

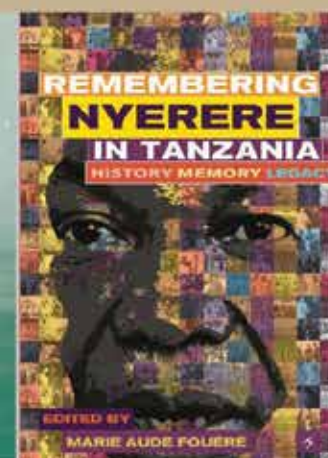
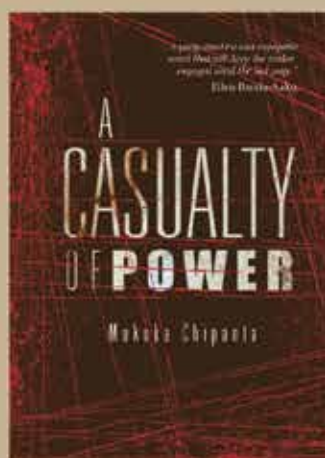


AFRICAN BOOKS COLLECTIVE
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Reviews | Comment | Picks | Excerpts



Excerpts:

Epilogue: Back to the Beginning...
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Grace &
other stories



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- NoViolet Bulawayo

Review:

Look at the kwerekwere in the mirror
#RhodesMustFall



Black South Africans have embraced European ideas, so why can't citizenship be equally fluid? - **Tinyiko Maluleke**, Mail and Guardian, South Africa

Comment:

Akoss
Ofori-Mensah



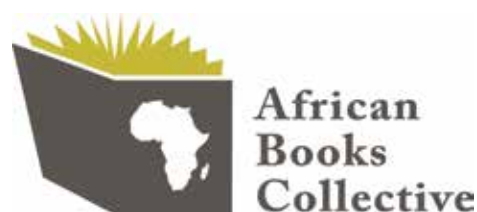
In 1993 Akoss Ofori-Mensah started her own publishing house: Sub-Saharan Publishers, Accra

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African Books Collective

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Organisation for Social Science Research in Eastern and
Southern Africa (OSSREA), Addis Ababa

The Gambia

Educational Services, Serekunda

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Africa Christian Press, Accra
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Mau Mau Research Centre, Nairobi
Mdahalo Bridging Divides, Nairobi
P-J Kenya, Nairobi
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Vita Books, Nairobi
Zand Graphics, Nairobi
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Liberia

Cotton Tree Press, Monrovia
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E & V Publications, Blantyre
Imabili Indigenous Knowledge Publications, Zomba
Kachere Series, Zomba
Luviri Press, Mzuzu
Muzuni Press, Mzuzu
WASI (Writers Advisory Services International), Zomba

Mali Republic

Editions Yeelen

Mauritius

Editions VIZAVI, Port Louis
University of Mauritius Press, Réduit

Morocco

Editions du Sirocco, Casablanca
En toutes lettres, Casablanca
Senso Unico Editions, Mohammedia

Namibia

The Basler Afrika Bibliographien
Brookridge Publishing, Walvis Bay
Reader in Namibian Sociology, Windhoek
University of Namibia Press, Windhoek

Nigeria

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Kraft Books, Lagos
Kwara State University Press, Malete
Maiyati Chambers, Lagos
Malthouse Press Ltd., Lagos
M & J Grand Orbit Communications, Port Harcourt
New Horn Press, Ibadan
Niyi Osundare, Ibadan
Obafemi Awolowo University Press, Ile Ife
Onyoma Research Publications, Port Harcourt
Paclred Press Limited, Ibadan
Progress Publishing Company, Enugu
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Saros International Publishers, Port Harcourt
SCRIBO Publications, Ibadan
Spectrum Books Ltd., Ibadan
University of Lagos Press, Lagos
University Press Ltd., Ibadan
Urhobo Historical Society, New York & Lagos
West African Book Publishers, Ltd, Lagos

Senegal

African Renaissance, Dakar
Council for the Development of Social Science
Research in
Africa (CODESRIA), Dakar
Union for African Population Studies, Dakar

Somaliland

Ponte Invisible (Redsea Cultural Foundation), Hargeisa

South Africa

Africa Institute of South Africa, Pretoria
African Minds Publishers, Stellenbosch
African Perspectives, Johannesburg
The African Public Policy and Research Institute,
Pretoria
Afro-Middle East Centre, Johannesburg
Agency for Social Reconstruction, Johannesburg
Botsotso Publishing, Johannesburg
Brenthurst Collection/Frank Horley Books,
Johannesburg
Cover2Cover Books, Muizenberg
Deep South, Durban
Dryad Press, Cape Town
Idasa, Cape Town
Ikhwezi Afrika Publishing, East London
impepho press, Johannesburg
Johnson & Kinglames Books, Cape Town
Mail and Guardian Books, Johannesburg
Mapungubwe Institute (MISTRA), Capetown
Modjaji Books, Cape Town
NISC (Pty) Ltd, Grahamstown
Southern African Migration Project, Cape Town
uHlanga Press, Cape Town
Umsinsi Press, Cape Town

Swaziland

Academic Publishers, Mbabane
JAN Publishing Centre, Mbabane
TTI Publishing Ltd, Mbabane

Tanzania

Dar es Salaam University Press, Dar es Salaam
E & D Ltd., Dar es Salaam
Mkuki na Nyota Publishers, Dar es Salaam
Tanzania Educational Publishers, Bukoba
Tanzania Publishing House, Dar es Salaam

Uganda

Fountain Publishers Ltd., Kampala
FEMRITE (Uganda Women Writers' Association),
Kampala
Pelican Publishers, Kampala
Progressive Publishing House, Kampala

Zambia

Bookworld Publishers, Lusaka
Gadsden Publishers, Lusaka
Image Publishers, Lusaka
The Lembani Trust, Zambia, Lusaka
Multimedia Zambia, Lusaka

Zimbabwe

amabooks Publishers, Bulawayo
Amagugu Publishers, Bulawayo
Baobab Books, Harare
Booklove Publishers, Gweru
GALZ, Harare
Kimaathi Publishing House, Harare
Mambo Press, Gweru
Mwanaka Media and Publishing Pvt Ltd, Chitungwiza
SAPES Trust, Harare
Southern African Research and Documentation Centre
(SARDC), Harare
Southern and Eastern African Trade, Information and
Negotiations Institute (SEATINI), Harare
University of Zimbabwe Publications, Harare
Weaver Press Ltd, Harare
Zimbabwe International Book Fair Trust, Harare
Zimbabwe Publishing House, Harare

Fictioning Namibia as a Space of Desire

An Excursion into the Literary Space of Namibia During Colonialism, Apartheid and the Liberation Struggle

Renzo Baas

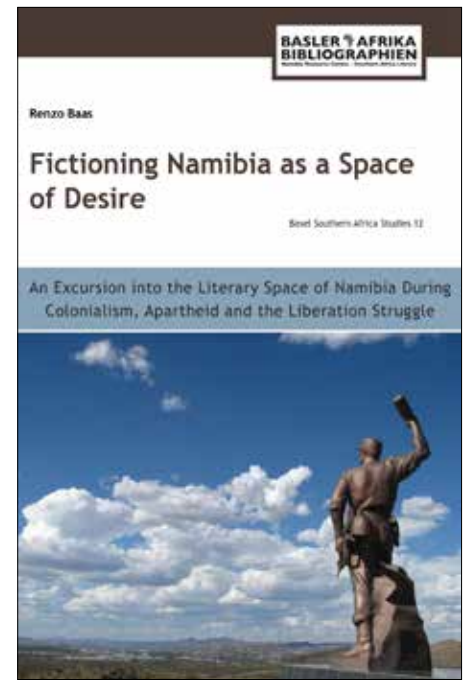
Modern-day Namibian history has largely been shaped by three major eras: German colonial rule, South African apartheid occupation, and the Liberation Struggle. It was, however, not only military conquest that laid the cornerstone for the colony, but also how the colony was imagined, the “dream” of this colony. As a tool of discursive worldmaking, literature has played a major role in providing a framework in which to “dream” Namibia, first from outside its borders, and then from within.

In *Fictioning Namibia as a Space of Desire*, Renzo Baas employs Henri Lefebvre’s city-countryside dialectic and reworks it in order to uncover how fictional texts played an integral part in the violent acquisition of a foreign territory.

Through the production of myths around whiteness, German and South African authors designed a literary space in which control, destruction, and the dehumanisation of African peoples are understood as a natural order, one that is dictated by history and its linear continuation. These European texts are offset by Namibia’s first novel by an African, offering a counter-narrative to the colonial invention that was (German) South West Africa.

Renzo Baas is a post-doctoral fellow at the University of KwaZulu-Natal, Durban, where he is working on African-American and African speculative fictions as a response to exclusionary and alienating politics. He has conducted research on (post)colonial literatures, Afrofuturist and African speculative fictions, graphic novels, as well as historic colonial novels.

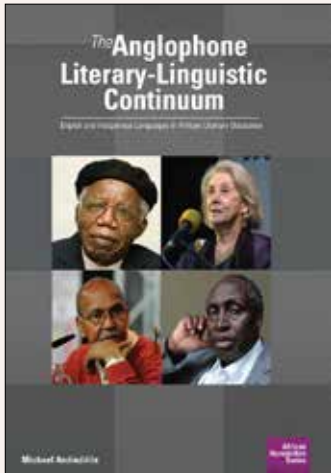
428 pages | 244 x 170 mm | 2019 | Basler Afrika Bibliographien, Namibia
Paperback: 978-3-906927-08-4 \$40/£30



The Anglophone Literary-Linguistic Continuum

English and Indigenous Languages in African Literary Discourse

Michael Andindilile



Michael Andindilile in this book interrogates Obi Wali's (1963) prophecy that continued use of former colonial languages in the production of African literature could only lead to 'sterility', as African literatures can only be written

in indigenous African languages. In doing so, Andindilile critically examines selected novels by Achebe of Nigeria, Ngũgĩ of Kenya, Gordimer of South Africa and Farah of Somalia and shows that, when we pay close attention to what these authors represent about their African societies, and the way they integrate African languages, values, beliefs and cultures, we can discover what constitutes the Anglophone African literary-linguistic continuum. This continuum can be defined as variations in the literary usage of English in African literary discourse, with the language serving as the base to which writers add variations inspired by indigenous languages, beliefs, cultures and, sometimes, nation-specific experiences.

Michael Andindilile is a senior lecturer in the Department of Literature at the University of Dar es Salaam and Dean of the School of Journalism and Mass Communication.

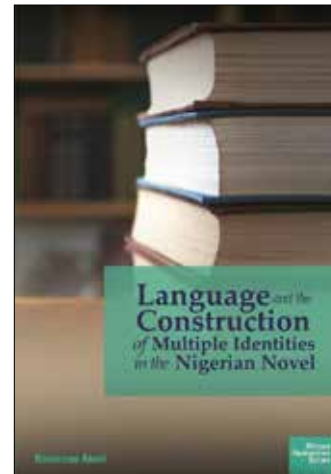
168 pages | 244 x 170 mm | 2018

NISC (Pty) Ltd, South Africa

Paperback: 978-1-920033-23-1 \$35/£25

Language and the Construction of Multiple Identities in the Nigerian Novel

Romanus Aboh



Language and the construction of multiple identities in the Nigerian novel examines the multifaceted relation between people and the various identities they construct for themselves and for others through the context-specific ways they use language.

Specifically, this book pays attention to how forms of identities – ethnic, cultural, national and gender – are constructed through the use of language in select novels of Adichie, Atta and Betiang. Employing an interdisciplinary approach, this book draws analytical insights from critical discourse analysis, literary discourse analysis and socio-ethno-linguistic analysis. This approach enables the author to engage with the novels, to illuminate the link between the ways Nigerians use language and the identities they construct. Being a context-driven analysis, this book critically scrutinises literary language beyond stylistic borders by interrogating the micro and macro levels of language use, a core analytical paradigm frequently used by discourse analysts who engage in critical discourse analysis.

170 pages | 244 x 170 mm | 2018

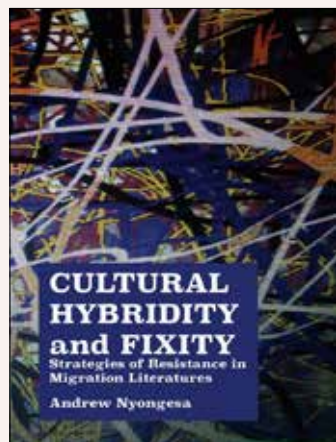
NISC (Pty) Ltd, South Africa

Paperback: 978-1-920033-29-3 \$30/£22

Cultural Hybridity and Fixity

Strategies of Resistance in Migration Literatures

Andrew Nyongesa



Immigrants who travel and settle in foreign countries face challenges due to cultural differences or even deliberate segregation by dominant groups. In their attempt to negotiate their existence, some decide

to stick to the culture of their mother nations and some stand in the middle, and blend some aspects of their mother culture and the new culture. Although immigrants who remain closer to their own cultures are easily spotted and relegated, they are assigned a place on the identity continuum, whereas immigrants who choose to stand in the middle run the danger of being neither this nor that, neither here nor there, and can undergo severe internal fragmentation.

In this book, *Cultural Hybridity and Fixity: Strategies of Resistance in Migration Literatures*, Andrew Nyongesa delves into these two strategies of resistance and analyzes the merits and demerits of each with reference to Safi Abdi's fiction.

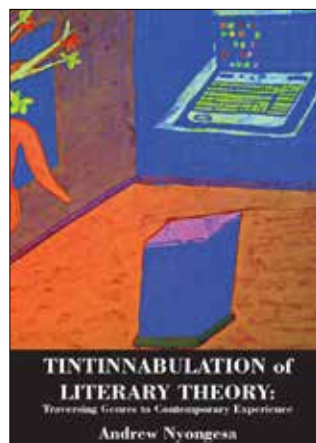
Andrew Nyongesa is a Kenyan novelist and teacher with great passion for English language and literature. Some of his published works are *Worms in the Lounge* (2012), *The Rise of Rodedom* (2013) and *The Endless Battle* (2016); all of which spin around postcolonial theory - the struggle of the underdog to subvert the values of the dominant group.

198 pages | 210 x 140 mm | 2018
Mwanaka Media and Publishing, Zimbabwe
Paperback: 978-0-7974-9547-0 \$32/£22

Tintinnabulation of Literary Theory

Traversing Genres to Contemporary Experience

Andrew Nyongesa



There can never be literary growth in the contemporary world which is devoid of literary criticism, this is the backbone of literary theory. Literature is no longer a mere narration of stories, and prudent literary writers know

that great literature is based on theoretical frameworks which give their works an edge in the intellectual world.

In this book, *Tintinnabulation of Literary Theory: Traversing Genres to Contemporary Experience*, Andrew Nyongesa demonstrates how five theoretical frameworks, namely: Marxism, Feminism, Postcolonialism, Psychoanalysis and Stylistic are applied to genres of literature. The last chapter shows how theory has moved away from the lecture hall to real life experience. The book is a practical guide for university students and tutors of literature in their undying desire to embrace Literary Criticism.

