

AUGUST 2024 ISSUE

PUBLISH'D AFRIKA

LITERARY MAGAZINE

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- A Call For
Submissions

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More Than Just A
Love Story

NO EXTRAVAGANT
SHOPPING SPREES FOR
MILLIONAIRE PLAYWRIGHT

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NO EXTRAVAGANT SHOPPING SPREES FOR MILLIONAIRE PLAYWRIGHT

Molosi To Use Big Win For Future Theatrical Projects



When bestowed with prize money of \$120 000 (about R2 193 000), the first thing an average person would think about doing would be to spoil themselves rotten with one extravagant shopping spree after another.

Not Donald Molosi. The Motswana playwright, producer and actor, who has been awarded the Dilling Yang and Robert Potter prize for his contribution to global post-colonial theatre, intends to use the big win for future projects and for the development of theatrical practice. The Dilling Yang and Robert Potter prize is awarded for continuing excellent work of exceptional enthusiasm and talent in playwriting.

Molosi is the author of *'We Are All Blue'*, a collection of Botswana theatre plays. He has been in the industry for over 20 years, with a Broadway career that spans over 15 years as an actor. He is the first Broadway actor from Botswana, and currently runs the UK-based Cattle Post Films.

“In my off-Broadway play *‘Today It's Me’* I tell the story of Philly Lutaaya who was the first prominent African to publicly declare that he was living with HIV,” he says. “In *‘Blue, Black and White’*, I retold the interracial love story of Ruth and Seretse Khama. I eventually named my country's flag after that play in 2007. To have these works acknowledged is a huge honour. As a Motswana, I am happy that our history is being staged on international stages for the world to see.”

To write both plays, Molosi did a lot of research, and even went to live in Uganda for months and took Luganda lessons before he wrote about Lutaaya, who was a Luganda-speaking Ugandan. His work expands to a play he premiered off-Broadway called *‘Motswana: Africa Dream Again’*, which questions whether people from Botswana should be called Motswana in terms of nationality, even if they are non-Tswana by ethnicity.

“As an actor, I was the first actor from my country to premier on Broadway,” he says. “I performed in the New York theatre district for 15 years. I enjoyed bringing my acting and research together when I was further cast in *‘A United Kingdom’* opposite Rosamund Pike and David Oyelowo, to tell the love

story of Sir Seretse and Lady Ruth Khama. My attempts at contributions to the canon of African theatre and dramatic literature is something that continues now beyond my official retirement in 2022, after 22 years in professional theatre.”

When he received his first Best Actor Award off-Broadway in New York in 2011, Molosi joined the company of other United Solo winners like John Leguizamo and Fiona Shaw. His restaging of *‘Today's It's Me’* off Broadway in 2012 gave him a chance to perform a version of the show that was entirely in sign language.

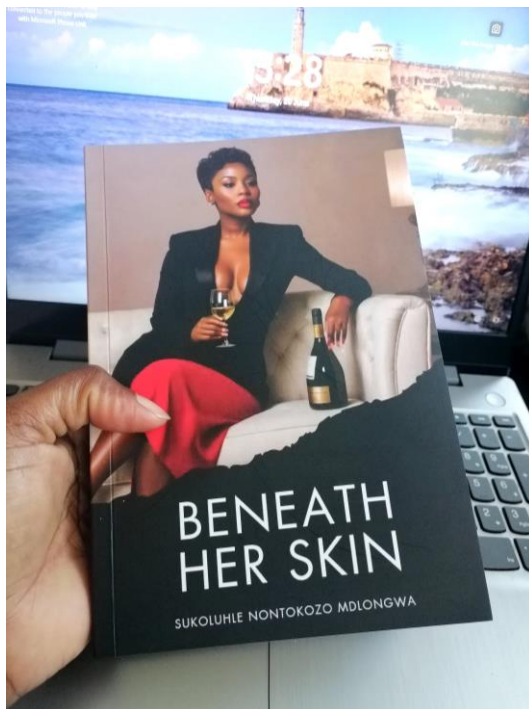
“In 2012, the same year, I released a collection of my off-Broadway called *‘We Are All Blue’*, he says. “The book has since won awards both in the United States and in African countries. Since my retirement from live theatre, I have turned my focus towards film.”

Molosi holds two Masters Degrees, one in Theatre and Performance and the other in Creative Writing. He is a storyteller and a Pan-African. Molosi has also been brought onboard by CattlePost Films to write their next film called *‘MOITOBO’*. It is a story set in London and starring an international cast of Tamara Astor of UK, Molibi Maphanyane of Botswana and Jolanda

Steiner of Switzerland. It is an adaptation of Molosi's off-Broadway play called '*Black Man Samurai*'.

The prize money will be awarded to Molosi at the University of California, United States of America.

BENEATH HER SKIN



At 40, Nonkululeko Ngubeni has worked hard to climb the corporate ladder and now has it all – a good job as a sought-after Chartered Accountant, the house, her dream car, a healthy bank balance – and a controlling mother who bleeds her dry every chance she gets. She doesn't mind the black tax; other than her mother, she has five siblings who depend on her, four of them already at college. After all, it is her mother, Rebecca, who bent over backwards to ensure that she reaches this pinnacle in her life. Only if she would stop reminding her of that fact every time her purse starts to weigh a little lighter.

Nonkululeko's life takes a dramatic turn when a new junior employee, Mandla Masuku, shows a romantic interest in her. She has just come out of a tumultuous relationship with a colleague, whose wondering eye led him to date her best friend. Now,

the prospect of dating a man almost half her age seems like a rebound that would raise eyebrows, and possibly put paid to a career she has worked hard for all her life. As if that is not enough, a revelation about how her father died over three and a half decades ago, threatens to tear the already thin fabric holding the relationship she has with her mother.

Beneath Her Skin, from the quill of Sukoluhle Nontokozo Mdlongwa, shines the spotlight on the often strained mother-daughter relationships, black tax, romance between an older woman and a younger man, and how family dynamics can drive a caring breadwinner to depression.

The book is available for R340 including courier costs directly from the author. Contact Sukoluhle Nontokozo Mdlongwa on 074 643 0618 to place your order.

PUBLISH'D AFRIKA ADOPT-AN-AUTHOR PROGRAM

A Call For Submissions



Each year, PUBLISH'D AFRIKA Magazine sponsors the editing, proofreading, manuscript development and ultimately publication of three aspiring authors' works, at no cost to them. These are aspiring authors that we identify independently, whose works, in our opinion, stand out and show promise. The authors also have to be willing to be mentored further on the craft.

This year, the indications are that we will increase the number to 10 writers. In March 2025, these writers will form part of PUBLISH'D AFRIKA Magazine's annual Spoiling The Broth anthology (Volume 3) launch and workshop, where a number of industry experts will further help to hone their craft.

The idea is not only to help the 10 writers to publish their books, but to also inculcate in them the skills to build a fan base, and to develop themselves into brands synonymous with literature. While there is no age limit to writers who are accepted into the program, preference would be given to:

- ❖ Writers under the age of 35.

- ❖ Manuscripts must be written in English
- ❖ Novels
- ❖ YA Fiction
- ❖ Short story collection
- ❖ Memoirs/autobiography
- ❖ Self-help books
- ❖ Only open to SADC countries
- ❖ We will not accept poetry or religious manuscripts at this time.

The PUBLISH'D AFRIKA's Adopt-An-Author Program was established in 2021, with the publication of, amongst others, Zeripah Amoni's book, *'I Am Also A Woman'*. The project was wholly funded by Mr Success Moripa, of Moripe Group of Companies. The project gained momentum with the publication of Matumelo Mafoko's book, *'Through The Silent Tsunami'*. Matumelo's project was wholly funded by PUBLISH'D AFRIKA.

