

**MARCH 2024 ISSUE**

# **PUBLISH'D AFRIKA**

**LITERARY MAGAZINE**

**TAX TIPS FOR  
ENTREPRENEURS**

**KWENA  
RAMASINYA**

Driving Change  
Through Film

**A BOOK REVIEW**  
BREASTS, etc

**CALLS FOR SUBMISSIONS  
2024**

**HOW TO MONETIZE  
LITERATURE**

**SAMPLE EDIT**  
Why You Should  
Insist On One

**FROM SECURITY GUARD,  
TO ACTOR AND AWARD-WINNING  
AUTHOR**

**ONKARABILE WISDOM MOKOTO**

# TABLE OF CONTENTS

1. From Security Guard, To Actor And Award-winning Author
2. Kwena Ramasinya: Driving Change Through Film
3. A Book Review: BREASTS, etc
4. How To Monetize Literature
5. Sample Edit: Why You Should Insist On One
6. Writers and their Editors: Can't We Just Get Along?
7. WHAT IS AN EDITOR?
8. There's No Shame In Being A Returned Soldier
9. Township Girl, German Expat Tackle Prejudice and Racism
10. God's Favourite Vessel: A Memoir
11. Tax Tips for Self-employed Entrepreneurs
12. CISAC Director General Gadi Oron On Copyrights Bill
13. CALLS FOR SUBMISSIONS

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# From Security Guard, To Actor And Award-winning Author



For six years, he worked as a security guard, putting his life on the line with each shift. Today, he is an award-winning author of nine books, has shared the stage with the late iconic Patrick Shai and has featured in almost all the noteworthy soapies in Mzansi.

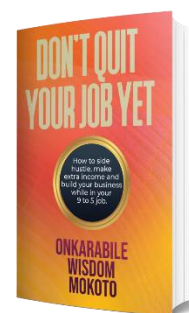
His name is Onkarabile Wisdom Mokoto, from Setlagole, Mahikeng, in the North West. He is also a SETA registered facilitator and professional speaker. Onkarabile also founded Becoming the Best Speaker Academy and Master Writing programs which are under his company, Life Shaping Services.

As if that's not enough caps for this multi-talented man, he was nominated as finalist by SA HEROES AWARDS 2019 and SA MEN OF THE YEAR AWARDS 2019. He is an African Authors awards winner for 2020 and author of nine books, amongst them *How To Hear God When He Speaks*, *Profit From Your Gift*, *Power of Planning* and *Master Writing*. Seven of his books have been selected and recommended by the Gauteng Department of Education to be used for School libraries. He is also a Boom Magazine 2023 BOOK WRITER OF THE YEAR.



He told **PUBLISH'D AFRIKA**: “I currently work for one of the 5-star hotels in Sandton, but still very much active on my side hustles. I have this unsatiable spirit of resilience which has granted me the privilege to feature on major television soapies such as *Generations*, *The Legacy*, *Muvhango*, *Skeem Saam* and I also host an online Talk show.”

Many have described Onkarabile Mokoto as a leading advisor, comparing his wisdom to that of the biblical King Solomon. His latest book, *Don't Quit Your Job Yet: How to Side Hustle, Make Extra Money & Build Your Business* has found its way to shelves in England, France, USA, Jamaica, Zimbabwe, Mozambique, Malawi and Botswana. He encourages the readers to believe that they can still pursue their visions while keeping their day jobs, at least until their side-hustle ventures are stable.



“Many have left their jobs prematurely and then ended up being discouraged to follow their passions due to

miscalculations,” he says. “The book helps the readers to avoid such mistakes.”

In his upcoming projects for 2024, Onkarabile will be giving back to the community. He intends to donate 1000 copies of his upcoming book titled ‘SCRIPTED’ to 10 schools in all nine

provinces. He also wants to empowering churches, NGOs and Stokvels.

“This will be achieved through a project called ‘WRITE THAT BOOK’ – BOOK WRITING TOUR, which aims to tour the country imparting knowledge for free,” he says.

## BOOKS BY SUKOLUHLE NONTOKOZO MDLONGWA

Sukoluhle isn't just an author, but is also the co-founder of PUBLISH'D AFRIKA, a self-publishing agency based in Middelburg, Mpumalanga, in South Africa. She is also the co-founder of PUBLISH'D AFRIKA Online Literary Magazine, which she runs with her life partner, Thokozani Magagula, who is also an author, journalist and editor.



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# Kwena Ramasinya: Driving Change Through Film



For a creative who is constantly brimming with ideas and a passion for making a difference, it is no wonder three-time author Kwena Ramasinya would explore other avenues of tapping

into audiences outside the realm of literature.

Well-known for her love of reading, writing and promoting culture in mostly rural communities, 33-year-old Kwena,

from Mashishimale, Phalaborwa in Limpopo, has produced a short film titled *Dead or Alive*, which has been selected for screening at the Next Gen Film Festival in Polokwane Library Gardens.

She told **PUBLISH'D AFRIKA**: “I always create content that is helpful, educational and entertaining, and that caters to the interests and challenges of people’s daily lives. *Dead or Alive* is a 15-minute horror comedy that serves the same purpose. It is about a graduate who is struggling to find employment like many other graduates in the country. As the main character navigates the job market, he encounters more challenges back home. With so many challenges and no coping strategy for survival, he decides to commit suicide.”

However, his mission to end his miserable life is interrupted by a lonely ghost who committed suicide too. The ghost encourages him to go ahead and commit suicide so that they can be besties in the afterlife.

“Unemployment can be a daunting and disheartening experience,” she says. “As a graduate myself, I have been there. I know painful it is and most times people resort to committing suicide, which is not the solution.”

Kwena graduated with a Bachelor of Arts

(BA) degree in Media Studies at the University of Limpopo, Turfloop Campus. Her initiatives, Help A Rural Child Read Campaign, Bagwera Ba Dipuku Reading Club and Tlapeng AfterCafre, are improving the literacy levels and academic performances of children at Mashishimane, Phalaborwa, in Limpopo. She got the opportunity to make the film after she saw the Limpopo Home Cinema Skills Search Poster on Facebook in 2023. She attended the workshop in Phalaborwa, where her interest in filmmaking and television was sparked.

“The Limpopo Home Cinema teaches, empowers and educates on-board cast and crew by offering practical skills that will enable the incumbents to become part of a professional film and television industry in the country,” she says. “I was invited to a second workshop in Giyani where I pitched the concept for *Dead or Alive*. Weeks later, the film was shot in Giyani and the actors use their home language, Xitsonga, which fills me with pride because I’m a Tsonga. It’s a dream come true to realise my concept, translating it from script to an entertaining film.”

Kwena also trained in continuity and scripts supervision of Ngwanaka, another film by the Limpopo Home Cinema, which equipped her with practical skills in film and television. This also increased

her chances of working in the film and television industry. She is looking forward to pitch more film concepts and making more films to change lives. If you would like to fund her work or would like to work with her, kindly get in

touch on WhatsApp 076 100 1113 or email [lillymaluks@gmail.com](mailto:lillymaluks@gmail.com).

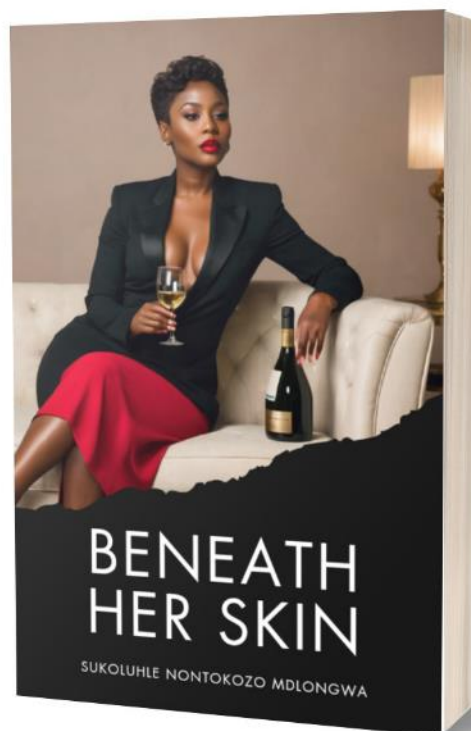
To know how the *Dead or Alive* story ends, visit the Limpopo Home Cinema website and Dambuwo TV Home Cinema Plus.

