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Wargeys-xilliyeeka Suugaanta
& Dhaqanka Soomaalida

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Cabdullaahi Qarshe, father of modern Somali music,
performing at HAL-ABUUR Cultural. Evening on 15
Sept.1995, SOAS, University of London.

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promotion of Somali literature and national culture.

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Professor B W Andrezjewski died on the 2 December 1994 as this issue was about to go to press. We dedicate this volume to his memory.

Editorial

First of all, the editors wish to apologize to all HAL-ABUUR subscribers for the delay in the distribution of this issue. The difficulties, mostly financial, explained in the last issue are still with us and have meant that we have not been able to produce the journal as we originally planned and wished. Despite a very high level of interest and support from our readers in different parts of the world, very little funding was forthcoming from subscriptions or in the form of symbolic donations, and we are grateful to those who made such contributions.

Since it is our firm intention to continue publishing HAL-ABUUR, maintaining and, hopefully, improving the present quality, the journal will from now on be printed every six months, for the time being. This will allow more time for a more realistic projection of publication to be made by the present few members of voluntary staff all of whom are engaged in other pursuits.

We are delighted to inform our readers, especially those in North America, that there will be an extension of HAL-ABUUR in Canada. Last summer the Editor and the Assistant Editor visited Canada, partly to attend the Somali National Week III in Ottawa, and also to carry out networking activities (see Reports & Briefings section). As a result, a regional office for HAL-ABUUR was arranged and a plan was set up to produce a North America edition in Ottawa, Ontario, in association with the Somali Canadian Youth Society. This initiative is heightened by the very high demand of HAL-ABUUR in Canada (and North America), due the existence of a large Somali community there, after the recent exodus of the Somalis.

In a further development, we are pleased to welcome Dr Martin Orwin as our English Editor as well as Mubaarak Maax and Maxamed Cabdiraxmaan Xirsi as new associate editors in Canada and Sweden respectively. We also welcome all members of the HAL-ABUUR Team in Canada (see the list). We highly appreciate the dedicated effort made by this new team of young volunteers (of both genders) who are certain to inject new life into the work of HAL-ABUUR. As stated in the Editorial of our first issue, it was one of the main objectives of this journal to provide an outlet for the creative energies of the diaspora Somalis, especially the young generation.

We are also grateful to Cabdullaahi Qarshe, David Fieller, Cumar Cabdiraxmaan Xirsi, Maxamuud Siyaad Togane and Kiros Fre Waldu for having accepted the invitation to join and reinforce our Editorial Advisory Board.

As this issue of HAL-ABUUR was about to go to press, Prof B.W. Andrzejewski "Macallin Guush" died on 2nd December 1994. The HAL-ABUUR family and all those concerned with Somali literature and culture have lost one of their leading lights. A founding member of the Editorial Advisory Board of HAL-ABUUR, Macallin Guush wholeheartedly supported the creation of this journal, providing it with expert advice and valuable material for publication. The editors wish to express their deepest condolences to Mrs Sheila Andrzejewski and all members of Guush's family. Tributes to Professor Andrzejewski are published in the first section of this issue, both in English and Somali.

In this issue:

Poetry remains an important part of the journal; in the present issue we concentrate on publishing new contributions by young poets, mostly Somalis, in both Somali and English. The current dolorous situation in Somalia forms a common theme for the most poems.

Two prose fiction contributions, dealing with the same theme, are also included. In the first, Maxamuud Cabdi Cali Bayr describes an arduous journey made by a dislocated Somali travelling from the Ethiopian capital, Addis Ababa, to the Somali town of Borama; and the second one is a recent short story (in Somali) by Maxamed D Afrax, drawing our attention to the disastrous scale of family disintegration in the post-civil war Somali society, through depicting the day to day life of a Somali refugee family living in a place that can be in Europe or North America.

The main Articles section begins with Professor Lidwien Kapteijns' innovative article which explores Margaret Laurence's Somali education through discussing her two books about Somali culture and society (*A Tree for Poverty*, 1954, and *The Prophet's Camel Bell*, 1963).

The status of the Somali language and its usage comes under scrutiny in two articles: Cali Muuse Ciye critically addresses the issue of orality, and Siciid Jaamac Xuseen alarmingly predicts a future disappearance of the Somali language. In her article *The Somali Crisis in Canada...*, Ladan Caafi concerns herself with the new set of problems suffered by the dislocated Somali women in Canada with especial emphasis on "single mothers phenomenon". In the same section, two young scholars, Maxamuud S. Cabdillaahi and Maxamed Cabdiraxmaan Xirsi respectively write (in Somali) about the "seriousness" of Somali humorous poetry, and camel and associated Somali literature.

Nuruddin Farah's *Gifts* is analysed by Cabdiraxman Waaberi, in the Criticism section. We are pleased to include a particularly appropriate piece by an eminent scholar, Professor Ruth Fennegan, reviewing *An Anthology of Somali Poetry*, a collection of Somali poems translated into English by Professor Andrzejewski and his wife Sheila Andrzejewski. Another important book review by Xamdi S. Maxamed, is also included. Xamdi skilfully highlights Helene Moussa's recent book about Ethiopian and Eritrean Women Refugees.

With all this and an interview with Cabdi-nuur Allaale, a famous Somali singer and actor from Djibouti, and with other shorter pieces of relevant information and folklore texts, as usual, we hope you enjoy this edition of HAL-ABUUR, and we look forward to providing you with the future biannual issues to which your contributions are most welcome.

Qorayaasha, fannaaniinta iyo haya'daha la xariira waxaan ku martiqaadaynaa in ay noo soo gudbiyaan wararka buugagtooda, cajaladahooda ama riwaayadaha cusub, si aan u faafino ee dadka u gaarsiinno.

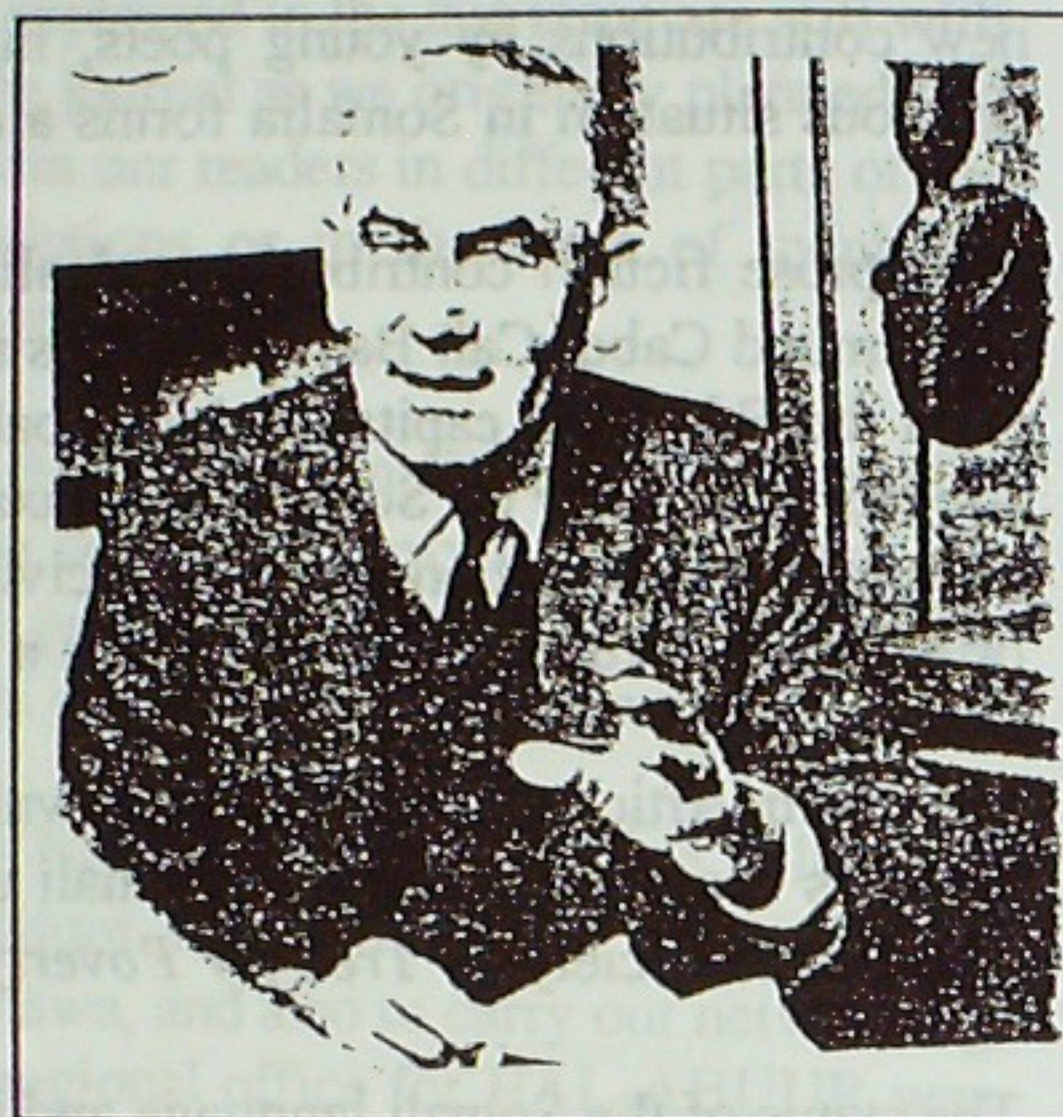
Dardaarankii Macallin Guush Uga Tagey Soomaalida

Soomaaliyeey, rag iyo haween, waayeel iyo dhalinyaroba, waxaan idiin soo jeediyey dardaraan gaaban oo ku saabsan suugaanta iyo afka Soomaaliyeed. Waxaan hubaa suuga anta iyo afku in ay yihiin asaaska weyn ee dhaqankiina; waxaana loo baahanyahay in aad uga dadaashaan gees walba, hadday tahay suugaanta guud, hadday tahay maanso, hadday tahay sheekooyin, kuwa runta ah iyo kuwa la hindisaba, hadday tahay masrax, hadday tahay naqdi ama faaqidaad.

Waxaad tihiin ummad weyn, waanaad tihiin dad hibo leh. Taasaan idinku hubaa.

Bogumil Andrzejewski
"Macallin Guush"

Hemel Hampstead Hospital
16th November, 1994



TRIBUTES TO ANDRZEJEWSKI

Obituary: Professor B W Andrzejewski

B.W. Andrzejewski was the leading authority in the world on the languages and oral literature of the Somali people and their Oromo neighbours in the Horn of Africa. As well as being a distinguished and innovative linguist in a technical sense, "Goosh" Andrzejewski believed passionately in studying and analysing language in its actual, living socio-cultural context. He thus became the leading Western exponent of Somali and Oromo oral culture, intro-

ducing the remarkable poetry of these bellicose nomads to world literature, where their brilliance is now securely established. In this endeavour (in which I collaborated with him in the collection of *Somali Poetry*, 1964, as more recently did his wife, Sheila, in *An Anthology of Somali Poetry*, 1993), Andrzejewski was strongly influenced by his own widely recognised talent as a contemporary Polish poet.

Andrzejewski also played a crucial role

in the development of a phonetically accurate (and convenient) Roman script for the previously unwritten Somali language. This work began in 1949 when, with Colonial Development and Welfare funds, Andrzejewski was recruited by the Education Department of the British Somaliland Protectorate — in association with the School of Oriental and African Studies, London University. In the course of this research (which later formed the basis of his PhD), Andrzejewski began his very fruitful collaboration with the famous Somali poet and folklorist Muse H.I. Galal. Because of opposition from religious leaders in this prickly Muslim society to Andrzejewski's Latin script (they punningly called it "*la-diin*", i.e. "no religion") it was not until 1972 that national literacy was introduced. The popularity and success of what became known as Somalia's "instant literacy" was a triumph for Andrzejewski, who took particular pleasure in the flood of novels, plays, and other written works which followed the introduction of literacy. The authors of these new works looked to Andrzejewski for encouragement, and he responded with characteristically generous enthusiasm and support — both on his frequent visits to Somalia, and from his base at the School of Oriental and African Studies where he became Lecturer in 1952 (and Professor of Cushitic Languages and Literatures in 1980).

Andrzejewski possessed an amazing command of Somali (and to a lesser extent of Oromo), with a formidable repertoire of proverbs, jokes, folktales and poetry which enabled him to hold his own with traditional clan elders as easily as with westernised intellectuals. Here, as he often remarked, he drew on the fascination with

folktales and folk-wisdom, implanted in childhood by his grandmother, who, like Andrzejewski, was evidently a wonderful narrator of stories and reciter of poetry. He broadcast frequently on the Somali service of the BBC (where he served as language supervisor for a number of years). Somalis are inveterate radio enthusiasts and listen avidly in bush as much as in towns. His name — despite the difficulties of pronouncing it — is thus literally a household word in Somalia. I have yet to meet a Somali who has not heard of him, for he has become a legendary figure in local popular culture.

It was therefore fitting that, in 1988, he became the first foreign scholar to be awarded the Somali Star by the government in Mogadishu. As an anthropologist with a less exhaustive knowledge of the Somali language, I relied heavily on his advice in interpreting abstruse aspects of Somali culture and kinship. But as the two main Western impresarios for Somali culture and society, we came to assume a hybrid form in Somali eyes and each of us was often mistaken for the other. When, as not infrequently, we were both in Somalia at the same time this tended to provoke confusion. Although we perhaps both gained from our double act, Andrzejewski's brilliance in spoken Somali rubbed off more favourable on me than my knowledge of clan structure did on him.

Literally and metaphorically, Bogumil Witalis Andrzejewski had come a long way from the German occupation in his native Poland, from which he escaped in September 1940, at the age of 18, perilously marking his way through Slovakia, Hungary, Yugoslavia, Greece and Turkey and eventually reaching Palestine, where he

joined the Free Polish Forces. In the course of this extraordinary journey, he was arrested several times, and actually escaped from an internment camp in Hungary by walking for 12 hours at night through snow storms across Lake Baletón which, in the exceptionally cold winter of 1940, was completely frozen over. His war experience in north Africa, in which he rebuffed all attempts to make him an officer, laid the foundations for his fascination with Arabic and Islamic culture and gave him a chance to learn English. While still in the forces, he took correspondence courses from Wolsey Hall, and gained admission to Oxford University, studying English with a scholarship from the Newman Association. His conversion to English culture took a further leap forward when he married an Englishwoman, Sheila Weekes, who unstintingly sustained him throughout his remarkable career.

After his early retirement from SOAS in 1982, he continued his research and publication from his home in Harpenden, where Somali visitors could be sure of a particularly warm welcome. In the final years of his life, when his energies were much reduced by the myasthenia and myeloma which eventually killed him, catalogued and photocopied all his unpublished Somali and Oromo material and, with the help of admiring colleagues there, sent one set off to Indiana University thus guaranteeing for posterity resources which the destruction of the Somali state in 1990s made all the more precious. Modest and generous-spirited as Andrzejewski was, the recent appointment at SOAS, after a period of cut-backs, of a young successor to carry on his Somali and Cushitic research and teaching was of immense satisfaction to

him. In Somali refugee community around the world, and even in war-torn Somalia itself, news of Andrzejewski's death will cause great sadness. His name will be forever inscribed in the Somali oral heritage which he loved and so selflessly promoted.

