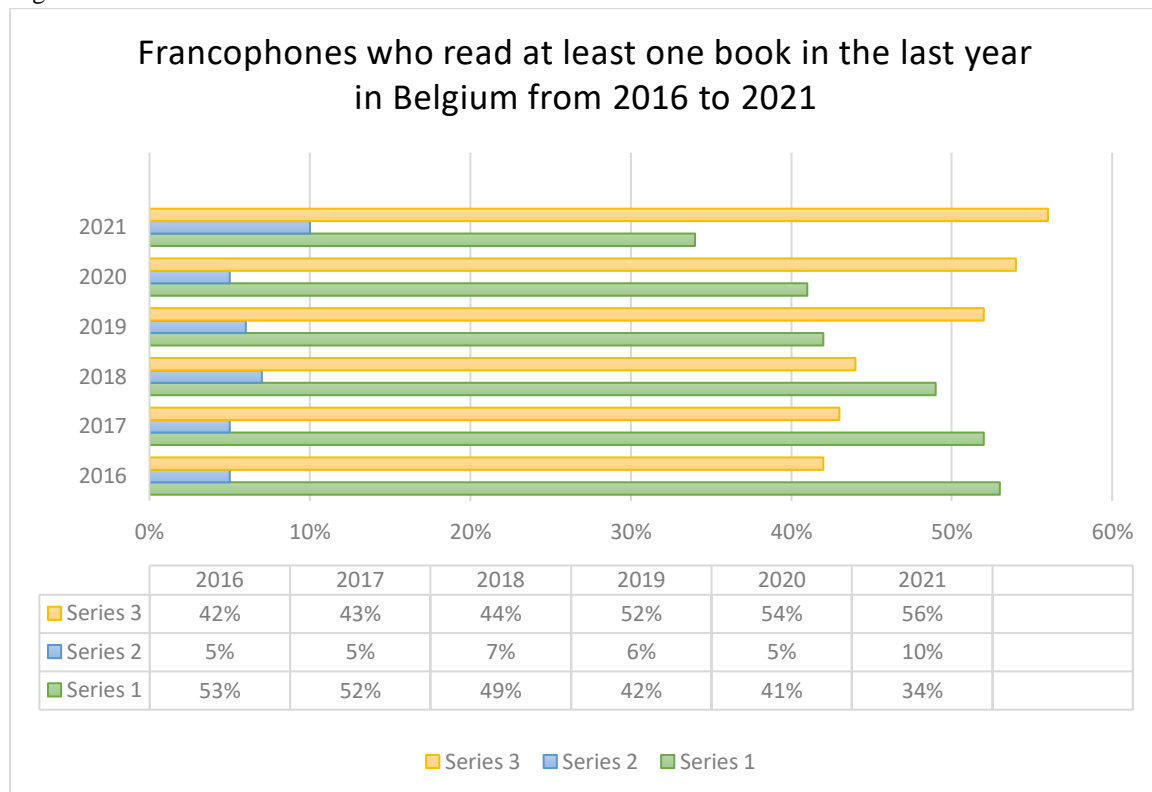
Figure-01



<https://www.statista.com/statistics/785092/number-books-read-france/>

This graph illustrates the results of a survey regarding the reading habits of the French in 2021. The results of this study show that 25 percent of respondents said they were "casual readers", meaning that they had read between one and four print books in the 12 months preceding the survey.

Figure:02



<https://www.statista.com/statistics/1033185/share-of-the-population-reading-books-in-french-speaking-belgium-by-format/>

According to the report of Statista, In Figure-01 the graph shows the percentages of readers in France and 2nd figure shows the francophone readers in Belgium. Comparatively French readers are more than francophone readers. In 2016, the percentage of readers is 5% and in 2021 is only 10%. but book published ration is from 53% to 34%.

According to the 2022 report of the Organisation Internationale de la Francophonie (OIF), 409 million people speak French. The OIF states that despite a decline in the number of learners of French in Europe, the overall number of speakers is rising, largely because of its presence in African countries: of the 212 million who use French daily, 54.7% are living in Africa. The OIF figures have been contested as being inflated due to the methodology used and its overly broad definition of the word francophone. According to the authors of a 2017 book on the world distribution of the French language, a credible estimate of the number of "francophones réels" that is, individuals who speak French on a daily basis either as their mother tongue or as a second language, would be around 130 million.

No distinctions are made between native speakers of French and those who learnt it as a foreign language, between different levels of mastery or how often the language is used in daily life. For African countries where French is the main language of education, the number of French speakers is derived from the average number of schooling years.