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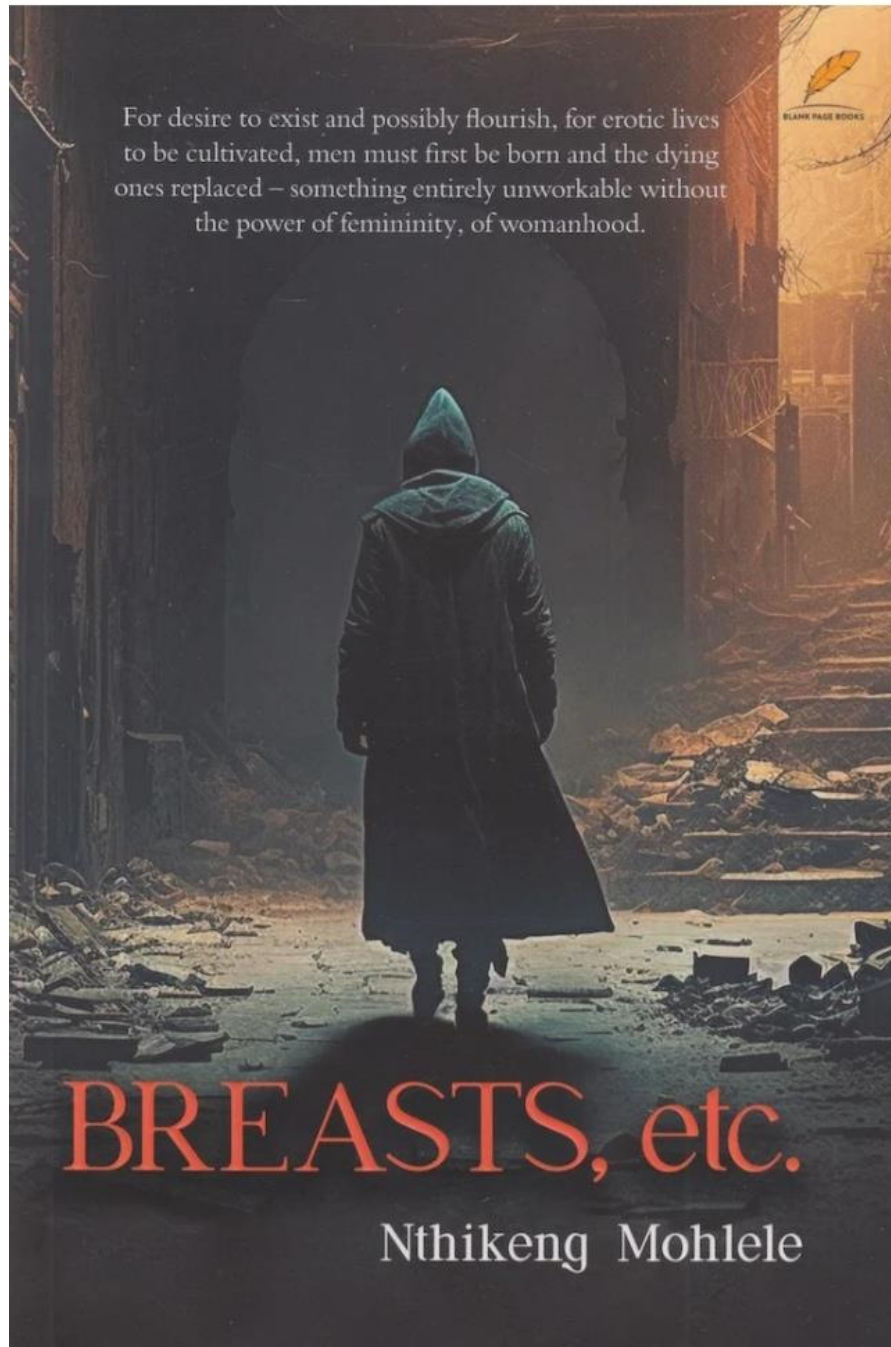
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# A Book Review

## Title: BREASTS, etc



Author: Nthikeng Mohlele

Publisher: Blank Page Books

Reviewer: Goodenough Mashego

There are books with misleading titles. Top of mind comes *The Little Drummer Girl* by John Le Carre, which is not about drums but espionage. *Breasts etc* by multiple award-winning writer Nthikeng Mohlele is one such duplicity.

Mohlele is known for simple books such as his debut *Small Things*, and more sophisticated ones, notably *Pleasure and Illumination*. With *Breasts etc* Mohlele has unleashed another tiger of rich prose reminiscent of *Small Things*. It is, in a nutshell, the story of James Motsamai who, when he becomes a photographer, adopts James Baldwin as his moniker. He, beyond his wildest expectations, becomes an equivalent of a celebrity photographer of erotica. What later becomes his defining career is some kind of therapy from his youth exposure to women's breasts in all their forms and designs; from Winnie, Olivia, Olerato and Charlotte. Baldwin goes to great lengths to provide descriptive metaphors for those fixed assets that have plummeted great empires.

However, a clever reading of the novel peels another layer of a story half-told. Baldwin's deliberate plunge into the

allure of femininity that skate on hedonism is an attempt by Motsamai to escape an Apocalyptic Frontier nightmare. It suddenly reads like a juxtaposition of pleasure and pain; fear and loathing; the best and the worst of both worlds.

In his sinking into a mental abyss where it becomes survival of the meanest; a hollow journey capable of nerve-wrecking the reader; Baldwin falls for an exotic temptress named Esmeralda Abedienne, who first walked into his Hyde Park studio accompanied by a drunk (also violent) husband named Mahommed. So deep in lust falls Baldwin that when their love-making has matured like fine wine and they age in a godforsaken future, he still believes she is the most beautiful woman he has ever laid his eyes on. To her benefit, nurse Esmeralda snuffed off the Apocalypse that had dogged Motsamai for the better part of his veiled life.

*Breasts etc*, as earlier alluded, is not wholly about breasts. It's written in a rich metaphor, with memorable characters that one can't help but think of being cut-outs of other famous people like 'James Baldwin'.

Mohlele is a master storyteller; and such is not vouched for by the multiple awards he has won. Literary awards are subjective; it is the ink spewed by the pen that makes

a genius. One has to read Mohlele's opus to grasp his superb narrative style; his wit, chutzpah and his ability to weave words like Persian rugs.

He writes in colour and candor; and when you put his books down, *Breasts etc* being the latest, you have a feeling they are

Picassos. If Mohlele gave you oil and a brush to add a ceremonial single stroke, you'll have a feeling even an extra dot will spoil his art.

*Breasts etc* is a captivating book with an excellent story. It is worth your Easter shopping basket.



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The advertisement features two book covers. The left book, 'Thoughts and Tears' by Mosimaneape Leeuw, shows a person sitting in a window. The right book, 'Behind the Dark' by Mosimaneape Leeuw, is a poetry anthology with a dark cover featuring a person's silhouette. The background is white with orange and black geometric shapes.

# How To Monetize Literature

By Ifeanyi Nwakpoke

Monetizing literature can be approached from various angles, leveraging both traditional and modern methods. Let's see how it works:

**1. Publishing Books:** Traditional publishing remains a cornerstone for monetizing literature. This involves securing publishing deals with established publishing houses or self-publishing through platforms like Amazon Kindle Direct Publishing. Authors can earn royalties from book sales.

**2. eBooks and Audiobooks:** In addition to physical copies, publishing eBooks and audiobooks can expand the reach of literature to digital platforms. Platforms like Audible and Apple Books provide avenues for selling audiobooks, while eBooks can be sold through various online retailers.

**3. Subscription Services:** Consider joining subscription-based platforms like Kindle Unlimited or Scribd, where users pay a monthly fee for unlimited access to a library of books. Authors earn royalties based on the number of pages read by subscribers.