Bogumil Witalis Andrzejewski, linguist: born Poznań 1 february 1922; Lecturer, Reader in Cushitic Languages School of Oriental and Africa Studies 1952-80, Professor of Cushitic Languages and Literature 1980-82; married 1946 Sheila Weekes; died 2 December 1994.

I.M. Lewis

1. This obituary has appeared in the Independent.

Nabadgelyo
Macallin Guush

Alla wuxuu golxaalow ahaa, gedefka reeraaye
Magacisu waa gudubsanaa, gaaliyo Islaane
Galbeed iyo baraa laga yiqiin, gololkil dheeraaye
Gaashaan biruu noo ahaa, gacanayaa mooyi.

(This man with his shoulders like an arch
Was truly a fence to guard the family encampments.
His fame has spread to unbelievers and muslims alike
And he was renowned from West to East.
Tall and fine of stature, he was an iron shield to protect us.
Am I prodding too much over this? I do not know.)

- Cali Jaamac Haabiil -

Labadii bishii Disember ee ina dhaaftay waxaa iishay tiir-dhexaad qiime weyn ugu fadihiyey guud ahaan aqoonta, gaar ahaan afka iyo suugaanta Soomaalida. Waxaa god u hoydey Bogumil Witalis Andrzejewski oo loo wada yiqiin Guush, ama "Macallin Guush".

Saddex iyo toddobaatan sano oo uu ifka

joogey intoodii badnayd Macallin Guush wuxuu u hibeeyey cilmi-baarista af-Soomaaliga, u halganka sidii loo jidayn lahaa far lagu qoro, ururinta suugaan-afeedda Soomaaliyeed iyo faafinteeda, ama ka-wargalinta dunida kale in ay halkaas jirto ummad leh dhaqan fac weyn iyo suugaan hodon ah. Wuxuu arrimahaas ka fidiyey qoraallo tiradoodu boqolka caga cagaynayso. Ma filayo in uu jiro qof kale, Soomaali iyo ajnabi midna, oo arrimahaas ka geystey qoraallo cilmiyeed oo tiradaas leh.

Professor Andrzejewski, oo muddo dheer ahaa aqoonyahan noloshiisu tahay qayb ka mid ah xarun cilmi (Jaamacadda London), qoraaalladiisu waxay leeyihiin tayo noocedu dhif yahay; waxaa ka muuqata in uu si xad-dhaaf ah isaga ilaalin jirey in uu wax qaldo iyo in uu wax aan la habsan ama cilmi ahaan laga baaran degin daabaco.

Cilmi-baarista ka sokow, Macallin Guush wuxuu waqti badan u huray in uu af-Ingiriisi u rogo jaadad kala duwan oo ka mid ah suugaanta Soomaaliyeed. Masraxa Soomaalida, oo ah jaad-suugaaneed aad u muhim ah, haseyeeshee aan caado ahaan la isku hawlin in la qoro, Macallin Guush ayaa ahaa qofkii ugu horreeyey (uguna dambeeyey) ee isku hawlay in uu riwaayad Soomaaliyeed tarjumo ka dibna faafiyo. Sannadkii 1974kii ayuu daabacay buug xambaarsan riwaayaddii caanka ahayd *Shabeelnaagood* ee uu curiyey Xasan Shiikh Muumin, asalkeedii Soomaaliga ahaa iyo tarjumaddeedii Ingiriisidaba. Wuxuu kaloo isu xilqaamay tarjumaddii ugu horreesey uguna dambeeyey (ugu yaraan ogaalkay) ee lagu sameeyey buug qisa ah(novel), markuu tarjumay qisadii *Aqoondarro waa u Nacab Jacayl* ee Alle-unnaxariiseygii Faarax Jaamac Cawl. Wuxuu

kaloo tarjumay maansooyin fara badan oo qaarkood ku soo baxeen laba buug: *Somali Poetry*, 1964 oo uu la qoray Professor I.M. Lewis iyo *An Anthology of Somali Poetry*, 1994, oo kala shaqaysay xaaskiisu, Sheila Andrzejewski.

Ujeeddada Guush ka lahaa tarjumidda hal-abuurkaas Soomaaliyeed waxay ahayd in uu dunida dibadda taabsiiyo sida ay u egtahay suugaanta ay curiyaan dadka Soomaaliyeed. Ajnabi badan oo isku hawl-ay cilmi-baarista Soomaalida, Professor B.W. Andrzejewski wuxuu uga duwanaa qaddarinta dheeraadka ah ee uu u hayey Soomaalida dad ahaan, iyo jacaylka uu u qabay suugaanteeda. Taa ayaa malaha gaarsiisey in uu heer sare ka gaaro wacan u barto af-Soomaaliga oo weli la qorin, in uu si la-yaab leh u xafido murtida iyo maahmaahda Soomaali iyo in uu had iyo jeer Soomaalida ka arko dhanka wanaagsan.

Xataa waqtigaan hadda la joogo, ee Soomaalida qalladdu ku dhacday, ayna dhif tahay (haddayba dhacdo) in aad aragto qof Soomaalida wax wanaagsan ka sheegaya, Macallin Guush ilaa maalintii naftu deysay murugo yar mooyee wax kale iskama beddelen wax-san-ka-sheeggiisii Soomaalida. Taa waxaa laga wada garan karaa dardaranka kor ku daabacan ee uu ku gunaanadayo "waxaad tihiin ummad weyn, waanaad tihiin dad hibo leh. Taasaan idinku hubaa." Shakila'aan dardarankani wuxuu ahaa dhibcadii u dambeysay ee Macallin Guush isku dhibay in uu ka soo tuujiyo maskaxdiisii gabagabaysey godolkii laga maalayey dhawr iyo toddobaatan sano. Ilaa saacadahaas uu nolosha sagootinayey sakaraadkii geeriduna gilgilayey ayuu ka walwelayey Soomaali iyo suugaanteed.

Walwelkaas wuxuu ii muujiyey maalinta uu berri oo kale dhiman doono, oon ugu tagey isbitaalka Hamel Hamstead, ahaana Soomaaligii ugu dambeeyey ee uu arko. Sheila (oo ahayd qofka keliya ee maalintaas fahmi karayey erayada Guush afkiisa sida dhibta leh uga soo baxayay) ayuu ka codsaday in ay ii dhiibto dardarankaas oo uu hore ugu yeeriyey; anigana wuxuu igu adkeeyey in aan ku dadaalo sidii ay farriintiisaasi ku gaari lahayd ummadda Soomaaliyeed. Asagoon hadalkii dhammayn ayay tabartii uu khasbayey ka dhammaatay, erayadiina dhuuntiisa ku xirmeen. Ma xasuusto dhawaanahaan daqiiqad iiga xanuun badnayd.

Maalin maalintaas qiyaasta lix bilood ka horreyseyna, jawi kaas ka duwan, aqalkiisa ku yiil magaalada Harpenden annagoo shaah ku cabbayna ayuu iga dareemay caro iyo calool-xanuun ay igu hayso meesha ay maanta Soomaalidu taal iyo maangaabnimada dhawrka sano laga miyirsan kari la'yahay. Markaasuu intuu indho canaani ka muuqato igu eegay sidii caadada u ahayd maahmaah iigu arartay: "Bal eeg, ha qaldamin. Soomaalidu waxay ku maahmaahdaa, *rag waa kii kufoo haddana kaca*." Wuxuu ii guud maray taariikho ummado kala duwan oo soo maray jabka noocaan ah, ka dibna dadaalay oo dib isu dhisay. Wuxuu yiri ummadda Soomaalidu sida aan ku aqaan waxay karti u leedahay in ay waqti dhow dhibib kacdo oooy dib u dhalato, sida shimbirka la yiraahdo *phoenix* ee ku caan baxay sheekooyinka mala-awaalka ah ee Giriigga. Shimbirkaasi, sida sheekooyinku u sawiraan, markuu sannado badan jiraba wuu is gubaa. Shan boqol oo sano ka dib ayuu dambaskii ka dhex dhashaa, halkaas ayuu asagoo dhallinyar ka bilaabaa nolol cusub oo xiisa leh.

An niraahno Alle ha kaa aqbal Macalin Guushow, hana kaa abaal mariyo niyadwanaagga aad la god-gashay.

Taariikh-nololeedkiisii oo Kooban

1 Feb.1922 wuxuu ku dhashay Poznan, dalka Poland.

Seb. 1940 wuxuu ka tegey dalkiisii Poland oo Jarmal qabsaday, wuxuuna tagey Falasdiin oo Ingiriisku xukumey, kuna biiray ciidankii "Polanka Xorta ah".

Okt.1994 Waxaa laga fasaxay shaqadii ciidamada, lana siiyey deeq waxbarasho (afka iyo suugaanta Ingiriiska) Jaamacadda Oxford.

1964 Wuxuu guursadey xaaskiisa Sheila Weekes.

Okt.1948 wuxuu tagey maxmiyaddii Ingiriisku u talinayey ee Somaliland isagoo ku guulaystey deeq isugu dhafan cilmi-baaris iyo tababar aqoonyahanimo oo loogu talagalay in lagu raadiyo hab loo qoro af-Soomaaliga.

Des.1952 waxay asaga iyo Muuse Galaal, ooy wada shaqaynayey, gudbiyeen warbixin cilmiyeed waxayna soo bandhigeen hab loo qoro af-Soomaaliga.

1952-1982 Jaamacadda London (SOAS) ayuu ka ahaa Bare Sare iyo Barfasoor afafka iyo Suugaanta bahda Kushitigga, wuxuu qaatay dhalasho Ingiriis, wuxuu booqashooyin cilmiyeed oo badan ku tagey Somalia.

1994 Wuxuu soosaaray buuggiisii u dambeeyey *An Anthology of Somali Poetry* oo ka kooban tarjumad 41 maanso Soomaaliyeed.

2 Des.1994 ayuu ku geeriyooday Isbitaalka Hamel Hampstead, UK.

M.D. Afrax

Goosh: A Gentle / Man and Scholar

B.W. Andrzejewski, known to all as "Goosh", was born in Poznan, Poland, in 1922. The second world war broke out while he was in his penultimate year of high school. He was in Warsaw during the

siege and escaped the city undertaking an arduous journey through Slovakia, Hungary, Yugoslavia, Greece and Turkey making his way to Palestine to join the Polish Free Forces. During the war he was stationed at Tobruk where he was injured. Following this he held a number of posts and eventually found himself in the UK where he resumed his education, taking a BA degree at Oxford. In 1946 he married Sheila (née Weekes).

He first joined the School of Oriental and African Studies in October 1948 as a post-graduate scholar in the Department of Linguistics and Phonetics on a scheme undertaking research for the government of the British Protectorate of Somaliland on the Somali language, the aim being to develop a writing system for the Somali language. Thus, in January 1950 he was on his way, with Sheila, to the town of Sheikh were they were to be based. There, a most fruitful and indeed famous partnership began between Goosh and Muuse Xaaji Ismaciil Galaal, a well known Somali poet and scholar with a great knowledge of all aspects of Somali culture. On returning to London, Goosh became Lecturer in Cushitic Languages at SOAS and continued to work with Muuse Galaal in London for three years. Not only did they work on the structure of the Somali language, but also on the transcription and translation of folktales and poetry, the results of which were published in a number of articles and books, including the collection of tales Hikmad Soomaali 'Somali Wisdom' in which the Somali was written in the script which the two scholars developed for the language.

There was much opposition from the Somali public to the script which Goosh

and Muuse developed, and thus it never became used in any official capacity. Following independence, however, their work was consulted during the long protracted process of trying to decide on a writing system for the language. When a script was finally officially adopted in 1972 it was one which was very similar to that which was developed by Goosh and Muuse earlier.

Muuse Galaal returned home in 1954 and Goosh, while continuing work on Somali, also began work on the Oromo language, a Cushitic language, closely related to Somali. He spent some months in 1957 working on the language in Northern Kenya. In the years that followed, he worked on both languages and their literatures and in 1966 was a member of the UNESCO commission recommending a script to be adopted by the Somali government. Following the introduction of the script in 1972 many books were produced, mostly for schools and educational use. Written forms of literature quickly developed and Goosh translated one of the first novels to be written in the Somali language: Aqoondarro waa u Nacab Jacay "Ignorance is the Enemy of Love" by Faarax Maxamed Jaamac Cawl.

The novel is an example of the combination of two considerable skills which Goosh possessed: it is a scholarly work in that much detailed preparation was undertaken, as groundwork to the translation, and it displays a great sensitivity to the Somali language and the process of translation. His academic work as a whole leaves the reader with a sense that no stone was left unturned and that every detail was taken into consideration. When the object of discussion is the grammar of Somali this

approach results in work which requires perseverance to get to grips with, but many of Goosh's articles remain important works of reference on particular aspects of Somali grammar to and will no doubt continue to remain so.

Goosh's skills as a translator were vitalized by the fact that he was a renowned poet in Polish, and although he never composed poetry in English, or indeed in Somali, his translations of Somali poems are a pleasure to read. Goosh often said that he was helped in this process by Sheila and it seems fitting that one of his last publications, was An Anthology of Somali Poetry translated by both of them.

Promotion to the post of Professor of Cushitic Languages and Literatures came in 1980 and in 1982 he took early retirement. He remained active in his remaining years, despite serious ill health, concentrating his efforts on the cataloguing of his extensive collection of notes, books, recordings etc as well as continuing to work on Somali poetics and working on the Arabic writings of Somali sheikhs.

Aside from his work at SOAS, Goosh had strong links with the Somali section of the BBC World Service and broadcast many times in Somali. Through this, as well as through his work on Somali culture in general, he became known to all Somalis throughout the world and was deeply respected by all for his range of knowledge and genuine love of the literature and culture of the Somalis. He was an inspiring, kind and gentle man and will be sorely missed.

Martin Orwin

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**POETRY
MAANSO**

**Gogoldhig
Tixaha Tirsigaan**

Waa lama huraan xusuusta akhristayaasha inaan si kooban u soo hormarino maansooyinkii ku soo baxay tirsigadii kan ka horreeyey. Tirsigii koowaad waxaynu ka cabnay ceel biyo dhanaan oo maaxdiisu tahay ilmo laga soo uruuriyey indho hal-abuur hillib Soomaaliyeed leh oo is madaxmaray markuu arkay masiibada maaruqday dalkiisii miyi iyo magaalaba. Tirsigii labaad iyo sadexaad ee mataanaha ahaa maansooyinkii ku soo baxay waa ka gedisnaayeen kuwii xirmadii koowaad.

