

## ADULT NON-FICTION VOLWASSE VAKLEKTUUR

Salisbury, Martin and Styles, Morag

**Children's picturebooks: the art of visual storytelling.**- Laurence King Pub., 2012.



'A beautifully produced book printed on excellent paper, which shows the copious illustrations to their best advantage. The pages are well designed, the artists international and the book a joy to handle. The illuminating contents range from a concise history of the picture book to the picture book maker's art to print and process. All-in-all a fascinating book and an absolute must for potential illustrators.' (*Carousel*)

Saro-Wiwa, Noo

**Looking for transwonderland: travels in Nigeria.**- Granta, 2012.



'Experience the chaos of Nigeria through the eyes of Saro-Wiwa, the daughter of the famed activist Ken Saro-Wiwa, who was executed by the Nigerian government.

Saro-Wiwa grew up in England, though she returned every summer to Nigeria, a place she loathed because it took her away from her comfortable lifestyle. As an adult, Saro-Wiwa found herself wondering about her homeland, the country for which her father gave his life, and decided to return. Enlivened by charismatic characters, bus ride

infomercials, abandoned amusement parks, corruption, and gorgeous rain forests, Saro-Wiwa's memoir is as much a tale of frustration as it is a journey of discovery. This engaging, fast-paced jaunt through more than a dozen regions of Nigeria is full of adventure and honesty. Saro-Wiwa writes beautifully of her homeland and family, opening this world up for outsiders. Recommended for those who love experiencing new countries in the pages of a book, fans of memoir, and anyone interested in contemporary Nigeria.' (*Library Journal*)

## ADULT FICTION VOLWASSE VERHALENDE LEKTUUR

Bakkes, Margaret

**Fado vir 'n vreemdeling.**- Lapa, 2011.

'Fado vir 'n vreemdeling' is die histories-gefundeerde verhaal van die lewe en lotgevallen van Cornelis Homan. Sy lewe word egter ook in

'n groter familiekonteks geplaas, sodat die leser die geskiedenis van sy ouers, sy kinders tot by sy kleindogter, die Portugese Maria Josefina de Araujo Homan, leer ken. Bakkes het met hierdie boek die kortlys van die Lapa Roman Kompetisie 2011 gehaal.

'Die verhaal het die Boere-geïnterneerdes in Portugal tydens die Anglo-Boereoorlog en die eer wat die Portugese aan hulle betoon het as realistiese agtergrond. Maar die verhaal van die hoofkarakter, Cornelis Homan, is verbysterend tragies – en ontstellend waar – 'n bywoner-seun met 'n tragiese agtergrond wat van die platteland in Vrededorp in Johannesburg teregkom, op kommando tydelik selfvertroue kry, na Portugal geïnterneer word, ná die oorlog terugkeer na sy vrou (wat toe in prostitusie verval het), van haar skei en dan trou met 'n verwagte Portugese meisie uit 'n vooraanstaande gesin wat hy in Portugal leer ken het, deur misdaad van die bruid se pa. Die afloop is onvermydelik tragies. Bakkes gaan vind Homan se voetspoor in Portugal. Sy besoek Abrantes, die dorpie waar Homan gebly het, en die plekke wat hy besoek het, drink die landskap en die argitektuur en die kultuur in ... Die Portugese fado, soos Bakkes dit tereg beskryf, is noodlotmusiek, droef en lirieke ... Bakkes kloof ongelooflike en onvoorstelbare smart en lyding oop. Dit is 'n werk wat lesers aan die hart gaan gryp.' ([www.rapport.co.za/Boeke](http://www.rapport.co.za/Boeke))



Fourie, Corlia

**Die geheime kamer.**- Lapa, 2011.



'Fourie skryf soepel en gemaklik – mens kan sien sy't 'n geoefende skrywershand en sy sleur haar leser van die eerste bladsy mee in 'n heerlike, goed geskikte verhaal wat soos 'n bulhond byt en nie sommer laat los nie. Wanneer haar hoofkarakter, Sandra, 'n jong joernalis, een aand laat by haar woonstel opdaag, beland sy in Gert se netjies beplande strik. Wanneer sy haar bewussyn herwin, bevind sy haar in 'n vreemde, wit kamer. Gert is met die eerste oogopslag 'n gekultiveerde