Anathi Kom's poetry anthology, *'A Tree of Life'*, soon followed. This was a collaboration between PUBLISH'D AFRIKA and the University of Fort Hare. Anathi has gone on to make a name for herself, also becoming a contributor to PUBLISH'D AFRIKA Magazine's *Spoiling The Broth* anthology Vol1.

In this day and age, writing talent alone is not enough to guarantee success as an author. Authors now have to unashamedly market their crafts to death. You no longer just have to sell your book, but also sell yourself as a brand. Put yourself and your work out there. Get tongues wagging, be in

people's faces and hog the spotlight, in a positive way of course.

Those are the people we are looking for; scribes who do not think publishing a book alone is enough. Writers who have laid the foundation and now need to be met halfway. Writers who are prepared to work equally hard for the success of their projects.

Writers are welcome to send us a synopsis of their work (no longer than two pages, Times New Roman or Calibri 12), along with one chapter, an author bio and a detailed marketing plan they have put together. Do you have numbers that you can show us? A fan base or following that would readily consume your work should it be published? Basically, can you show if there will be a return to the investment PUBLISH'D AFRIKA might make on you and your work?

Submissions opened on 18 June 2024 and will close on 18 August 2024. Send your submissions (synopsis, one chapter, an author bio and detailed marketing plan only) to Sukoluhle Nontokozo Mdlongwa at info@publishdafrika.com

NO MORE JOBURG TREKKING FOR EC FILMMAKER

R1Million Funding To Unearth Grassroots Talent



For many aspiring filmmakers, actors and musicians, if you want opportunities and success in your craft, you have to move to Johannesburg, which is the hub of South Africa's entertainment industry.

But now, Filmmaker Ntsikelelo Mavata intends to change that – for the Eastern Cape Province, at least. Thanks to the R1 million funding from the Isiqalo Youth Fund, the hard-working filmmaker will soon have the right equipment to unearth raw, grassroots talent and produce homegrown, authentic Eastern Cape

stories. Isiqalo Youth Fund is an initiative supported by the Office of the Premier, Lubabalo Oscar Mabuyane, in the Eastern Cape.

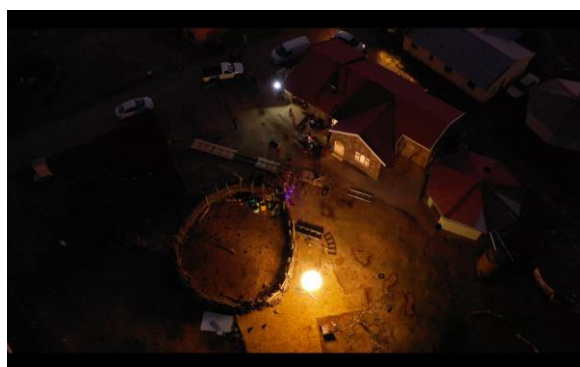
This is a far cry for a filmmaker who started by merely providing his community with a service of capturing cinematography and photography of

treasured family events that they want to archive for generations to come. Now his company, Kwanontsomi Enterprise, will have the equipment

they desperately need to take giant strides in the industry and realise their goals of producing telenovelas, documentaries and a 13-part series and movies produced in the Eastern Cape.



“Being an Eastern Cape born filmmaker is challenging because we have to trek to Johannesburg and Durban seeking film opportunities,” he says. “With the funding, we will be able to work on our latest project, which is a series of scripts that are in development and all of these new concepts will be shot in the Eastern Cape using our very own talent.”



From Ndevana, east of King William's Town in the Eastern Cape, Ntsikelelo

says he believes they can contribute to authentic Xhosa stories and promote the province's culture and way of life on national and international platforms. So far, the company has produced two films, *'ICherrie Yam'* and *'Thuto'*, currently showing on DSTV Mzansi Magic channel 161.



“We feel really proud to have such a formidable distribution platform showcasing our stories,” he says. “The channel trusts us with their money. It's not cheap to produce the movies. It gives us experience and credibility to surely reach our goal of bringing projects to the Cape that can stimulate the district's economy.”

Ntsikelelo's career in film started with theatre plays, which he and some friends would write and perform at Good News Christian Church. From there, the church elders discovered a talent in him and applied for him to study film at Big Fish School of Digital Filmmaking. The rest, as they say, is history.



“I am continuously inspired by Mam’ Gcina Mhlophe, who once said, ‘a people are as strong and beautiful as the stories they are willing to tell others about themselves,’” he says. “The severe unemployment in my

community also drives me to continue to strive and contribute to job creation.”

For documentaries, Kwanonsomi Enterprises usually employs six to eight freelancers. For short films, which are aired on Mzansi Magic, the company often gives temporary employment to about 30 to 40 freelancers. The funding, which has been four years in the making, will give the company more muscle to produce even better socially responsible content.

To aspiring filmmakers, Ntsikelelo says there are many avenues to secure funding. Some entities that have helped him realise his dream include ECPACC, ECDC, NYDA (East London) Seda, PESP, DAC, Hope Factory, Beautiful News, and last but not least, the Good News Christian Church. Aspiring filmmakers can also keep tabs on MultiChoice, etv, SABC, Mhlobo Wenene and the Steve Biko Centre.

“We are also calling on stakeholders and funders that would like to partner up with us,” he says. “We have the creative experience and stories that we produce in our beloved province. I believe that collaboration is the way to go if one wants to go far.”

PERFECT MARRIAGE – MORE THAN JUST A LOVE STORY

Love has the ability to bring people from different backgrounds together, but it is also the very backgrounds that can irrevocably pull them apart.



Dr Bwalya Katanshi and Dr Musonda Katongo are Zambian academics working in America. After meeting and falling in love, they decide to tie the knot. Neuroscientist Bwalya returns to Zambia ahead of Musonda, a mechanical engineer, to finalise their wedding arrangements. But the harmony is shattered when Musonda arrives.

He is less than enthusiastic about embracing tradition and especially travelling to the village for their marriage rites and ceremonies. This reluctance strains their relationship and creates tension between the lovers, their future in-laws, and the entire village, jeopardising the couple's future happiness.

This is the setting of 'Perfect Marriage', a novel by Zambian award-winning author, Mulenga Kapwepwe. Rich with captivating depictions of Zambia's natural and cultural heritage, 'Perfect Marriage' offers profound lessons and

insights into the interconnectedness of human beings with their environment, with God, and with love—all shown through the lens of Bemba beliefs and practices.

The Bemba, also known as Ababemba, are a Bantu-speaking ethnic group who have been living in the north-eastern plateau of present-day Zambia and parts of the Democratic Republic of Congo (Katanga Region). The Bemba were originally part of the Luba Empire, a society located in the Congo Basin area of Central Africa from the 15th to the 19th century CE.

“Over time, much has been written about this ethnic group and its culture and social-political organisation by missionaries and empire builders such as David Livingstone (1875) and Audrey Richards (1939,” says Mulenga. “Unlike the people I have mentioned, I am the living heritage of my Bemba foremothers and fathers. This is why I put pen to paper to explain my heritage from my perspective. I had to write this story. I was inspired to write the book because so many young people ask me to explain aspects of the Bemba marriage process and principles. In order to give a comprehensive explanation, I decided to answer their questions in the form of a romantic novel, hoping my explanations would be more accessible and informative in this format.”