**4. Serializations and Patreon:** Release literature in serialized format, either independently or through platforms like Patreon. Fans can subscribe to access chapters or installments early, while creators receive ongoing support from subscribers.

**5. Merchandising:** Create merchandise inspired by characters, quotes, or themes from literature. This could include apparel, accessories, artwork, or collectibles. Websites like Etsy or Shopify provide platforms for selling merchandise directly to fans.

**6. Licensing and Adaptations:** Explore opportunities for licensing literary works for adaptations into films, TV shows, or video games. This can generate significant revenue through licensing fees, royalties, and increased book sales due to heightened exposure.

**7. Branding and Sponsorships:** Build a personal brand around the author or specific literary works. Partner with brands for sponsorships, endorsements, or collaborations that align with the themes or audience of the literature. This could

include sponsored content, events, or product placements.

**8. Crowdfunding and Patronage:** Utilize crowdfunding platforms like Kickstarter or Indiegogo to fund literary projects directly from fans. Offer exclusive rewards, such as limited edition copies, signed merchandise, or personalized experiences, to backers.

**9. Speaking Engagements and Workshops:** Leverage the author's expertise by offering speaking engagements, workshops, or seminars related to literature, writing, or specific themes explored in the works. Authors can earn income from speaking fees, book sales at events, and workshop registrations.

## 10. Online Courses and Consulting:

Develop online courses or consulting services for aspiring writers, offering guidance on writing techniques, publishing strategies, or building an author platform. Monetize these services through course fees, consulting rates, or subscription models.

By diversifying revenue streams and tapping into both traditional and modern platforms, authors and publishers can effectively monetize literature while engaging with audiences in innovative ways. Adaptability, creativity, and a deep understanding of the target audience are key to success in this evolving landscape.



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<https://publishdafrika.com/2024/01/31/publishd-afrika-literary-magazine-january-2024-issue/>

# Sample Edit: Why You Should Insist On One

Much too often, independent authors lose thousands to self-proclaimed editors, who are good at selling themselves than at doing the actual work. How do you ensure the editor you hire to tackle your masterpiece is good at what they do, and more importantly, is a perfect fit for your work? You ask for a **SAMPLE EDIT**.

A sample edit is when an independent author receives a sample of an editor's work before agreeing to editorial services. This often means the editor does a sample edit of at least a chapter (or a thousand words) of the author's work, often at no cost to the author. A sample edit gives the author an opportunity to first see if the editor is as proficient as they claim, if they are perfect fit for the book, to assess the editor's skill and grasp of the concept, as well as to compare the price quoted against the work. A sample edit is therefore a flavour of what the editor offers.

From the sample edit, the author will be able to check if the editor has been able to grasp the author's writing style, understands the characters, carries the mood of the various scenes smoothly and doesn't compromise the narrative and flow. If he does, he should add to it but not make it his own. A sample edit demonstrates the editor's technical competence, his ability to tackle various genres with ease, and his versatility.

It goes without saying that a good editor should be adept at spotting errors in spelling, grammar, punctuation, plausibility issues and inconsistencies. It is more in-depth interventions such as repetitions, tightening up the writing, tangled terminology, chronology, syntax and wordiness that sets a good editor apart from one who is just after a quick buck. Some authors' works are beyond reproach; they can spell and their grammar is faultless, but they commit the biggest sin in literature – they overwrite. These are the authors who need an editor who will assist them at sentence level, removing the fluff and tightening up each sentence so that it is concise and edgy.

The time it takes an editor to provide you with a sample edit can also assist you to determine if your choice in an editor will be able to keep up to deadlines set. In the case of a deeper line-editing, for example, some projects may certainly take longer. Regardless, an editor should be able to immerse himself in the author's work, mimic his voice and mirror the

original text without rewriting every word and sentence. I have found that some authors tend to move the story too quickly, leaving holes that would require an extra chapter or two to fill for the narrative to flow smoothly.

Recently, **PUBLISH'D AFRIKA** was tasked to revise an already published book. We had to request the author to provide us with her original manuscript. A number of (okay, a lot) rewrites by her former editor stood out, amongst them one where the author had written “too many people died”, and her editor had changed this to “the mortality rate was high”. To some readers, stating “too many people died” is comparative, similar to what you would find in newspaper reports where they state, “At least five people died”. Some readers find this insensitive as it gives the impression that there is an acceptable number of people who could have died, while “the mortality rate was high” is suitable for a paper on pandemics such as COVID-19 and studies on incurable illnesses than it is for literary works.

A sample edit should be able to tell you if the editor had an emotional connection to the work, if he understood the subject matter and at the very least, he made an attempt to research where he had doubts. Some editors feel their jobs are just to tackle grammar, spelling and sentence structure and blatantly ignore factual errors and plausibility issues. At times, they do not do this on purpose; they are blissfully clueless on certain matters, but still insist on doing the seemingly complex work. Just recently, an author submitted a manuscript that touched on events that should have occurred at the height of World War II, but historical fact puts them at the time when Germany was under occupation, after the war. It is easy for an editor who isn't well versed with history to let this slip through. But should he spot such errors, the interventions/amendments he makes should also be technically correct. If he is unable to find the emotional responsiveness to the work, then continue shopping for an editor.

While it is within your rights to insist on a sample edit, some editors charge a fee for it, as the time he would spend on the work could have been better invested on paying gigs. If you are leaning towards acquiring his services, try to budget for it. If the finances are tight, the editor should have no problem pointing you to his other published works.

# WHAT IS AN EDITOR?

By James McCreet

I've been professionally editing and subediting text for almost two decades. Not only fiction, but also magazine articles, academic theses and business writing. The traditional role of an editor has been to polish and correct work written by someone who is, essentially, already a proficient writer but who needs another pair of eyes on their work.

In this traditional model, the writer is usually at least as good a writer as the editor – and possibly better. The editor, however, has different knowledge: a deeper understanding of grammar, more experience of plot structures, a better sense of the market, a set of guidelines required by a particular publisher. The editor tweaks an already effective piece of work into the final product.

The relationship works because the skills are complementary. The editor is not typically a writer and the writer is not an editor (though either theoretically could be. It happens).

What I'm seeing these days is a change in the editor's role. It seems that a writer now is someone who isn't, essentially, a proficient writer but wants to be. Nevertheless, they have produced a book. The editor's role in this model is not to add a final polish but to fix all of the errors: the defective dialogue, the bad description, the incoherent plot, the confused tenses, the fundamental lack of correct punctuation etc.

In short, the editor is not adding the final polish but adding the writing itself. The editor must also be the writer. The person who wrote the manuscript is neither a writer nor an editor.

It's one way – a collaborative or collective way – to produce a novel, though it puts most of the skill on the editor. It's a reason why I generally don't edit novels anymore unless it's the traditional model. Trying to edit a fundamentally badly written novel is like trying to unbreak an egg. If someone fundamentally can't write, I think it makes more sense to learn the skills before producing a novel.

# Writers and their Editors: Can't We Just Get Along?

By Ifeanyi Nwakpoke

The relationship between writers and editors is a nuanced one, often marked by tension, collaboration, and mutual respect. Let's explore a little bit this difficult relationship writers and editors share:

**Different Perspectives:** Writers and editors approach a piece from different angles. Writers typically focus on creative expression, storytelling, or delivering a message, while editors concentrate on structure, clarity, and coherence. This fundamental difference in perspective can sometimes lead to friction.

**Creative Control vs. Objective Evaluation:** Writers may feel protective of their work, viewing it as an extension of themselves. They might resist editorial suggestions that challenge their artistic vision. On the other hand, editors aim to improve the overall quality of the piece, sometimes necessitating changes that writers might perceive as intrusive.

**Communication Challenges:** Effective communication is crucial but can be challenging. Writers may struggle to articulate their intentions, leading to misunderstandings or frustration. Editors, meanwhile, must convey feedback tactfully to avoid demotivating or alienating writers.

**Trust and Collaboration:** Building trust is essential. Writers need to trust that editors have their best interests at heart, while editors must trust writers' abilities to implement suggestions effectively. Collaboration, rather than confrontation, fosters a more productive relationship.