254 pages | 210 x 140 mm | 2018
Mwanaka Media and Publishing, Zimbabwe
Paperback: 978-0-7974-9643-9 \$35/£25

Botsootso

Edited by Allan Kolski Horwitz, Siphiwe ka Ngwenya and Ike Mboneni Muila

Botsootso 19: Fiction True, False and Fantastical

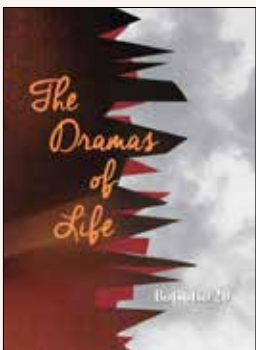
Botsootso 20: Drama. The Dramas of Life

The *Botsootso literary journal* started in 1996 as a monthly 4 page insert in the *New Nation*, an independent anti-apartheid South African weekly and reached over 80,000 people at a time – largely politicized black workers and youth – with a selection of poems, short stories and short essays that reflected the deep changes taking place in the country at that time. Since the closure of the *New Nation* in 1999, the journal has evolved into a stand-alone compilation featuring the same mix of genres, and with the addition of photo essays and reviews. The *Botsootso* editorial policy remains committed to creating a mix of voices which highlight the diverse spectrum of South African identities and languages, particularly those that are dedicated to radical expression and examinations of South Africa's complex society.



Botsootso 19: Fiction. True, False and Fantastical includes thirty-one pieces by a wide range of southern African writers accompanied with photographs by Moshe Sekete Potswana. The edition focuses on fiction that covers a wide range of themes and situations: Thabisani Ndlovu's "Making a Woman" is about patriarchy and rising feminism in a Zimbabwean village, Mpumelelo Cilibe's "Keep the Ship Moving!" is set during the emergence of the first trade union at a Ford motor plant in the late 1970's in Port Elizabeth, South Africa, and Muthal Naidoo's anthropomorphic satire "Stone Walls" is about exploitative friendships. *Botsootso 19* displays the art of storytelling in many forms and styles and moves the reader through a wide range of emotions.

250 pages | 210 x 148 mm | 2018 | Botsootso Publishing, South Africa | Paperback: 978-0-9947081-3-7 \$20/£15

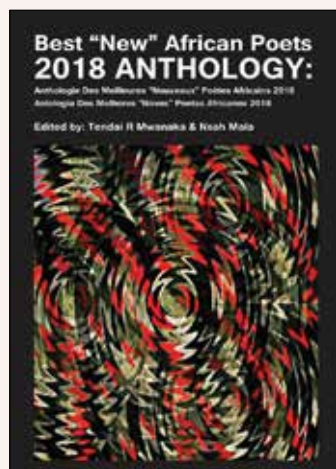


Botsootso 20: Drama. The Dramas of Life is an anthology of eight South African plays drawn from the last decade (2008 -18) engages with personal dilemmas and social realities. The themes reflect the general unravelling of the 1994 political settlement as racism, poverty and inequality, patriarchy, violence against women and LGBT people, the failure to provide quality education and high levels of corruption expose widening fault lines. They display great energy and dramatic virtuosity in their exploration of these and other themes and create vivid characters who transcend the rhetorical. The plays included are "Isithunzi" by Sipho Zakwe, "Sleeping Dogs" by Simphiwe Vikilahle, "The Good Candidate" by Hans Pienaar, "Shoes and Coups" by Palesa Mazamisa, "Book Marks" by Allan Kolski Horwitz, "The Couch" by Sjava Septembir, "Iziyalo Zikamama" by the Botsootso Ensemble and "Finding Me" by Moeketsi Kgotle.

234 pages | 210 x 148 mm | 2018 | Botsootso Publishing, South Africa | Paperback: 978-0-9947081-5-1 \$20/£15

Best “New” African Poets 2018 Anthology

Edited by Tendai Rinos Mwanaka and
Nsah Mala



Best “New” African Poets 2018 Anthology follows volumes in 2017, 2016 and 2015. In this fourth volume of these continent-wide anthologies of African poetry we have work from 154 African poets from over 30 African countries and the African Diasporas.

There are poems in English, French, Portuguese, Sepedi, Shona, Yoruba, and Asante Twi languages. In 2018 there was a notable increase in the number of entries with memorable novelties regarding poetic experimentation: some of the poets have daringly sliced up words playing around with the spatial and structural patterns of their texts on paper. This may be described as both textual and visual poetry. Reading the poems becomes a journey with many paths, where the reader walks according to poetic rhythms and the hesitating breaks of action verbs and enjambments.

Tendai. R. Mwanaka is a multi-disciplinary artist from Chitungwiza, Zimbabwe.

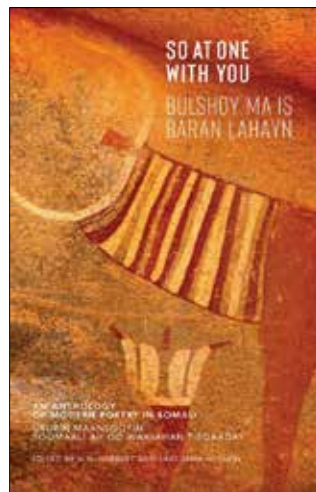
Nsah Mala is a multilingual Anglophone Cameroonian poet and short story writer with 4 poetry books published. He is currently doing his PhD studies.

486 pages | 229 x 152 mm | 2019
Mwanaka Media and Publishing, Zimbabwe
Paperback: 978-1-7790-6360-1 \$32/£22

So At One With You

An Anthology of Modern Poetry in Somali

Edited by W.N. Herbert and
Said Jama Hussein



So At One With You is a groundbreaking anthology of the last fifty years of Somali poetry, and marks ten years of collaboration between Kayd Somali Arts and Culture and the Poetry Translation Centre. The anthology celebrates the primary medium for public

debate in this ‘nation of poets’, where audiences in their hundreds gather to listen to an intricate, virtuosic artform that speaks directly to them about the great issues of their time.

As the title – taken from the work of Maxamed Ibraahin Warsame “Hadraawi” – suggests, in Somali literature the poet is utterly at one with their listener sharing values and aesthetics in an intimate manner that offers food for thought to English-speaking writers, readers, and critics.

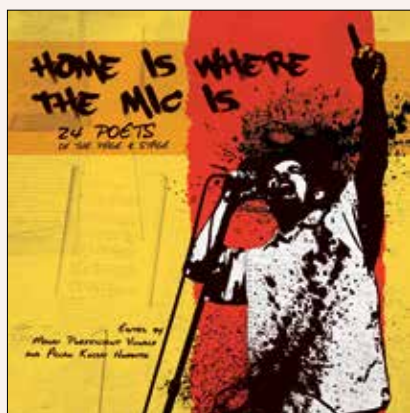
The present selection brings together eighteen key poets from across the generations, and combines tender love poetry and pastoral idyll with scathing attacks on corruption and hypocrisy, as well as social satire on life in the cities of the Horn of Africa and across the globe. This is a world poetry, both in its imaginative reach and in its ability to speak to the debates we all face in a time of global crisis.

207 pages | 216 x 140 mm | 2018
Ponte Invisible (Redsea Cultural Foundation),
Somaliland
Paperback: 978-88-88934-63-1 \$20/£15

Home is Where the Mic Is

24 Poets on the Page and Stage

Edited by Mandi Coefficient Vundla & Allan Kolski Horwitz



This anthology presents the work of twenty-four young Spoken Word poets from South Africa, with a sprinkling of guests from the United States, Britain and Australia.

The experience of black youth in societies polarized by racism, inequality and gender violence whilst, at the same time, struggling to come to terms with love, sex and all the other basic needs of young people makes for fascinating reading. The inventive graphic layout is a fine addition to a stand out volume.

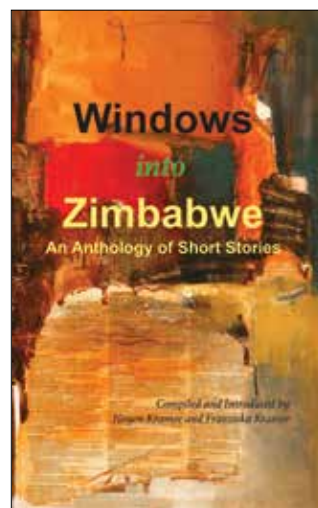
Home is Where the Mic Is was conceived as a collaboration with 'Word n Sound', a popular Johannesburg Spoken Word platform. The intention was to give hitherto only 'stage' poets an opportunity to test their work on the 'page' and confound the Eurocentric critics of the new wave of performance poetry who decry its energy and breaking down of artificial definitions of poetry. This is South African poetry standing on its own two feet!

190 pages | 216 x 216 mm | 2017 | colour Illus.
Botsotso Publishing, South Africa
Paperback: 978-0-9814205-4-7 \$25/£18

Windows into Zimbabwe

An Anthology of Short Stories

Compiled, Annotated and Introduced by Franziska Kramer and Jürgen Kramer



Over the past fifteen years, Weaver Press has published seven anthologies of some one hundred short stories giving voice to new and established Zimbabwean writers. In *Windows into Zimbabwe* Jürgen and Franziska Kramer have selected from these anthologies twenty-

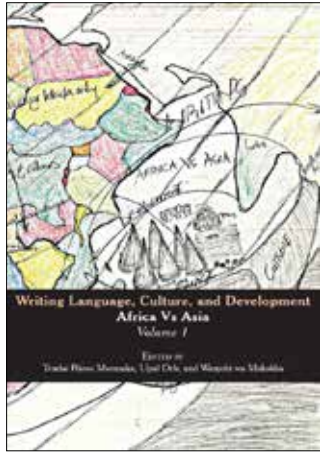
two stories, which they consider the best or most representative of a particular period in the Zimbabwean narrative since 1980. They present the stories within sections which frame certain themes such as Independence, Gukurahundi, Land, Gender Relations, Money Matters, Social Relations, Exile and Resilience. For the general reader, *Windows into Zimbabwe* contains some wonderful stories rich in insight, perception, nuance and humour. Writers such as Charles Mungoshi, Petina Gappah, NoViolet Bulawayo, Valerie Tagwira and Shimmer Chinodya are included as well as relative newcomers with new perceptions and fresh voices.

The compilers have also provided an introductory overview casting light on the relationship between fiction and society; and for teachers (in schools, colleges and universities) each story is accompanied by explanatory notes, questions and study tasks to further the reader's understanding. *Windows into Zimbabwe* will positively deepen your appreciation of the country and its people.

TBC pages | 210 x 148 mm | 2019
Weaver Press, Zimbabwe
Paperback: 978-1-77922-348-7 \$18/£14

Writing Language, Culture, and Development: *Vol 1 Africa vs Asia*

Edited by Tendai Rinos Mwanaka, Upal Deb and Wanjohi wa Makokha



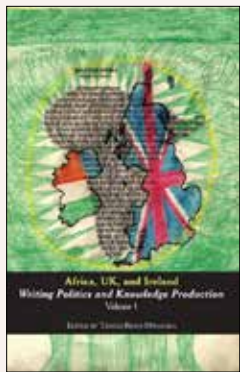
Writing Language, Culture and Development has 2 essays, 6 stories, 63 poems, 2 plays, and 50 translations into 13 languages; Chinese, Japanese, Nepalese, Arabic, Russian, Korean, Kiswahili, Shona, Hausa, Idoma, Igbo, Akan Twi, and of course, English. These include works by authors and poets who reside in: South Africa, Japan, Vietnam, Nepal, China, Korea, Russia, Tunisia, Nigeria, India, USA, Canada, Australia, Italy, Zimbabwe, Ghana, Kenya, and the UK, all connected to Asia and Africa. Nurturing South-South interactions and interlocations, this represents a spiritually open ended discourse and praxis.

It is envisioned that this series will serve as a testament to future cooperations between the two continents. It is hoped Africa and Asia can use their competencies, i.e., human capital, culture, and languages, histories, and

deconstructionist agendas, to create developmental competences and this book highlights and explores a number of pathways that creatives of the two lands can explore and exploit as they march into a future of Weltliteratur.

298 pages | 229 x 152 mm | 2018 | Mwanaka Media and Publishing, Zimbabwe

Paperback: 978-0-7974-8493-1 \$30/£22



Africa, UK, and Ireland: Vol 1

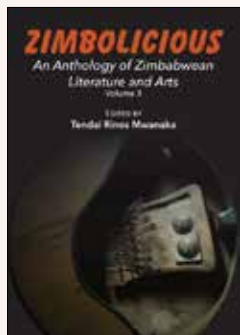
Writing Politics and Knowledge Production

Edited by Tendai Rinos Mwanaka

Africa, UK, and Ireland: Writing Politics and Knowledge Production comprises 6 scholarly/nonfiction essays, 7 short stories, 67 poems, and 2 plays from writers and poets based in the UK, Africa and Ireland and their the diasporas. It focuses on politics and knowledge production acting as a vehicle in which the production of new knowledge between these three regions/countries intersects in the literary sphere.

342 pages | 229 x 152 mm | 2018 | Mwanaka Media and Publishing, Zimbabwe

Pb: 978-0-7974-9334-6 \$35/£25



Zimbolicious Anthology: Vol 3

An Anthology of Zimbabwean Literature and Arts

Edited by Tendai Rinos Mwanaka

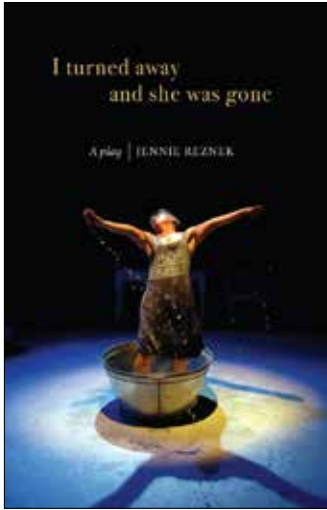
Zimbolicious Anthology: An Anthology of Zimbabwean Literature and Arts, Volume 3, contains 5 short stories, 51 poems, 1 nonfiction piece and 3 drawings from Zimbabwean writers and artists. Much of the writing in this anthology addresses both the current political situation, and the hope of the Zimbabweans for a free and fair election in 2018.

148 pages | 210 x 148 mm | 2018 | Mwanaka Media and Publishing, Zimbabwe

Pb: 978-0-7974-9645-3 \$19/£15

I turned away and she was gone

Jennie Reznick



Three incarnations of women: a mother, a daughter and an old crone. A haunting of past, present and future selves. Drawing loosely on the Greek myth of Demeter and Persephone, this poetic text explores the process of individuation, the inevitability of a young girl's journey into the shadow and into the unknown, of the bonds that connect mothers and children to each other, of loss and the dense beautiful soaring life that we are all traveling through.