Marka laga reebo intii af Ingiriiska ku qorayd, waxay ahaayeen waayo waayo iyo waqti wax jiray; waxay ahaayeen maansooyin si ku meelgaar ah maankeena u geynayey dal barwaaqo ah, dabayl caafimaad leh, duunyaley daaqsato ah, dulmiga iyo xaaraantu la xunyihiin. Ma ahayn maansooyin jaho keliya ku jaadan; wuxuu ahaa xul dhex miriqshaanleeyey tiiriyadii ugu waaweynaa maansaleydi tagtay, kaga soo bilow Raage oo koolkoolinayey faraskiisii Walhad, Cali Jaamac Haabiil iyo baroor diiqdiisii caanka ahayd, Sayid Maxamed iyo gufaacooyinkiisii, Jaamac Faahiye Liibaan oo inoo sheegayey in hadhuud hkiisu dahabka wax dheer yahay, soo gaar Cali Xuseen iyo xididdo-siibkiisii gumeysiga. Ma dhamaan xulku ilaa uu soo dacalsaaray guubaabadii Cabdillaahi Suldaan "Tima-cadde" Soomaalida ku canaanayey in ay yihiin "Dix dhagaxeed".

Aan u soo gallo tirsgan cusub. Sidii tirsigadii hore ku xusnayd HAL-ABUUR wuxuu heelanaan gooniya u hayaa maansaleyda dhalinyarada ah iyo maansooyinkooda. Maanseeyaha cusub waxaa kicin galin kara carshigiisuna ku darruurayn karaa deegaantiisuna ku xayan kartaa markii hal-abuurkiisa la gaarsiiyo bulshaweynta. Taasi waa sababta keentay in HAL-ABUUR si gooniya arrintaa ugu dhaaraansado. Haddaba maansooyinka tirsigani ugu tala galay in uu ku sooryeeyo martidiisa mudada sugeysay waa suugaan cusub oo curiyeen dhalinyaro da' walba leh, waa dhalinyaro rag iyo dumarba leh, intooda badani maanta ka hor fursad uma helin madal loo dhan yahay. Maansadoodu jaho keliya kuma foogna. Sidii kal hore maansooyin lagu curiyey af Ingiriis ayaa doorkana ku jira.

Xulkani wuxuu ku furmayaa buraanbur ay Canab Shiikh Cabdi qiir waddaniyadeed ku qalbi-dillaacineyso qof kastoo dhiig Soomaaliyeed xididdadiisa ku harsanyahay. Waa buraanburkii ay kaga ilmaysiisay dadkii badnaa ee ka soo qayb galay kulan-dhaqaneedkii sannad-guurada HAL-ABUUR ee lagu qabtay Jaamacadda London (SOAS) Sebtembartii ina dhaaftay.

Waxaa ku xiga Guuleed Macallin Siciid oo ka dul barooranaya raqda qaranimadii iyo sharaftii dalkiisa la fara-xumeeyay. Guuleed-yare (oo nin tixdiisan arkay ku naanaysay "Calan-u-boy") gu'ahaan waa kuray dhawr iyo toban jir ah, garaad ahaanse waa maskax-ku-cirroole ka maan sarreeya malyuun aabihi la da'ah. Waa

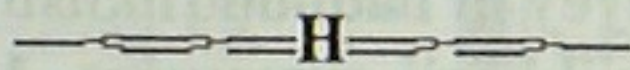
gabayaa iyo sheeko-qore soo koraya oo ku nool dalka Kanada.

Isla majarahaas guubaabada waddaniga ah iyo ka gubashada xumaha dhacay waxaa ku arooraya maansooyinka magacyadoodu kala yihiin "Geyigaan Rogmadey" (Cabdulqaadir Shire Ereg, Maraykan), "Dib u Dhoofa" (Ismaaciil Aw-Adan, Ingiriiska), "Who am I?" (Ilwaad Jaamac, Kanada), iyo "Diinla-Kabirow" (Axmed Naaji Sacad, Yemen).

Isla xulkaan suugaanta dhallinyarada waxaa jira saddex maanso oo iyagu ka weecsan mowduuca loo batay. Tan hore Maymuuna Jaamac Cali (Holland) ayaa farshaxanimo caraysan ku maxkamadaynayso qaadka. Tan labaad oo uu curiyey injineer suugaanle ah, Maxamed Jaamac Ciise (Germany), waxay cashar naga siinaysaa wacdaraha cilmiga sayniska. Tixda saddexaad oo af Ingiriisi lagu curiyey, hal-qabsigeeduna yahay "If I had a say" wuxuu curiyuhu, Cali X. Maxamed Siraad, ku muujinayaa sida uu ugu hoggaansan yahay cibaada Eebe.

Xulka maansooyinka dhallinyarada waxa wehesha laba tixood ooy af Ingiriisi ku qoreen laba aqoonyahan oo waaweyn, xagga da'da iyo xagga waaya-aragnimada wax-qoridda labada. Waa Dr Maxamuud Siyaad Togane oo deggan Montreal (Kanada) iyo Dr Vincent Magumbe (reer Uganda) oo saldhiggisu London yahay ahna hoggamiyaha Golaha Suugaanta Afrika (Africa Literature Forum).

Cabdi Aadan Cabdulle "Ceelow"



Duco

Canab Sheekh Cabdi

Anigoo danyaraa waxaa iigu sii darsamay
Oon la duuduubmay oo diifta iigu wacan
Dadkaygii iyo dalkaygii dulliga ku dhacay
Dhiigga daadanahayyo maydka dibadda yaal
Dhaawacaa daadsan oon daawa loo helayn
Waa dadkaygiyo Soomaali dan uma aha
Ilaahayow adigu noo soo dir nabad degdeg ah

Biyuhu dindin weeye oo roobku nooma da'o
Nalkana lama daarto oo taraar lama dirsado
Daarihii Xamar ma laha daaqad iyo albaab
Waxaa kudaafada dariiqii la mari lahaa
Ilaahayow adigu noo soo dir nabad degdeg ah

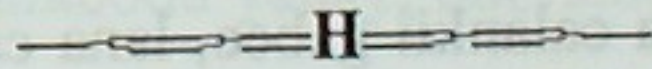
Nin aargudo doonayoo dawladnimo aan rabin
Iyo damiirlaawe Soomaali dan uma aha
Dowladnimadeenni dirqi weeye ama daleel

Qabiil baa dumiyayoo waa dil iyo qisaas
Wax dhan baan uga digeye Soomaali baan danqayn
Ilaahayow adigu noo soo dir nabad degdeg ah

Duul walaala ah oo isku diin ah oo is dila
Dagaalka sokeeye Soomaali dan uma aha
Dad iyo duunyaba magaalooyin baa dam yiri
Afarta daafood dalkeenni dab baa ka kacay
Ciidan isku duuban oo daafacaa ma jiro
Ilaahayow adigu noo soo dir nabad degdeg ah

Qaxootiga dibadda meeraya oo dayacan
Dabayshiyo daxantu dhogortoodii dooriyeen
Kuwii doonyaha ku cararoo badweyn ku degey
Yaxaasku dam siiyey iyagoon dambiba lahayn
Waa dadkaygiye Soomaali dan uma aha
Ilaahayow adigu noo soo dir nabad degdeg ah

Allow dalkayaga an lagu sheegin lama degaan
Allow dadkayaguna uu ahaado ul iyo diir
Allow diinteenu ay ahaato taan la dumin
Allow aan la duuban calankan dusheenna suran
Allow dabeecadaha ciiddeenu noqoto dahab
Baansiiku durduurma oo maraakiibta lagu daldalo
Dibadda loo dhoofiyoo baahideenna dada
Yaan daai'nkow kaa baryaynaaye noogu deeq
Intaan ku duceeyey aaminta iigu dara.
Aamiin.



Baroodiiq Calan

Guuleed Macallin Siciid

Calooshay xanuutee ma rabin, inaan cabaadaaye
Ciil baygu gaamuray dadow, cabashadaydaane
Calaan jabay inuu yahay dadkay, caawa la ogaaye
Wixii calanka loo geystey aan, caynka ka higaadsho

Calankii la gubay oo haddana, cadowga loo daadshay
Cidla' ciirsi calankii ku lumay, cidi u doodaynin
Calankii la cunay oo haddana, yeeydu ku cashaysay

Calankii cadaabkii adduun, caasha loo galiyey
Calankii shisheeyuhu gatee, ciidda laga qaadin
Calankii carruurtiisa uu, aarku cuni maanta

Calankii asoo nool darraad, ciida hoos marayey
Calankii cirrooliyo carruur, cidi u ciidmaynin
Calankii calool-xumadi aan, soorta cuni waayey

Calankii dhulkaa iyo cirkaa, meelna lagu caymin
Calankii madaafiic casriya, lagu cufaynaayey

Calankii qaxootiga noqdee, dibadna laga cayrshey
Calankii la caayee haddana, dilidda loo raacshey
Calankiin yamayskuu ku dhacay, cidi ka soo saarin

Calankii cusaybkuu ahaa, caynki laga doorshey
Calankii la gawracay wuxuu, caalin hodan beeray
Cantalaagu calankuu liqee, cunaha dheer galiyey

Calankii cagaarshowga iyo, cudurka lagu daartay
Carrabkiisa calankii la jaray, caacna oron waayey

Cagta madaxa calankii kubbado, lagu cayaaraayey
Sida cawda calankii la jaray, ee la cirib gooyey
Cirbad dhabarka calankii warmaha, lagu cukaynaayey

Calooshiisa calankii tukuhu, shalay cagaynaayey
Calankii calaacal iyo way, ciilka la hagoongetey
Caadilnimada calankii gabee, lana canshuuraayey

Kol hadaanu bahal cayrin dayn, cawro waysage e
Inaan anigu daacaha noqdiyo, caalle la i moodye
Ilaahoow casiisow adaa, dunidan camal garane
Cabdi iyo waxaan aniga ahay, canuggi aad uuntay
Ilaahoow na caawimi aadmiga, carrabki waa beene!

H

Dib U Dhoofa

Ismaaciil Aw-Aadan

Dul ahaanba Soomaalidii, debedda soo aadey
Duqaydiyo barbaartiba ku lume, degelkan aan naale
Deyow iyo wareer baa ku dhacay, duulashii yimide

Dawgiyo jidkaan maro rag baa, jiifa oo dedane

Kuman doorsan kumanyaal dib jira, kuman dugaagoobey
Iyo kuman qamrigu daashadoo, daasad wada haysta
Iyo kuman xashiishadi dishoo, wada daroogaysan
Iyo kuman dalooshaday dhegtoo, dahab ka laad-laadshey
Iyo kuman timaha loo daboo, dumar la moodaayo
Iyo kuman naftoodana dayacay, ehelna doonaynin
Iyo kuman dafiray aabe iyo, hooyadii dihatay
Iyo kuman dadkoodii nadoo, dayro laga joogo
Iyo kuman durriyaday dhaleen, dib u xanaanaynin
Iyo kuman damiirkiyo qalbiga, daxal madoobeeyey
Iyo kuman damiinoon fahmayn, deriska loo meersho
Iyo kuman aqoon kale ka dama, diina garanaynin
Iyo kuman sidii awr da'furay, dacayda taagaaya
Iyo kuman dareenkiyo shakiga, daqonimow raacdo
Iyo kuman iblays duufsadoo, gaal ku dayanaaya
Iyo kuman dalkoodiyo afkiyo, diida dhaqankooda
Iyo kuman xil iyo dawlad iyo, qaran danaynaynin
Iyo kuman dar-xumo qaayiboon, xuma ka diiraynin
Iyo kuman deyooboo lumoo, debed ku dhaandhaamay
Iyo kuman siyaasad u dawakhay, dabin u qoolkeeda
Iyo kuman doraatiyo wax dhacay, dumin ka sheekeeya
Iyo kuman degaankiyo bulshada, deyr u kala ooda
Iyo kuman dagaal iyo dhib iyo, dirir u xiisooda
Iyo kuman dil iyo xaasid iyo, dira dirow heelan
Iyo kuman belaaayada dab iyo, digo ku nooleeya
Iyo kuman dedaalkoodu yahay, doorkan gudha taajir

Intaasaa dadkeenii ku jira, daadsanaa Yurube
Iglana waa u sii darantohoo, lagu dabbaalowye
Doog raaca geediga rarmiyo, meelna degi waaga

Dibbaa looga sheekayn haddaan, laga digtoonaane
Dulli aan Ilaah innagu qaban, yaan la daa'imine
Dalkeeniiyo dhulkeenii qabtoo, dib u noqdoo dhoofa.

H

Qaaq Baanu Kaa Taaganahay

Maymuuna Jaamac Cali

Qaadyohow ninkaad qaadataa, qaaddan oo maqane
Qoyskiyo ciddii uma tirsana, ruux ku qaayibaye
Qarowga iyo taahiyo wuxuu, qoomammo u liito
Qaxar iyo dhib buu kugu qabaa, kaana qadi waaye

Misna qaaligaad kaga dartiyo, qaab xumoo idile
Qasaaraha bulshada geeskayaga, qaranka nafoobey
Waxaa qaalla taal iyo waxaa, hawl la qaban waayey
Waxaa quban carruur iyo waxaa, qoys la kal daadshey
Waxaa qaylo joogtiyo waxaa, xaas la qabi waayey
Waxa inan qurxoonaa wejiga, qiiq ku daxalaystey
Waxa habar la qaatay iyo gabadha, qaar la xamanaayo

Inta aad qaddiyad leedahaan, qalinku koobeyne
Qudhaadaannu kuu haysannaa, qoonta nagu taale
Inaad qayb darooga ah tahaan, naga qarsoonayne

Quruumaha ku beeraa waqaad, ka qallallaataaye
Kuwa lacagta qaataa, waqay kugu qasaaraane
Flaytkii ku qaadiyo waqay, dunidu qayshaane
Waqow qaar ku joojiyo la helo, qoon ku maanaca eh
Qaaq baannu kaa taagannay, qaaddirkay magane

Geyigaan Rogmaday

Cabdulqaadir Shire Ereg

Bismillaahi guul
Allow waan gafnoo
Samo garab marnee
Gamcahaan fidsadey

Xaqdarrada la galay
Xinjiraha guntamay
Gumiciyo bankaan
Gurigeena yaal
Guutooyinkaah
Gacal-wareerka ah

Garma-qaadatada
Gumeysigu dirsaday
Geyigaan rogmaday
Waan galabsanaye
Allow noo gargaar

Baaq gaar ahoo
Nafta gaarey baa
I guhaadiyee
Garashiyo ninkeed
Shacabyahow gebrani

Gubatadu heshee
Mugdi gudahayaa
Goobtaas xun oo
Aad galbta taal
Gocashiyo dhib bay
I gardaadisoo
Xalay guurihii
Goor dhexe hurdada
Gogoshii anoo
Gami' waayey buu
Ii yimi gallayr

Ka gadaal salaan
Iyo hadal gobeed
Farriin gaaban buu
Ii soo gudbiyey
Liga gee dalkii

Wuxuu yiri ma qaran
Xilkii gudashiis
Calan goobistiis
Gobanimo darteed
Aay geesiyaal iyo
Shacab guntadey
Ayagoon garnayl
Gumuc iyo rasaas
Hubka cadowga guba
Iyo wadan gantaal
Guul inay helaan
Isu garabsadeen

Haddii gooniyow
Gibil- kuu- ekaha
Good kula lahaa
Markaad godashayoo
Gaawaha cushoo
Weli gabanadii
Gaajooneyaan
Tiiyoo la gaday
Garangorri iyo
Gafanaha noqdee
Naasihii gayaxay

Adiguna gablame
Galoof-ololka baas
Inaad gawracdaa
Gar Ilaah miyaa?