According to report, if there are a lot of readers and learners in France, but there are fewer books published by francophone authors in France compared to non-francophone authors.

It is fact that France has a rich literary tradition, and French authors have made significant contributions to world literature. However, in recent years, there has been a growing concern that the French publishing industry is not

doing enough to promote francophone authors. According to a report by the French Publishers' Association, only 40% of the books published in France are written by French authors, and only 10% of these are by francophone authors from Africa, the Caribbean, or other French-speaking regions outside of France.

This has led to criticism that the French publishing industry is too focused on publishing books by authors from Western Europe and North America, and not doing enough to promote diversity and representation in literature. However, there are also efforts underway to address this issue, such as the creation of a dedicated imprint for francophone literature by one of France's largest publishing houses.

In terms of readership, France has a strong culture of reading, and French people are among the most avid readers in the world. According to a 2021 survey by the French Publishers' Association, 91% of French people read at least one book a year, and the average person reads around 20 books per year. However, it's worth noting that the majority of these books are likely to be in French, which means that francophone authors are still reaching a significant audience in France, even if they may not be published as frequently as non-francophone authors.

<https://www.francophonie.org/la-francophonie-en-bref-754>

Despite these challenges, many Francophone authors have found success by forming networks with other Francophone writers, leveraging social media, participating in literary festivals, and collaborating with Francophone publishers and literary journals.

Moreover, there has been a growing interest in Francophone literature among readers and publishers outside of France, driven in part by the recognition of the contributions that Francophone authors have made to the global literary canon and the increasing diversity of French society. Why don't French books sell abroad? (Hugh, 2013) While the difficulties faced by Francophone authors are significant, they are not insurmountable. With perseverance, creativity, and support from the literary community, Francophone authors can overcome these challenges and make meaningful contributions to the world of literature.

Francophone authors who address the immigrant experience in their works

The immigrant experience has been a central theme in Francophone literature for many years, and many authors have explored this topic in their works. Here are some examples of Francophone authors who address the immigrant experience in their works:

Marie NDiaye: As mentioned before, NDiaye is a French writer of Senegalese and French descent. Her work often explores themes of displacement, assimilation, and cultural hybridity. Some of her most well-known works include "Three Strong Women," "La Sorcière," and "La Femme Changée en Bûche."

Assia Djebar: Djebar was an Algerian writer and filmmaker who wrote about the experiences of women in Algeria and the impact of colonization on Algerian society. Her novels include "L'Amour, la Fantasia," "Les Nuits de Strasbourg," and "Loin de Médine."

Tahar Ben Jelloun: Ben Jelloun is a Moroccan writer who has written extensively about the immigrant experience. His novels include "La Nuit Sacrée," "Le Racisme Expliqué à Ma Fille," and "Le Premier Amour est Toujours le Dernier."

Nina Bouraoui: Bouraoui is a French writer of Algerian descent who has written several novels that explore the immigrant experience. Her works include "Garçon Manqué," "Mes Mauvaises Pensées," and "La Voyeuse Interdite."

Leïla Slimani: Slimani is a Moroccan-French writer who has won several awards for her work. Her novels include "Chanson Douce," "Dans le Jardin de l'Ogre," and "Sexe et Mensonges."

Alain Mabanckou: Mabanckou is a Congolese writer who writes in French. His novels include "Broken Glass," "Black Bazaar," and "Memoirs of a Porcupine."

Kamel Daoud: Daoud is an Algerian writer who has written several novels and essays about the impact of colonialism on Algerian society. His works include "Meursault, contre-enquête," "Zabor ou Les Psaumes," and "Le Peintre Dévorant la Femme."

Amin Maalouf: Maalouf is a Lebanese-French writer who has written extensively about identity, exile, and the immigrant experience. His novels include "Le Rocher de Tanios," "Samarcande," and "Les Identités Meurtrières."

Leïla Sebbar: Sebbar is an Algerian-French writer who has written several novels and essays about the immigrant experience. Her works include "Sherazade," "Le Silence des Rives," and "Le Gone du Chaâba."

Abdelkader Djemaï: Djemaï is an Algerian-French writer who has written several novels and plays about the immigrant experience. His works include "Le Chinois," "Aziz Binebine," and "Un Dernier Verre Avant la Guerre."

