

JULY 2023 ISSUE

# PUBLISH'D AFIKA

LITERARY MAGAZINE

**R25 000 UP FOR  
GRABS IN  
INAUGURAL  
PUBLISHING HUB**

**REVISITING THE LIFE AND  
TIMES OF AFRIKAAPS  
CUSTODIAN LEONARD  
KOZA**

**QUOTABLE  
QUOTES FROM  
BRITAIN'S GOT  
TALENT  
SUPERSTAR,  
MUSA MOTHAKA**

**WRITING  
INTRIGUING  
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**FROM PROSTITUTE TO AUTHOR  
AND BUSINESSWOMAN:**

*The Vera Qweshu's Story*

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# From Prostitute to Author and Businesswoman:

The Vera Qwesha Story



For years, she was known as a Brazilian model named 'Flame', who advertised her nude pictures online and became one of the most sought-after high-class sex workers in the country.

Men with endless supplies of cash, with different sexual needs and preferences, were her clients. How did she leave it all behind to become one of the country's most formidable businesswomen, author and philanthropist?

**PUBLISH'D      AFRIKA's      Sukoluhle Nontokozo Mdlongwa** spoke to **Vera Qwesha** about her tumultuous journey of physical abuse, relentless pursuit to achieve her dreams and ambitions, and eventually getting side-tracked and lured into the world of high-end prostitution.

"My story is no different from most girls in South Africa that are experiencing common struggles such as peer pressure and socio-economic issues," said Vera Qwesha. "These are struggles such as poverty, drugs, substance abuse and unemployment. I also experienced gender-based violence at the hands of the father of my teenage daughter. I was in a relationship with him for 13 years hoping that he would change, but he didn't, and I decided to end our relationship by calling off our engagement."

In response, the father then refused to support his own daughter. It was after this incident when Vera's friends who were working in Johannesburg introduced her to sex work. She had just graduated from the University of Port Elizabeth with a Bachelor's degree in Public Administration and Political

Science, but unfortunately, failure to secure a job and achieving her visions, goals and ambitions, eventually pushed her to heed the whispers and open arms of the sex industry.

"I began a new life with a new name 'Flame', and I started to advertise my nude pictures online with no face," she said. "I described myself as a Brazilian Coloured. I became one of the most sought-after high-class sex workers, fielding calls from men with endless supplies of cash. Those men had different needs and the memories are always resurfacing. Sometimes at night I would lie down and tears will be rolling down my cheeks, thinking about the pain and trauma of prostitution. Different scents of all those clients would waft up my nostrils as if they were there, and I would rue my lack of self-worth then."

Vera said entering the sex work industry is to slip from one world to another and women in prostitution dream of a life free from oppression, patriarchy and economic inequalities; a life where they have access to a wider array of dignified and decent employment options and where they can participate as citizens and not living on the margins of society.

"Women and girls in prostitution have almost no resources to help them exit sex trade," she said. "There is currently no government support for psycho-social services or economic programs to provide alternatives for women and girls in prostitution and those who are at risk of entering this exploitative industry. Sex workers live in shame, self-destruction and lead empty lives."

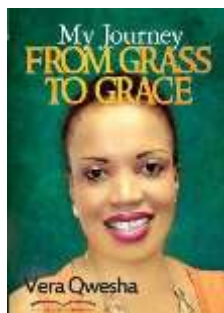
Vera said it was only by the grace of God that some members of the community accepted her, but most people still judge her about her past life. It is for this reason that she has committed herself to reach out to sex workers, drug addicts and abused women.



“Society harshly judges sex workers, but if as a society we had to be honest with ourselves, the reality is that sex workers are a product of the social construct,” she said. “Meaning that societal ills have

led so many young women into prostitution.”

After conquering her demons, Vera used her journey to empower, educate and inspire the generation of young women who may be faced with similar societal issues that she has experienced. She also wants to inspire those who may be desperately looking for a way out of the abusive and demeaning sex industry that she once was into herself.



“I understand the plight that young women face and this is one of the reasons that pushed me to establish my company called Abanqobi Conquerors Forum NPC,” she said.

“We are into construction and mining and our mission is to build a strong business

community that will contribute to socio-economic development. I am also an author of two books titled *My Journey From Grass to Grace*, and *The Pain, Trauma and Torture of Human Trafficking, Prostitution and Drug Abuse*.”

Vera is also an activist and inspirational public speaker who goes around the country doing motivational talks in schools and private events. She warns the youth of our country about the dangers of substance abuse, human trafficking and gender-based violence.

“I am a perfect masterpiece of grace and redemption as I overcame drug abuse and prostitution by the grace of God,” she said.



On the business front, Vera said running a male-dominated business has been quite a journey that needs dedication, consistency, hard work and focus. With the pervasive patriarchal system and marginalisation of women, young women



are left with limited economic opportunities and are forced into destructive means such as drugs and prostitution.



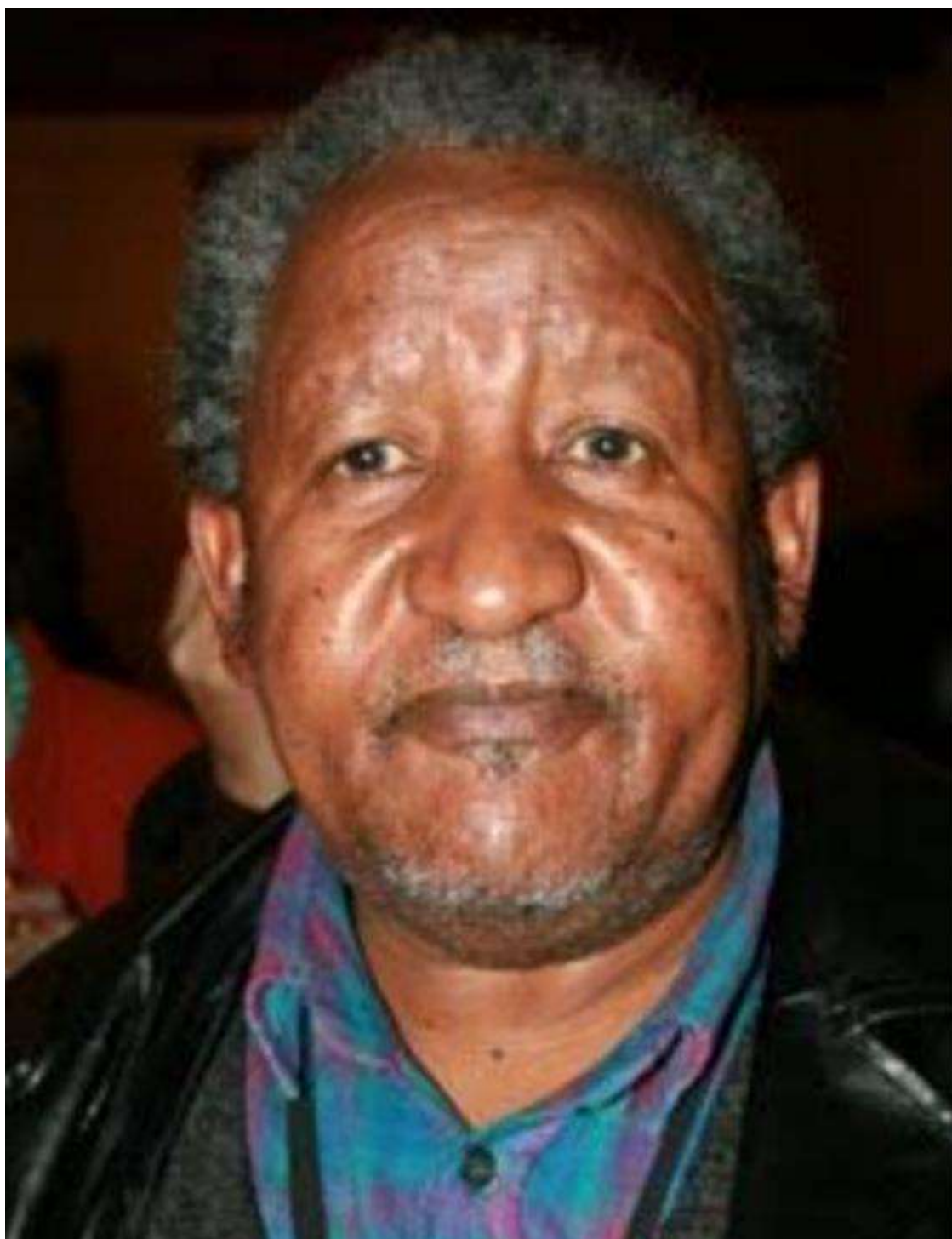
“I, Vera Qwasha, was among these women in possession of a university degree but forced to prostitution to feed myself and family,” she said. “Unlike so many, I was fortunate to turn my fate around and today I am a successful businesswoman in construction and mining, an author and a motivational speaker. To all the young women out there, please know that no matter how hard you have fallen, God loves you and want to save you from any depths of pain, trauma, addiction and abuse.”



Vera said most sex workers always indicate a high-level desire to do something else, such as going back to school, the desire for skills development programmes, formal jobs and assistance in business start-ups.

