AUGUST 2023 ISSUE

PUBLISH'D AFRIKA

LITERARY MAGAZINE

IN CONVERSATION
WITH SAMANTHA RUMBIDZAI

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A CHAT WITH NIKIWE'S BABA JOSEPH

"I didn't realise how deep, dark and cruel the character is"



"Baba Joseph is sick. That's the long and short of it."

This is how actor Charles Phasha describes Bra Joseph, the newest addition to the cast of ETV Soapie, Nikiwe, which he portrays.

"When I got the brief to portray Baba Joseph, I didn't realise how deep, dark and cruel the character is or would be," said Charles. "Firstly, secondary to the call rate, I always look forward to being challenged and the brief gave me that impression; that's what made me accept the challenge of giving life to Baba Joseph."

Baba Joseph is a school caretaker or janitor, at Sunny Park High School. He's been at the school for the past six years; he's Mr DIY and plays a vital role of maintenance and ensuring that the school premises are clean and tidy. This is a job he takes very seriously and prides himself in.

"Baba Joseph is chirpy, always has a friendly smile on and never misses an opportunity to strike up a conversation with either the teachers or scholars," said Charles. "Through these conversations, one can tell that he is quite well read, even though he never really went far in his schooling. He is an avid reader and loves books."

But behind that smile and cheerful façade, lies a man who has had a difficult life living in foster homes, and being rejected and left by family members after his parents died when he was a young boy. His sister got married and went on to live her life without being worried about him. Behind his friendly façade lies a hurt, resentful and wounded animal. He is a

man in need of love, and he goes about it the wrong way of getting it.

"He sets his eyes on Mandisa while she deals with the loss of her parents and strikes up an online friendship with her, under a fake alias," he said. "The friendship develops into an online romance and when it is finally time for them to meet up, he kidnaps her and wants to keep her all to himself, so that she too does not leave him just like everyone in his life has left him."

Charles is no stranger to portraying twisted characters. He played Lwandle, another sick character, in the second season of 'Ayeye Stripped'. The character, he says, took him out of his comfort zone as a performer. Another character he played, which viewers loved to hate, was on Mzansi Magic. He has done a few projects in-between Isibaya and the recent production of Nikiwe – he shot two films, and one has aired and another is yet to be released.

"Being a performer, is more like being a creator, a giver of life," he said. "Every time you give birth, it's different and the love you give to your creation is different and incomparable. All my roles are unique and I appreciate being entrusted with the responsibility of portraying them. Joseph is no exception."

Asked how he manages to transition with ease between the various characters he portrays, Charles said:

"Being a performer always challenges you to be as truthful as possible to every role you portray. For me, transitioning is second nature as a performer. Transitioning involves the psyche, emotions, nuances, movement, speech, accent, laughter etc, hence the overarching word is 'persona/personality'. Peter Brook says preparing a character is the opposite of building – it is a demolishing, removing brick by brick everything in the actor's muscles, ideas and inhibitions that stands between him and the part, until one day, with a great rush of air, the character invades his every pore."

Charles has certainly come a long way from the streets of Mhluzi, Middelburg, in Mpumalanga, to being one of South Africa's most sought after actors. He has lost count how many productions he has been involved with, but feels it is safe to say, he is an artist.

"I started off doing community theatre," he said. "I have a qualification as a performer, director and writer. I do radio voice-overs, theatre productions, film and television. I'm an overall creative and I love being a creative and the indelible experiences one gets to portray all these different roles."

"Mhluzi has made me the person that I am today and I will always be grateful for and indebted to the streets and the community of Mhluzi. Resilience, hunger, patience, passion, love, being inquisitive are among the things that are keeping me going to this date. I wouldn't say I have succeeded yet. Being a performer, you are always a work in progress. Peter Brook puts it

nicely, "being a performer is more like being a fisherman, you spend time at the shore or in the sea, catching some small fish until that moment you catch the big fish, and that always gives you that greater feeling. The golden moment."

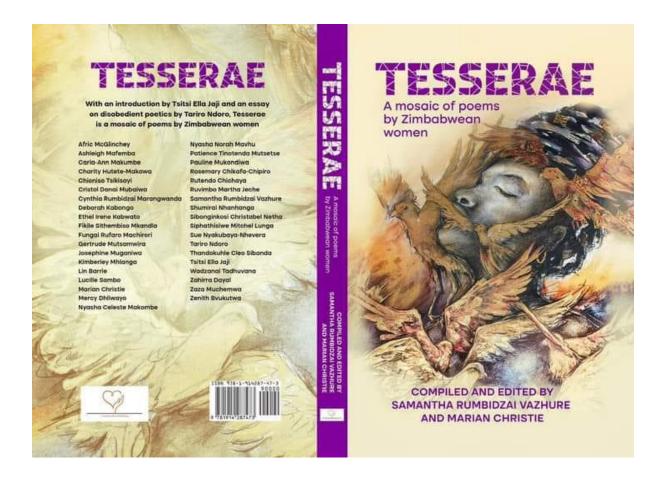
Charles said the entertainment industry has a lot of potential, but needs some tweeks here and there and it will thrive.

"South Africans and Africans in general are talented," he said. "We are in the so called democracy but are apartheid operating in system disguised to have been transformed. Nothing transformed. has economy is still in the hands of the minority. There are only a select few Africans who have been identified, groomed given money and paraded as though they are in charge, which is a facade."

Charles believes the industry needs to be regulated like any other sector recognised by the Constitution of the country, and that more opportunities need to be created for creatives. He would also like to see the Copyright Amendment Bill passed soon.

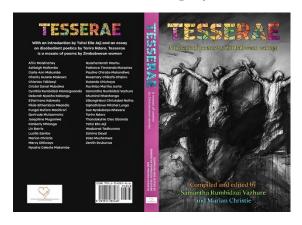
"The industry has capable and capacitated individuals from the sector itself to head the arts and culture ministry," he said. "Have an artist as a minister, and the rest shall fall into place."

IN CONVERSATION WITH SAMANTHA RUMBIDZAI



Tesserae: A Mosaic Poems of bу Women, Zimbabwean is a poetry collection by 37 women, which has been curated by Samantha Rumbidzai. Samantha, herself having contributed six poems to the anthology, is a poet, a novelist, a short story writer and founder of Carnalian Heart Publishing.

Samantha sat down with **PUBLISH'D AFRIKA**'s Sukoluhle Nontokozo Mdlongwa, to discuss her journey in writing and publishing, and what inspired her to embark on the mammoth task of bringing together 37 women for the *Tesserae* project.



SUKU: Who is Samantha? Tell us more about yourself.