"Lines so true, I felt I was living them as I read them. In Reznick's vision, time turns daughter into mother and goddess into crone, each a new country, distant to each other then near again... a master work of drama." - **GABEBA BADEROON**

"I turned away and she was gone is by no means easy theatre, but it is rewarding. The delightful humour and the relevance of the production, anchored by the millennia of theatre that have come before it, makes this a play worth seeing" - **IZAK DE VRIES, LitNET**

"Stirs the soul... astonishing" - **CAPE TIMES**

74 pages | 198 x 129 mm | 2019 | Modjaji Books, South Africa
Paperback: 978-1-928215-70-7 \$16/£12



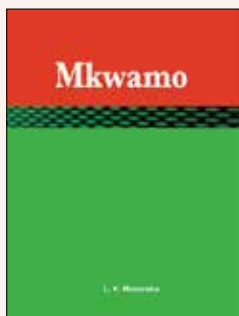
Collected Plays: 2009 - 2017

Allan Kolski Horwitz

This collection contains five plays by the South African writer Allan Horwitz: The Pump Room; Comrade Babble; Boykie and Girlie; Jericho; and Book Marks. The plays explore the contradictions and dreams of the new and old South Africa, as well as universal themes that include the Israeli-Palestinian conflict and other moral dilemmas.

Allan Kolski Horwitz is a writer in various genres as well as being a songwriter and singer. He is a member of the Botsotso Jesters poetry performance group and of the Botsotso Publishing editorial board.

238 pages | 229 x 152 mm | 2017 | Botsotso Publishing, South Africa | Pb: 978-0-9947081-0-6 \$25/£18



Mkwamo

Masereka Levi Kahaika

Mkwamo is a Kiswahili play written by Masereka Levi Kahaika and Published in 2013. Though largely fictitious *Mkwamo* is partly built on the background of the two existing kingdoms of Kasulenge and Bupomboli, which represent the kingdoms of Buganda and Bunyoro during the colonial period in Uganda. The play also imagines the killings of the Uganda Martyrs; how and why it happened. The play offers readers a glance at the confusion between the kings of the time and the colonialists, and a reflection on the seeds of religiosity among the Ugandan community.

94 pages | 210 x 140 mm | 2018 | Fountain Publishers, Uganda | Pb: 978-9970-25-295-4 \$19/£15

Bird-Monk Seding

Lesego Rampolokeng

Lesego Rampolokeng's third novel *Bird-Monk Seding* was awarded the 2017 **University of Johannesburg Prize for South African Writing in English**. It was also shortlisted for the prestigious **Sunday Times Barry Ronge Fiction Prize** in 2018.

This place is called SEDING, short for Leseding, place of light. Quite ironic given the darkness throbbing at its core and spilling out bubbling in the blackest rage when least expected. Surrounded by farmland in all directions, it is a settlement of about 700 households crammed in tiny structures. Average 7 souls per hovel. It used to be made up of ramshackle corrugated iron shacks that seemed tossed down regardless of aesthetics. Then the new administration's housing programme kicked in.

Man in the bush in quest of Bosman's ghost. Finding AWB rabidity. Tranquility so deep it kills. Hate hounds. Beneath the surface quiet, such racist rotten-heartedness. & children dying. Starvation abounds. Raw sewage in the water supply. Crap in the taps. Skin matters. Ancient white beards sexing black teens for tins, food exchange. The soul's impoverishment. The starved get their humanity halved. And weekends of sex-tourism. Alcoholic stares everywhere. Deep fear too.

Bird-Monk Seding is a stark picture of life in a rural township two decades into South Africa's democracy. Listening and observing in the streets and taverns, Bavino Sekete, often feeling desperate himself, is thrown back to his own violent childhood in Soweto. To get through, he turns to his pantheon of jazz innovators and radical writers.

"Rampolokeng's third novel is a stark portrait of a Groot Marico township two decades into South Africa's democracy. Innovative and violently sensory, one judge noted that he "brandishes his scatting be-bop voice like a fearsome weapon" as he renders the resilience of people marked by apartheid." - **Sunday Times Barry Ronge Prize Citation**

"Bird-Monk Seding is a book that rewrites the rules of South African fiction. Although the author describes this innovative and refreshing literary venture as a novel, it is actually a multi-layered work that intricately weaves together various literary genres and conventions the likes of which South African literature has never seen." - **Sam Mathe, CAPE ARGUS**



Lesego Rampolokeng is a poet, novelist, playwright, filmmaker and writing teacher who rose to prominence in the 1980s, a turbulent period in South Africa's history. He is the author of several pioneering collections of poetry including *Talking Rain* (1993), *The Bavino Sermons* (1999), *Head on Fire* (2012) and *A Half Century Thing* (2015).

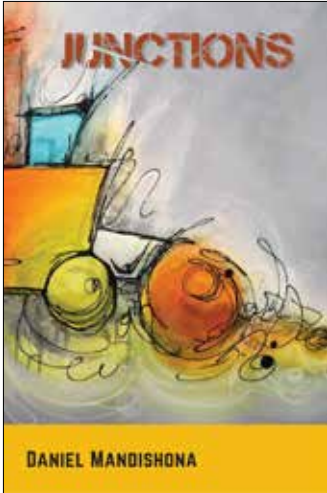
He is also the author of three novels, two plays, screenplays and has collaborated in performances and recording with several musicians.

194 pages | 203 x 133 mm | 2018 | Deep South, South Africa
Paperback: 978-0-9947104-0-6 \$16/£12



Junctions

Daniel Mandishona



Junctions is Daniel Mandishona's second collection of short stories, following *White Gods Black Demons* (Weaver Press, 2009). Again, he quarries the richness and variety of Zimbabwean lives to deliver characters and narratives spanning the social spectrum: political ambition and violence; beggars on city streets; family disputes at funerals; rural journeys peppered with mishaps; corrupt policemen and born-again prophets; bus accidents, and township tailors. But if his subjects reflect grim realities, Mandishona's treatment of his characters is achieved with a wonderful sardonic irony, capacious enough to give even the worst offenders a large humanity.

The book concludes with Edmore Chidzonga, an unemployed graduate, reflecting on the new dispensation promised by the 2017 change of national leadership: he remembered how his late grandfather often told him that tsuro

haipone rutsva kaviri; a hare can only escape a bush fire once. He had spent six years protesting. ... For the first time, he felt he had no future.

88 pages | 216 x 140 mm | 2018 | Weaver Press, Zimbabwe
Paperback: 978-1-77922-343-2 \$16/£12



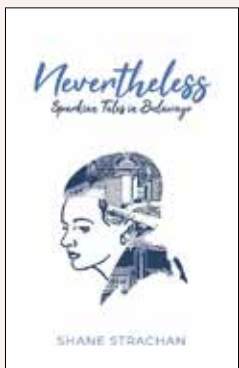
Dew in the Morning

Shimmer Chinodya

Dew in the Morning was written when the author, Shimmer Chinodya, was eighteen. The intensity of childhood memory is sharp and immediate. Godi, the young boy whose life we experience as he grows up, perceives more than he understands. The ambivalence or instability of the text lies at the juncture between the felt experience of the child, and the rational, interpretative, analysis of the adult.

Shimmer Chinodya has won many awards for his work, including the Commonwealth Writers Prize (Africa Region) for *Harvest of Thorns*, a Caine Prize shortlist for *Can we Talk* and the NOMA Award for publishing in Africa for *Strife*.

218 pages | 210 x 140 mm | 2019 | Weaver Press, Zimbabwe | Pb: 978-1-77922-351-7 \$16/£12



Nevertheless. Sparkian Tales in Bulawayo

Shane Strachan

Nevertheless is a series of short fictions published in celebration of Muriel Spark's centenary in 2018, with support from Creative Scotland. Best known as the author of *The Prime of Miss Jean Brodie*, Dame Muriel Spark was a poet, writer of fiction, criticism and literary biography, and was at the top of her profession, internationally, for more than half a century.

Shane Strachan lives and writes in the Northeast of Scotland. His work has appeared in *New Writing Scotland*, *Stand*, *Gutter* and *Northwords Now* among others.

76 pages | 178 x 108 mm | 2018 | amabooks Publishers, Zimbabwe | Pb: 978-0-7974-9257-8 \$11/£8.99

Curse of the Fig

Jacob M'hango



This collection of short stories marks the entry onto the Zambian literary stage of a new bright talent. The collection traverses a variety of theme and style, a variety of suspense techniques and a range of characters who add to the drama and beauty of the narratives.

“If this is just the first installment from this young author, and not even the best yet, then my heart warms up when I think of what the best from this writer might look like. This writer has the capacity not only to contribute to the Zambian literary landscape, but also to impress beyond Zambia’s borders.”

- **DR CHEELA CHILALA, UNIVERSITY OF ZAMBIA**

Jacob M'hango holds a BA in Education from the University of Zambia and is currently studying for an MA in History. His passion for writing fiction first surfaced in his childhood years - a childhood filled with stories and story-telling in mostly rural and farm settings. This collection of stories is Jacob M'hango's first publication.

192 pages | 198 x 129 mm | 2018 | Gadsden Publishers, Zambia
Paperback: 978-9982-24-114-4 \$16/£12

Dispatches from the Village

Christopher Munyaradzi Mabeza



In this book, Chris Mabeza takes the reader through a breath-taking journey of the vicissitudes of village life in Zimbabwe from the colonial days to the present. This, at a time when telling African stories is enjoying a Risorgimento. Thus, in essence Mabeza “throws his fingers in the wind” and catches the zeitgeist of African storytelling. The stories leave the reader spellbound. *Dispatches from the Village* has its finger on the pulse of the people. This gorgeous collection of short stories is a product of immersive thick descriptions of rural life as it intersects with urban life. The author grapples with the effects of what has generally been observed as the “brutish and nasty new normal”. The rural landscape has not been spared the vagaries of this new normal. However, when overwhelmed by the tsunami of negative news that permeate our media, pick-up *Dispatches from the*

village to soothe yourself.

Christopher Munyaradzi Mabeza holds a PhD in Social Anthropology from the University of Cape Town, South Africa. He researches on adaptation to climate in southern Africa by smallholder farmers, the barefoot researchers.

84 pages | 203 x 127 mm | 2019 | Langa RPCIG, Cameroon
Paperback: 978-9956-550-88-3 \$15/£12

Ma Innaguun Baa!

Said Jama Hussein



Qalin bilan, murti wax-ku-ool ah, iyo xiise aan marna damayn, ayaa looga bartay qoraaga Siciid Jaamac Xuseen inuu ku soo if bixiyo qoraalladiisa. Qoraalcurinta toolmoon, gaar ahaan sheekada gaaban iyo maqaalka aad ugu tegaysid Buugtiisa 'Shufbeel' iyo "Safar Aan Jaho Lahayn' iyo kan cusub ee 'Ma Innaguun Baa!' ayaa caddayn ugu filan inuu Siciid Jaamac Xuseen habcurintaas hormood ka yahay.

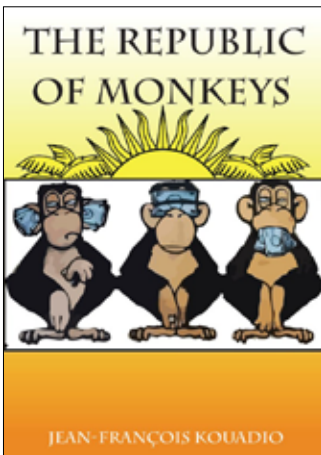
In this work, Said Jama Hussein (aka Siciid Jaamac Xuseen) presents, in Somali, a series of short stories and personal memoirs.

Said Jama Hussein is a well-known Somali scholar, intensely devoted to the promotion of the Somali language and culture. He is the author of *Shufbeeland* and *Safar Aan Jaho Lahayn*; both are collections of short stories and literary essays.

186 pages | 210 x 140 mm | 2018 | *Ponte Invisible (Redsea Cultural Foundation), Somaliland*
Paperback: 978-88-88934-58-7 \$19/£15

The Republic of Monkeys

Jean-Francois Kouadio



How can poverty be eradicated? How can Africa be industrialised? How can corruption be fought? How armed conflicts be settled? Why are so many Africans maladjusted once back from western universities? How can religious fundamentalism and fanaticism be contained? Do we really fight xenophobia and tribalism? How deeply do we comprehend the principles of the social contract? How do we hold back and eradicate pandemic diseases? How do we contain bad citizenship and insecurity? The sole aim of these stories is to point out some of the daily behaviours Africans should rid ourselves of in the process of building better functioning societies.

Jean-Francois Kouadio was born in Ivory Coast where he was educated in public law. A polyglot, he speaks seven languages (Baoulé, Dioula, Agni, Bambara - found in West Africa - as well as French, English and Spanish) and has travelled extensively in Africa; mainly in Ghana, Burkina Faso, Nigeria, Uganda, Zambia, Democratic Republic of Congo, Congo, Tanzania, Mozambique, Madagascar and South Africa. He is currently a divisional purchasing and marketing manager for a leading South African retailer. This collection is a fictionalised account of his field experience.

126 pages | 229 x 152 mm | 2018 | *Botsotso Publishing, South Africa*
Paperback: 978-0-9947081-1-3 \$16/£12

A Conversation..., A Contact

Tendai Rinos Mwanaka



A Conversation, A Contact has 22 fiction pieces around themes to do with political struggle, love relationships,

heartbreaks and the resulting breakdowns, dreams, folklores, life, spirituality, anger, hate, grief, and all sorts of other human breaths.



Tendai. R. Mwanaka is a multi-disciplinary artist from Chitungwiza, Zimbabwe.

His oeuvre of works touches on non-fictions, essays, poetry, plays, fictions, music, sound art, photography, drawings, paintings, video, collage, mixed media, inter-genres and inter-disciplines. His work has been published in over 300 journals, anthologies and magazines in over 27 countries.

108 pages | 2018 | 210 x 148 mm
Mwanaka Media and Publishing,
Zimbabwe
Pb: 978-0-7974-9440-4 \$20/£15

Ghetto Symphony

Mandhla A. Mavolwane



Ghetto Symphony is an orchestra of short stories and poems which vividly portray the socio-economic situation affecting teens and young adult groups across Zimbabwe. It is a compilation of an underground poet's readings and writings which highlight the restrictions faced daily by the masses, and also project innovative ideas to overcome the dark cloud hovering over the future of Zimbabwe.

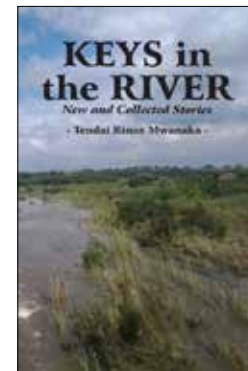
Mandhla A. Mavolwane is an upcoming poet known as "The Psycho Poet", who writes to inform, enlighten and educate the masses on the pressing issues affecting our present reality and future tomorrow.