“As a nation, we need to raise awareness and empower women as this will help to eliminate the causes of human trafficking and prostitution of women,” she said. “Prostitution undermines women’s rights to gender equality and dignity. Therefore, enabling women to achieve financial independence and finding a voice within their communities is a significant goal for many anti-trafficking agencies.”

# Revisiting the Life and Times of Afrikaaps Custodian Leonard Koza



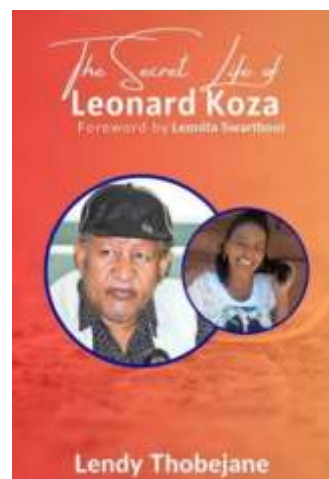
Afrikaaps is a term used to describe the blend of both English and Afrikaans words, to form a language that is also known as Cape Dialect or Kitchen Dutch. Spoken mostly in the Cape Flats, *Kaapstad*, one of the custodians of the *kasie taal* was the late tough-as-nails author, Leonard Koza. He was known for his determination to produce literature in this lingo, but was muted by publishers for almost 30 years – from 1970 to the year 2000, to be exact.

Now, author Lendy Thobejane (38) has written a book dissecting the life and times of this remarkable literary genius. Like Leonard Koza, Lendy received rejections from publishers for her earlier works. She is now the author of four books, the most recent being the book titled *The Secret Life of Leonard Koza*, in remembrance of the custodian of Afrikaaps.



“I was born and bred in Cape Town, but now reside in the Limpopo Province,” she said. “I struggled to get my manuscripts published between the years 2010 and 2013. I was rejected by 10 different South African publishers, but that didn't cripple my zeal to write and publish. I had to go abroad to finally publish my work.”

Lendy said Afrikaaps was – and still is – not seen as a language by the literary fraternity, yet it is a form of communication amongst people residing in the heart of Cape Town, better known as the Cape Flats. Leonard Koza was one of a few authors known to get literary works published in this dialect, after facing many challenges opposing it.



“He was muted by publishers in the years 1970 until 2000 but he persevered,” she said. “My book traces his life from when he met and lived with a beautiful

woman named Cynthia, with whom he later had three children. The book takes readers on a trip down memory lane, from the start and to the blossoming of this love story, to the bond Leonard shared with Cynthia and their three children, and to his struggles to preserve the language so many refused to acknowledge.” Leonard published five books, four in New Zealand and in the United States, and one in South Africa, shortly after the dismantling of



apartheid. He was the first Afrikaaps author to attend the Creative Writing Programme at the University of Iowa in 1986, hence he became a household name abroad during the dark years of apartheid. During his stint in Iowa, he met publishers and authors who valued his unique take on literature. He passed away on 20 February 2010.

Leonard's youngest daughter, Leonita Swartbooi, who also wrote the foreword of the book on her father's life, described Leonard as a very humble yet strong-willed man. If he believed something was right, he would stand for it regardless of the fact that in most cases, he had to stand alone. He never gave up his ground unless he was proven wrong with hardcore facts and evidence.

"This was mostly evident when it came to the language form, known today as Afrikaaps," she said. "Publishers refused to accept anything written in the format as it was seen as a disgrace to both Afrikaans and English languages. It was a mixture of both languages in one piece of writing with spelling errors, causing every word to look exactly as it sounds upon pronunciation by our people."

Leonard stood his ground that Afrikaaps was how his people communicate and he continued writing in a way relatable to them, no matter who disagreed and shut their doors in his face. He believed that his heart was in the right place. He used to attend writing workshops and was looked at as though he didn't belong because when he opened his mouth, he would speak in Afrikaaps.

"No matter what walk of life the rest of the authors were from, or what high English they conversed in, they would get a flat Afrikaaps response from my dad, unless he was 100% sure the person he was talking to did not understand Afrikaans at all," said Leonita. "My dad knew that at some places he frequented, people understood the language but blatantly refused to acknowledge it, and he was strategically enforcing it on them in a subtle way. He would write in proper English and submit those pieces in order to gain access to huge workshops as a guest author speaking on his work and the love thereof, but when he got the platform to perform his work, he would recite an Afrikaaps piece with so much confidence and pride, knowing he no longer could be stopped and that alone made publishers accept his work eventually."

Leonard's antics made more people fall in love with the language and wanted more because they could relate. Before his passing, he had the privilege to publish an entire Afrikaaps book titled *Die Gazoem Vannie Township*.

"In the book, he spoke the heart of the township in the slang of the township and it made waves all over," said Leonita. "Afrikaaps was more than just a form of speaking for him; it was part of his DNA. It was the unofficial language of the heart of his people and he wrote it on their behalf, paving a way for many to follow."

To order the book, please get in touch with the author at +2784 927 0430.

# R25 000 Up For Grabs In Inaugural Publishing Hub

## New Stimulus Programme Aims To Unearth 22 Writers

A collaboration between the Academic and Non-fiction Authors Association of South Africa (ANFASA) the Department of Sport, Arts and Culture (DSAC) will see 22 South African authors being awarded a sum of R25 000 and be paired with a publishing house, which will assist them to develop and publish their manuscripts.

This inaugural Publishing Hub is an industry stimulus project to support authors and revitalise the publishing industry. It also aims to encourage the creation of new literature telling our stories and preserving our heritage. It is essential for the Department of Sport, Arts and Culture to provide support for authors and the publishing industry to foster a dynamic literary community and sustain the creation of a wide range of significant literature, including that written in the previously marginalised official languages.

The department aims to support the writing and publishing of 22 books written by South African authors. The selection panel will consider manuscripts written in any of the official South African languages including the Khoisan languages, and will consider submissions in the following categories:

**Novels and poetry anthologies**

**Short story anthologies and drama text**

**Narrative non-fiction such as: politics, current affairs, history, military history,**

**sport, true crime, biographies/autobiographies, health and wellbeing, humour, business and personal finance**

**Children and young adult books**

Please note that they will not consider the following submissions:

**Television and film scripts**

**Novelette and novellas**

**Self-help or motivational scripts**

Successful authors will be awarded a sum of R25 000 for content development, and in addition, will be paired with a publisher that will assist them through the production / publishing process. An independent selection panel will assess the applications and recommend qualifying manuscripts. The selection panel aims to offer recognition to a wide-ranging group of authors and subjects. Three books will be chosen from the 22 published books and be converted to braille, as part of the languages of writing for the visually impaired community.

The closing date for submission is 8 September 2023. Please note that late submissions will not be considered. To submit your application, please visit the ANFASA website at [www.anfasa.org.za](http://www.anfasa.org.za) and the DSAC website at <https://www.dasc.gov.za/>

# Elsa, Boikanyo Share PUBLISHER'S CHOICE AWARD

"There's something enchanting about crafting stories and expressing my thoughts through the written word," said Elsa Khoza, the joint winner of the June **PUBLISH'D AFFRIKA Magazine Short Story Competition, PUBLISHER'S CHOICE** category. "What inspires me to write? It's the thrill of weaving new worlds, breathing life into characters, and exploring the depths of human emotions. Writing gives me the power to create, to inspire, and to connect with others on a deeper level."

Based in Germiston, Gauteng, the 22-year-old scribe said keeping herself motivated to write can be challenging at times, but she has learned a few tricks – she surrounds herself with books and writers who inspire her, and she never underestimates the value of taking breaks to refresh her mind and avoid burnout.

"Setting achievable writing goals and celebrating every small victory keeps me moving forward with enthusiasm," she said. "Winning the writing contest was an incredible milestone for me. It proved that my words have the power to touch people's hearts and minds. It boosted my confidence and reinforced my belief in

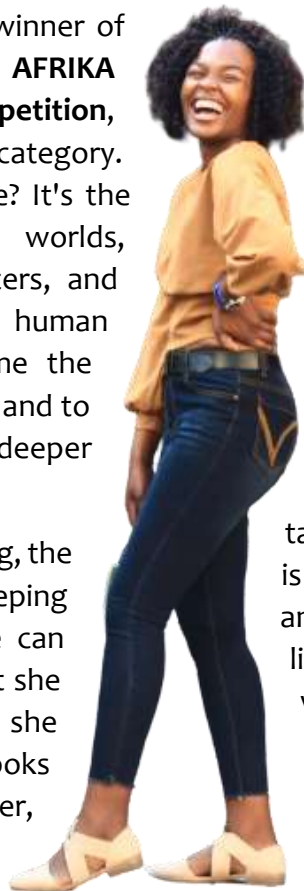
the path I've chosen. The recognition gave me the courage to dream bigger and reach higher."

Elsa said looking ahead, her ultimate goal is to publish her own books. She wants to share her stories with the world, to leave a lasting impact on readers, and to inspire others to embrace their creativity. Whether it's fiction, non-fiction, or poetry, she aims to explore various genres and continue to grow as a writer.

"Writing is my life's passion, and I can't wait to see where this journey takes me," she said. "Every word I write is a step closer to fulfilling my dreams, and I'm excited to make a mark in the literary world. The future is brimming with possibilities, and I'm eager to embrace them all, pen in hand."