SAM: Samantha is a bilingual poet, novelist, librettist, screenplay and short story writer, translator and visual artist who grew up in Masvingo. She resides in Wales, usually writing about matters of the heart, the human condition, the migrant experience, womanhood and equality. She has published a poetry collection in chiKaranga, *Zvadzugwa Musango*, which she translated into English as *Uprooted*; a novel, *Painting a Mirage*; and another poetry collection, *Starfish Blossoms*, which won the

National Arts Merit Award for Outstanding Poetry Book in 2023. Some of her poems appear in Ipikai Poetry Journal, and her visual art in Writing Woman Anthology – An anthology of African Asian Writers and Artists Vol.3 published by Mwanaka Media and Publishing.



2020 Samantha established independent press, Carnelian Heart Publishing, to amplify the voices of Zimbabwean writers. As editor and publisher, Samantha has produced various works comprising literary prose and poetry, including two anthologies of short stories Zimbabwean writers *Turquoise* _ Dreams and Brilliance of Hope, with two of her own short stories, 'Barcode' and 'Tariro', in the latter. Tesserae: A mosaic of poems by Zimbabwean women is her latest project, to which she contributed six poems.

SUKU: Tesserae is a female only anthology. What inspired the decision to make it a female only project?

SAM: I'm an advocate for the welfare of women, and I wanted to create a safe space for the voices of Zimbabwean women poets - a platform that would allow authentic artistic expression without fear of judgement or reproof. Tesserae is a project deliberately curated to amplify the profiles of Zimbabwean women poets, since page poetry as an artform is not appreciated fully in Zimbabwe, relative to other literature genres and artforms. It is my hope that Tesserae will entice readers to read more poetry. It is also my hope that poetry lovers globally will seek to explore these heartfelt voices portraying a mosaic of Zimbabwean womanhood.

SUKU: A total of 37 women contributed to the anthology. How did you gather these women? Was there a theme to follow when submitting a poem?

SAM: I have collaborated with some of the poets before, and those are the poets I approached first. A number of the contributors are on social media, with their bios clearly stating what they do, so I approached them individually to if they were interested participating. Some of the poets have manuscripts waiting published by my publishing house, Carnelian Heart Publishing Ltd., so I thought including some of their poems in Tesserae would be a great way of showcasing their work to a wider audience. Some were referred to me by fellow artists and colleagues who knew I was working on the project.

There was no theme for this project. By simply encouraging the contributors to be as vulnerable and authentic as they wished, I knew the themes of African womanhood would naturally unveil themselves.

SUKU: What were the challenges you all faced while working on this project?

SAM: Usually, compiling an anthology on my own is the toughest challenge, because administering a body of work with several contributors requires meticulous attention to detail. But with Tesserae, I asked fellow Zimbabwean poet, Marian Christie, to help me with compiling and editing the works. Her involvement made such a huge difference, because not only did she lighten the workload, but she also brought a wealth of technical knowledge and alternative perspectives to how I approached the project.

Convincing artists to participate in a collaborative project can be difficult, especially if they've never worked with you before or don't know who else is involved. I had initially hoped for up to 30 poets for *Tesserae*, but I ended up with 37, a fantastic response.

Finding beautiful and appropriate cover art is usually a very difficult (and expensive!) thing to achieve, but one of the contributing poets, Lin Barrie, is also a fine artist. She allowed me to use her artworks for both the paperback and hardback versions of the book, and I'm eternally grateful to her for that.

Professor Tsitsi Ella Jaji generously insightful agreed to write an introduction, Tariro Ndoro while perceptive provided a essay disobedient poetics. Both women also contributed beautiful poems to the anthology.

Financing an anthology project is challenging for a small independent press, because periods of liquidity are rare. It is expensive to produce and distribute books in general; and it is my personal preference to also provide contributors with free author copies of the book, which makes the project even more expensive. This has probably been the biggest challenge for me.

SUKU: With every challenge comes a lesson. What are the lessons you took from this project?

SAM: The biggest lesson was that two heads are better than one! I am privileged to have experienced the creative energy of Marian Christie as co-editor during this project.

SUKU: As someone who is passionate about literature – Zimbabwe literature to be specific – what advice do you have for a Zimbabwean child who has a story to tell but doesn't know where to start or where to seek help?

SAM: Your intentions must be aligned with your actions. If you really want to

write a book, engage in activities that will propel you towards the writing of a book. For example, read more to be inspired by other writers. Or, if you have set aside time to write, do not sabotage that by engaging in activities that might overrun or disturb your writing. I would also encourage you to do whatever it takes to bring yourself in balance, because that is the only way creativity will flow through you. Eat well, exercise, meditate, and don't self-sabotage.

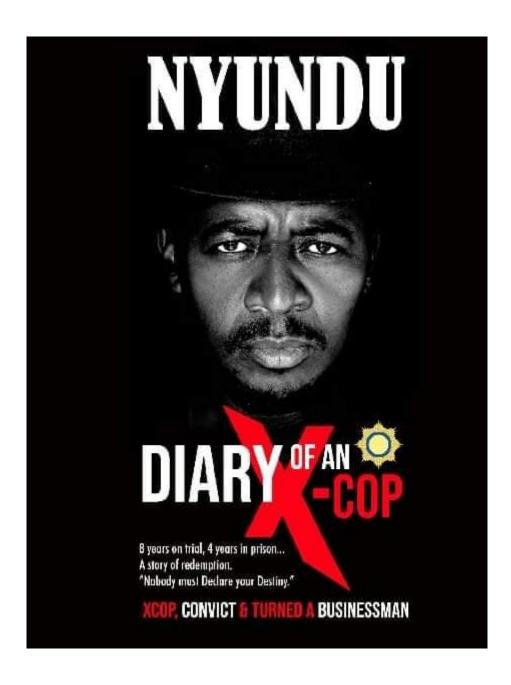
There's a wealth of knowledge online, from tips on how to write and mistakes to avoid. Google, YouTube, literary magazines, and journals are all places where information can be found. If you're on social media, join the writing community, follow other writers, and learn from what they share. If you interact with some writers, they may be willing to give you practical tips on how to refine your writing.

SUKU: Where can readers find the book?

SAM: *Tesserae* is available on Amazon, Barnes and Noble, and many online global retailers. The book can also be bought from Book Fantastics in Harare, The Orange Elephant in Bulawayo, and Nuria Bookstore in Kenya. In the next few months, the book will be distributed in South Africa.

DIARY OF AN X-COP

"Life on the edge was my downfall"



He was a police officer who lived on the edge and dabbled on criminal activities for that extra jingle in the pocket – until he was arrested.

Dumisani Nyundu went from a police officer to a prisoner, a period in his life that he terms a time of introspection, redemption and hope, where his life came full circle. It is also this period that gave birth to his book, *Diary of An X-Cop*, which details his life experiences about a situation that changed his life when he was still a police officer, after he was arrested.

"I believe the journey of my life wouldn't be complete if it didn't lead to confinement," he said. "When I was in prison, many would tell me I wasn't supposed to be in prison but I guess prison for me was a place for introspection and redemption."