Halkaad guran lahayd
Mirihi ka go'ay
Gulufkii xornimo
Miyaad gaasiraay
Dib u guurtayoo
Guri cayra iyo
Gacmo-hoorsi baad
Guusha u qabtaa.

Waxaan iri galayr
Ogow garashaday
Kama gaabsanine
Qalbi guran ayaan
Guubaabiyaa
Caawana guddoon
Faallada guracan
Dooddaan gudbiyey.

Geeri iyo maglaay
Guluf iyo colaad
Goblan laga dhaxlaad
Gurmad ugu jirtaa
Gaashaan qabiil
Ku gabraaratada
Garashada caqliga
Gudcur laga dhigaad
Garwadeen u tahay.
Ma gafkii horeed
Gocaneysey iyo
Waxaad geysataan
Dib garwaaqsadoo
Markaan raacdo galay
Taariikhda guray
Goob-joogihii
Iyo helay waxgarad.

Adigaa go'dooy
Geedkii rajoo
Geeddigu u raray
Laamaha ka guray.
Adigaa go'dooy
Sidigtii galool
Gooyey naasihii.
Adigaa go'dooy
Laba gacal ahaa
Godob kala dhex dhigay.
Adigaa go'dooy
Beel gaan ahoo
Guri nabada taal
Gogoshii nimcada
Dhiig ugu geddiyey.

Yay ila gudbine
Inkastoodan garan
Waxa kula gudboon
Gebiga igu dumay
Waxaan kaga gam'aa
Wadar gacal la'aan
Gabaahii cidla' ah
Gabbal kuugu dhacay
Nabsigaad gashoo
Gurbaanka u tuntaa
Gaar kaa hayood
Marti-guul u tahay.

Murti iyo gunteed
Ima qaban waqtigu
Bismillaahi guul.

Diinla Kabirow
Nabad loo degaa la diiday

Axmed Naaji Sacad

Diinla-Kabirow, nabad loo degaa la diidaye
Diinla-Kabirow, dunidii dhamaan waa na
deyrisee

Diinla-Kabirow, Aw-Diinle daartiis degganaay
Diinla-Kabirow, dagaal yaa sokee dumiye
Duul kalaa daafta soo galee waa la soo degee

Diinla-Kabirow, Daadooy dadkeed dooney ku
baxeen
Diinla-Kabirow, Daadooy dadkeed dulmiyeey ka
ordeene

Diinla-Kabirow, deriskaa loo dareeray
Diinla-Kabirow, dadkaa dugaagaa cunayee
Kuwii doonta dul saarnaa baddaa la degtee

Diinla-Kabirow, Daadooy dadkeed dooney ku
baxeen
Diinla-Kabirow, Daadooy dadkeed dulmiyeey ka
ordeene

Diinla-Kabirow, dunidaa loo dawaafay
Diinla-Kabirow, dal shisheeyaa loo didaye
Derajadiin leheen, diintii waa la dooriye

Diinla-Kabirow, Daadooy dadkeed dooney ku
baxeen
Diinla-Kabirow, Daadooy dadkeed dulmiyeey ka
ordeene

Diinla-Kabirow, kuwii aan isku diinta aheen
Diinla-Kabirow, kuwii aan dan-wadaagta aheen
Dan qabiilo ay u duubteen darajay u mudeen

Diinla-Kabirow, Daadooy dadkeed dooney ku
baxeen

Diinla-Kabirow, Daadooy dadkeed dulmiyeey ka
ordeene
Diinla-Kabirow, nabad loo degaa la diidaye
Diinla-Kabirow, dunidii dhamaan waa na deyrisee

Cilmi

Maxamed Jaamac Ciise

Cilmiga baabyadiisiyo
Barashada aqoontaan
Masafada ku soo bixin
Suugaan u beerdhigi
Burjigeedu adakaa
Abwaannada butaaciyo
Hadraawiyo barkiisow
Iqra iyo bilowgeed
Aqoon baabyadeedaan
Bismilaahi oranine
Burhaantiina ii badsha

Beelaha adduunyada
Cirka sare u buubiyo
Baahidu kuway dili
Dhallaankooda bixin karin
Barakada aqoontiyo
Garaad buuni soo tumay
Karti lagu baxdaamiyay
Cilmay beegsanaysaa

Waaberiga qorraxduba
Ay ka soo baxaysiyo
Galbeedkey ku bogato
Baaxaddu dhexeysaa
Falagyada dhex buuba
Xiddigaha bigleeyiyo
Kuwa kaaha baahiya¹
Hadba beegga ay degi
Maxalkay barkanayaan
Xisaab loogu beerdhigo
Cilmay baabyadiis tahay

Cufafkaa² is beegsaday
Xooggaysu soo burin
Bixinkiis cufjiid³ yahay
Beegtiisa tooska⁴ ah
Qeexid⁵ lagu
bayaanshiyo
Xeerr lagu baxnaanshaa
Cilmay baabyadiis tahay

Fallaartaad bigsiisaa
Cirka sare ku beegtaa
Waxay sii barjiidaba⁶
Marka ay baruun tagto
Baaba' xawaarkeed⁷
Beeggii cufjiidkaa
Dib u soo baxdaamiya
Barti aad ka tuurtay
Mid la beegsanaysiyo
Banka sare dushiisay
Sanka soo bugsiisaa

Miisaan ka baraweyn
Baalasha dhaqaajiya
Yaa looga boodaa
Beeggaa cufjiidka ah
Hawadana la buubaa

Biglaysada fallaartiyo
Buubaha hawada sare
Dhaqaaq baabka uu yahay
Bud-dhiggiisu waa tamar⁸

Beydadkeeda kala duwan
Beeggeedse go'an yahay⁹

Barashada dabiicigu
Bowsi way ka dheertahay
Basar yaa muquuniya
Iyo waqti loo baxdaamiyo

Bilicdii samayskiyo
Maatar beydadkiisiyo
Kiimiyaan u bayriye
Dhegihiina soo bila

Qurubyada¹⁰ mar kala baxa
Ishu aanay bixin karin
Heemaalka¹¹ ay bili
Basar lagu xisaabiyo
Kiimiyay u bogan tahay

Baabyada isleegyada
Dheelliga la beegsada¹²
Baaraxa maxsuulkood¹³
Xisaab lagu bayaaniyo
Kiimiyay u bogan tahay

Batrool nooca uu yahay
In la kala baxshaayoo
Kulayl loola beegsado
Barabixinna¹⁴ lagu dayo
Kiimiyay u bogan tahay

Balaastiiga aad arag

Waa batrooli maxsuulkiis
Bolimeerba¹⁵ la dhigay
Maatar beegistiis¹⁶ iyo
Tamar baahinteedii¹⁷
Basar kiimiyaadiyo¹⁸
Bayaan camaliyoo adag
Aqoon looga beegsaday

Misaalkaa an bixiyaa
Waxa uu barkanayaa
Badi wixii maxsuuloo
Baab kiimiyaad iyo
Cilmigeeda buuxiya

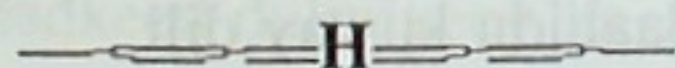
Kiimiyada ayaa bari
Maaddooyin¹⁹ badanoo
Boqolkii in dhaafoo
Barba uu ged²⁰ bixiyoo
meertada barsheegga²¹ ah
Beydkeed siddeed yahay
Macnohooda ay bixin
Kalaguurna²³ baabkiis

Iyo birihiisa fara badan
Macbuud yaa innoo bilay
In kaloo ka sii badan
Ee maankiinna soo bila
Barashada aqoontiyo
Milgadeeda baraweyn
Baahida ku tira oo
Baryo aadamaadiyo
Kaalmaada u bayrkeed
Yaan loo baxaan bixin
ee cilmi baababkiis gala.

Eray-fur

- 1 kuwa kaaha baahiya planets.
- 2 cuf mass.
- 3 gravitational force.
- 4 beegiissa tooska ah direct proportionality.
- 5 qeexid . . . definition.
- 6 barjiid . . . trajectory.
- 7 xawaare . . velocity.
- 8 tamar energy.
- 9 Waxaa la ogyahay in tamartu noocya badan tahay, hadba nooc loo rogi karo, hase yeeshee marna

- aan la baabi in karin
(conservation of energy).
10 qurub . . . particle.
11 heemaal . . structure.
12 Isleegyada = chemical equations
L3 maxsuul . . product.
14 barabixin = distillation.
15 bolimeer = polymer.
16 maatar beegistiis = mass balance.
17 tamar baahinteed transmission of energy.
18 basar kiimiyaad = chemical process.
19 maaddo = element.
20 ged chemical property.
21 meertada barsheegga ah periodic table.
22 Beydkeed siddeed t h e eight periods of the periodic table.
23 kalaguur = transition periods of the periodic table.



Dirge

Maxamuud Siyaad Togane

and the rain is beating
beating a dirge
upon my window
upon my soul—
where are you, love? .



It is now the false dawn
sleep has fled
our once happy sheets
colder than a shroud
where are you, love?

Outside
it is dark
it is dreary
it is dreadful

War Meals

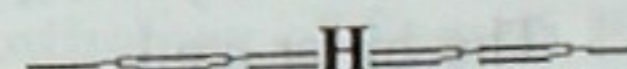
Vincent Paulinos Magombe

At breakfast -
The children ate bullets
Fired from the months
Of their fathers...

And at lunch -
Time-bombs hidden
In the breasts
Of their mothers...

At supper -
They licked blood
From the wounds
Of other children...

"But where is the milk?"
They asked;
And no one
Could answer.



Who Am I?

Ilwaad Jaamac

I am a Somalian,
And people ask me why
I stand by
And watch my people die

I'll tell you why
I feel useless
Sometimes hopeless
Most of the times, however, I feel homeless

I am a Somalian,
And I wonder why
Everything I ever held dear
Is no longer here

And seems to disappear
In fact, it did disappear

I am a Somalian,
And I weep not for me
But for what no longer is,
And will never be

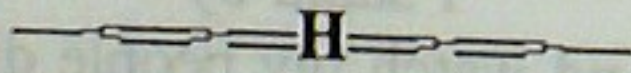
A beautiful land that was filled with trees
And peaceful seas from west to east
A wise old man praying in peace
Children joyfully playing and laughing
Their mother proudly watching and cheering

Now they're SHOT!
Does it matter how?
Does it matter who?

I think not,
Because they all died!

I am a Somalian
And I know now, that
halret is the very core,
The bitter soul,
Of any war

It's a war that destroyed the whole
And will destroy more
And will destroy more and more



If I Had A Say

Cali Haji Mohamed Siraad

If I had one picture in life to paint
I'd picture to be a saint
and if that wish is wrong
my soul to God it should belong

If I had a say, my say would be kown

that God is first and first I follow
and if a name could save a being
then let my name be Abdullahi

If I had the knowledge to show what lies ahead
my people's faith would all be said
and if I had the power to teach and
the world would all be in my heart as I preach

If only I could stop and see
that the power lies in Thee
and if not then hell it should be
so remember that the power lies in He

So if I could say just one last word
to say a pray and give thank's to thy Lord
I ask of you oh, Lord to help me see
that the power lies in Thee

New Book
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Translated by B.W. Andrzejewski
with Sheila Andrzejewski

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Margaret Laurence's
Somali Education

Lidwien Kapteijns

British Somaliland, a British protectorate until 1960, gave the famous Canadian novelist Margaret Laurence her first published book. *A Tree for Poverty: Somali Poetry and Prose* (Nairobi: Eagle Press, 1954) which was a collection of Somali poems, songs and folktales translated and retold in English. It was the first set of literary translations of Somali literature and the first translation that rested on the firm conviction that Somali songs and stories were indeed literature of world class. To appreciate Laurence's achievement, one must be aware of the context in which she prepared this book. In Laurence's time many colonialists were still convinced that the Somalis were inferior, speaking a language that was inferior to English. At the same time many Somalis believed that the British were incapable of loving and understanding love poetry. Laurence exploded both myths by successfully representing Somali love poetry in English (*A Tree for Poverty*, pp.31,33):

All your young beauty is to me
Like a place where the new grass sways
After the blessing of the rain
When the sun unveils its light.

I long for you, as one
Whose dhow in summer winds
Is blown adrift and lost
Longs for land and finds -
Again the compass tells -
A grey and empty sea.

Through in *A Tree for Poverty* Laurence asserted the equality of Somalis in the community of nations and carved out a niche for Somali poetry and prose in world literature. Since then Somali oral poetry has been the subject of a number of Ph.D dissertations

and books. However, Margaret Laurence is still admired and respected by Somalis today for asserting its value at that point in history.

Somalia gave Laurence more than her first published book; it gave her an education. That education is chronicled in *The Prophet's Camel Bell* (London: MacMillan, 1963), an account of her two-year stay in the British Protectorate of Somaliland in the early 1950s. Laurence did not publish this book until 1963, and it therefore contains not only a description of her immediate experiences but also her interpretation of these experiences in the course of the decade that followed.

In the description of how she and her husband Jack undertook the outbound voyage from Rotterdam to Aden, Laurence observes (*The Prophet's Camel Bell*, p.1):

And in your excitement at the trip, the last thing in the world that would occur to you is that the strangest glimpses you may have of any creature in the distant lands will be those you catch of yourself.

While *The Prophet's Camel Bell* is on the one hand a lively, witty and compassionate account of the Somali and expatriate individuals who peopled the author's world in Somaliland, it is on the other hand a chronicle of her own learning process about cross-cultural contact in a colonial situation.

Laurence, maybe partly because she was Canadian by background, arrived in British Somaliland with, by colonial standards, a controversially open-minded and egalitarian outlook. She was anti-imperialist. She resented being called "memsahib" by the Somalis, to be treated like a v.i.p., and to have servants, although as the wife of an engineer of the Public Works Department all

of this was to be her share. She kept her distance from other colonial wives who spent their time complaining about the weather, the servants, and everything else. She rejected the dominant ideology that Somalis were inferior and undependable, and ignored stereotypes about the abject oppression of Somali women. Instead she decided to find out for herself and discovered an impressive oral literature in Somali.

However, as the author herself observes in her book, the twenty-five year old Laurence who set foot in the port of Berbera was also naïve. When she arrived in Somaliland in 1951, the British colonial presence there was sixty-five years old, of which at least twenty had been spent in pacifying the Somalis and breaking their resistance. In her book Laurence describes herself as blissfully unaware of the significance of this history. Although, even at her arrival, she was anti-imperialist at heart, she admits (*The Prophet's Camel's Bell*, p.25):

I did not then know how much the Somalis resented the Christian conquerors, of if I suspected it, I felt somehow that I would be immune from their bitterness, for did I not feel friendly towards them? Surely they would see it.

She discovered only gradually that she was not immune from Somali bitterness against white people and that, as she herself put it, the Somalis "looked at me from their own eyes, not mine." This was one of the lessons in humility that Somali realities would teach her.