Elsa shared the prize with Boikanyo Pela, an ambitious and dedicated writer with a passion for writing and a thirst for knowledge. She is currently pursuing a degree in Complementary Medicine at the renowned University of Johannesburg.

"I was born and raised in a small village in Limpopo, South Africa," she said. "Growing up in a village, my one goal has always been to combat illiteracy. Through storytelling, I hope to provide a





fresh perspective and challenge societal norms.”



Boikanyo said her recent **PUBLISHER'S CHOICE Award** in the **PUBLISH'D AFRIKA Magazine Short Story Competition** has boosted her confidence and inspired her to continue writing.

“It is a big stepping stone to my writing career,” she said. “I am looking forward to writing and hopefully getting more work published in the future.”

Boikanyo and Elsa each walked away with a R500 cash prize. Submissions for the next leg of the competition opens on 7 August and will close on 17 August 2023. The **PUBLISHER'S CHOICE Award** carries a cash prize of R1000, while the **PEOPLE'S CHOICE Award** is worth R500. See poster on page 12 for submission guidelines.

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It is said that too many cooks spoil the broth. The book, comprising of 18 stories assembled through PUBLISH'D AFRIKA Online Literary Magazine's Short Story Competition, seeks to challenge this myth. Spoiling The South will be a multi-themed collection of new short stories by authors from across the African continent.

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## Authenticity Is My Inspiration — Yandisa Krobani



storytelling.”

If there is anything that has helped Yandisa Krobani to pen realistic and relatable stories, it is the exposure to diverse cultures.

“I was born in the Eastern Cape but bred in a Johannesburg township,” he said. “It's this exposure to diverse cultures enriching me to write authentic stories.”

Yandisa's story, *The Greatest Life Lesson*, was one of eight stories that contested for the June **PUBLISHER'S CHOICE Award**. He had to settle for the **PEOPLE'S CHOICE Award** which carried a purse of R500, after missing out on the bigger prize by a whisker.

Yandisa is however an accomplished writer, having had some of his short stories published in DRUM Magazine, African Writer Magazine, Kalari Review, Botsotso Literary Journal, and FUNDZA. He is currently a student at the University of Cape Town.

“I write about those in the outskirts of society, and about the issues society tends to shy away from,” he said. “The yearning to make the universe a better place is my everyday inspiration. Winning this contest meant my literary voice is growing and I am getting closer and closer to my dream of contributing positively to the world through

**PUBLISH'D AFRIKA MAGAZINE  
FACEBOOK SHORT STORY  
COMPETITION - AUGUST 2023**



## **THEME: NONE**

### *Knock Yourself Out*

#### **SUBMISSION GUIDELINES**

#### **WORD COUNT**

Write a short story of 1 800 to 2 500 words.  
The story can be of any genre except erotica.

#### **PRIZES**

**PUBLISHER'S CHOICE AWARD - R 1000**  
**PEOPLE'S CHOICE AWARD - R 500**

#### **SUBMISSIONS OPEN**


07 - 17 August 2023


#### **PUBLIC VOTING**

21 - 27 August 2023

#### **FOR MORE INFORMATION**

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Mdlongwa on

 **+27 84 311 8838**

 [info@publishdafrika.com](mailto:info@publishdafrika.com)

1. Like and follow PUBLISH'D AFRIKA Magazine Online Facebook Page
2. Short stories should be STRICTLY written in English. You can add a touch of any language to your story.
3. Your work should be original
4. Short stories to be submitted in WORD DOCUMENT FORMAT. Clearly state your full/pen name, contact details and number of words. PDFs and stories typed directly on WhatsApp or email body WILL BE AUTOMATICALLY DISQUALIFIED. Make use of Google or go through the page or Sukoluhle Nontokoza Mdlongwa's timeline if you don't know what a Word Document is.
5. Anyone from any country can enter the competition. There's no age or nationality restrictions.
6. Submit via email to [info@publishdafrika.com](mailto:info@publishdafrika.com) or WhatsApp +27 84 311 8838.

**PLEASE NOTE:** All previous PUBLISH'D AFRIKA Magazine Facebook Short Story Competition winners are not eligible to enter.

All submitted stories will be posted on our PUBLISH'D Afrika Magazine page. Number of reactions per story determine the People's Choice Award winner. We also have a Publisher's Choice Award for a story that will be picked by the publisher.

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## Writing Intriguing Dialogue – The Do's and Don'ts

Dialogue is just as important to your story as the narrative – it can be a tool you use to enhance your storytelling. It must move the story forward, reveal information about the character and must help the reader understand the relationship between characters.

In fact, readers learn more about characters and the plot through the interactions between characters. They get to learn the characters' personalities, their thinking patterns, their drives and their passions through the things they say and how they interact and relate to the other characters in the story.

For example, the reader would immediately pick up that a character is street-smart if he infuses his speech with *Tsotsi-taal*. The reader's expectations of the character throughout the story would, of course, be to see him being 'ghetto'. It would be difficult for the reader to relate to a character who professes to be 'from the hood', if his speech is littered with "On the contrary, I suggested to him that the way forward on this matter is therefore to..." This is a character who should be in a suit and most probably have aspirations of being a politician, not a kasi character. A character who starts his sentences with 'Pardon me, Miss', gives the reader the impression that he would be a cultured character, probably educated and even be a snott-nosed and self-centered snob.

However, writing dialogue remains one of the toughest undertakings for most writers. Some writers would rather pen long, dense paragraphs narrating rather than write dialogue. Below are a few pointers on how to write intriguing dialogue.

**Emotions, Conflict and Body Language** - Make sure to show the characters' emotions and body language. Think of a face-to-face conversation when you write. Stutters and physical gestures always add to the story. Normal people do not talk to each other as if they are giving a speech.

**Conflict** – Without it, there is no drama, and without drama, there is no story. Pauses, unfinished sentences, interruptions and laughter. How do you speak when you are angry? How do you speak when you are sad? Let your characters show those emotions and gestures so they are believable and relatable.

**Tone of Conversation** - Think of the tone of your conversation. Is it funny? Sad? Scared? Angry? Happy? Depending on that, you may want to include different tags other than 'he said'. Even if you don't want to use dialogue tags, still try to describe the way someone speaks. It's all about tone and showing the way people are talking. If the character is angry, instead of 'he said', you can write 'he fumed' or 'he snapped' or 'he roared'. The tag carries the tone of the conversation and helps the reader to form a picture of the character in their mind.

Adding things in between motions and words – the things they are doing while they talk – and adding the tones of voice, helps breathe life to the characters. Imagine the characters three

dimensionally. What do they sound like? What is their tone? What do they like and hate? Their passions. Have your characters discuss the things that matter to them.

**Character Dynamics** - How are the characters related and what do they think of each other? This can inform the interaction and subtext of their conversation. One character may be tense and the other profoundly disappointed. One character may be cagey and the other concerned. They could have mixed feelings about each other or the situation they are discussing. Are they siblings? An older brother's tone may carry derision and impertinence towards his little brother, or over-protectiveness and concern, depending on the situation.

**Personalities and Relationships** - The spice of a conversation depends on characters' personalities and relationships. If they are friends or colleagues, they will be much more casual with each other. They might have certain dialect that they use around each other that they may not use anywhere else. If it is a more formal relationship, scale back the dialogue to fit that. Less contractions, maybe more advanced verbiage and straight-forward dialogue.

**Activity** - Activity adds to the scene and helps prevent readers from spacing out during long stretches of dialogue. It's also much more interesting and is a small thing that makes your writing better. Not only can moving around in a scene create interest, but it can give the reader non-verbal cues as to what is going on. One character might say they are having so much fun during an outing, but glancing at their wristwatch between short answers would say otherwise.

**Skip the Small Talk** – Forget things like 'pass me the butter' unless the butter has meaning to the conversation. Stay away from cliches. Interesting dialogue is not obvious, does not contain small talk, and is full of hints and ambiguity. This keeps the reader engaged until the ambiguity is resolved. Writing like this is mostly a result of what you read. Invest in reading works of other authors who write the best dialogue. Garbage in, garbage out.

**Is it Informative / Entertaining?** - Boring dialogue is often dull and uninformative. Put yourself in the reader's shoes and ask what the conversation is conveying. Is it informative? Will anyone reading this benefit anything from it? Good dialogue gives information about the plot, information about characters, and in the best case scenario, both at the same time. Readers are basically eavesdropping on your characters. Would you listen in on a conversation that doesn't interest you?

**Don't Info Dump** - Use dialogue for a backstory, but be careful not to info dump. Through the verbal exchanges of characters, you can reveal important plot details to spark the reader's interest and curiosity.

**Humour** – I have found that most readers appreciate comic breaks in-between especially heavy subjects that are being tackled by the writer. Issues like gender-based violence, rape and abuse can take their toll on some readers, especially those who can relate to every line, sentence and paragraph. Infusing some humour might lighten the load, but be careful not to make light of the subject in question. Here's an example below:

"Don't beat yourself up too hard, all kids go astray sometimes," says John, rubbing his friend's shoulder soothingly. "You raised them well. They are good kids, Tom."

“Good kids, huh?” he sneers. “You can blame their mother for that.”

Tom is giving credit for his kids having been raised well to his wife, but the way he says it is witty and quite hilarious. Funny as it is, the humour in what he says does not make light of the heavy subject they are discussing.