en beleefde jong man, maar soos Sandra in die daaropvolgende maande agterkom, skuil daar 'n verwronge psige agter die fasade. En 'n psilogiese stryd woed tussen Gert en Sandra. Elkeen probeer 'n strategie bedink om die ander een te deurgrond en sy/haar doel te bereik: Sandra wil haar nagmerrie ontsnap; Gert soek op 'n makabere manier na vrede en harmonie vir hom en die wêreld ... Geleidelik word dit duidelik dat die titel nie net verwys na die fisieke kamer waarin Sandra met finesse gefolter word nie, maar ook na Gert se duistere psige, wat laag vir laag afgeskil word. Tot die vergifte pit: sy kinderjare en 'n verwronge moeder-seun-binding in 'n wan-funksionerende gesinsopset. As sy ma nie meer daar is vir hom nie, moet Gert noodgedwonge 'n ander ma-figuur vind en wie is meer gepas as die maagd Maria of manifestasies van haar? Die narratiewe

ontrafeling van die warboel in Gert se kop word deel van die speurproses. Maar dit is nie net godsdiens en sielkunde wat by hierdie spanningsverhaal ingespit word nie; die verwerking van mites en ou sprokies word ook bygetrek. Hierdie fasette sorg vir afwisseling en die uitstel van 'n verrassende slot.'

Spanningslektuur is 'n nuwe rigting vir Fourie. Sy het hiermee die kortlys gehaal in die LAPA Roman Kompetisie 2011. ([www.rapport.co.za/Boeke](http://www.rapport.co.za/Boeke))

### Konrad, Isa

**Die soenoffer.**- Lapa, 2011.



'Isa Konrad het in 2010 gedebuteer met **Die ondenkbare** en beïndruk met haar vermoë om 'n storie oortuigend te vertel, genregrense te respekteer en terselfdertyd 'n unieke stempel af te druk. In **Die soenoffer** het ons met 'n sielkundige riller eerder as 'n speurverhaal te doen. Die subtitel, *Die storie van 'n negejarige reeksmoordenaar*, prikkel reeds en stuur rillings teen 'n mens se ruggraat af. Die boek handel oor jong kinders wat ander kinders koelbloedig vermoor. Is kinders nie by verstek onskuldig nie? Isobel Swart

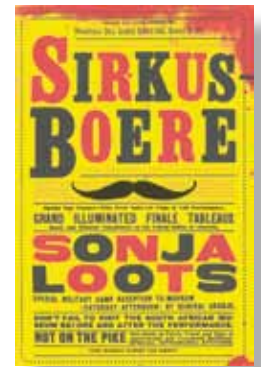
het as kind vier kinders vermoor. Toe sy, jare nadat sy as volwassene uit die tronk vrygelaat is, haar lewensverhaal openbaar wil maak, besluit sy Wessel Janke, 'n joernalis wat spesialiseer in die bonatuurlike, moet haar storie vertel. Wessel het as kind geheueverlies opgedoen. Hy is fisiek en geestelik 'n geknakte man, maar dis in hom wat Isobel haar vertrou stel. Wessel ontdek in Isobel 'n doodgewone (en tog vreemde) vrou wat, soos hy, op soek is na die waarheid: hoekom maak kinders soms ander kinders dood? Hy word by haar lewe ingesuij en raak geheg aan haar seuntjie. Doktersverslae, polisierslae en Isobel se kindertydherinneringe wat in kortverhaalvorm aangebied word, vorm die ruggraat van die verhaal. Dié tegniek slaag daarin om spanning te bou. Dan is daar kol. Frida Oates, wat glo Isobel is 'n onrehabiliteerbare monster en dat Wessel in groot gevaar verkeer. Geheime word teen presies die regte pas ontbloot. 'n Prentjie van grusaamheid, boosheid en onnoembare hartseer neem vorm aan: dié storie is 'n lem wat diep sny. Tog is daar nie goedkoop skoktegnieke nie. Dis eerder die egtheid, deernis en getemperde nuanses wat 'n mens bybly. Wat verder beïndruk, is Konrad se vlot skryfstyl en vlymskerp beeldingsvermoë.' ([www.rapport.co.za/Boeke](http://www.rapport.co.za/Boeke))

