



Hot on the heels of the release of the Sapphire Romance series comes a series of chicklit novellas released by Nollybooks, an imprint of MME Media South Africa. "Bookazines are all about entertaining the reader in a fun way. It's the closest thing to having a soap opera in your hand," says MME Media founder Moky Makura of the series aimed at readers aged between 16 and 24 years old.

All the titles are written by young authors and contain

educational elements to encourage comprehension and discussion, such as puzzles, quizzes and a mini-dictionary. The first four titles include: **Finding Arizona** by Michelle Atagana about a love story between a journalism student and her lecturer; **Looking for Mr Right** by Cheryl Nnumy about internet dating; **Lights, Camera, Love** by Bronwyn Desjardins, which takes place on a movie set; and **Unfashionably in Love** by Sabina Mutangadura about a ro-

mance between a fashion intern and her boss. The objective of Nollybooks, says Makura, is to create content that resonates with young South Africans. "Africans want to read stories that reflect their lifestyles and aspirations." » **Nollybooks Bookazines are on sale now for R49.95**

WIN HAMPERS!

To win a complete set of Nollybooks text 7/Nollybooks & your name to: 42987

Poetry lost in pursuit of evolution

Let me state my prejudice up front: I am no stranger to Ntsiki Mazwai's work but neither am I a fan. I have always found her to be overly repetitive and her writing to seldom go beyond the surface.

So I decided to take an open-minded approach to her anthology **Wena**, hoping she would surprise me with a bit of wordplay and depth. Mazwai certainly reflects popular street culture with poems like *Wena* and *Age of Colour*. Her love for the township life she grew up in is captured in *Ghetto Princess* and *Love in Soweto*.

But she has much more luck with her love poems than with any other. For *You* is a lovely piece, save for a somewhat weak ending. One of her best poems in the anthology also happens to be the shortest one, *In my Garden*.

In *My Garden* I picked up all your cigarette butts, threw them in the dustbin: Memories too.

Mazwai has brief moments of imagery and subtle wordplay. An example would be describing the humiliation and degradation of the miniskirt-clad girl at Noord Taxi Rank. But these moments are fleeting.

Her writing is far too repetitive and literal, taking all the fun out of poetry. On stage, she has the



energy and personality to carry her work but on paper all you have is the writing – and there is just not enough skill in her work. And when writing is all you have, the least you can do is check for spelling errors. The book opens with glaring spelling mistakes that made me cringe.

Granted, her writing might be a reflection of changing times, a "culture in evolution", as her introduction reads, but the basic art of writing poetry seems to be lost in the pursuit of a new and evolved art form. – **Qhakaza Mbali Mthembu**

Publisher: African Perspectives Publishers
Pages: 93
Price: R145

A soap in hand