72 pages | 2019 | 210 x 148 mm
Mwanaka Media and Publishing,
Zimbabwe
Pb: 978-1-7790-6508-7 \$16/£12

Keys in the River

New and Collected Stories

Tendai Rinos Mwanaka



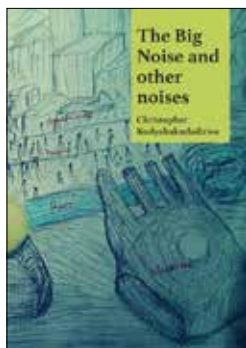
Keys in the River: New and Collected Stories, is a cycle of stories about life, love and spirituality, told as if the

reader were sitting and listening to neighbors and friends talking about life. Some stories are tender, even comic; in others, tragedy and outrage lurk. The stories share a common thread, a noble stance in the struggle to find love, freedom, completeness, humanity and satisfaction.

182 pages | 2018 | 229 x 152 mm
Mwanaka Media and Publishing,
Zimbabwe
Pb: 978-0-7974-9551-7 \$20/£15

The Big Noise and Other Noises

Christopher Kudyahakudadirwe



From The frightening *Big Noise* of the approaching caterpillars sent by government to build a

new dam; to the thundering *Other Noises* of the caterpillars, again sent by government to destroy their shacks; and to the graduates playing soccer wearing full regalia in the streets of Harare, life for the average citizen has never been the same.

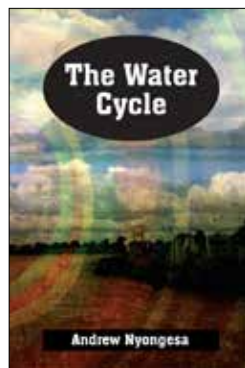
Christopher 'Voice'

Kudyahakudadirwe is a Zimbabwean freelance writer, poet and teacher living and working in South Africa. His first poems appeared in a magazine called *Tsotso* which was published by the Budding Writers Association of Zimbabwe in the early 90s. Over the years his poems have been published in many anthologies.

146 pages | 2019 | 210 x 148 mm
Mwanaka Media and Publishing,
Zimbabwe
Pb: 978-1-7790-6357-1 \$16/£12

The Water Cycle

Andrew Nyongesa



The Water Cycle is tremendously scenic and realistic in depiction of the plight of the African child in the midst of

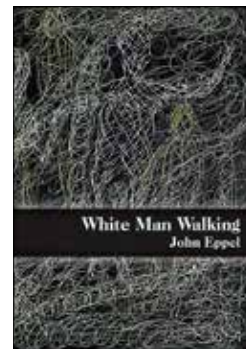
clash of Western and African cultures. This novel presents a captivating rendition of a clash of cultures and is a well-woven, heart rending tragedy of a man at the crossroads of two cultures.

Andrew Nyongesa is a Kenyan novelist and teacher with great passion for English language and literature.

308 pages | 2018 | 210 x 148 mm
Mwanaka Media and Publishing,
Zimbabwe
Pb: 978-0-7974-9439-8 \$27/£20

White Man Walking

John Eppel



These short stories by Zimbabwean poet and novelist, John Eppel, are not for the politically correct.

Eppel should have listened to the wise words of Enobarbus in Shakespeare's *Antony and Cleopatra*: 'That the truth should be silent, I had almost forgot'. But, once a fool, always a fool. In *White Man Walking*, you will find semi-fictionalised accounts of greed, cruelty, and corruption; idiocy, naivety, and irresponsibility. Oh, and there are occasional moments of tenderness!

John Eppel is an award-winning poet and novelist. His first novel, *D.G.G. Berry's The Great North Road* (1992), won the **M-Net Prize** in South Africa. His second novel, *Hatchings* (1993), was short-listed for the **M-Net Prize** and his third novel, *The Giraffe Man* (1994), has been translated into French.

200 pages | 2018 | 210 x 148 mm
Mwanaka Media and Publishing,
Zimbabwe
Pb: 978-0-7974-9548-7 \$19/£15

Oncoming Traffic

Maakomele R. Manaka



The traffic mainly reflects the silence in the author's personal conflicts, meaning, writing what he cannot say, fusing different styles and tones from the lyrical to the surreal to strip himself down to the vulnerable marrow. As such, this collection grapples with issues he has struggled with on a daily basis: firstly, what it means to be man when raised by a woman; secondly, his relationship with himself as a man with a physical disability; and lastly, as a black man dealing with the reality of living in a dysfunctional society.

Maakomele R. Manaka is a Soweto born poet with a strong artistic heritage. Mak, as he is widely known, has published three collections of poetry *If Only* (self published, 2003. Edited by Don Mattera) and *In Time* (Geko, 2009. Edited by Andrew Miller) and *Flowers Of A Broken Smile* (Inksworld, 2016); two of which have

been translated into Italian and German. His writings have appeared in literary journals and news papers globally and in South Africa. He also recorded a dub-poetry album titled, *Word Sound Power*. Manaka has been invited to perform his poetry at various literary festivals locally and abroad, from Soweto to Spain, Cuba, Jamaica, Lesotho, Botswana, Germany, Holland, Italy, Switzerland and at the inauguration of former president Mr. Thabo Mbeki; he also performed for the late Mr. Nelson Mandela.

72 pages | 210 x 148 mm | 2018 | Botsotso Publishing, South Africa

Paperback: 978-0-9947081-4-4 \$16/£12



Emotional Pain. A Collection of Poems

Bongekile Joyce Mbanjwe

Bongekile Joyce Mbanjwe's collection of poems in isiZulu, Izinhlungu Zomphefumulo, with accompanying English translations, is aimed at exposing pain, confusion and the different types of abuse that we face everyday of our lives and that suffering and pain must be followed by solutions.

Bongekile Joyce Mbanjwe was born in Pietermaritzburg in 1962 and is a social worker. One of her stories was published in *Botsotso 13* and five of her poems were published in the anthology of women's poetry and photography, *Isis X*.

98 pages | 210 x 148 mm | 2017 | Botsotso Publishing, South Africa | Pb: 978-0-9814068-9-3 \$16/£12



Saving Water

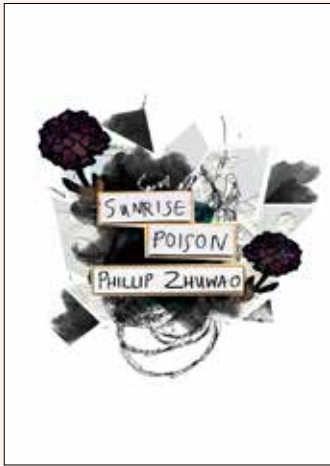
Allan Kolski Horwitz

These poems cover many different states of mind and situations and are deeply rooted in South Africa but also travel to other continents. A strong historical consciousness is mixed with different examples of violence and dispossession as well as an awareness of subconscious associations so that the political and the surreal intermingle - the brutalities of war and exploitation are softened by the tenderness of love. Stylistically inventive, it explores new forms while striving for an overall musicality.

202 pages | 210 x 148 mm | 2017 | Botsotso Publishing, South Africa | Pb: 978-0-6203544-4-8 \$16/£12

Sunrise Poison

Phillip Zhuwao



Phillip Zhuwao, who died in 1997 aged 27, was a brilliantly original Zimbabwean poet. His poems are visceral, sharp-witted, linguistically playful, and uncompromising in their anarchic aesthetic and intensity. Rich in classical and literary references

and following moments of chance, they move fluidly between the poet's inner pain, the scarred landscape of Harare's townships, and unforgettable images of rage and beauty.

When they began talking of digris
She looked at me at my empty silence
but you write write poems
how come you got no degrees?
the stamps in this detention mind
turn livid like a charon capsizing in Urine
the smudges on my face are debating faeces
the wormz these my fingers are typewriter keys
the Cry in the raining nyt trying
trying
to mangle the english sanguage
I forget
my dreadline is close
I have taken my poems
I'll get the books when I
bring your money
the typewriter was neva mine

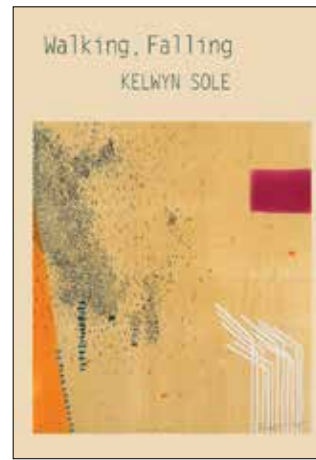
118 pages | 203 x 133 mm | 2018

Deep South, South Africa

Paperback: 978-0-9947104-2-0 \$16/£12

Walking, Falling

Kelwyn Sole



Walking, Falling by Kelwyn Sole was awarded the 2018 **SALA Poetry Award**.

Walking, Falling is Kelwyn Sole's seventh collection of poetry. It extends and deepens themes that emerged in

his earlier books: love and human relationships; the exposing of false and clichéd perspectives in our socio-political life; our relationship as South Africans to land and landscape. Rustum Kozain has written about his work: "Whether the theme is the end of a relationship or the murder of immigrants, there is the calm look of analysis, a voice, like a conscience, that threatens to disturb the reader's complacency, but a voice simultaneously gentle with empathy and sincerity."

Kelwyn Sole was born in Johannesburg in 1951, and has lived in Botswana, Namibia and the UK. He taught for many years at the University of Cape Town until his retirement in 2016. He has won a number of awards for his poetry, as well for his academic articles on South African and postcolonial literature. In 2012 Sole edited a selection of contemporary South African poetry for the US literary journal *The Common*. His creative and critical work has been published widely in journals, websites and anthologies both in South Africa and overseas.

108 pages | 210 x 148 mm | 2017

Deep South, South Africa

Paperback: 978-0-9870282-8-0 \$16/£12

Lament for Kofifi Macu

Angifi Dladla



Angifi Dladla is a poet and playwright who writes in both English and Zulu. He is the author of eight plays and a poetry book in Zulu titled *Uhambo*. For many years he has been a writing teacher and director of Femba Writing Project, publishing school and

prison newspapers, and the anthologies *Wa lala*, *Wa sala* and *Reaching Out: Voices from Groenpunt Maximum-Security Prison*. *Lament for Kofifi Macu* is Angifi Dladla's first collection of poems in English since *The Girl Who Then Feared To Sleep* (2001).

Something the dead know
is the head held in broken hands;
the drooping mouth-hole,
a white speck of eye
leaking a tough sort of shame,
a burnt rubber which blackens blackness
and wires which swaddle the victim
like a Pharaoh.

Something the dead know:
Bones whiter than white
shall inherit the earth.

104 pages | 203 x 127 mm | 2017
Deep South, South Africa
Paperback: 978-0-9947104-1-3 \$16/£12

That Kind of Door

Alan Finlay



A man loves a woman who lives on one continent and is a devoted father to his two sons who live on another – a situation that finds him sometimes in unbearable anguish. *That Kind of Door* describes his life/lives, in a lyrical sequence of

taut musicality and precise sparse.

I want to give my son a door,
to hang across his
far room, something to open
to close.

Something to start.

a dark door

a light door, a
door painted red.

It doesn't matter,
a door, with hinges
open, close

keep lightly shut

slam. open

again

that

kind of door.

Alan Finlay's poems have been published in journals and anthologies in South Africa and abroad. He founded and edited two important literary magazines, *Bleksem and donga* (co-edited with Paul Wessels), and has been an editor of the poetry journal *New Coin*.

74 pages | 203 x 133 mm | 2017
Deep South, South Africa
Paperback: 978-0-9870282-9-7 \$14/£11

Interview with Michèle Betty and Joan Hambidge of DRYAD PRESS by Jatinder Padda (JP), December 2018.

JP: When did you establish Dryad Press, and what was your initial motivation? How did you come to work with Joan Hambidge?

MB: I completed my masters in Creative Writing at the University of Cape Town towards the end of 2015 under the mentorship of Joan Hambidge. I was, at the time, the poetry editor of *New Contrast: South African Literary Journal* (SALJ). Both Joan and myself were dismayed at the lack of opportunity for English-language poets in South Africa to reach publication. We wanted to start a press that would offer deserving writing and poets an opportunity to see their work reach publication. It was for this reason that we started Dryad Press, towards the end of 2016. It is a literary collaboration between myself and Joan, dedicated to the promotion and publication of South African poetry. Our website www.dryadpress.co.za offers information on our poets and publications, a blog, and a local bookstore.

JP: How has the poetry scene evolved in South Africa since you first got involved?

JH: There is more focused poetry, due to creative writing courses. Poets also tend to be more aware of the American and British traditions due to the Internet and the global village.

MB: My sense over the last five years is that there has been a resurgence of interest in poetry. There are several South African poetry journals that are receiving support from a myriad of writers and readers and there are many literary festivals that support and encourage poetry. However, attendance of the poetry slots at these festivals is still poor and it is an aspect to work on because if we can fill the seats, the organisers will be encouraged to offer better venues and more opportunities for poets to read at the festivals. There are also more dedicated independent poetry publication

companies that have sprouted over the last few years to fill the space left by the big publishing houses who have diminished poetry publications due to the poor economic viability of publishing poetry. This in itself is encouraging.

JP: Broadly, are there common themes that you come across from new and established poets?

JH: There is greater awareness of the South African condition, but simultaneously poetry on the landscape of poetry, for instance Michèle Betty's *Metaphysical Balm* and P.R. Anderson's *In A Free State*.

JP: Is there a great variety in poetic practices in the submissions you receive?

MB: I find that many of the submissions we receive lack the added benefit of formal verse. Most writing is submitted in free verse with little or no attention paid to form. I like, in reviewing manuscripts, to see, at the least some attempt at writing in different forms – sonnets, villanelles, quatrains, haiku, even couplets – these are the staples of poetry and evidence of technical skill, dedication to the practice of writing poetry, sensitivity, and respect to the challenges that writing formal poetry pose. Tony Ullyatt's collection *An Unobtrusive Vice* (Dryad, 2017) contains an elegant sequence of sonnets that were one of the reasons we accepted his manuscript for publication. In many cases, it is only once a poet masters form that s/he can move to free verse with confidence and have the requisite impact.

JP: Who/what do you regard as an influence on contemporary poets?

JH: The greater poetry tradition. It seems that English-language South African poets tend to write for a wider audience.

MB: Many English-speaking South African poets still look to the traditional UK and USA poets for influence and justifiably so – Eliot/Plath/Hughes/Auden or more recently Heaney/Bidart/Duffy/Carson/Rich. However, there is a wealth of South African

poetry that we can draw on for inspiration. Dryad Press has started a blog on 'Forgotten South African Poets' and currently has features on Ruth Miller, Douglas Livingstone, and Wopko Jensma with Arthur Nortjie forthcoming. These are some of the local South African poets that have certainly influenced my own writing.

JP: Your website says that you look for literature with "the ability ... to defamiliarise. Poetry that surprises, not only in form and technique, but also in its ability to enable us to reflect on our experiences in the world in a new way". With this in mind, who are your 'ones to watch', coming up through the southern African or South African poetry scene?

