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ON THE COVER: MAIDEN'S COVE

Perched between the scenic stretches of Clifton's beaches and Glen Beach, Maiden's Cove is flanked by the cold blue of the ocean and the verdant greenery of the mountains of the Western Cape.

This is a lookout in Camps Bay, Cape Town, that boasts absolutely breath-taking views of the Twelve Apostles Mountain Range and the back end of the famous Table Mountain.

Maiden's Cove has a stunning tidal pool that makes for safe, fun swimming. It is surrounded by massive rounded boulders that protect the pool from the waves and make for excellent sun-tanning spots. Little ones are spoilt for choice when it comes to finding spots to explore amongst the rocks. There is also a grassy patch at Maiden's Cove, which is the perfect place for picnics on lazy weekend afternoons.

Text: sa-venues.com Photo: Dan Grinwis/unsplash.com

EDITORIAL

And the Collins Dictionary Word of the Year is... you guessed it: *lockdown*.

Other shortlisted candidates read like a horror show of pandemic pejoratives — all to do with COVID-19 contagion — such as *coronavirus*, *social distancing*, *self isolate* and *furlough*.

'It is a unifying experience for billions of people across the world, who have had collectively to play their part in combating the spread of COVID-19,' publishers Harper Collins said, who annually nominate a word based on the past year's socio-cultural *zeitgeist*. Previous winners include *climate strike* (2019), *single use* (2018) and *fake news* (2017).

Of these, *fake news* has by far been the most impactful; more so in a year that saw the fall from grace of the person who used the very same tactic to defeat his opponent and pave his way to the White House in 2016.

At the same time one wishes to wake up on 1 January 2021, only to realise the misery of 2020 was just a bad dream, or just that: *fake news*. Except it wasn't. Matching the 1929 Great Depression in destructive capability, no natural or man-made disaster has brought humanity to its knees in the same way that COVID-19 has; which makes one wonder if the phrase *annus horribilis* isn't a more apt winner in 2020.

Along with health and social services, libraries have been at the forefront of serving our communities during the pandemic. Books have brought escapism and normality while library membership a sense of belonging at the worst moments in the past eight months. May they continue to stand as pillars in the communities they serve, not just in times of tribulation, not just now, but forever — and giving rise to 2021's most deserved word: *hope*.

En die Collins-woordeboek se Woord van die Jaar is... ja, doodreg geraai: *lockdown*.

Ander kandidate op die kortlys lees soos 'n gruwelkas van pandemie-pejoratiewe — almal te make met COVID-19-koors — soos *coronavirus*, *sosiale afsondering*, *self-isolasie* en *tydelike ontslag*.

'Dit is 'n samebindende ervaring vir biljoene mense oor die wêreld wat 'n gesamentlike bydrae gemaak het tot die bekamping van die verspreiding van COVID-19,' het die woordeboek se uitgewers, Harper Collins gesê; wat jaarliks 'n nuwe woord, gebaseer op die afgelope jaar se sosio-kulturele *zeitgeist*, benoem. *Klimaatstaking* (2019), *enkelgebruik* (2018) en *fopnuus* (2017) is die afgelope drie jaar se weners.

Onder hierdie drie, is *fopnuus* ongetwyfeld die invloedrykste; veral in 'n jaar waartydens dieselfde persoon wat die einste taktiek gebruik het om sy pad na die Withuis in 2016 te verseker, tot 'n val gekom het.

Terselftertyd wens 'n mens ook om op 1 Januarie 2021 te kan wakkerskrik met die besef dat die ellende van 2020 net 'n nagmerrie was, of net dít: *fopnuus*. Behalwe dit was nie. Tesame met die Groot Depressie van 1929, kon nog geen natuurlike of mensgemaakte ramp die mensdom tot sy knieë dwing soos COVID-19 nie; wat 'n mens laat wonder of die frase *annus horribilis* nie 'n meer gepaste wenner in 2020 sou wees nie.

Tesame met gesondheids- en maatskaplike dienste, was biblioteke aan die voorpunt van die bediening van ons gemeenskappe tydens die pandemie. Boeke het ontvlugting en normaliteit, terwyl biblioteeklidmaatskap 'n sin van samehorigheid in onsekere tye gebied het. Mag hulle aanhou bestaan as hoekstene van die gemeenskappe wat hulle bedien; nie net nou nie, maar vir ewig — en aanhou gestalte gee aan 2021 se mees verdienstelike woord: *hoop*.



Editor | Redakteur

Braam Peens Tel: (021) 483-2446
Braam.Peens@westerncape.gov.za

Graphic design, cover design and photography | Grafiese ontwerp, omslagontwerp en fotografie

Wynand Coetzee Tel: (021) 483-2283

Contributor | Medewerker

Dr Francois Verster

Website | Webtuiste

www.westerncape.gov.za/library

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PO Box 2108, Cape Town, 8000
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Die **Kaapse Biblioteekaris** is die huisblad van die Wes-Kaapse Biblioteekdiens en verskyn twee-maandeliks. Dit bevat artikels oor biblioteek- en inligtingwese, nuusberigte, resensies, aanwinstelyste asook praktiese artikels. Die redaksie behou hom die reg voor om, indien nodig, bydraes te redigeer, te verkort of te herskryf. Die publikasie van artikels wat nie in opdrag geskryf is nie, kan egter nie gewaarborg word nie. Die menings van medewerkers is nie noodwendig dié van die Biblioteekdiens nie. Alle kopie vir 'n bepaalde uitgawe moet die redaksie twee maande vooruit bereik. Artikels, briewe en nuusberigte kan direk aan die redakteur gestuur word.

Braam

LIBRARIES | BIBLIOTEKE

Minister Marais visits reopened libraries during National Book Week



As we celebrated National Book Week, Minister Anroux Marais, together with City of Cape Town's Mayco Member for Community Services and Health, Dr Zahid Badroodien, visited Brackenfell and Bellville libraries, both open to the public on a drop-off and collection basis.

National Book Week has become the second longest running event of the Western Cape Library Service to date. Last year we celebrated the 10th anniversary in partnership with the South African Book Development Council (SABDC) and over the years, hosted this event at various municipalities across the province.

This year, due to the current situation with the COVID-19 virus and subsequent lockdown regulations, gatherings of this nature are not allowed. Subsequently, the National Book Week event went digital for the very first time.

Minister Marais said, 'I wholeheartedly thank the Western Cape Library Service team and our valued partners in the SABDC and different municipalities for innovatively rising to the challenge with the changing environment we now find ourselves in. It has indeed inspired hope and motivation in a time when it is needed most as it personifies that what was once considered impossible, can indeed come to fruition with an exceptional team and mutual dedication to proactively serve the Western Cape through our library services.'

During the visits, the friendly library staff presented their health protocols in compliance with the national regulations for safe reopening. They also expressed their excitement to participate in the, first of its kind, 2020 digital National Book Week campaign as we actively raised awareness on reading and books; promoted and encouraged reading; increased access to books and increased social media awareness to all those who call the Western Cape home.

They were particularly excited about the projects and programmes that followed, inclusive of a national poster designed by the SABDC with the theme: *Books beyond words*, sent to all the public libraries in the Western Cape,



Minister Anroux Marais and Dr Zahid Badroodien visited the reopened Brackenfell (top) and Bellville (above) libraries

multiple online activity books, which include our very own *My Bhuki* book and our *Be a star* activity book for children, instant newflashes as well as online programmes that included storytelling, word games, motivational talks, Wordathon and reading stories on mobile devices.

For more information on this online event, kindly visit the National Book Week website on <https://www.sabookcouncil.co.za/national-book-week/>.

As we navigate to and through our new normal, we will continue monitoring the situation, and remain committed to working with our partners to ensure that the impact of the COVID-19 pandemic on affected events and programmes will be minimised to ensure safe reopening and sustainability of the sector.

Stacy McLean, Spokesperson for the Minister of Cultural Affairs and Sport, Anroux Marais

Artist Anthony Noble brings hope to George Library

Whilst 2020 will forever be remembered for the COVID-19 pandemic, family man, teacher, potter and landscape artist, Anthony Noble made use of Lockdown Level 5 to create some of his most inspiring work on huge (1,8 meter) canvasses which he made himself. Some of his artworks were on display during Heritage month (September 2020) at **George Library**.

This was Anthony's 12th annual exhibition at George Library. 2020's exhibition theme is *Lockdown is not bad*. The previous themes were *An exhibition of pottery and painting by Anthony Noble* (2009), *We celebrate light* (2010), *Black canvases speak too* (2011), *A celebration of painting* (2012), *Pottery and painting* (2013), *Is life just black and white?* (2014), *Lighthouses* (2015), *Silhouettes* (2016), *Places* (2017), *Get framed* (2018) and *Why our skies are grey sometimes* (2019).

Anthony has built a beautiful and meaningful relationship with Conville, Thembalethu and George libraries by training interested individuals (especially the youth) to get involved in joining him to express themselves by means of visual art. By doing so, Anthony is not only transferring his skills by means of training, but he is also encouraging responsible citizenship through this very motivational and sustainable programme.

Anthony is well-known for his interactive demonstrations at George Library. They provide opportunities for members of the public to ask questions about his technique and method of producing his beautiful artwork. It also enables people to know what he thinks and how he feels at any given time.

With rays of sunlight that lighten up his (demonstrated) work, Anthony made sure to focus on rays of hope during this troublesome period being faced by all of humankind. With this year's work Anthony has encouraged everyone not to limit themselves, but to work hard towards accomplishing whatever it is that you would like to achieve and to regard any challenge as an opportunity to develop yourself.



Rachel Williams, Manager: George Libraries

Southfield Library welcomes patrons back with colourful displays



This lovely display in the children's library was done by Takalani Ramutsindela



A display to welcome returning patrons

Minister Marais visits Touwsrivier Library



Before kicking off her Central Karoo unannounced visits, Minister Anroux Marais stopped at **Touwsrivier Public Library** and was warmly welcomed by Charlotte, Maureen, Cinty and Lindy who are happy to not only share their love of reading and lifelong learning but serve as the information and opportunity hub of the community, creating awareness on vacancies in the municipality and at schools in response to the high rate of unemployment in the area.

Stacy McLean, Spokesperson for the Minister of Cultural Affairs and Sport, Anroux Marais

Gansbaai Biblioteek borskankeruitstalling



Edna van der Linde, Bibliotekaris van **Gansbaai Biblioteek**, het foto's van haar personeel se borskankeruitstalling vir Oktober met ons gedeel. (Lnr): Lavine Fisher, Brucine Dreyer en Bulelwa Zakhe.

Library staff improve service in lockdown



Parow Library staff have shared their experience of running their facility during the lockdown and remaining relevant while physically unavailable. 'With the easing of the national lockdown restrictions, we at Parow Library have seen first-hand how much the public has longed for the library,' staff member Jacinta Avontuur said. 'What we quickly realised is that the library is far more than just a building we operate in, or the books we have on our shelves. The library is a community meeting point, a hub of information and social interaction. Perhaps we already knew this but needed a global pandemic to remind us,' said Avontuur. Another staff member, Marvin Williams, said the lack of patrons allowed them the opportunity to shelf-read and weed out books. 'We have also been able to introduce a "surprise bundle" for primary school children, where we put together a package of ten books based on their age and reading level; author comparisons to assist with digital browsing; as well as to keep the public connected with the staff via human interest posts,' said Williams.

(Nicola Daniels, *Cape Times*, 16/10/2020)

D’Almeida Library keeps kids thrilled, virtually

With the social challenges stemming from the COVID-19 virus, libraries have overnight had to adapt from presenting holiday programmes in the traditional way to doing them in a virtual manner. **D’Almeida Library** created some fun videos to keep children busy during the October school holidays, which were sent out by staff via WhatsApp and measured by WhatsApp Status to track the number of user engagements. The library also used the videos as marketing tools and received some positive feedback from various individuals within the community.

Activities on offer included a puppet show and reading of poems, to more engaged activities such as DIY bookmarks, drawing and staying fit. The combined audience reached between 16 and 20 October for all activities was 709 people.

We received an enthusiastic response and the library staff had to field several enquiries, such as:

- does the library produce new videos every day?
- does the library provide DIY sessions for preschoolers?
- how much does a new library card cost if it allows access to all the library’s resources?
- how to become a library member?
- what are the library hours?

Comments included the following:

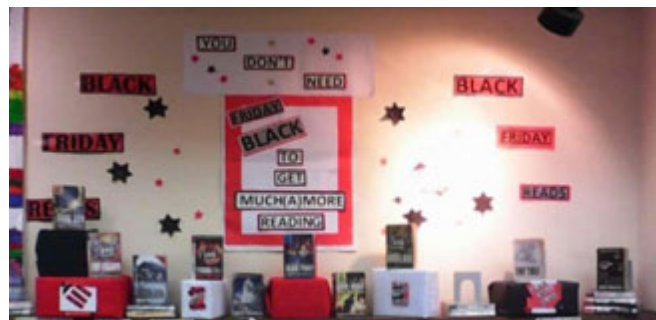
- parents stating how much their children enjoy the library’s videos.
- parents expressing how they need to introduce their children to the library.
- commenting on the creativeness of library staff.
- how cute the videos are in general.



A specially created video also had existing members with fines and expired library cards visiting the library to clear outstanding issues to continue borrowing books again.

Leilani van der Berg, Assistant Librarian: D’Almeida Library

Meadowridge Library proudly celebrates its 50th birthday



Scottsdale Library is feeling festive



Dr Meyer stops by Heidelberg Library



Dr Ivan Meyer, former Minister of Sport and Cultural Affairs (now Minister of Agriculture), visited **Heidelberg Public Library** on 16 September 2020. With him are library staff Racheline Zondani (library assistant), Jacque Gildenhuys (library assistant) and Sophi-Mari Pienaar (librarian).

Bellville Library: A few of the displays in our library



A word of thanks from the director

My fellow librarians

2020 has been an unprecedented year that has challenged all of us on a great many different levels; from socially, to economically but also physically and emotionally. My heart goes out to each one you who has lost a loved one due to the COVID-19 pandemic.

At all levels of government, enormous sacrifices have been made, but notably at the front line. Also in particular those of you who continued to serve the communities where you live, where never before has the calling of being a civil servant so important — or such a source of hope — in a time when people only knew misery, and survival the ultimate form of happiness.

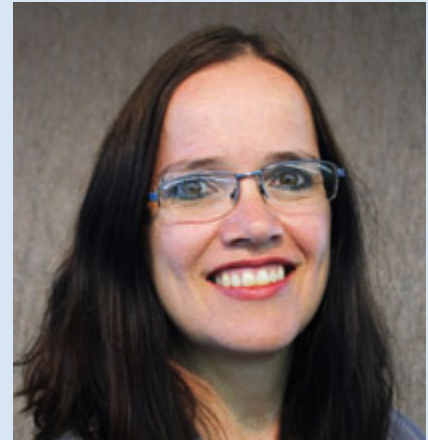
But amidst the chaos there was also opportunity. The lockdown taught us to re-appreciate the simpler things: the value of family, nature and the

outdoors; and everything else the pre-COVID rat race has made us believe to be normal, but which was in fact anything but.

Our country's and the world's recovery to normality will be a long and painful one, and while we can only hope for better in 2021, the pandemic is still with us with many challenges still to be overcome. We cannot afford to let our guard or resolve down.

Instead of just hoping for a better future, let's take hands and build a better one together, fighting the scourges that have beset our society. The ability to make a difference and building a better tomorrow starts with what's inside each of us.

On that note, from the bottom of my heart I want to thank all Library Service staff for their continued contributions throughout 2020 — however limited they were deemed by the lockdown.



Let's give the gift of hope this festive season and continue to pay it forward in 2021.

Best wishes

Cecilia Sani, Director: Library Service

Die 2021 Toyota US Woordfees skuif na September

Die 2021 Toyota US Woordfees word aanstaande jaar vir die eerste keer 'n Stellenbosse lentefees. Dié besluit — om die fees van 17 tot 24 September 2021 aan te bied — is in oorleg met die Universiteit Stellenbosch en verskeie ander belanghebbendes geneem.

Die Woordfees-organiseerders het verskeie moontlikhede ondersoek om die fees na óf Februarie óf April te skuif. Dit is egter nie finansieel haalbaar nie, onder meer weens die onsekerheid wat die COVID-19-pandemie steeds inhou en die moontlikheid dat COVID-19-protokolle bywoningsyfers kan beperk. Daarbenewens word matriekuitslae vir 2020 eers teen die einde van Februarie 2021 verwag en die begin van die universiteit se akademiese jaar moet dus ook aanskuif. As gevolg van die veel later registrasie en verwelkoming van nuwelinge is dit daarom buitendien onmoontlik om die fees, soos beplan, van tot 5 tot 14 Maart 2021 aan te bied.

Die fees is wel van voorneme om vroeër in die jaar aktiwiteite gerig op die Woordfeesgehoor aan te bied met 'n fokus op die ondersteuning van kunstenaars en die skep van nuwe blootstellingsgeleenthede vir borge. Hierdie aanbiedings sal sowel aanlyn as tradisionele aanbiedings insluit.

Volgens Saartjie Botha, direkteur van die Toyota US Woordfees en WOW-projek, is dit te vroeg om te voorspel of hierdie 'n eenmalige skuif vir 2021 sal wees en of die hele fees permanent na die tweede helfte van die jaar sal skuif: 'Die Woordfees funksioneer nie in isolasie van ander feeste nie en te midde van al die uitdagings wat die kunste-omgewing in die gesig staar, moet ons nou in belang van die groter



bedryf optree. Dit vra vir 'n ingesteldheid wat ondanks onsekerheid gerig is op volhoubaarheid en innoverende oplossings. Die feeëte het ook meer as ooit te vore 'n verantwoordelikheid om inkomste-geleenthede vir kunstenaars te skep. Terselfdertyd is ons daartoe verbind om vir ons borge 'n goeie opbrengs op beleggings te verseker en, waar moontlik, ons deel te doen om die plaaslike ekonomie te stimuleer.'

Meer inligting oor Woordfeesgeleenthede wat vir vroeg in 2021 beplan word, sal so gou moontlik in die media en op al die Toyota US Woordfees se digitale platforms bekend gemaak word.

(woordfees.co.za, 10/11/2020)

Found in translation: how brilliant writing from around the world makes it into English

by Sarah Shaffi

Three used to be the magic number when it came to books in translation in the UK; of the tens of thousands of books published each year, just three per cent were originally in a language other than English.

But over the last decade or so, this has been slowly changing thanks in no small part to authors such as Haruki Murakami, Leila Slimani and Elena Ferrante.

Latest **research** from Nielsen Book, commissioned by the Booker International showed that in 2018 overall sales of translated fiction in the UK grew 5.5%.

So what's driving the increase in interest? Partially, of course, there are international events such as Brexit; fiction from European languages was particularly popular in 2018, with 17% of all translated fiction sold being of French language origin.

But there's also the fact that fiction written in languages other than English — from Japanese to Dutch — is among some of the most exciting in the world, according to Ted Hodgkinson, head of literature and spoken word at Southbank Centre and the chair of judges for the 2020 Booker International.



Murdo Macleod/The Guardian

Haruki Murakami



Leïla Slimani

Stephane Cardinale/Corbis/Getty Images

Enriching English-language writing

'I think a great deal of the most innovative, bold, daring, genre-bending and elating writing is being written at the moment, and it's not being written in English,' says Hodgkinson.

'So if you think about writers [like] Gabriela Cabezón Cámara or Fernanda Melchor or Daniel Kehlmann or Yōko Ogawa and Marieke Lucas Rijneveld, these are writers who are at the absolute forefront of pushing the novel and bursting its banks and challenging the limits of what fiction can do and capturing experiences that have previously eluded the printed page. I think that you can see that, very often the writers who are energising the novel and energising fiction are not writing in English, so translation, I think, enriches English language literature by allowing us access to these pioneers.'