**Ego and Criticism:** Egos can clash when writers perceive editorial feedback as personal criticism. It's vital for both parties to separate their work from their sense of self-worth. Constructive criticism should be viewed as an opportunity for growth rather than a blow to one's ego.

**Balancing Artistry and Commercial Interests:** In commercial settings, editors may need to consider market demands and audience preferences, which can conflict with a writer's artistic vision. Negotiating this balance requires compromise and open communication.

**Revisions and Deadlines:** Revisions are often part of the process, and deadlines must be met. This can add pressure to an already tense dynamic, especially if writers and editors have differing opinions on the required changes or the timeline.

**Resolving Differences:** Resolving conflicts requires patience, empathy, and compromise from both parties. Active listening, respectful dialogue, and a willingness to consider alternative perspectives can help bridge gaps and strengthen the relationship.

Ultimately, while the relationship between writers and editors can be challenging, it's also symbiotic. Both parties rely on each other's expertise to produce polished, impactful work. By fostering mutual respect, clear communication, and a shared commitment to excellence, writers and editors can navigate their differences and collaborate effectively.

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# Finding The Spark

*How do you prepare yourself to write a poem?*



It is usually not so difficult to write a poem once you have actually begun. But how can you reach that point where you can hear your own voice and feel inspired?

Melissa Sussens ( <https://melissasussens.com/> ) is a poet dedicated to opening up and maintaining inclusive spaces for poets everywhere. Her debut poetry collection, *Slaughterhouse*, published by Karavan Press ([www.karavanpress.com/karavan-press/](http://www.karavanpress.com/karavan-press/)) in 2022, is an astonishing achievement. When not writing or working as a veterinarian, she is an assistant on Megan Falley's international online course, *Poems That Don't Suck*.

Melissa has shared three exercises that help her to find her own creative spark (and kindle it in others).

**Free writing.** Sit down with a blank page and a timer and get writing. Sometimes it helps to have a line from another person's poem to jump off from – you could flip open a book and choose whichever line your eye lands on first or keep a list of favourite lines to use for this purpose. Set a timer for two minutes and write. I like to follow Natalie Goldberg's rules for free writing: don't stop, don't cross out, don't edit, don't think, go for the jugular. When your timer goes off you have the option to either keep going if you're in the flow or, if you are running out of things to say, flip to another line and restart your timer for the next session. This can be a fun exercise to do with friends or to get your writing muscle warmed up at the start of a writing session. Don't expect a perfect poem to appear through this. Often, these free writes are starting points for ideas to be explored in future poem drafts. Trust your subconscious to take you where you need to go. I also recommend Goldberg's book *Writing Down the Bones: Freeing the Writer Within* ([nataliegoldberg.com](http://nataliegoldberg.com))

**Metaphor dice.** American Poet, Taylor Mali, came up with the metaphor dice as a fun "writing tool that plays like a game". If you can invest in a set of these dice, they are wonderful. But you can also create the same concept for yourself at home. The idea is to explore a metaphor (e.g. love is a broken mirror) within a poem by following a random grouping of words made up of a concept (e.g. love), an adjective (e.g. broken) and an object (e.g. mirror). Visit the Metaphor dice website for a free download to make your own dice as well as more on how to use these in your writing. Button Poetry ([www.buttonpoetry.com](http://www.buttonpoetry.com)) even published an anthology made up entirely of poems sparked by these metaphors.

**Read to write.** The best thing to inspire your own writing is to read the work of others. Sometimes one can feel stuck, so I have found that reading with the idea of finding a prompt or idea within a poem that I could write from is very useful. Prompts can be

excellent ways of forcing your pen to move and your brain to engage with ideas or connections that may have been hidden below your conscious. Read a poem and use it as a spark for one of your own, for example, read alternate names for black boys by Dante Smith. Now think about what things in your own life you could get creative with giving alternate names to. Go write that poem.

In the next few days, follow Melissa's advice and identify a person, a place or a thing you think you know well. Find alternate names for it that surprise even you.

**The AVBOB Poetry Competition** reopens on 1 August 2024. Visit their extensive archive at [www.avbobbpoetry.co.za](http://www.avbobbpoetry.co.za) and find inspiration for your writing by reading the work of other poets in all 11 of South Africa's official written languages. Follow us on social media for news, announcements and opportunities.

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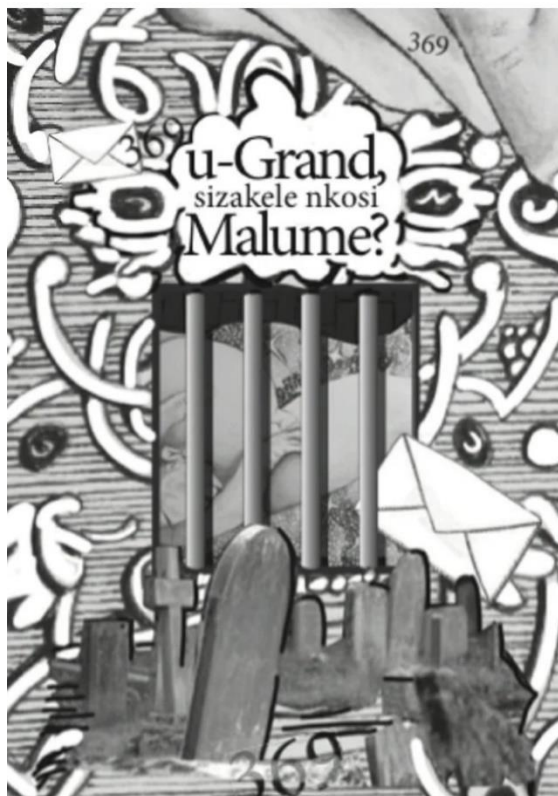
# “u-Grand, Malume?”

## Meet The Indomitable Sizakele Nkosi



While South Africans are proud of having 11 official written languages, it is generally accepted that publishing books in indigenous languages is challenging, especially when it comes to poetry.

But the vibrant, multilingual Sizakele Nkosi seems to be the exception. Sizakele is a poet, a children's writer and a creative writing lecturer at Sol Plaatje University in Kimberley, who has facilitated poetry and jazz sessions through her House of Siza platform for many years. Her debut collection, *u-Grand, Malume?* was published by Botsotso ([www.botsotso.org.za](http://www.botsotso.org.za)) in 2023.



Most of the poems in the collection are in English, but its title tells us that Nkosi has a fine ear for the gritty, cosmopolitan

slang of Johannesburg's city streets. These are poems firmly rooted in our present moment, but Nkosi also looks backward, preserving what is in danger of being lost.

"*'u-Grand, Malume?'* is used as a respectful greeting to men," she says. "It is a way of checking in on one's uncles, the older men who play such a critical role in black families. But I grew up without an uncle. My uncle Mandla was killed by the police in the US, and my uncle Jabulani disappeared in exile, fighting for the liberation of black people in South Africa."

"The collection is inspired by the language, the everyday lives of my people. These poems are my way of preserving and celebrating the people in the township and bringing my uncles' spirits back home."

Several poems are first presented in isiZulu, her first language, and then translated into English. "I wanted to write in a language that is accessible to the people I'm writing about," she says.

As someone who moves between languages, it is perhaps not surprising that some poems presented themselves in isiZulu first and others in English. But even the English poems carry traces of isiZulu, both from KwaZulu-Natal and from Soweto. A helpful glossary has been added to make isiZulu words more

accessible to an English-speaking audience. The important thing, she says, is for languages to keep moving.

“I believe poets should use language that is true to them, that expresses them. If we write in English, it should be the English that we use every day. Our indigenous languages shouldn't be stuck in some pure form either.”