References:

The Politics of Language in Francophone Literature

The tension between French and other languages in Francophone literature is a complex issue that is influenced by historical, political, and cultural factors. One of the prominent authors who explores this tension in her work is Marie NDiaye, a French novelist and playwright of Senegalese descent.

NDiaye's writing often explores the complexities of identity and belonging for individuals who straddle multiple cultures and languages. In her novels, such as "Three Strong Women" and "My Heart Hemmed In," she often uses French as the primary language, but also includes other languages, such as Wolof and Arabic, to reflect the multilingualism of her characters.

NDiaye has spoken about the challenges of writing in French as a non-native speaker, and the tension between the language and her own cultural identity. In an interview with *The Guardian*, she explained, "I know that I write in French, but I don't have the feeling that I'm writing in French. I'm writing in some sort of in-between language." This in-between language that NDiaye uses in her writing reflects the tension between French and other languages in Francophone literature.

On one hand, French is often viewed as a language of colonialism and oppression, and its dominance in Francophone literature can be seen as a continuation of this legacy. On the other hand, French is also a language of cultural and artistic expression, and for many Francophone writers, it is the language that they feel most comfortable expressing themselves in.

NDiaye's work reflects this tension, as she incorporates multiple languages to express the complex identities of her characters. Her writing challenges the idea that there is a clear boundary between French and other languages, and instead highlights the ways in which these languages can be intertwined and fluid. (Migraine-George, pp 12-16, 2013)

Overall, the tension between French and other languages in Francophone literature is a complex issue that is shaped by a range of historical, political, and cultural factors. NDiaye's work provides a valuable perspective on this issue, highlighting the complexities of identity and language that are at the heart of Francophone literature.

The tension between French and other languages in Francophone literature.

The tension between French and other languages in Francophone literature has been a significant issue for writers and scholars alike. French, as the language of the former colonizer, has been dominant in many Francophone countries, leading to a tension between its use and the desire to promote and preserve other languages and cultures. One source of tension is the use of French as the language of literature in Francophone countries. While French has provided a platform for Francophone writers to reach a wider audience, it has also been criticized for perpetuating the dominance of the former colonial power and suppressing other languages and cultures. This tension is particularly acute in countries with a strong oral tradition, where the use of written French may be seen as a threat to the vitality of indigenous languages.

In response to this tension, some Francophone writers have chosen to incorporate other languages into their work, sometimes even creating new literary forms that reflect the hybridity and diversity of their cultures. This approach has been taken up by writers such as Patrick Chamoiseau, Maryse Condé, and Assia Djebar, who have explored the complexities of language and identity in their work.

Some scholars have also challenged the dominance of French in Francophone literature, arguing for the recognition of other languages and the importance of linguistic diversity. For example, the manifesto *Éloge de la*

créolité, written by Jean Bernabé, Patrick Chamoiseau, and Raphaël Confiant, advocates for the recognition of Creole as a legitimate language in Francophone literature, challenging the dominance of French and calling for a more inclusive approach to language and culture. (Sandra R.G. et al.2018)

Overall, the tension between French and other languages in Francophone literature reflects the broader tensions and complexities of postcolonial identity and cultural production. While French has provided a platform for many Francophone writers to reach a wider audience, it has also been criticized for perpetuating the dominance of the former colonial power and suppressing other languages and cultures. Writers and scholars have responded to this tension in various ways, from incorporating other languages into their work to advocating for the recognition of linguistic diversity.

Marie Ndiaye: White or Black Authors

One of the primary difficulties NDiaye has encountered as a French and Francophone author is the persistent marginalization of non-white voices in the French literary world. Despite the multicultural makeup of modern France, French literature and publishing remain heavily dominated by white, middle-class authors and editors, and the experiences of marginalized communities are often overlooked or dismissed. This has been reflected in NDiaye's own experiences, as she has struggled at times to find recognition and acceptance within the French literary establishment. (Jordan, Shirley, pp 97-108, 2010)

Another challenge NDiaye has faced is the burden of representation, which has been placed on her as a Black, Francophone author. While NDiaye has often written about the experiences of Black and mixed-race characters, she has sometimes felt that her work is seen solely in terms of its representation of race, rather than its literary merits or broader thematic concerns. This has placed a significant pressure on NDiaye to perform a kind of cultural translation, to make her work accessible and relatable to white, European readers.