'A great deal of the most innovative, bold, daring writing... is not being written in English'

Reinvention is a crucial word when it comes to books in translation; the art of translating a book lies not in substituting

one word for the other, but in interpreting the author's vision.

Hodgkinson read 124 books in translation for this year's Booker International Prize, so has a pretty good handle on what makes a brilliant translation. It is, he says, a book that 'goes beyond literal exchange of meaning'.

'A good translation enters the creator's spirit and the author's vision,' he says. 'It preserves the idiosyncrasies, the strangeness, the particularities, the peculiarities of the original work. I think there is great precision and exactitude required but I think there has to be a kind of courage involved, a kind of artistic courage to sometimes make creative leaps into the dark. Where the original text doesn't provide you with easy answers, the translator has to make a creative decision in order to bridge that gap and bring you closer to the world.'

But how does a translator bridge the gap? And what are they setting out to do?

Sarah Ardizzone, who grew up speaking French after living in Brussels until the age of four, has translated authors including Faïza Guène and Gaël Faye. For her, a translator's job is to try to 'recreate the reading experience' of reading the book in its original language.

'So you're trying viscerally to enable a reader in the English language to experience the same emotional journey that a reader experiences when they read that book in the original,' she says.

Gabriela Cabezón Cámara



Booker Prize Foundation

noticias.yahoo.com



Fernanda Melchor

Daniel Kehlmann

Nate Abbott



Yōko Ogawa



Ulf Andersen

Basso Cammarisa/Opale



Marieke Lucas Rijneveld

Reflection and refraction

Sophie Hughes, who translates from Spanish, describes translation as a process of reflection followed by refraction.

'I'll begin with a rough process that's really just almost word for word, there's nothing literary about it,' she explains. 'It's a kind of churning out of words, so I begin with the original and I just get a mirror image that is an incredibly ugly version of the original. It wouldn't be a draft that I'd be able to show to anyone.'

Then comes the task of turning the book into a literary work. 'If what you produce in the first draft is a kind of mirror reflection then in the second draft you're trying to refract, so the text will move away from the original in terms of, perhaps, syntax,' Hughes continues. 'All of those things that will make it literary have to come in at that stage. So the process of refraction is you're making sure that the music is there, that the rhythm is right, that the characters are speaking the right register, that there's continuity of voice, that any ambiguities are kind of maintained.'

'The process of refraction is kind of where the light comes in, where the literary side of the translation comes in.'

'You're not there to recreate works, you're not there to improve anything'

Translating a book is a long and detailed process. Margaret Jull Costa, who translates from Spanish, says she often goes through nine or 10 drafts.

'I try to leave drafts to sit for a while, so that I can then read/hear them afresh before doing the next draft,' she says. 'I keep editing really until the text has a consistent, convincing voice, hopefully one that is true to the original.'

Being true to the original is key, with translators trying to get across the feeling of the writing in the original language as well as the meaning.

Something 'pared back, very restrained, somewhat austere, beautiful and spare' like **The memory police** by Yōko Ogawa, translated by Stephen Snyder and shortlisted for the Booker International 2020, is channeled by the translator in a different way to the 'kind of incandescence and torrential flow of language that you would have in **Hurricane season** [by Fernanda Melchor, translated by Hughes]', says Hodgkinson.

'But I'd think that the thing that those novels share, even though they're really different in terms of their actual style, is the translator has entered into the author's creative vision and understood that the world that they were creating is very dependent upon the degree to which the prose can mirror that world, the way the prose can be restrained or pared back or torrential and incandescent,' he continues.

Working together, apart

Collaboration between the original author and the translator can be one way of ensuring the translator enters the author's

vision, but there's a fine line between getting the author's help and giving them final say. Many translators will often approach the original author for small queries.

'If there's a joke that isn't quite working, literally, I can come up with an alternative and go back to [the author] with that and talk to them about it,' says Ardizzone.

Jull Costa is the same: 'Most [authors] are happy to leave me to get on with the translation and trust me to produce something that is faithful to their original text.'

But with some writers, the relationship can be different, such as the way Jull Costa works with Portuguese poet Ana Luísa Amaral, with whom she swaps drafts and queries. 'Her English is excellent, and she also translates and, like me, really enjoys that collaborative relationship,' says Jull Costa.

Ardizzone has worked closely with Faye; she not only translated his book **Small country** but also adapted and directed a version of it from the French-original performance, which was performed by Faye and others at the Edinburgh International Book Festival in 2018.

Precision, not recreation

Faye's book has been much-praised in both its original French and its English translation (it won the Prix Goncourt des Lyceens 2016 on its publication in France); Hughes says that for a work in translation to be brilliant, it has to be a brilliant book in the original language.

'That sounds like an obvious answer but actually, you're not there to recreate works, you're not there to improve anything, so it has to be brilliant in the original,' she continues. 'On the part of the translator, it's precision; that's not to be confused with faithfulness necessarily to the original, but precision in your own recreation of an English text. It's always having one eye on the original without having unquestioning deference to it, I would say.'

An excellent translation can also go beyond giving a reader a few hours of entertainment; it can help them understand the world a little better, which perhaps explains why sales of books in translation have increased recently.

'Translation can make an enormous difference in the way that a book is understood and... it can close the gap slightly between cultures'

'Translation can make an enormous difference in the way that a book is understood and I think it can close the gap slightly between cultures,' says Hodgkinson. 'I think especially now, when we're so isolated within our borders and our front doors, I think there's something quite remarkable and vital and nourishing about that sense of being able to transport a reader into another life.'

This article was first published by penguin.co.uk on 7 September 2020



‘Ons gaan lag deur trane’

deur AJ Opperman

‘Ons het ’n broer en ’n makker en ’n kameraad en ’n medestryder verloor, ’n danser voor die ewige.’

So sê die gevierde digter Breyten Breytenbach oor sy jarelange vriend, die letterkundige en taalstryder Ampie Coetzee, wat aan hartversaking dood is.

‘Dit is verskriklik om so ’n hegte vriend, soos ’n broer, te verloor,’ sê Breytenbach in ’n verklaring wat deur die Breytenbach-sentrum in Wellington uitgereik is.

Coetzee was medestigter van die uitgewer Taurus wat boeke van Breytenbach uitgegee het, ook toe hy in die tronk was.

‘Hy het deur ons hande geglip toe ons hom ten alle koste wou vashou, al is dit ook net vir nog ’n paar maaltye saam, vir nog ’n glas goeie wyn, vir nog ’n lag en nog ’n vasdruk teen die bors,’ lui die verklaring verder. ‘Ons gaan probeer lag deur die trane. Want hy was van die son, nie die skemering nie. En hou hom waar dit nou nooit weer anders sal wees nie — in die oneindige ruimte van dankbaarheid om ’n lewe met hom te kon deel.’

Breytenbach se vrou, Yolande, het hom herinner aan al daardie jare van vriendskap en solidariteit. ‘Veral ook teenoor haar, toe ek nie daar was vir hulle nie. Lank lewe Ampie! Dit was alles, alles, alles die moeite werd.’

Coetzee was ’n dosent aan die Universiteit van die Witwatersrand (Wits) en later die Universiteit van die Wes-Kaapland (UWK).

Die skrywer John Miles het hom in KwaZulu-Natal ontmoet, maar hul vriendskap het eers werklik begin toe hulle albei aan Wits doseer het. ‘Met die verbod op André P Brink se roman **Kennis van die aand** het ons ’n fonds gestig om die boek te verdedig. André het later daardie geld aan ons teruggegee en daarmee het ons Taurus begin.’

Miles, Coetzee en Ernst Lindenberg het saam die uitgewery Taurus begin.

‘Ampie het ’n besondere aantrekkingskrag gehad,’ sê Miles. ‘Afrikaanse studente het juis by Wits gaan studeer om by hom klas te kry. Vir ’n hele klomp jare was hy my naaste vriend, en so te sê my kinders se enigste oom. Ons het saam na plekke soos die Bosveld en Namibië gegaan.’

litnet.co.za





Breyten Breytenbach (agter) en Ampie Coetzee



Ampie Coetzee tydens die protes teen die verbod op André P Brink se roman **Kennis van die aand**

Ons het saam rooiwijn gedrink. Hy kon lekker kos maak. Ek onthou sy hoenderkerrie.'

Miles onthou ook sy lag. 'Hy kon ernstige sake temper met 'n lag. Ek dink dis 'n noodsaaklike persoonlikheidsienskap.'

Miles, wat op 'n plaas in die Noord-Kaap woon, en Coetzee het mekaar in 2019 die laaste keer gesien.

'Ons het op die stoep van die Breytenbach-sentrum gesit en gesels. Ek sal altyd onthou hoe hy Breyten se naam lewend gehou het terwyl hy in die gevangenis was. Ampie had 'n lojaliteit aan sy vriende.'

Prof. Gerrit Olivier, emeritusprofessor aan Wits, onthou ook Coetzee se slag met kosmaak.

'Ek onthou 'n keer in Botswana: Hy was die eerste, en waarskynlik die laaste, mens in my lewe wat uit *bully beef* iets lekkers kon maak. Hy was 'n wonderlike kollega, maar 'n plofbare persoon. Hy was energiek. By hom was daar nooit verveling nie.'

Olivier loof ook sy letterkundige bydrae. 'Hy het miskien die prominentste rol gespeel om die letterkundige verbintenisse met politieke vraagstukke na vore te bring.'

Coetzee is die skrywer van boeke soos **'n Hele os vir 'n ou broodmes: grond en die plaasnarratief 1595, letterkunde en krisis** en **Marxisme en die Afrikaanse letterkunde**. Hy was ook die samesteller van verskeie publikasies.

Die digter Louis Esterhuizen meen 'n mens het altyd baie gemaklik in sy teenwoordigheid gevoel.

'Sy eerlikheid staan veral uit. Hy het 'n ding gesê soos hy voel. Hy het met sy hart op sy mou geloop. Hy het die gordyn oopgetrek vir die dinge wat Afrikaans en Afrikaansspreekende mense versluier het.'

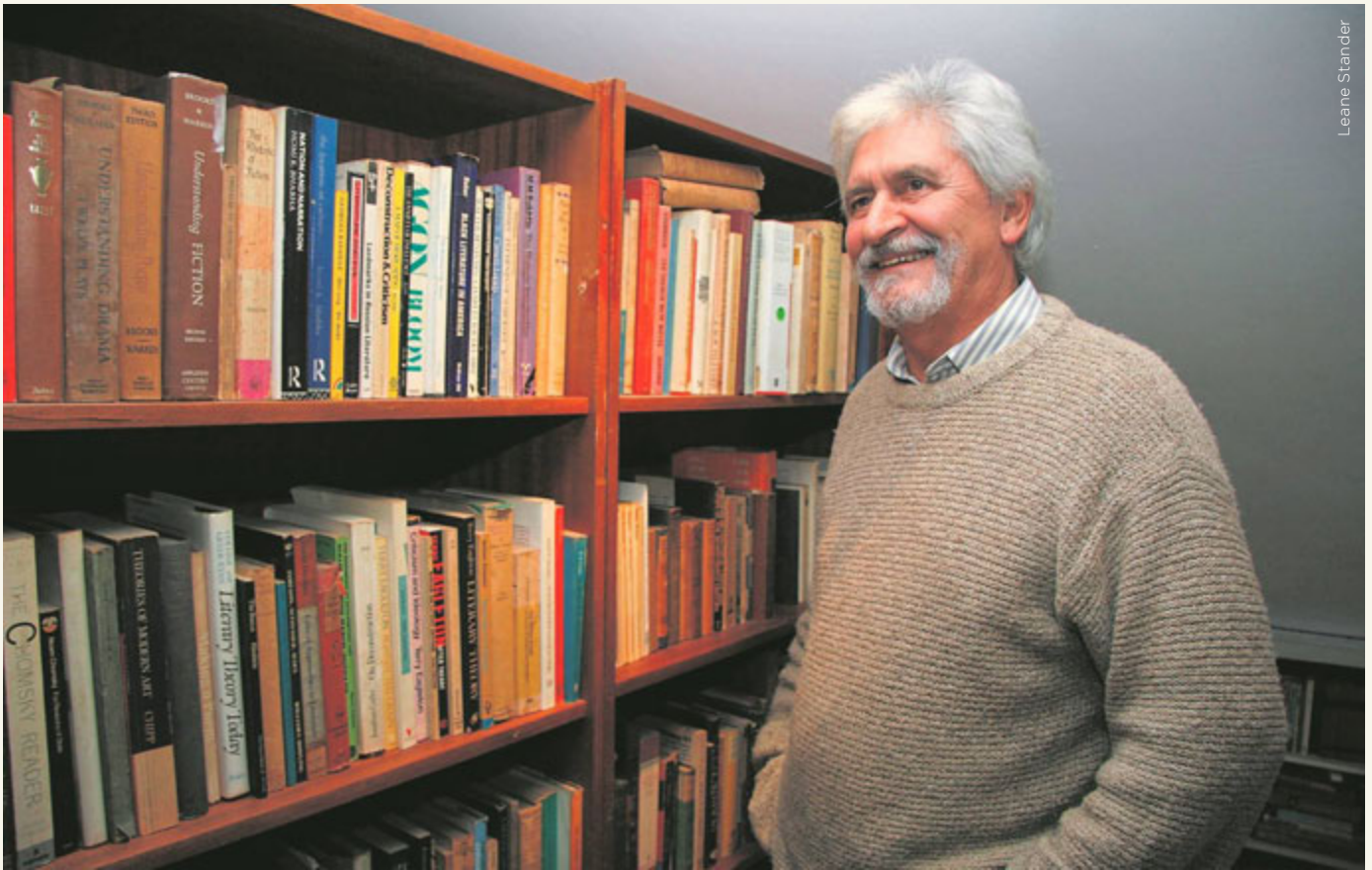
Coetzee het groot geesdrif vir Afrikaans gehad.

'Maar hy was 'n taalstryder met 'n inklusiewe beskouing, op 'n eerlike en deursigtige manier en daarvoor sal mense wat van hom verskil het, hom ook respekteer.'

Prof. Ena Jansen, emeritusprofessor aan die Universiteit van Amsterdam en skrywer van **Soos familie: Stedelike huiswerkers in Suid-Afrikaanse tekste**, beskryf Coetzee as 'n 'dierbare' kollega.



Anne-Ghrett Erasmus, Yolande en Breyten Breytenbach en Ampie Coetzee by die Breytenbach-sentrum in Wellington



'Slim, onnuttig, sy lekker lag sal ek altyd onthou. Ampie se belangstelling in die Marxisme, arbeidsverhoudings, literatuursosiologie en sy boek oor grond het my baie geïnspireer in die navorsing wat ek vir **Soos familie** gedoen het. Die laaste keer dat ek hom gesien het, was laasjaar Februarie toe Breyten se **Op weg na Kū** bekend gestel is. Ek sal hom mis.'

'Hy kon ongemaklike oomblikke besweer met sy kenmerkende lag en sardoniese opsommings.'

Die boekjoernalis Amanda Botha, wat Coetzee sedert die 1970's ken, sê hy het nooit geskroom om 'n uitdaging te aanvaar nie.

'Sy bydrae met die totstandkoming van Taurus, wat selfs klandestien boeke uitgegee het nadat dit nie by hoofstroomuitgewers aanvaar is nie weens die risiko dat dit verbied sou word, het gesorg dat die boeke vinnig by lesers uitgekom het voor enige beslaglegging.' Dit was 'n belangrike bydrae om Afrikaans as skryftaal onafhanklik te hou. Hy was 'n besonder fyn leser van poësie en sy oordeel is wyd gerespekteer.'

Ian Raper, uitgewer en biograaf, het Coetzee op universiteit ontmoet. 'Ek het hom as geestig en "stiptelik" beleef. Hy

was op baie maniere belangrik vir Afrikaans. Belangriker as honderde politici wat die taal wou afdwing op mense en glo dit sal die taal "bevoordeel" pleks van "bevorder". Hy het baie met Breyten se werk gedoen en sy nalatenskap bly seker van die beste kritiek daarvoor. Ook sy anti-apartheidswerk as letterkundige aktivis.'

Die skrywer en resensent Kerneels Breytenbach sê hoewel die letterkunde baie "kleurryke" figure opgelewer het, was Coetzee enig in sy soort.

'n Mens met 'n groot visie en die spreekwoordelike klein hart. Hy kon krities en indringend oor sowel letterkunde as politiek skryf, maar het hom met groot deernis ontferm oor die enkeling en getroffenes.

'Hy kon ongemaklike oomblikke besweer met sy kenmerkende lag en sardoniese opsommings. Hy het ná die sluitings van Taurus en Hond die aanvoorwerk gedoen om Breyten Breytenbach as digter weer by Human & Rousseau te laat uitgee, waarvoor ek hom altyd baie dankbaar sal wees. Wat hom in my oë nog wonderliker gemaak het, was dat hy so 'n goeie kok was. Sy bouillabaisse was legendaries.'

Coetzee word oorleef deur sy vrou, Anne-Ghrett Erasmus, en twee kinders.

Hierdie artikel verskyn oorspronklik op netwerk24.com op 15 Oktober 2020



Boekvoorbeeld: 'n skrywer se belewenis

deur Francois Verster

Gisteraand laat kry ek 'n e-pos van 'n skrywersvriend. Hy, die outeur van meer as sewentig werke in 'n verskeidenheid genres, word steeds erg omgekrap wanneer uitgewers hulle proef-voorblaai vir hom aanstuur. Dan sal hy vir 'n uur of wat daaroor prut, todat die spreekwoordelike deksel dreig om van die pot af te skiet en 'n e-pos na my stuur waarin hy voorbeelde aanheg en sy kant van die saak stel.

Hy gebruik my as 'n klankbord en 'n ontladingsmeganisme, en ek gee nie om nie, want ek verstaan sy frustrasie — skrywers word maklik as prima donnas uitgebeeld en daarom sal die meeste van hulle liefs elders aan hul ontevredenheid uiting gee as om die uitgewers te konfronteer. Dis die skrywer se keuse of hy/sy werk self wil uitgee en sodoende te veel ure aan selfbemarking en verspreiding afstaan, of eerder dié take aan professionele persone oorlaat. Maar tog is daar dikwels ongelukkigheid oor boekomslae; en veral voorblaai.

Aangesien skrywers se siening selde gehoor word, gaan ek hier oor my ervarings skryf, met my eie werk as voorbeelde — om drie redes: ek wil nie uitlap wat ander skrywers al kwyttgeraak het en hulle in die verleentheid stel nie, en as uitgewers of bladontwerpers dalk iemand hieroor kwalik neem, dan sal ek maar die houe vat. Derdens het ek 'n verskeidenheid opsies uitgeoefen en in verskillende genres gepubliseer — daar is genoeg om oor te praat. Ek het boonop 'n artikel in [Kaapse Bibliotekaris](#) van Mei/Junie 2014

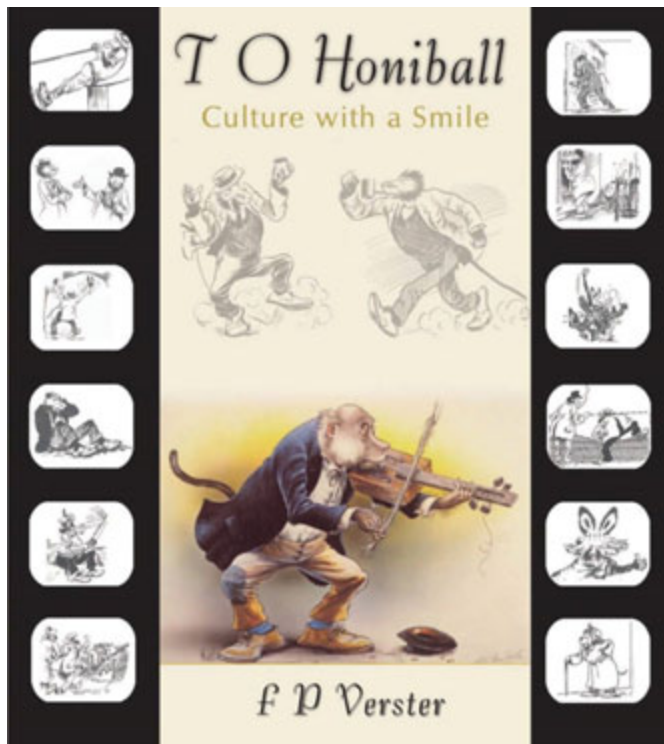
geskryf waarin mense in die bedryf hul menings oor die ontwerp van voorblaai gegee het. Hier is drie aanhalings uit daardie artikel:

Mike Cruywagen, omslagontwerper, het gesê: hy deel alles in drie dele, wat nooit ewe veel mag wees nie, naamlik, titel, skrywersnaam en visuele elemente — die genre speel 'n rol; soos gedigte het meer abstrakte visuele effekte en misdaadboeke is meer donker, sê hy. Subtiel is beter as in your face. Kleur speel 'n rol en kontras is belangrik. Rooi is gewild saam met grys by Afrikaanse boeke, of rooibruin.