Dumisani was born and bred in Hammanskraal, at a *kasi* called Leboneng. He had just finished his night shift at OR Tambo International Airport where he was stationed as a SAPS officer, when he and his then colleagues were stopped and arrested

for possession of schedule six medicine, in Pretoria Sunnyside in 2016.

When Dumisani was thrown in jail, his life crumbled and little did he know he would be inspired to pen his thoughts and turn them into a book. A lot of things changed during this time and it was only when he was behind bars that he started regarding the journey as what he needed in order for him to change.

"Before my incarceration, I took a lot of things for granted and lived on the edge," he said. "I was exposed to many risks and dangers, but at the same time I wasn't bothered. Things became real the day I was sent to prison and it was only then that I realised how precious life is and how my family loved me. The thoughts of me writing a book about my life experiences started flowing while I was under lock and key... this is how the title 'DIARY OF AN X-COP' came about."

Dumisani said the main objective of the book is to share what he went through before, during and after the release and also to tell his truth. He describes the book as a story of redemption and hope, and also a story of how he was blessed to get a second chance to live again. Through the book, Dumisani aims to inspire, give hope and educate the public at large about the consequences of being involved in crime.

"It wasn't easy for me to face each day as there was no promise of how my life would be like after my release," he reminisced. "The only guarantee I had was my family, because they had been with me throughout this difficult journey, from the first day of my arrest, a prolonged eight years and my eventual conviction as well as sentencing."

"Family remained the last hope I had. I have to be thankful to God for a praying mother, a supportive wife, dedicated siblings, loyal friends whom I shared my frustrations with, as well as relatives. My diary is full of events, good and bad memories but out of all these events, there are lessons that I learned."

Dumisani has also registered a Non-profit Organisation aptly named The X-Cop Foundation. Through this foundation, Dumisani aims to assist former cops and the community at large to rebuild their lives and to overcome any challenges they might be faced with.

"A lot of police officers who have left the service under negative circumstances are not accommodated in South Africa's social security net, and need someone to advocate for their wellbeing," he said.



PUBLISH'D AFRIKA MAGAZINE SHORT STORY CONTEST

A Tightly Contested Showdown

The August **PUBLISH'D AFRIKA Magazine Short Story Competition** has drawn to a close and what a rush it has been.

The winner of the **People's Choice Award** needs no mention – **Nompilo Khayelihle Gumede** won the prize hands down.

Now for the **PUBLISHER'S CHOICE Award**. The past few months have proven to be tightly contested, with more than four writers vying for the prize. For three months in a row, the prize has had to be shared by two writers, mainly because we couldn't fault their stories in any way.

Once again, we have found ourselves in a similar position this month. The stories that contested for the prize – eight in total – have given us premature grey hairs. The writing, the language, the flow, plotting and suspense – all the writers are in a class of their own when it comes to storytelling.

Clever "DBharo" Mukanya's piece, Silent Ears, grabs the reader's attention from the opening paragraph as the character cashes out the remittance at the Mukuru office, to seeing the first sign of an imminent robbery. Mukanya effortlessly draws the reader in as the suspense builds up in the taxi ride, where the MC is made out to be a madman of sorts and the robbers his caring next-of-kin. Mukanya tells the story in several chapters, quite unorthodox for a short story, yet adding to the intrigue.

The Weird Brown Girl's piece, A Trail of Youthful Bones, is as weird as it is scary. It's a story about a dotting couple who arrive at the orphanage Langas has called home for about 17 years of her life. Even though Langa is rude with disrespect oozing from the pores of her skin, the couple still offer to adopt her. But once at their home, Langa uncovers a trail of shady previous adoptions the couple has made over the years, yet the home bears no sign that kids ever lived in it...

Phakamisa Mayaba's *Dear Zweli* tells a story that's relatable to many – a boy child growing up without a father. In this instance, though, the story is told from the father's point of view, giving the reader an almost rare glimpse into the psyche of deadbeat fathers – at least the ones with a conscience. Though written in the form of a letter, the

casual, conversational tone of the story makes the reading enjoyable. Splendid work, Phakamisa!

Kaluwe Haangala is no stranger to contesting for the **PUBLISHER'S CHOICE Award**, and this, in our books, makes him a brilliant writer. His piece, *The Last Trumpet*, is one of those stories that grabs you from the opening line and gives you no respite until to the jaw-dropping end. Akin to the second coming of Jesus, where the angels' trumpets would raise the dead for judgment day, Steve Sieve is one of the newly resurrected when the last trumpet sounds. As he is still trying to come to terms with what is happening around him, he is confronted by his nervous longtime friend, who had married his wife shortly after he passed on...

Ntsarane Nelson Molapo's piece, *When The Praying Stops*, is a tongue-in-cheek reminder of the wolves in sheep skins who live amongst us, and who have no qualms about taking even from the poor in the name of the Almighty. One such wolf is Pastor Sipho Selwane. Not only is he evil personified, he is also in line for a promotion to become a bishop...

Love, In Slow Motion, by Mlungisi Radebe, is another masterpiece that transports the reader from the dusty streets of a township in South Africa, to the paved and narrow walkways of Florinas, Italy, all from the comfort of your living room couch.

An Exchange. How many of us have those uncles who never really amounted to much in life? How much respect do we give to them despite their standing in society? How much respect does your father, who has achieved great things in life and is well educated, pay to this uncle, who is after all, his brother? He probably worships the ground he walks on. Have you ever wondered why? Because of the sacrifices the uncle has made for your father to get an education and do well in life. Leonard Maero W touches on this often unspoken part of our family's histories, in his story, An Exchange.

And Finally, **Pamella Amethyst Brown's** piece, "Rest". Do we know we are dead, when we are dead? Is it possible that our guardian angels are in fact, our loved ones who passed on before us, and are bestowed of the responsibility to help us accept our death and usher us into the hereafter?

If we could, we would award the prize to all eight writers, because they all deserve it. But the race came down to two joint winners, **Pamella Amethyst Brown** and **Ntsarane Nelson Molapo.** They each walk away with a R500 cash prize. **PUBLISH'D AFRIKA** will be in touch regarding the disbursement of your prizes.

*The six other shortlisted writers get automatic inclusion into PUBLISH'D AFRIKA's Spoiling The Broth anthology, set to be published in March 2024.

 See our last call for the 2023 PUBLISH'D AFRIKA MAGAZINE Facebook Short Story Competition submissions on the next page.

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



THEME: NONE

Knock Yourself Out

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

05 - 14 September 2023

PUBLIC VOTING

20 - 27 September 2023

FOR MORE INFORMATION

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National NA II





- 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 Nontokozo 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 or WhatsApp +27 84 311 8838.

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

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.