The book is written for academics, lovers of literature, and anyone

interested in learning about the concept of marriage, how it is solemnised and taught within the framework of a particular African culture and heritage. The author hopes the reader, after reading the book, would gain new perspective on the intricate dance between tradition and modernity in the realm of marriage.

“Secondly, I hope the reader learns and enjoys an intriguing love story and finds the book an entertaining reclamation of history and heritage,” she says.



Kapwepwe holds a Bachelor of Arts degree in Sociology and Psychology from the University of Zambia. She is an award-winning author who has penned

a number of plays, books and educational materials. Her works include *'Waterfalls of Zambia'*, *'Heart of a Cyclone'*, *'Celebrate'*, and *'Insoselo Na Mapinda'*.

In her public life, Mulenga has served as the Chairperson of the National Arts Council of Zambia, Arterial Network of Africa, Zambia Broadcasting

Corporation, MultiChoice Zambia Ltd and served as a member on the UNESCO Zambia Board and Museums Board of Zambia. She resides in Lusaka, Zambia and continues to serve on a number of Boards. She is currently serving as director of the Zambian Museum of Women's History, which she co-founded.

I SAW IT WITH MY NAKED EYE



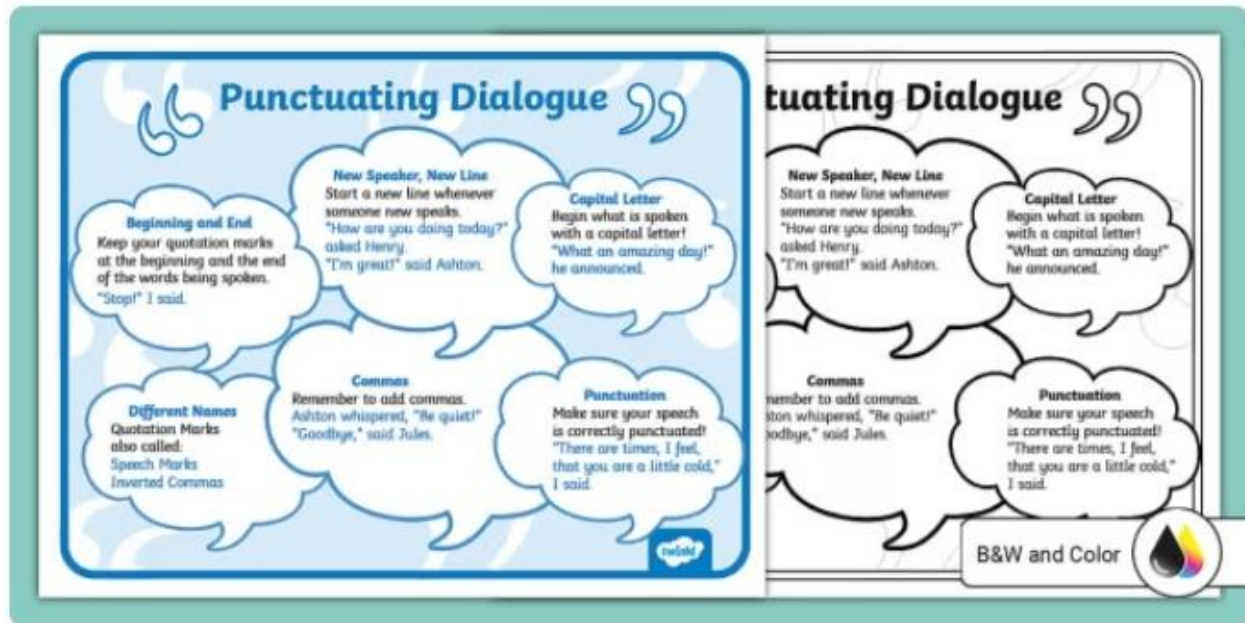
Self-doubt, loss, fear and rejection take a lot from us as humans. If it wasn't for that, many of us would be happy and would have been far in this life. *I Saw It With My Naked Eye* is a poetry anthology that gives solace to those broken souls through creative lines of stanzas. It also touches on the beauty of our country and reminds us where we come from. It reminds us that we must never forget that freedom didn't come easy, hence we must respect, embrace and hold it with both our hands.

The world is still stereotypical. The ever-increasing number of abuse and femicide cases paint a terrifying picture about men, overshadowing the fact that there are decent men out there, albeit few. As such, *I saw It With My Naked Eye* also pays homage to those men and those fathers, and urges that we should celebrate them. This compilation also contains poems that reflect upon the strength of women, that no matter what a woman faces, she is capable of still standing strong and conquering every storm.

Love drives everyone crazy, in a way that even our elders behave like little kids when love is in the air! This anthology also shares poems of love and those of pride. If there is love, then definitely, a part of pride is there!

DIALOGUE PUNCTUATION IN A NUTSHELL

By Stuart Budgen



Do you struggle with punctuating and tagging dialogue? Below are practical examples to help you write better dialogue.

"This is dialogue," he said.

She whispered, "This is also dialogue."

"Here is dialogue that got interrupt--"

"This," she added, "is a bit of dialogue split by a dialogue tag."

"Here's a complete sentence," he said. "And this is a new sentence."

"Here is some dialogue followed by an action." She shrugged. "Now it's a new sentence because the action separates the two parts of speech."

"This is your daily, friendly reminder to use commas instead of periods during the dialogue of your story," she said with a smile.

"Unless you're following the dialogue with an action and not a dialogue tag." He took a deep breath and sat back down after making the clarifying statement.

"However," she added, shifting in her seat, "it's appropriate to use a comma if there's action in the middle of a sentence."

"True." She glanced at the others. "You can also end with a period if you include an action between two separate statements."

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NEW BEGINNINGS AS THE 2025 AVBOB POETRY COMPETITION STARTS

The 2025 AVBOB Poetry Competition officially opens for entries today, 1 August 2024.



This prestigious contest invites poets from all corners of South Africa to submit their original works in any of the South Africa's 11 official written languages. With generous cash prizes awaiting the winning entries, this is a golden opportunity for talented wordsmiths to shine.

Once again, AVBOB is asking South Africans from all walks of life to submit their finest words of love, hope, courage and consolation. As before, participants can enter poems

on the themes of love, death, birth and hope.

In a dynamic update that echoes AVBOB's commitment to celebrating life's transformative moments, we are delighted to unveil the newest theme for the AVBOB Poetry Competition. Aptly titled '*New Beginnings*', this fifth theme invites poets to explore the exhilarating possibilities of a fresh start and the profound joy of embarking on new

chapters in life. As we embrace a forward-thinking vision, we encourage poets of all backgrounds to share their tales of resilience, hope, and the boundless optimism that accompanies new beginnings (even on the back of adversity). Join us in commemorating the magic of starting anew and the infinite potential that lies ahead.

The strongest entries in each language category will be published in the online AVBOB Poetry Library, earning the poet a R300 publication fee. First-place winners in each language category will receive a grand prize of R12 500. This includes R10 000 in cash, a R2 500 book voucher, and the sought-after AVBOB Poetry Trophy.

Carl van der Riet, AVBOB CEO, notes, “Even though the competition has become an annual ritual for so many, we are deeply moved each time by the depth and honesty of the entries we receive. When we feel most deeply, whether it is joy or sorrow, we often turn to poetry for companionship, consolation and clarity. It is at such times that we are most likely to find the best words to express our most profound emotions. And so, the goal of the AVBOB Poetry Competition has been, and will always be, to create a single platform on which South Africans can share their innermost feelings. The AVBOB Poetry website already contains more than 22 000 poems. When this competition was launched, we could never have dreamed of such an archive, across languages and social barriers.”