Aldus die uitgewer Martjie Bosman was oorlede Hennie Aucamp gesteld daarop dat sy boeke mooi omslae moet hê en het hy dikwels voorstelle na die uitgewers gestuur, selfs nog voor die manuskrip by hulle aangekom het. Sy het al gesê sy vermoed dat die omslae as inspirasie gedien het vir Aucamp se werk.

Sommige omslae werk natuurlik ook beter as 'n beeld op die internat as wat dit dalk op 'n boekrak sal vertoon, so ontwerpers moet deesdae ook hierop bedag wees. As 'n boek dus ook in elektroniese formaat beskikbaar is, mag die e-boekomslag anders lyk as die papieruitgawe.

Daar is geweldig baie wat die leek van die kenners kan leer — dit is duidelik (en laasgenoemde doen meestal werklik uitstekende werk) — maar laat ons vir 'n slag uit die skrywer se

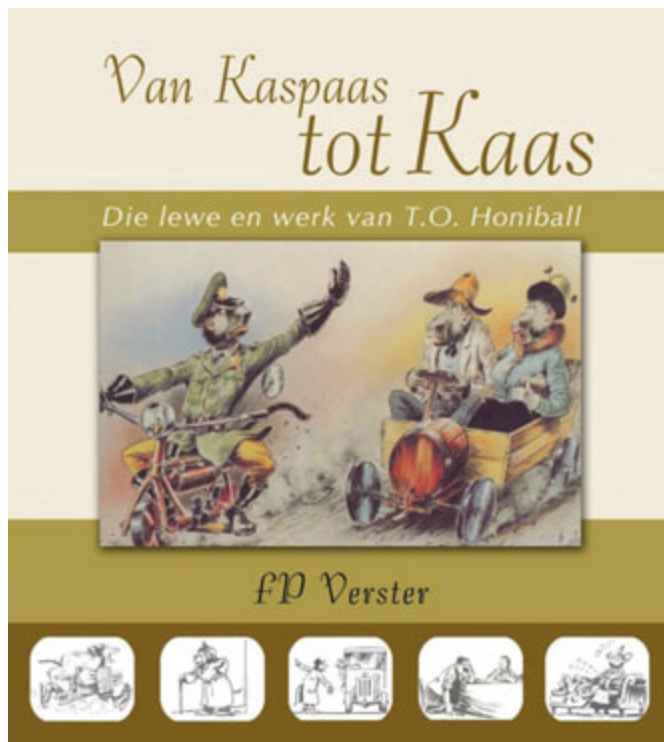


van my D.Phil-proefskrif *'n Kultuurhistoriese ontleding van pikturale humor met besondere verwysing na die werk van TO Honiball*. Om die een of ander rede wat my ontgaan het, het die uitgewer, African Sun Media, besluit om eers die Engelse weergawe, *TO Honiball, culture with a smile*, wat ek self vertaal en die omslag ontwerp het, eerste te publiseer. Ek het letterlik prente uitgeknipt, gerangskik en met Pritt op 'n A4-folio geplak, sodat die uitgewer se kunstenaar dit net ingeskandeer en met 'n rekenaarprogram afgerond het.

Nieteenstaande die primitiewe proses, is ek steeds tevrede met die resultaat. Toe die Afrikaanse weergawe in 2005 verskyn, was ons nie betrokke by die ontwerp nie. Die kunstenaar het min of meer by die formaat van die Afrikaanse weergawe gehou, maar om eerlik te wees, voel ek dit kort simmetrie en trefkrag. Ek dink, byvoorbeeld, die bruin aanwending het minder impak as die swart van die eerste ontwerp.

Hoewel die Afrikaanse uitgawe redelik goed verkoop het – dit was vir een maand die uitgewer se topverkoper, het die Engelse uitgawe min aftrek gekry. Die inhoud was dus belangrik, maar die voorblad nie juis nie. Hier het die karige bemarking (slegs een radiopraatjie en een resensie) ook 'n bepalende rol gespeel.

Voorbeeld nommer twee is hoofsaaklik 'n feitelike relaas oor 'n ekspedisie wat Simon van der Stel in 1685 onderneem het. Ek het die navorsing en teks behartig en die befondser van die projek; Willie Visagie, die illustrasies (meestal foto's).



perspektief kyk. Hoe ervaar jy dit as jy self na maande of jare, ná dosyne oorskrywes en onderhandelinge met uitgewers, keurders, teksversorgers, bemarkers en dies meer die boek vir die eerste maal in jou hande vashou?

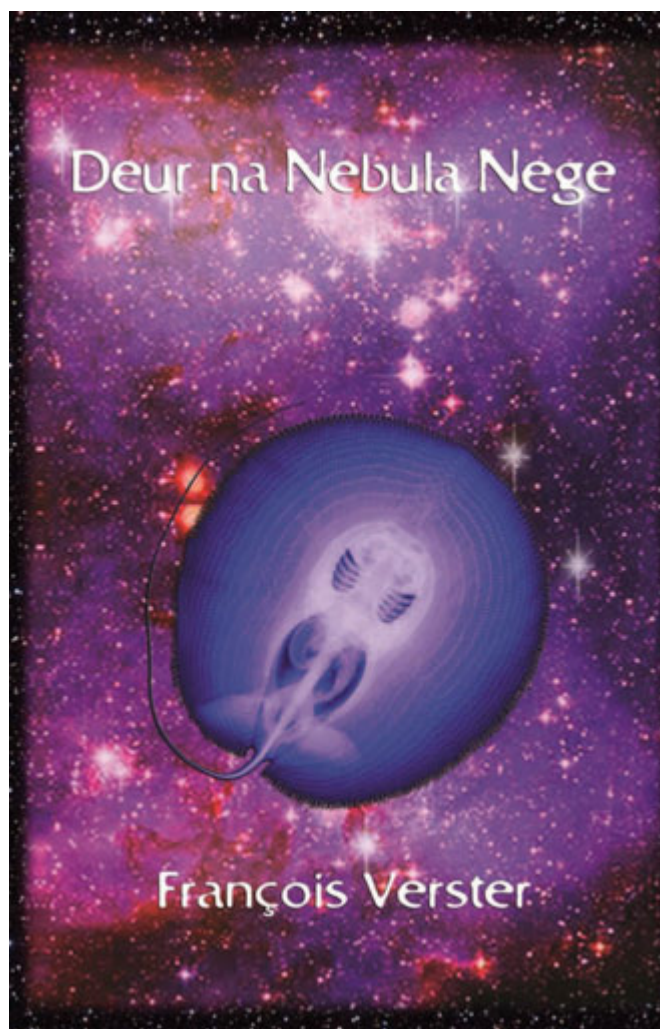
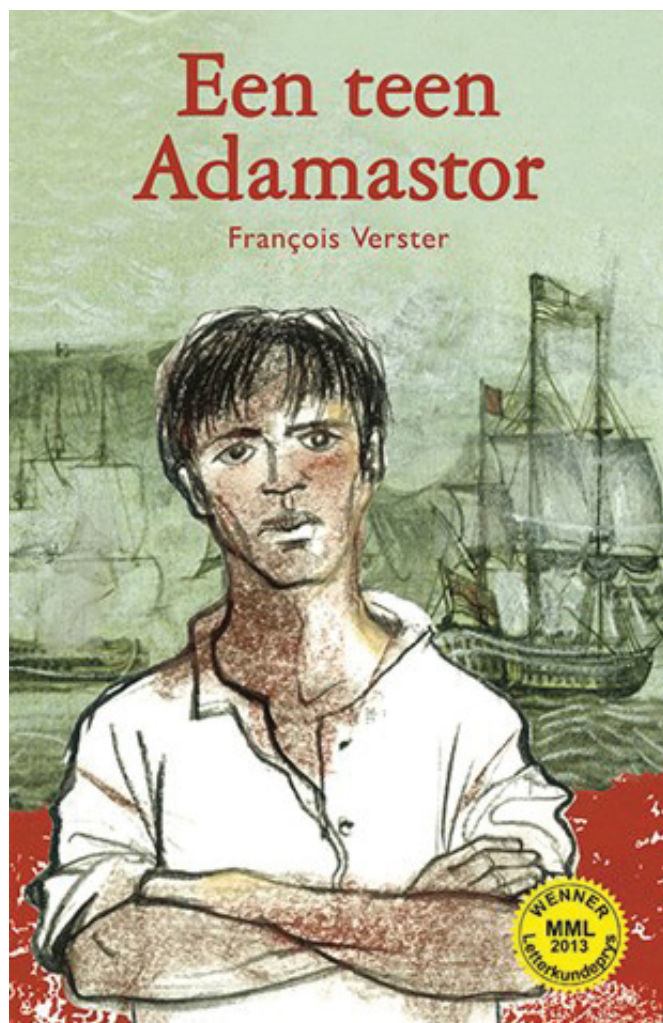
Die eerste voorbeeld wat ek kan aanbied, is my boek oor TO Honiball se lewe en werk, wat 'n bondige samevatting is



Hy het ook die voorblad ontwerp (sodat ek geen aandeel daarin gehad het nie) en ek vind dit treffend en effektief: die inhoud van die boek is duidelik — 'n reisverhaal deur ruimte en tyd, en die voorblad trek die potensiële leser se aandag, al is die kleure nie helder of in formule-kombinasies soos rooi saam met groen nie.

Volgens alle aanduidings het die boek goed verkoop, hoewel nie naasteby soveel as wat die befondser gehoop het nie. Daar was een resensie wat baie gunstig was waarvan ek weet. Willie bewys hier dat 'n mooi en effektiewe voorblad nie ingewikkeld hoef te wees nie.

Die derde voorbeeld is 'n historiese roman, wat 'n inskrywing was vir Maskew Miller Longman (nou Pearson) se jeugverhaalkompetisie vir 2013, en vir die voorgeskrewe mark bedoel was. **Een teen Adamastor** handel oor die wedervaringe van tienerseun as hoofkarakter, wat kort voor die afskaffing van slawerny (1834) aan die Kaap geleef het. Hy word simpatiek op die voorblad uitgebeeld, dog op 'n wyse waarop sy etniese identiteit (Indonesies) nie duidelik is nie en voel ek dit suggereer dus nie met die eerste oogopslag waarom die boek handel nie. Die jukstaposisie van rooi en groen trek wel die aandag, soos enige kunstenaar goed weet; dog mag die aanskouer daarvan wonder waarom die see dan rooi is.



Dié boek, wat die Afrikaanse afdeling van die 2012-kompetisie gewen en gunstige resensies, asook 'n akademiese navorsingstuk ontlok het, is sover nog net deur enkele privaatkole aangekoop, so in hierdie geval tel die voorblad veel minder as die spesifieke inhoud. Daar was ook een bespreking van die boek by Pniël se boekfees.

Voorbeeld nommer vier is **Deur na Nebula nege**, 'n wetenskapfiksieverhaal (Thompson Drukkers, 2014). Hierdie uitgewery (nou reeds ontbind), van hoofsaaklik Afrikaanse wetenskapfiksiewerke is deur twee Suid-Afrikaners vanuit hulle huis in Taiwan bedryf; en met geen ontwerpers of grafiese kunstenaars tot hulle beskikking nie. Die skrywers moes self materiaal vir voorblaaie verskaf. Ek het 'n foto van 'n pylstertvis wat ek op die internet raakgesien het, afgetrek en met die hulp van 'n kunststudent ons eie ontwerp saamgestel. Die 'vis' is 'n soortgelyke kreatuur wat in die verhaal voorkom.

Die gebruik van helder kleure trek na my (uiteraard subjektiewe) mening die kyker se aandag — by 'n uitstalling van die uitgewer se boeke by die Kaapse Boekbeurs van 2014 het dié boek ook die beste van almal in die stalletjie verkoop. Daar was ook twee radio-onderhoude.

Hierdie boek is op die webwerf *Listopia* as die beste Afrikaanse wetenskapfiksie roman ooit verkies. Die eerste

boek in dié genre in Afrikaans, **Loeloeraai** van Langenhoven (1923) was tweede en **Inversium** — sien voorbeeld nommer vyf — derde. Hoewel hierdie prestasie ook die gevolg van 'n subjektiewe keuse was, beteken dit tog dat daar meriete in die werk is. Nogtans het dit nie goed verkoop nie. Ek vermoed veral twee faktore was daarvoor verantwoordelik: die gebrek aan behoorlike bemarking en die gebrek aan bekendheid van wetenskapfiksie in Afrikaans. Die voorblad het dus waarskynlik baie min impak op verkope gehad.

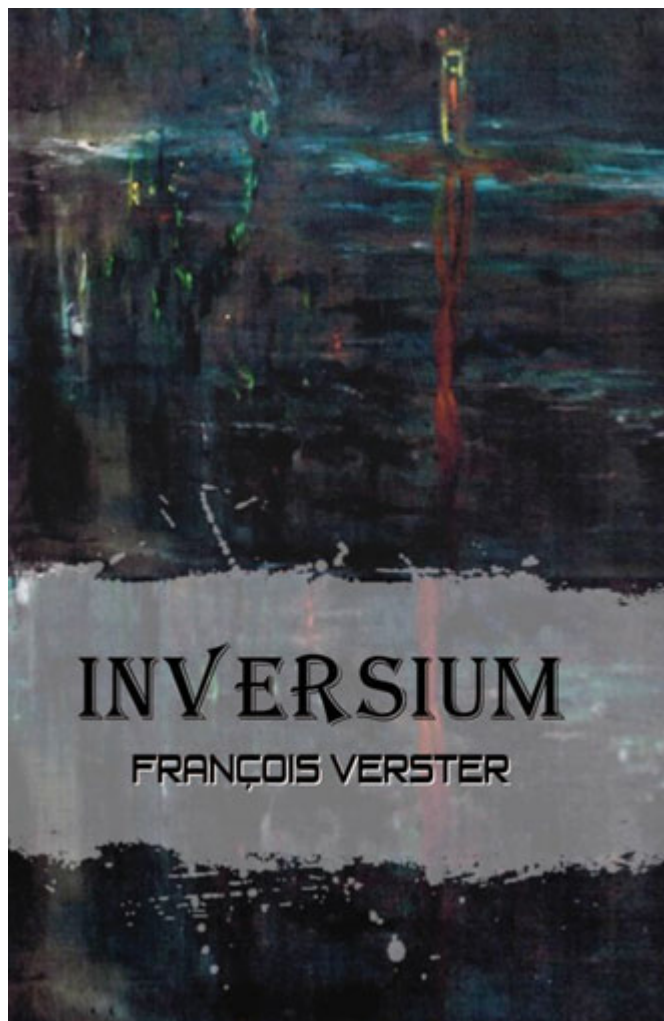
Voorbeeld nommer vyf, **Inversium**, ook eintlik meer fantasie as wetenskapfiksie, ook uitgegee deur Thompson Drukkers, was minder suksesvol en ek vermoed dat die donker en onduidelike voorblad tog tot hierdie toedrag van sake bygedra het. Die voorblad is bloot 'n foto van 'n skildery wat ek geskilder het, maar die rekenaarweergawe het aansienlik donkerder uitgekom – soos genoem was die afwesigheid van die nodige kundigheid hier deurslaggewend. Na 'n paar heen-en-weer boodskappe tussen Taiwan en Suid-Afrika kon daar nie regtig tot 'n vergelyk gekom word nie en het ek maar by die eindproduk berus, taamlik teleurgesteld. Maar ek het wel verstaan dat die gebrek aan opgeleide tegniese medewerkers en gesofistikeerde apparatuur hiervoor verantwoordelik was; en nie opsetlike handeling nie. 'n Duur, maar waardevolle les.

Voorbeeld nommer ses is die Grens-memoir **Omega oor en uit** (Tafelberg-Uitgewers, 2016). Hier was vir 'n verandering 'n groot uitgewer betrokke, en my verwagtingshorison gevolglik hoog. Nou, het ek gedink, gaan ons eindelijk saam met die groot honde blaf.

En so stuur hulle toe vier moontlike voorblaaie per e-pos na my aan (net A en B word hier uitgebeeld), met die vraag: watter een sal jy verkies? My keuse was B, maar hulle het summier besluit op 'n variasie van A. Ek was nie daarmee tevrede nie, want ek was bang dat die boek as 'n oppervlakkige, humanistiese uitbeelding van die Grensoorlog beskou kan word; 'n 'Boetie gaan Border toe'-storieltjie.

Hoewel humor, ironie en sarkasme heelwat in die teks voorkom, was dit aangewend om die absurditeit en klugtigheid van nasionaal-geïnspireerde oorlogvoering aan die kaak te stel. Die bemarking het my dus teleurgestel — veral die subtitel, 'Die storie van 'n opstandige troep'. Op die agterblad is die woord 'skreeusnaaks' ook gebruik. Die boek is wel deur kenners aangeprys, maar die algemene publiek het dit waarskynlik verkeerd geïnterpreteer, hoofsaaklik te wyte aan die wyse waarop dit bekendgemaak is.

Die aanwending van rooi om die origins bruin omslag op te helder, was na my mening wel geslaagd. Die boek het etlike



Francois se skildery is vir die omslag van **Inversium** gebruik



gunstige resensies gekry en is selfs deur die joernalis Gert van der Westhuizen met George Orwell se **Animal farm** vergelyk, dog is skaars meer as die helfte van die oplaag van 3,000 verkoop. Daar was nietemin heelwat bemerkingsgeleenthede, soos twee radiopraatjies en vier paneelgesprekke oor **Omega** by boekfeeste.

Die inhoud is dus aangeprys en daar was reklame gemaak, so was die voorblad swak? Dit lyk nie asof die voorblad verkope aangehelp het nie, maar baie dinge speel 'n rol in die gewildheid van 'n boek, soos watter ander boeke op daardie tydstip in die mark was, die tydsraamwerk waarin dit bekendgestel word, en openbare mening oor die betrokke tema. Nogtans was **Omega** vir my 'n teleurstelling; en so sal ek hom onthou. Links bo is die gekose ontwerp en regs bo is die ontwerp wat ek verkies het.

Voorbeeld nommer sewe, **Die groot drie** (Penguin, 2016), handel in wese oor spotprente — dus pikturale satire — maar omdat politieke prente veel meer as net grappies is, moet die maatskappij koper van die boek kennis dra van waarom dit handel. Die voorblad is die belangrikste enkele aandagtrekker en die ongewone lettertipe, asook die helder oranje agtergrond is duidelik bedoel om juis dit te vermag, maar dit voel vir my te besig en ongedefinieerd.

Het dit kopers gelok? Moeilik om te bepaal, want hoewel die boek die kortlys van die *Rapport-KykNET* prys gehaal het en gunstige resensies gekry het, het sowat 2,000 eksemplare verkoop uit 'n totaal van 3,000. Bemarking was gering, hoewel 'n bespreking daarvan op *Litnet* geplaas was en een radiopraatjie gehou is. Penguin, ook 'n groot speler in die bedryf, kon myns insiens baie meer gedoen het om hierdie boek te bemark.