PRESIDENTIAL EMPLOYMENT STIMULUS

MEET THE AUGUST **PUBLISH'D AFRIKA SHORT STORY COMPETITION**WINNERS

You most probably might have seen **Ntsarane Nelson Molapo** in the well-known Soapies like *The River, The Queen, Isibaya, Lithapo, Muvhango and Generations The Legacy.*



However, what you probably didn't know about Nelson is that he doesn't only breathe life to the characters he portrays on the small screen, but he is also a writer. Yes, Nelson is the cowinner of PUBLISH'D AFRIKA Short Story Competition PUBLISHER'S CHOICE AWARD, along with Amanda Lisa Mbasana, pen name Pamella Amethyst Brown.

Born and raised in the district of Benoni, Ntsarane Nelson Molapo now lives in Alberton. He is married to Vuyelwa Vivian Zaula, and they were blessed with two daughters, Karabo and Matshepo. They were further blessed with two granddaughters, Amogelang and Luyolo.

After retiring from active employment, this multi-talented man could now go back to his school days' love of acting. Only this time, it was not on a stage in township halls, but in front of the camera. He has in recent times been seen acting in well-known soapies like, The River, Queen, Isibaya, Lithapo, Muvhango and Legacy. He likes to remind people that age is just a number.

Nelson has also written a book called "Raising Champions". It was published in April 2021. It seeks to empower young people as they grapple with every-day challenges. It also reminds the older folk valuable lessons that were taught to them by their parents when they were young, which lessons they have forgotten as time took its toll on them.

"The need for this book has been validated by the Department of Sports, Arts and Culture when they acquired copies for libraries in the North West province as well as in Gauteng," he said.

Co-winner, Amanda Lisa Mbasana, pen name Pamella Amethyst Brown, says being a winner of the PUBLISHER'S CHOICE AWARD is a sort of assurance that she's actually a good writer, and that her stories have a potential to be enjoyed.



The 25-year-old from Port Elizabeth in the Eastern Cape, developed her writing from a love for reading. "For once I wanted to be the person that created worlds and not just the person that enjoyed them," she said. "I stay motivated because every time I'm in a dark corner in my life, I use writing as a form escapism to basically not lose my mind."

Amanda said she is taking her writing slowly as she has a lot happening in her life currently. "I don't want to rush anything, but in five years I would love to have written a book of short stories, and possibly have it published."

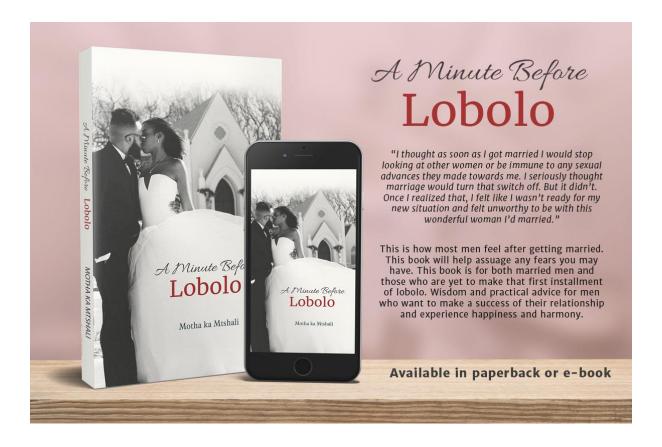
The PEOPLE'S CHOICE AWARD winner, Nompilo Khayelihle Gumede, is a 21-year-old University of Free State Bachelor of Social Sciences student. She is also the author of the book, The Demon's Wife, which was published by PUBLISH'D AFRIKA in 2022.



"My mantra is 'excellence is not a talent but virtue'," she said. "This means to excel, practice is needed. motivates me to keep on writing so I can achieve excellence. This win is one step closer to becoming a successful award winning author; a door to more wins. In five years I see myself not only as a fiction writer, but also an academic writer who is philosophically inspired."

A MINUTE BEFORE LOBOLO

Understanding The Dynamics Of Marriage Life



In today's world, where patriarchy is frowned upon and seen as closely associated to women abuse, comes book that seeks to break the traditional patriarchal ways South African men in particular approach marriage, spanning the focus from how it negatively affects or marginalises women up to how it benefits men in relationships.

'A Minute Before Lobolo' is Motha ka Mtshali's honest account of his personal quest to understand the dynamics and challenges that come with marriage life and how men deal with them.

"The idea for the book came about when I realised how little men knew about marriage and how ill-prepared they were for this important life phase," he said. "I then embarked on a four-year journey of research, reading books in this subject and also having conversations with other married men to shed light on their experiences."

This book, to a certain extent, gives one a sneak peek into a modern marriage and how most men deal with it. According to Motha, the challenge with most couples yet to get married, is that choice to learn about marriage once that decision has already been taken and that bridge already crossed when in actual fact, the knowledge on what one needs to be prepared for would help make informed decisions, before it gets too late to turn back.

"The book also delves deeper into marriage challenges faced by modern society, for instance, how relationship role of a 'provider' assigned to a man could have dire consequences when their partner starts earning more than they do, or if they ever lose their source of income," he said. "In a nutshell, the book is a departure from traditionally understood patriarchal norms and approach to marriage; it is an essential tool for preparing those in the process or path of getting married and an essential guide for those that are already in the confines of marriage."



Motha's mission is to help equip the reader become a more understanding husband (to-be) and partner to their wife. Motha ka Mtshali is a loving husband and father of two. He's passionate about relationships and helping men reinvent themselves and evolve to adapt to the 21st century.

A Minute Before Lobolo is available on: https://mailchi.mp/f869cbb9c9b7/am inutebeforelobolo

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WRITING CLOSE TO THE BONE



In a world where there is always pressure on us to be well, to get over grief quickly, how do we honour our vulnerability?

If you have ever asked yourself this question, you are not alone. There is a longstanding poetic tradition of writing towards pain – not away from it – in order to heal. As we celebrate Women's

Month, the AVBOB Poetry Project pays tribute to the work of Lethokuhle Msimang, a bold and original writer who uses poetry and prose to explore difficult but rewarding subject matter.

In 2019, Lethokuhle self-published a poetry collection called *Hubris*. Her debut novella, *The Frightened*, was published in 2023. *The Frightened* begins

with an epigraph that tells the reader in no uncertain terms what to expect:

"I don't mean to make a fool of myself

I'm just losing my mind

and I don't feel like doing it quietly..."

Asked about her choice of prose instead of poetry, Lethokuhle says, "I believe there is a sacredness surrounding poetry, which I felt I should avoid if I was going to write this story. I felt I was writing something neither dignified nor beautiful. I had to tell myself that I was writing prose in order to proceed without censoring myself."

She need not have worried. *The Frightened* is written as a series of sharply focused observations in prose so beautiful that one wants to read it aloud. It shines a light on the tension between the need for love and the desire for freedom. In one memorable passage, she writes, "I just wanted somehow to be loved and to be free. But to desire both these things at once seemed rather contrary."