MB: The South African poetry scene is a difficult arena to operate in, particularly in the field of English-language poetry. The Afrikaans poetry scene is vibrant and compelling. There are several Afrikaans publishing houses that offer poets an opportunity to reach publication. In addition, there are websites dedicated to new work, literary critics (like Joan Hambidge) who review and comment on new texts, and a variety of critics and academics dedicated to nurturing the Afrikaans poetry market and keeping it interesting and relevant. Jolyn Philps, Pieter Odendaal, and the Afrikaans Poetry Editor at SALJ, Juanita Louw, are relatively new Afrikaans poets whose work offers compelling, fresh new insights into social and political issues – and in Louw's case, in the use of form. In English poetry, the scene is different. There are fewer opportunities to reach publication, a much smaller market, fewer reading opportunities, and a relatively staid critical arena. P.R. Anderson is the recent winner of the 2018 Thomas Pringle Prize, and his new collection is unique, compelling and one to watch out for.

JP: You both wear a variety of hats – academic, editorial, poetic – how do you juggle the competing demands?

MB: Although I do juggle many different hats in the form of editing, publishing, and writing,

they are all complementary and, in a sense, part of the same field. My editing as a publisher has made me a better poet. I am more aware of the effect of punctuation in my poetry and how to use the punctuation to the best possible effect. The editing has also assisted my selection process at SALJ. In reviewing submissions, I am acutely aware of punctuation problems that may appear in poems.

Being the editor of SALJ helps me to keep current. I review and consider new poetry every quarter for the journal's poetry selections, and this helps to keep my selections relevant. It also assists me in reviewing new manuscripts.

Writing my own poetry is the one aspect that is most difficult to control. Finding the time and mental free space to write poetry and to edit and fine-tune my own poems is, for me, the most challenging aspect. It is the one area that is not 'critical' or linked to a performance deadline. So it's the one area where you say "Let me leave this until next week".

JH: I offer poetry workshops as a professor, write reviews, write poetry – the different discourses feed the process of writing and publishing good poetry.

JP: And finally, do you have thoughts about the place of South African poetry in the wider continental context?

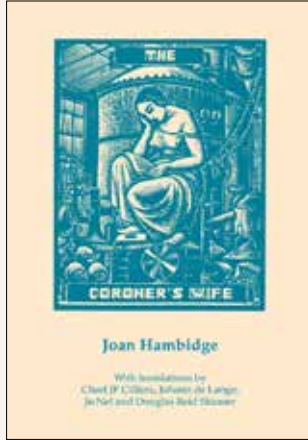
JH: As I've said: poetry travels due to the Internet and the global village!

MB: South African poetry has certain key elements that identify it, one of which is that it was, historically, a key element in the struggle against colonisation, segregation, and apartheid. Poets are aware to a greater degree of the entrenched inequality built into the country's geography. Issues of migration, immigration, racial, social and political issues, and gender constructs are topics that are constantly being grappled with by South African poets who offer authentic and relevant engagement on these issues, not just looking in from the outside but from their very own experience.

The Coroner's Wife.

Poems in Translation

Joan Hambidge



Joan Hambidge has published over 25 collections of poetry. Her work uses the magnifying lense of poetry to dissect, examine and recompose the material of her own life and work, and in so doing, explores ideas and issues central to our

understanding of language and meaning.

The poems selected for translation in this compilation offer insights into her views across a spectrum of four categories: city life; love and family; ars poetica; and time and eternity. *The Coroner's Wife* offers English readers the unique opportunity to experience a prolific and renowned Afrikaans poet in their own language. Translations have been sensitively rendered by wellknown poets, Charl JF Cilliers, Johann de Lange, Jo Nel and Douglas Reid Skinner.

90 pages | 210 x 148 mm | 2018

Dryad Press, South Africa

Paperback: 978-0-6399141-2-1 \$15/£12

Landscapes of Light and Loss

Stephen Symons



"The poems in this collection bear witness with the crisp attention of a Robert Capa photograph. These ecosystems, each with their own by-laws ... hold together such a curious, nearly impossible balance in his new book." - **DAVID KEPLINGER**, author of *Another City*

Stephen Symons was born in Cape Town in 1966. He holds an MA in Creative Writing from the University of Cape Town and is currently working on a PhD in African Studies, focusing on the experiences of ex-conscripts of the South African Defense Force under apartheid. Stephen currently lives in Cape Town.

82 pages | 210 x 140 mm | 2018

Dryad Press, South Africa

Paperback: 978-0-6399141-4-5 \$16/£12

vangile gantsho is a poet, healer, and co-founder of impepho press. Unapologetically a black woman, she has travelled the continent and the globe participating in literary events and festivals. gantsho is the author of two poetry collections: *Undressing in Front of the Window* (2015) and *red cotton* (2018).

JP (Jatinder Padda): Why, how, and when did you all come together to create impepho? And how do you divide up responsibilities?

VG (vangile gantsho): I think it was divined. I had been interning at various publishing houses throughout my 20s and self-published my first book, *Undressing in Front of the Window*, so I could understand the process of creating a book from start to finish. I had also begun traveling and building networks around the continent, specifically with the intention of being a part of and building the publishing community around Africa and with the diaspora.

Sarah (Godsell) and I had been working extensively together on a number of projects and it felt like a natural extension. Tanya (Pretorius) and I had also worked on a number of projects, including *Undressing in Front of the Window*, and I had come to realise that she is the book whisperer. The three of us spoke, and a partnership was born.

As far as responsibilities go, we try to all carry the workload equally, although Tanya definitely handles the technological stuff. She does covers and layout. Sarah and I try to split admin. I edit (poetry) and she proofs. When we branch out into other genres, things may change because she's great with non-fiction.

Otherwise... we don't have the luxury to have strict roles because we're still quite small. We just have to get it done.

JP: Can you talk a bit about the name 'impepho' – how it best translates into English and why you settled on it?

VG: Impepho is an indigenous species of wild chamomile (found in Southern Africa). It's usually burned as incense to communicate with ancestors or clear spiritual pathways, and can also be used as a calmative – one of its many healing properties.

We want to create books that will make the world we live in better. Books that imagine us wildly and bravely. Books that move fluidly between what we think we remember, what we think we know, or want to know, and the endless possibilities that await. We want books that know that dreams, scars, spirits... these are as much a part of real life as grass and concrete. It's difficult to explain but impepho clears pathways... and impepho press chose its own name really, it's just how it had to be.

JP: Lines from two recent titles (vangile's *red cotton's* *mall girl with moths in her mouth/ speaks anger in glances knows the dagger of words'* and Sarah's *Liquid Bones'* *a dream of a world we can change'*) sum up much of the ethos behind the press, being a pan-African, intersectional, feminist house. What role can poetry play in cultural activism?

VG: Kim Addonizio and Dorianne Laux, in *The Poet's Companion: A Guide to the Pleasures of Writing* [1997, 64], wrote: "Writing a poem in such times may feel like fiddling while Rome burns. Yet we're poets. Writing is what we do in the world – or part of it anyway – and as ephemeral as it might sometimes seem, the making of poems is a necessary act, one that allies itself with hope rather than

despair."

When June Jordan wrote 'A Song for Soweto', she was lending herself to hope. When Mongane Wally Serote wrote 'A Dry White Season' for a banished Don Materra... that was hope. When Diana Ferrus wrote 'I Have Come to Take You Home', who could have known that it would be written into French legislation and would bring Sara Baartman home? This is what Addonizio and Laux meant. Poetry lends itself to hope. As does any form of activism. Poetry is one of the ways (cultural) activism finds breath in this world.

JP: What are you looking for when you select titles for your list?

VG: Something special. Something brave and sincere and urgent. That thing man! Andiyazi nam but when it's there it grips you and haunts you. We want to be haunted.

JP: In terms of style, do you see commonalities in submissions?

VG: Definitely. Many writers are influenced by popular culture. You can generally tell who is popular, and what the general pulse of a particular space is by the poetry it produces. Now, for example, micro-poetry is a craze. Insta-poetry. A lot of people are into short compact poems, because people love Rupi Kaur and Nyriah Waheed.

JP: Who are your 'ones to watch', coming up through the continent's poetry scenes? Is there a particular scene you're excited about?

VG: I'm excited about Busisiwe Mahlangu (*Surviving Loss*). She's just got it man! Obviously the impepho press authors, danai mupotsa (*feeling and ugly*) and Sarah Godsell (*Liquid Bones*). Sindiswa Busuku-Mathese (*Loud Yellow Laughter*) – this book is absolutely EVERYTHING! Vuyelwa Maluleke (*Things We Lost in the Fire*), Francine Simon (*Thungachi*), and Megan Ross

(*Milk Fever*).

Of course there are some fantastic spoken word artists outside this South African list (these are just a few of my current favourites), who have been around for a while. Titilope Sonuga, Efe Paul Azino, Q Malewezi, Bee Joe... fantastic poets! The world is really sleeping on them!

JP: Who or what influences your work, in both the poetry you write and the vision for impepho?

VG: Womxn of colour around the world. Understanding and imagining African spirituality. The dream of an Africa that lives her true glory. Children, particularly my godson, my nieces and my nephews... they deserve so many dreams... I'm influenced by living basically, and dreaming and reading and traveling.

For impepho, we really look up to the ethos of presses such as Cassava Republic, Modjaji Books, and deep south, for different reasons. We want to grow, at our own pace, and we want to make books that will outlive us. "Stay low, keep firing".

JP: And finally, do you have thoughts about the place of South African poetry in the wider continental context?

VG: I think South African poetry is riding a beautiful wave. We have exciting writers who are unafraid and are playing with form. We are seeing more black South African womxn poets really grow into their own skin. I'm excited because I think generally, this continent is embracing the feminine voice. African poetry has always been a great vehicle for dismantling colonial languages while celebrating indigenous languages and embracing the fluidity between the stories from our grandmothers and the lessons from our school teachers... Not only are we, as South Africans, catching up, we are also showing ourselves to be deserving of some field time.

Feeling and Ugly

Danai Mupotsa

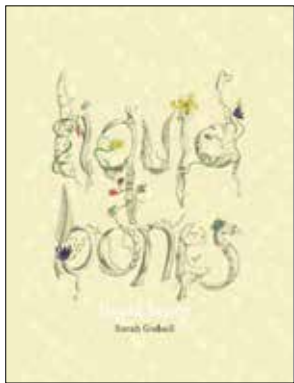


DANAI MUPOTSA was born in Harare, and has lived in Botswana, the United States and South Africa where she is now based. She describes herself as a teacher and writer. *Feeling and Ugly* was largely written between 2016 and 2018, although some of the poems were written earlier or previously published in some form. The collection gathers the various statuses and locations she moves across, as daughter, mother, teacher, scholar and writer. From these places, many of the poems try to approach difficult feelings about what it means to “do politics” from an empathetic complexity. “I’m raging, sometimes that makes me petty” is one such example. The collection carries a set of standpoints, or willfulness about pedagogy, politics and optimism. And while she carries an attachment to a non-reparative, or negative affect across the collection, she closes in describing the work, or all of her work, as love poems. This collection is a long love letter to those who are wilful.

86 pages | 210 x 148 mm | 2018 | Impepho Press, South Africa
Paperback: 978-0-6399465-1-1 \$16/£13

Liquid Bones

Sarah Godsell



Liquid Bones takes poems as needle and thread, weaving in small and big breaths, in magic and in memory, tracing in stitches, stitching inside stories, exploring the sky. Emotions are explored in soft black and white tones sometimes, in defiant blooming in other moments.

SARAH GODSELL was born, and has grown up, in Johannesburg, South Africa. She merges her work as educator, historian, and poet, in trying to understand how we think about narrative and power, how the past is alive in the present, and how we are alive in each other. She released her first poetry collection, *Seaweed Sky*, with Poetree Publications in 2016.

96 pages | 210 x 148 mm | 2018 | Impepho Press, South Africa
Paperback: 978-0-6399465-2-8 \$16/£12

Red Cotton

vangile gantsho



red cotton is an exploration of what it means to be black, queer, and woman in modern-day South Africa. gantsho interrogates being non-conformist in both a traditional-cultural-religious upbringing and a more liberal yet equally-oppressive urban socialisation. This poetry novella questions what women are taught about their bodies and the feminine sexual space, while also addressing the mother-daughter relationship as the first and most constant reference of womanhood. The collection moves fluidly between the erotic, the uncomfortable and grotesque. What is painful and what is beautiful? What is remembered and what is longed-for?

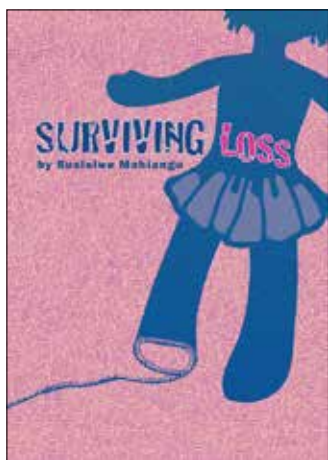
vangile gantsho is a South African-born poet and a healer. She is dedicated to creating and/or supporting spaces which encourage (black feminine) healing. Most of the poems in *red cotton* were written in 2016 as part of her MA thesis from the University Currently Known as Rhodes, and 2017, when she first accepted her spiritual calling.

70 pages | 165 x 165 mm | 2018 | Impepho Press, South Africa

Paperback: 978-0-6399465-0-4 \$16/£12

Surviving Loss

Busisiwe Mahlangu



Mahlangu's debut collection, written between 2015 and 2018, is undoing a house of silence. Her writing is too lived in to be naïve and somehow manages to remain untainted by the cynicism of growing up. If it is true that the artist is the child who survives, then this is the book that journey spat out. *Surviving Loss* is a gentle-urgent fight for breath and voice.

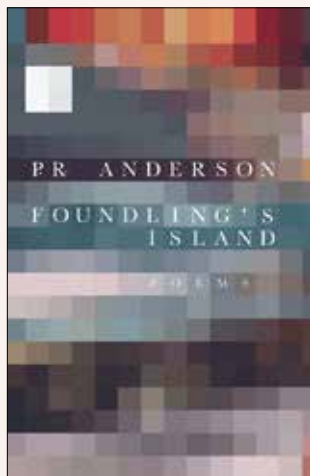
BUSISIWE MAHLANGU is a writer and poet from Mamelodi, Pretoria. She is the winner of the Tshwane Speak Out Loud Youth Poetry Competition (2016/2017) and founder of Lwazilubanzi Project, an NPO aimed at using literature as a tool for learning, resistance and healing. Her poetry is a raw conversation around poverty, mental health, education, violence, healing and staying alive.

74 pages | 210 x 148 mm | 2018 | Impepho Press, South Africa

Paperback: 978-0-6399465-3-5 \$16/£12

Foundling's Island

P. R. Anderson



P. R. Anderson's second collection – which as an unfinished manuscript shared the 2003 Sanlam Literary Award – announced his arrival as a fresh and significant voice in South African poetry. Republished now for the first time in over a decade, *Foundling's*

Island's journey of coasts, creatures and dreams is as tightly crafted and joyously readable as it has ever been. A collection in which form is created and meaning maintained with the lightest of touches, to the greatest effect.