In “Music Tour”, Nkosi memorably shows us what it feels like to keep moving forward while simultaneously looking back and honouring what went before. She takes the reader on a musical road trip through the streets of Soweto. Sometimes the tone is sad as she notices the absence of once vibrant voices. At other times, she joyously acknowledges what is vibrantly alive today. “So where to?” she asks, ruffling

on the name of the township where she lives. She considers going to Avalon Cemetery, but decides against it. The poem ends:

*“I will not bother the dead*

*their bones are resting*

*as for their spirits,*

*those unquenchable spirits*

*still dance in the airwaves”*

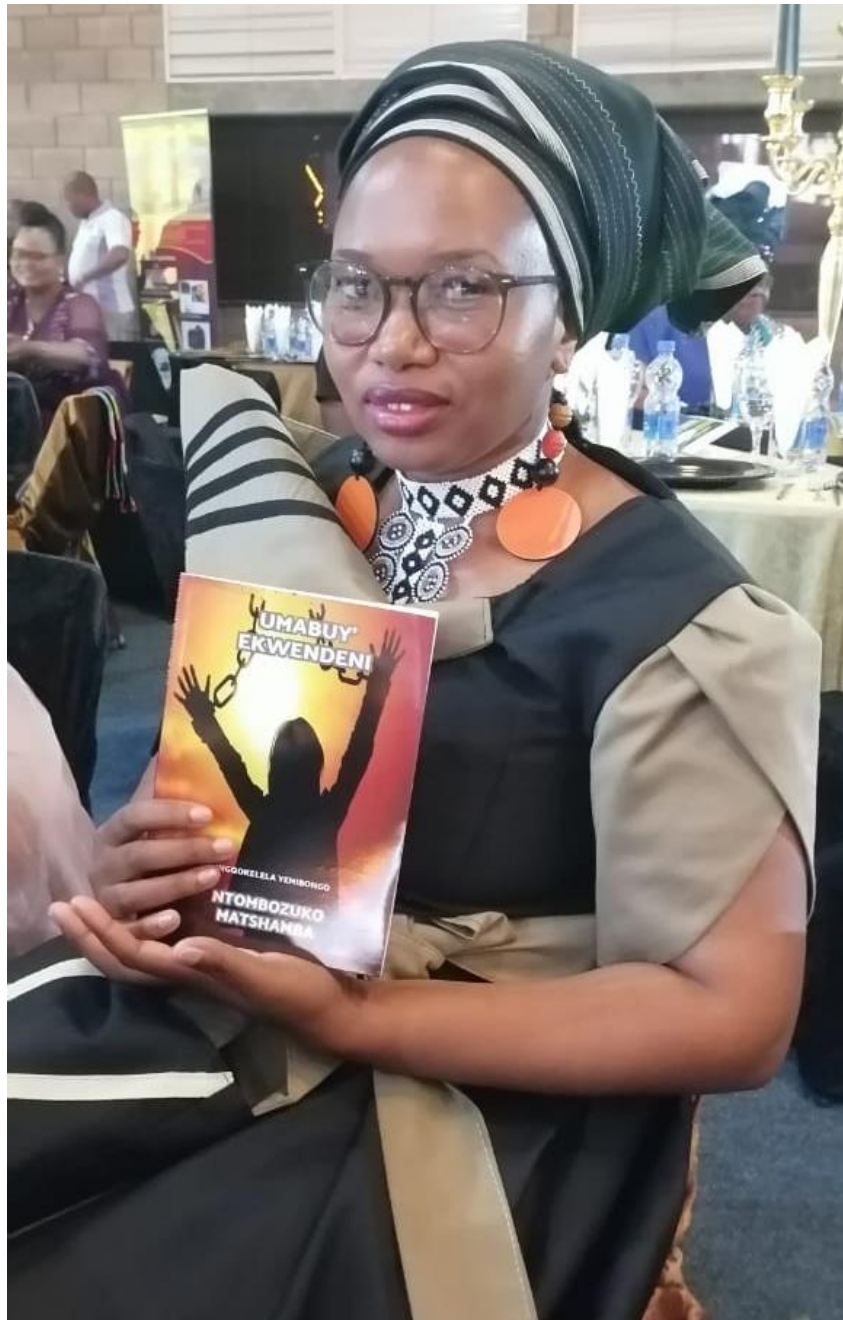
She is optimistic about the future of poetry in indigenous languages. “There is still this false belief that black people don't read. This collection is proof that they do. These poems have already sparked conversation and critical discussions about our current social realities.”

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# There's No Shame In Being A Returned Soldier



There's a stigma attached to a failed marriage, and all too often, society makes a woman who leaves an abusive marriage feel ashamed and as if she is a failure.

To perpetuate the stigma even further, society coined the term '*Umabuy'ekwendeni*', better understood by the derogatory slang, a Returned Soldier, to describe such a woman whenever she walks past. Ntombozuko Matshamba (37) from Frankfort, Khayelitsha, intends to put an end to the stigma and wants divorced women, or those who leave abusive relationships, to feel whole again. She has published a poetry anthology titled *UMABUY'EKWENDENI*, which is made up of 30 poems. The book is aimed at encouraging women who are in abusive relationships and marriages not to be afraid to leave such relationships.

"I wrote about different things and those topics are the issues that we are dealing with in real life," she says. "Writing is my therapy. I have found peace in writing. Pouring my feelings and tears onto paper is the best feeling ever. I've decided to tell my own story rather than let others tell their version of me."

In a country like South Africa, which has a high rate of gender-based violence, Ntombozuko would love to see any person reading her book to be inspired to choose themselves. My target audience, she says, is everyone, especially those who are stuck in broken marriages and who fear starting over.

"Both genders get abused in marriages," she says. "I want everyone to know that there is life after a broken marriage."

Ntombozuko is also the founder and chairperson of **INKANYEZI MATSHAMBA FOUNDATION (NPO)** which focuses on Youth Development. She is also a member of the Eastern Cape Women Authors.

"I started writing in 2006 when I composed a poem titled '*Loneliness*,'" she says. "At the time, I had no clue of my gift and writing talent. Four years later I wrote a poem titled '*Uthando*' as a tribute to my late cousin after losing her due to GBV, and that's what triggered the poet in me. I have never looked back since then. I express my feelings and emotions through poems. My Inspiration comes from my own life experiences."

# Township Girl, German Expat Tackle Prejudice and Racism



When an unlikely friendship develops between Oom Karl Homagk and bubbly 10-year-old Thandi, residents of Lovely Valley not only raise eyebrows, but openly forbid it. The pair are different in every shape and form. After all, Oom Karl is German and has witnessed the horrors of World War II, while Thandi is black and moved to the valley from the nearby township where she lived only amongst those of her kind. What's more? An age gap as long as a lifetime exists between them!

But instead of being deterred, the two embark on a journey to confront all stereotypes with love and kindness. They intend to prove that if two people are kindred spirits, it does not matter where they come from or the colour of their skins. After all, friendship and kindness to others should not depend on race or the colour of your skin.

This is the premise of the book, *Oom And Thandi: A Heritage Day Never To Be Forgotten*, written by 28-year-old History teacher, Awodwa Confidence Tobo from Kayamandi, near Stellenbosch in the Western Cape. Awodwa obtained degrees from Stellenbosch University, where she studied BA International Studies and Post Grad in Sustainable Development and A PGCE.

"The book was inspired by my friendship with an elderly man named Karl, who

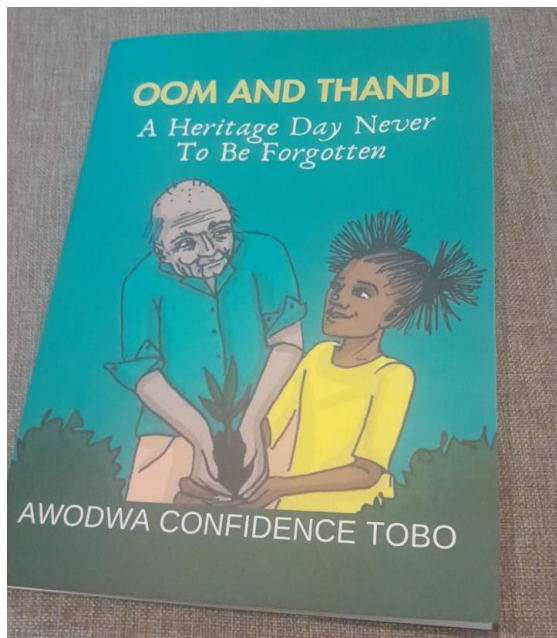
used to be the caretaker of where I am currently residing in the Stellenbosch area," she says. "When I first saw him, I thought of him as an old grumpy white man who is not a liker of people. He had an authoritative voice that could intimidate anyone, that is how self-assured of a person he was he was."