Lethokuhle stresses the importance of writing from one's own experience, and *The Frightened* bears traces of her life story, including travel and studies in France, China and elsewhere. Often, it is her experience of objectification as a black woman that leads her to deeper understanding. She writes, "It is difficult to detail my journey as a writer as separate from my experience as a woman. I think the point of entry for me was my experience of shame: the shame induced by the changes I observed in my own body. This

experience both forced me into hiding and made it imperative for me to write. But as a woman writes, without omitting anything to avoid contradiction."

The Frightened explores challenging terrain: grief and trauma, mental illness and death. Lethokuhle confirms that writing in this way provided healing from her own personal trauma, saying, "What I was really trying to do was excavate myself."

In the process, she explores our longterm relationship with our deepest wounds, whether personal or collective. And in spite of its accounts of heartbreak and loss, it is exhilarating to follow her developing train of thought. By the end of the novella, she is able to write, "Do not fear what you are, there is still warmth in a body with scars."

Lethokuhle plans to republish *Hubris* in the near future, along with additional poems. She explains, "I was about 25 when this idea came to me, and I didn't feel I had the experiential knowledge to complete it." It is this willingness to reexamine her own experiences and ideas that makes her such a compelling writer.

In the next few days, sit down with a difficult problem from your own experience that refuses to be solved. Ask it a question and see whether you can make a poem out of your conversation with it.

The Frightened can be ordered from Karavan Press.

A PERSEVERANCE JOURNEY – BREAKING BARRIERS WITH A DISABILITY



If someone told you that pursuing a PhD is an insurmountable task, that person was telling you the truth – partly. By its very nature, a PhD study is emotionally, physically and mentally draining, and if you are not strong and resilient, you might give up along the way.

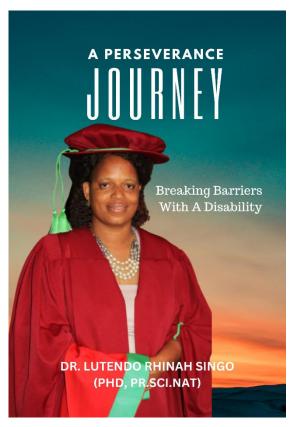
It is twice as hard if you are a person with a disability, such as was the case with Dr Lutendo Rinah Singo, who suffered from a hearing impairment from when she was seven years old. It can be three times as hard if you from a society that constantly paints a bleak portrait of the future for anyone aiming higher than an average achievement, or from a society that has embraced a 'pull-her-down' syndrome. It can be four times as hard if the people who are supposed to groom and empower you, take the opposite stance and become the Mount Everest that you have to climb and conquer.

But that doesn't mean it is impossible. It can be done, and Dr Singo is living proof that IF SHE CAN DO IT, SO CAN YOU! Despite the hearing disability that affected her throughout her life and the adversities she encountered along the way, Dr Singo took on the PhD study and against all odds, she graduated in 2019. She became the first in her family and in her community to do it.

Dr Singo is the author of the book, Disability Does Not Mean Inability: My Story Of Hope And Encouragement, which she published shortly after completing her PhD. It is a holistic,

blow-by-blow narrative of her difficult journey while growing up with a disability, as well as while at university pursuing her PhD, and the difficulties she encountered in the workplace.

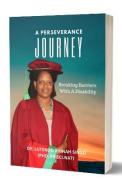
In her second book, aptly titled A Perseverance Journey - Breaking Barriers With A Disability, Dr Singo delves deeper into her journey while pursuing her PhD, and offers insights to those who are hungry to pursue their PhD studies. The book isn't just meant for those with disabilities pursuing high levels of study, but also for individuals with a belief that something greater isn't meant for them, or who have been conditioned by society to believe that merely destined are for mediocrity.



"Since I completed my PhD degree in May 2019, I had this recurring sentiment that always left me with a jittery feeling each time I think of the years I spent pursuing my PhD studies," she said. "I felt like I owe somebody or certain individuals – especially those who are hungry to pursue their PhD studies – a very detailed narrative of my PhD journey. Therefore, I developed a passion of writing this book in order to share with you about my perseverance journey; hence, "A Perseverance Journey" was born. This title was also draped with a slogan as a subtitle, "Breaking Barriers with a Disability".

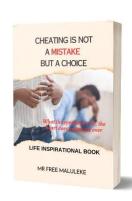
The term 'Perseverance' refers to continued efforts to do or achieve something despite difficulties, failures or opposition. It can also be the persistence in doing something despite delays or stumbling blocks in achieving success. Hence, most people when referring to *Perseverance*, will/may define it as a mother of success. It can be used as a way to motivate others to

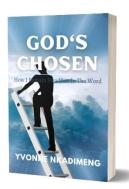
know about certain things and how to decide on what they want from those things.



"Therefore, this book seeks to showcase that no matter what situation you are in, whether you have disability adversities or you are taking too long to reach your goals, *Perseverance* will lead you to achievements," said Dr Singo.

The book, *A Perseverance Journey – Breaking Barriers With A Disability*, can be purchased directly from the author. Please contact the author on WhatsApp only, at +2783 756 6529.





DID YOU KNOW THESE INTERESTING FACTS RELATED TO BOOKS?