She was to learn many more. Like Karen Blixen on her Kenyan farm, Laurence began to dispense basic medical care. She found great pride and fulfilment in this, until she realized that her limited skills were irrelevant and her personal satisfaction ridiculous in the face of the serious health problems afflicting the Somalis. She enthusiastically prepared to share her imported block-printing materials with local women, until she realized that others were involved in a continuous and structured effort to teach Somali women home economics with the help of techniques

and materials that would be available to them outside of school. She impetuously asked Somali acquaintances about the most intimate and sensitive aspects of their culture, only to learn that they did not accept such treatment. One of the lessons in humility she learned was that "people are not oyster shells, to be pried at" (*The Prophet's Camel Bell*, p.40).

Although Laurence, at her arrival in Somaliland, did not believe in the inferiority of Somalis, she did believe in their cultural difference. The differences in culture to which she ascribed behavior that she did not understand seemed to her to be unchanging, and to exist in a historical vacuum that was not subject to laws of causation. This belief in the absoluteness of cultural differences was shared by her Somali servants. The latter, desperately trying to socialize her into behaving like a proper British memsahib, finally accepted her deviations in terms of her being Canadian, and not, for example, in terms of her being an individualist, or politically anti-imperialist and egalitarian! During her stay in Somaliland, however, Laurence learned to explain the acts and words of the Somalis in her environment in other than static cultural terms. She realized, for example, that some of the problems her husband's Somali drivers and technicians had on the job resulted from differences in accumulated knowledge between Somali men whose life-time training had been in livestock raising and foreigners trained to become technicians. Other problems had to be understood in terms of the colonial situation: Somali resentment of colonial rule and domination by whites, the social and political pressure that was exercised on those who collaborated with the colonial administration by those who were anti-British, the tensions between those who found wage employment in the cities and their pastoral clansmen in the interior, and so forth. Laurence became aware of the relevance of historical and social processes about which she knew but little. Commenting upon a

conversation with a long-term British administrator in Somaliland, she wrote (*The Prophet's Camel Bell*, p. 225):

As I talked about the country with him, I also realized how little I knew of it. How impossible it was to blow in from the sea and size up a land's centuries in a few months.

After Laurence had left Somaliland, this realization became even stronger. When her book was published in 1963, eleven years after her departure from Somaliland, the country had been independent for three years. Yet, as she admits in her book, she had not been aware of the existence of Somali nationalism (*The Prophet's Camel Bell*, p. 237):

Out in the Haud [southern region], we felt that we had heard the prophet's camel bell. We had come to know something of these desert people, their pain and their faith, their anger, their ability to endure. The most prophetic note of that bell, however, was one we scarcely heard at all, although the sound was there, if we had had ears for it.

However, Margaret Laurence learned more from the Somali people than that she had understood but little in her two-year stay. She owed them two important insights explained in her book. First of all, that cross-cultural contact does not occur in a power vacuum and that even well-intentioned individuals cannot alter or escape from the unequal power relations of which they are a part. Shortly after her arrival Laurence had outraged the expatriate community in Hargeisa by visiting, alone and on foot, the "native town." She had felt invulnerable to Somali hostility then, because she did not feel that she was a part of the colonial establishment. In the course of her stay, however, she learned that her good intentions could not negate the colonial domination of the Somalis and their unequal position of power. She wrote (*The Prophet's Camel Bell*, p. 25):

Later, when I had seen the thronging beggars again and again, and the half-starved men of the desert who brought their lean camels to drink at the town's shrunken wells, I wondered if all the

well-fed ones of this earth, of whom I was one, did not have reason to fear the dusty streets of the crowded town. The hands would not always be stretched out in blessing over the giving of the easily spared coin that made life possible today but not tomorrow.

The second important insight that Laurence shares with the reader in this book was that Somali society and culture were not static, exotic and inscrutable, but had their own historical and social dynamics and their own reality, irrespective of what the outside observer was able to or wanted to see. For this was, Laurence argues, what the racist and power-hungry imperialist had in common with the well-intentioned and egalitarian one: their desire to see people of a different culture as they wanted them to be and their unwillingness to see them as they were, in their own terms, shaped by similar historical and social dynamics as their own North Atlantic societies. She wrote (*The Prophet's Camel Bell*, p. 228):

This was something of an irony for me, to have started out in righteous disapproval of the empire-builders, and to have been forced at last to recognize that I, too, had been of that company. For we had all been imperialists, in a sense, but the empire we unknowingly sought was that of Prester John, a mythical kingdom and a private world... Yet something of the real world did impinge upon our consciousness, and portions of the secret empire of the heart had to be discarded, one by one.

The differential in power and prosperity between the North Atlantic world and Africa has not decreased since Laurence's Somali stay. The number of foreign technicians, aid workers, researchers and development experts yearly deployed in Africa has reached new heights. Many of these experts and researchers arrive in Africa without Laurence's sensitivity, open-mindedness and readiness for honest self-analysis. But even those who are well intentioned leave their countries with as much naïvety and ignorance about the historical development of underdevelopment as the Margaret Laurence who first set foot in Somaliland. Having

educated such an honest and eloquent spokeswoman as Margaret Laurence, the Somali people should not have to educate each new generation of foreigners pursuing careers in their country. Laurence's penetrating and moving analysis of cross-cultural contact in a context of inequality is at least as relevant today as it was in the 1950s and 1960s.

The Somali Cultural Heritage: How to Get Out of the Orality Ghetto?

Cali Muuse Ciye

It has become something of a cliché to underline the richness of the oral tradition of the Somali people. Writers usually focus on poetry, which is often reduced to a handful of genres such as the *gabay*, neglecting other aspects of this culture.

While the admirable and delicate craftsmanship of this oral poetry gains attention, the extreme fragility of this orality, threatened by present-day changes, remains undiscussed. Yet the transmission channels of this heritage to future generations seem to be failing. Far from responding to the demands of Somali identity politics, the excessive glorification of oral tradition, which often goes hand in hand with nostalgia for the good old days, widens the gap between the "memory generation" and "the writing generation". For the former, the exclusive attachment to this oral tradition serves as a palliative for, or a shelter from, their misadaptation to the modern world dominated by written works. Unlike their fathers, the second group, the urbanized or exiled youth, is tempted to either reject or ignore the élitist orality, as this highly praised poetry is often beyond their own capacities of understanding. Therefore, the overestimation of a limited portion of Somali culture and the promotion of a few poetical models leave many older Somalis in a ghetto

of orality, while barring other younger ones from their cultural roots. The basic question which must be asked is that of the evolution of Somali orality within the new post-pastoral society and its relationships with a modernity based on writing.

One cannot but notice that the Somalis deal with writing in a very contradictory way. This is true in spite of the existence of an official orthography since 1972 and in spite of the massive literacy campaigns undertaken by the regime of Siyad Barre before its drift into tribalism. Writing has not yet replaced memory in matters of collecting, conserving and diffusing the oral heritage of Somali people. Equally, writing has not played a major role in facilitating the transplantation of oral culture from its original framework (pastoralism being its essential reference) to the new environment shaped by urban centres. Although the Somalis are known for absorbing modern contributions quite rapidly and easily because of their spatial and social mobility, they show a peculiar conservatism towards writing. A great number of perfectly literate Somalis still use only audio and video-cassettes when they communicate with their relatives and friends, instead of taking a pen and a sheet of paper — it goes without saying that letters are more manageable than audio-visual materials. For a nation which can pride itself on its fine ear and its sensitivity to the beauty of the Word, to poetics and epics, the Somalis possess very few writers. The great Somali novelist Nuruddin Farah remains an exception; besides, he has gained his credentials in exile, outside his native country.

While humorists, dramatists, poets and story tellers are numerous, they preserve with orality, creating and communicating through the use of oral and audio-visual media. This prejudice against writing not only contributes to the progressive disappearance of the oral heritage, but induces a real social and intellectual marginalization of Somalis living in societies in which the writing medium is dominant.

One is familiar with the huge problems and misunderstandings confronting the illiterate when they deal with bureaucracy and red tape. More significantly, the Somalis themselves tend to marginalize individuals who are devoted to reading and writing; far from being acknowledged and welcomed, Somali writers are subject to fierce and unjustified criticism; their pieces of writing fall victim to misinterpretation and false exegesis. Perhaps average Somalis are all the more suspicious of writing because they unconsciously tend to sacralize it. The fact that the only book consulted by Somalis is the sacred Quran might explain the sacralization of writing; this in turn may conjure up the image of sacrilege whenever Somali are tempted to write something themselves. If, for Somalis, writing was reserved for enshrining the Words of the Lord and the religious truths, it follows that mere human beings have no channels for profane messages except in orality.

My own experience is worth citing, because it illustrates the misunderstandings likely to emerge between authors and readers in a Somali context. In my book dealing with the *Xeer Ciise*, the Somali social and political contract which is the basis of "Pastoral Democracy" and the egalitarian society of the Somali-Issa nomads, I have tried to study truly historical facts which were conveyed by oral legends. Thus, through the legend dealing with the formation of the Issa community, I have tried to show that this people, far from descending from a common ancestor, as genealogical tradition claims, formed a true confederation of clans or ethnic groups from different backgrounds united not by blood ties but by a socio-political contract: the *Xeer*. While analysing the assertions of that legend, I tried to demonstrate that the initial group of allied clans had been joined by another group of affiliated clans which had become full participants of the great Issa family, because of the egalitarian framework of the *Xeer*.

When the book was published in Djibouti,

it scandalized some members of the so-called affiliated tribes who accused me of casting doubt on their origins and denying the genealogical unity of the Issas. I have learned to my cost that nobody can question the founding myths of the Somalis with impunity, and that certainly cannot write down another interpretation in black and white. I have understood that what my detractors accused me of was not reinterpreting a well-known legend, but enshrining it in a book forever, for this process was likely to change the legend into an unarguable and biblical truth.

This experience leads us to address the complexity of the transition from orality to writing. It has been taken for granted for a long time that the mere fact of being literate was a sufficient condition for succeeding in the passage from orality to the world of the written word. Alas, the different mental attitude which separates the two modes of reasoning has been underestimated. Writing is not simply the transcription of words, images and ideas of human beings; it suggests an altogether different way of thinking, a different method of analysing reality and transmitting knowledge. The two ways do not involve the same brain resources, senses and powers of language. In a nutshell, they appeal to different intellectual, emotional and individual skills. Needless to say, the advantages of writing are more important than those inherent in orality. The invention of the alphabet had been a huge advancement for mankind.

As far as Somali culture is concerned, one question is how one could couch in a written form the richness of the oral tradition and play one's part in the process of transmitting this heritage to future generations. The use of writing is all the more important because the Somali society is overwhelmingly oral without any other means of conservation. What is more, the groups involved in this transmission of heritage, namely the old guardians and the young receivers, are in danger of disappearing because of war and

destruction. The whole responsibility weighs heavily on the shoulders of educated Somalis who, in this state of emergency, must try to transcribe the heritage of their people, whatever languages they use. Instead of praising orality and glamorizing its poetical output, it is time for us to think about ways of developing the use of written forms, so as to bring culture and tradition to uprooted youth. Considering the difficulties raised by the transition from orality to writing, one should search for new media, new forms of writing and editing, to make Somali literature more understandable and (why not?) tradable. This important challenge requires the involvement of Somali intellectuals in the cultural field, particularly those who are wearing themselves out organizing barren political debates.

The Somali Crisis in Canada: The Single Mother Phenomenon¹

Ladan Caafi

Traditionally Canada has welcomed immigrants and refugees from around the world, particularly those of European heritage. Although the percentage of immigrants to Canada has remained relatively steady since the second world war, their cultural backgrounds have not. Figures published by Statistics Canada reveal that the ethnic diversity of new Canadians has increased dramatically during the past decade.

Between 1971 and 1986 the number of Canadians who had been born in Africa, Asia, and Latin America grew by 340 percent.¹

Recently, there has been an increase of immigrants and refugee claimants from African countries such as Somalia, Ethiopia, Eritrea and the Sudan. Within 5 years, the Somali population in Ontario has increased by 613 percent. There are now about 70,000

Somalis living in Canada, 13,000 of which live in Ottawa.

Somalis first entered Canada in 1988, after the destruction of Northern Somalia, and in larger numbers in 1991 after the outbreak of Civil War in the Southern part of the country. The majority of refugees originally arrived in the United States and after long and harsh cross examinations many have been granted refugee status in Canada. It is estimated that the majority of Somali women in Canada are single mothers.

The focus of this essay encompass the problems that Somali single mothers face in the process of adapting to life in Canada. Major emphasis will be given to the immigration process, employment, systemic barriers and family disintegration in Canada.

The growing Somali community in Canada is considered to be one of the most disadvantaged among the ethnic minorities. The majority not only have had to cope with living in an alien culture without the traditional support system of the extended family, but also with not being able to speak either of the two official languages, English or French. Somalis experience a high rate of unemployment and in general have to struggle to survive.

Settling as claimants, Somalis were ineligible for many government programs available to newcomers. For example, "Landed Immigrants" are provided with effective government programmes established to assist them in integrating into Canada, such as language classes and skill training. Many Somalis do not have access to such programs until their claims are settled.

Women comprise about 60% of the total adult Somali population in Canada and are the most vulnerable sector of the community. Many have lost their husbands in the war, resulting in a great number of Somali families being headed by single mothers. Single Somali women endure extreme obstacles in Canada, including gender discrimination, language difficulties, and sole responsibility for child rearing with a lack of

any support systems.

Somali single mothers must cope daily with doing the household chores, disciplining and raising children and often, in addition having to take low paying unskilled jobs to help them support family members both in Canada and in Somalia. Once they enter the system, however, they quickly learn that the system was not designed for them.

Before entering into a discussion of the difficulties that Somali single mothers face, it is appropriate to elaborate on the principle causes of the "single-mother phenomenon". There are several factors why there are many single mothers as heads of families.

Firstly, the Somalis who came as refugee claimants were predominantly women with many children and they chose to come to Canada because of its international image of helping and welcoming immigrants and refugees.

A second factor is that some of the women's spouses and children had to be left behind in Somalia. In many cases, women fled Somalia with false passports, so that they could only bring the number of children stated on these passports. The financial issue of the cost of bringing children to Canada was also often a deciding factor in determining which children to bring. The decision of who would leave and who would stay was a most difficult one since there were mothers who left young children behind in the hope of sponsoring them once they became permanent residents. This process however, on average, takes over one year and sometimes longer.

Thirdly, the rate of divorce among Somali couples is incredibly high. The conflicts which arise are mainly due to the redefinition of traditional cultural roles between women and men and the stress of trying to cope in a foreign culture. For example, women are raising a family without the help of their husbands. Yet it is the men who expect to be treated with respect and exercise authority as head of household, as they once had over their families in Somalia. These

men expect to be obeyed without contributing very much to the well-being of the family.

In Somalia men did not help their wives with household chores and caring for their children, because there are many relatives helping them instead. In Canada, however, this kind of support from relatives does not exist, yet Somali men fail to understand that.

The result is an extremely high divorce rate. Family breakdowns are also often the result of lack of mechanism in Canada similar to the one in Somalia of mediation in the event of marital conflicts. Conflicts which might lead to divorce are often solved in Somalia thus saving the marriage.

Another factor is lack of knowledge of Canadian law. For example one Somali woman who was angry with her husband called the police but had no intention of charging him with anything. She had just wanted to teach him a lesson.