Persoonlik voel ek dat die voorblad iets kortkom, dalk 'n mate van gravitas? En dat dit nie regtig die onbetwiste belangrikheid van Boonzaier, Honiball en Mouton as politieke meningsvormers uitbeeld nie. Intendeel, dit lyk meer soos 'n kinderprenteboek.

Voorbeeld nommer agt, **Op soek na Jacobus Verster**, was basies 'n selfpublikasie nadat 'n uitgewer kop uitgetrek het, sogenaamd omdat die teks te informeel is. Ek het Groep 7 in Pretoria genader en hulle het die voorblad ontwerp, die boek gedruk en ietwat gehelp met die verspreiding.

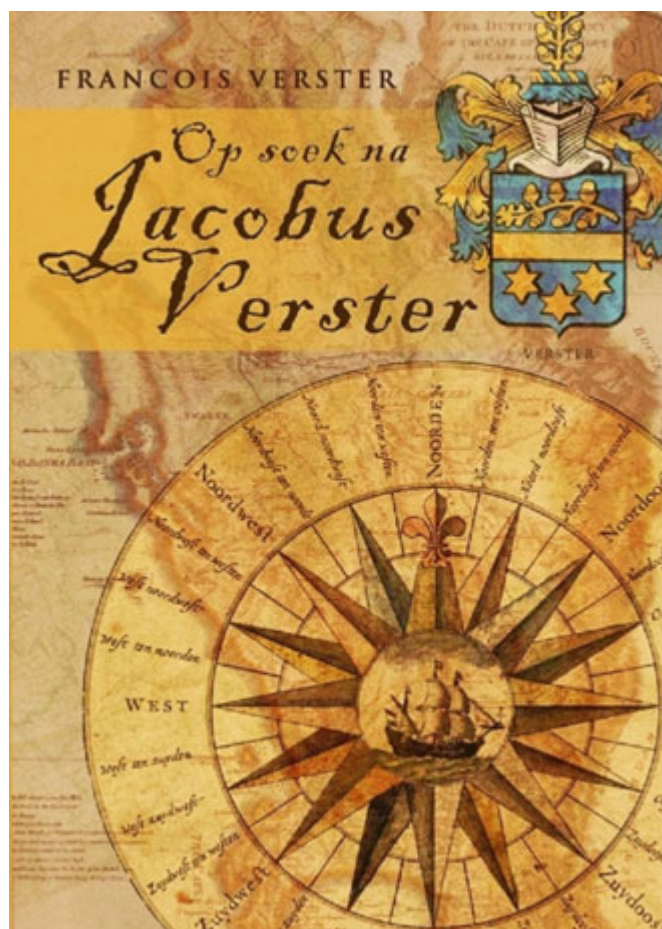
Ek is baie tevrede met die voorblad. Dit is treffend, esteties aantreklik en informatief. Die voornemende leser kan dadelik sien waaroor die inhoud handel, naamlik geskiedenis, en min of meer die tydperk ook, volgens die ou kaart, kompas en seilskip.

Litnet het nogmaals gehelp met bemerking en daar was een resensie, ook baie positief. Desondanks het die boek nie watwonders verkoop nie. Dit val in 'n kleinerige nismark en bemerking was weer eens veel belangriker as die fisiese voorkoms van 'n voorblad. In die geval van selfpublikasies moet die skrywer hom/haar voorberei vir harde werk en min wins, en hierdie boek was geen uitsondering nie.

Opsommend kan verklaar word dat hoewel ontwerpe van voorblaaie 'n weselike verskil kan maak, soos wanneer boeke in 'n boekwinkel voornemende kopers beïndruk met hulle kleure en titels, 'n goeie bemerkingstrategie meer as net dit behels. Resensies, boekbesprekings en advertensies in die media speel volgens my persoonlike ervaring 'n groter rol as ontwerp, en mondelinge oorvertelling is steeds die beste verkoopshulpmiddel waar dit gaan oor die inhoud, nie oor hoe mooi 'n boek mag lyk nie.

So, *don't judge a book by its cover*, maar waardeer die boek. En die omslag, as dit mooi of doeltreffend is. Hopelik albei. Maar plaas jou hoop steeds op doeltreffende bemerking.

Dr Francois Verster is 'n historikus, argivaris en skrywer



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Literary Awards Literêre Toekennings

The 2019/20 update compiled by Sabrina Gosling and Stanley Jonck

The following is a list of recent literary awards. If you notice any errors, or if you can add to the information, please contact Sabrina Gosling on (021) 483-2225 or Sabrina.Gosling@westerncape.gov.za.

Die volgende is 'n lys van onlangse literêre toekennings. Kontak gerus vir Sabrina Gosling op (021) 483-2225 of Sabrina.Gosling@westerncape.gov.za indien daar enige foute is, of u kan bydra tot die informasie.

SOUTH AFRICA | SUID-AFRIKA

Academy Gold Medal for outstanding service to the English language (English Academy of Southern Africa)

2019	Chris Zithulele Mann and Rajendra Chetty
2020	Michael Williams

Alan Paton Award (see *Sunday Times* Literary Awards)

Andrew Murray-Desmond Tutu Prize for best Christian or theological book in any official language of South Africa

2020	Rachel S Baard	Sexism and sin-talk: feminist conversations on the human condition
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Andrew Murrayprys vir die Beste Christelike Boek in Afrikaans

2020	Nico Smith	In Mamelodi het ek my God gevind
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ATKV Woordveertjies

Prosa

2020	Harry Kalmer	In 'n land sonder voëls
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Liefdesroman

2020	Chanette Paul	Lira
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Poësie

2020	Marlise Joubert	Grondwater
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Romanses

2020	Dina Botha	Halsoorkop verlief
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Spanningslektuur

2020	Chris Karsten	Anderman se vrou
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Nie-fiksie

2020	Carel van der Merwe	Kansvatter: die rustelose lewe van Ben Viljoen
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Woordwystoekening vir woordeboeke en taalgidse

2020	Sentrum vir Regsterminologie in Afrikatale (samesteller)	Legal terminology: English, Xhosa, Afrikaans/Regsterminologie: Engels, Xhosa, Afrikaans (2020)
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Barry Ronge Fiction Award (see *Sunday Times* Literary Awards)

City Press Tafelberg Non-fiction Award (biennial)

Next award in 2021

CL Engelbrechprys

2020	Nog nie toegeken	
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Desmond Tutu-Gerrit Brand Prize (for a debut work in an official South African language)

2020	Anandie Greyling en Cas Wepener (redakteurs)	Ongekaart: 'n bronboek met roetemerkers vir oorgange
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Dinaane Debut Fiction Award (formerly the European Union Literary Award, this is for an unpublished English-language fiction manuscript by a debut writer)

2020	Resoketswe Manenzhe	Scatterlings
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Ds Pieter van Drimmelenmedalje

Volgende toekening in 2022

Elizabeth Eybers Prize for Afrikaans and English Poetry (Media24 Books)

2020	Loftus Marais	Jan, Piet, Koos en Jakob
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Eugène Maraisprys

2020	Johan Jack Smith	Zola
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European Union Literary Award for Best First Novel (see Dinaane Debut Fiction Award)

Gustav Prellerprys (driejaarliks)

Volgende toekening in 2022

Herman Charles Bosman Prize for English Literature (Media24 Books)		
2020	Trevor Sachs	Lucky packet
Hertzogprys vir Poësie		
2020	Johan Myburg	Uittogboek
The Humanities and Social Sciences Book Awards (National Institute for the Humanities and Social Sciences — NIHSS)		
Novel		
2020	Fiona Snyckers	Lacuna: a novel
Poetry and short stories		
2020	Gabeba Baderoon	The history of intimacy: poems
Non-fiction Biography		
2020 (shared)	Brian Willan	Sol Plaatje: a life
	Sibongiseni Mkhize	A political biography of Selby Msimang
Non-fiction Monograph		
2020	Marcus Byrne and Helen Lunn	Dance of the dung beetle
Non-fiction Edited Volume		
2020	Grace Khunou (et al)	Black academic voices: their role in our changing world
Imbali Award for excellence in romance writing (Romance Writers Organisation of Southern Africa — ROSA)		
2020	Tanya Wilde	Not quite a rogue
Imbali Toekenning vir uitmuntendheid in die skryf van romanses (ROSA)		
2020	René van Zyl	Storm vol liefde
Ingrid Jonker Prize for Poetry (English)		
2020	Saaleha Idrees Bamjee	Zikr: poems
Jan H Maraisprys		
2020	Jean Sonnekus	
Jan Rabie en Marjorie Wallace-beurs		
Volgende toekenning in 2022		
Jan Rabie/Rapportprys vir Innoverende Afrikaanse Letterkunde		
2020	Theo Kemp	Strafjaar
Kraak Writing Grant (Jacana Literary Foundation's prize for the Dinaane Award runner-up)		
2020	Julie Landau	Sleeping naked
kykNET-Rapportboekpryse		
Fiksie		
2020	Zirk van den Berg	Ek wens, ek wens
Nie-fiksie		
2020	Carel van der Merwe	Kansvatter: die rustelose lewe van Ben Viljoen
Verfilingsprys		
2020	Zirk van den Berg	Ek wens, ek wens
Boekresensente van die jaar		
2020 Fiksie	Willie Burger	<i>Kies 'n boek</i> (oor Die troebel tyd deur Ingrid Winterbach, <i>Vrouekeur</i> , 1 Februarie 2019)
2020 Nie-fiksie	Bill Nasson	<i>Moet ons die ABO nou liefs vir die romansiers los?</i> (oor Rebel: die lewe van kommandant Hans Lötter deur Chris Schoeman, <i>Rapport Weekliks</i> , 8 Desember 2019)
Boekresensent van die jaar — Prys vir langer resensies		
2020	Hein Willemse	<i>LitNet Akademies-resensie-essay</i> (oor Verset en opbou: skrywers en politici as aktiviste vir Afrikaans deur JC Steyn, <i>LitNet</i> , 31 Oktober 2019)
Louis Hiemstraprys vir Nie-fiksie (driejaarliks)		
2020	Elsa Joubert	Spertyd
NB-Uitgewers Groot Afrikaanse Romanwedstryd en Debuutprys		
Volgende toekennings in 2021		

Nielsen Booksellers' Choice Award (see SA Book Awards)		
Olive Schreiner Prize for Poetry (English Academy of Southern Africa)		
2019	Allan Kolski Horwitz	The colours of our flag
Protea Boekhuisprys		
2020	Ruhan Fourie	Beyers Naudé 1915–1963: die vorming van 'n dissidente Afrikaner (MA-verhandeling)
Recht Malan Prize (Media24 Books)		
2020	Jonny Steinberg	One day in Bethlehem
SA Akademieprys vir Vertaalde Werk		
2020	De Waal Venter	Vandag is boordensvol (vertaling van die gedigte van Pablo Neruda)
SA Book Awards		
Adult fiction category		
2020	Jackie Phamotse	Bare: the cradle of the Hockey Club
Adult non-fiction category		
2020	Pieter du Toit	The Stellenbosch mafia
Children's category		
2020	Trevor Noah	Born a crime (young readers edition)
Sol Plaatje Prize for Translation (English Academy of Southern Africa)		
2019	Michiel Heyns	The shadows by Ingrid Winterbach (translation of Vlakwater)
South African Literary Awards (SALAs)		
Lifetime Achievement Literary Award		
2020	Gubudla Aaron Malindzisa	
Posthumous Literary Award		
2020	Makhokolotso Albertina Mokhomoto	
SALA Chairperson's Award		
2020	Recius Melato Malope	
K Sello Duiker Memorial Literary Award		
2020	Phumlani Pikoli	Born free-loaders
Literary Translator's Award		
2020	Refiloe Moahluli	Yheke Yanga! umdlali ka3 Toti uba yintshatsheli yeqakambo
Literary Journalism Award (IsiZulu)		
2020	Bongani Mavuso	
First-time Published Author Award (Afrikaans)		
2020	Lize Albertyn-du Toit	Drie kinders van Spookwerwe
First-time Published Author Award (English)		
2020	Trevor Sachs	Lucky packet
Creative Non-fiction Award (English)		
2020	Toni Strasburg	Holding the fort
Poetry Award (Afrikaans)		
2020	Marlise Joubert	Gronewater
Poetry Award (English)		
2020	Musawenkosi Khanyile	All the places
Nadine Gordimer Short Story Award (for writing in indigenous languages in South Africa)		
2020	Fred Khumalo	<i>Talk of the town</i>
Children's Literature Award		
2020	Niki Daly	It's Jamela!
Youth Literature Award		
2020	Trevor Noah	Born a crime (young readers edition)
Novel Award		
2020	Fiona Snyckers	Lacuna: a novel
Strelitzia Award for unpublished romance authors (ROSA)		
2020	Marianne Lomberg	Through your eyes

Sunday Times Literary Awards		
2020	Not awarded	
Thomas Pringle Award (English Academy of Southern Africa)		
Reviews		
2019	Sue de Groot	
Toyota US Woordfees Woordtrofees-toekennings		
2020	Yusuf Daniels	Living coloured (because black & white were already taken)
	Marinda Engelbrecht	Maklik met Marinda
	Herman Lensing	Dit proe soos huis
	Jeanne Goosen	Het jy geweet ek kan toor?
	Suzette Kotzé-Myburgh, Valda Jansen en Madri Victor (samestellers)	Woordfeeskortverhaalbundel 2020: aanhou beweeg en geraas maak
UCT Book Award		
2019 (shared)	Anna Tietze	A history of the Iziko South African National Gallery: reflections on art and national identity
	Alphose Zingone	Shell structures in civil and mechanical engineering: theory and analysis
UJ Prizes for South African Writing in English		
Main Prize		
2019	Gabeba Baderoon	The history of intimacy: poems
Debut Prize		
2019	Mphuthumi Ntabeni	The broken river tent: a novel
UJ Prys vir die Beste Skeppende Skryfwerk in Afrikaans		
2020	Etienne van Heerden	Die biblioteek aan die einde van die wêreld
UJ Prys vir Debuutwerk in Afrikaans		
2020	Ruan Kemp	Gedeeltelik bewolk
WA Hofmeyrprys (Media24 Boeke)		
2020	Zirk van den Berg	Ek wens, ek wens

GREAT BRITAIN | GROOT-BRITTANJE

Arthur C Clarke Award		
2020	Namwali Serpell	The old drift
Authors' Club Best First Novel Award		
2020	Claire Adam	Golden child
Baileys Women's Prize for Fiction (see Women's Prize for Fiction)		
Baillie Gifford Prize for Non-fiction (formerly the Samuel Johnson Prize)		
2020	Craig Brown	One two three four: The Beatles in time
Betty Trask Prize (Society of Authors award for first novels, traditional or romantic, non-experimental, by writers under 35)		
2020	Kathryn Hind	Hitch
Betty Trask Awards (Society of Authors awards for young authors of 'outstanding literary merit')		
2020	Stacey Halls	The familiars
	Isabella Hammad	The Parisian
	Okechukwu Nzelu	The private joys of Nnenna Maloney
Boardman Tasker Award for Mountain Literature		
2019	Kate Harris	Lands of lost borders: a journey on the Silk Road
2020	Jessica J Lee	Two trees make a forest
Bollinger Everyman Wodehouse Prize for a Comic Novel		
2020	Matthew Dooley	Flake
Booker Prize (formerly Man Booker Prize)		
2020	Douglas Stuart	Shuggie Bain

Bookseller/Diagram Prize for Oddest Book Title of the Year		
2019	Charles L Dobbins	The dirt hole and its variations
2020	Gregory Forth	A dog pissing at the edge of a path: animal metaphors in an eastern Indonesian society
British Book Industry Awards (see British Book Awards)		
British Book Awards (Nibbies)		
Book of the Year (overall winner chosen from the six category winners)		
2020	Candice Carty-Williams	Queenie
Fiction Book of the Year		
2020	Bernardine Evaristo	Girl, woman, other
Debut Fiction Book of the Year		
2020	Candice Carty-Williams	Queenie
Crime and Thriller Book of the Year		
2020	Oyinkan Braithwaite	My sister, the serial killer
Non-fiction: Narrative Book of the Year		
2020	Lisa Taddeo	Three women
Non-fiction: Lifestyle Book of the Year		
2020	Kay Featherstone and Catherine Allinson	Pinch of Nom
Audiobook of the Year		
2020	Margaret Atwood	The testaments
Children's Fiction Book of the Year		
2020	Holly Jackson	A good girl's guide to murder
Children's Illustrated and Non-Fiction Book of the Year		
2020	Julia Donaldson (author) and Axel Sheffler (illustrator)	The Smeds and the Smoos
'30 from 30' Prize (a one-off prize to celebrate 30 years of the British Book Awards, chosen from 30 of the biggest success stories in the awards' history)		
JK Rowling	Harry Potter and the philosopher's stone	
Author of the Year		
2020	Bernardine Evaristo	
Illustrator of the Year		
2020	David McKee	
British Fantasy Awards		
2020	Not yet awarded	
British SF Association Award for Best Novel		
2019	Adrian Tchaikovsky	Children of ruin
Christopher Bland Prize (a Royal Society of Literature prize for debut novelists or popular non-fiction writers over 50)		
2020	Michele Kirsch	Clean
Costa Awards (formerly Whitbread Awards)		
Book of the Year (overall winner chosen from the winners in each of the five categories)		
2019	Jack Fairweather	The volunteer: the true story of the Resistance hero who infiltrated Auschwitz
Novel		
2019	Jonathan Coe	Middle England
First Novel		
2019	Sara Collins	The confessions of Frannie Langton
Biography		
2019	Jack Fairweather	The volunteer: the true story of the Resistance hero who infiltrated Auschwitz
Poetry		
2019	Mary Jean Chan	Flèche
Children's Book Award		
2019	Jasbinder Bilan	Asha & the spirit bird

Crime Writers' Association Awards		
CWA Goldsboro Gold Dagger for Best Crime Novel		
2020	Michael Robotham	Good girl, bad girl
CWA Ian Fleming Steel Dagger for Best Thriller		
2020	Lou Berney	November road
Crime fiction in translation (formerly CWA International Dagger)		
2020	Hannalore Cayre (author) and Stephanie Smee (translator)	The godmother
CWA Historical Dagger		
2020	Abir Mukherjee	Death in the East
CWA John Creasey (New Blood) Dagger for Best First Crime Novel		
2020	Trevor Wood	The man on the street
CWA Gold Dagger for Non-fiction		
2020	Casey Cep	Furious hours: murder, fraud and the last trial of Harper Lee
Debut Dagger		
2020	Josephine Moulds	Revolution never lies
Dagger in the Library		
2020	Christopher Brookmyre	
CWA Diamond Dagger for Lifetime Achievement		
2020	Martin Edwards	
Desmond Elliott Prize for a First Novel		
2020	Derek Owusu	That reminds me
Dylan Thomas Prize for Young Writers (Swansea University, Wales)		
2020	Bryan Washington	Lot
Elizabeth Longford Prize for Historical Biography (Society of Authors)		
2020	Not yet awarded	
Encore Award for Best Second Novel (Royal Society of Literature)		
2020	Patrick McGuinness	Throw me to the wolves
Folio Prize (see Rathbones Folio Prize)		
Forward Poetry Prizes		
Forward Prize for Best Collection		
2020	Caroline Bird	The air year
Felix Dennis Prize for Best First Collection		
2020	Will Harris	RENDANG
Galaxy National Book Awards (see British Book Awards)		
Goldsmiths Prize (Goldsmiths College)		
2020	M John Harrison	The sunken land begins to rise again
James Tait Black Memorial Prizes		
Biography		
2020	George Szirtes	The photographer at sixteen: the death and life of a fighter
Fiction		
2020	Lucy Ellmann	Ducks, Newburyport
Jhalak Prize (a prize for a book published in the UK by a writer of colour – BAME)		
2020	Johnny Pitts	Afropean: notes from Black Europe
Literary Review's Bad Sex in Fiction Award		
2020 (shared)	Didier Decoin John Harvey	The office of gardens and ponds Pax
McKitterick Prize (Society of Authors award for a first novel by an author over 40)		
2020	Claire Adam	Golden child
Man Booker Prize (see Booker Prize)		
Not the Booker Prize		
2020	Richard Owain Roberts	Hello friend we missed you
Ondaatje Prize (Royal Society of Literature)		
2020	Roger Robinson	A portable paradise
Orange Prize for Fiction (see Women's Prize for Fiction)		