Poets may submit up to 10 poems via the online dashboard. The top three poems in each language category will be

featured in the annual print anthology. All shortlisted poems will be translated into English in the spirit of promoting understanding and fellow feeling among South Africans.

The AVBOB Poetry blog and social media platforms offer tips on how to get started as well as pointers and advice from the judges. A range of free resources is also available on the AVBOB Poetry website to support and encourage aspiring poets. This includes expert advice, articles featuring successful poets, and editorial guidelines. A series of free online workshops, hosted both during and after the competition submission period, has continued with great success throughout this year. These workshops expose participants to the insights and ideas of experienced poets and publishers.

To participate in the 2025 AVBOB Poetry Competition, simply register on www.avbobpoetry.co.za. Enter up to 10 poems in any of South Africa's official written languages between 1 August and 30 November 2024. Who knows? You might be one of the lucky winners!

COMING TO OUR SENSES



Do you ever wish you could shut out the many sensory distractions that tempt you away from writing strong poems? The truth is that much of our creative inspiration comes from harnessing and remembering our sensory experiences.

This month, the AVBOB Poetry Project reached out to Giles Griffin and Linda Kaoma from the Life Righting Collective, an exciting not-for-profit organisation that runs affordable in-person and online courses, providing a safe, inclusive platform for anyone who wants to discover personal meaning, self-understanding and self-discovery in writing about their life experiences. We asked them to identify some of the creative writing exercises they found most useful to get aspiring poets writing about their sensory experiences, which include focusing on the preparation and eating of food.

Here are the mouth-watering exercises they shared.

Exercise 1: Five senses exercise (edible memoirs version)

Read some examples, e.g. Edith Eger from *The Choice* (the carrot scene) and/or Joyce Carol Oates from *The Lost Landscape* (the 1950s food treat list – this might be called food mysteries).

Exercise: Quick visualisation. Close your eyes and choose a favourite food (anything: salty, sweet, sour, bitter, umami) – just one dish or foodstuff; maybe it's a fruit or a vegetable or a particular dish. Imagine it freshly created, straight from the garden if it is crisp, cold and fresh; aromatic from the oven if it is cooked and hot. Take stock of all the senses it arouses. Write for two to three minutes on each of those five senses.

This is a free write, let the associations run away with you, do not edit ... Tell us what lingers on your tongue and tastebuds.

Exercise 2: Repetition to get the lyrical and rhythmical quality of language

Lyrical means that it is song like, there is a recognisable beat, there is a melody, there is a tune.

Read some examples, e.g. 'One Art' by Elizabeth Bishop or 'Do Not Go Gentle into That Good Night' by Dylan Thomas.

Exercise: Choose one sentence from a free write done before (such as Exercise 1 above) – a section or phrase that you've identified as interesting or surprising to be your repetition sentence/refrain/chorus and then free write the verses in between.

Exercise: Take/read/absorb 'One Art' or 'Do Not Go Gentle into That Good Night' and write your very own repeat-format villanelle using them as your guide.

Exercise 3: Write a character – a creative writing mentor or a cook

Read some examples, e.g. 'My Last Duchess' by Robert Browning, Enobarbus's description of Cleopatra in *Antony and Cleopatra* (Act 2, Sc ii) by William Shakespeare, or 'My Father's Blazer' by Phelelani Makhanya.

Exercise: We may have touched on a person who moved you to create, write

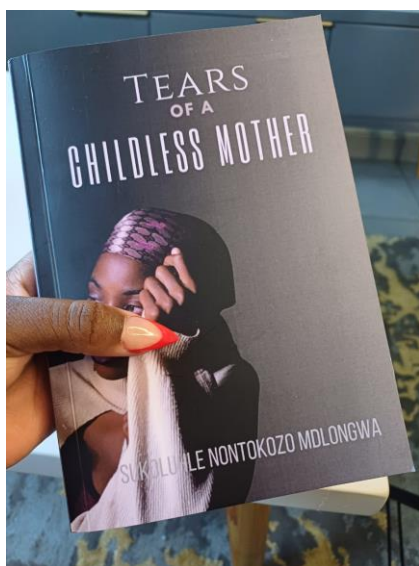
or cook before. They're often a grandmother, sometimes a grandfather, maybe a lover or a friend. Perhaps you've been mentored through a more formal process – on a course by a teacher.

Find the one who inspired you, whom you wish to remember. Visualise again, reel back to a memory of when they were teaching you or you were simply

watching them cook. Conjure the scene again, the senses and the emotions this time; how you feel in this space, this classroom, this kitchen, maybe at a table, or at a fire, wherever it is ...

In the next few days, write a poem in which you remember and describe the sensual delight you take in your favourite dish.

TEARS OF A CHILDLESS MOTHER



PIC CRED: Thembelihle Nkosi

After three years of marriage, Hope becomes an instant mother to twin boys. But the kids are not of her womb; they are spawns of her husband Maqhawe's adulterous affairs. Despite the heartache brought about by Maqhawe's philandering, Hope mends her tattered marriage and settles in to being a mother and a dutiful wife. Until three years later when the twins' mother resurfaces. A spanner is thrown in the works when a third child comes into the picture, and nothing could have prepared Hope for the discovery of who the mother is.

Charity suffers a miscarriage after falling down the stairs while attending to her wayward step-children. The loss puts a strain on her marriage as she puts the blame squarely on the children, in the process driving a wedge between her and her husband Zibusiso. The subsequent emotional turmoil leads her into the arms of another man. She soon discovers that she is pregnant again...

Tears Of A Childless Mother traces the intense grief of infertility, its impact on marriage and career, and the emotional rollercoaster it brings. The book is written not just for those on the fertility journey, but also to foster understanding of what infertility truly is.

You can get yourself a copy from the author. WhatsApp 074 643 0618 to place your order.

A GIFT THAT CAN'T BE QUANTIFIED



When we try to write down our very own, personal story, we often find that we cannot separate our stories from those who have nurtured and influenced us.

As South Africans prepare to celebrate Mandela Day on 18 July, the AVBOB Poetry Project is acknowledging Nkateka Masinga, an award-winning writer, poet and scholar whose original voice pays tribute to the leaders and storytellers who came before her.

Nkateka's poems have been translated into several languages, and she has just published her sixth collection, *'Daughter Wound'*, through UK-based Hazel Press (<https://hazelpress.co.uk>). Thanks to her studies in medicine, she was recognised as a Mandela Washington Fellow in 2018. Then, in 2022, News24 identified Nkateka as one of 30 Young Mandelas of the Future.

We asked her how it felt to be associated with Mandela's legacy in this way so early in her career.

“Being selected as a Mandela Washington Fellow made me more intentional about my own legacy and what I want to be remembered for,” she says. “I was given resources that made my journey easier. Years later, when I was granted the opportunity to take part in the University of Iowa’s International Writing Program alongside a group of selected writers and medics, I began working on a series of poems responding to health-related news stories in South Africa.”

“Being named a Young Mandela of the Future felt like stepping into shoes that were too large for me. I have read Long Walk to Freedom several times, and it makes me incredibly emotional each time because I know that some of those experiences would have broken me. I feel honoured to be considered a trailblazer in the industries that I work in, but I feel as if I fall short of the great man’s legacy. All I can do is try my best to live up to the ideals that he stood for.”

In some of the most moving poems in Daughter Wound, this admiration for past heroes is transferred onto her mother, a storyteller from whom she is still learning. In ‘Heritage’, she writes:

“I am rewriting my mother’s story on my face

See the quotation marks holding my smile together?

Even my laughter is hers, not mine...”