**Dialogue Structure:** Many first-time authors are guilty of the biggest sin in literature – writing an entire paragraph of dialogue, as much as ten lines, and then closing it with a dialogue tag. This forces the reader to read a long, dense paragraph of dialogue before finding out which character is speaking. This affects the reading experience, especially when there are more than two characters in the room. Write one line of dialogue and then put a dialogue tag, so that reader would know which character is now speaking.

You can also break lengthy dialogue with action, and descriptions of what the character is doing. He could pause, purse his lips and seem deep in thought, before continuing speaking. He could scratch his head, be distracted by a butterfly fluttering on the window, pause to catch his breath, the possibilities are endless.

**Dialogue Tags:** This can't be stressed enough – do not put a full-stop and then write a dialogue tag, except where there is an exclamation mark, or a question mark.

**INCORRECT:** “James, Mom said you should come with us.” Said Mary.

**CORRECT:** “James, Mom said you should come with us,” said Mary.

Many other aspiring writers do not mind putting the dialogue of two or even three characters in the same line.

**INCORRECT:** “Let's go, the bus will leave without us,” said Jane. “Don't worry my love, we still have time,” Paul replied. “But we still have to go, guys,” James barged in.

**CORRECT:** “Let's go, the bus will leave without us,” said Jane.

“Don't worry my love, we still have time,” Paul replied.

“But we still have to go, guys,” James barged in.

**Single or Double Quotation Marks?** – Maintain consistency with quotation marks. If you will be using single quotation marks ('), use single quotation marks throughout the book. If you will be using double quotation marks (“”), use them throughout the book. If you are using double quotation and there is a quote within a quote, the quote within a quote should be in single quotation marks, and vice versa.



# Publishing, Marketing and Distribution – What Comes First?

**PUBLISH'D AFFRIKA Magazine** has published a number of articles tackling the issue of publishing, marketing, sales and distribution. We have also sought the assistance of experts in the game, such as publisher Darrell Keith and Tshidi Monkoe, who have selflessly shared their expertise.

However, the inquiries we keep receiving from self-published authors, especially newly published first-time authors, point to the fact that a majority of them have been putting the cart before the horse. They rushed to publish, without having first developed an audience for their work. They also believed – or have been made to believe – that merely having their book published and put on a shelf in a bookstore will turn them into bestsellers.

When a reader walks into a bookstore, he or she already has an idea what he is looking for. If he does not find it on the shelves, he would request the assistance of the storekeeper to find the exact title he needs. Not many readers go to a bookstore to window-shop; authors do mainly to size up the competition. It is therefore the responsibility of the author to market his or her work, so that the reader would walk into the bookstore to find his book. Don't cross fingers and hope that out of the thousands of titles in a bookstore, readers would look for your book, when they don't even know you exist.

For any self-published author, getting shelf space in bookstores is an uphill battle. Bookstores generally don't accept self-published books unless they are in demand. Most self-published authors do not realise that the onus of selling the book rests with them, not the publisher. They don't realise that building themselves into brands is what is going to sell their books. A distributor / bookseller can easily get your book into a bookstore, but he won't market it for you. YOU, have to keep the traffic flowing through the bookstore, or the book would be removed from the shelves.

It is not legislated that you have to use a distributor to get your book into a bookstore, but most bookstores would rather work with distributors than directly with authors and publishers. So, if your book is priced at R100, for example, about R80 has already gone to the distributor and the bookstore. The publisher, or the self-published author, has to make do with R20. With self-publishing, the situation is even bleaker as you are still faced with printing costs. It is even worse if the book hasn't been properly marketed and gathers dust on the shelves.

**Game Changers:** People like Tshidi Monkoe have turned this value chain completely on its head. With hard work and determination, you can cut out the middlemen and still sell your book at major bookstores. Keep the people talking about it, keep the brand alive and keep

traffic flowing through the bookstore's doors. You find you can convert even non-readers into readers, if you market yourself and your book right.

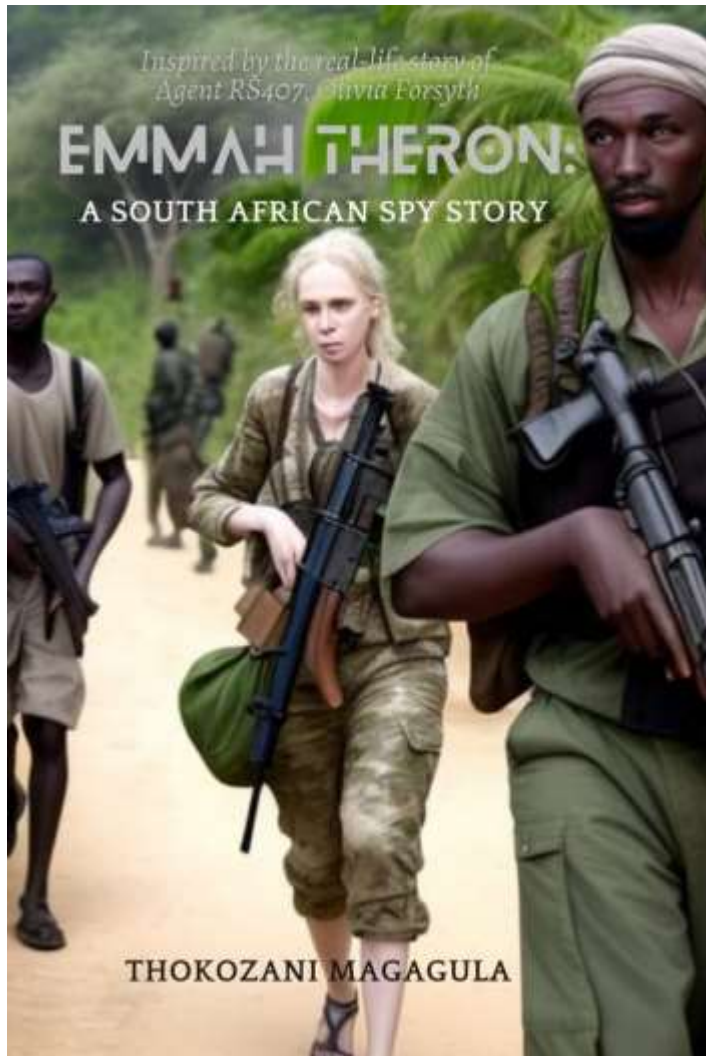
Publishing a book is not the destination; it's the beginning of the journey. In fact, the journey starts long before the book is published – at least three or four months earlier. If you haven't created a buzz around the book before it is published, you cannot expect it to sell like hotcakes when you finally put it out there. Selling books is selling yourself. The reason Adverts on TV are repeated so many times is merely to force your mind to recognise the brand when you finally walk into a shop. The same goes with books. Putting yourself out there as often as you can, consistently and shamelessly, builds your brand. People recognise you as the authority on your chosen subject and as a result buy your book. They first recognise the brand, and then buy the product.

Authors need to understand that bookstores, booksellers and distributors are also a business and they also trying to make a living like everyone else. If a product isn't selling, any business would remove it from the shelves to make space for products that actually sell. The same goes for bookstores. If your book is not selling, it will be removed to make space for books that are in demand. It's nothing personal, just business. It is for this reason you see authors like Tshidi Monkoe criss-crossing the length and breadth of the country marketing her book at Exclusive Books stores, radio stations, TV and on newspapers. She has to keep traffic flowing into the stores for her book to earn its keep.

Before you publish, ask yourself who your target market is, and if you have done sufficient groundwork to alert that particular audience of your upcoming book. If your answer is NO, delay the release of the book and go back to the drawing board. Calling for pre-orders is always the best gauge of the effectiveness of your marketing strategy, not LIKES on Facebook and Twitter. LIKES on social media rarely translate to sales when the book is finally out.



## Emmah Theron: The Real-life Story Behind The Novel



If you were intrigued by the real-life story of Olivia Forsyth, South Africa's most notorious apartheid spy known as Agent RS407 (Code Name Lara), then the novel *Emmah Theron: A South African Spy Story* by **PUBLISH'D AFFRIKA Magazine** co-founder Thokozani Magagula, will have you on the edge of your seat.

While the real-life Agent RS407 was a Lieutenant in the South African Police's elite Security Branch, the fictional Emmah Theron is a star journalist for the fictional Daily Telegram. She is lured into the world of espionage, and is soon sent deep-cover into the African National Congress. Then the unexpected happens – her handlers learn that she has not only fallen head-over-heels in love with the MK operative Ishmael Ndlovu, whom she had been

tasked to flush out and help to capture, but might have also turned into a double agent...

### The Real-life Story Behind The Novel

To better understand and appreciate the novel 'Emmah Theron: A South African Spy Story', it is best to tap into the real-life story of the woman who inspired it. Olivia Forsyth was recruited by apartheid spy Craig Williamson. Olivia Anne Marie Forsyth (born May 1960 in London, UK) is a former spy for the apartheid government in South Africa. Her parents were white South Africans living in the UK.

With the agent number RS407 code name "Lara", Forsyth attained the rank of lieutenant in the Security Branch of the South African Police. Forsyth was recognised in intelligence circles as the apartheid government's "most outstanding spy" next to Craig Williamson,



but was described by the African National Congress (ANC) as a "terrible, incompetent and inefficient spy".