One of the most immediate issues that these women face on their arrival to Canada is the immigration process. First, women have to retain their own lawyer, attend numerous interviews, write a coherent statement regarding why they should be considered refugees and convince an immigration officer, and the Immigration and Refugee Board of Canada, that they have a legitimate claim. When making a refugee claim in Canada, the claimant has to remember exact dates and times of when events occurred. This is a extremely difficult for Somalis who have a tendency not to put emphasis on how far a distance they travelled from one city to another or the date when they left a city. This often leads to their claim unjustly being rejected due to inconsistencies or lack of facts. Throughout this long process, the claimant is living with the uncertainty of what will happen to her while at the same time beginning the stressful process of appealing the negative decision. Women who have been raped or sexually assaulted are faced with yet a further barrier. Somali women are not likely

to mention the rape or assault in the context of their claim or hearing. Yet without this information the claim may be rejected. Women under such circumstance are forced to reveal the violations or choose to remain silent about what has happened to them out of fear of being ostracised or blamed for the abuse within their community.

Canada however has, in March 1993, introduced the gender guidelines, which are intended to take such factors of the abuses suffered by women refugee claimants into account. Unfortunately, the stigma of making a claim based on rape or sexual abuse in the Somali society, is so great that few Somali women have used the guidelines although some would undoubtedly qualify.

Another obstacle was created by the new immigration law, Bill C-86, which was implemented in February 1993. This Bill requires that claimants, even after being found to be conventional refugees by the Immigration and Refugee Board, are still compelled by Immigration Canada to have documentation predating their entrance into Canada in order to prove their identity. Identity documents were not widely used in Somalia, and since Somali women were less likely to own such documentation, as they often did not drive or work. This requirement, therefore, directly affects women more than men, because men often do have access to such documents. Also, refugees are usually fleeing dangerous situations and war conditions. Under these conditions, there is no available system to apply for documentation proving their identity. However, this is a reality that Immigration officials fail to acknowledge. Refugees with proper paperwork and documentation are rare.

Due to the fact that many Somali women are in a situation where they are the only adult of their family living in Canada, there are certain responsibilities that they alone must fulfil such as supporting family members back home by sending money, and trying to sponsor other family members for entry into Canada. Sponsorship has been

made somewhat more difficult under Canada's recently restricted immigration law which only allows sponsorship of spouses and children under 19 years of age. Parents and grand-parents, minor age siblings, adopted and orphaned children can be sponsored only if the sponsor is working. The Somali women are thus forced due to economic pressures which induce them to take a job. These jobs, however, are usually low paying jobs which result in their having to accept two or three part-time jobs in order to meet the minimum requirement for earned income set by immigration.

The visibility of Somali women in terms of dress and behaviour has major implications for both employment opportunities and access to services. The majority of Canadian employers inevitably ask for Canadian work experience and are not likely to acknowledge previous work and educational experience of refugees in their home countries. This forces most immigrant women into jobs well below their overall skills and almost always below their potential. Many women also lack work experience as they might not have worked in their home country.

Due to all these barriers, the majority of Somali women are employed in some form of domestic work (because there is a minimum language requirement) and such "unskilled" jobs are available in greater numbers to women. Once women enter such jobs, however, it is difficult, if not impossible, to escape these job ghettos.

Since the lack of English or French language skills is often not considered a problem with such low-paying jobs, they do not have opportunities to improve their language skills at work and therefore remain ineligible for occupational training or upgrading. On the job, these women have few opportunities to learn the official languages because their fellow workers and supervisors usually do not speak them and the work is done in isolation. However, the long hours and the exhausting nature of the work make it extremely difficult for women

to attend evening or week-end language classes.

Due to the breakdown of traditional support systems that Somali women had access to in Somalia, abusive relationships among married couples as well as between parents and children are on the increase in the Somali community. There are increasing incidents of violence within Somali families, where stress may be high and where abused family members do not know their rights and/or sources of help.

Somali marital conflicts sometimes become abusive for often reasons than the power inequities between men and women alone. Firstly, the political conflicts in Somalia are often transferred to Canada. The effects of these conflicts are magnified especially if husband and wife are from different clans or tribes. This manifests itself in the form of whom to send money to. Should it be her clan or his? Her family or his? Or should they spend it on their own needs?

Second, a large percentage of Somali men are unemployed, due to the current recession and lack of recognition from employers of previous work experience as well as education. Somali women on the other hand are willing to take dead-end low paying jobs in order to support their family in Canada and abroad. This creates a role reversal as women become financially independent from their husbands. This results in men feeling alienated, useless, angry and frustrated, eventually reaching a point where their frustrations are taken out on their wives and children. This leads many Somali women to look to the police for protection for herself and her family.

There are also a large number of children who speak either English or French and have figured out how to use the system to their benefit. They are also in many cases abusing their mothers.

Somali children tend to believe that they are deprived of the freedoms that Canadian children enjoy. This leads the children to

threaten to call the police or the Children's Aid Society (CAS) and report abuse unless they get their way in the family. Police and CAS intervention is the nightmare of most Somali single mothers in Canada, as many who have had contact with such agencies have had their children taken away from them.

All of the above is only a fraction of the problems faced by Somali single mothers. Housing has also been identified as a major issue. Families on welfare are asked to provide the name of a co-signer who has an income of \$50,000 or over. This criterion cannot be met by many Somali single mothers and they have no option but to enter shelters in order to qualify for subsidized housing from the Ottawa-Carleton Regional Housing Authority. This in turn has led an influx of Somalis into certain areas of the city. Due to the increasing intolerance in Canada towards newcomers in general and towards the Somali community specifically, there has been an increase in conflict between Somalis and white Canadians who have stereotyped Somalis as abusing the social assistance system. This conflict has manifested itself to the point where Somalis are increasingly facing individual and systemic racism which has made their integration much more difficult. In many cases, Somalis have been physically attacked and injured.

A poll done in 1993 by MacLean's, one of the leading magazines in Canada, revealed that there is increasing intolerance towards newcomers and found that "34 per cent... of people" said that immigrants should be encouraged to "blend with larger society." Another previous poll done by Maclean's in 1990 indicated that "40 of the respondents ... said that new immigrants should be encouraged to maintain their distinct culture and ways". These are contradictory messages and most likely reflect the confused state of what multiculturalism means to Canadians.

Recently, the Somali community has faced increasing systemic racism in the media, in

all levels of government and from the general public. Many allegations have been made charging that Somalis have been collecting multiple claims for welfare in order to send money to their warlords of choice. Even though these allegations have been shown to be false, the Somali community still continues to face the repercussions of such false reporting.

Despite these difficulties, the Somali community in Ottawa-Carleton has organized to assist its members. Several programs have been implemented to make life easier for community members. Some community health centres such as the Carlington Community Health Centre and the Sandy Hill Community Health Centre have hired Somali workers to do outreach and to counsel Somali single mothers and the Somali community in general. Carlington Community Health Centre, for example, has a Somali women program where the women get together, decide upon the topics to be discussed as well as who to invite as speakers. They have also attempted to recreate the support mechanism that they had in Somalia and have empowered themselves by finding out how the Canadian system works and how it can benefit them. Other governmental and as non-governmental organizations have hired Somalis to render the services accessible and available.

Numerous heritage schools where the Somali language and culture is taught have also emerged in the area. Women get together on week-ends to teach each other skills and exchange ideas. There are also increasing numbers of Somali religious elders who now do counselling similar to what they did in Somalia. During Ramadan, the holy month of fasting, Somali women organize occasions to break the fast together and share prayers. During holidays such as Eid Al Fitr, women organize camps and picnics for the community to come together.

Somali women have not only tried to improve life in Canada for themselves but have had a positive impact on other refugees

and immigrants in Canada. In 1991, a group of Somali women in Toronto who were part of a support group being offered by the Canadian Centre for Victims of Torture and facilitated by Faadumo Diiriye, decided that one of their immediate needs was access to government housing which was not available to refugee claimants. The women did research, collected support from other agencies and members of the provincial parliament, and then launched a lawsuit against the Housing Authority stating that they were being discriminated against. This has led to the law being changed to make all refugee claimants eligible for subsidized housing.

As the Somali refugee community continues to face many problems in Canada, Somali women, as the majority of the adult population, will hopefully continue to play a major role in solving the above stated problems.

1. This essay was originally a paper presented at the Fifth International Congress of Somali Studies, 1-3 December 1993, Boston, USA.

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Boqol Sano ka dib

Af-Soomaaligu ma Jiri Doonaa?

Siciid Jaamac Xuseen

Maqaalkan gaaban ee ku saabsan af-Soomaaliga dhinacyo badan ayuu taabanayaa isagoon midkoodna ku dheeraan: hodonni-mada afka, quruxda afka, qorista afka, dhismaha afka hanka iyo heerarka durugsan ee afku higsanaayo. Qodobbadaas midkood inaan maqaalkan cinwaan uga dhigo ayaa ila soo gudboonaatay. Ugu dambayntiise su'aashan ayaan ka badin waayey inaan cinwaan ahaan u doorto. Boqol sano ka dib af-Soomaaligu ma jiri doonaa?

Su'aasha sidaas u taalli waa mid dadka Soomaaliyeed badankooda ku dhalin karta la-yaab iyo istadcajib. Qaarkood waxay u qaadan karaan hawraar hadoof ah oon isweyddiin mudnayn. Qaarkood waxaa judhiiba laga yaabaa inay la soo boodaan: 'Qofku siduu yahay? Miyaa loo waxyooday mise wuu ismadax-maray?' Qaarkood waxaa suurowda inay maqaalkaba, su'aasha awgeed, u qaataan inuu iska yahay 'cantra-baqash' qoraagu isku maaweelinaayo. Qaar kale waxay is-oran karaan bal aan hoos ugu yara degno maqaalka waa intaas oo qoraagu micne kale oo ka geddisan kan su'aasha ka muuqada waataaye. Tiro aan badnayni si dhab ah ayey su'aasha u danayn karaan iyagoo siinaya ahamiyadda ay la leedahay qiyaastooda. Si kastaba ha loo kala qaatee, waa su'aal akhristayaasha xiisahooda kicin karta. Ku tala galkaygu waa in dareenkaasi dhasho. Waxaan jeclahay haddaba intaan mawduuca ubucdiisa guda-gelin inaan laba arrimood si gaaban usoo qaado. Tan hore waxay tahay immisa quruumood oo af lahaa, afkoodu qornaa, cilmi aqoon iyo ilbaxnimo sare lahaa, adduunka saamayn weyn ku lahaa, ayaa afkoodii dhintay oo maanta lagu tiriyaa 'afafka meydka ah'. Taas maanka ha lagu hayo. Tan labaad ee taas kasoo soka marsani waxay tahay: Qofka caadiga ah iska daa, ee aqoonyahannada siyaasiinta ee

Soomaaliyeed ayaa - dhif yaroo fara-ku-tiris ah mooyee dhammaantood shan sano ka hor ku wada adkaysanayey in mar haddii taliskii Siyaad Barre ee ummad-necaybka ku caanbaxay lays weydaariyo dalka iyo dadka Soomaaliyeedba casri cusub oo wixii ka dumay ay wadajir dib ugu dhisaan ayaa u curan doono. Maxaynuse maanta haynaa, aragnaa, oo inna hor yaal?

Waxaan uga gol leeyahay, masa'lo kastoo aan xisaabtan adag iyo qiimayn sax ah lala gelin, go'aanka laga gaaro waxaa ka dhasha yaab, qoomamo iyo uur-ku-taallo. Su'aashan aan ka sanqariyeyna taasoo kalay ka dhigan tahay ee aan miyir u guda galo.

Quruxda Af-Soomaaliga

Af-Soomaaligu waa af hodan ah. Gaar ahaan dhinaca suugaanta waxa lagu tilmaamaa af aad ugu horreeya. Soomaalida ka sokow, aqoonyahanno shisheeye ah oo ku xeel-dheer danaynta, isku-taxallujinta, u-kuur-galka, iyo lafa-gurka Soomaaliga iyo dhaqankiisa ayaa dhammaantood isla wada qiray.

Xeel-dheerayaashaasi rumaynta go'aankoodaas waxay mar walba u maragsadaan maansooyin abwaano Soomaaliyeed dareeriyeen laga soo bilaabo qarnigan horraantiisii ilaa iyo maantadan aynu joogno. Maansooyinka ooy ka muuqato sida la yaabka leh ee abwaannadaasi arrimo badan, kala duwan, murugsan oo nolosha la xiriiira u gudagaleen una soo bandhigeen iyadoon marna israac-wanaagga murtida iyo mira-xulashadooda wax durriin ah lagu sheegi karin.

Sidaas ay tahay ayaa misna marka laysku dayo in af-Soomaaliga erayadiisa oo dhan la soo tira-koobo loogu tegayaa inay aad u yar yihiin haddii afaf kaloo badan la barbar dhigo. Meeday kolkaas hodonnimadii afka lagu sheegayey? Ma cidla' ka-faan bay iska ahayd? Maya... ee bal qabsoo waa mide afka hodonnimadiisa meel kale ayaa loogu tegayaa. Waxay ku jirtaa baaxad -weynida iyo qoto-dheerida ereyadiisa ku duugan. In kastoo aynu niri af-Soomaaligu waa ereyo kooban yahay, haddana rogrogga ereyga,

isqabadsiiinta laba erey, qodobka gadaal ama hore ka raacaya ereyga, meesha had walba ereygu weedha kaga jiro, iyo kuwa kaloo badan ayaa isla ereygii siinaya micneyaal fara badan oo si fudud loo kala garan karo.

Si kale haddaan u dhigno, af-Soomaaligu wuxuu hoodo u leeyahay inu yahay asal ahaan iyo dhismaha ahaan af aad ugu nugul una laylsan nolol awoodkiisa, tarankiisa, fudayd-curintiisa, dhidib-adayggiisa, abuur-wanaaggiisa, is-korintii aqoon-qaadkiisa, adduun-higsadkiisa; isagoon marna rarkaas, ugboonayntaas iyo horumarkaas joogtada ahi wax khal-khal ah ku ridin micnahiisa, turxaan u yeelin qaab-dhismeedkiisa, labid u geysan dhawaaq-wanaaggiisa, kalana dhan-taalin quruxdiisa ay u wada muraaqooddaan, u gibil dubaaxiyaan dadkiisa ku kala nool carrada isu kala jirta Jibuuti iyo Wajeer, Boosaaso iyo Hawaas, iyo inta u dhexaysa oo idil.

Waxa la wada ogsoon yahay in da'da qorista rasmiga ah ee Soomaaligu aanay labaatantay gu'waxba dhaafsiisnayn. Facyaridaas waxaa u wehelisa iyadoon tan iyo haatan afka loo dejin naxwe cilmiyaysan oo la raaco oo qaranka ka hirgalay. Kaaga sii darane labaatankaas sano ee Far Soomaalidu jirtay, 17^{kii} u dambeeyey ummadda Soomaaliyeed nabad iyo sareedo dalka nagaad uguma ahayn. Muddadaas iyada ah guuldarrada ummaddeenna haleeshay wax u dhigma oo lala masayn karaa ma jiraan? Abaar iyo colaad, dil iyo dagaal baahi iyo cudur, arrad iyo darxumo qax iyo firdhad, quursi iyo kadeed, urugo iyo ciil, iyo ... iyo... masii-booyin kaloo aan kala go' lahayn ayaa ummaddu ku sugnayd, welina ku jirtaa mugdigooda aan iftiin la bidhaansadaa meelna uga baxayn.