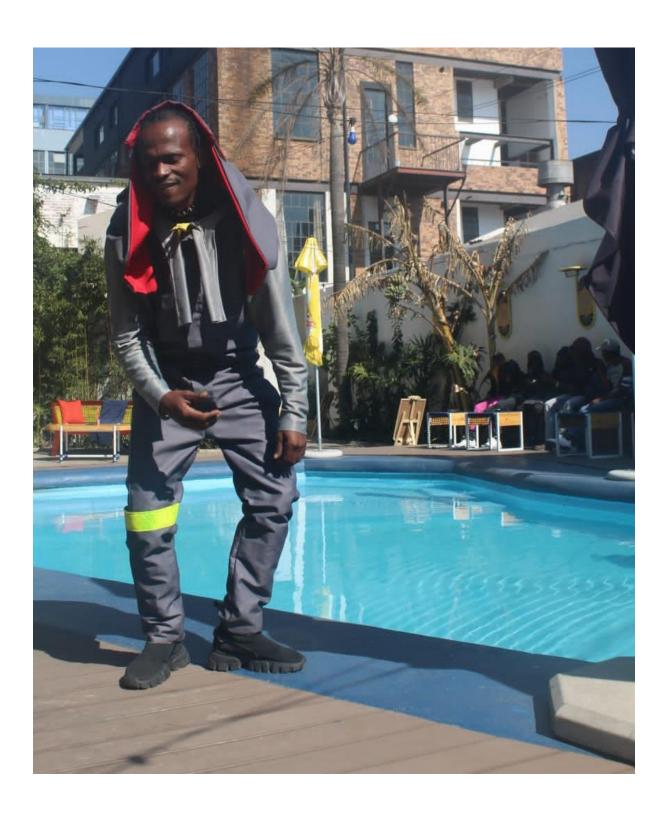
- 1. **Dog's ear** While reading a book we fold the corner of the page.
- 2. **Librocubicularist** The person who reads books lying on the bed.
- 3. **Epeolatry** A person who worships words. Tries to string out the sweetness from every word.
- 4. **Logophile** A person who is fascinated with words.
- 5. **Bibliosmia -** The smell of old books.
- 6. **Book bosomed** A person who cannot stay a moment without books.
- 7. **Omnilegent** A person who reads all types of books, without judging the subject.
- 8. **BallyCumber** Books which are half read.
- 9. **Tsundoku** A Japanese word. There is no English word for it. This means that after purchase, the book was not opened even once.
- 10. **Princep** The first printed copy of any book.
- 11. **Sesquipedalian** A word which has many syllables, such as ses/qui/pe/da/li/an.
- 12. **Colophon** The spine of the book, or where the publisher's logo is seen.
- 13. **Bibliclasm** To spoil a book knowingly.
- 14. **Fascile** Part. 1st part, 2nd part etc. A book which is published in many parts, such as Encyclopedia Britannica, Oxford Dictionary etc.
- 15. **Afficted** After reading a book, if a person feels like crying at the end, but is unable to do so.
- 16. **Bookklempt** When you have finished reading the last episode and you know that there is no other episode to read, but you are unable to digest this truth.
- 17. **Chaptigue** The tired feeling, which you get in the morning, after reading a book for the whole night.
- 18. **Delitrium** The good feeling which you get from the smell of a newly purchased book.
- 19. **Madgedy** Repeatedly reading a sad story & hoping that the end will be different.

- 20. **Mehnertia** After reading a book for some time & then reading it from the start all over again, because you forgot what you were reading.
- 21. **Rageammed** When you tell your friends to read a book, which you liked and they inform you that they have already read the book and they did not like it.
- 22. **Swapshame** The condition, when after reading a book for some time, you think that there was another book which you liked and you are in a dilemma which one to read first.

Original post: Dr Deena Padayachee (NWASA DIALOGUE Forum)



AXOLILE TO STRUT HIS STUFF AT FASHION WITHOUT BORDERS



Katlehong designer Axolile 'Sbali' Mke will be representing South Africa at the Fashion Without Borders, which will be held in Botswana in October, where he will be showcasing his fashion line in Botswana.

What's more – part of the requirements of taking part in the show is that he should sell ten tickets for the show, but he preferred taking other artists from his township.

After 21 years of sharpening his craft in textile and fashion design, 36-year-old Axolile believes the 17-21 October event in Botswana is just what he needs to give his career a boost. He already has a number of awards under his belt, amongst them the second annual Premier's Youth Excellency and Service Awards under the Arts and Culture Department. He won the award for hosting the fashion circle, a creative developmental platform which he initiated in 2017. In 2016 he was selected among 29 other artists to develop artwork for the Ekurhuleni Bus Rapid Transport.

Axolile spoke to **PUBLISH'D AFRIKA**'s Sukoluhle Nontokozo Mdlongwa, about being selected to represent Mzansi, as well as his career in fashion and design.

SUKU: Fashion Without Borders Africa is one of the prestigious fashion shows in Africa. How do you feel about being trusted with a responsibility to represent South Africa at such an event?

AXOLILE: Well, I'm a bit frightened with a lot of excitement to even get the first response giving me possibilities of showcasing at a continental platform of this magnitude.

SUKU: Surely, this is a result of your hard word. Did you see this opportunity coming?

AXOLILE: Well, there's quite very few fashion platforms in Africa, so I had long dreamt and followed Fashion Without Borders. So I would then love to believe it is a long invested energy that is opening up the possibility of being on this platform.

SUKU: The fashion industry is one of the glamorous industries in the world. How did you break into the industry?

AXOLILE: Well. we will never "arrive"; this is an ongoing journey of learning and growing. I currently design only for centre stage and I believe my advantage came with my long involvement with the creative industry. I started treading when I was 11 for my mom, who is a dressmaker. I helped her a lot when she had to go to work. I then created my first denim pants and my friends loved it. When I was doing matric, my mom advised I enroll for a Fashion Design course. But being young, I enrolled for Sound Engineering which I ended up not finishing. Later in life I started a media company and again found myself starting up my first T-shirt brand that I called Operation Ziveze. Then I was introduced to fashion photography by

Flo Mokale in 2016 and that just fuelled more interest on fashion. In 2017 I hosted my first fashion show called the Fashion Circle. Then I gained more confidence of designing when I met Lungelo Zungu, a textile designer who went to Imbali and since that day I never looked back.

SUKU: Instead of selling your 10 tickets, which is a requirement, you prefer taking other artists from ekasi with you. Why is that?

AXOLILE: Well, I am expected to have rights for the music to be used on my campaign and on the ramp and I come from a background of music creation and I understand the challenges that comes with it. By me sharing the platform, it does not only help me but gives me an opportunity to grow with my community. An African saying says "Umuntu ngumuntu ngabantu", so I am because of the support I get from my community and the best way is to also involve them for a better effect.

SUKU: What was in your mind when you named your line of clothing the 'Dotted Line'?

AXOLILE: The Idea of the platform itself and the stories is influenced by African borders. They exist but do not limit us to stay just where you are born. Africa is a huge continent with a lot of potential to grow beyond our limitations. It is the youth of Africa who need to connect the dots to bring about change in this continent. A South African slogan says "Let us visit each other" and by doing that, we stand a

chance of creating new avenues for Africa in the world.

SUKU: Where did the inspiration come from?

AXOLILE: It came from the history of this beautiful continent. I'm inspired a lot by Lungelo Zungu of Igula clothing who is a big advocate of the African Fashion and Stories.

SUKU: What are you looking forward to the most going to this show?

AXOLILE: I would love to network with more other young people in the continent of Africa. I'm a big believer that it is time for Africa and we can defy all odds that are stacked against this continent.

SUKU: Would you say the fashion industry is easy to break into? Would you encourage the youth to chase the dreams of becoming one of the sought-after designers?

AXOLILE: Nothing comes easy in life, especially in our time. Young people need to believe in their dreams and never stop at anything to achieve them. What you put in is what you get out.

SUKU: Finally, how are the preparations for Fashion Without Borders Africa going?

AXOLILE: Currently, I still haven't made much progress on the funds but have started developing my campaigns with a lot of promises from quite prominent people.

SUKU: What are the challenges?

AXOLILE: My current challenge is raising funds for studio booking, material, accommodation and transport to and from Botswana.

Axolile needs to raise at least R50 000 to cover travel costs, accommodation and equipment. He said even raising half the amount will assist him greatly. To compete, he will need a faster sewing machine, like an industrial or a studio machine, as well as quality material.