Forsyth defected to the ANC but was later incarcerated in its notorious prison camp, Quatro, in northern Angola. Following her escape into Luanda, Forsyth spent six months hiding in the British embassy there.

### **Spying Career for Apartheid Regime:**

From May to November 1981, Forsyth worked at the Department of Foreign Affairs in Pretoria, as a foreign service officer. Forsyth was assigned to the Protocol Department, based in the Union Buildings, where she was approached by the National Intelligence Service (South Africa) (NIS). Forsyth joined the Security Branch of the South African Police in November 1981 during which time she was recruited by Craig Williamson and trained at the spy training center known as Daisy Farm.

### **Rhodes University: Posing as a Student Spy**

Forsyth operated at Rhodes University under cover as a student from 1982 until 1985, becoming a leader in anti-apartheid groups. Forsyth became chairperson of the National Union of South African Students (NUSAS) local committee at Rhodes, Media Officer on the Rhodes Students' Representative Council, chair of the local End Conscription Campaign (ECC), treasurer of the campus Women's Movement, editor of the student newspaper Rhodéo and of the community paper Grahamstown Voice. Janet Cherry, a former ANC underground operative and leading activist in the Eastern Cape, said Forsyth had led a double life by completely "integrating herself into student life".

### **Operation Olivetti: Spying In Frontline States:**

From June 1985 Forsyth travelled to various Frontline States – Botswana, Zimbabwe, Zambia and Tanzania – from the South African office of a Security Branch front company in Johannesburg called John Fitzgerald and Associates, in an operation entitled Operation Olivetti.

Forsyth arranged for journalists and exiles to write reports, including some on the 11-nation Southern African Development Coordination Conference (SADCC). One of the journalists said they had been paid \$150 from a numbered Swiss bank account. Forsyth also obtained accreditation as a journalist to one of the SADCC conferences in Harare. In Harare, Forsyth made contact with the ANC and subsequently defected. After revealing the names and details of a number of Security Branch agents, Forsyth offered to become a double agent for the ANC. In Lusaka, Forsyth met Ronnie Kasrils, then Intelligence Chief of Umkhonto We Sizwe. The ANC assigned her several missions in South Africa.

### **Detention in Luanda in Angola:**

In June 1986, on a trip to Lusaka, Zambia, a number of ANC officials stopped believing Forsyth's credentials as a double agent. ANC Security Chief, Mzwai Piliso decided to send

Forsyth to Quatro, the ANC detention camp in northern Angola, where she was held prisoner for seven and a half months. In February 1987, Forsyth was released from Quatro following the intervention of Umkhonto We Sizwe leader Chris Hani and MK Intelligence Chief Ronnie Kasrils. Forsyth was taken to an ANC safe house in Luanda, where she remained for the next fifteen months. During this time, the ANC tried to negotiate with the South African government to use Forsyth in a prisoner exchange with ANC members on death row.

### Escape with Help of the British Embassy:

Forsyth escaped to the British Embassy in Luanda on 2 May 1988. Forsyth's presence at the embassy made headlines on 31 July 1988. The Angolan government initially refused permission for Forsyth to leave the country. The Angolan Ambassador to Zambia, Luis Neto Kiambata, said Forsyth was "a regional problem" because she was "spying in all the Frontline states" and that "President Kenneth Kaunda, as the Frontline States' chairman, should decide on whether she should be given a visa". She eventually returned to Britain.

### South Africa: STRATCOM'S Operation Yurchenko

Forsyth and her father eventually returned to South Africa. To pre-empt the ANC's revelation of her defection, on February 3, 1989, the South African Police launched a propaganda campaign, through its Strategic Communications arm; Stratcom. Called 'Operation Yurchenko' the campaign claimed that Forsyth had been a highly successful spy but this was not true.

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**1. Like and follow PUBLISH'D AFRIKA Magazine Online Facebook Page.**  
**2. Short stories should be STRICTLY written in English.** You can use a South African language to your story.  
**3. Your work should be original.**  
**4. Short stories to be submitted in WORD DOCUMENT FORMAT.** Clearly state your full name, contact details and number of words. PDFs and stories typed directly on WhatsApp or email body **WILL BE AUTOMATICALLY DISQUALIFIED.** Make use of Google or go through the page or Sukoluhle Nontokozi Mdlungwa's timeline if you don't know what a Word Document is.  
**5. Anyone from any country can enter the competition.** There's no age or nationality restrictions.  
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**RELEASE NOTE:** All previous PUBLISH'D AFRIKA Magazine Facebook Short Story Competition winners are not eligible to enter.  
All submitted stories will be posted on our PUBLISH'D AFRIKA Magazine page. Readers of reviews can story determine the Publisher's Choice Award winner. We also have a Publisher's Choice Award for a story that will be picked by the publisher.

# Ezimnyama Dance Ensemble To Conquer Europe



Bulawayo's very own Ezimnyama Dance Ensemble has embarked on a tour of Europe, their first stop being France with the last leg of the tour ending in Spain. The ensemble, which is made up of 22 artists and three administration personnel, touched down in France in early July. The tour began in Gemenos, France, on 16 July, and will then proceed to various cities in the country before crossing over to Switzerland from the 10th to 15th of August. The last leg of the tour will be in Gaca, Spain, on 22 August. Founded by Phibion Ncube in Bulawayo in 2009, the music and dance arts ensemble

aims to create one of the best arts ensembles in Zimbabwe and Africa as a whole. Phibion said their initial goal was to provide the youth with art skills and keep them away from risks associated with drugs, HIV/AIDS and alcohol abuse. They have scooped and got nominated on a number of numerous awards in Bulawayo and Zimbabwe.

Ezimnyama has produced works that have been well received in Zimbabwe and abroad, and also works with the community on important issues such as HIV/Aids and drug abuse, Covid-19 and climate change using dance and theatre.





“We discovered that dance is not viewed as an important art form in our community,” said Phibion. “Therefore, we decided to uplift it by trying to create more dance productions and focus more on research and building an infrastructure where the young generation who want to be dancers can be afforded opportunities to study and explore many expressions of dance.”

Phibion said the general public has offered the ensemble overwhelming support, as they now receive invitations from different organisations to perform in and around Zimbabwe. Performing in Europe, especially in France and Spain, is one of their greatest achievements.



“Yes, we are in France, and the preparation for a group to perform in Europe is not an easy road,” he said. “It requires artists who are hard workers in terms of being well-organised and knowing exactly what you want to achieve, because at the end of the day we need to put food on our tables. We also want to create viable links with other art organisations and promoters around the world, and to bring together the quality of the artists who will understand that the nature of the business is not easy. Going abroad requires a lot of papers and makes the process a little harder, but it can be done.”

Phibion said the ensemble has encountered a lot of challenges, such as raising funds to buy the costumes, promises that were never honoured and having to look elsewhere for funding.

“Such things tend to let us down because we will have to make compromises,” he said. “We urge the people to support the dance sector as well because it’s so painful to receive more support away from home instead of home. However, we will continue to thank you guys for the support you are showing to us; we shall forever cherish this.”

You can get in touch with the Ezimnyama Dance Ensemble on the social media handles below:

**Facebook:** Ezimnyama Dance Zimbabwe

**Twitter:** @ezimnyamaArts

**Email:** [ezimnyamaarts@gmail.com](mailto:ezimnyamaarts@gmail.com)

**Website:** [www.ezimnyama.com](http://www.ezimnyama.com)

# Luleka's One Woman Show To Set Hexagon Theatre Stage Ablaze



The Hexagon Theatre at the University of KwaZulu Natal in Scottsville, Pietermaritzburg, will come alive on 26 August, when renowned poet Luleka Mhlanzi hosts her One Woman Poetry Show titled *Conversing Kingdoms One Woman Show*.

Fresh from performing for the BIPOC Poetry Reading at the New York City Poetry Festival hosted by Lola Anaya,

Luleka will hit the ground running with a show on home soil, which aimed at creating awareness of social ills through poetry and theatre, as well as to tell a compelling story through art.

"I can promise you a good time, good music, and an insightful performance," she wrote on her Facebook page. "I truly hope to see you there!"

Born and bred in Pietermaritzburg, Luleka is a published author, youth programmes facilitator, poet and actress. She saw one of her dreams fulfilled when she performed at the 23rd Poetry Africa Festival. Her one woman show may very well be a mirror of the society she wants to live in – a society that promotes healing and celebrates diversity, not tolerates it.

Tickets for the show are available at Webtickets going for R100 per ticket and R80 for students with student cards.

## Quotable Quotes from Britain's Got Talent Superstar

# Musa Motha



"Everyone has a talent, you just have to find yours," so said Musa Motha, the young man who hoisted the South African flag high on the international TV show, Britain's Got Talent.

The Sebokeng born dancer, who had to overcome the challenge of being an amputee after he was diagnosed with cancer, won the multitudes' hearts after 'putting his best foot forward' on the TV show, receiving not a standing ovation, but also the Golden Buzzer.

Musa progressed to the finals but did not win the overall prize. He was however's the fans' favourite and clinched the Emerging Artist Award at the UK's National Dance Awards on

June 5. This cemented his assertion prior to his dance debut on Britain's Got Talent that he is a firm believer in splitting the word 'Impossible' into two – "I'm Possible".