Nkateka explains, “‘Heritage’ stems from a realisation that I had in my late 20s regarding my mother; not only am I beginning to look more like her as the years go by, but I have been singing the songs and retelling the stories that she sang and shared with me as a child and finding renewed comfort in them. Rather than merely learning from her, I am now gathering the knowledge she has shared with me so that I can share it with my future children. Heritage is about passing on a gift that can’t be quantified.”

This unquantifiable gift, passed on across generations, allows her to keep writing, as she explains in ‘Brown Wonder,’ a poem in which she poses questions to her younger, despairing self:

“Do you know

you are your mother’s favourite breathing thing?

You have taken your last breath many times

but she has prayed

for all these second

(and third)

Chances...”

Armed with this realisation, she can recognise herself, by the poem’s end, as a “golden brown wonder of a woman.”

In the days ahead, write a poem in which you pay tribute to a hero who has taught you difficult, necessary lessons.




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THE BROKEN FAMILY

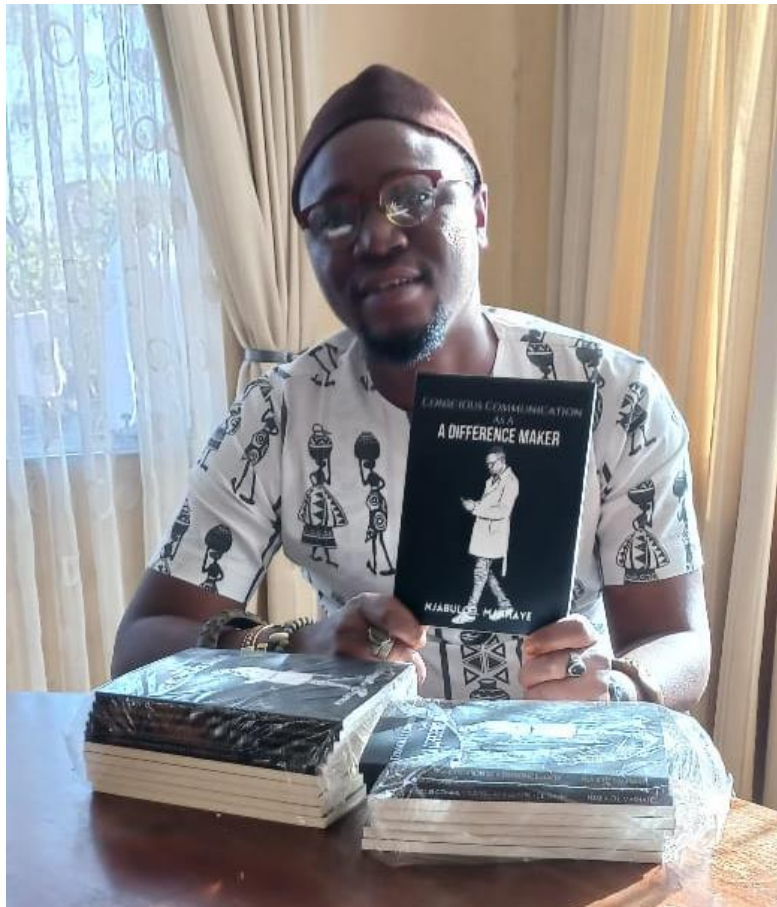
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EMOTIONAL INTELLIGENCE – THE BASIS FOR EFFECTIVE COMMUNICATION



“The ability to understand and control one’s own emotions, as well as understand other people’s emotions, enables for improvements in how we communicate with others. We can’t begin to understand how to communicate effectively with others if we do not have emotional intelligence.”

So says Njabulo I. Makhaye, author of the book, *‘Conscious Communication As A Difference Maker’*. Njabulo, an Academic Associate in Logotherapy, which in layman’s terms means centered counselling therapy, says emotional intelligence is about being

interpersonally savvy.

“It means relating well with all types of individuals, establishing relationships and building rapport to achieve goals, using diplomacy and tact to solve problems and resolve conflicts,” he says. “There are two aspects to who you are: a physical being and a non-physical being. The non-physical being, also called your Inner Being, Higher Self, or Soul, is always with you and loves you unconditionally. Your Inner Being is your expanded, loving, and compassionate self. It is the wise teacher within you and knows everything about you, including why you have the challenges you have.”

Njabulo decided to write the book after he was triggered by the way relationships crumble and break apart due to lack of communication and empathetic listening skills. This writing transformed the way in which he looks at relationships.

"I approached different people with world views different from my own, and this has helped me deal with a lot of my internal challenges, such as regulating my own emotions and to develop empathy for other people," he says.

This book will take you deeper into your conscious depth. According to Njabulo, our conscience is the regulator of everything that transpires in our consciousness. The book talks about the importance of having to condition our conscience to be able to project appropriate behaviour, aligned with our emotion and attitude, and to have productive communication which will

enhance your relations in the future, with whomever life finds you with.

Njabulo is also the author of *The Journey In Search Of A Home Within The Human Spirit*, which he published through **PUBLISH'D AFRIKA** in 2022. The book is a layman's guide on how to live and thrive despite suffering from depression, schizophrenia, and any other genetic, clinical conditions. Njabulo is also involved in skills development and child and youth care. He also does virtual counselling and leadership coaching.

Njabulo is also working on his third book titled '*Ubuntu As The Human Way Of Living*'. The book is about the art of having to join forces in a meaningful way and learning how to live with each other despite our differences. In doing so, we will be able to thrive.

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info@publishdafrika.com**

THE STIGMA OF SINGLEDOM



Single women, those who are divorced and those who are single by choice, are labelled within societies across the country's landscape. They are often culturally stigmatised, even within the church. They are also not immune to gender-based violence that is powered by inequality and rooted in patriarchy, which is the primary driver of gender-based violence.

This is the premise of *'Single Women Labelled And Conquering against All Odds'*, a book by Florina Magoma. The debut author, from Lebowa kgomo in Limpopo, lends her voice amidst the ever-increasing incidence of gender-based violence, with women being at the receiving end. Florina, like many other voices before her, believes the primary drivers of GBV are poverty,

patriarchy and male superiority being treated as a norm in societies.

"GBV is more prevalent in societies where there is a culture of violence, and where male superiority is treated as a norm," she says. "These cultural dynamics, alongside economic factors like poverty, exacerbate violence towards women, single or married. Women and girls living in poverty are more vulnerable to sexual exploitation, and those who experience domestic or intimate partner violence have fewer options to leave violent relationships, due to their lack of income and resources."

The book dissects the status quo, with emphasis on economic empowerment of women and girls across their lifetime. While Florina is a firm believer in the justice system, she however believes our legal framework and law enforcement still needs to be

strengthened, and that adequate support for women-led and women's rights organisations is still needed.

"Ultimately, women need to support other women, and the engagement of male allies should not be understated," she says.

Florina wrote the book by hand. "I'm grateful to my publisher, **PUBLISH'D AFRIKA**, for taking the time to knit-pick through the bundles of handwritten manuscripts and bring this project to life. I couldn't have done this without you."



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SALA CELEBRATES 19 YEARS OF ADVANCING OUR LITERARY HERITAGE:

The 2024 Adjudication Process Commences



After five months of an open Call for Submissions season for the 19th edition of South African Literary Awards (SALA), the adjudication process of scores of submitted books has started in earnest.

The completion of the adjudication process by between 30 and 35 seasoned judges will yield a short list of nominees from whom ultimate winners will emerge and announced at the Awards handover ceremony on 7 November 2024, at a venue still to be confirmed.