Additionally, NDiaye has had to navigate the complex politics of identity and belonging in France, where tensions around race, nationality, and immigration remain fraught. As a writer of African descent, NDiaye has often been seen as an outsider, despite her French citizenship and deep roots in French culture. This has led to some criticism and resistance from more conservative elements within French society, who view NDiaye's writing as a threat to the traditional values and culture of the nation. (Andrew Asibong, pp 635, 2018)

Despite these challenges, NDiaye has continued to produce important and impactful works of literature, exploring the complexities of identity, power, and belonging in a rapidly changing world. Her writing serves as a powerful reminder of the importance of diverse voices and perspectives in the literary world, and of the need for greater inclusion and representation of marginalized communities in all aspects of culture and society. By pushing against the boundaries of what it means to be a French and Francophone author, NDiaye has paved the way for new generations of writers to follow in her footsteps and continue the struggle for greater recognition and acceptance. One of the main challenges that Francophone authors face is the persistent idea that French literature is limited to the works of authors from France. This narrow definition of French literature excludes the voices and experiences of writers from other Francophone countries and regions, making it difficult for these writers to gain recognition and legitimacy within the literary world. (Thomas, 2013)

Language barriers:

Global migration has reached unprecedented levels in human history in the twenty-first century, with 3.3% of the world's population having migrated internationally and 740 million people have migrated in their own countries. (Squires, Allison et al., pp706-714, 2020)

After their migration, migrated authors may face language barriers when trying to break into the French literary scene. While many Francophone authors write in French, they may not have the same level of mastery over the language as native French speakers. This can lead to their work being dismissed or overlooked by French publishers and critics.

Even when Francophone authors do manage to gain recognition and acclaim within the French literary world, they are often pigeonholed as "exotic" or "ethnic" writers, rather than being recognized as simply French writers.

This can limit the scope of their work and prevent them from being fully integrated into the French literary canon. (Lochmann et al. 2018)

These challenges have led some Francophone authors to push back against the dominant narrative of French literature and to create their own literary movements and communities. For example, the literary movement known as "négritude," which emerged in the 1930s and 1940s, sought to celebrate the cultural heritage and unique experiences of black writers from Francophone countries. More recently, the "Afropolitan" movement, which centers on African writers living and working around the world, has sought to redefine the narratives around African literature and identity.

As it is known that French is the official language of many countries, including Belgium, Canada, and several African nations, there is a perception in France that only those who were born and raised in France can truly master the language and produce "authentic" French literature. This perception is reinforced by the French literary establishment, which often overlooks Francophone writers in favor of French-born authors.

This can have significant consequences for Francophone authors, who may struggle to find publishers or secure funding for their work. In some cases, they may be forced to translate their own work into French in order to make it more accessible to French readers, further reinforcing the notion that their writing is somehow less "legitimate" than that of native French speakers.

In recent years, there has been a growing awareness in France of the importance of diversity and representation in literature, and many publishers and literary organizations have begun to actively seek out and support writers from outside of France.

There are also a number of organizations dedicated specifically to promoting Francophone literature and supporting Francophone writers. For example, the Alliance Française is a global organization that works to promote French language and culture around the world, including the works of Francophone authors. Similarly, the International Organization of La Francophonie (OIF) is a global association of French-speaking countries that aims to promote the French language and cultural diversity.

In conclusion, while Francophone authors face significant challenges in being recognized as French authors, there is reason to be optimistic about the future of Francophone literature. As efforts to promote diversity and representation in literature continue to gain momentum, there is growing recognition of the valuable contributions that Francophone writers have made and continue to make to the French literary tradition.

References:

Cultural and economic barriers:

This has created a cultural hierarchy that often privileges certain types of writing, styles, and themes over others, and can make it difficult for Francophone authors to break into the mainstream. The French literary establishment has a tendency to promote only a narrow conception of Frenchness, one that is rooted in a long tradition of white, male, French-born writers, and that is deeply invested in the idea of cultural purity and authenticity.

This narrow conception of Frenchness can create barriers for Francophone authors who come from immigrant backgrounds, as their work may be seen as less authentically French or less deserving of recognition. As the writer Fatou Diome has argued, "there is a tendency in France to see immigrants and their descendants as foreigners, even if they were born and raised in France. This can make it difficult for them to be recognized as French writers, even if they write in French.