Misna dadka wacdarahaasi cuskadeen, ee daddarrada la ogyahay ku nooli tan iyo maanta weli kama wahsan, kama harin, iskama dhaafin qorista fartooda. Baahida loo qabo iyo dadaal dheeraad ah oo dadka qaarkood isku xilsaareen ayaa ugu wacan baa la oran karaa. Sabab kale ayaase aniga ii muuqata oon kuwaan ka dhicin, haddaanayba

ka miisaan cuslayn. Sidaan soo sheegay sifooyinka gaarka ah ee afka laftiisu wato ayaa kaalin qaddarin mudan ka qaata in dad badan oo qoristu ku cusub tahay duruufuna ku adag tahay aanay sii deyn sedkan ay hanteen-qorista fartooda.

Sawir Murugo Miiran

Intaas kooban, aad u kooban, haddaan kaga kaaftoomo qiimaynta sarreynsa ee af-Soomaaligu runtii u qalmo, bal aan markan u jeesto su'aasha ah: Af-Soomaaliga sidaas loo ammaanay ma suuli karaa? Ma cirib-tirmi karaa? Boqol sano ma ku baabi' karaa? Waxaan qabaa inay arrin suurta gal ah tahay. "Ma afka ummaddiisoo heerka maanta ka aqoon iyo ilbaxnimo yar ayay awooday intaasoo qami in soo jiro ayaa boqol sano (hadda boqol sano keliya) ku tirtirmi kara?" Haa, oo taas baan qabaa ee yaan sarka-xaadis lagu il-duufin.

Hor iyo horraan, af cir-kasoo-dhac ahi ma jiro. Afku ammaan kastuu gaarsiisan yahay, keligi isma wado. Isma wadi karo. Wuxuu ku bilan yahay oo ku boqran yahay waa dadkiisa. Af waliba wuxuu la xiriiraa ummadda ku hadasha iyo nolosheeda. Horumarkiisuna mar walba waxaa toos u saameeya horumarka ummaddiisu ka gaarto nolosheeda dhinaca dhaqaalaha, bulshada, dhaqanka, maamulka, iwm.

Haddaynu xaqiiqadaas adduunku isku wada raacsan yahay, taariikhda guunka ahina ka marag kacday aynu ka cabbir iyo cibrad qaadanno, oo xaaladda ummaddeennu maanta ku sugan tahay ilays fiican ku daamo, sawir aad u madow iyo muruga badan ayaa ina hor imanaya:

- Dib-u-dhacsanaanta ummaddeenna hay-sataa waa mid naxdin leh. Xoogagga wax-soo-saarka iyo xiriirka bulshadu heerka uu gaarsiisan yahay ayaa had walba laga gartaa ummad kasta cilmigeeda, dhaqankeeda (afku laf dhabarka u yahay), ilbaxnimadeeda iyo horumarkeedu heerkuu ku sugan yahay. Innagana in yar baa dunida hoos innaga marsan.

- Qorista afkeennu waa mid aad u fac yar.

Cilmiga bulshada dadka u heellani badanaa waxay isla wadaagaan ra'yiga ah in dadna ummadnimadiisu aanay dhammaystirnayn mar haddaan afkiisu qomyn. Hadba inta da'da qorista afkiisu fac le'eg tahay ayaa ummaadnimadiisuna qoto le'eg tahay. Sida qayrkeen ayey arrintaasi innagana innagu bannaan tahay.

- Dawlad-la'aanta dalkii ka jirta. Afka aqalkiisa oo udub-dhexaadkii ka maqan yahay. Dawlad la'aani waa qaran la'aan. Qaran la'aanina waa ummad la'aan. Waa ummaddoo dhinac walba burbur ka cuskada, jeer ay shuuqdo oo 'shaluu jirey' noqoto.

- Aqoonyahankii iyo farsama-yaqaankii ummadda oo xeryo qaxooti afarta beeni jaho ee adduunka ku caanseersan iyadoo qoysaskoodii waliba weheliyaan. Garo oo waa intii laga dhawrayey inay ummaddenna horumar, ilbaxnimo iyo nolol sareedo leh u horseed-aan.

- Intii tabar yari ama dan kale dalkii ku dabartay oo kooxo hubaysan oo qori la yaacayaa kala jiidanayaan, rafaanayaan oo rafaadinayaan. Kooxahaas waxa hogaamiyeyaal u ah qabqablayaasha hadba caasimad Afrika ah shirarka 'Dib-u-heshiisiinta Qaranka' ku qabanaayee, go'aanno qaaya leh guddoonsanaya, maalmo yar ka bacadina aynu wada maqlaynno inay meel hebla iyo meel hebla insku cayrsanayaan oo isku cunayaan ama baabuurtii cuntada iyo daawada maatada u sidey jidka ku weeraraya ee kistii naf-qabadka loogu talagalay duurka ku walabsanaya sidii weer.

- Adduunka maanta jira oo saamayntiisu (gaar ahaan dhinaca afka, dhaqanka iyo fikerk) kun-jibbaar ka weyn tahay tii aabayaasheen la kulmeen konton sano keliya ka hor. Ummadda iyadu gunta iyo gudaha ka fagmayasa, ka burburaysa, dubbaha dibedda kaga yimaaddaa si sahal ah ayuu amsaxa uga dhigayaa. Dubbayaasha — maynta dhaqan-dibedeedka ummaaddeenna maanta ku wada kulmayaana ma yara.

- Carruurta iyo facaadda soo koraysa oo aad ugu nugul qabaashada iyo qaadashada dhaqanka qalaad ee deggaanka iyo dalalkay

ku nool yihiin. Dadaal waalid oon arrintan u babac dhigl karayn, si kastay isugu dayaan sababo badan awgood. Balse kaaga sii darane waxaaba jira aabayaal badan oo ku diirsada markay arkaan sida ilmahoodii yaryaraa afka dalkaas u dudubinayaan iyagoo koodii hooyo ka agnaan ah! Ummad ahaan wax lays dhax-alsiiyo dhaqanka ayaa ugu sed roon. Facaadda soo koraysa markay sedkaas weydo, ummadnimadii halaag bay ku sugan tahay.

- Guuldarrooyinkaas oo (Ilaah mooye!) cid waxtar leh oo laga magansadaa aanay meelna ka muuqan.

Mashaqooyinka kor ku xusan, ayaandarrooyinka markay isbiirsadaan oo isku mar wada tumaatiyaan afkeenna qoris ahaan weli ugubka ah shaki kuma jiro inuu geeri halis u yahay. Ka warran maxaa ka iman kara ummaddeennoo gudo iyo dibedba xaaladdaas murugada badan ee aan soo sheegnay kusii socoto toban ilaa labaatan ama soddon sano oo dambe?

Waxa iman kara: inta dibedda ku nool waayeelka oo galbada; carruurto korta oo shisheeye ku milanta, dhaqan iyo hidda guurta, dalkii dib usoo jalleeci weyda. Inta gudaha joogta, oo colaad iyo dagaal ka bixi weyda, loo caga-dhigi waayo, dugsi iyo waxbarasho ka calool go'da sidii cawsha ugaarowda. Quruxdii daaye, xaggee markaas af-Soomaaligii kuu yaallaa?! Diiwaanka 'HADRAAWI' ee dhowaan soo baxay oo maantaba aan fahamkiisu fududayn ayaa, haddaan xaaladdeennan wax iska doorin, carruurteenna carruurtooda kaga adkaan doona afka 'Shiinaha'!

Maxaa dan ah, intaan nimirigaas afkiisa laysku wada shareerin?

Rajo Bidhaantay

Rajadoo kaa dhimataa waa nolosho micne beesha. Rajo keligeed taaganina nolol ma dhiso, iska daa micne ay siisee. Fal iyo ficil isu kaashada oo qumaati u jihaysan ayaa rajada meel-mar ka dhigi kara ee wax ma lays la hayaa? Ilay weyni iima muuqdo. 'Haddaad dayax weydo, xiddigahaa lagu socdaa.' Waxbaa meel ka bidhaamay.

Sannadkii 1993^{kii} xagagiisii ayaa wargeys-xilliyeedka HAL-ABUUR isasoo bandhigay, isagoo u soo tafa-xaytay inuu intii karaankiis ah guto xil culus — "ururinta, lafa-gurka, faafinta, iyo horumarinta suugaanta iyo dhaqanka Soomaalida", iyo inuu noqdo "qalab dadka Soomaaliyeed meel ay jooga-amba isugu gudbiyaan fikradahooda iyo hal-abuurkooda." Taasoo kolka hoos loogu dhaadhaco uu saas u yahay "ilaalinta jiritaanka af-Soomaaliga." Runtii xilkaasi wargeyska HAL-ABUUR keligiis aad ayuu ugu culus yahay. Hase yeeshee, tan iyo haatan dhawrkii cadad ee kasoo baxay yididiilo dhab ah ayey durba abuureen. Aqoonyahanno fara badan oo da' walba leh oo dunida ku kala filihsan, qaarkoodna quus iyo niyad-jab ku dhowaa, ayaa baaqiisii soo jiitay oo kusoo hirtay. Sidaas awgeed, jeer uu meelo kalena faraj ka bidhaamo, ha loo hagar baxo, qofba taagtiis iyo tabartiis, gacan-siinta geesigaas (HAL-ABUUR) u soo guntaday inuu ummaddeenna mugdiga soo abbaaray nal ilays weyn kaga hor tago.

Gabay-Jacbur mise Maanso-maadeed

Maxamuud Shiikh Cabdillaahi

Maaddu waxay tusaale u tahay siyaabaha aadamigu uga farxiyo ruuxa ama nafta isagoo adeegsanaya waxyaabo badan sida erayada hadalka. Si qosol loo abuuro waxaa la jebiyaa ama la weeciyaa macnaha erayada, naxwaha hadalka, iyo codkaba; taasoo geyeysiisa dhegaystuhinu qoslo. Shacab walba maaddisu waxay la socotaa ama xambaarsan tahay macnaha dhaqankooda ay ka soo dhex-baxday, taas ayaana u sabab ah inay marmar aad u adag tahay in la fahmo ama lagu qoslo kaftanada iyo maadaha ajnebiga ah. Marar badan waxaa maadaha laga helaa xanaakad ku aaddan koox bulshada ka mid ah, taasoo looga dan leeyahay in lagu gudbiyo fikradaha dahsoon ee laga qabo kooxdaas; marar kalena run jirta oo laga gabbanayo ayaaba lagu gudbiyaa.

Si kastaba ha ahaatee, maadda qaabab badan baa lagu gudbiyaa: sheeko ahaan, riwaayad ahaan, sheeko-kaftaneed iyo maanso ahaanba; waana gudbiyaha dambe, maansada, ka uu maqaalkani u qalin qaatay inuu wax ka taabto. Taariikh ahaan, sanna-dadii toddobaatanada waxaa Raadiyo Muqdisho iyo Raadiyo Hargeysa laga soo deyn jiray gabayo ka nooc duwan kuwa caadiga ah, waxaana lagu magacaabay gabay-jacbur. Gabayadani, ka sakow maaddooda lagu qoslo, waxay ahaayeen jebiyeen xeerarka maansada qaarkood; sida qaafiyadda ama xaraf-raaca. Waxaa gabay-jacburada noocaas ah ku caan-baxay hal-abuurayaal ay ka mid yihiin Cabdulqadir xirsi Yam-yam, Cabdullahi Dhooaan iyo Cabdillaahi Cabdi Shube. Sannadihii lixdanadii iyo toddobaatanada, waxaynu ka warqabnaa in riwaayaduhu gaadheen heer ay maanso maadeeddu, oo uu ku jiro gabay-jacburku, ay u noqdeen tiir-dhexaad dhammaan riwaayadaha masraxa; waxaana ku caan-baxay jilayaal badan oo ay ka mid yihiin: Cabdillaahi Diiriye (Sooraan), Cabdulle Raage, Axmed Saleebaan Bidde, Huryo, Basbaas, Meecaad Miigane, Dacar, Duwane, Aw-Koombe, Aw-kuuku iyo kuwa kale.

Dhinaca suugaan-hiddeedda, maadda waxaa safka hore kaga jira Cigaal Shidaad; laakiin inay sheekooyinka Cigaal leeyihiin maanso-maadeedyo iyo in kale waa mid ka baxsan dulucda maqaalkan. Waxaanse Shaki ku jirin in maanso-maadeeyo badan laga heli karo suuganta sooyalka lagu tilmaansado. Curiyeyasha tixahaas waxaa loogu yeedhi jiray gabay-xume, gabay-qarib, Boodhaaq iwm. Tusaale ahaan, sheeko ayaa jirta la weriyo in beeli beri nin u dirsatay sahan si uu uga war keeno roob loo filayey banka ka caanka degmada Oodweyne ee Tuunyo. Waxaa la yidhi ninkii markuu sahankii ka soo noqday buu yidhi gabay baan ku sheegayaa waxaan soo arkay; waxaanu tiriyeey tix uu ku bilaabay, "Banka Tuunyo waxaa laga helaa soofayaal Jabane, Gabadhaan jeclahay timuhu waa kidiga meeshaase." Waxay ila

tahay in la wada qoslay, la gartayna kaftanka iyo maadda uu maansayahanku u dan leeyahay, kaasoo ah in sahan-tagahu haasaawe dumar dhaafiyey xilkii loo dirsaday. Siday sheekadu igu soo gaadhayna waxaa ninkii loo bixiyey Gabay-xume, aniga se sidaa ilama aha.