By virtue of the history of South Africa and her past experiences in the community with prejudice and discrimination, Awodwa had learned to tread carefully and conduct herself accordingly. She was also a newcomer in the predominantly white area, originally from the nearby township.

"It had a different feeling to it compared to the vibrant and busy township I came from," she says. "I also did not expect much interaction because often, in such spaces, it is every person for himself. Nonetheless, I felt safe as my mother and I needed a place to stay, and this was finally it."

And with the help of Oom Karl as caretaker, he made sure Awodwa and her mother were well settled and familiar with everything. It was not long before they grew close as friends that Awodwa realised that the grumpy old man was in fact a kind-hearted and gentle soul who was often misunderstood because of his appearance, something that she too was familiar with.

“There was not never a day in the week where I missed my visitations with Oom,” she says. “When I did visit, he would immediately offer something to eat and drink and switch off the television he was watching. We would talk for many hours, about everything and anything. Sometimes tears would be shed, and most of the time we would talk, dance, and even sing together. That is how silly we would get.”



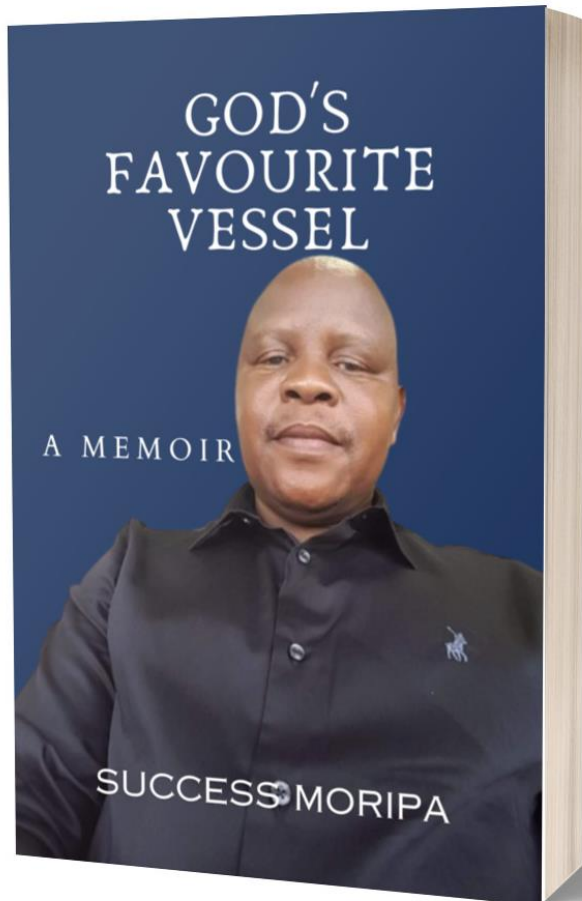
Oom Karl would also share his life story about growing in occupied German, shortly after the end of World War II. He was sensitive about it and did not want anyone to feel sorry for him because of his experiences. He and Awodwa also spoke about the conditions in South Africa and how the apartheid system played a big role in separating people from each other.

“We often joked that if things were still the same, we would not have met each other and become friends,” says Awodwa. “Thus, it made us appreciate each other even more. We had many things in common, such as our love for hiking and for languages. On his last days, he was learning isiXhosa and would often practise with me, and I did the same when I was learning to speak German.”

“As a black girl from the township, I never imagined that I would meet a man from Germany who experienced such hardships in life but who also made life seem so joyful. With this children’s book, I am honouring our friendship in the kindest and gentlest way, remembering the great times we shared together as friends. In a country like South Africa where we are still dealing with discrimination and prejudices, I want to bring hope to the young children of our country and the rest of the world with this heart-warming and educational book.”

*Oom and Thandi: A Heritage Day Never To Be Forgotten* is an easy-to-read book with a unique, easy-to-grasp storyline. It is a story of connectivity, vulnerability, friendship, and love. The book was revised and republished by **PUBLISH'D AFRIKA**.

# God's Favourite Vessel: A Memoir



From leaving home at the tender age of 16 and eking out a living on the generosity of strangers, to becoming a teacher and ultimately a mining magnate, Success Moripa has certainly lived a chequered yet charmed life. But the real test of his mantle came when, while at the prime of his mining career, a debilitating illness threatened not only his life, but also his livelihood and financial standing. Hanging to life by a thread, it was an encounter with the divine that gave him a new lease on life. All he had to do for this second chance was to submit and commit to

exalting the Almighty's name.

*God's Favourite Vessel: A Memoir* details how, while on his death bed, Success was shunned and lost it all and had to claw his way back up while battling a crippling stroke that left him wheelchair-bound. Through faith in the Lord and in the belief that God now steers his life, he is making giant strides at recovering all that the swarming locusts have eaten (Joel 2:25-26).

# Tax Tips for Self-employed Entrepreneurs



Running your own business can at times feel like a fine balancing act between managing cash flow, the never-ending quest for new business, ensuring satisfied customers and remaining tax compliant.

The challenges are exponential in a tight economy amid persistent load-shedding, high interest rates and creeping inflation. The national budget, announced in February, made no inflationary adjustment to income tax brackets for small businesses. The corporate tax rate remained at 27%. Given that no inflationary adjustments have been made to the tax brackets, it's arguably more important than ever that self-employed individuals claim back from the SA Revenue Service (Sars) what they can.

Before identifying exactly what can — and can't — be claimed back from Sars, it's worth mentioning that there are rules and regulations regarding which expenses can be claimed back, what is considered a business expense and what is tax deductible. It's worth brushing up on your knowledge of what is permitted.

One of the biggest traps self-employed individuals fall into is not correctly defining what is a home office. You can't, for example, claim expenses for a home office if that office is your dining room table or in your lounge or bedroom. Rather, a home office needs to be a dedicated room — or set of rooms — that is suitably and permanently outfitted as office space.

Another trap is not keeping adequate records of your business expenses and not adequately differentiating between personal and business expenses. Detailed and clear records are key to successfully separating personal expenses from your business expenses. To avoid treating your business income as personal income, it's a good idea to have a separate bank account for your business. This also helps to separate your business expenses from your personal expenses.

All day-to-day expenses incurred to run the business can be claimed. So what exactly can self-employed individuals claim back from Sars?

### **Once-off large Capital Expenses**

This includes office equipment such as laptops, printers, mobile devices, office furniture, machinery for a manufacturing business, tools, the cost of renovating an office space and even business vehicles.

Items costing R7,000 or less can be claimed in full in one tax year. However, items costing over R7,000 will need to be written off over the useful life of the asset.

### **Business Expenses**

All day-to-day expenses incurred to run the business can be claimed. This includes stationery, electricity and water, salaries, uniforms, stock (including storage and transport), administrative, accounting or legal costs, insurance, marketing and advertising expenses.

Travel and transport costs, including petrol, toll fees and insurance for work-related travel can also be claimed. However, remember that all travel-related expenses need to be supported by a detailed logbook with odometer readings for both the start and end of the financial year. Include detailed notes such as the date, reason for travel and distance covered for each business trip to differentiate it from personal travel.

**Entertainment Costs**

This includes tea and coffee for business meetings, or food and beverages for business functions. Be aware that you will need to prove this was a business expense and not a personal expense, so in addition to keeping any receipts, also keep detailed notes on the date and purpose of the event, who was in attendance, and the location.

**Training, Development and Upskilling**

Any education expenses that the business incurs to train, upskill or provide further development to an employee — including the owner — can be claimed.

**Miscellaneous Expenses**

Other items you may be able to claim back include retirement annuities, charitable donations, assessed losses for the previous year (which are tax-deductible) and start-up expenses.