Musa returned to Mzansi on 8 July to a hero's welcome at the OR Tambo International Airport, and has started touring the country. His first stop was at the Sedibeng District Municipality, where he also visited the Khanya Lesedi School of Specialization (SOS). Musa told the

learners that they must always follow their dreams and never give up, even if things seem impossible.

"Search for your purpose until you find it," he said. "Everyone has a talent, you just have to find yours."



If you need inspiration and motivation to chase your dreams, below are some of the quotable quotes from Musa Motha himself.

\*Don't install the App called 'impossible' in your smart brain.

\*You can live the life you have always wanted. It's right there in front of you, but in order to reach it, you must first see it... then believe it and set up goals that will help you to execute your vision. Don't forget that your decisions start in your mind.

\*Be positive at all times, have faith, believe and be patient, but don't wait until it's too late.

\*Life is a rope that swings us through hope. Always believe that today is better than yesterday and tomorrow will be much better than today.

\*You have a unique DNA code. Don't be afraid to show it off.


\*Do not let anyone hold the pen when you are writing your story


\*Everything has its own time. I learned this by looking at popcorns. They don't pop at the same time but at the end they all changed into something we can eat and it's soft.

\*Be your own pillar, lift and balance yourself.

\*Bring change to planet Earth. Yes, it is possible.

\*The throne will always be yours. Don't change your personality but be aware of your attitude because it is the mainstream of your altitude.



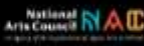



**ABOUT US**

Established in 2021, PUBLISH'D AFFRIKA Online Literary Magazine's objective is to give independently published authors and various art practitioners a platform to expose their work to the world. We also aim to:


- Unearth writing talent in the continent
- Develop, nurture and reward writing talent
- Encourage a culture of reading and writing
- Redefine Africa's Narrative, one story at a time
- Initiate dialogue amongst African arts practitioners
- Advocate for maximum media exposure for arts practitioners
- Play a role in growing and developing literature in the continent

PUBLISH'D AFFRIKA Magazine is proudly funded by the National Arts Council, an agency of the Department of Sport, Arts and Culture and Presidential Employment Stimulus 3.



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# Mava's One-man Show Wows National Arts Festival



Mava Gqeba, a final-year University of Fort Hare (UFH) Music student stole the show at the 2023 National Arts Festival (NAF) when he walked away with the Standard Bank Ovation Award for his one-man show titled, “Dear Tata: What Makes A man a man?”

According to the organisers of this well-renowned festival, the Standard Bank Ovation Awards are awarded to fringe performances that are well received by audiences, are well presented or produced, and have a good script or a

standout cast among other things.

Mava who majors in jazz music is a gifted actor, singer, dancer, and songwriter. His cabaret tells the story of many young black men through dance, music, and poignant storytelling. His performance explores themes such as identity, self-worth, and sexual liberation, but most importantly it poses the question, “What does it mean to be a black man in South Africa in this day and age?”

He also presented the show at the Umtiza Arts Festival earlier this year.

“Winning the Standard Bank Bronze Ovation award is a very gratifying moment. It is the culmination of a process which saw me take some of my most personal life moments and turn them into art. It means that the work I do is touching all kinds of people and inspiring them to be their most true selves and to always strive to be their best,” said an exciting Mava.

**Source:** University of Fort Hare

# Akhiwe Mankayi – “Penning My Story Helped Me To Heal”



Akhiwe Mankayi grew up like any other boy in the township – he was raised by a strict mother, an overprotective stepfather, a doting but no-nonsense grandmother and, last but not least, an absent biological father whose first love is alcohol.

These characters form a big part of his autobiography, *Ubomi Thee Footprint*, which narrates his life from the age of 19 and working backwards and forward through his tumultuous formative years. The 19-year-old Akhiwe is a character that seeks an understanding of his past, struggles with his sexuality, encounters abuse, and goes through a series of traumatic events.

Today, at 30, Akhiwe can confidently say he has overcome his past. He is a two-time published author, a designer and a businessman. He self-published his two books, *Ubomi Thee Footprint* published in April 2017, an isiXhosa-English autobiography, and *Writings of the Gut*, a poetry anthology published in April 2023.

Both books have received massive recognition. He has been interviewed by Takalani Radio, Lukanji FM, Aliwal Weekly Newspaper, Eagle Eye Newspaper and has shared the platform with the likes of Dumisani Mbebe and Moshe Ndiki, at the

Sondela Youth Festival. He has also shared the stage at the Grahamstown LitFest National Arts Festival with Ncedile Soule and Jongisilo Pokwana ka Menziwa. In 2021, the Provincial Libraries



adapted his autobiography to reach its designated readers.

“*Ubomi Thee Footprint* is a story based on a high school boy who endured life's challenges of separation, loss, abuse, sexual identity, and a broken home,” he said. “But instead of being petrified, he decided against all odds to tell his story through writing and strived for victory. Without letting the circumstances between him and his alcoholic father bury him, he narrates his story unaware that it would evoke sensitive memories.”

He embarked on studying a National N Diploma in Business Management at IKhala TVET College, Aliwal North campus, class of 2019. Currently he is in his third year at the University of South African (Unisa) studying towards obtaining the Bachelor of Arts in Communication Science Degree. Besides being a student and an author, Akhiwe owns Akhie Ma'kay, a company which trades on mostly his artistry, from marketing and distributing his books, manufacturing, to the everyday administration.

“The business started from selling sweets at school to providing for myself and get to look presentable like any other student at school,” he said. “All along, I and my siblings have been living off my grandmother Nothobela's SASSA grant. It was the only stable income we had as my father drank most of the money he made from his piece jobs.”

After matric, Akhiwe took it upon himself to raise capital within 20 months of working as a cashier, storage/floor packer, point of sale merchandiser and

receiving clerk to start a salon business. Through savings from the salon and making the new business mobile, Akhie Ma'Kay was born. During the turmoil his relationship and the ill health of his grandmother, he dusted off *Ubomi Thee Footprint* manuscript and received a sponsorship from ECACC to help publish the book.

*Writings of The Guts* is written thoughts and expressions of love, relationships, abuse, phobias, sexuality and life experiences through poetry. Akhiwe said the two books are intertwined and the first birthed the other.

“The inspiration was initially the pain and anger I had after the death of my mother and stepfather, the abuse and sense of not belonging but longing to belong and be heard and seen,” he said. “At first, I wrote poems and threw them away, then Facebook introduced me to a wider readership as I tried out a page. People loved my work, though what initially made me compile *Ubomi Thee Footprint* was a short story I co-wrote with my former classmate, of which I then later on infused some of the poems I had written.”

Friends and strangers would read the raw manuscript of *Ubomi Thee Footprint* and get glued to the story. This ignited the thought of having published books. Readers are buying the books as combos.

To follow Akhiwe's story you can buy his book on Amazon and is also available in some of the provincial libraries. For more details about his new book, you can follow Akhiwe Mankayi on Facebook, Instagram, and Tiktok.

## AVBOB Poetry Competition Opens



The AVBOB Poetry competition is ready for you to submit your winning poem. The 2024 AVBOB Poetry Competition opens its doors for entries in all 11 official languages on 1 August 2023.

South Africans from all walks of life are invited to express their finest words of love and hope, courage and consolation. You can enter up to 10 poems in your mother tongue between 1 August and 30 November 2023.

The best entries in each language category will be published in the AVBOB Poetry Library, earning the writer a R300 publication fee. First-place winners in each language category will take home a grand prize to the value of R12 500. This includes R10 000 in cash, a R2 500 book voucher, and the glittering AVBOB Poetry trophy.

It's never too soon to start finding your best words and submitting them on the platform. Visit the AVBOB Poetry website at <https://bit.ly/3Fcrloj> today and read the instructions for registering and entering the competition. Your submission might just be one of the winning poems!

Follow the link here: <https://bit.ly/3DljCYz>

### **Supporting Mother-tongue Voices**

Eleven talented poets – one for each official language of South Africa – were announced as the overall winners of the 2022 AVBOB Poetry Competition at a gala prize-giving at the Pretoria Country Club on Wednesday evening, 21 September 2022. The sparkling event was a celebration of the power of poetry to bring people together, to build community, and to offer uplifting words in times of loss.

AVBOB CEO Carl van der Riet in his keynote address described poetry as an art that has a unique ability to bypass the rational mind and logical intellectual process and to speak directly to the heart.

“We have a rich heritage of poetry in South Africa. So as we each observe Heritage Day on 24 September, I would like to encourage all of us to also remember this unique part of our heritage which has served as such a beacon of hope and inspiration for people.”

Each winner received a prize which included R10 000 cash, a R2 500 book voucher, and an elegant trophy. Each guest also received a copy of the annual anthology containing the winning poems, I wish I'd said... Vol. 5, which was launched at the event.

Van der Riet explained that, “The support of mother-tongue voices has been a primary aim of the AVBOB Poetry Project since the very beginning and so the editors were encouraged that 65% of all poems entered were written in South Africa's vernacular languages.” He further noted that the AVBOB Poetry Library now contains over 17 000 poems, each of which earned the poet a usage fee of R300. That amounts to over R5.2m spent on building a cultural repository of poems available to those who need words of comfort and consolation.