Francophone authors may also face economic and political challenges. For example, many publishers may be hesitant to take on the work of Francophone authors, particularly those who write about issues related to immigration, as these topics may be seen as too niche or too politically charged. As the writer Kamel Daoud has argued, "there is a tendency in France to reduce Francophone literature to a sort of exoticism, a kind of literary zoo. This makes it difficult for Francophone authors to be taken seriously, particularly if they write about political or social issues" (Foster et al. 2020)

Furthermore, Francophone authors may also face discrimination in other areas of their lives, which can impact their ability to write and to be recognized as writers. For example, discrimination in housing or employment can

make it difficult for writers to support themselves financially, while discrimination in education or social settings can impact their ability to build networks and establish themselves as writers. (Svetlana Nikolajevna et al. 2021) There are several major French publishers, including Hachette, Gallimard, and Éditions du Seuil, which publish a wide range of books, including fiction, non-fiction, and academic works. These publishers often dominate the French book market, and their books are widely distributed throughout France and the French-speaking world.

Francophone publishing is a much broader category that includes books published in other French-speaking countries, such as Canada, Belgium, and Switzerland, as well as books written by authors from these countries. These books are often published by smaller, independent publishers, and may have a more limited distribution than books published by major French publishers.

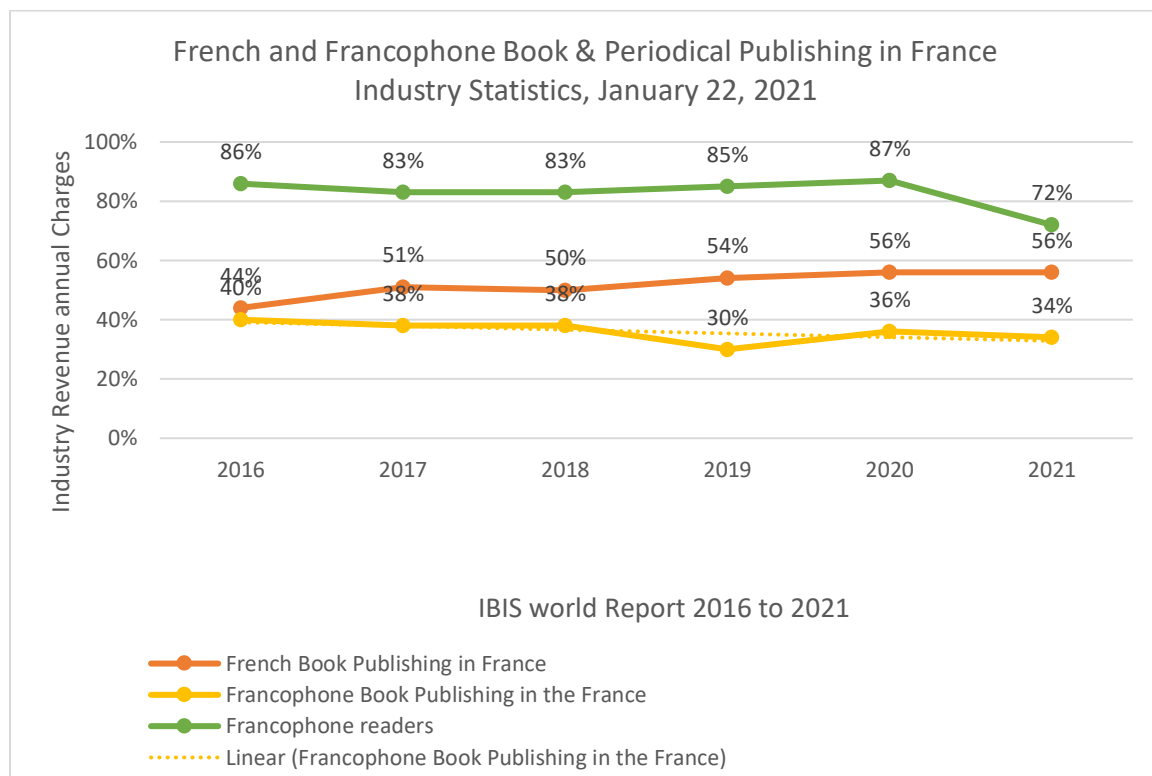


Figure-03

<https://www.ibisworld.com/france/industry-statistics/book-periodical-publishing/3460/>

According to IBIS world Report (Figure-03) French book publishing percentage and revenue increase day by day higher and higher but francophone authors books publication ratio is less than French authors in France. Means French vs. Francophone authors in France may be complex and multifaceted. Ultimately, promoting greater diversity and inclusion in the publishing industry may require a combination of policy changes, cultural shifts, and individual efforts by publishers and readers alike.