On the same day and venue, preceding this Awards ceremony will be the 12th Africa Century International African Writers Conference, both celebrating the 33rd anniversary of the African Union-declared International African Writers' Day and 30 years of South Africa's Freedom and Democracy.

The prestigious South African Literary Awards were founded in 2005 by the wRite associates, in partnership with the national Department of Arts and Culture (now Department of Sport, Arts and Culture), as a platform to honour authors, translators, poets and other literary practitioners who made and continue to make a contribution in the South African literary landscape. More than 300 wordsmiths have been honoured over the last 18 years.

Morakabe Raks Seakhwa, Managing Director at wRite associates and SALA's founder Executive Director, is pleased with the massive impact SALA has had on South Africa's literary scene over the past 18 years.

"We are pleased with the consistency, growth and maturing of SALA across languages, generational, gender and other social prisms", Seakhwa says. "The past 19 years have seen SALA recognise authors who have since soared higher in their literary careers, leading to them being republished, invitations and

participation in literary events at home and abroad, some of their work optioned for movies and theatre stages."

Seakhwa is confident that this year's adjudicators will, once again, select the best literary offerings. "SALA always goes out of its way to source the best adjudicators through literary and linguistic departments at institutions of higher learning, writers' and literary translations experts and so on."

SALA honours writing and writers in all official languages across 16 categories. As writers are given an equal opportunity to contest any of the Awards categories, the winners over the years reflect that elevated state of South African literature, which has seen some of the local works adapted to screen- and stage-plays.

Some of the literary practitioners honoured in various categories over the years include the current National Poet Laureate, Prof Mongane Wally Serote, the late Nobel Laureate, Nadine Gordimer, multi-award winning novelist Kgebetli Moele, literary journalists Phakama Mbonambi, Bongani Madondo and Sabata-Mpho Mokae, poet Kobus Moolman, book critics Karabo Kgoleng and Jenny CrwysWilliams, activist, poet and author Ambassador Lindiwe Mabuza, short story writers Makhosazana Xaba and Reneilwe Malatji, scholars and prolific writers Zakes Mda, Njabulo Ndebele, Mbulelo Mzamane, Ashraaf Kagee, Nhlanhla Maake, Imraan Coovadia, the late translator, poet, novelist and children's writer Chris van Wyk; Lebohang Masango, also a children's author, and many others.

For more information about SALA:

www.sala.org.za

info@writeassociates.co.za

+27 11-791 9209

SA BOOKS ONLINE DIGITAL SUPPORT APPLICATION

SA Books Online, in partnership with the National Arts Council, is excited to announce an open call for their "Digital Support to Emerging Authors" project. This initiative aims to assist emerging authors from all nine provinces of South Africa, with a specific focus on previously disadvantaged and financially struggling authors.

The project provides comprehensive support to enable authors to sell their books in multiple formats – hardcopy, soft copy, and audiobook – all from a single platform. Selected authors will receive training, support, and integration into the SA Books Online platform, linking their sales directly to their bank accounts for seamless transactions.

Are you an emerging author from South Africa looking to expand your reach? This is your chance to shine! Get support to sell your books in hardcopy, soft copy, and audiobook formats, all from one platform.

Key Dates:

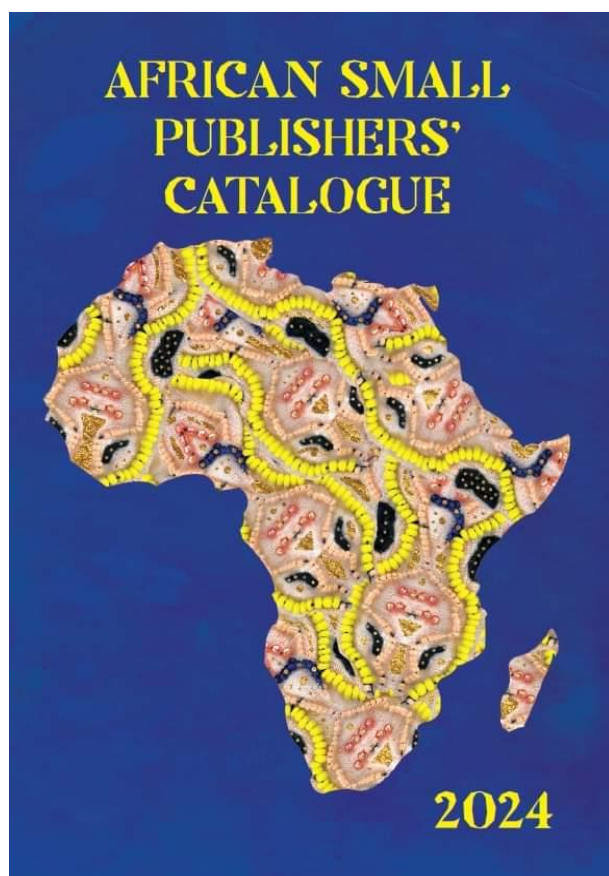
Open Call: 15 July 2024

Application Deadline: 15 August 2024

https://docs.google.com/forms/d/e/1FAIpQLSfnCsNgE6GFKBG-QMjTcDHU14X0Mni1pRChrCeMHAsFlSjTeQ/viewform?fbclid=IwZXh0bgNhZW0CMTEAAR0NejcelftMApYwAJhuJEfxb7NXwF5ROchL3IaWKT-vawMrdQxbZO7BWNy_aem_C67r1t0UHaujXzd97ogf_w

MODJAJI BOOKS

Be Part Of The 2024 African Small Publishers Catalogue



We're working on the 6th edition of the African Small Publishers Catalogue which will be available in October 2024. We'd love to have you in the catalogue. You can be a sponsor or a listed publisher, you could take out an advert, or pitch an article.

Previous editions listed over 60 small and independent publishers from across Africa, including countries such as Algeria, Egypt, Ethiopia, Ghana, Malawi, Mauritius, Morocco, Mozambique, Morocco, Namibia, Nigeria, Rwanda, Senegal, South Africa, Togo, Uganda, and Zimbabwe. Countries outside of Africa that list their work in African publishing include Canada, Germany, the UK, the US, Switzerland, and France.

This invaluable reference provides contact details for these publishers but also features articles which offer insights into the challenges and experiences of small publishers in Africa. It serves

as a valuable resource for publishers, writers, librarians, booksellers, and NGOs involved in promoting reading, literacy and African Publishing.

For publishers in South Africa, the listing costs R750 and includes a copy of the new catalogue. For publishers in other parts of Africa, the cost is USD50 and includes an electronic edition of the catalogue. This is an excellent opportunity for small and independent African publishers to increase their visibility and potentially discover new opportunities within the industry.

There is also a place for editors, proofreaders, audiobooks, specialist libraries, booksellers, printers, and others who want to be included either in the classified ads or larger adverts.

To be listed in, or for more information about the African Small Publishers' Catalogue, email info@modjajibooks.co.za.

BIRTHDAY GIRL DISHES THE GIFTS

Dr Paula Otukile Uses Birthday As Season Of Giving



12 July marked the day international award winner, motivational speaker, mentor, GBV activist and literacy consultant, Dr Paula O.M. Otukile, was born.

Based in Botswana, Dr Otukile is the founder of Mulher Forte African Literature, a company that curates annual literature awards, mentorship, publishing, life coaching and promotion of literature. What does a birthday mean to this award-winning author?

“It was a time to reflect on wins and failures of my brand and literature journey, but also to celebrate each milestone!” she said.

This has been a very beautiful season as the amazing Dr Otukile launched her debut project on 8 March 2024, namely the Francistown International Book Festival. In the event, authors from Namibia, Botswana, Zimbabwe and South Africa exchanged ideas, and during the evening a Gala award event was held, with the night closing with a delicious meal.