These are the most obvious things self-employed individuals can claim back. There are numerous other ways businesses can save even more, particularly if they use a cloud-based accounting service that tracks and stores detailed accounts of business expenses without requiring crumpled and fading receipts and rushed notes.

To assess what your tax liabilities will be for the next financial year, Sage's income tax calculator has been updated in line with the changes announced in the budget speech. Simply enter your monthly income and allowances to see what you can expect in the current tax year.

Don't miss Sage's tax and legal compliance e-book for more information on how to get tax year-end ready while taking the stress out of legislative changes to ensure your business is always compliant.

**Source: SAGE**

# CISAC Director General Gadi Oron On Copyrights Bill

CISAC is the world's leading network of authors' societies, with a global community of members representing more than five million creators of all artistic repertoires worldwide.

CISAC comes out in support of many in South Africa's creative community in asking the National Assembly not to adopt the country's Copyright Amendment Bill in its forthcoming vote. If adopted, the Bill will harm South Africa's creative community, devalue creators' works and be out of step with international best practice.

The Copyright Amendment Bill is the first comprehensive effort to modernise South Africa's copyright law in 50 years. This is an opportunity to bring the copyright system into the modern age and ensure creators' rights are effectively protected well into the future. However, despite protests from the creative community over the last few years, the Bill remains flawed. It will weaken copyright, which is the very foundation of creators' economic sustenance. This will have serious economic consequences for those who make a living in the creative industries, and will endanger the next generation of creators.

As has been repeatedly highlighted by the creative sector, the Bill falls short in several ways. First, it includes a long and open-ended list of exceptions to copyright. This excessive focus on exceptions, instead of the rights of creators, is not what the function of a new copyright law should be. It devalues works, opening up many new uses for which creators will no longer have the right to earn royalties.

Second, there is a concept of "Fair Use" which apparently copies US legislation, but in fact goes far beyond that. This is a lose-lose situation for both creators and users that will lead to uncertainty in the market, for which the only fix would be expensive and wasteful litigation. Creators do not have deep pockets to afford that. Wasting time and resources for everyone in courts is not what good legislation should do.

The democratisation of information and education are important objectives, but they should not come at the expense of South Africa's poets, composers, culture and creativity.

Last, creators in South Africa deserve to be protected to the same level as their international counterparts. This would not be the case if the new Bill is adopted. On the contrary, with

its broad exceptions and lack of precision, South Africa's Bill is out of step with international standards. This is why CISAC has repeatedly urged a change of course by the government.

The Bill is a positive initiative that fails to serve the intended purpose – to protect creators and ensure that South Africa has a modern, fair and fit-for-purpose copyright environment. We ask that the National Assembly thinks again and does not adopt the current Bill draft.

CISAC – the International Confederation of Societies of Authors and Composers – is the world's leading network of authors' societies. With 225 member societies in 116 countries, CISAC represents over four million creators from all regions and artistic repertoires, including music, audiovisual, drama, literature, and visual arts. CISAC, whose President is singer-songwriter and ABBA co-founder Björn Ulvaeus, protects the rights and represents the interests of creators worldwide.

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# CALLS FOR SUBMISSIONS

## College Short Story Competition

The annual Writers College Short Story Competition is held to acknowledge excellence in creative writing in the short story form. The competition is open to any writer who is unpublished, or has been published fewer than four times.

**THEME FOR 2024:** IT DIDN'T HAVE TO BE THIS WAY

Closing date: 30 September 2024

Longlist Announced: 31 October 2024

Winners Announced: 15 November 2024

Submissions and enquiries can be sent to Nichola Meyer: [nichola@nzwriterscollege.co.nz](mailto:nichola@nzwriterscollege.co.nz)

### PRIZES FOR 2024

FIRST PRIZE: NZ\$ 1 000 and publication in an anthology of winning stories.

SECOND PRIZE: NZ\$ 500 and publication in an anthology of winning stories.

THIRD PRIZE: NZ\$ 250 and publication in an anthology of winning stories.

The top three winners receive editorial comments on their submitted works.

### COMPETITION RULES:

We aim to support beginner writers only. We accept stories from writers who have never been published, or who have been published fewer than four times in any genre. This includes fiction and non-fiction, in any publication (for payment or otherwise). Journal articles (sciences of any kind) count as being published. Journalists, copywriters, web writers or content writers must please not enter. People who made a living from writing at any point (e.g. decades earlier) are also not eligible for entry. We make an exception for unpaid articles for community or work newsletters or blogs where the circulation is under 5000 readers.

We accept stories in any genre (literary/horror/sci-fi/fantasy/spec fic). However, literary fiction tends to fare best with our judges. Please read past winning entries (scroll down this page) to get a sense of the kind of writing that we like.

All submissions and enquiries can be sent to Nichola Meyer: [Nichola@nzwriterscollege.co.nz](mailto:Nichola@nzwriterscollege.co.nz)

The competition is open to anyone, from any country aged 16 and over.

Entrants must submit a story of maximum word count: 2000 words. Any entries exceeding the word count by 50 words will not be considered.

The 2024 theme is 'It didn't have to be this way.' Writers can interpret and represent the theme in any way they choose. Each story must include the phrase 'It didn't have to be this way' somewhere in the story. Writers must produce their own title.

Only one story per entrant is allowed.

We only accept entries written in English.

The competition closes at midnight on 30 September 2024. The longlist will be published by 31 October 2024, and the winners announced and displayed on our website on 15 November 2024.

Prizewinners will be notified via email as well as on our website; please ensure you supply a valid email address with your entry.

Prize money will be paid via electronic transfer or PayPal.

Stories must not have been previously published. Entrants must own the copyright to the story submitted.

Writers retain copyright, but give permission for their work to be published on our website and in an anthology.

The judges' decision is final; no disputes will be entered into.

If your entry has not been acknowledged within three working days, please contact us as your email may have got lost in transit.

The Writers College reserves the right to extend the competition deadline or cancel the competition should the entries not be of publishable quality or up to the required standard.

Absolutely no generative AI to be used (ChatGPT etc.). If we deem stories were not written by a human they will be excluded, and the author banned from entering all further competitions with us.

**ENTRY FORMAT:**

Only e-mail submissions are acceptable. Stories must be copied and pasted into the body of the email, AND sent as a Word document attachment. Mark your entry clearly with the subject line: The 2024 Writers College Short Story Competition.

Each story must have a unique title. Do not use the theme as your title.

Your email must state the title of your story, as well as your name. E.g. 'Once Upon a Time' – by John Smith

Your email must include the declaration: 'I declare that this is my own work, 100% unassisted by generative AI (such as ChatGPT etc.), and I have been published in a mainstream print or online publication fewer than four times.'

Winners will be asked to show a valid proof of identity.

State your word count in your email.

Do not include your name on any page of your story. All entries will be judged blind.

Use a font such as Arial or Times New Roman, size 12 or more. Use 1.5 or double spacing between lines. We prefer a clear line between paragraphs rather than indenting.

Make sure your story has been edited and polished according to tips and guidelines provided on our college site under "Writing Resources", or on our webzine.

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## Do You Write Speculative Fiction?

### Mirari Press Is Looking For You

You wrote it. We're dying to read it. Submissions are open.

If you want to be part of the new wave of speculative fiction writers changing the world, check out Mirari Press submission guidelines below.

What are they looking for?

Mirari Press are looking for works of speculative fiction that enchant, delight and inspire. This includes, but is not limited to, works of:

Fantasy (sword & sorcery, high fantasy, you name it)

Grounded spec-fic

Science fiction

Alternate history

Magical realism

Dystopian fiction

Occult fiction

Cyberpunk and Steampunk

YA spec-fic

Regrettably, they are not currently accepting works of non-fiction, poetry, children's books, short stories, scripts, or works that have been self-published.

### **How to submit:**

Please carefully consider the submission requirements. Regrettably, any submission that does not meet the submission requirements will not be evaluated.