Orwell Book Prize for Political Fiction		
2020	Colson Whitehead	The Nickel boys
Orwell Book Prize for Political Writing		
2020	Kate Clanchy	Some kids I taught and what they taught me
PEN/Ackerley Prize for Autobiography (English PEN)		
2020	Alison Light	A radical romance
PEN/Pinter Literary Prize (English PEN)		
2020	Linton Kwesi Johnson (The prize is shared with an 'international writer of courage' chosen by the winner; Kwesi Johnson chose Amanuel Asrat)	
The People's Book Prize (by public vote – no judges)		
Fiction		
2019/20	Paul Tudor Owen	The weighing of the heart
Non-fiction		
2019/20	Jessica Taylor-Bearman	A girl behind dark glasses
Beryl Bainbridge Award for Best First-time Author		
2019/20	Christy Fleming	You ok, Christy?
Best Achievement Award		
2019/20	Graham Parry	Alder
Rathbones Folio Prize (formerly the Folio Prize)		
2020	Valeria Luiselli	Lost children archive
Romantic Novelists' Association Awards		
Historical romantic novel		
2020	Natasha Lester	The French photographer
Contemporary romantic novel		
2020	Sue Moorcroft	A summer to remember
Debut romantic novel		
2020	Lorna Cook	The forgotten village
Jackie Collins Romantic thriller award (inaugural)		
2020	Samantha Tonge	Knowing you
Fantasy romantic novel		
2020	Ruth Hogan	Queenie Malone's Paradise Hotel
Romantic comedy		
2020	Mary Jayne Baker	A question of us
Popular romantic fiction award		
2020	Anstey Harris	The truths and triumphs of Grace Atherton
Royal Society Insight Investment Science Book Prize (formerly Royal Society Winton Prize for Science Book)		
2020	Camilla Pang	Explaining humans: what science can tell us about life, love and relationships
Saltire Society Scottish Book of the Year		
2019	Ewan Morrison	Nina X
Samuel Johnson Prize for Non-fiction (see Baillie Gifford Prize)		
Somerset Maugham Awards (Society of Authors)		
2020	Alex Allison Oliver Soden Roseanne Watt Amrou Al-Kadhi	The art of the body Michael Tippett: the biography Moder dy Unicorn
Sunday Times Young Writer of the Year Award		
2019	Raymond Antrobus	The perseverance
Ted Hughes Award for new work in poetry (The Poetry Society)		
The final award was in 2018		
The Telegraph Sports Book Awards		
The Telegraph Sports Book of the Year (overall winner)		
2020	Tyson Fury	Behind the mask: my autobiography

Autobiography of the Year		
2020	Tyson Fury	Behind the mask: my autobiography
Biography of the Year		
2020	Richard Askwith	Unbreakable: the Countess, the Nazis, and the world's most dangerous horse race
General Outstanding Sports Writing Award		
2020	Annie Vernon	Mind games
The Football Book of the Year		
2020	Tobias Jones	Ultra: the underworld of Italian football
The Cricket Book of the Year		
2020	Tom Wigmore and Freddie Wilde	Cricket 2.0: inside the T20 revolution
The Rugby Book of the Year		
2020	Eddie Jones	My life and rugby
The Cycling Book of the Year		
2020	Peter Cossins	The yellow jersey
Pinsent Masons International Autobiography of the Year		
2020	Casey Leg	Godspeed
Theakston Old Peculier Crime Novel of the Year Award		
2020	Adrian McKinty	The chain
TS Eliot Prize for Poetry (The Poetry Book Society)		
2019	Roger Robinson	A portable paradise
Wales Book of the Year (English language)		
2020	Niall Griffiths	Broken ghost
Walter Scott Prize for Historical Fiction		
2020	Christine Dwyer Hickey	The narrow land
Waterstones Book of the Year		
2020	Not yet awarded	
Waterstones Scottish Book of the Year		
2020	Douglas Stuart	Shuggie Bain
Wellcome Book Prize (for outstanding works of fiction or non-fiction on the themes of health, illness or medicine)		
2020	Not awarded	
William Hill Sports Book of the Year Award		
2019	Duncan Hamilton	The great romantic: cricket and the golden age of Neville Cardus
Women's Prize for Fiction (formerly Baileys Women's Prize for Fiction and Orange Prize for Fiction)		
2020	Maggie O'Farrell	Hamnet
Women's Prize for Fiction 'Winner of Winners' (to celebrate 25 years of the prize)		
Chimamanda Ngozi Adichie		Half of a yellow sun

UNITED STATES | VERENIGDE STATE

Agatha Awards (Malice Domestic awards for traditional mysteries)		
Best contemporary novel		
2020	Ann Cleeves	The long call
Best first novel		
2020	Tara Laskowski	One night gone
Best historical novel		
2020	Edith Maxwell	Charity's burden
Andrew Carnegie Medal for Excellence in Fiction		
2020	Valeria Luiselli	Lost children archive
Andrew Carnegie Medal for Excellence in Non-fiction		
2020	Adam Higginbotham	Midnight in Chernobyl

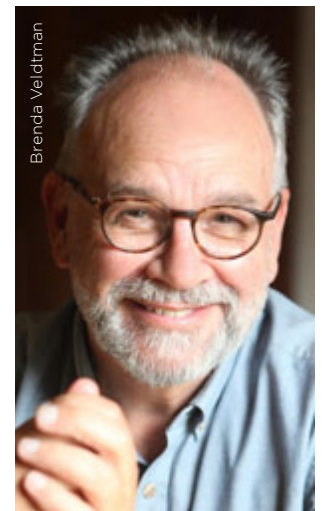


Maarten de Boer/Getty Images

Trevor Noah



thetellaprizew.com.au
Jess Hill



Brenda Veldtman
Zirk van den Berg



Chris Close

Colson Whitehead



Marieke Lucas Rijneveld



Jasbinder Bilan



Kadir Nelson



Bernardine Evaristo

Astounding Award for Best New Writer (formerly John W Campbell Award for Best New Writer)		
2020	RF Kuang	The Poppy War
Bram Stoker Awards for Horror (Horror Writers Association)		
Novel		
2019	Owl Goingback	Coyote rage
First novel		
2019	Sarah Read	The bone weaver's orchard
Graphic novel		
2019	Colleen Doran and Neil Gaiman	Neil Gaiman's Snow, glass, apples
Young adult novel		
2019	Nzondi	Oware mosaic
Damon Knight Memorial Grand Master Award (Science Fiction and Fantasy Writers of America)		
2020	Lois McMaster Bujold	
Edgar Awards (Mystery Writers of America)		
Best novel		
2020	Elly Griffiths	The stranger diaries
Best first novel by an American author		
2020	Angie Kim	Miracle Creek
Best paperback original		
2020	Adam O'Fallon Price	The Hotel Neversink
Hugo Award for Best Science Fiction Novel		
2020	Arkady Martine	A memory called empire
John W Campbell Award for Best New Writer (see Astounding Award)		
Kirkus Prizes		
Fiction		
2020	Raven Leilani	Luster
Non-fiction		
2020	Mychal Denzel Smith	Stakes is high: life after the American dream
Library of Congress Prize for American Fiction		
2020	Colson Whitehead	
Locus Awards		
Science fiction novel		
2020	Charlie Jane Anders	The city in the middle of the night
Fantasy novel		
2020	Seanan McGuire	Middlegame
Horror novel		
2020	Marlon James	Black leopard, red wolf
First novel		
2020	Tamsyn Muir	Gideon the Ninth
Best YA novel		
2020	Yoon Ha Lee	Dragon pearl
Mary Higgins Clark Award (Mystery Writers of America)		
2020	Carol Goodman	The night visitors
Mythopoeic Fantasy Award for Adult Literature		
2020	Award postponed	
National Book Awards		
Fiction		
2020	Charles Yu	Interior Chinatown
Non-fiction		
2020	Les Payne and Tamara Payne	The dead are rising: the life of Malcolm X
Poetry		
2020	Don Mee Choi	DMZ Colony

Translated literature		
2020	Yu Miri (author) and Morgan Giles (translator)	Tokyo Ueno Station
Medal for Distinguished Contribution to American Letters		
2020	Walter Mosley	
Literarian Award for outstanding service to the American literary community		
2020	Carolyn Reidy	
Young people's literature		
2020	Kacen Callender	King and the dragonflies
National Book Critics' Circle Awards		
Fiction		
2019	Edwidge Danticat	Everything inside: short stories
General non-fiction		
2019	Patrick Radden Keefe	Say nothing: the true story of murder and memory in Northern Ireland
Biography		
2019	Josh Levin	The queen: the forgotten life behind an American myth
John Leonard Prize for an outstanding debut book in any genre		
2019	Sarah M Broom	The yellow house
Autobiography		
2019	Chanel Miller	Know my name: a memoir
Criticism		
2019	Saidiya Hartman	Wayward lives, beautiful experiments: intimate stories of social upheaval
Poetry		
2019	Morgan Parker	Magical negro
Lifetime Achievement Award		
2019	Naomi Shihab Nye	
Nebula Awards		
Novel		
2019	Sarah Pinsker	A song for a new day
Novella		
2019	Amal El-Mohtar and Max Gladstone	This is how you lose the time war
PEN/Bellwether Prize (for socially engaged fiction)		
Next award in 2021		
PEN/Faulkner Award for Fiction		
2020	Chloe Aridjis	Sea monsters
PEN/Jean Stein Book Award		
2020	Yiyun Li	Where reasons end: a novel
PEN/Open Book Award (for a book-length work by an author of colour)		
2020	Brandon Shimoda	The grave on the wall
PEN/Robert W Bingham Prize (for a debut short story collection)		
2020	Mimi Lok	Last of her name: a novella & stories
Philip K Dick Award for Best Original Science Fiction Paperback Novel		
2020	Sarah Pinsker	Sooner or later everything falls into the sea: stories
Poet Laureate		
Joy Harjo		
Pulitzer Prizes		
Fiction		
2020	Colson Whitehead	The Nickel boys
General non-fiction		
2020 (shared)	Anne Boyer	The undying: a meditation on modern illness
	Greg Grandin	The end of the myth: from the frontier to the border wall in the mind of America

Poetry		
2020	Jericho Brown	The tradition
Biography		
2020	Benjamin Moser	Sontag: her life and work
Drama		
2020	Michael R Jackson	A strange loop
History		
2020	W Caleb McDaniel	A sweet taste of liberty: a true story of slavery and restitution in America
RITA Awards (Romance Writers of America)		
2020	Awards cancelled	
The Strand Critics' Awards		
Best mystery novel		
2020	Anthony Horowitz	The sentence is death
Best debut mystery novel		
2020	Angie Kim	Miracle Creek
TS Eliot Prize for Poetry (Truman State University)		
Discontinued		

AWARDS FROM OTHER COUNTRIES AND INTERNATIONAL AWARDS | TOEKENNINGS VAN ANDER LANDE EN INTERNASIONALE TOEKENNINGS

9mobile Prize for Literature (a pan-African award for debut writers of fiction, formerly the Etisalat Prize for Literature)		
2019	Not yet awarded	
ABA Booksellers' Choice Awards (Australia)		
Booksellers' choice adult non-fiction		
2020	Jess Hill	See what you made me do
Adult fiction book of the year		
2020 (shared)	Favel Parrett	There was still love
	Tara June Winch	The yield
August Prize for best fiction book of the year (Sweden)		
2020	Lydia Sandgren	Collected works
Aurealis Awards (Australia)		
Science fiction novel		
2019	Amy Kaufman and Jay Kristoff	Aurora rising
Fantasy novel		
2019	Garth Nix	Angel mage
Horror novel		
2019	Andrew McGahan	The rich man's house
Aurora Award for Best Novel (Canada)		
2020	Julie E Czerneda	The gossamer mage
Caine Prize for African Writing (for a short story)		
2020	Irenosen Okojie	<i>Grace Jones</i>
Cervantes Prize (for lifetime achievement — Spain)		
2020	Francisco Brines	
Crime fiction in translation (formerly CWA International Dagger)		
2020	Hannalore Cayre (author) and Stephanie Smee (translator)	The godmother
CWA International Dagger (see Crime fiction in translation)		
DSC Prize for South Asian Literature (annual award for fiction linked thematically to the South Asian region)		
2019	Amitabha Bagchi	Half the night is gone
Etisalat Prize for Literature (see 9mobile Prize for Literature)		

Franz Kafka Prize		
2020	Milan Kundera	
Gerald Kraak Award (The Other Foundation and Jacana Literary Foundation)		
2020	Not yet awarded	
German Book Prize (Germany)		
2020	Anne Weber	Annette, a heroine epic
Governor-General's Literary Award for English Fiction (Canada)		
2019	Joan Thomas	Five wives: a novel
2020	Award postponed	
International Dublin Literary Award (formerly International IMPAC Dublin Literary Award)		
2020	Anna Burns	Milkman
International Prize for Arabic Fiction (Abu Dhabi)		
2020	Habdoulouahab Aissaoui	The Spartan court
Irish Book Awards (Ireland)		
An Post Book of the Year (overall winner selected by the public from all category winners)		
2019	Vicky Phelan	Overcoming
2020	Not yet awarded	
Eason Book Club Novel of the Year		
2019	Joseph O'Connor	Shadowplay
2020	Donal Ryan	Strange flowers
Non-fiction Book of the Year		
2019	Sinéad Gleeson	Congratulations
2020	Doireann Ní Ghríofa	A ghost in the throat
Popular Non-fiction Book of the Year		
2019	Andrea Corr	Barefoot pilgrimage
2020	Luke O'Neill	Never mind the b#ll*cks, here's the science
Popular Fiction Book of the Year		
2019	Emer McLysaght and Sarah Breen	Once, twice, three times an Aisling
2020	Graham Norton	Home stretch
Crime Fiction Book of the Year		
2019	Jane Casey	Cruel acts
2020	Louise O'Neill	After the silence
Listeners' Choice Award		
2019	Vicky Phelan	Overcoming
2020	Keelin Shanley	A light that never goes out
The Sunday Independent Newcomer of the Year		
2019	Anne Griffin	When all is said
2020	Dara McAnulty	Diary of a young naturalist
Teen/Young Adult Book of the Year		
2019	Sarah Maria Griffin	Other words for smoke
2020	Deirdre Sullivan	Savage her reply
ITW Thriller Awards (International Thriller Writers)		
Best hardcover novel		
2020	Adrian McKinty	The chain
Best paperback original novel		
2020	Dervla McTiernan	The scholar
Best first novel		
2020	Angie Kim	Miracle Creek
Best e-book original novel		
2020	Kerry Wilkinson	Close to you
John W Campbell Memorial Award for Best Science Fiction Novel		
2020	Not yet awarded	

Man Booker International Prize (an annual prize, shared by author and translator, for a translation into English of a single work)		
2020	Marieke Lucas Rijneveld (author) and Michele Hutchinson (translator)	The discomfort of evening
Miles Franklin Literary Award (Australia)		
2020	Tara June Winch	The yield
Naguib Mahfouz Medal for Literature (an American University in Cairo Press award for the best contemporary novel written in Arabic)		
2020	Award postponed	
Ned Kelly Awards (Crime Writers Association of Australia)		
Best crime fiction		
2020	Christian White	The wife and the widow
Best debut crime fiction		
2020	Natalie Conyer	Present tense: a Schalk Lourens mystery
Best international fiction		
2020	Adrian McKinty	The chain
Neustadt International Prize for Literature (biennial)		
2020	Ismail Kadare	
Nigeria Prize for Literature (Prose fiction)		
2020	Not yet awarded	
Nobel Prize for Literature		
2020	Louise Glück	
Nommo Awards (African Speculative Fiction Society)		
Best novel		
2019	Akwaeke Emezi	Freshwater
Best novella		
2019	Nerine Dorman	The firebird
Best comic or graphic novel		
2019	Nnedi Okorafor	Shuri
Ockham New Zealand Book Awards		
Acorn Prize for Fiction		
2020	Becky Manuwatu	Auē
General Non-fiction Award		
2020	Shayne Carter	Dead people I have known
Pius Adesanmi Memorial Prize for Excellence in African Writing (biennial award from the African Studies Association of Africa)		
Next award in 2021		
Prime Minister's Literary Award for Fiction (Australia)		
2020	Not yet awarded	
Prix Femina (France)		
2020	Serge Joncour	Nature humaine
Prix Femina étranger (award for best foreign book translated into French)		
2020	Deborah Levy	The cost of living and Things I don't want to know (translated by Céline Leroy)
Prix Goncourt (France)		
2020	Hervé Le Tellier	L'Anomalie
Prix Renaudot (France)		
2020	Marie-Hélène Lafon	Histoire du fils
Pushkin House Russian Book Prize		
2020	Sergei Medvedev	The return of the Russian Leviathan (translated by Stephen Dalziel)
Scotiabank Giller Prize (Canada)		
2019	Ian Williams	Reproduction
2020	Souvankham Thammavongsa	How to pronounce knife

Sharjah International Book Fair Awards		
2020	Not yet awarded	
Sir Julius Vogel Award for Best Novel (SF & Fantasy Association of New Zealand)		
2020	Sascha Stronach	The dawnhounds
Stella Prize (for fiction or non-fiction books by Australian women)		
2020	Jess Hill	See what you made me do
Trillium Book Award – English (Canada)		
2020	Téa Mutonji	Shut up you're pretty
Wole Soyinka Prize for Literature in Africa (Fiction)		
2020	Not yet awarded	
World Fantasy Award for Best Novel		
2020	Kacen Callender	Queen of the conquered

CHILDREN'S BOOK AWARDS | BEKROONDE KINDERBOEKE

SOUTH AFRICA | SUID-AFRIKA

Alba Bouwerprys vir Kinderliteratuur (driejaarliks)

Volgende toekenning in 2022

ATKV Kinderboek Toekennings

Voorleeskategorie Graad RR-1

2020	Jaco Jacobs (skrywer) en Angela Banks (illustreerder)	Sasha word stil
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Selfleeskategorie Graad 2-3

2020	Jaco Jacobs (skrywer) en Yolandi Prins (illustreerder)	Monsterpizza
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Selfleeskategorie Graad 4-5

2020	Fanie Viljoen	Aksieheld Austin: Onheil op Skedelbaai
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Selfleeskategorie Graad 6-7

2020	Annabel Allers	'n Ou soos jy
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Selfleeskategorie Graad 8-10

2020	Nanette van Rooyen	Die 17de veer
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Elsabe Steenbergprys vir Vertaalde Kinder- en Jeugliteratuur in Afrikaans

Volgende toekenning in 2021

Exclusive Books/IBBY SA Award for Children's Literature (biennial)

Next awards in 2021

LAPA Jeugromankompetisie

2019	Fanie Viljoen	Offers vir die vlieë
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Maskew Miller Longman Literature Awards 2018 (Young Adult)

2020	Not yet awarded	
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MER Prize for Youth Novels (Media24 Boeke)

2020	Edyth Bulbring	The choice between us
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MER Prys vir Kinderlektuur (Media24 Boeke)

2020	Fanie Viljoen (skrywer)	Die dag toe die draak kom: 'n boek vir meisies
	Theodore Key (illustreerder)	Die hasie van fluweel

Percy Fitzpatrick Award for Youth Literature (English Academy of South Africa, biennial)

2020	Not yet awarded	
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SA Book Awards – Children's category

2019	Eunice van der Berg	Klein kook en geniet
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SALA – Children's Literature Award