“Literature doesn’t receive adequate support, and those involved in the sector are haphazardly trying to make it work,” said Dr Otukile. “It is difficult to work together and achieve goals, but I do not complain. It is a start; if we plan early, we could get more help and support as people believe in an idea that is seen and already working.”

Despite the difficulties, Dr Otukile managed to curate and held the annual Mulher Forte African Literature Awards (MFAAL 2024) and various authors were honoured for the 4th year since the awards were founded. She believes God helped her to work through the odds that were stacked against her, and she still wishes for regional stakeholders and local to help her achieve her goal of making her dream come true – the unification of and recognition of Africans in literature.

Dr Otukile has been chosen to be a juror for the Alexander Nderitu World Literature Prize in Kenya. She is also happy to be launching her latest addition to her books titled *Botswana*, a tale about the way of life in her native land.

Dr Otukile has donated almost 5000 books of her children’s book titled *Thato Wishes To Be A Butterfly*. The book touches on the GBV and opening GBV conversations amongst the youth in many schools, courtesy of the International Unitarian Funding Program in the United States of America.

CALLS FOR SUBMISSIONS

ATTENTION BEGINNER WRITERS:

Your Chance To Get Published

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

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

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.

R91 850 UP FOR GRABS FOR KISWAHILI WRITER

2024 Safal Kiswahili Prize For African Literature



SAFAL KISWAHILI PRIZE FOR AFRICAN LITERATURE

2024

SUBMISSIONS ARE OPEN

Winning Entries will be awarded as follows:

1st Fiction Prize 5,000 US dollars;
1st Poetry Prize, 5,000 US dollars
Runner-up Prize 2,500 US dollars in any genre
Runner-up Prize 2,500 US dollars in any genre

Please send your submissions to kiswahiliprize@kiswahiliprize.org

Submissions are open until 30th November 2024

Award Criteria: The prize will be awarded to unpublished manuscripts across the categories of fiction, poetry and memoir, and graphic novels.

SAFAL GROUP **MRM** **ALAF**

NGŪGĨ WA THIONG'O FOUNDATION

The SAFAL Kiswahili Prize for African Literature announced a call for submission of manuscripts for its 9th edition.

The Prize, formerly known as The SAFAL-Cornell Kiswahili Prize for Africa Literature, has rebranded its name to reflect the parent organization. Sponsored by the SAFAL Group through its subsidiaries ALAF Limited (Tanzania) and Mabati Rolling Mills (Kenya). Submission of manuscripts commences today and will close on 30th November 2024. We encourage writers from East Africa and anywhere worldwide who write in Kiswahili to submit their manuscripts and participate in this year's

awards. We especially encourage women Kiswahili writers to submit their manuscripts.

The prize, founded in 2014 by Dr. Lizzy Attree (Short Story Day Africa) and Dr. Mukoma wa Ngugi (Cornell University), has the express goal of recognizing writing in African languages and encouraging translation from, between, and into African languages.

Over the last eight years, the SAFAL Kiswahili Prize for African Literature has supported Kiswahili authors whose manuscripts have since been published by Mkuki na Nyota. Over 24 editions are available to buy at <https://mkukinanyota.com/shop/>. In 2023, for the 8th edition, 259 manuscripts were submitted.

Compared to previous years, the prize has provided more time for submissions to encourage increased participation. Speaking to the press, Abdilatif Abdalla, the board chairperson for the Kiswahili Prize, said,

“It is very encouraging to see that year after year, the number of participants from both the continent and the diaspora has grown. For example, last year, the total number of manuscripts submitted to the awards was 259. This is evidence of the spread and popularity of the Kiswahili Language worldwide and as a language of unity for the African continent. It is our hope that this year, even more writers working in Kiswahili will submit.”

The SAFAL Group is Africa’s largest supplier of Building solutions that offer superior quality and lasting value to millions of customers on the continent. With operations in 9 countries the businesses in Eastern and Southern Africa, supply a wide range of products under brands that are trusted in the market.

Speaking to the media, ALAF’s Head of External Affairs and Communications- Ms. Hawa Bayumi, said, “SAFAL Group has over the years focused on 4 main CSI pillars; Health, Education, Environment and Shelter. The SAFAL Kiswahili Prize for African Literature falls under the Education pillar.”

“We are very proud to continue supporting the Kiswahili Prize for African Literature, which is aimed at promoting Kiswahili literature and African languages in general. Kiswahili is one of the fastest-growing languages in the world and is used in several countries in Africa. The SAFAL Group recognizes the importance of language as a

critical tool for cultural, social, and economic development. We will continue to promote the growth of Kiswahili literature through these awards,” Ms. Bayumi added.

This year, the overall prize will be awarded to unpublished manuscripts across the categories of fiction, poetry, memoir, and graphic novels. As of 2023, previously published books will not be considered. The total proposed awards of 15,000 USD will be divided as follows: The top Fiction/Non-Fiction Prize will be awarded 5,000 USD; Top Poetry Prize will be awarded a similar amount of 5,000 USD while the two Runner-up Prizes will be awarded 2,500 USD each in any of the genres written.

The winning entries will be considered for publication in Kiswahili by Mkuki na Nyota Publishers (Tanzania), who will then work with other regional publishers and book distributors to ensure maximum reach for the winning books. The winning poetry will be translated to English and published by the African Poetry Book Fund. An award ceremony will be held in July 2025 with all the shortlisted writers in attendance.

Submission Guidelines:

Please send unpublished manuscripts (fiction, poetry, plays, memoir and graphic novels) to: kiswahiliprize@kiswahiliprize.org. Submissions close on November 30, 2024. For more information, please visit <https://kiswahiliprize.org> our Kiswahili and English bilingual website.

Prose submissions should be limited to between 40,000 – 60,000 words.

Website: <https://kiswahiliprize.org>

Twitter Handle: @KiswahiliPrize

Instagram: @thekiswahiliprize

Contact information: Munyao Kilolo, Mukoma wa Ngugi, Lizzy Attree
kiswahiliprize@kiswahiliprize.org

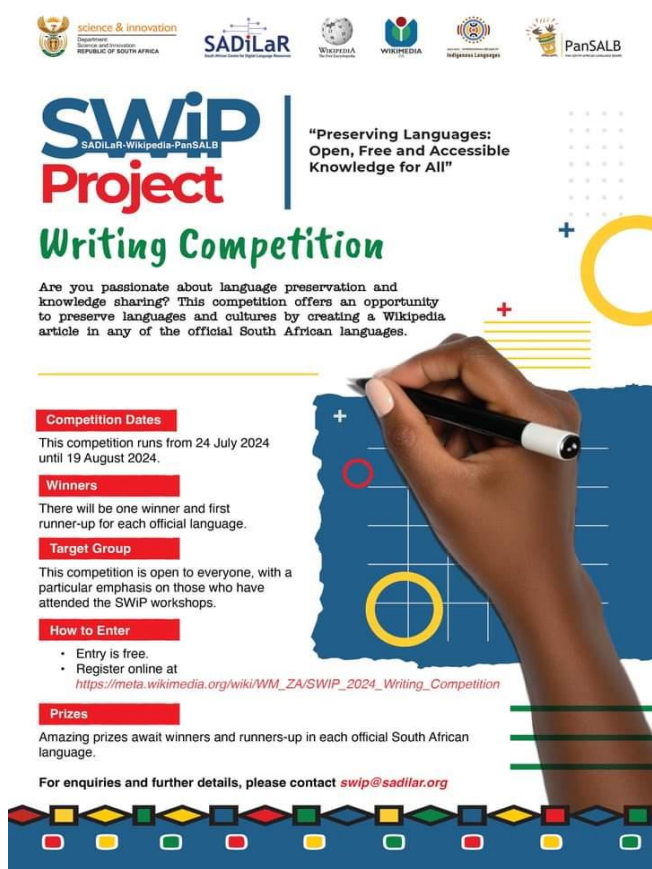
The Ian Parry Photojournalism Grant: The Ian Parry Photojournalism Grant is an international photographic competition for young photographers who are 24 years of

age or under, or anyone who is studying in a full-time photographic course. Click the link below to find out more and apply.