### Loots, Sonja

**Sirkusboere.**- Tafelberg, 2011.

'**Sirkusboere** is 'n historiese roman, gebaseer op uiters boeiende historiese gegewens wat die outeur grondig nagegaan het. Generaal Piet Cronjé, berug vir die Boere-neerlaag by Paardeberg tydens die Anglo-Boereoorlog, word 'n paar jaar ná die einde van die oorlog gevra om deel te neem aan 'n voorstelling van die Slag van Paardeberg in St Louis, VSA. Die eienaar van hierdie "sirkus" is Frank Fillis, en saam met hom in die projek is nog 'n Boere-generaal, Ben Viljoen. Daar is min wat Cronjé by die huis hou – sy plaas is verwoes, sy vrou

is oorlede. Hy word aangetrek deur die moontlikheid om geld te maak en deur die hoop om waardering te kry wat ná die Slag van Paardeberg vir hom maar skaars was; dus willig hy in. Dit word egter 'n patetiese skouspel waarin hy dag na dag die drama van sy grootste vernedering moet óórspel. Boonop loop die projek op 'n finansiële mislukking uit, en Cronjé keer uiteindelik terug na sy plaas sonder die emosionele en finansiële vergoeding waarop hy gehoop het. Saam met Cronjé, Frank Fillis en Ben Viljoen gaan 'n hele klomp Boere-oudstryders oorsee om as akteurs in die vertoning op te tree. Prominent in hierdie groep is Maans Lemmer, wat nog swaar dra aan die dood van sy vrou en seuntjie in die konsentrasiekamp. Ook swart mense is deel van hierdie projek om geld uit die oorlogsherinneringe te maak. Onder hulle is die swart man Fenyang, Cronjé se agterryer tydens die oorlog. Die opkoms en ondergang van Frank Fillis se sirkusvertonings is die narratiewe raamwerk waarbinne 'n aantal boeiende temas vergestalt word. Buiten die geslypte satire waarvan sy haar bedien, word die sirkusarena 'n metafoor van die oorlog, van die karakters se ganse lewe... sy is gewoon meesterlik wanneer sy die koddige en die skrikwekkende van menslike sotheid en oorhoopsheid satiriseer... [hierdie is] 'n kragtoer. Sowel toeganklik as diepsinnig, skerp, briljant. Van universele belang. Uitvoerghalte.' ([www.litnet.co.za/Die\\_Burger](http://www.litnet.co.za/Die_Burger))



### Nyathi, Sue

**The polygamist.**- Logogog, 2012.



'Sue Nyathi's debut novel centres around four very different women with very distinct personas and varying tastes, that is, until it comes to their central love interest, Jonasi Gomora. Weaving an intricate tale set against the backdrop of Harare's leafy suburbs, Nyathi explores not only the relationship between the book's main protagonist and his many women, but also sheds some insight into the twisted and unavoidable relationships between the women themselves, who are unavoidably connected to each

other. [The book] focuses on the inter-relationships between the women who has chosen this way of life.

'Nyathi's use of very candid language sets her apart from the bulk of female African authors. Unlike her predecessors she is unapologetic about using graphic descriptions and language, not normally associated with female African authors, to highlight a character's demeanor or the baser qualities of a specific scene or scenario. She does not introduce the polygamy of forefathers but instead, highlights a new strain of greed and insatiability within society that leads to a newer form of polygamy. This novel is not only entertaining but a good reminder as to how far African women have come and how much further [they] still have to go. This is a book about choices and

a reminder that all choices come with their own unique set of repercussions, regardless of your material wealth, background or culture.' ([www.diasporanDarlings.com](http://www.diasporanDarlings.com))

**Suttner, Hermione**

**Bitter heuning** / vertaal deur Linda Rode.- Kwela, 2011.



'n Aardse verhaal oor die liefdes en verliese van 'n Sandveldse familie: die jong, swanger weduvrou Sannie Krige is in 1902 ná die Boereoorlog aan boord van die Bavaria op pad terug van Lissabon na Kaapstad. Sy deel 'n kajuit vir ses mense met nog elf vroue. Haar kind word in die hittige trope gebore ... Die skeepskaptein doop die pasgeborene Bavaria Mara Krige. Stil Sannie kom in Laaipele aan wal en gaan woon tussen die vissers op Oufontein by Velddrif. Haar verhaal, en Bavaria s'n, word deur haar kleindogter