“Confirms a major voice – taut wit, tactile moment, wisdom.” - **JEREMY CRONIN**

P.R. Anderson, born in 1967, studied at the Universities of Oxford and Cape Town; he currently lectures at the latter in English Language and Literature. He was the winner of the 2003 Sanlam Literary Award as well as the 2018 Thomas Pringle Award for Poetry.

70 pages | 203 x 133 mm | 2018

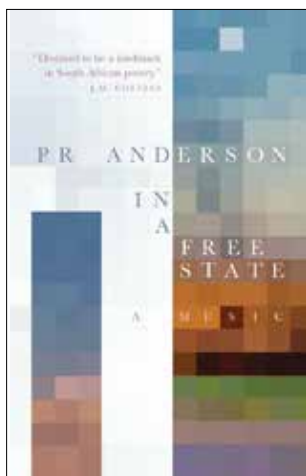
uHlanga Press, South Africa

Paperback: 978-0-620-81225-2 \$16/£12

In A Free State

a music

P. R. Anderson



In this quite extraordinary sequence of poems, P. R. Anderson discombobulates and re-assembles the image and idiom of the various nations, landscapes and earthscapes of central South Africa. From first peoples, to those who

took and settled on their ancestral lands, and to those for whom that land would come ancestral, *In a Free State* encompasses and compresses centuries of human drama into a fleeting and temperamental poetic narrative.

Yet this is no drudge, nor is it a historical yarn. With an easy mastery of form and metre, coupled with swashbuckling metaphorical and -textual flourish, Anderson's new "music" is a bold and visionary work. A piece of South African poetry – and South African storytelling – unlike any other.

70 pages | 203 x 133 mm | 2018

uHlanga Press, South Africa

Paperback: 978-0-620-81224-5 \$16/£12

Liminal

Douglas Reid Skinner



This seventh collection from one of South African poetry's under-appreciated masters is possibly his best yet. Metatextual, meticulous and deeply steeped in sentiment, *Liminal* is an exquisite and at-times startling rumination on lives lived, loves loved

and writings written. Skinner's technical mastery of his style and craft, honed over the decades, only brightens the emotions that run through a mélange of travel poems, remembrances, experiments and treatises on the nature of being, literature and friendship.

Douglas Reid Skinner was born in Upington. He is the author of six previous collections of poetry - *Reassembling World*, *The House in Pella District*, *The Unspoken*, *The Middle Years*, *Blue Rivers* and *Heaven: New & Selected Poems* - as well as four books of translation, most recently *The Secret Ambition: Selected Poems of Valerio Magrelli*, translated from the Italian with Marco Fazzini. He directed The Carrefour Press from 1988 to 1992 and was editor of *New Contrast* from 1990 to 1992. He is co-editor of *Stanzas*.

80 pages | 203 x 133 mm | 2018
uHlanga Press, South Africa
Paperback: 978-0-620-76256-4 \$17/£12

Zikr

Saaleha Idrees Bamjee



To be resolute in faith – in God, in oneself – in times of grief and disappointment. To unapologetically assert one's woman- and personhood in a society that attempts to devalue both. To seek hidden parts of yourself, both new and forgotten,

through the memories and words of other people.

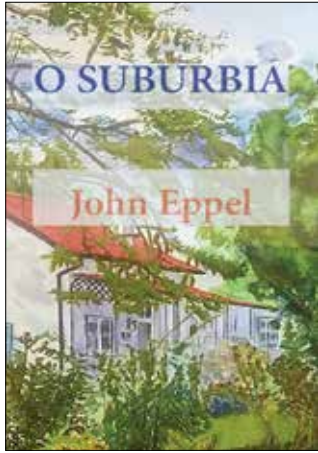
In *Zikr's* beguilingly measured and covertly powerful poems, Saaleha Idrees Bamjee achieves these often difficult tasks. In doing so, Bamjee introduces new idioms and understandings of Muslim identity to South African poetry – yet not through manifesto, nor outright polemic. This is a collection of fine metaphors, concrete turns of phrase, and a refreshing specificity of image, place, and self.

Saaleha Idrees Bamjee, born in 1983, is a photographer and writer based in Johannesburg. She has an MA in Creative Writing from Rhodes University and is the winner of the 2014 Writivism Short Story Prize. *Zikr* is her first collection of poems.

56 pages | 203 x 133 mm | 2018
uHlanga Press, South Africa
Paperback: 978-0-620-80325-0 \$13/£11

O Suburbia

John Eppel



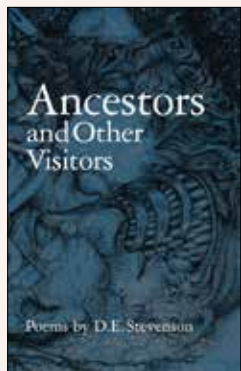
Born in South Africa in 1947, John Eppel was raised in Zimbabwe, where he still lives, now retired, in Bulawayo. Eppel's poetry collections include *Spoils of War*, which won the Ingrid Jonker prize, *Sonata for Matabeleland*, *Selected Poems: 1965 – 1995*, *Songs My Country Taught Me*, and *Landlocked: New and Selected Poems from Zimbabwe*, which was a winner in the International Poetry Workshop Prize, Judged by Billy Collins. Furthermore he has collaborated with Philani Amadeus Nyoni in a collection called *Hewn From Rock*, and with Togara Muzanenhamo in a collection called *Textures*, which won the 2015 NOMA Award. He has published three collections of poetry and short stories: *The Caruso of Colleen Bawn*, *White Man Crawling*, and, in collaboration with the late Julius Chingono, *Together*. His single collection of short stories is entitled *White Man Walking*.

"It is impossible here to really exemplify the full richness and variety of this collection, which at times shows off Eppel at the height of his humane powers, at other points descends unabashedly into bathos and brief whimsies. It is substantial, at over 80 pages, and as welcome on the subcontinent as anything Eppel has ever written."

- DAN WYLIE, professor of English at Rhodes University

82 pages | 210 x 140 mm | 2018 | Weaver Press, Zimbabwe

Paperback: 978-1-77922-345-5 \$16/£12



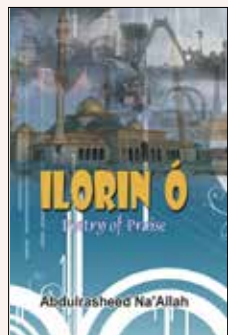
Ancestors and Other Visitors. *Selected Poetry & Drawings*

D. Stevenson

Set primarily in Windhoek, Namibia, Stevenson's home of 37 years, *Ancestors* is at once a musing on self, surroundings and the local artists who inflame his imagination: a young Namibian painter, a dance troupe that inspired 'Arc magnificent' and 'Unseen', with original ballet, and the assorted upcoming poets who feed his passion and whose stage he shares. Offering up exposition as well as desperate, imagined and curious conversations. *Ancestors* is a welcome and unprecedented addition to the Namibian poetry landscape.

92 pages | 229 x 152 mm | 2018 | Colour Illustrations | University of Namibia Press, Namibia

Pb: 978-99916-42-44-4 \$20/£16



Ilorin Ó *Poetry of Praise*

Abdul Rasheed Na'Allah

Abdul-Rasheed Na'Allah's *Ilorin ó* is a unique collection of praise poems in English, Yoruba, and Hausa passionately celebrating and illuminating the city of Ilorin's wealth of culture, history, Islamic heritage, and individual achievements. It is a work that is solid in content, form, and techniques.

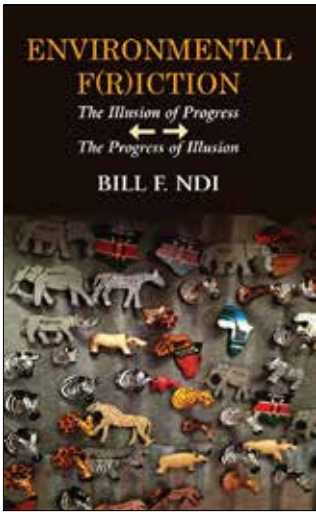
86 pages | 229 x 152 mm | 2018 | Malthouse Press, Nigeria

Pb: 978-978-55798-6-4 \$19/£15

Environmental F(r)iction

The Illusion of Progress / The Progress of Illusion

Bill F. Ndi



So much ink has already been spilled on the issues of climate change. In this collection, Bill F. Ndi blends environmental sciences with poetic art in a bit to make the strange ordinary and the ordinary strangely extraordinary. The poems challenge the denialists in desperate need for some material to chew on. The poems in this collection, written with both provocativeness and compassion, are about the wondrous working of nature. This brilliant work of poetic art—crafted with poignancy and beauty—uses a fixed form, for the most part, as if to say Nature’s splendor should not be meddled with in the same way man has and still does. This collection is an exquisite, an incredible as well as a great and a rare gift from the plume of Bill F. Ndi.

Dr. Bill F. Ndi, poet, playwright, storyteller, critic, translator & academic was born in Bamunka-Ndop, the North West Region of Cameroon. He is presently a faculty with the department of English and Foreign Languages at Tuskegee University, Alabama.

116 pages | 203 x 127 mm | 2018 | Langa RPCIG, Cameroon

Paperback: 978-9956-550-51-7 \$16/£12



Season of Shadows

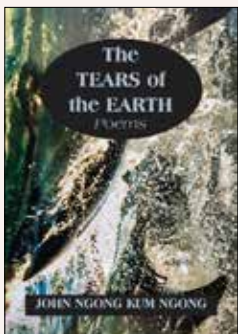
John Ngong Kum Ngong

“In this wide-ranging collection of forty-three poems, John Ngong Kum Ngong undertakes a critical and acerbic diagnosis of the socio-political situation in postcolonial Africa through a deceptively simple, aesthetically complex, and ideologically intriguing style. The multi-faceted and interrelated motifs of ‘shadows’ and ‘seasons’, together with a plethora of literary devices such as paradox, suspense, metaphors, allusions, personification, irony, satire, humour, and contrast, are the weapons through which the poet drives home his message. The poems, in this collection, are not only politically ‘correct’ but are also artistically profound.” - **ZUHMBOshi ERIC**

NSUH, PhD. Lecturer, Literary Critic, and Political Analyst

John Ngong Kum Ngong was awarded the 1st EduArt Bate Besong Award for Poetry in 2007 for *Walls of Agony*. He is presently Principal of Government Bilingual High School Etoug – Ebe, Yaoundé.

60 pages | 203 x 127 mm | 2018 | Langa RPCIG, Cameroon | Pb: 978-9956-550-52-4 \$16/£12



The Tears of the Earth

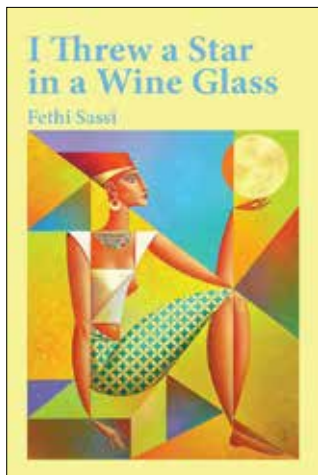
John Ngong Kum Ngong

The Tears of the Earth, without pretense, practically holds court for environmental or eco-concerns with global ripples, staking a legitimate claim as a landmark tributary to the mainstream discourse and current debates on global warming and climate change, especially by portraying Africa, still trapped and anaesthetized in the web of post-colonial vassalage, compelled to mortgage her natural resources for savage exploitation with little or no regard to either environmental impact or sustainability.

60 pages | 203 x 127 mm | 2018 | Langa RPCIG, Cameroon | Pb: 978-9956-550-64-7 \$16/£12

I Threw a Star in a Wine Glass

Fethi Sassi

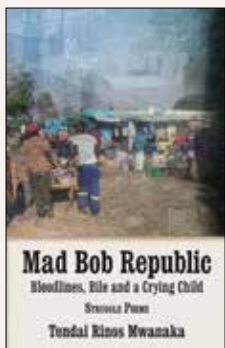


This careful selection of short poems, *I Threw a Star in a Wine Glass*, originally written in Arabic and translated into English can offer you a passport to live for other planets never imagined. With love and soft fragrance, works the poet Fethi Sassi to realize a dream, that was until now, breathing in the depth of his personality.

Fethi Sassi was born on the 1st of June 1962 in Nabul (Tunisia). He is a writer of prose poetry, short poems and haiku; translator of all his poems into English. A member of the Tunisian Writers' Union; and the Literature club at the cultural center of Sousse. His first book entitled *A Seed of Love* was published in 2010. He has since published 3 books, *I dream and I sign on birds the last words*, *A sky for a strange bird*, *As lonely rose...one a chair*. His first translated and published book was in Canada 2017, and you are the entire poem He translated a book by the Turkish poetess H. karahan,

entitled poems to the shadows in 2017 and his own third Arabic book into French, published in France as *Ciel pour un oiseau étranger*.

116 pages | 2018 | 198 x 129 mm | Mwanaka Media and Publishing, Zimbabwe
Pb: 978-0-7974-9335-3 \$16/£12



Mad Bob Republic: *Bloodlines, Bile and a Crying Child*

Tendai Rinos Mwanaka

Vote rigging, voter apathy, biased reporting, hubristic political leaders, political gerrymandering, a confused world, and a tired and timid electorate: add to this the decay or death of every governance system or structure in Zimbabwe alongside an economy that is all but dead. These are the issues addressed in this poetry collection Mad Bob Republic. Is there an end to Zimbabwe's problems? The poet contributes to ongoing discourses on the country.

82 pages | 2018 | 210 x 148 mm | Mwanaka Media and Publishing, Zimbabwe
Pb: 978-0-7974-9552-4 \$16/£14



fly in a beehive

Thato Tshukudu

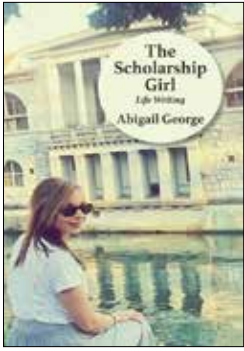
fly in a beehive is a cascade of truths dissecting an array of societal and personal subjects. The collection takes the reader through themes of gender, race, relationships, mental health and infidelity.

Thato Tshukudu is 2017 National Winner of the Poetry in McGregor Competition and is featured in; the 2016 and 2017 issues of *Best New African Poets Anthology*, Volume VIII of the Sol Plaatje European Union anthology, *Better Than Starbucks*. Thato's poetry delves into issues challenging the status quo whilst offering solace for troubled souls.