To support Mke on his upcoming journey community members can contribute any amount.

Bank details

Bank: Absa

Account number 4101332861

Brach code: 63200

Account type: cheque

For more information contact Mke, at 083 880 8517.

PUBLISH'D AFRIKA RESILIENCE SPIRITUAL BATTLES **PUBLISH WITH** US From as little as R6500 and get a free ISBN and barcode, legal deposit, marketing and 20 copies. SERVICES OFFERED **Editing and** Manuscript **√** Cover Design **Proofreading** Development Typesetting and And all other self-**Ghostwriting Formatting** publishing needs... More Information call us Visit our Facebook page **CALL NOW** +27 84 311 8838 Publish'd Afrika Magazine +27 83 487 4440

CALLS FOR SUBMISSIONS

1.\$1500 Plus Publication Deal

Iskanchi Book Prize aims to recognise exceptional prose and hybrid book manuscripts and offer the winners a chance to be published. This competition is open to both emerging and established African writers living anywhere in the world.

The winner will receive publication of a full-length manuscript plus \$1,500.

The submission period opens November 1, 2023 and closes January 30, 2024.

Finalists and the winner of the prize will be announced in February 2024.

Winning manuscript will be published in 2025.

Submission Categories:

Prose: Fiction and non-fiction manuscripts (novels, novellas, short story collections, essay collections, memoirs, etc.).

Hybrid: Manuscripts that blend multiple genres or mediums (e.g., poetry and visual art, prose and photography, experimental formats, etc.)

Guidelines

Book submissions should be previously unpublished and between 50,000–120,000 words.

Simultaneous submissions to other publishers or competitions are allowed, but please notify us immediately if your manuscript is accepted elsewhere.

Subject of submission should be "Iskanchi Book Prize"

Please send all submissions to submissions@iskanchi.com

2. Commonwealth Short Story Prize

Perfecting Your Story: Tips For Crafting Your Prize Submission

BY COMMONWEALTH FOUNDATION

On 1 September 2023, writers from across the Commonwealth will begin to submit their carefully crafted stories to the 2024 Commonwealth Short Story Prize.

The prize attracts thousands of authors from the Commonwealth's 56 Member States. Each year, experienced writers vie for the prize with some of the world's best emerging literary talent. So how can you stand out from the crowd and succeed in the prize?

This article contains some timeless guidance for writing and editing your work that will help you impress our expert judging panel.

We're grateful to poet, short story writer and academic Funso Aiyejina for inspiring this article.

START STRONG

Your opening is crucial. Experiment with different beginnings and find one that immediately engages the reader, leaving them eager to discover what lies ahead.

FIND YOUR VOICE

A compelling narrative voice is the heartbeat of any great story. Ensure your storytelling voice remains consistent throughout the piece, reflecting the mood, tone and style you intend to convey. This helps immerse readers in your world and make them feel connected to your characters.

EMBRACE YOUR PROTAGONIST

Whose story are you telling? Identify your central character or protagonist, and keep the focus on their journey, desires and struggles. Avoid introducing too many characters too soon, as a crowded story can confuse your reader.

FIND THE RIGHT SEQUENCE

Maintain your reader's interest by thoughtfully sequencing events in your short story. Connect the beginning, middle and end in a way that keeps the narrative flowing seamlessly. Remember: details in the middle should relate to the beginning and end, ensuring a cohesive and engaging storyline.

CONSIDER CONFLICT AND OBSTACLES

What is the central conflict in your story? Clearly define what your character wants or needs and the obstacles they must overcome to achieve their goals.

USE CLUES AND MYSTERIES

If your story involves an element of suspense or mystery, place clues appropriately throughout the narrative. Your aim is to pique the reader's curiosity and keep them invested in the unfolding plot.

SHOW, DON'T TELL

One of the golden rules of writing is to 'show, don't tell.' Rather than plainly stating what happens, use descriptive language and actions to allow readers to experience the story first-hand.

FIND A SATISFYING RESOLUTION

As your story nears its end, ensure the resolution is organic and well-integrated within the context of the narrative. Avoid forced or unrealistic conclusions and beware of relying on narrative resolutions that defy the internal logic of the story.

DEVELOP YOUR CHARACTERS

Consistency in character development is vital. Ensure your characters' actions and changes align with their experiences in the story, maintaining emotional and intellectual coherence.

EXPERIMENT WITH LITERARY DEVICES

Experiment with literary devices such as similes, metaphors and powerful imagery. Identify which stylistic elements work well with your narrative and employ them carefully to enhance your story's impact.

... BUT USE THEM SPARINGLY

Avoid overusing literary devices. A fine balance ensures your writing remains evocative without becoming overwhelming.

EDIT FOR CLARITY AND BREVITY

Evaluate the relevance and appropriateness of every word, sentence, and paragraph. Avoid unnecessary words and background information, particularly at the beginning of your story.

We hope these writing tips inspire you to submit a winning story to the 2024 Commonwealth Short Story Prize. Remember, submissions open on 1 September and close on 1 November. We can't wait to read your story.

3. 2023 Slam Poetry Competition Africa

Poets are invited to submit an entry for 2023 Poetry Africa festival theme: Vote4Poetry: More Than Words. The poet is free to interpret the theme as broadly as possible but the poem must express the poet's ideas related to matters such as human rights, justice and equality. The poem must demonstrate how the poet's voice works towards strengthening South Africa's Constitutional Democracy. We are looking for innovation, creativity and different integration of multimedia to engage with matters of human rights, justice, equality & democracy.

A poem submitted for the competition can be in any of the official South African languages but it must have English subtitles. Poetry Africa is streamed globally and the use of English is for the purposes of being accessible to the festival's global audiences.

A poet may submit on only one entry for the competition.

The poem must be submitted in a video format (MP4, AVI). Poem/video must be no more than 100MB.

The video poem must not exceed 3 minutes in total. Entrants will be allowed a 10 second grace period. Failure to keep to the length prescribed, the poet might be disqualified.

The poem submitted for the competition must be original and be the poet's own work; and it should not have been submitted anywhere else (other digital slams/projects).

The video must be original and not contain other people's copyrighted material. In the event that the poet uses any other person's content in the video (visuals or sound, etc) it is the onus of the poet to secure the rights of use for such content. The festival reserves the right to request proof thereof.

Props, costumes and/or instruments are permissible in the presentation of poems.

Poets may not do introductions to their poems.

Poems that are shortlisted will be shared on the festival's social media platforms.

Entrants must be between the ages of 18-35

The Top Ten entrants will be invited to perform at the Poetry Africa festival semifinal Slam Competition in Johannesburg on Friday 6 October 2023. Where necessary the Top Ten entrants will be provided with flights from a major airport in South Africa to Johannesburg, 2 night's accommodation in Johannesburg, per diems and a performance fee.