2020	Niki Daly	It's Jamela!
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SALA – Youth Literature Award

2020	Trevor Noah	Born a crime (young readers edition)
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Sanlam Prize for Youth Literature (biennial)

Next awards in 2021

Scheepersprys vir Jeugliteratuur

Volgende toekenning in 2022

Tienie Hollowaymedalje vir Kleuterliteratuur

Volgende toekenning in 2021

GREAT BRITAIN | GROOT-BRITTANJE

Blue Peter Awards (BookTrust)

Best story award

2020	Vashti Hardy	Wildspark
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Best book with facts

2020	Amandi Li (writer) and Amy Blackwell (illustrator)	Rise up: ordinary kids with extraordinary stories
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The Bookbug Picture Book Award (Scottish Book Trust)

2019	Alan Wiadram (writer) and Chloe Holwill-Hunter (illustrator)	One button Benny
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The Bookseller YA Book Prize (see YA Book Prize)

BookTrust Lifetime Achievement Award

2020	David McKee	
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Branford Boase Award (given annually to the author and editor of an outstanding debut novel for children)

2020	Liz Hyder (writer) and Sarah Odedina (editor)	Bearmouth
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British Book Awards Children's Book of the Year

Children's Fiction Book of the Year

2020	Holly Jackson	A good girl's guide to murder
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Children's Illustrated & Non-Fiction Book of the Year

2020	Julia Donaldson (author) and Axel Sheffler (illustrator)	The Smeds and the Smoos
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Carnegie Medal

2020	Anthony McGowan	Lark
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Children's Book Awards (formerly the Red House Children's Book Awards, these awards from The Federation of Children's Book Groups are voted for entirely by children)

Overall winner

2020	Tom Palmer	D-Day dog
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For younger children

2020	Kjartan Poskitt (writer) and Alex Willmore (illustrator)	The runaway pea
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For younger readers

2020	Matt Brown	Mutant zombies cursed my school trip!
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For confident readers		
2020	Tom Palmer	D-Day dog
For older readers		
2020	Angie Thomas	On the come up
Costa Children's Book Award		
2019	Jasbinder Bilan	Asha & the spirit bird
Kate Greenaway Medal for Illustration		
2020	Shaun Tan	Tales from the inner city
Klaus Flugge Prize (a prize for the most promising and exciting newcomer to children's book illustration)		
2020	Eva Eland	When sadness comes to call
Laugh Out Loud Awards (the Lollies are awards for funny children's books voted for by children)		
Picture books		
2020	Michelle Robinson and Tor Freeman	Ten fat sausages
6-8 years		
2020	David Williams and Tony Ross	The world's worst children 3
9-13 years		
2020	Joshua Seigal and Tim Wesson	I bet I can make you laugh: poems
The People's Book Prize for a Children's Book (chosen by public vote – no judges)		
2019/20	Nigel Wormack	Bea
Red House Children's Book Awards (see Children's Book Awards)		
The Royal Society Young People's Book Prize		
2019	Raman Prinja and Chris Wormell	Planetarium: welcome to the museum
Scottish Book Trust Outstanding Achievement Award		
2019	Theresa Breslin	
Scottish Teenage Book Prize (Scottish Book Trust)		
2019	John Young	Farewell tour of a terminal optimist
Waterstones Children's Book Prize		
2020	Nathan Bryon (writer) and Dapo Adeola (illustrator)	Look up!
YA Book Prize (<i>The Bookseller</i>)		
2020	Juno Dawson	Meat market

UNITED STATES | VERENIGDE STATE

Andre Norton Award for Young Adult Science Fiction and Fantasy (Science Fiction and Fantasy Writers of America)		
2019	Fran Wilde	Riverland
Coretta Scott King (Author) Book Award		
2020	Jerry Craft	New kid
Coretta Scott King (Illustrator) Book Award		
2020	Kadir Nelson	The undefeated by Kwame Alexander
Coretta Scott King/John Steptoe New Talent Author Award		
2020	Alicia D Williams	Genesis begins again
Coretta Scott King/John Steptoe New Talent Illustrator Award		
2020	April Harrison	What is given from the heart by Patricia C McKissack

Kirkus Prize for Young Readers' Literature		
2020	Derrick Barnes (writer) and Gordon C James (illustrator)	I am good at everything
Michael L Printz Award		
2020	AS King	Dig
Mythopoeic Fantasy Award for Children's Literature		
2020	Award postponed	
National Book Award for Young People's Literature		
2020	Kacen Callender	King and the dragonflies
Newbery Medal		
2020	Jerry Craft	New kid
Randolph Caldecott Medal (for the artist of a picture book for children)		
2020	Kadir Nelson	The undefeated by Kwame Alexander
Theodor Seuss Geisel Award		
2020	James Yang	Stop! Bot!
Scott O'Dell Award for historical fiction		
2020	Thanhà Lài	Butterfly yellow
Stonewall Children's Literature Award		
2020	Kyle Lukoff (author) and Kaylani Juanita (illustrator)	When Aidan became a brother
Stonewall Young Adult Literature Award		
2020	Dean Atta (author) and Anshika Khullar (illustrator)	The black flamingo

INTERNATIONAL | INTERNASIONAAL

Astrid Lindgren Memorial Award		
2020	Baek Heena	
Children's Africana Book Awards (annual awards for 'authors and illustrators of the best children's and young adult books on Africa published or republished in the US')		
Best Book: Young Children		
2019	Nansubuga Nagadya Isdahl (author) and Sandra van Doorn (illustrator)	Sing to the moon
Best Book: Older Readers		
2019	Tomi Adeyemi	Children of blood and bone
Best Book: New Adults		
2019	Trevor Noah	Born a crime: stories from a South African childhood
Golden Baobab Prizes		
2019	Not yet awarded	
Hans Christian Anderson Award (for illustration)		
2020	Albertine (Switzerland)	
Hans Christian Anderson Award (for writing)		
2020	Jaqueline Wilson (USA)	
NSK Neustadt Prize for Children's Literature (biennial)		
2021	Cynthia Leitich Smith	

Sabrina Gosling and Stanley Jonck are book selectors at the Western Cape Library Service



Book reviews

Boekresensies

compiled by book selectors

ADULT FICTION

VOLWASSE VERHALENDE LEKTUUR



BLAKE, Melanie

The Thunder Girls - Pan, 2019.

This debut novel is the perfect beach read. The author has spent many years in the music and entertainment industry and her experience and insider knowledge give substance and credibility to this glitzy story of the reunion of an eighties all-girl pop group. The Thunder Girls were successful and riding high until Chrissy decided to go solo. That was the end of the band but now, thirty years later, Chrissy is almost bankrupt and the only way out seems to be to convince her former band mates to reunite for one financially lucrative huge gig.

While not particularly well-written, this story of music, jealousy, rivalry, betrayal and revenge makes a fun, completely entertaining read. Just the thing for the holidays. **SCG**

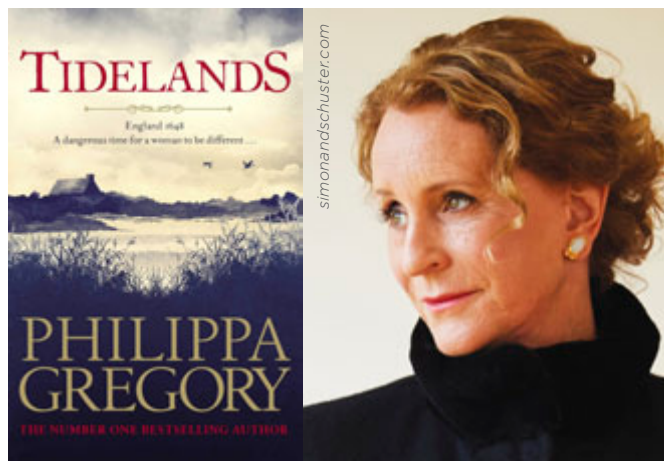
EVARISTO, Bernadine

Girl, woman, other - Hamish Hamilton, 2019.

'Co-winner of the 2019 Man Booker Prize, Anglo-Nigerian writer Evaristo's courageous and intersectional novel explores Black British identity and unfolds in a single night, or over the course of 100 years, depending on how readers look at it. It opens with the story of Amma, a formerly fringe, lesbian playwright whose newest work, *The last Amazon of Dahomey*, opens that night at London's National Theatre. Her daughter, Yazz, uber-confident thanks to Amma's emotionally affirming parenting, goes next,



followed by Dominique, Amma's longtime friend and one-time partner in artistic consciousness — and hellraising. Following chapters expand the novel's web, three characters at a time (a table of contents lists their names, but it's exciting to be surprised by the revelation of who will take center stage) until there are 12: 11 women and one nonbinary person. Evaristo uses minimal punctuation and fluid paragraphs for a high-velocity style of exposition. And, oh, what is exposed. Hearing from mothers and their children, teachers and their students across generations, readers might expect that they'll get to see just what these characters can't know about one another, but they won't imagine the dazzling specificities nor the unspooling dramas; they will be entertained, educated, and riveted.' (*booklistonline.com*, Annie Bostrom)



GREGORY, Philippa

Tidelands.- Simon & Schuster, 2020.

'Perennially popular Gregory, renowned for her *Plantagenet* and *Tudor* novels, turns her attention away from the royals to weave a tale of an ordinary woman caught up in a web of extraordinary circumstances. The seventeenth-century English Civil War provides the tumultuous political backdrop for a tale steeped in history, superstition, and societal norms and restrictions. On a mission to free herself from an absent and abusive husband during an era when most women held little or no power, Alinor, a gifted herbalist, meets and subsequently guides a fugitive across the treacherous marshes of her native Tidelands, a decision that has very serious and long-lasting consequences. As Alinor begins to prosper, she arouses the suspicions of her neighbours, is accused of witchery, and must rely on her own wits and judgement in order to protect her family and provide for their future. A welcome topical pivot from gifted Gregory, the first entry in her promising *Fairmile* series sets the stage for a multigenerational, multivolume saga about the rise of a family from rags to riches.'

(*booklistonline.com*, Margaret Flanagan)

HARPER, Jane

The lost man.- Abacus, 2019.

'Imagine living in a place where your nearest neighbour is three hours' drive away, where the rivers mysteriously flood when it rains somewhere far north... where men who leave their cars are rapidly disoriented and die under a relentless sun that bakes them to death. It's quite a recipe for murder...

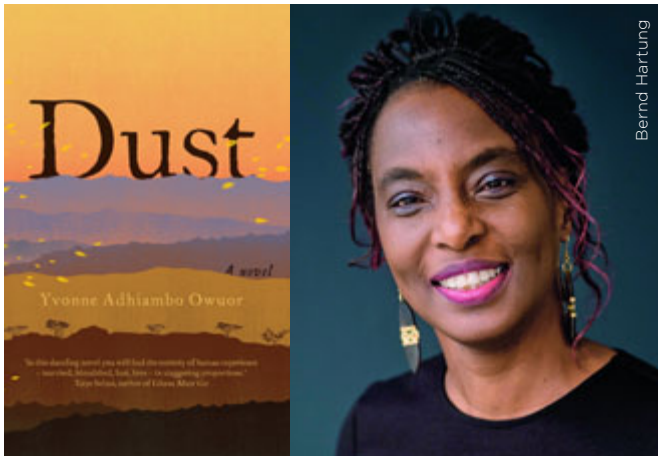
Harper transports us to the kind of outback most Australians will never encounter except between the covers of a good crime novel. As the scene of murder... the isolated Burley Downs cattle station has a lot going for it. Harper evokes this landscape so intensely, you can taste the red grit. But this is a story about a family, the Brights, and three brothers, one of whom, Cam, is found dead at the local landmark known as the stockman's grave. His four-wheel-drive, packed with water, fuel, food and everything necessary to survive in this hostile country, is eight kilometres away and no one can understand how or why he would abandon it. Unless, as the local policeman whose beat is as large as the state of Victoria suggests, this is a bizarre suicide. Nathan, the oldest of the Bright brothers, is the focus of the story as he tries to figure out how and why Cam died. There are not a lot of candidates... Harper handles these relationships with delicacy, gently spooling out Nathan's own back story... Like the country it describes, this is a "big" book, and one likely to cement Harper's place as one of the most interesting Australian crime writers to emerge in the past decade. Her sense of place is acute, but it is her attention to the relationships that are shaped by this unforgiving, magnificent landscape that will linger long after the mystery of stockman's grave is finally revealed.' (*Sydney Morning Herald*, Sue Turnbull)



OWUOR, Yvonne Adhiambo

Dust: a novel.- Granta, 2014.

'From the moment Odidi Oganda is gunned down on a Nairobi street, this stunning debut novel by the Caine Prize-winning Owuor grabs the reader's heart, refusing to let go. Blending short, staccato bursts of words with long, sensuous, prose passages, Owuor lays bare the tumultuous history of Kenya through the lives of Odidi's parents, Nyipir and Akai-ma, and his beloved sister, Ajany. Home from a self-imposed exile in Brazil, fueled by the madness of her grief, Ajany attempts to resuscitate Odidi by reconstructing the last ten years of his life. In doing so, her path crosses that of an equally despairing Englishman, Isaiah Bolton, wandering through Kenya in search of a father he's never known but whose name, Hugh Bolton, resonates with the Ogandas. Their families' secrets mimic those of the citizens of Kenya, whose lives are torn apart by repression and torture. Each fully formed character in this relentlessly sorrowful novel evinces a palpable longing for connection, and as the past unfolds, understanding evolves, anger dissipates, and tears of anguish and relief water the



dusty land. Verdict: Owuor represents another shining talent among Africa's young writers publishing in English. This searing novel, though informed by her Kenyan roots, should not be pigeonholed. These unforgettable characters and universal themes will speak to all readers who seek truth and beauty in their literature.' (*libraryjournal.com*, Sally Bissell)

TCHAIKOVSKY, Adrian

Cage of souls. - Head of Zeus, 2019.

'Adrian Tchaikovsky is one of those authors blessed with a constantly evolving and improving style. His latest novel **Cage of souls** takes a very different narrative tone and approach to his previous books such as **Guns of the dawn** or **Dogs of war**. Of all of Tchaikovsky's work so far, this is perhaps the most challenging, up there with the likes of China Miéville, Brian Aldiss and Iain Banks in terms of flavour. It's also one of his most rewarding works to date. **Cage of souls** is a post-apocalyptic science fiction tale, though in this case the apocalypse happened a long time ago. The sun is dying and so is humanity. Mankind is down to its last city, but the majority of the population don't really seem to care. The bustling Shadrapur is filled with intrigue, squalor and squabbling people. Tchaikovsky has created a memorable place, packed with crumbling walls and overgrown pavements. The city's sole university is stacked with books that no one will ever read and knowledge that is not so much lost as it

is ignored. Humanity, in its last days, has fallen to its baser urges, the trappings of civilisation barely hiding its savage and destructive heart. The story follows Stefan Advani. When we first meet him, he strikes us as a hapless victim, on his way to the city's only prison. A floating mechanical island where the ruling class of Shadrapur send its more problematic denizens in order to forget about them. The main thrust here is how Stefan survives; he's a scholar and an intellectual rather than a murderer or monster. Stefan's journey is a painful one — he is utterly unprepared for prison life, and the last jail on Earth is filled with horror and mystery. This, more than anything, is what makes the book so mesmerising. Stefan's story is filled with twists and turns and, just as we think we have a handle on the world, something else happens and all our assumptions change again. Tchaikovsky's world-building here is breathtaking. As one might expect from Mankind's last society, the people of this strange Earth are very different. The ecology of the planet has changed so much as to be alien, and humanity operates on so many false ideas that you have to keep reading simply to find out more. The author throws many ideas around, teasing the reader from scene to scene with different ideas. It's a joy to work through, though the story itself is very dark. **Cage of souls** is a fascinating read and strong ecological tale. Recommended, especially for those of us planning long journeys to hot climates.' (*starburstmagazine.com*, Ed Fortune)



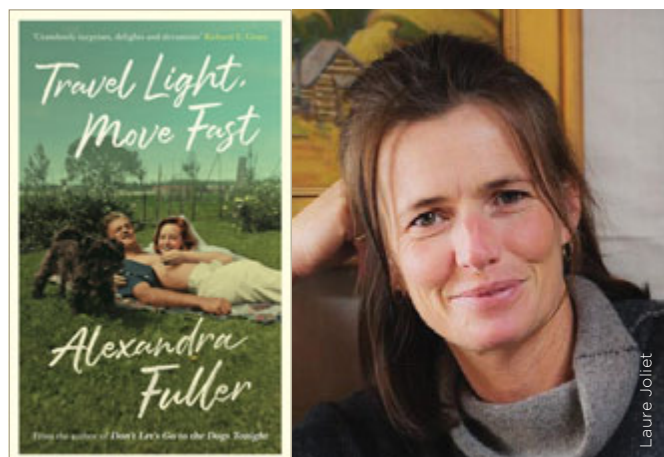
TROSKIE, Anchien

Somtotaal. - Human & Rousseau, 2020.

Anchien Troskie het met haar debuutverhaal, **Dis ek, Anna** (2005) en daaropvolgende werk 'n gewilde skrywer van Afrikaanse verhale geword. Oor haar nuutste boek, **Somtotaal**, skryf Juliana Coetzer 'Wat doen dit aan 'n mens as jy vir die grootste deel van jou lewe 'n geheim soos 'n sweer in jou saamdra? Wanneer jy jou skuldige maak aan 'n daad wat ook ander mense se lewe in 'n teenoorgestelde koers stuur, of, soos in **Somtotaal** se geval, hulle toekoms verander deur hulle van inligting en keuses te weerhou. Is dit makliker of moeiliker as jy die slagoffer is? Hoe leef iemand met haarself saam as sy die skuldige is? Soos Ester Labuschagne, die een met die geheim, in **Somtotaal**.' Ester Labuschagne en Nonthando Majolo het saam grootgeword op 'n afgeleë plaas, Dassiemoort, in die Oos-Kaap. Nonthando se ma het as huishulp by Ester se ouerhuis gewerk. Die meisies was boesemvriendinne, ten spyte daarvan dat hulle na aparte skole moes gaan weens apartheidswette.

Hul verhouding verander egter toe verraad gepleeg word. Met die afsterwe van Nonthando, is dit haar volwasse dogter, Mila, wat in Ester se lewe verskyn en kom spook die verlede by Ester. Coetzer sê: 'Daar is 'n opregtheid wat deurskemer in [Troskie se] skryfwerk en 'n soort innigheid wat ek ook in die skryfwerk van Christine Barkhuizen le Roux aantref. Troskie skryf eerlik en op die man af. Sonder fieterjasies, maar met warmte. Verraad is nie 'n unieke onderwerp nie, so ook nie die uitwerking van apartheid nie, maar die kombinasie daarvan en mense wat as gevolg van hierdie geskiedenis aan mekaar verbind is deur onafgehandelde sake, sorg vir 'n unieke verhaal. Die spanningslyn vloei sterk en die uiteinde is onverwags en onvoorspelbaar. Almal weet wié dit gedoen het, maar wát bly tot op die einde 'n raaisel. Die skrywer het haar reeds in die harte van die publiek gevestig. Met **Somtotaal** verseker sy dat dié plek veilig is.' (*Rapport*, Juliana Coetzer)

ADULT NON-FICTION VOLWASSE VAKLEKTUUR



FULLER, Alexandra

Travel light, move fast. - Serpent's Tail, 2019.

'As she's done since her sublime debut memoir, **Don't let's go to the dogs tonight** (2002), Fuller transports readers to... Africa where she was raised and where her parents have a sprawling farm. But this time her subject matter is a sombre one: the death of her father, the larger-than-life "Tim Fuller of No Fixed Abode." Fuller chronicles his sudden decline on a trip to Budapest with his wife of five decades... Fuller is deeply saddened by her father dying so far from the land that he loved, but most of this gorgeously written reminiscence is comprised of vignettes from the... life her vivacious parents shared together, focusing on their purchase of a Zimbabwean fish farm at an age when most people would be ready to retire. After four memoirs that chronicle, in whole or in part, Fuller and her family's lives in Africa, her family remains endlessly fascinating and delightful companions for long-time readers and new ones alike. When Fuller reveals an even more devastating loss in the final pages, it's a gut-punch that will leave readers aching for her. A gorgeously written tribute to a life well lived and the resilience of the human spirit in the face of unimaginable loss and grief.' (*booklistonline.com*, Kristine Huntley)

KUMALO, Basetsana **Bassie: my journey of hope.**

- Penguin Books, 2019.