Mara Brandt vertel. Ouma Sannie se moreel-etiese kompas wys reg noord. Sy's ook fluks en handvaardig en dit word alles aangegee aan die ontvanklike, leergierige klein Mara. Sy leer Mara op die kaai tel met die inryg van bokkoms ... Sy wys haar hoe om snoek te vlek ... Sy ken van vissersnette brei, herstel en bloed. Gelukkig ook beleef Mara die groot liefde van ouma Sannie en haar Deen, Knud Pedersen ... Die skrywer se onopgesmukke metaforiese vermoë en vernuf om soveel elemente te harnas is indrukwekkend. Die slot is verrassend, en slim. En 'n genade. Want genadeloosheid is hier genoeg. Spesifiek in die karakter van die patologiese Jakob Brandt ... Sy ontredende nalatenskap is nie aangename leesstof nie, maar juis daarom skitter die vertelling se verweefde drade ... [Die verhaal is] bittersoet en aangrypend. Verruklik en onverwags ... Die skrywer is op Kamieskroon in Namakwaland gebore, waar haar pa (van Russiese) en ma (van Poolse afkoms) jare lank die hotel besit het. Die manuskrip is eers in Engels geskryf ... Die sukses van **Bitter heuning** is ook danksy Linda Rode se vertaling, Suzette Kotzé-Myburgh se teksversorging en die leiding van Petra Müller ...' (*Die Burger*)

**YOUNG ADULT FICTION**  
**JONG VOLWASSE VERHALENDE LEKTUUR**

**Harstad, Johan**

**172 hours on the moon.**- Atom, 2012.

'This dark science fiction thriller opens with a closed-door meeting at NASA headquarters, proposing a groundbreaking mission to the moon. The mission will revisit a mothballed research station in the Sea of Tranquility. In order to generate public interest and, hopefully, funding, NASA offers three seats in the rocket to teenagers, chosen by a worldwide lottery. Told in multiple viewpoints, we hear from the three teens who are all more interested in escaping life on earth than in traveling to the moon. We also hear from a scientist, an astronaut, and a former custodian from the Apollo landing days; all hint at grave concerns and causes for alarm. Each teen receives

a message of foreboding. Despite all this, the rocket launches, the group lands, and things begin to go terribly wrong. That the mission is doomed is not surprising; however, the way it goes wrong is surprisingly creepy.

'Originally written in Norwegian, the plain language may be the result of translation. Character development is less important than advancing the plot, although there are problems there as well. The presumption that NASA would assume the liability of sending three teenagers into space is a plot hole that is difficult to overlook. Writing outside one's cultural frame of reference is risky. The novel's strength is its rising tension and skin-crawling conclusion: Scandinavian thriller meets sci-fi horror movie.

'The final pages provide an unexpected poignancy. Fans of science fiction, horror, and the Alien franchise will enjoy this book.' (*Voice of Youth Advocates*)



**JUVENILE FICTION**  
**JEUGLEKTUUR**

**Applegate, Katherine**

**The one and only Ivan.**- HarperCollins, 2012.



'This tender tale of friendship and hope is narrated by a silverback gorilla living at The Big Top Mall, a shabby, circus-themed roadside attraction. For years, Ivan was passively content. He had his art, unlimited bananas, and his friends: Stella (an elephant), Bob (a stray dog), and Julia (a human child). Ivan's eyes are finally opened to his deplorable surroundings when he loses a friend due to neglect. The last straw is when he witnesses the attraction's owner abusing Ruby, a newly acquired baby elephant. Thus, Ivan is

inspired to take action. With some help from his human friends, his dream of a better life for all the Big Top's animals just might come true. The character of Ivan, as explained in an author's note, is inspired by a real gorilla that lived through similar conditions before being adopted by Zoo Atlanta. Applegate makes a powerful statement about the treatment of animals – especially those living in captivity – and reminds readers that all creatures deserve a safe place to call home. Lovely story, and the characters will capture readers' hearts and never let go. A must-have.' (*School Library Journal*)

**Palacio, RJ.**

**Wonder.**- Bodley Head, 2012.

'Kids' books about befriending somebody different could fill a library. But this debut novel rises to the top through its subtle shifting of focus to those who are normal, thereby throwing into doubt pre-suppositions readers may have about any of the characters. Nominally,



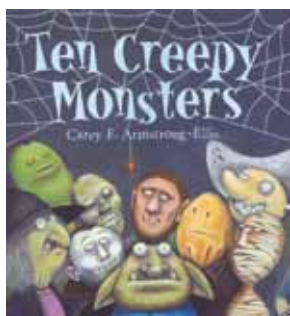


the story is about 10-year-old August, a homeschooled boy who is about to take the plunge into a private middle school. Even 27 operations later, Auggie's face has what doctors call anomalies; Auggie himself calls it "my tiny, mushed-up face". He is gentle and smart, but his mere physical presence sends the lives of a dozen people into a tailspin: his sister; his old friends, the new kids he meets, their parents, the school administrators . . . the list goes on and on. Palacio's bold move is to leave Auggie's first-person story to

follow these increasingly tangential characters. The novel feels not only effortless but downright graceful, and by the stand-up-and-cheer conclusion, readers will be doing just that, and feeling as if they are part of this troubled but ultimately warm-hearted community.' (*Books & Leisure*)