74 pages | 2018 | 210 x 148 mm | Mwanaka Media and Publishing, Zimbabwe
Pb: 978-0-7974-8492-4 \$16/£14

The Scholarship Girl

Abigail George



Pushcart Prize

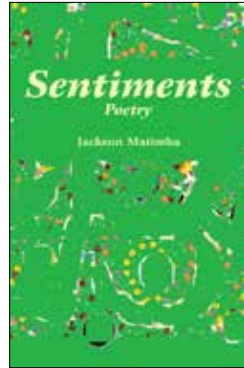
nominated
Abigail George is a South African blogger at *Goodreads*,

essayist, poet, playwright, short story writer and novelist. She briefly studied film at the Newtown Film and Television School in Johannesburg. Her writing has appeared in many anthologies in South Africa and online in e-zines across Africa, Asia, Europe, and the United States. She is the recipient of writing grants from the National Arts Council in Johannesburg, the Centre for the Book in Cape Town and ECPACC (Eastern Cape Provincial Arts and Culture Council) in East London.

98 pages | 2019 | 210 x 148 mm
Mwanaka Media and Publishing, Zimbabwe
Pb: 978-1-7790-6355-7 \$14/£10

Sentiments

Jackson Matimba



This collection by Zimbabwean poet, Jackson Matimba, gives us spellbinding insights into life. The

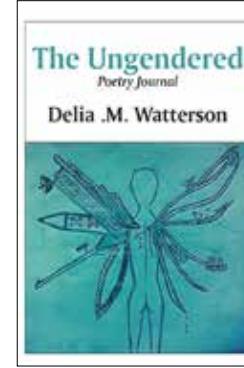
poems carry various themes; "Sentiments of the earth" focuses on global warming and the aspects of our lifestyle which are effecting the climate of the world. The diary of a soldier" speaks of the emotional challenges that every soldier experiences when away from home, and also the problems faced by family during long absences from home. The poet also tackles the issues of migration in the poem, "Sentiments of migration".

Jackson Matimba is a Zimbabwean writer, born 1978. *Sentiments* is his third poetry book after *The Nature of my Signature* (2016) and *Weaving away the Poetry Basket* (2017). His other works also appear in several poetry anthologies including; *Experimental Writing: Africa vs Latin America*, *Zimboficious Poetry*; *Best New African Poets 2015* and *Zimboficious Poetry Volume 2*.

86 pages | 2018 | 210 x 148 mm
Mwanaka Media and Publishing, Zimbabwe
Pb: 978-0-7974-9550-0 \$16/£12

The Ungendered

Delia Marie Watterson



The Ungendered is a collection of Poems on various and diverse genres ranging from Apocalyptic;

with the poem "Eyes of Armageddon" to seductive; with the poem "Desire". *Ungendered* is said to be the gender of the Angels. The definition of ungendered is: to be incomparable, to make no comparison.; no one should ever compare themselves to any other.

Delia Marie Watterson has been published on South African Online poetry site "Botsotso" and International online poetry site "Better than Starbucks". She is a contributor to *Best New African Poets 2015*, and *Experimental Writing Africa Vs Latin America Volume 1*.

66 pages | 2019 | 210 x 140 mm
Mwanaka Media and Publishing, Zimbabwe
Pb: 978-1-7790-6359-5 \$16/£12

Animal Village

Nelda LaTeef

Animal Village has been named as one of the best independent books of 2018 by the Independent Book Publishing Professionals Group.

Animal Village is an authentic folk tale from the Zarma culture of West Africa about a tortoise who saves her village from the ravages of drought with wisdom passed down from an "old story." Nelda LaTeef's colorful and strikingly brilliant montage of illustrations, in acrylic and collage, captures the richness and vibrancy of the sub-Saharan culture from which the story springs.

The story is especially relevant to sub-Saharan Africa as it focuses on the devastation of drought and the importance of received knowledge. With its dual themes of wisdom and grit, the book happily entertains while it teaches the importance of hard work and persistence as keys to success.

Animal Village has received a number of awards and notable mentions: 2019 Storytelling World Honor Award; Kirkus Reviews' Best Indie Books of 2018; Kirkus Reviews' Indie Best Books of the Month, June 2018; Kirkus Starred review; 2018 Literary Classics Seal of Approval; 2018 Literary Classics; International Book Awards: Gold medal (special interest category) and Silver medal (picture book category); Independent Book Publishing Group's Best Books of 2018; 2018 Next Generation Indie Book Finalist

"In her book, Animal Village, such mighty lessons Nelda LaTeef teaches the young and those of us who are not so young. Listen to the 'old stories' passed down from 'the ancestors;' it is always better to pull together rather than stand against each other; keep at a task until it is done; and everything is possible, by and by."

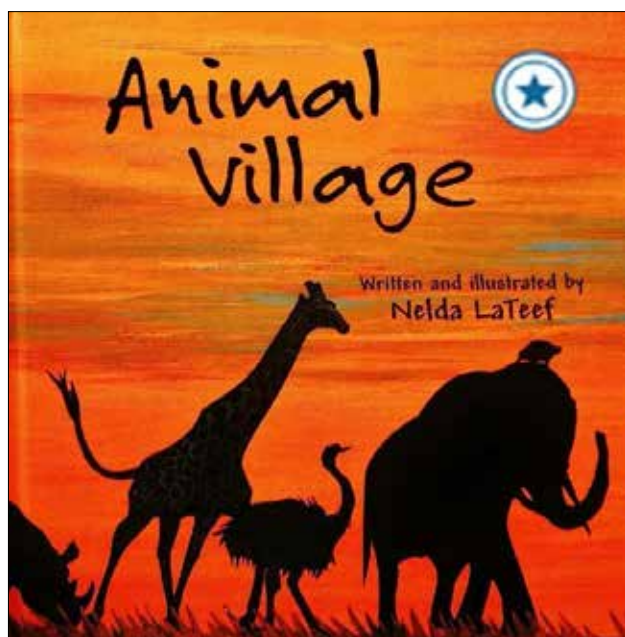
- **Johnnetta Betsch Cole**, Director, Smithsonian National Museum of African Art

"LaTeef is an author/illustrator to watch... World folktale collections should welcome this beautifully illustrated volume."

- **Kirkus Reviews**



While living in the Republic of Niger, **Nelda LaTeef** traveled by Land Rover to the fabled city of Timbuktu. Her children's picture book, *The Hunter and the Ebony Tree*, received the **Storytelling World Honor Award**. It was translated into Italian, Korean, and Gaelic; and the illustrations showcased at the Society of Illustrators in New York and the McLean Project for the Arts. LaTeef studied at Harvard University and her book, *Working Women for the 21st Century: Fifty Women Reveal Their Pathways to Success*, was selected as recommended reading for young adults by The New York Public Library. She lives with her family in Virginia, US.



36 pages | 265 x 280 mm | 2017 | colour illus. | Sub-Saharan Publishers, Ghana

Hardback: 978-9988-647-46-9 \$16.95/£10

Gizo-Gizo!

A Tale from the Zongo Lagoon

Emily Williamson

Gizo-Gizo! was awarded Best Book for young people in the 25th **Children's Africana Book Awards**.

In Hausa culture, you always begin telling a story in the same way: The storyteller says, “*Ga ta nan ga ta nanku!*” “I am about to begin!” And the children respond, “*Tazo Mujita!*” “We are all ears!”

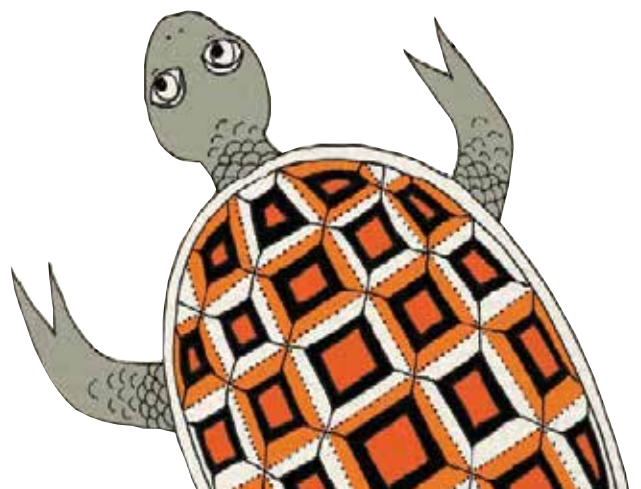
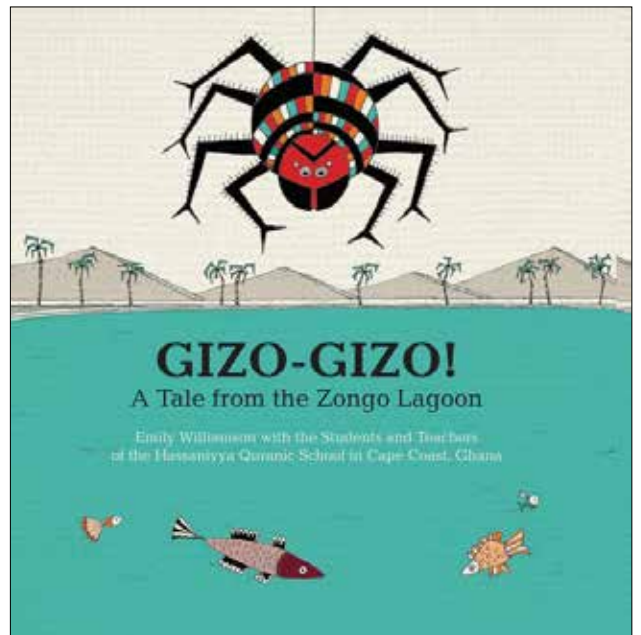
Using story as the primary learning, teaching and engagement tool, the Zongo Story Project strives to elevate proficiencies in oral, written, and visual forms of literacy; promote the knowledge building of local history, local culture and local contemporary concerns; and lay the crucial foundation for the acquisition of vital twenty-first century critical thinking skills. The conceptual framework for this project originated out of a larger, community-based initiative called the Zongo Water Project, whose mission is to use water as a way to improve the quality of life for the Zongo.

Working closely with local teachers, Emily Williamson carried out a series of educational workshops at the Hassaniyya Quranic School in the summers of 2012, 2013, and 2014 to teach students about local water and environmental concerns. Employing the story as the foundational element, Emily engaged students in dialogue, shared readings, performances, writing exercises, and visual art, culminating in community drama performances and original folktales. The illustrations and text of this book grew directly out of the work produced in these workshops.

“Overall, the book is community-created, community-centered, and community-specific, both in its creation and plot, and serves as an excellent example of relevant literature produced primarily for a particular community but valuable to a much wider audience. HIGHLY RECOMMENDED.”

- African Access Review

36 pages | 255 x 255 mm | 2016 | colour illus.
Sub-Saharan Publishers, Ghana
Hardback: 978-9988-860-32-5 \$14/£11



Heart of Stone

Anathi Nyadu



Khanyisile is devastated when his mother dies unexpectedly. When his father takes him from their Eastern Cape village to Cape Town, his life is turned upside down even more. At his new school, Harmony High, Khanyisile meets Given, who invites him to join the amaVura

gang. But how far is he prepared to go to be part of them? And how does Given know Matchstix, the mysterious stranger his father takes him to meet in prison? When Khanyisile finds out the truth, it is almost too late for him to turn back from the dangerous path he has chosen ...

The series follows the lives of a group of teenagers attending a fictional township high school – Harmony High. The stories reflect their choices, struggles and triumphs. The paperbacks can fit into a pocket! Chapters are short and the language is accessible. Plots are built on tension and excitement. Harmony High books are positive, but not preachy. They are teen ‘soapies’ guaranteed to get young people hooked on reading...

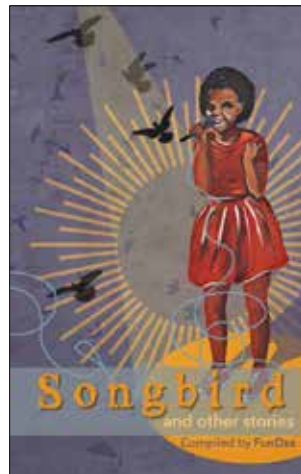
144 pages | 178 x 108 mm | 2018

Cover2Cover Books, South Africa

Paperback: 978-1-928346-77-7 \$15/£12

Songbird

Edited by FunDza



FunDza is delighted to bring you this anthology containing a range of stories by Southern African writers. All stories have already been given a ‘thumbs up’ by thousands of readers on FunDza’s mobi site.

In the romantic story “Songbird” by Michelle

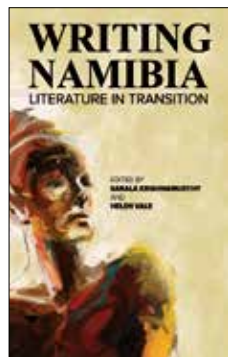
Faure, Lunga and Busi learn the hard way that there are always obstacles in the path of true love.

The FunDza Literacy Trust is a South African nonprofit dedicated to improving literacy among teens and young adults. Education provides the foundation for a healthy, stable, growth-oriented society – literacy is its cornerstone.

178 pages | 298 x 129 mm | 2018

Cover2Cover Books, South Africa

Paperback: 978-1-928346-75-3 \$15/£12



Writing Namibia

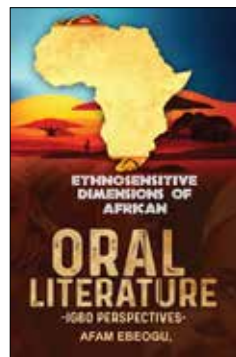
Literature in Transition

Edited by Sarala Krishnamurthy & Helen Vale
392 pages | 2018
University of Namibia Press
Pb: 9789991642338
\$45/£35



Re-writing Pasts, Imagining Futures

Edited by Victor N. Gomia and Gilbert S. Ndi
262 pages | 2017
Spears Media Press, Cameroon
Pb: 9781942876182
\$23.65/£24.95



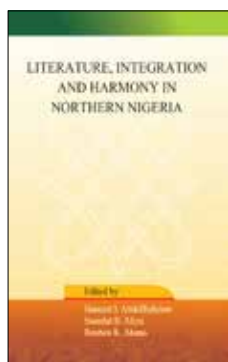
Ethnosensitive Dimensions of African Oral Literature

Afam Ebeogu
450 pages | 2017
African Heritage Press, Nigeria
Pb: 9781940729190
\$42/£30



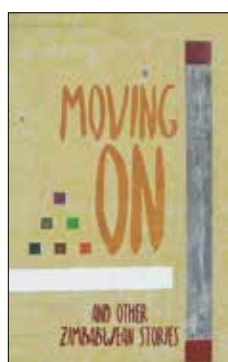
Iléwó Ikòwé Yorùbá Òde-òní

Oladele, Awobuluyi, Olasope O. Oyelaran
74 pages | 2017
Kwara State University Press, Nigeria
Pb: 9789785487008
\$19/£15



Literature, Integration and Harmony in Northern Nigeria

Saeedat B. Aliyu, Reuben K. Akano, Hamzat I. Abdulraheem (eds.)
288 pages | 2017
Kwara State University Press, Nigeria
Pb: 9789785487022
\$32/£24