If your manuscript meets the genre requirements outlined above, please send an email to [hello@miraripress.com](mailto:hello@miraripress.com)

The subject of your email must be the word Submission followed by the title and genre of your book. For example: Submission - The Valley of the Robots - science fiction

Attach one Word document to the email, which consists of the following:

Summary of entire story (include all plot twists, spoilers, etc.): no more than 500 words.

Short author biography

First chapter of your manuscript.

### **What to expect once you've submitted:**

Your manuscript meets our submission guidelines, you've followed the steps above, and you have successfully submitted. What happens now?

### **Manuscript review**

They evaluate each manuscript they receive. They will read your plot summary and first chapter, and if your writing is a fit for Mirari Press, they will reach out to request the rest of the manuscript for review. It can take up to six months for them to review a complete manuscript.

### **Offer to publish**

Should they wish to publish your manuscript, they will reach out to you with an offer to publish. At this stage, they'll talk through all of the nitty-gritty details.

Regrettably, they cannot respond to each submission. If you have not heard from them in eight weeks from date of submission, please accept that your submission has been unsuccessful.

---

## Writing opportunity!

### Bridport Prize 2024

The Bridport Prize 2024 is calling for submissions in poetry, short story, flash fiction, and novel categories from writers worldwide.

Poetry submissions should be a maximum of 42 lines per entry and short story submissions should be 5,000 words or less. The winners will each receive £5,000.

For flash fiction, writers should submit 250 words or less and the winning piece will be awarded £1,000.

For novel award submissions, writers may submit up to 8,000 words and a 300-word synopsis. Longlisted and shortlisted writers will be contacted to share more of their work. The winner will receive £1,500 and up to a year's mentoring from The Literary Consultancy.

The winners of each category will also be featured in the Bridport prize anthology and connected with literary agents and publishers.

The deadline to submit is 31 May 2024.

Learn more: <https://commonwealthfoundation.com/opportunity/bridport-prize-poetry-short-story-flash-fiction-novel/>

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## Calling all poets!

The Montreal Poetry Prize is open to submissions worldwide.

The prize awards \$20,000 CAD to one poet for a single poem of 40 lines or less. The shortlist will be published in the Montreal International Poetry Prize anthology.

Entry fees are \$20 CAD during the early entry period or \$25 CAD for entries during the later entry period.

The early entry deadline is 1 May.

The final entry deadline is 15 May.

Learn more: <https://commonwealthfoundation.com/opportunity/the-montreal-international-poetry-prize/>

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## Tejumola Olaniyan Creative Writers-in-Residence Fellowship

Applications are now open to the 2024 Tejumola Olaniyan Creative Writers-in-Residence Fellowship, organized by The Africa Institute as part of its African Languages and Translation Program. The residency invites writers to Sharjah, UAE for a period of three months to complete their work and will be given a grant of 45,000 AED in total.

Established in 2018, The Africa Institute located in Sharjah, UAE, is an interdisciplinary academic research institute dedicated to the study, research, and documentation of Africa and the African diaspora. It is the only institution of its kind located in the Gulf.

This residency program is created in honor of the late Nigerian Professor Tejumola Olaniyan and his intellectual legacy in the field of African literature and critical theory. Olaniyan was the Louise Durham Mead Professor of English and African Cultural Studies, and the Wole Soyinka Professor of the Humanities at the University of Wisconsin–Madison.

Applicants should be creative writers including novelists, short story writers, playwrights, poets and scriptwriters related to Africa and the African diaspora. The proposed project can be in Arabic or English (but other languages will be considered).

Recipients will have the opportunity to publish their texts through The Africa Institute's publications program. Projects relating to theatre and film scripts can also be published as texts or receive support in facilitating productions. The project could be new or a work-in-progress and should be feasible for completion within the timeframe of the residency.

The residency invites recipients to Sharjah, UAE for a period of three months to complete their work and awarded a grant of 45,000 AED in total. Typically the cohort begins in the fall of every year.

### **Submission Guidelines:**

Applications must include:

CV/résumé of the applicant

A two-page narrative of the project to be undertaken during the residency period, its significance, and a proposed date of completion.

A sample of published or unpublished writings.

To submit applications, compile all application materials; CV/résumé, two-page narrative and writing sample (in case of a book, please attach separately) into one single PDF in the mentioned order.

Please name the file with the residency title abbreviation and the applicant's name in this format: TOCWRP\_LASTNAME\_FIRSTNAME.

Use the same name in the email subject heading and send the PDF as an email attachment to [applications@theafricainstitute.org](mailto:applications@theafricainstitute.org).

Deadline: June 1, 2024

All applications will be reviewed by The Africa Institute through a committee of peers of well-known writers. Three recipients will be chosen based on the quality of their proposal, and the demonstrated feasibility of completion within the timeframe of the residency.



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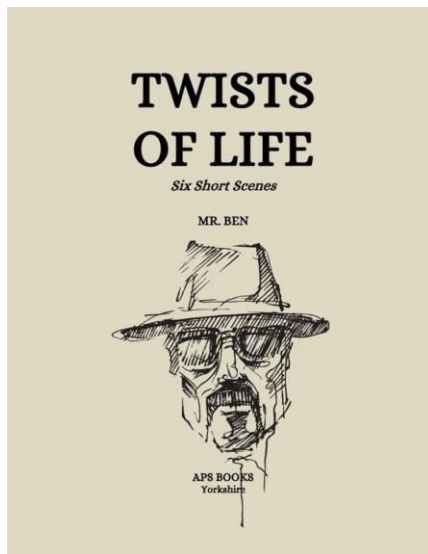
## About The Author

Mr. Ben, as he is fondly called, is a published poet, essayist, playwright, novelist and narrator.

His works are aimed at facelifting humanity in the light of enlightenment, inspiration and entertainment. He is still churning more works! His literary pieces cut across fiction and non-fiction lines, reflecting the plights of people regardless of location, conviction and other differences.

As a once-represented author, his works have been turned into feature screenplays and audio book podcasts. The podcasts were featured and aired at the Radio Drama Festival in Canterbury, UK (2023) and nominated for The Audience Award of 2023.

Based in Lagos, Nigeria, Mr. Ben delights in traveling, reading and meeting people.



### Author bibliography

The Broken Mirror: The Nigerian Tale

Olcan Press, UK, January 1, 2023, 87 pages, Fiction

A Taste Of Poison

RM Publishers LTD, UK, December 3, 2022, 14 pages, fiction/drama

11 Major Deceptions You Must Guard Against...

RM Publishers LTD, UK, nonfiction, October 6, 2022, 57 pages

### Experiences

Rainbowdash Publishers, LLC, USA, November 13, 2020, memoir/autobiography, 52 pages

Wake Up, Dream Boy!

AL-FA INC E Publishing, India, January 1, 2023, fiction, 53 pages

Don't Be Stubborn

Prakhar Goonj Publications, India, January 1, 2023, 12 pages, children's fiction/play

Kids Love Stories

Prakhar Goonj Publications, India, January 1, 2023, children's fiction/ short story collection

The Darn Things Kids Say

Prakhar Goonj Publications, India, January 1, 2023, 8 pages, children's fiction/play

The Meeting Point

Prakhar Goonj Publications, January 1, 2023, 16 pages, children's fiction/drama

Audiobook titles and their audio book numbers (Publisher: Speechki, platform: Storytel)

What Should We Crave for? Jan 18, 2022, Religion/Spirituality, time duration: 2hrs. 24 mins,

The M\_L.A.W Link: Man's Contribution To Leaving Dynamics, Religion/Spirituality, time duration; 54 mins, January 18, 2022.

The Broken Mirror (The Foreign version)

Fiction/Voltage, August 21, 2021, time duration: 1hr. 1min.

A Successful Marriage

Personal Development, time duration: 1hr 16 mins

The Christian Matrix

Short stories, August 27, 2021, time duration: 1hr.6mins,

God's Love Towards His People

Short stories, August 27, 2021, time duration: 1hr. 12 minutes.

7 Mistakes Christians Make and The Benediction: The 'Last Days' Prayers For All Christians, August 27, 2021, time duration: 1hr. 34mins, Religion/spirituality.