The top six poems in each language appear in the anthology accompanied by an English translation. A selection of commissioned poems and four Khoisan poems from the Bleek and Lloyd collection round out the anthology. This comprehensive collection was compiled by the editor-in-chief of the AVBOB Poetry Competition, Johann De Lange, and the esteemed Xitsonga academic, literary translator and founding chair of the PAN South African Language Board, Professor Nxalati CP Golele.

De Lange said, “Poetry bears witness to our lives, our loves and our losses. It helps us traverse major transitions, giving us the words to name the feelings and to tame the



emotions. It helps us to fathom what we must live for, define what we must protect, and focus on what we must promote in a changing world.”

Viewers around the country participated simultaneously via livestream on AVBOB Poetry's social media channels. The event was emceed by Rozanne McKenzie and Bolele Polisa who introduced each winner. They were joined on stage by Urban Strings Acoustic String Trio, who performed a medley of heart-warming works for two violins and a cello.

In alphabetical order of language category, the 2022 AVBOB Poetry Prize (1st place) winners are: Clinton V. du Plessis (Afrikaans), Letitia Matthews (English), Nkosinathi Mduduzi Jiyana (isiNdebele), Sipho Kekezwa (isiXhosa), Nomkelemane Langa (isiZulu), Pabalelo Maphutha (Sepedi), Kgobani Mohapi (Sesotho), Molebatsi Joseph Bosilong (Setswana), Prisca Nkosi (Siswati), Mashudu Stanley Ramukhuba (Tshivenda) and Pretty Shiburi (Xitsonga).

To order I Wish I'd Said... Vol.5 SMS the word 'POEM' to 48423 (at a standard cost of R1.50 per SMS) to have it posted to you at a total cost of R240. Alternatively, email your order to [tertia@naledi.co.za](mailto:tertia@naledi.co.za) or find it at selected bookstores. Visit [www.avbobpoetry.co.za](http://www.avbobpoetry.co.za) to find elegiac poems for reading aloud at funerals or to include in memorial leaflets, and to register to enter the 2023 AVBOB Poetry Competition (which closes on 30 November 2022).

In alphabetical order of language category, the 2022 AVBOB Poetry Competition winners are:

#### **PROFILES: AVBOB POETRY PRIZE WINNERS**

##### **Clinton V. du Plessis (Afrikaans)**

Clinton V. du Plessis resides in Cradock in the Eastern Cape where he works as an accountant. He is a prolific poet with many poetry collections to his name and his work has appeared in translation in the international arena. Listening to stories on the radio was a powerful formative influence in his childhood. He particularly loved listening to PH Nortje's *Die groen ghoen* and was desperately keen to read the book. His father, who was a labourer on the railways, persuaded his boss to borrow the book from the library on young Clinton's behalf. His winning poem 'Leemte' is an achingly tender and beautiful tribute, written in honour of his father.

##### **Letitia Matthews (English)**

Letitia Matthews feels blessed to live on the southern border of the Kruger National Park with her husband, Peter. She's a freelance web and graphic designer who found in poetry a suitable vehicle to carry her through heart-breaking losses. As a cancer survivor, she realised that loss also leads to new life and adventures. These experiences opened a deep well of empathy for others navigating bereavement. Her poem 'Time Of Death' comes

from the dark nights and empty days that eventually led to her embracing life again. This is her first writing award.

### **Nkosinathi Mduduzi Jiyana (isiNdebele)**

Nkosinathi Mduduzi Jiyana is known in spoken word poetry circles as Gembe Da Poet. He comes from KwaDlawulale in Limpopo, and after discovering a love of writing poetry in 2018, he went on to establish a reputation as a vibrant and successful slam poet. His poem 'Ithemba alibulali' encourages youth to be strong, to resist fear, and to remain faithful when grief strikes. Although he doesn't yet have a formal job, he believes that by entering the AVBOB Poetry Competition he is showing the world his writing talent.

### **Sipho Kekezwa (isiXhosa)**

Sipho Kekezwa is a prolific and multi-award-winning author of children's books, dramas, short stories and young adult novels. He started his writing life as a voracious reader. Various of his titles have won earned significant acclaim over the years, but this is his first poetry award. His dramatic work, *Ubomi, ungancama!*, published by Oxford University Publishers in 2020, won the 2021 SALA Award in the Youth Literature category. Sipho's winning poem 'ICocekavaras' is a plea to heed common sense and a call to get vaccinated. After living in Khayelitsha for 26 years, he recently returned to East London to continue his work as a freelance editor, proofreader, translator, book reviewer and creative writing facilitator.

### **Nomkelemane Langa (isiZulu)**

Nomkelemane Langa claims the majestic rolling hills of northern KwaZulu-Natal as his geographic and cultural heritage. Born in the deep rural village of Nkandla he now resides in Richards Bay where he freelances as a TV producer and presenter, Maskandi singer and guitarist, author, poet, crafter, actor and MC.

His winning poem 'Mhla lishona ilanga' is an aching portrait of grief set between the last light of dusk and the first light of dawn. Nomkelemane started writing poetry in high school as a member of the Isulabasha Dancing Pencils Writing Club. He attributes his success to the ancestral promptings that guide his words.

### **Pabalelo Maphutha (Sepedi)**

Praise poems and powerful words were Pabalelo Maphutha's inheritance at birth. He was born into a family of traditional praise poets and writers in rural Ga-Mphahlele in Limpopo, and grew up with a deep love of the written and spoken word. He began writing and

performing his own poems in the mid-2000s, while still at school. After completing matric, his appetite for the artistic life drove him to Gauteng to pursue his dream. He has appeared in various theatrical and film productions and is committed to serving his artistic goals with passion, focus, and dedication. His poem 'Se išeng dipelo mafiša' reflects deeply on the process of aging and death and will comfort the heart of all who have lost an elder.

### **Kgobani Mohapi (Sesotho)**

Kgobani Mohapi comes from the small eastern Free State town of Lindley. He has entered the AVBOB Poetry Competition every year since its inception to test his poetic skills against the best in the country and came second in the 2019 AVBOB Poetry Competition. His poem 'Ke o entseng?' is peppered with the questions that lovers ask themselves after a separation. He was inspired to write poetry by his Sesotho teacher, Mr NJ Malindi. Kgobani is also a novelist, with a Sesotho romance titled Lerato to his name.

### **Molebatsi Joseph Bosilong (Setswana)**

Molebatsi Joseph Bosilong is an educator and a published author from the North West province with an enormous passion for the arts. He is an engaged member of the regional writers community, committed to sharing opportunities and information with fellow Setswana writers. His poems appear in Volume 4 of the AVBOB Poetry anthology, 'I wish I'd said...' He used the form of the Mosikaro, which uses the first letter of the first word of each line going downwards to spell out the word 'Tsholofelo', which means hope. Tsholofelo is both the title and the theme of his poem, which pays tribute to the health workers who battled the pandemic and the hope for a vaccine to defeat the virus. Molebatsi wrote this poem to heal from the pain of losing his mother.

### **Prisca Nkosi (Siswati)**

Nomvula Prisca Nkosi started writing short stories and poems at a very young age. She calls Ermelo home, where she works at McDonald's. While Prisca prepares fast food, she has many deep thoughts. She decided to enter the AVBOB Poetry Competition to improve her writing skills and to give voice to her rich imagination. Her poem 'Imihuzuko' explores the scars that tell of life's injuries. "Some people lose hope while others gain strength through their suffering," says Prisca, "and I wanted to give voice to and share the experience inside me." This is Prisca's first poetry award.



**Mashudu Stanley Ramukhuba (Tshivenda)**

Mashudu Stanley Ramukhuba was born in Ha-Rabali village in Limpopo's Nzhelele Valley. He attended Rabali Primary School and, later, Patrick Ramaano Mphephu Secondary School, where his love of poetry grew strong. He was inspired to enter the AVBOB Poetry Competition on the death of beloved family members. "When my sister died so very young, it was hard to believe I would never see her again," he says of his winning poem 'Maḁuvha a mudali'. This carefully crafted and formal work honours his sister's life. The poet reminds the reader in a wise and gentle tone that we are all visitors on this earth, and encourages us to consider our legacy. Mashudu is married and currently unemployed.

**Pretty Shiburi (Xitsonga)**

Pretty Shiburi is a poet making powerful connections. Born and raised in Madobi village in the far northern part of South Africa and currently studying electrical engineering at Westcol TVET College in Krugersdorp, this is a poet who makes sparks fly! Her darkly funny poem 'N'hwembe' explores the idea of home and ownership by examining a pumpkin vine, which causes consternation in its wanderings into the neighbour's yard. This playful metaphor demonstrates the poet's love of her mother tongue and offers a wry glance at other wanderers.

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## Calling On Poets and Photographers

### Tell A Story Of An African City

African urban space anthology The Flute is looking for submissions highlighting the tales of African cities. Please submit your chosen poems or images by September 1 if the theme appeals to you.

The Flute is edited by Olajide Salawu and Rasaq Malik. The anthology is looking to publish works in the genre of poetry and photography focusing on African urban spaces such as Lagos, Accra, Kinshasa, Lonligwe, Durban, Marrakesh, Nairobi, Ouagadougou, Dakar, Luanda, Yaounde, and more.