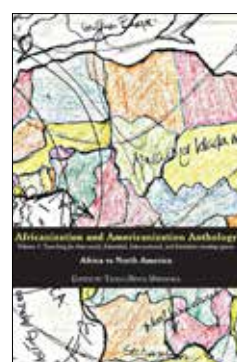
Moving On and other Zimbabwean stories

Edited by Jane Morris
192 pages | 2017
amabooks Publishers, Zimbabwe
Pb: 9780797488793
\$19/£15



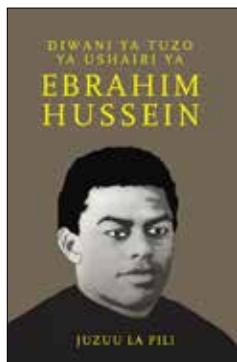
Wondering and Wandering of Hearts. Poems from Uganda

Susan N. Kiguli, Hilda Twongyeirwe (eds.)
276 pages | 2017
Femrite Publications, Uganda
Pb: 9789970480128
\$18/£14



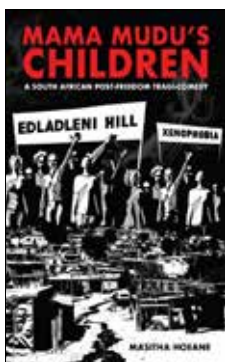
Africanization and Americanization Anthology, Volume 1

Tendai Rinos Mwanaka (ed)
300 pages | 2018
Mwanaka Media and Publishing, Zimbabwe
Pb: 9780797486164
\$30/£22



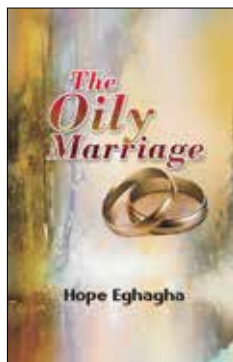
Diwani ya Tuzo ya Ushairi ya Ebrahim Hussein

Juzuu la Pili
192 pages | 2017
Mkuki na Nyota Publishers, Tanzania
Pb: 9789987083268
\$25/£18



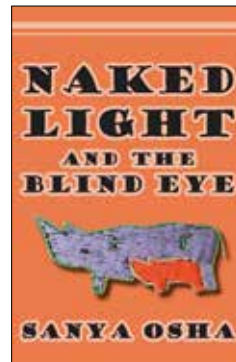
Mama Mudu's Children

Masitha Hoeane
100 pages | 2017
African Perspectives, South Africa
Pb: 9780992236380
\$20/£15



The Oily Marriage

Hope Eghagha
104 pages | 2018
Malthouse Press, Nigeria
Pb: 9789785557893
\$18/£14



Naked Light and the Blind Eye

Sanya Osha
244 pages | 2017
Langaa RPCIG, Cameroon
Pb: 9789956764204
\$19/£15



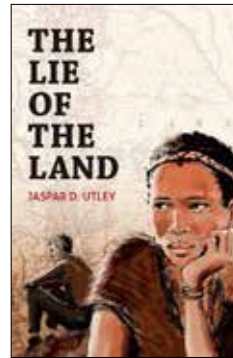
Bitter Leafing Woman

Karen King-Aribisala
206 pages | 2017
Malthouse Press, Nigeria
Pb: 9789789597208
\$19/£14



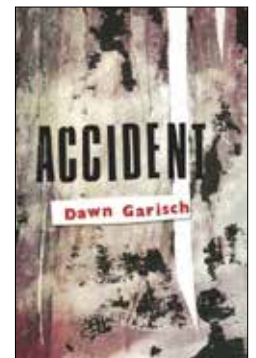
God's Naked Children

Tanure Ojaide
262 pages | 2018
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9789785879803
\$17/£13



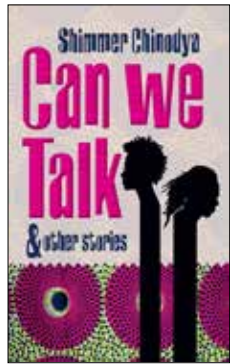
The Lie of the Land

Jaspar David Utley
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Pb: 9789991642352
\$19/£14



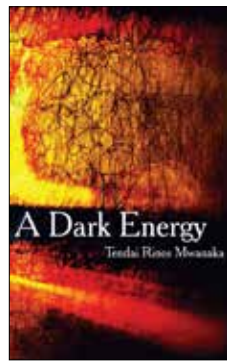
Accident

Dawn Garisch
284 pages | 2017
Modjaji Books, South Africa
Pb: 9781928215332
\$18/£12



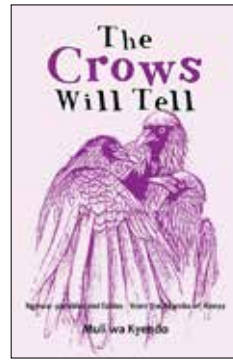
Can We Talk and Other Stories

Shimmer Chinodya
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\$16/£12



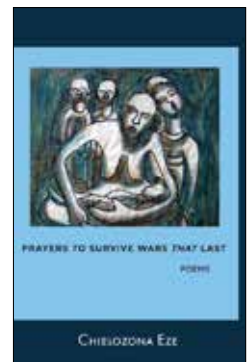
A Dark Energy

Tendai Rinos Mwanaka
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Mwanaka Media and Publishing,
Zimbabwe
Pb: 9780797493339
\$19/£14



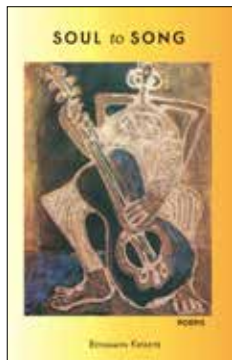
The Crows will Tell. Ngewa - parables and fables - from the Akamba of Kenya

Muli wa Kyendo
90 pages | 2017
Syokimau Cultural Centre, Kenya
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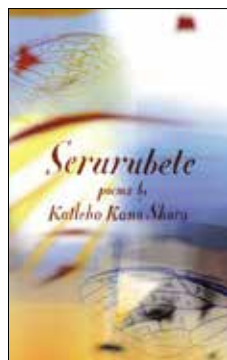
Prayers to Survive Wars that Last

Chielozone Eze
72 pages | 2017
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\$15.99/£12



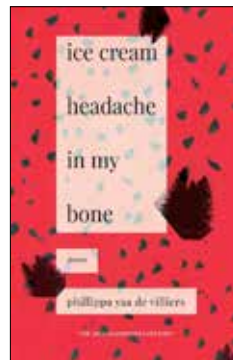
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Benjamin Kwakye
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\$16/£13



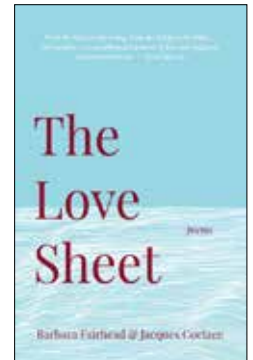
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Ice Cream Headache in my Bone

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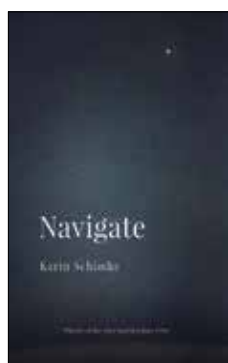
The Love Sheet

Barbara Fairhead, Jacques Coetzee
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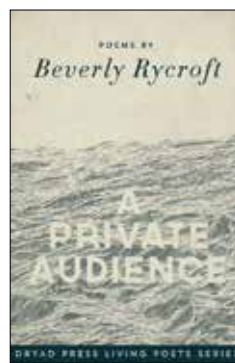
Messages from the Bees

Robin Winckel-Mellish
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Navigate

Karin Schimke
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A Private Audience

Beverly Rycroft
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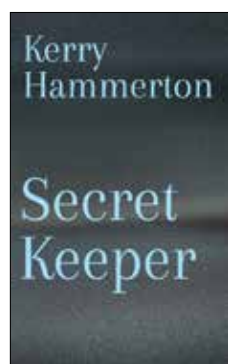
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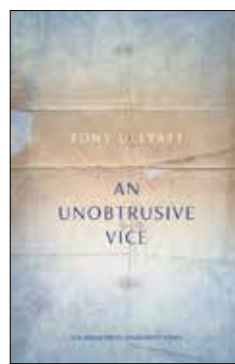
Remnants Restante Reste

Fiona Snyckers
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Secret Keeper

Kerry Hammerton
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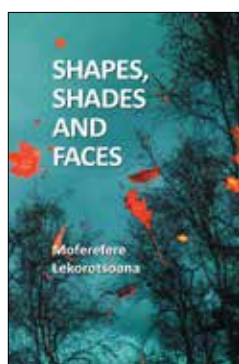
An Unobtrusive Vice

Tony Ulliyatt
90 pages | 2017
Dryad Press, South Africa
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\$16/£12



Milk Fever

Megan Ross
100 pages | 2018
uHlanga Press, South Africa
Pb: 9780620792271
\$16/£12



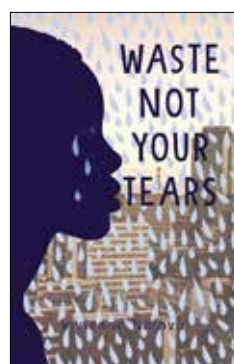
Shapes, Shades and Faces

Moferefero Lekorotsoana
206 pages | 2017
African Perspectives, South Africa
Pb: 9780639918716
\$13/£17



Playing with Fire

Sello Mahapeletsa
146 pages | 2017
Cover2Cover Books, South Africa
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\$13/£11



Waste Not Your Tears

Vivienne Ndlovu
100 pages | 2018
Weaver Press, Zimbabwe
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\$16/£12



Living in the Shade. Aiming for the Summit

Nahida Esmail
152 pages | 2017
Mkuki na Nyota Publishers, Tanzania
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\$16/£13

Collective Amnesia

Koleka Putuma

*How many abortions have fallen out of your mouth
while counting the men in your life?*

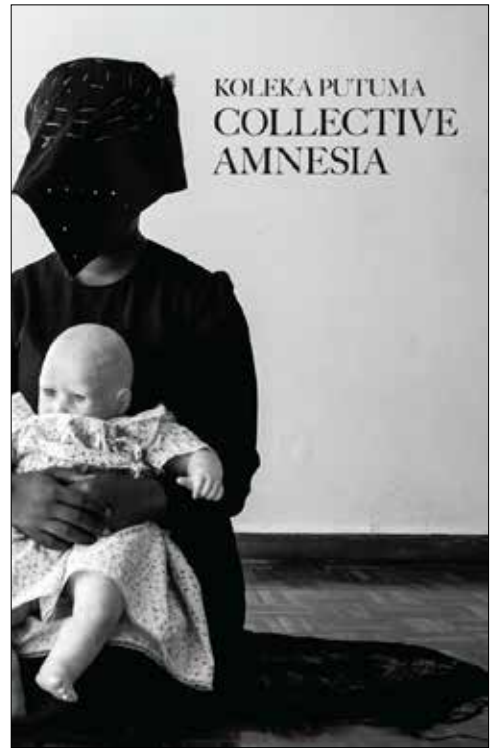
*Madness sits at the dinner table, too,
saying grace with one eye open.*

This highly-anticipated debut collection from one of the country's most acclaimed young voices marks a massive shift in South African poetry. Koleka Putuma's exploration of blackness, womanhood and history in *Collective Amnesia* is fearless and unwavering. Her incendiary poems demand justice, insist on visibility and offer healing. In them, Putuma explodes the idea of authority in various spaces – academia, religion, politics, relationships – to ask what has been learnt and what must be unlearned.

Through grief and memory, pain and joy, sex and self-care, *Collective Amnesia* is a powerful appraisal, reminder and revelation of all that has been forgotten and ignored, both in South African society, and within ourselves.

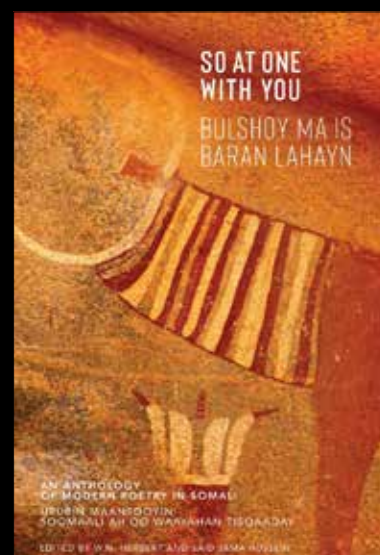
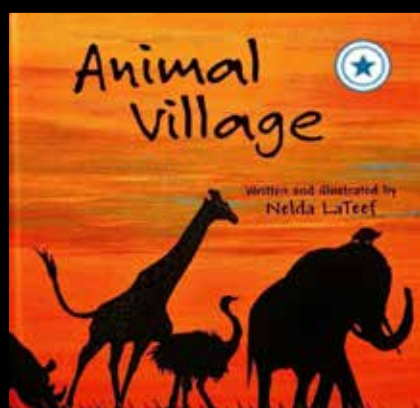
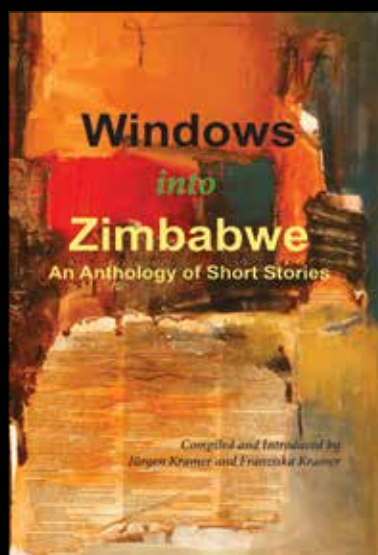
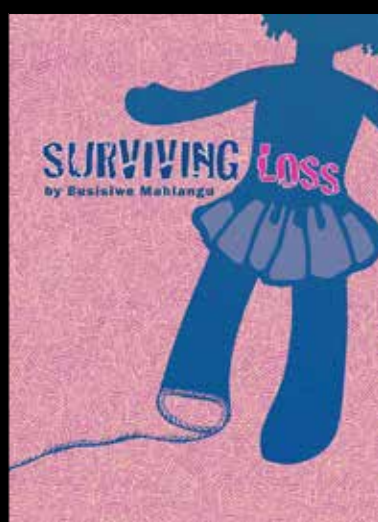
“Collective Amnesia is a work of immense power, from a voice that is sure only to grow louder as Putuma steps deeper into the light she has already begun to cast.”

- **Maneo Mohale**, *Mail & Guardian*, South Africa



Koleka Putuma was born in Port Elizabeth in 1993. An award-winning performance poet, facilitator and theatre-maker, her plays include UHM and Mbuzeni, as well as two plays for children, Ekhaya and Scoop. Her work has travelled around the world, with her poetry garnering her national prizes, such as the 2014 **National Poetry Slam Championship** and the 2016 **PEN South Africa Student Writing Prize**. Koleka currently lives and works in Cape Town.

114 pages | 203 x 133 mm | 2017 | uHlanga Press, South Africa
Paperback: 978-0-620-73508-7 \$16/£12



ISBN 2370000670038