Basetsana (Bassie) Kumalo became famous when she won the Miss South Africa 1994 title in the year of South Africa's new democracy. She was the first black presenter of the lifestyle television show *Top Billing* and travelled internationally to interview people like Oprah Winfrey, Michael Jackson and Luther Vandross. She also decided to enter the world of business and entrepreneurship, to build a media empire. In this book she shares her life story, her relationship with mentors like Nelson Mandela, the secrets of her success and the lessons she's learnt on her journey. Bassie tells of the pressures of her high-profile marriage to Romeo Kumalo and their heart-breaking struggle to have a family. She writes about motherhood and what it took to maintain a healthy balance between her work and personal life. Bassie was and is serious about mentoring young people. She also describes the legal battles to protect her name and brand over the years. Bassie was stalked for many years and this challenging part of her life, as well as the 'sex-tape' allegations, are all told with honesty. Her autobiography is an inspiring local book filled with the enthusiasm, humour and hope that she is known for and makes for gripping reading. **SJ**



RUGMAN, Jonathan

The killing in the consulate: investigating the life and death of Jamal Khashoggi. - Simon & Schuster, 2019.

'As Jonathan Rugman documents in his powerful account of the *Washington Post* columnist's grisly killing, Khashoggi was aware of the boundaries he was testing. But with the ascent of crown prince Mohammed bin Salman (blamed by many for the murder) as the country's vindictive new power behind the throne, all the rules changed... **The killing in the consulate** is a chilling book, not least in its account of those in the Saudi regime blandly plotting Khashoggi's assassination. The story may be familiar, but Rugman... supplies telling new detail and

context, transforming it into a dark fable of unaccountable power. Skilfully weaving together the story of Khashoggi's mounting disillusionment with Saudi Arabia under the new crown prince, it is also an indictment of the sordid realpolitik of the response to his murder, led by the cowardly President Trump... when Khashoggi visited the consulate to pick up the divorce papers that would allow him to marry his Turkish fiancée, he disappeared inside, never to reappear. When called upon to explain, the Saudis repeatedly changed their story, first suggesting he had left the building by a back door; then, that he had been killed during an argument. Finally, it was acknowledged that he had been murdered by officials who had exceeded their authority. Perhaps most shocking is the sense of impunity in Riyadh...' (*Observer*, Peter Beaumont)

YOUNG ADULT FICTION JONG VOLWASSE VERHALENDE LEKTUUR



STEYN, Cecilia

Die vlerke van naaldekokers. - Human & Rousseau, 2020.

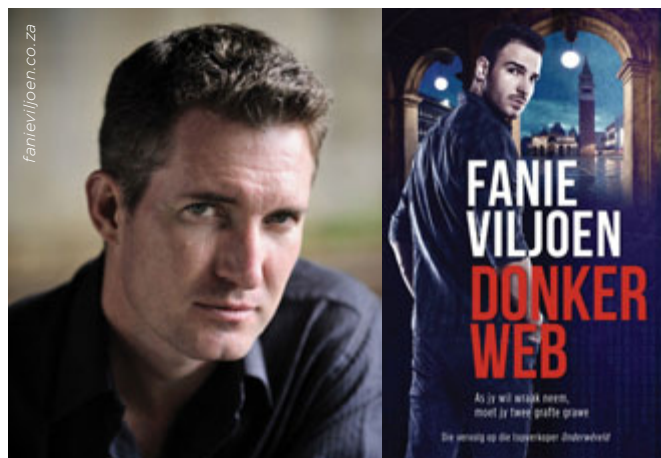
'Die sewentienjarige Kylie se lewe word uitmekaar geruk nadat sy haar linkerhand in 'n ongeluk verloor het. Haar jonger sussie, Lieke, het gesterf in die motorongeluk wat Kylie se lewe vir ewig verander het. Vir Kylie voel die afgelope vyf maande nā die ongeluk onwerklik: Hoe gaan 'n mens aan as niks meer is soos waaraan jy gewoon was nie? Dié hartseer, maar boeiende verhaal speel af in Cecilia Steyn se nuwe jeugroman, **Die vlerke van naaldekokers**. Kylie se vriende behandel haar anders. Baie vermy haar. Selfs haar ouers tree vreemd teenoor haar op. En wat van die skuldgevoelens wat sy binne haarself rondra, dat dit haar skuld is dat haar sussie dood is. As sy net die één keer ingestem het dat Lieke maar voor in die motor kon sit. Die ergste is haar ma se donker geheim wat sy dig moet hou. Boonop moet sy gewoon raak om alles met een hand te doen, want haar linkerhand is weg. Niks is meer eenvoudig nie. Gelukkig is dit die einde van die jaar en lê die vakansie voor; nie dat dit iets is om na uit te sien nie. Maar sy sal darem kan asemskip van haar skoolmaats. Toe haar oupa Du Preez onverwags in 'n pienk Cadillac opdaag vir 'n kuier, bied dit Kylie die geleentheid om te ontsnap. Sy gaan saam met hom en sy aantrekklike assistent, Lee, op sy *road trip* Kaap toe, besluit sy, en sy gaan Lieke se as saamvat en probeer om Lieke se emmerskoplys deur te werk. Dis al wat sy vir haar

sussie kan doen. Die jeugroman gryp jou aan die hart. Jy huil saam met Kylie oor alles wat sy verloor het in haar jong lewe. Jy bewonder haar veerkragtigheid en moed om die uitdagings op haar pad die hoof te bied. En jy word stukkie vir stukkie beter saam met haar soos die verhaal (en die *road trip*) vorder. Jy slaak 'n sug van verligting en is verheug wanneer sy aan die einde van die verhaal sê: "Ek is nie meer die meisie wie se vlerke onverwags geknip is nie, maar een wat met krag deur die oppervlak duik en opstyg met nuwe vlerke, nes 'n naaldekokers.'" (*netwerk24.com/Sarie*, Phyllis Green)

VILJOEN, Fanie

Donker web. - Tafelberg, 2020.

'Greg Owen, voormalige hoofseun by Lawson College, het 'n reputasie as kuberkraker van formaat. Hy sluit sy skoolloopbaan onder 'n wolk van omstredenheid af. Sy broer het selfmoord gepleeg en sy pa is in die tronk nadat Greg hom ontmasker het as een van die baasbreine agter die projek *Nursery rhyme*. Greg ontdek later dat sy ma 'n *affair* het. Arme Greg, maar lesers sal meer simpatie met hom hê as hulle kon weet hóekom die lewe hom die rug gekeer het. Natuurlik is daar 'n agtergrondstorie, maar dié word net in flertse onthul — dis nie genoeg om alles wat nou gebeur volledig te laat sin maak nie. Dit sal 'n probleem wees vir lesers wat nie die voorganger gelees het nie. Greg gebruik sy trustgeld om 'n splinternuwe kar te koop en vat die pad na Stellenbosch, waar hy beplan om sportwetenskap te studeer. Sy pad kruis gou met dié van Plank, 'n voormalige skoolvriend. Sake verloop teen topspoed en die kinkels en draaie word hoog gestapel. Greg se sending is om die ander baasbrein agter *Nursery rhyme*, die uitgeslape Dr Baker, te ontmasker. Sy speurtog neem hom en sy trawante na Turkye en Venesië. Die rits onthullings en mistastings en die karakters se wantroue in mekaar veroorsaak amper ondraaglike spanning. Daar is 'n amperse filmiese kwaliteit aan **Donker web**. En 'n amperse onwerklikheid. Op bladsy 289 word daar tereg opgemerk: "Niks is werklik nie." Viljoen bou sy storie soos 'n legkaart en "speel" met sy lesers soos wat die karakters soms met mekaar speel en die een teen die ander afspeel. Die skrywer het die vermoë om 'n storie te spin waarby hedendaagse tieners kan aanklank vind, maar lesers moet nogmaals "oopkop" en paraat genoeg wees om die drade bymekaar te hou. Selfs al word te min gesê oor die hoofkarakter se verlede, versit **Donker web** nogmaals die grense van die Afrikaanse jeuglektuur.' (*netwerk24.com*, JB Roux)



JUVENILE FICTION JEUGLEKTUUR



BAKER-SMITH, Grahame Die ritme van die reën/uit Engels vertaal deur Deborah Steinmair.- Protea Boekhuis, 2020.

'Hierdie pragtige poëtiese teks en illustrasies is 'n viering van water en die reën waarsonder ons aarde nie kan bestaan nie. Isak neem die leser saam op 'n ontdekkingsstog waar hy, soos die reën val, sy waterbottel vul en die stroompies bergaf volg tot dit aansluit by die rivier, by 'n waterval aftuimel en uiteindelik in die oseaan uitmond. Die seewater word mis en dryf na 'n verre dorstige land. 'n Nuwe rivier vloei weer terug na die see. Die siklus is voltooi. In 2011 het die skrywer die Greenaway medalje verower vir sy kinderboek, **Farther. Die ritme van die reën** is 'n ongelooflik spesiale prentboek — sowel tematies as deur die sagte gevoelvolle illustrasies. Die omslag met die vallende druppels is treffend. Hoogs aanbeveel.'

(lonareviews.blogspot.com, Lona Gericke)



FLANDERS, Bianca Prinses Pampoenpit/vertaal deur Jaco Jacobs met illustrasies deur Zinelda McDonald.- LAPA, 2019.

'Bianca Flanders is 'n pragtige aktrise wat haar welige bos krulhare met trots hul eie gang laat gaan. Dis 'n besluit wat sy

reeds in haar tienerjare op skool geneem het. Van kleins af is sy baie geterg oor haar krulkop wat net nie ingepas het in 'n sekere deel van die gemeenskap se siening dat hare sonder 'n kinkel beter is as die wat woes krul nie. Sy het altyd gewens dat haar hare anders gelyk het, tot op 'n dag! "Ek was in graad 9 toe ek een oggend besluit het om die krul in my hare te los en so skool toe te gaan. Ek was geweldig senuagtig, dit was regtig 'n *big deal* vir my. Vandag besef ek dat dit nie so moet wees nie. Dit is immers net jou hare. Ongelukkig maak die skoolstelsel in Suid-Afrika steeds nie voorsiening vir meisies met natuurlike krulhare nie. 'n Natuurlike krulkop wat toegelaat word om hulle eie gang te gaan, pas nie in die skoolreëls nie en dit is 'n jammerte," sê Bianca. Van daar af het sy net eenvoudig besluit om nooit weer haar hare onnatuurlik reguit te maak nie. **Prinses Pampoenpit**, wat in heerlike rymformaat geskryf is, vertel die verhaal van Pampoenpit, 'n dogtertjie wat net nie van haar wilde, woeste krulhare hou nie. Op 'n dag maak sy dan die wonderlike ontdekking dit is juis die manier waarop jy van ander verskil, wat jou uniek en besonder maak — 'n bevrydende ontdekking. Die boek is ook in Engels beskikbaar as **Pumpkin finds her queen** en is deur Jaco Jacobs in heerlike loslit Afrikaans vertaal.' (afrikaans.com, Lara Erasmus)

Note: At the time of going to press some of these titles were still on order.

SCG Sabrina Gosling SJ Stanley Jonck



Marketing the public library

by Ronel Mouton

The following presentation was delivered at the Western Cape Library Marketing Virtual Workshop on 28 October. – Ed.

What is marketing?

‘The action or business of promoting and selling products or services, including market research and advertising.’

This implies ensuring that your product and service is of a quality that when all the effort of marketing is done, people will keep using your service because the actual experience is what has been promised by the marketing. Repeated bad or irrelevant experiences in spite of marketing causes the public to later ignore the marketing message.

The product

‘Broadly, a product is anything that can be offered to a market to satisfy a want or need, including physical goods, services, experiences, events, persons, places, properties, organisations, information, and ideas.’ (Kotler & Keller, 2015).

Branding

‘A brand is a name, term, design, symbol, or any other feature that identifies one seller’s goods or service as distinct from those of other sellers.’ (American Marketing Association).

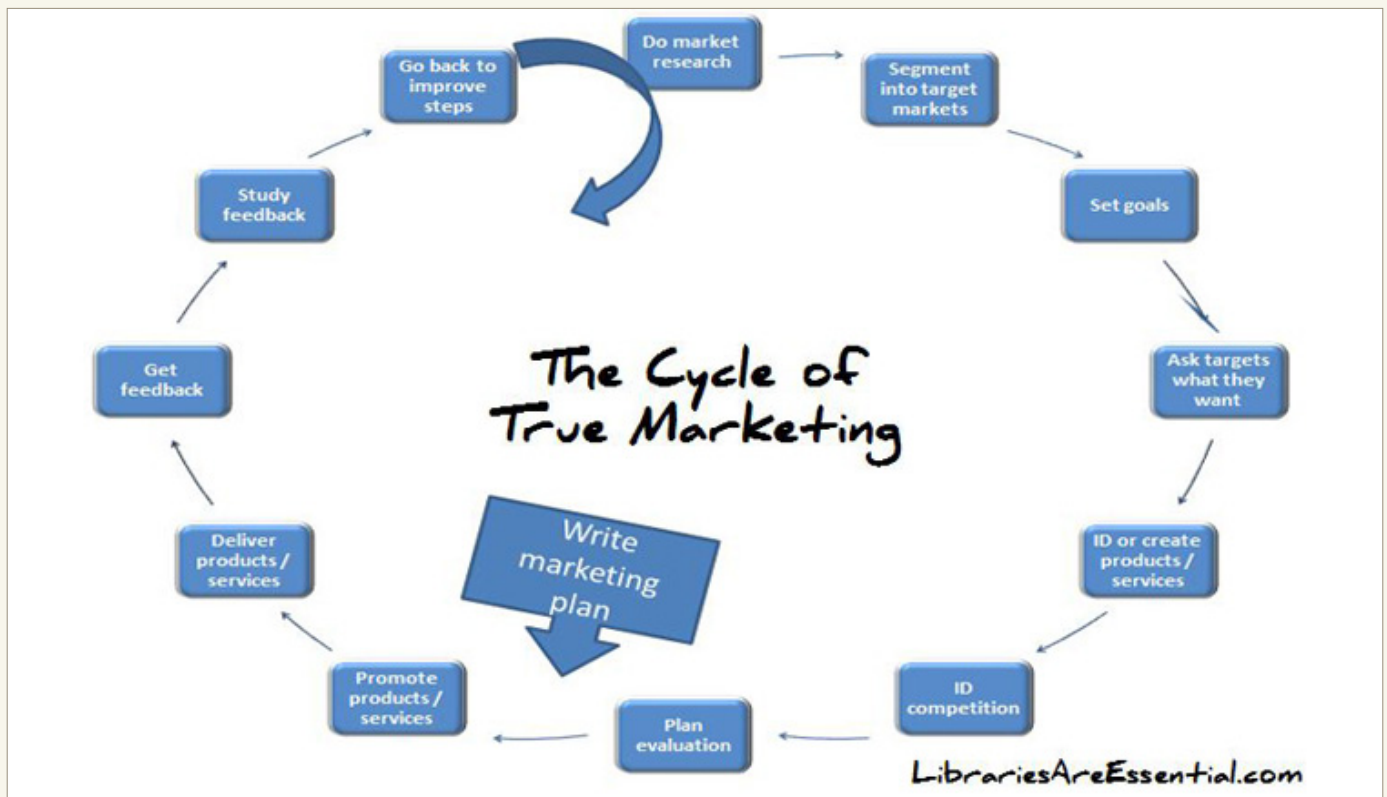
Water always looks the same. It is liquid and transparent. So, how can different companies sell the same product but still convince people to purchase their bottled water instead of the one from the competition?

The answer is: by creating a brand.

A brand is the idea or image people have in mind when thinking about specific products, services and activities of a company, both in a practical (e.g. ‘the shoe is light-weight’) and emotional way (e.g. ‘the shoe makes me feel powerful’). It is therefore not just the physical features that create a brand but also the feelings that consumers develop towards the company or its product. This combination of physical and emotional cues is triggered when exposed to the name, the logo, the visual identity, or even the message communicated.

Ranganathan’s laws of library science

1. **Books are for use:** Library material must be carefully selected to ensure relevance to the users and that it is well used.
2. **Every reader his/her book:** It is the duty of library staff to ensure that patrons find information they are looking for.
3. **Every book its reader:** Refers to easy access to the material, creating awareness of its availability and training of the public in how to access it.
4. **Save the time of the reader:** Convenience and saving time it takes to access what users are looking for is a very important factor, so staff must endeavour to ensure effective service delivery.



5. **The Library is a growing organism:** Libraries, their resources and which services are offered must adapt with technology and trends in mind.

Seven principles of marketing in terms of Library and Information Science

You can use these principles to continually evaluate your library to see if you achieve your results, by inviting survey responses of how users experience it.

1. **Product:** Develop the habit of looking at your product (services and content) as though you were an outside marketing consultant brought in to help your company evaluate whether or not it's in the right business at this time. Ask critical questions such as, 'Is your current product or service appropriate (what people want) and suitable for the market and the customers of today?' Public libraries are providing quite a number of services and products to their users, but what would people want to see or experience that will draw them? Make sure that you have excellent service delivery and customer experience.

- Book borrowing and access through inter-lending services to off-site and specialised resources
- Literacy development
- Digital literacy development
- Material in various formats (audio books, e-books, magazines, newspapers)
- Online catalogue

- Free internet access with access to scanning, printing and photocopying services
- Meeting spaces
- Study spaces
- Event and exhibition spaces
- Audio-visual resources like music or DVDs
- Skill-building opportunities
- Online databases like eBritannica or Press Reader
- Games and gaming
- Academic (school and student) and research assistance
- Activity programmes
- Wi-Fi access
- Community and tourist information
- Life skills knowledge development
- Interlibrary loans
- Reference assistance
- Information retrieval, and others.

2. **Price:** Access to and use of library material is free, but there are cost elements that have to be evaluated to make sure that it does not make our users stay away or go somewhere else. Our 'profits' are related to quantity of use and impact of service rather than income generated, so we have to keep weighing up the cost of too high fees, which will impact through less use of our services and content, which will mean less value added to the community and less human capital developed.

- Photocopying fees
- Printing fees
- Book reservation fees

- Interlibrary loan fees
 - Fines
 - Lost and damaged books (in low-income communities)
 - Administration and rules to become a member or to use the facility
 - The user's time and effort to get to the library
3. **Place:** The place where you do your marketing. To expand the service area, the library may develop satellite services, bookmobiles, electronic access and so on. This includes services to the old age homes, correctional facilities, Facebook library groups, Twitter, Facebook, Instagram, YouTube and online enquiry services.
 4. **Promotion:** Promotion includes the various ways you keep your customers informed about products or services and how you then market these and sell them. The best form of promotion is through word of mouth because of excellent service delivery and location.
 5. **Participants:** The library's staff, their competence and the customer service experience they provide is one of the biggest factors in the saleability of the library. To maintain and develop even more successful resources, services and marketing, feedback from all participants should be obtained.
 6. **Physical evidence:** The environment in which the service is delivered and that facilitates the performance of the services delivered. The physical presence and quality of communication like notices and the environment they are displayed in has a huge impact on the evaluation of the experience and success of the marketing. Think of the look and feel of what you do.
 7. **Process:** This is related to the procedures, flow of activities, controls, mechanisms and scheduling needed to render the service and ensures that the service experience is good and not mired in procedural hurdles or red tape.

Marketing strategies

Remember, being a successful or large company is not just about making 'sales'; it is also about making an impact and a lasting impression in the minds of your consumers.