The theme of this issue is "African Urban Echoes", defined as the flute of the city, the noise of the people at the park, the bus conductor shouting on top of his voice, the rhythm of the night taxi cab and the car honking games. In these echoes, there is resistance, hope, and anxieties all produced simultaneously as the power of art can transmit hope out of the bleak stories of African urban governance.

In the words of Nigerian poet, Odia Ofeimuna, "A city is like a poem. You enter it and you enter into a world of concentrated time."

Odia's observation makes us think of the city as malleable, changing from time to time, switching tempo from moment to moment. The African city, we guess, can be fast and uncanny, and can offer the balm when we walk in its faith. The question then is, is the city like a poem? What kind of

poem does the city produce to reimagine Henri Lefebvre, what kind of city does the poem produce?

With a focus on African cities as an urban capture with many Surrounds, as described by Simone Abdoumalig, we are thinking of how these urban centers carry the heritage of colonial violence in their walls, roofs, texture, and rhythms. How can we create stories that inspire a lifeworld not of struggles to counter the normativized narratives of African urbanity? What other forms of city do we have and hope to live in? We also imagine the South Africa urban poet Mongane Wally Serote chanting fervently against the darkness of Johannesburg as we deliberate on the “Sorrows of the Black City” in Muhammad al-Fayturi’s poetry. There are many questions African cities ask us, that we have not been able to answer.

Submission Guidelines:

Send three poems or two images with the subject line: “African Urban Echoes”

Write us a note on what has inspired you to write this poem.

We prefer a Microsoft Word attachment

Include your bio in the body of the email.

Deadline: September 1, 2023

There may be compensation for contributors.

Submit to: [africanurban69@yahoo.com](mailto:africanurban69@yahoo.com)

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## UJ Artists In Residence Programme

The highly acclaimed University of Johannesburg Artists in Residence programme is now accepting applications for the 2024 cohort, and we want YOU to be a part of our next esteemed cohort!

Whether you're a budding talent, emerging artist, or a seasoned pro, this is your chance to elevate your craft through unparalleled artistic research.

We welcome artists from various disciplines, including Visual and Fine Arts, Music, Theatre, Performance and Dance, Design, Film and Television, and Literary Arts.

To learn more about this incredible opportunity, visit our website or simply click the link below.

Don't miss out on this chance to soar to new creative heights!

Apply now, as applications close on 14 August 2023.

Apply here -> <https://form.jotform.com/231904209501548>

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# Apply for the 2023 Miles Morland Writing Scholarship

## The Miles Morland Foundation Writing Scholarship

### Grant

Scholars writing fiction will receive a grant of £18,000, paid monthly over the course of twelve months. At the discretion of the Foundation, Scholars writing non-fiction, who require additional research time, could receive an additional grant, paid over a period of up to eighteen months.

### Scholar's Undertaking

At the end of each month scholars must send the Foundation 10,000 new words that they will have written over the course of the month. Scholars are also asked to donate to the MMF 20% of whatever they subsequently receive from the book they write during the period of their Scholarship. This includes revenues as a result of film rights, serialisations or other ancillary revenues arising from the book written during the Scholarship period. These funds will be used to support other promising writers. The 20% return obligation should be considered a debt of honour rather than a legally binding obligation.

### Qualifications

To qualify for the Scholarship a candidate must submit an excerpt from a piece of work of between 2,000 – 5,000 words, written in English that has been published and offered for sale, you must send clear evidence that the piece you upload as part of your application has been both published AND offered for sale. This will be evaluated by a panel of readers and judges set up by the MMF. The work submitted will be judged purely on literary merit. It is not the purpose of the Scholarships to support academic or scientific research, or works of special interest such as religious or political writings. Submissions or proposals of this nature do not qualify.

### Scholarship Requirement

The only condition imposed on the Scholars during the year of their Scholarship is that they must write. They will be asked to submit by email at least 10,000 new words every month until they have finished their book, or their Scholarship term has ended. If the first draft of the book is completed before the year is up, payments will continue while the Scholar edits and refines their work.



### Proposed Work

The candidates should submit a description of between 400 – 1,000 words of the work they intend to write. The proposal must be for a full length book of no fewer than 80,000 words. The MMF does not accept proposals for collaborative writing or short story collections. The proposal should be for a completely new work, not a work in progress, and must be in English.

Please note that if you are shortlisted for a Morland Writing Scholarship, you will be asked to send us a 3,000 – 4,000 word “chapter” of the book you are proposing to write on your scholarship year to help the judges assess your ability. Writers will be notified that they are on the shortlist at the end of October. Shortlisters will then have 15 days to return the sample “chapter”. In view of that, please do some advance thinking about the sample “chapter” you will have to provide if you are shortlisted.

### Biography

Please also tell us in 200 – 300 words something about yourself and your background. People who reach the shortlist will be asked for further information about themselves and how they propose to write their book.

### Fiction or Non-Fiction

The Foundation welcomes both fiction and non-fiction proposals. We are aware that non-fiction Scholars may need extra time for research, so the Foundation may exercise its discretion to offer non-fiction writers a longer Scholarship period of up to 18 months.

### Starting Time

The Scholars may elect to start at any time between January and June in the year following the Scholarship Award. Their payments and the 10,000 word monthly submission requirement will start at the same time.

### Accepted Works

The Scholarships are meant for full length works of adult fiction or non-fiction. Poetry, plays, film scripts, children's books, and short story collections do not qualify.

### Mentoring

The Foundation will not review or comment on the monthly submissions as they come in. However, each Scholar will be offered the opportunity to be mentored by an established author or publisher. In most cases the mentorship will begin after the book has been finished and the Scholarship period has ended. At the discretion of the Foundation, the cost of the mentorship will be borne by the MMF. It is not the intention of the MMF to act as editor or a publisher. Scholars will need to find their own agents and publishers although the MMF is happy to offer advice.

### Residency

Please note that this is not a residential Scholarship. It is up to the Scholars what their living arrangements are during their Scholarship year.

### Important Dates

Applications will be received between 1st July 2023 and 18th September 2023. Applications submitted outside that period will not be looked at.

All enquiries relating to the Morland Scholarships should be directed to [scholarships@milesmorlandfoundation.com](mailto:scholarships@milesmorlandfoundation.com). In order to apply, please click on the blue box that appears on any page of the website, entitled: 'Morland Writing Scholarship Application'.

A submission of between 2,000 to 5,000 words as a Word document of work that has been published and offered for sale.

### Proof Of Publication And Proof Of Sale

A description of between 400 – 1,000 words about the new book you intend to write.

A scan of an official document showing that you, or both of your parents, were born in Africa.

A brief bio of between 200 – 300 words.

Please tell us how you heard about the Morland Writing Scholarships.

### Contact Information

Miles Morland Foundation

2nd Floor, Jubilee House

2 Jubilee Place

London

SW3 3TQ

+44 (0) 20 7349 1245

mmf@milesmorlandfoundation.com

For more information, visit:

[https://commonwealthfoundation.com/opportunity/miles-morland-foundation-writing-scholarship/?fbclid=IwAR08r\\_hSoXnA\\_Blc9rnDdTTeZERqo\\_slXYtxAxcmUxZ53MZOzv7AJYYL50](https://commonwealthfoundation.com/opportunity/miles-morland-foundation-writing-scholarship/?fbclid=IwAR08r_hSoXnA_Blc9rnDdTTeZERqo_slXYtxAxcmUxZ53MZOzv7AJYYL50)

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## Chicago Magazine Pitches – \$1.00 per word

Chicago Magazine has been a part of the fabric of the city since 1970, chronicling the people, places and events that shape our world.

The award-winning magazine and website is known for its sharp profiles, insightful reporting and useful guides such as “Top Doctors” and “Best New Restaurants.”

### About Chicago Magazine

Chicago is a monthly magazine published by Tribune Publishing. It concentrates on lifestyle and human interest stories, and on reviewing restaurants, travel, fashion, and theatre from or nearby Chicago. Its circulation in 2004 was 165,000, larger than People in its market. Also in 2004, it received the National Magazine Award for General Excellence. It is a member of the City and Regional Magazine Association (CRMA).

Their reach extends through their unique partnerships with clients for events and promotions such as the highly-anticipated Secret Supper dining series, their annual Barrel Night event for whiskey aficionados, their annual restaurant event that celebrates the city's vibrant food scene and their new virtual cooking show In The Kitchen, where their readers can cook along with an acclaimed local chef in their own kitchens.

The magazine looks to cover the city of Chicago and the greater Chicago area with thoughtful reporting and writing. Every story they publish must have a focus on Chicago or be important to their readers.



**Submission Guidelines**

To pitch a story, please write a brief (1- to 3-paragraph max) pitch, stressing why your idea is different, newsworthy, and will be compelling to their readers. If you are a writer, photographer, or illustrator, please include samples of your work.

Please be sure to pitch early. The print magazine is monthly; finalise story lineups a few months before the cover date.

Email your pitch — with “story idea” in the subject line — to the proper person(s) as follows:

For food and drink: email Amy Cavanaugh.

Feature stories: email Stanley Kay.

News, business, and real estate: email Edward McClelland.

Home, health, and fashion: email Kelly Aiglon.