R20 000 At Stake In Poetry Slam Contest

The Top Five poets will be invited to perform at the Poetry Africa festival in Durban on Saturday 14 October 2023. Where necessary the Top Five entrants will be provided with flights from a major airport in South Africa to Durban, 2 night's accommodation in Durban, per diems and a performance fee. The winner will receive an overall fee of Twenty Thousand Rand.

Read more Here:

http://publishdafrika.com/2023/08/16/r20-000-at-stake-in-poetry-slam-contest/

Entrants must be between the ages of 18-35

Poets may submit their videos via WhatsApp to 071 420 5185.

Poets must complete the entry form when sending their poems.

Entries close on Friday 15th September at midnight

The decisions of the panel of Jury will be final.

4. The Writivism Literary Prizes

Writivism Literary Initiative Announces Re-launch and Return of Literary Prizes to mark ten years of existence | Ugandan Poet, Tramaine Suubi appointed new Managing Editor

The Writivism Literary Initiative is a Pan-African organization that awards emerging writing. This week marks ten years since the first literary festival was held in Kampala from August 16 -18, 2013. The program, hosted by the Center for African Cultural Excellence (CACE) nonprofit, will relaunch three prizes to mark the tenth year anniversary. The new awards' categories are short fiction, creative nonfiction and poetry in translation. Winners of each category will take home \$1000 USD while shortlisted writers will each walk away with \$50 USD.

Writivism@10 programming has pared down its previous bouquet of activities that included online mentoring, a literary festival, outreach events, and a podcast. Bwesigye Bwa Mwesigire, one of three co-founders of the Center for African Cultural Excellence, says: "After Writivism's three-year hiatus that started after our literary festival held in Kampala in August 2019, we are transferring our work to an exclusively digital plane and expanding eligibility for the prizes to include the African diaspora. This can be partly explained by direct personal experience of the increasing insecurity in Uganda that makes it difficult to guarantee the safety of staff and

everyone involved in our activities. It is not a boycott of the country because nobody can boycott home, but an acceptance of the inability to sustain our work in the current environment."

The new prizes and other related activities will be administered by Tramaine Suubi, in the role of Managing Editor. Born in Uganda and based in the United States, Suubi is a graduate of the Iowa Writers' Workshop and a past contributor at the Tin House Summer Workshop. Their forthcoming book debut is a full-length poetry collection titled "phases," and will be published by Amistad, an imprint of HarperCollins. Their poems have been published in Solstice Literary Magazine, Prompt Press, Protest Through Poetry, Kiwi Collective Magazine and other spaces.

"I am deeply grateful to join Writivism and build upon such beautiful and important work. I look forward to serving our Pan-African community and empowering our writers," Suubi said.

Suubi will work under the direction of Bwesigye Bwa Mwesigire, the CACE director and Sumayya Lee, the program advisor to the Writivism Literary Initiative. She said, "I love that we can continue supporting emerging writers and I'm interested in seeing how our decade of learning informs Writivism's development."

Joschua Rukundo, pre-eminent illustrator, graphics designer, and photographer who has worked with Writivism since the start will also assist Suubi, completing the team of four-member volunteer staff of the initiative.

The guidelines for submission of stories, essays, and poems, alongside publishing partners, judges, and timeline of activities related to the prizes will be announced in the coming weeks.

writivismlegacy@gmail.com

5. The Shortlist of 5 for the 2023 James Currey Prize for African Literature

The judges of the 2023 James Currey Prize for African Literature have announced the shortlist of five finalists selected from the initial longlist of 11, earlier unveiled on August 10, 2023.

A release signed by the head of the 7-man jury, Henry Akubuiro, gave the shortlist in no particular order as:

Bolga by Bus by A.G. Agambila (Ghana)

Akala by William Ifeanyi Moore (Nigeria)

Legend of a Beach House by Peter Ngila Njeri (Kenya)

Black Fractures in Exile by Limpho Sechele (South Africa)

A Dangerous Job for a Woman by Patricia Brickhill (Zimbabwe)

"The winner of the 2023 James Currey Prize for African Literature will be announced at the African Literature Festival taking place in Oxford, UK, 1-3 September, 2023," stated Akubuiro, the journalist-writer, who is assisted in the jury by Nneoma Otuegbe, Tatiana Cassiano, Kakwenza Rukirabashaija, Javier Gutierrez Lozano, Debbie Edwards, and Masande Ntshanga.

Giving hint of the contents of the five finalists, the jury explained:

In Bolga by Bus, A.G. Agambila takes the reader on a roller-coaster ride from Tema in Ghana's Greater Accra Region to Bolga in Northern Ghana, through the keen eyes of a teenager, Musah, told with a thrilling, descriptive power, a touch of history and a whiff of epicurean culture. It is a journey of self-discovery, cultural immersion and self-sacrifice, signposting a holistic approach to human trafficking in contemporary Africa.

Akala by William Ifeanyi Moore is a surrealist fiction, replete with allusions, predicated on the historical intercourse between the West and Africa, set in a culturally thriving pre-colonial Nigerian society with an established code of conducts, justice system and social mores. It's an exhilarating work exploring tragic destinies and liminal spaces with idiosyncratic idioms, against the backdrop of an emasculating war that leaves a trail of irredeemable, individual and collective casualties.

Legend of a Beach House by Peter Ngila Njeri is a haunting story with a looping plot and a futuristic flavour, using the Beach House as a metaphor for human contradictions and soul searching. It flags deceptions and religiosity while exploring the schisms between sinners and "saints". In re-examining the mysteries of life, it offers a deep insight into man's nebulous, aerial borders, as the author manages an intricate time warp.

Limpho Sechele's Black Fractures in Exile is a titillating read with snatches of longing and benumbing despair. At the heart of the narrative is unrequited love and lingering, tortuous pains that go with heartbreak. It's a work that questions youthful exuberance, especially how carelessness could take the wind off the sail of a vibrant lover. Sechele takes more than a cursory look at human chemistry, burrowing into emotions and catharsis.

A Dangerous Job for a Woman by Patricia Brickhill is a cappuccino detective story, told with humour and a dollop of social commentary. It follows a female ZRP detective who gets wind of a crime about to be committed, trailing the suspect around Zimbabwe and to Mozambique, where matters come to a head, setting the tone for an engrossing ending.

The James Currey Prize for African Literature is sponsored by the James Currey Society, Oxford, UK

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



<u>THEME: NONE</u>

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

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FOR MORE INFORMATION

Contact Sukoluhle Nontokozo Mdlongwa on



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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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SUBMISSION GUIDELINES

- 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
- 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 Nontokozo 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 or WhatsApp +27 84 311 8838. PLEASE NOTE: All previous PUBLISH'D AFRIKA Magazine

Facebook Short Story Competition winners are not eligible