1. Content marketing

Content marketing is one of the most famous marketing strategies out there. Let's say you are a company that is selling tyres. And you start blogging about the importance of choosing the correct tires, safety and so on. Your audience will start trusting you more, thus, making your brand a good candidate for their next tyre purchase. Content marketing is thus an indirect form of promotion strategy. You might be surprised how important this is, but content marketing doesn't start with blogging. It's everywhere. It can be found in online paid advertising or sponsored ads, web sites, digital flipbooks, social platforms and so on. Basically, any platform where copy is directly associated with your brand can be considered as content marketing. Of course, content marketing is more than just content. The process begins with creating (based on strategy) and is followed by promotion, measurement and constant optimisation.

2. Social media and email marketing

A high percentage of the public use Facebook, Instagram and YouTube. In South Africa Facebook takes up about 60% of social media use, followed by Pinterest (27%), Twitter (9%), YouTube (2%) and Instagram (1%) across all platforms (September 2020). By simply creating an account for your library you may expose many to your content. Exposure is a great marketing strategy to reach potential users. A handy website with statistics about worldwide and South African online search statistics is <https://gs.statcounter.com/social-media-stats/all/south-africa>. Email can of course be used to target those for whom you do have email addresses, and mostly create awareness of new material and outreach programmes that will be of interest. Newsletters, event invitations or news about new books or services can also be shared.

3. Partner with someone

Invite well-known speakers or let a well-known personality be a regular voice for the library, do radio interviews or at events. For specific outreaches or projects, partner with



a business like a coffee shop, a bookshop, recycling company, tutoring business, or a school.

4. **Word of mouth**

Amazing marketing campaigns are one thing, but recommendations by satisfied users can have the greatest impact. Patrons with whom you are in touch, must be pleased continuously for they have an endless potential to bring in new users. Word of mouth advertising is unpaid, organic, and ultra powerful because those individuals having positive things to say about your product or service generally have nothing to gain from it other than just sharing good news. A recommendation from a friend, colleague, or family member has built-in credibility and can entice dozens of people who anticipate positive experiences with your brand.

5. **Inbound marketing**

The inbound methodology is the method of growing your organisation by building meaningful, lasting relationships with consumers and prospects. It's about valuing and

empowering these people to reach their goals at any stage along their journey with you. Once you attract enough customers and engage and satisfy them, they can keep the wheel spinning by promoting your organisation and bringing new customers to the library. Over time, the spinning wheel allows you to grow without continually investing in customer acquisition.

6. **Earned media and PR**

Earned media (or 'free media') is publicity that's created through efforts other than paid advertising. It can take a variety of forms — a social media testimonial, word of mouth, television or radio mention, newspaper article or editorial — but one thing is constant: earned media is unsolicited and can only be gained organically. It cannot be bought or owned like traditional advertising. A survey showed 92% of customers say they trust earned media, with 51% of millennials being highly influenced by it. Position yourself for this through newsworthy activities and making sure that the media knows about you or when you do something.

7. **Referral programmes**

A referral programme is an umbrella term used to describe a systematic approach companies take to incentivise people to tell others about their products or services. Implementing specific affiliate programmes, customer referral programmes and partner programmes within a marketing plan structure are meant to offer the instant credibility of existing customers to grow a customer base.

8. **Industry events**

This is more of a networking tool as companies within a specific industry gather in one location to demonstrate their latest products and services, such as LIASA or IFLA. Rarely open to the public, these trade shows give libraries the chance to establish or strengthen relationships with key industry partners, customers, and prospects; identify market trends and opportunities; and gain an understanding of what their competition is offering in the market.

9. **Conversational marketing**

Conversational marketing is just that — a conversation. Real-time interaction via a chatbot or live chat gets the right information to prospects and customers at the right time, and follow-up questions are addressed immediately. Personalised, relevant engagement vastly improves the user experience. Messaging is the preferred method of customer communication with businesses — 90% of customers want a chat option. Conversational marketing is effective because it:

- removes layers of impersonal connections and creates an authentic, personal customer experience
- fosters clear communication — potential clients can plainly state their needs, and libraries can more readily understand and assist since there is appropriate context around the request
- it provides the opportunity to expand with more information during the interaction.

10. **Point of transaction marketing**

In-house displays, notices, staff explaining activities and informing or instructing on use or projects may influence



users to become more involved or make use of more services. The increase in user awareness regarding offered services and resources may encourage them to make use of more services in the library or borrow more books. In the marketing world it is called impulse buying when you see something you want, but initially had no intention to look for.

11. Co-branding, affinity and cause marketing

Co-branding is where two or more brands join together to sell a single product or service. The collective credibility increases the perception of the product or service's value. For example, a coffee shop working with a library creates atmosphere and seating for reading or Nal'ibali story hours at the library with some of their branding; or a sponsor's branding where the makerspace has been provided for, such as GoPro and Red Bull working together with the sponsoring of extreme sports.

12. Storytelling

Brand storytelling uses a familiar communication format to engage consumers at an emotional level. Rather than just spew facts and figures, storytelling allows you to weave a memorable tale of who your library is, what you do, how you solve problems, what you value, and how you engage and contribute to your community and the public in general. People respond well to stories told: Accounts about the successful impact of the library outreach or services like qualifications achieved, jobs obtained, the new-found ability to read, dealing with depression, or others; with names and photos where such successful were endeavours published, where possible.

13. Direct selling

Direct selling accomplishes exactly what the name suggests — marketing and selling products directly to consumers. In this model, sales agents build face-to-face relationships with individuals by demonstrating and selling products away from retail settings, usually in an individual's home (e.g. Amway, Avon, Herbalife). In a library's case it would be visiting schools and 'selling' programmes for buy-in (collaboration) so that they make more use of the library and its resources.

Examples of successful strategies

Audi uses luxurious images of expensive cars with interesting and flattering lighting to catch the eye.

Coca-Cola uses brand consistency. It is one of the most well-known brands around the world because of their red and white logo that people everywhere identify with feeling good and staying refreshed. They have kept their brand identity and product the same for more than 130 years along with the same message from their marketing slogans.

Apple succeeded at creating the image that their products are visionary and life-changing which helped to create a cult-like following. Their marketing has also helped to convey this by making people feel as if they need their products in order to enhance their life in some way. They have worked hard to win over consumers and have created a tribe of followers who are consistently excited about every product and every new announcement. For that to succeed, a brand must have an

innovative and awesome product that can easily be integrated into people's lives. Even if it is a new product it doesn't matter, as long as there is a way it can be marketed as something people or businesses can't live without. There is nothing fancy about the ads, but they are clear and create a feeling of being part of something modern and innovative. They created the tribe that fell in love with and follows them, and have retained them through exceptional customer experiences.

Here are some suggestions to make people fall in love with your brand and to create a following:

- offer lots of valuable and free information that your demographic audience really wants to read
- stand out from your competitors by listening to customers
- present your products and services in an appealing and aesthetic way
- stand for something so those who agree with you can follow
- create unparalleled customer service experiences (just look at what Apple did with the Genius Bar)
- be original and consistent.

Colgate creates trust by choosing to educate consumers about cavities, how to brush and floss. This strategy may seem obvious for a toothpaste brand; however any business can adopt this strategy and make it work for them. Most consumers love to receive free information and learning about things that impact their lives, so think about what users really want to know and what would make their lives easier or how your products may solve their problems.

With even the smallest budget you can create blogs, videos, emails and even e-courses which can all help to educate your customers, generate long-term relationships and build trust. All you need to do is to get into the minds of your customers and deliver what they want.

Starbucks is a perfect example of a business that uses social media well, tuning in to what their fans want and running hugely successful Facebook, Twitter and Instagram accounts. Some of the reasons they are so good on social media:

- their clever use of videos, gif's and images on their feed
- their custom images that go along with their tweets
- that they respond to followers, especially on Twitter
- that they are up-to-date with current events and use them to their marketing advantage
- their creation of several unique hashtags that have all gone viral.

Running successful social media is not necessarily about thinking of some grand scheme to get people hooked (like red Christmas cups). Rather, it is about making connections with your fans and offering them more of what they are looking for.

Using this to your advantage, craft a social feed that reflects your support and dedication towards your fans, as well as your knowledge of your industry.

This includes sharing articles (library bags) and images and responding to comments, tweets and messages. Combine all of this with some soft entertainment value and some frequent promotions and you will be well on the way to creating a solid social presence.

Nike offers a story and not just product specifications. Use scenes and photos about how you helped people especially

something they can relate to. Writing a blog or using social media is a great way to paint a visual story. Out of the Fortune 500 companies Nike has one of the strongest presences on Instagram where they promote strength and fitness, health and other things that are bigger than their pair of shoes. This indirect style of marketing keeps the public following their stories and keeps them interested in the brand and product. Their carefully selected sponsorships of famous teams ensure that the attention of audiences is captured. Nike also allows the consumers from different cultures to influence designs and styles, which contributes to its global popularity.

Red Bull is an Austrian company that does such a great job of global marketing to cause customers to think it is a local brand. One of its most successful tactics is to host extreme sports events all over the world; and their consistent packaging has further helped to make the brand go global.

Spotify from Sweden has from 2018 been considered to be one of the best global companies that expanded quickly. Spotify's business model is focused on helping listeners find something new.

Strategic marketing plan: content

1. SWOT analysis: Strengths, Weaknesses, Opportunities and Threats
2. Who is the target audience? What motivates them to use the library or not?
3. What or who is the competition and how do we create the greater value?
4. Marketing mix: Detail of the seven principles of marketing in the library and information service field
5. What is the available budget for marketing and how will it be applied to the planned strategies?
6. Implementation and control plan: steps for the roll-out, responsibilities, time frames and how the success will be measured, with possible goals set.

How to increase my marketing ability (skills)

1. Practice your writing skills to adapt to various audiences like the youth, adults, business people and so on. Consider taking writing classes.
2. Keep up with the trends (the new way of doing things). Read blogs in the LIS environment, social media trends, relationship building and technology tools.
3. Test yourself on your knowledge of marketing methodologies. Read books and blogs and read up on companies with successful service and marketing strategies.
4. Learn skills outside of marketing like the psychology of consumer behaviour.
5. Learn from successful contenders in the field, such as bookshops
6. Practice your public speaking skills
7. Work on your interpersonal communication skills
8. Research survey methods
9. Practice assertiveness and persuasive skills
10. Increase your research skills to prepare for your market
11. Be well read
12. Study some basic photo-editing skills

13. Know how to tell a story with data or statistics
14. Be open to new ideas
15. Good collaboration and networking skills.

Conclusion

To be successful in marketing starts with having a solid strategy that supports the growth and development of your library. Start by thinking about your strengths and what you can truly offer consumers. How can you enrich their lives and how can you make them fall in love with your products or services? Think about where you can:

- maintain consistency in your branding efforts to make your logo and taglines more recognisable.
- create a movement with your brand by offering consumers the chance to be part of something innovative and life-changing.
- build trust with your consumers by offering valuable information and additional benefits other than just the products or services that you offer. This can be done through free skills classes, accurate community information, facilitation of life skills development, tutoring and digital literacy or other literacy classes.
- integrate social media into your marketing strategy and work on developing a strong social presence of which Facebook is the most used in South Africa.
- make sure your library stands for something and try to be an active participant in your community. Present information and inform people about important themes on the social, environmental and community agenda.
- sell a story rather than just the specs of your product or services using social media or a blogging platform. Tell your stories where your services had an impact and how you made a difference in someone's life.

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Ronel Mouton is the assistant director of the Eden and Central Karoo regions at the Western Cape Library Service



Staff development and training in municipal libraries

by Rachel Williams



Skilled and capable workers are of utmost importance for any library service. It is the workforce that ensures that the vision, mission and strategic objectives of a library service are met. Continuous training and development of employees should therefore be regarded as a high priority¹.

Training and development — there is a difference, but the positive outcome the same

The phrases 'training' and 'development' are often used interchangeably. There is, however, a distinct difference between these two concepts.

Training can be regarded as a process of learning a skill or to gain knowledge as presently needed or prescribed for the execution of a job, and should be seen as an investment in people. Whatever an organisation invests in its employees by means of training and skills development is reaped through increased staff morale and productivity. As technology, methods and systems change, there is and always will be a need for training.

Staff development, on the other hand, has a wider connotation as it involves a larger scale of learning and stretches beyond day-to-day duties or job descriptions. It is future-orientated and enables an individual to become exposed to new ideas, concepts and duties. This is very beneficial for organisations as it prepares them for the future and makes full use of an individual's potential. This mutual relationship ensures that more responsibility and versatility can be entrusted upon and enjoyed by staff members. This, too, has the positive outcome of uplifting staff morale and paves the way towards greater job satisfaction².

As 'training' and 'development' are often used interchangeably; and as both involve staff morale and productivity, as well as training also being regarded as part of an individual's career development³, it is accepted practice to use these two expressions uniformly⁴.

Library staff training and development opportunities

Library staff are in a fortunate position to gain valuable training through local, regional and national conferences,



seminars, forums and workshops. These opportunities provide exposure to leadership and management skills, best practice and current developments within the library and information sector and enhances professional development.

Another approach is the fostering of a reading culture that extends to trade and professional journals. Information periodicals like *LIASA-in-Touch* and **Cape Librarian** exposes one to new ideas, inspiring events, moments and people as well as ideas for fun-filled activities.

COVID-19 has, however, emphasised the necessity of online courses, webinars, talk shows and teleconferences. This has exposed library staff to a much wider audience, both nationally and internationally. As library operations become more complex and broader in scope and area of specialisation, so does the need for appropriately themed courses sourced from a wider footprint⁵.

In-house training and workshops for library staff is another useful approach. This leads to better staff relationships, understanding and team building.

In some instances, community based organisations can approach a library service to team up with them for the hosting of a workshop with regards to books, developing

a reading culture or other themes that advance literary interest within the communities being served. This leads to a sharing of resources, experiences, capabilities and expertise. It also strengthens the link between libraries and communities, as well as a better understanding of the socio-economic challenges and conditions of communities and enhances future interaction and interrelationship between the two parties.

Involvement and support of provincial and national initiatives and reading campaigns should not be ignored or neglected. These initiatives lead to responsible citizenship, social cohesion, exposure to numerous programmes and tasks, different methods and objectives and can be regarded as a guiding tool for sustainable projects. Participation therein empowers people to make use of a suitable developmental tool that ensures continuous and lasting learning.

The link between Municipal Libraries and the Provincial Library Service is the most important by far. This relationship should be fostered and nurtured, as it opens the door for better understanding of needs, duties, problems and care of individual libraries as well as for staff development processes. The regional librarians of the Provincial Library Service consistently guide and indicate best practices throughout their regions and share their ideas and thoughts with all levels of staff.

Municipal libraries are in the fortunate position to have human resources departments that identify, prioritise and implement training needs. This is done by means of the compilation of personal development plans. These plans empower employees and align individual performance objectives with the municipality's strategic objectives, and also forms the basis for the prescribed workplace skills plan that enables municipalities to collate training and education activities for a specific financial year.

For libraries to survive in a continuing changing environment, library staff must equip, strengthen and develop themselves by embracing continuous learning and continuous training and development as standard and accepted practice. This will enable them to stay up-to-date and to grow on the job, whilst preparing them to be ready and prepared to advance as opportunities present themselves.

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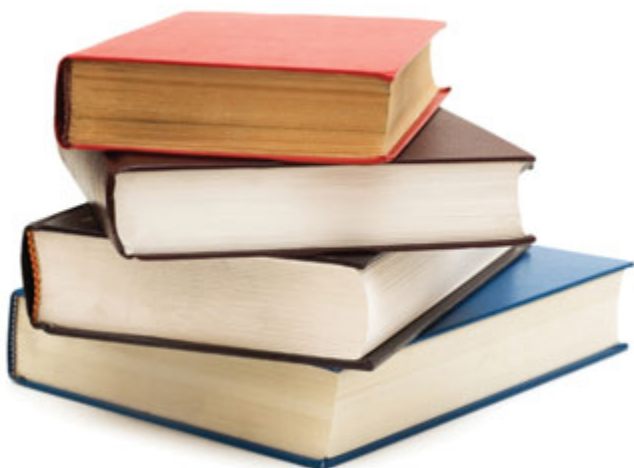
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Rachel Williams is the Manager: George Libraries



Is it time to ditch the secondhand bookstore?

by Juliet Davidson



I think the problem is that we're afraid of dust.

I say 'we' to give myself the illusion that I am not the only adolescent who gets irked at a secondhand bookstore when my fingertips become enveloped by a film of grime.

It's not that I'm a hypochondriac or a neat freak. It's just that I don't like what that dust represents: abandonment, antiquity, and irrelevance. Any book that's been sitting on a shelf for twenty-odd years is sitting there because it's not worth the read, right? Some neighbourly American dad threw that book and a myriad of others into a cardboard box, dropped it at the store's stoop, and never thought about it again.

Why should we (or I) sacrifice time rummaging through his undesirables? Why would I read something abandoned in its day, antiquarian in its condition, and irrelevant in its present? I hadn't had a clue.

That is until I experienced the unbridled joy of getting lost in a sea of dusty book jackets in a cavern preserving their integrity: the used bookstore.

In the past decade, we (and I do mean 'we' this time) have seen a surge in independent bookshops. Not only do these stores showcase new authors with new perspectives that have been historically underrepresented, but they also serve as community centres, providing safe spaces, public programming and entertainment.

Shopping at an independent bookstore is an act of community building, not just a consumer purchase, as Tony Dokoupil put it in an [interview](#) with two independent bookstore co-owners.



An independent bookstore in itself seems to be an altruistic feat. Millennials have taken a centuries-old industry and updated it to highlight the voices younger generations want to hear in a space that respects their progressive politics. No more are the days of Book Row with old white professor types hiding stacks of books written by old white professor types. This adaptation is essential for bookselling to continue, but we should not disregard the prior literature and bookselling methods of yesteryear. The inclination to do so stems from a greater hesitation, particularly of younger generations, to read books written in long ago.

I feel as though younger generations have an obsession with accuracy. In a superficial sense, the internet has made our proximity to facts and information the closest it's ever been, so we have the means to be accurate. However, in a substantial sense, our politics are more progressive, and we want to tell our own and other people's stories in an accurate way, not in the way of our literary forefathers, many of whom discounted or misrepresented the perspectives of marginalised people. While the independent bookstore is seen as a haven for exploring one's identity through literature, the used bookstore is seen as the place where exploration dies. The scientific data in these books is outdated, the perspectives are limited, and the conclusions drawn are now contestable.

However, as I discovered while rummaging today, reading books written thirty years ago doesn't indoctrinate us with regressive politics like we're worried it will. The reason we

read old books is the reason we read: we seek a unique pleasure satiated only by the sweet nothings of an author. That pleasure isn't ruined by an ignorant author but invigorated. When we read something outdated we are upset because we *feel* the words, we *feel* the anguish, and we are visibly gobsmacked staring at the page. These books move us, perhaps differently than they intended to, but deeply. That is the merit in reading older books. That merit should not be disregarded for its era nor for its coat of dust.

Once I recognised this, I realised that the bookshops housing these books weren't cemeteries. These books weren't abandoned. They were rescued. Secondhand bookstores give these works a second life, an opportunity to be re-read and in a new light. Used bookstores house objects of affection that don't grow old because they are dying; they are surviving.

Though the secondhand bookstore doesn't share the depth and inclusivity of a modern bookstore in its literary content and spatial environment, it gives us bibliophiles a worthy trait: perspective. In some cases one can spend hours rifling through out-of-print paperbacks and learn more than they would in a single hardcover published in the 2010s. Neither old nor new books have greater value. They simply teach us different things: the new, about our present understanding, and the old, about what understanding used to mean.

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| PARTING SHOT



One of the seven public libraries in the Cape Town Region in 1962 was actually 'abroad' on Robben Island. Here is a staff member from the region with a consignment of books destined for the island

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