Apart from these challenges, there are many Francophone authors who have managed to establish themselves in the French literary scene and to gain recognition for their work. Some notable examples include Leila Slimani, who won the Prix Goncourt in 2016 for her novel "Chanson douce," and Kamel Daoud, who won the Prix Goncourt du Premier Roman in 2015 for "Meursault, contre-enquête." These authors, and many others like them, have been able to break through the cultural and economic barriers that face Francophone authors, and to establish themselves as important voices in the French literary tradition. (Soleil, Johanna, pp 94-98, 2022)

Francophone authors face unique challenges when it comes to being recognized as French authors in France, particularly in the context of immigration. These challenges can impact their visibility, their ability to be published and promoted, and their overall cultural and social recognition. However, despite these obstacles, there are many

Francophone authors who have managed to establish themselves in the French literary scene and to gain recognition for their work. As the French literary scene continues to evolve, it is important to recognize the valuable contributions of Francophone authors, and to work to create a more inclusive and diverse literary culture. (Sikiru Adeyemi et al. pp 262-265, 2014)

Discussion:

One of the most common challenges facing Francophone authors in France is the need to write in a second language. For many authors who come from immigrant backgrounds, French may not be their first language, and this can create significant barriers to success in the French literary world. Some authors, such as Leila Slimani and Kamel Daoud, have been praised for their mastery of the French language, but others have faced criticism for their use of "impure" or "hybrid" French.

Issue	Description	Example
Stereotyping and exoticism	Francophone authors are often reduced to exotic or stereotypical representations of their culture or identity, which can limit their readership and success.	Marie Ndiaye has been criticized for perpetuating negative stereotypes of African women in her work.
Language barriers	Many Francophone authors face barriers to success in France due to language differences and the expectation that they write in French.	Some authors, such as Kamel Daoud, have chosen to write in both their native language and French to reach a wider audience.
Marginalization	Francophone authors may face marginalization within the French literary community, as they are often not considered part of the "canon" of French literature.	Marie Ndiaye has spoken about feeling like an outsider in the French literary world due to her identity as a woman of colour.
Racism and prejudice	Francophone authors may face racism and prejudice from publishers, critics, and readers who do not value their work or recognize their talent.	Leila Slimani spoke out against racism in the French literary world, citing examples of publishers who told her that her work was "too Arab" to be successful.
Lack of support	Francophone authors may struggle to find support for their work in France, as funding and opportunities are often limited.	In 2015, the French government cut funding for the Institute for Research and Study of Contemporary Maghreb, which had been a key supporter of Francophone authors from North Africa.
Eurocentrism	The French literary world can be Eurocentric, focusing on French authors and works that fit within a particular Western literary tradition.	In 2017, the Prix Goncourt was criticized for its Eurocentric selection of finalists, leading to calls for greater diversity in the French literary world.
Translation difficulties	Francophone authors may struggle to have their work translated into other languages, limiting their readership and impact.	Many Francophone authors are only translated into French and not into other languages, which can make it difficult for them to reach a wider audience.
Tokenism	Francophone authors may be included in literary events or publications for the sake of diversity, rather than for their talent or merit.	In 2017, the Festival America faced criticism for its lack of diversity, leading to the inclusion of more Francophone authors in future editions.

Lack of recognition	of Francophone authors may struggle to gain recognition or awards in France, as their work may not be fully understood or appreciated by French critics and readers.	Marie Ndiaye won the Prix Goncourt in 2009 but has spoken about feeling unrecognized and undervalued by the French literary world.
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There are many issues and challenges faced by French and Francophone authors in France. While progress has been made in recent years to address some of these issues, there is still much work to be done to ensure that all voices and perspectives are heard and valued in the French literary world.

Conclusion:

Francophone authors like Marie Ndiaye face many challenges and issues in France, from linguistic barriers to cultural stereotypes. However, their contributions to French literature and culture are essential, as they represent a diverse range of voices that challenge traditional French literary norms and expand the boundaries of what is considered French literature. Francophone authors play a crucial role in creating a more inclusive and diverse French society, and their works deserve recognition and support from the French literary community.

Francophone authors who write in French but whose first language may not be French, face a number of challenges in France. These challenges include difficulties in finding publishers, being pigeonholed as "ethnic" writers, and encountering resistance to their work from mainstream French culture.

Despite these challenges, Francophone authors have made important contributions to French literature and culture. They have brought diverse perspectives and experiences to the French literary scene, challenged assumptions about what constitutes "French" literature, and helped to expand the boundaries of what is considered "legitimate" writing in French.

Their work has also helped to bridge cultural divides and foster understanding between French and non-French-speaking communities, both in France and around the world.

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