**Armstrong-Ellis, Carey F**

**Ten creepy monsters.**- Abrams, 2012.

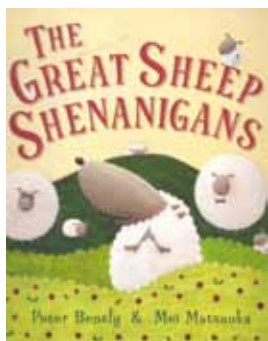


'Armstrong-Ellis stages a light Halloween countdown starring ten monsters that leave the story one at a time: "Ten creepy monsters met 'neath a gnarled pine. / One blew away, and then there were nine." The motley group includes a vampire resembling Bela Lugosi's Dracula, a zombie that loses its foot, and an aquatic monster that falls in love with a human in a rowboat. Generously detailed acrylics provide a touch

of nefarious charm, while a tender surprise ending should gratify trick-or-treaters.' (*Publishers Weekly*)

**Bently, Peter and Matsuoka, Mei**

**The great sheep shenanigans.**- Andersen P, 2011.



'A clever – and hungry – wolf tries to insinuate himself among a fine flock of fat sheep. Lou Pine, the wily wolf, thinks that it should be easy to sneak up and help himself to dinner. But no, Rambo the Ram, complete with snorting nostrils and boxing gloves, is there to defend his kin. Lou next tries a sheep disguise. There's Ma Watson's woolly nightgown and a cotton candy coating and even a sweater from Granny, but all fail to help him blend in with the flock. Bently's rollicking rhythms

rarely (but occasionally) falter. His story is vigorous and unabashed. Some of the words, concepts, and humour will soar over the heads of young listeners. Matsuoka pulls out all the stops here with mixed-media images that zing with colour, texture and hilarious exaggeration. While not for the very young, the faint of heart, or the aspiring

vegetarian, **The great sheep shenanigans** makes great reading for energetic youngsters.' (*School Library Journal*)

**Hofmeyr, Dianne**

**Oliver Strange and the journey to the swamps.** / illustrated by Rob Foote.- Tafelberg, 2012.



This is the first title in an adventure series called *Oliver Strange* by Dianne Hofmeyr.

'Oliver is a boy from Tooting, England, whose father (a frog specialist) has gone missing in Botswana. Lured away by the evil-minded Alecto, who pretends to be his aunt, Oliver makes friends with Zinzi, a girl whose delight is caring for wild animals. She has with her a pet bushbaby and a python. The two of them are blindfolded, drugged and taken off into the Okavango Swamp by Alecto and

her sidekick Molotse. They have already captured Oliver's father in their search for frogs which are destined to be frozen, exported and eaten as sushi. Next on their list are more rare poison frogs. It is up to Oliver and Zinzi to rescue his father and stop Alecto and Molotse's terrible scheme. Oliver's letters to his grandmother in Tooting and hand-written inserts with a few drawings liven up the text.' ([www.bookslive.co.za](http://www.bookslive.co.za))

**Robertson, Fiona**

**The perfect present.**- Hodder, 2012.



'This simple picture book is divided into chapters which serve to break the story up into days and give a realistic sense of tension, leading to a satisfying conclusion. The story begins with Henry being too excited to sleep because tomorrow is his birthday: a scenario that will immediately capture the young reader. Henry

guesses the presents he will receive in alphabetical order – a nice touch. Henry's best friend Spot (a duck) has planned the perfect present but his presentation is usurped by a big box from Henry's grandparents, which contains a very special surprise. Henry is besotted and totally neglects his best friend. So Spot sadly leaves home. The dangers he encounters threaten to engulf him until at last he is rescued by Henry and the perfect present. The simple illustrations contain extra reading in the labels and conversation, and the split-action pages move the story along and provide extra detail and interest. This is a thoroughly enjoyable book in every way; a touching and heart-warming story about loyalty and friendship that is highly recommended for beginner readers. The book has innovative illustrations and endearing characters.' (*Bookseller and Publisher's Weekly*)

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