Deadline: 1/9/24

<https://site.pictor.com/ian-parry-photojournalism-grant-2024>

PUT YOUR WRITING SKILLS TO TEST BY ENTERING THE SWIP PROJECT WRITING COMPETITION



The poster for the SWIP Project Writing Competition features logos for the Department of Science and Innovation, SADIaR, Wikipedia, and PanSALB. The title 'SWIP Project Writing Competition' is prominently displayed. A quote reads: "Preserving Languages: Open, Free and Accessible Knowledge for All". The text describes the competition's goal: "Are you passionate about language preservation and knowledge sharing? This competition offers an opportunity to preserve languages and cultures by creating a Wikipedia article in any of the official South African languages." It includes details on competition dates (24 July to 19 August 2024), winners (one winner and first runner-up per language), target group (open to all, with emphasis on workshop attendees), how to enter (free entry, register at https://meta.wikimedia.org/wiki/WM_ZA/SWIP_2024_Writing_Competition), and prizes (prizes for winners and runners-up in each official South African language). Contact information is provided at the bottom: swip@sadilar.org. The background of the poster shows a hand writing on a blue grid with various geometric shapes.

SADiLaR-Wikipedia-PanSALB (SWiP) is a project launched in September 2023 to encourage language enthusiasts to contribute articles to Wikipedia in their mother tongue.

During Phase 1 of the project, which has recently completed, we visited several universities nationwide to provide them with tools and guidance on writing and editing content on Wikipedia. The purpose of the competition is to promote the use of indigenous African languages on digital platforms.

Participate in the competition by clicking here:

https://meta.m.wikimedia.org/wiki/WM_ZA/SWIP_2024_Writing_Competition

EMBARK ON A CAPTIVATING JOURNEY WITH IMIBONGO



Following the resounding success of the inaugural IMIBONGO showcase in Cape Town on 10 February 2024, featuring Digital Sangoma and the award-winning Thandeka Mfinyongo and Yallunder, it's clear that we've crafted something special. Each chord and verse is an offering of thanks, a harmonious tribute to the lyrical voyage that has enchanted hearts and souls alike.

Embark on a captivating journey with the IMIBONGO - A musical expression of gratitude - tour as it sets the stage for another mesmerizing experience across two vibrant provinces from September to December 2024.

Immerse yourself in the essence of rhythm and melody as we traverse through captivating performances, soul-stirring compositions, and unforgettable moments with a new and dynamic lineup of artists.

Welcome to a musical expression of gratitude.

Welcome to IMIBONGO.

Tickets for Johannesburg are on sale on Quicket:

<https://qkt.io/zUX8UU>

A big, big thank you to the National Arts Council of South Africa and the Department of Sports, Arts, and Culture for backing us.

POETRY AFRICA FESTIVAL

The 28th edition of the Poetry Africa Festival will be held from October 3 – 12, 2024 in Durban, South Africa and is centered on the theme of “Somehow We Survive”.

Poetry Africa is an annual international poetry festival curated and presented by the Centre for Creative Arts at the University of Kwazulu-Natal in Durban each year during October. The festival features Spoken Word & Publish Poets in performances and dynamic engagements which includes panel discussions, campus and school visits, poetry exchanges, book launches, open mic sessions and the ever popular slam jam competition.

The festival provides a vital platform for the celebration and critical reflection about the contribution of poets in the movement for social change both nationally and internationally. At the University of KwaZulu-Natal the Poetry Africa festival supports academic scholarship in contemporary poetry. The Poetry Africa festival is also a dynamic player in the cultural economy of the broader Ethekewini; and plays a vital role in advancing the city's status as a UNESCO City of Literature.

According to the Poetry Africa Instagram, this year's theme is “Poetry: Somehow We Survive”. The theme is inspired by one of the poems by Denis Brutus, a leading South African poet, activist, educator and journalist. This year marks the centenary of his birth (November 28, 1924). Denis Brutus died in December 2009. The theme is intended to inspire poets to write as a response to how the human spirit survives and is resilient to the constantly changing political, social and technological changes that impacts on our lives.

Save the dates for the fest now! Stay tuned for info about the program and registration.

Submissions are now open to an anthology of speculative fiction published through Rosarium Publishing and edited by Chinelo Onwualu titled Planet Black Joy. If you are a Black, African, or of Afro-descendent woman or non-binary person, then this opportunity is for you!

Rosarium Publishing is a fledgling publisher based in Maryland, US specializing in speculative fiction, comics, and a touch of crime fiction – all with a multicultural flair.

The collection will be published in fall 2025 and will feature about 20 to 25 short stories by women and non-binary folk who identify as Black, African, or of Afro-descendent heritage exploring and celebrating Black joy and pleasure. It will be edited by Nigerian author Chinelo Onwualu, Susana M. Morris, and Bill Campbell.

The anthology aims to showcase stories of Black joy in the fantastical and the mundane in the present, past, and the future. Themes include a variety of Black joy from catharsis to irreverence to clawing resilience out of the darkness. From Black Twitter after the Alabama Brawl to the kind of joy that has been constructed in the face of white supremacy and patriarchy. What does Black joy mean to you?

Original submissions in English are preferred, but Rosarium is open to translations and reprints. Payment includes professional rates of \$0.08 (USD) per word, for original short stories between 3,000 and 7,000 words long and \$0.02 (USD) per word for reprints. The writer's permission will be necessary to include the work as part of the anthology in the following formats: print, digital, and Braille.

Email your submission as an attachment to planetblackjoy@rosariumpublishing.com.

Deadline: January 1, 2025

BUWA POETRY EXPRESS WITH MAK MANAKA



BUWA Poetry Express is a three-month online creative writing, reading, and listening course focused on the poetry of black South African poets.

This course, hosted by renowned poet Mak Manaka, aims to use poetry as a tool for taking control of the language of your life. Drawing from the diverse cultural heritage of South Africa, the course is intended to spark your poetic creativity and enhance

your command of language.

“This year marks the 21st anniversary of my first collection, *If Only*, published in 2003 and edited by Ntate Don Mattera,” says Mak. “This collection has played a vital role in showcasing my writing voice since I began writing at 14. I turned and yet, the love I have felt and still feels, 21 years later humbles me to the core.”

Rooted in the Setswana word for "speak," BUWA! is a call to action—a powerful connection between poem and audience, where words move like dust on dancers' feet, sounding the drums.

To sign up for the three-month course, please fill out the form below. Once I receive your form, I will send you an invoice and payment link, for the payment option you have chosen. Your place is only confirmed once proof of payment has been received.

Each session lasts two hours and is held twice a week on Mondays and Fridays. Participants have two time slot options to choose from:

Morning Class: 11:00 AM - 1:00 PM

Afternoon Class: 5:00 PM - 7:00 PM

Once you select a time slot for the Monday session, your Friday session will be at the same time.

For more info:

<https://forms.gle/GcVYiGuZfPSrMkt66>

manakapublics@gmail.com