Aan ku noqonee, hore waxaynu u nidhi waxaa maadda lagu gudbiyaa farriimaha aan badi dadku wada qaadan karin xilligaa, ama in banka loola soo baxo laga wada xishoonayo, laakiin runi ku jirto. Bal si aan u yara lafagumo maanso-maadeedda aan tusaale u soo qaadano hal gabay-jacbur oo uu tiriyey Cabdullaahi Dhoodaan:

Sida baasto ciir lagu shubay oo, faanto lagu qooyey.
Ama badar hadhuudh iyo galeey, lagu madoobeeyey
Ama gabadh yaroo toban jira oo, naasku dhagaxoobay.
Quruxdeedu waa sida nal iyo, booc tubaako ahe
Geesiyadna way tahay illayn, sharafku waa saase

Ma cabsooto oo hooyadeed, way la dirirtaaye
Dagaalkana dhammaantood gabdhaha, way ka badisaaye
Ninkii la hadla waa lagu yaqaan, inay dacwaysaaye

Sida kaneecaday uga baqaan, derisyadeeduuye
Reeraha ashuunkooda way, jebin taqaanaaye
Gabadhaas intaan caashaqaan, meeday leeyahaye

Ammaanteeda ma wada sheegi karo, caawa oo qudha-e
Waa sida macaan iyo qadhaadh, laysku soo daraye
Ama caano qaad iyo basbaas ay ku kariyeene
Degganaanta laafyaha markay, jagac ka siinayso
Bushkuleeti nimaan wadani, gaadhi kari waaye

Markiiba, waxaad arkaysaa in gabaygan Dhoodaan ee kor ku qorani laga helayo dhammaan astaamaha gabay lagu yaqaan mid mooyee, taasoo ah xaraf-raac (qaafiyad). Wuxuu leeyahay meerisyo (sadarro) midkiiba ka kooban yahay hinjis iyo hooris. Isla markaa wuxuu leeyahay habdhac isu wada dheelitiran; macnihi miisaanka gabaygani ma jabna. Hase yeeshee, astaanta u goonida ah ee gabaygani leeyahay waa inuu yahay maad loogu talagalay qosol-abuur. Si ay dhadhan maadeed u yeeshaan erayada gabaygani waxay ka leexdeen halbeegga ay bulshadu ku dhereriso quruxda gabdhaha. Dhoodaan gabadha uu jeclaaday wuxuu ku amaanayaa geesinimo ay ku muujiso la

dirirka deriskeeda iyo qofkii la hadlaba. Xagga midabka wuxuu isku mar ku sifeeyey caddaan sida nalka iyo madow booc tubaako ah u eg; socodkeedana wuxuu ku tilmaamayaa in degganaan waxay ka qabto nin bushkuleeti (baaskiil) wata mooyee qof kale inaanu gaadhi karin! Haddaba, waxaa naga qoslinaya erayada aan is-gayin ee maansayahanku isku jacburinayo - cay ammaan loo ekaysiiyey. Gabaygan majaajilada ku jirta ayaa u ekaysiinaysa jacbur ee xaraf-raac la'aanta kuma mudna in loogu yeedho "gabay-jacbur". Dhanka kale, way jirtaa maanso xaraf-raac leh oo aad loogu qoslo. Soo qaado qayb ka mid ah tix uu tiriyey Cabdillaahi Cabdi Shube:

Shaahaan shaahba ahayn
Waa ka islaantii Shaqlan hayso
Shadaabkii ay ku dartay
Habro ay u shushubayso
Kaasaan shaahba ahayn

Sida ka cad midhaha tixda waa xanaakad u duurxulaysa dhadhan-xumada, farsamo darro darteed, shaaha ay kariso qof dumar ah oo da' weyni. Ilama aha aniga in haweenka waayeelka ah taasi daw ku tahay.

Tixahaas aynu kor ku soo sheegnay waxaa ka soo dhexbaxaysa su'aal ah: ma jiraa xariiq cad oo kala sooca maadda iyo maanso jacburka? Jawaabta su'aashaas aan la kaashano heestan soo socota oo leh:

Madaxnimada Filibiin
Ma dadkay u siman tahay
Miyaan aniga lay siin,
Miyaan Riigan odhan hay
Kun miyaanan shalay dilin
Kuman kalena dhaawicin
Kumanyaal xabsiga dhigin
Duqa iga sarreeyaa
Markii uu warkaa helay
Sowkii mafsuudee
Hambalyada qoraalka ah
Degdeg iigu soo diray
Hubka yidhi ha loo raro
Haddii aanan toosnayn
Sow muu xanaaqeen

Doolarkiyo Waxaan xaday
Maxaa adiga kaa galay
Yaa xisaabi kugu yidhi
Hantidhawr miyaad tahay

Hortu anigu yaabee
Ma basaaad baa tahay
Sheekhayga lacagtiyo
Sirahayga gaarka ah
Ha sheegsheegin adiguye
Shuqulkaaga maahee
Shalmadaha xariirta ah
Kunka aqalka kuu yaal
Meesha aad ka keentiyo
Halka lagu sameeyiyo
Qofka kaaga soo diray
Bal cabbaar Ka sheekee

Akhriste, ma garatay curiyaha heestan? Tixdani waa qayb yar oo aan kala soo dhexbaxay maansada Isa-sudhan ee Maxamed Ibrahim Warsame (Hadraawi). Oo Hadraawi miyuu jacburka tiriyaa? Si kastaba haw dhacdee, heestani waa hees qiimo weyn leh oo xambaarsan farriimo iyo waxbarasho siyaasi ah. Waxay isku dayeysaa inay baadho maanka qofka diktaatoorka ah, soona bandhigto fikirkiiisa. Waxay dadka tusaysaa madax adayga, faham la'aanta isbeddelka waayaha iyo sifooyinka ay wadaagaan diktaatoorada caalamku meel kasta oo ay joogaanba; ha ahaato Geeska Afrika ama Bariga fogbee. Heestani waxay jebisay xaraf-raacii, oo ah tab loo kasay, isla markaana waxay xambaarsan tahay farriin siyaasadeed oo culus, maaddana waxa looga dhigay koosaar lagu liqo. Sidaa darteed, ma mudna in heestani loogu yeedho jacbur waayo waxay siddaa farriin leh nuxur aad iyo aad u duluc ballaadhan; oo ay weliba ku darsatay farshaxan qurux badan.

Haddaba, dhawrka tusaale ee maqaalkani soo qaatay waxay wada hoos imanayaan maanso-maadeedda, mana aha in loogu yeedho Jacbur. Waxaa maanso-maadeeddaas loo qaybin karaa laba nooc: (1) mid maad uun looga jeedo, oo aan duluc fog lahayn sida maansada Cabdillaahi Cabdi Shube ee aan kor ku xusnay. iyo (2) mid duluc fog leh sida tixda Hadraawi ee Isa-sudhan. Sidaa kale gabayga Dhoodaan iska maadayn uun maayo ee wuxuu si dadban u qaawinayaa habdhaqanka hablaha magaalo-galeenka ah.

Si kastaba ha ahaatee, sidii maqaalkani ku bilaabmay maanso-maadeeddu sida maadda

tiraabta ah ama noocii kale ee maad ahba waxay ka leexataa astaamiha lagu yaqaan ama lagu baadi sooco maansada. Intaas oo keliyi kuma filna inay maad abuurto. Waxaa u sii dheer in maansayahanku si fani ah u dhigo qaafiyadda, hab-dhaca, bar-nasashada (caesura) iyo luuqda tixda uu tirinayo, keentana in lagu qoslo. Waxaa iyana aan muran ka joogin in mowduuca laga maansoonayaa uu leeyahay door laxaad leh. Waayo waxaa jiri kara mowduucyo aan xilliga la joogo si toos ah looga hadli karin ama ka maansoodkooda tooska ahi dhalin karo muran adag oo aan loo baahnayn. Laakiin, maansayahanka xariifka ahi wuxuu adeegsadaa oo uu aalad farriintiisa ku gudbiyo ka dhigtaa maadda. Dabcan, maansayahankaasi wuxuu samaynayaa dhaliil cilmi ah, ha ahaato dhaliil bulsheed ama dhaliil siyaasadeedbee. Waxaan qabaa in maanso-maadeeddu ka mid tahay rukumada waaweyn ee riwaayadaha Soomaalida, kuwaasoo ku caan baxay inay tilmaamaan soona bandhigaan dhaliilaha bulshada ee xilligaas la joogo.

Gunaanadka maqaalku waa in maansooyin badan oo lagu tiriyo inay yihiin gabay-jacbur ay sidaan nuxuro badan, qoto dheer, oo aan sidaa darteed loogu yeedhi karin jacbur; maqaalkani se wuxuu ugu magac-daray Maanso-Maadeedyo.

Eray-fasir

1. Maad	Humour
2. Naxwe	Grammar
3. Tix/maanso	poetry
4. Sugaan hiddeed	Traditional literature
5. Maanso-maadeed	Humorous poetry
6. Miisaanka maansada	Scansion
7. Habdhac	Rhythm
8. Dheelitiran	Equilibrium/ed
9. Hinjis	First Hemistich
10. Halbeeg	Standard
11. Erayo-isgayin	Paradox
12. Xaraf-raac/qaafiyad	Alliteration
13. Tab	Technique
14. Nuxur	Essence
15. Duluc	Theme
16. Qoto	Depth
17. Koosaar	Spice
18. Fani	Artful

- | | |
|----------------------|--------------|
| 19. Barnasasho | Caesura |
| 20. Luuq | Melody |
| 21. Dhaliil | Critique |
| 22. Bulsheed | Social |
| 23. Tiraab | Prose |
| 24. Riwaayad | Drama/play |
| 25. Xilliga la joogo | Contemporary |

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Waxtarka Geela iyo Suugaanta Soomaalida

Maxamed C. Xirsi

Qoraalkaan waxaan si kooban ugu eegayaa qiimaha iyo waxtarka geelu u leeyahay guud ahaan aadmiga gaar ahaanna dadka Soomaaliyeed, iyo sida suugaanta Soomaalidu mudnaanta hore u siiso.

Xoolaha marka la kala abla ablaynaayo ama la kala dir soocaayo, geela waxaa la yiraahdaa waxay isku dir yihiin xayawaanka loo yaqaan *llama* oo ku nool qaaradda Koonfur Ameerka.

Geelu wuxuu u kala baxa laba qaybood: (1) geela loo yaqaan laba-kurusle (camelus bactrianus), iyo (2) hal-kurusle (camel dramedarius).

Qaybta hore waxaa laga helaa waddamo ku yaal Aasiya: Ruushka, Shiinaha, Hindiya, Bakistaan, Afganistaan, Mongolyia iyo Turkiya. Qaybta dambena waxaa laga helaa waddamo ka mid ah Aasiya, Bariga Dhexe, Galbeedka Afrika, iyo Geeska Afrika ooy ugu horrayaan Soomaaliya iyo Suudaan.

Tiro-koob ay samaysey Jamciyadda Ummadaha Midoobey Laanta Cuntada (FAO) sannadihii 1977^{kii} iyo 1982^{dii} waxay sheegtay in geela adduunka ku nool uu yahay 14.1 milyun. Taas oo gaar ahaan Soomaaliya inta ku nool ay yihiin 5.4 milyun. Soomaaliya waxay tahay dalka ugu badan geela hal-kuruslaha ah.

Dheererka geela wuxuu le'egyahay 1.8 ilaa 2 mitir, miisaankiisuna waa 400 ilaa 500

kiilo. Tuludda geelu markii keliya waxay cabbi kartaa 100 ilaa 200 oo litir oo biya ah taas oo qiyaas ahaan ugu filan laba toddobaad. Laakiin waqtiyada jiilaalka ah wuxuu biyaha ka qadi karaa 50 maalmood.

Geelu ilmaha caloosha wuxuu ku sidaa hal sano. Markiina hal ilmo oo kelya ayuu dhali karaa. Geela loo yaqaan laba-kurusle wuxuu leehayay dhoqor badan. Taas oo ku caawisa inuu u adkaysto meelaha dhaxantu ku badantahay.

Sidaas oo kale, geela loo yaqaan hal-kurusle wuxuu isaguna dabeecad ahaan u leeyahay qabatinka kulaylaha, taas oo uu adkaysi badan u leeyahay kulaylaha dhulka lama deggaanka ah.

Baaritaan cilmiyeed oo ay samaysay Jamciyadda Ummadaha Midoobey Laanateeda Horumarka (UNDP) xafiiskii ay ku lahayd Soomaaliya, waxay soo saartay in geela laga heli karo caano lagu qiyaasay 1730 litir sanad ahaan hashiiba. Waqtiga geelu dhalo waxaa laga heli karaa 2500-3000 litir oo caano ah, gaar ahaan 16-18 bilood ee ugu horeeya.

Sida aynuu wada ogsoonahay caanaha waxaa loo yaqaan cuntada nuxur ahaan isu dhan ama nafaqo buuxda laga heli karo. Cilmi-baarayaashu waxay cadeeyeen in caanaha geela laga heli karo nafaqo dheeraad ah. Tijaabo la sameeyey waxaa la ogaadey in feetamiin Cdu ay aad ugu badantahay caanaha geela.

Marka la is barbar dhigo caanaha geela, ariga iyo lo'da, waxaa la ogaadey in qiyaas ahaan caanaha geela fiitamiin C da ku jirtaa ay saddex meelood ahaan kaga badan tahay tan lo'da iyo arigaba.

Suufka iyo harguhu waxay ka mid yihiin faa'idooyinka laga helo geela. Geela laba-kuruslaha suuf badan ayaa laga heli karaa. Metelan dalka Sucuudiga neefkii geela waxaa laga heli karaa 1-2 kiilo oo dhogor ah sannadkiiba.

Dogorta geela waxaa laga sameeyaa teendhooyinka, qadiifadaha, bustayaasha dhaxanta, iwm. Dhogorta wanaagsan waxaa laga helaa geelu markuu yaryahay. Dhogarta

u badan waxaa laga helaa geela ku nool meelaha dhaxanta badan.

Harguhu waxay ka mid yihiin waxyaabaha laga helo guud ahaan xoolaha nool, taas oo manaafacaad badan u leh bulshada dhaqata xoolaha. Marka la wershedeeyo waxaa loo isticmaali karaa waxyaabo badan oo ay ka mid yihiin kabaha, shandadaha, suumanaka iyo alaabooyin badan oo guryaha loo isticmaali karo.

Galbeedka Afrika hargaha waxaa laga sameeyaa kushimada kuraasida iyo kooraha fardaha, kuwaas oo ay aad u xiiseeyaan dalxiiska reer Yurub markay tagaan galbeedka Afrika.

Sida aynu wada ogsoonahay geelu Soomaalida reer guuraaga ah faa'idooyin badan ayuu u leeyahay; ama waxaanba oran karaa la'aantii jiritaankoodu ma sugna. Geela waxaa loo yaqaan xoolaha ugu muhiimsan dalalka lama deggaan-xigeenka ah. Waana xoolaha ugu adkaysiga badan. Xiliyada abaarta iyo dhulalka aan biyaha lahayn geelu waxtar ayuu ka geestaa; waxaa loo isticmaalaa gaadiid ahaan, caano iyo hilibna waa laga helaa.

Carabtu mar ay geela ka maahmaahayeen waxay yidhaahdeen "geelu waa markabkii lama degaanka." Macneheedu waxaa weeye waa xoolaha keliya oo gadiid ahaan dhibta lama degaanka loo adeegsan karo.

Soomaalidu suugaan gaar ah ayey u leedahay geela; ha ahaato gabayo, maahmaahyo, xikmado, heeso loogu luuqeeyo ama kuwa shubaasha ee lagu waraabiyo, iwm.

Xagga murtida iyo maahmaahyaha geela ku saabsan lama koobi karo. Waxaa ka mid ah:

Geel niman lahayni waa gun.
Abaal raagey rag iyo geel baa leh.
Geel nin xoog leh ayaa xersada.

Xataa sugaanta casriga ah aad bay Soomaalidu geela uga hadashaa ugu halqabsataa, uguna amaantaa. Waxaaba tusaale ahaan loo soo qaadan karaa heesta caanka ah ee uu qaado Cabdalla Sagsaag, ee tilmaam aysa adkaysiga geela iyo manaafacaadkiisa.

Geelaa markuu dararan yahay
laba nin duugtaaye

Isagaa wax daaqaba
Ugu nolinol dambeeyee
Diihaalka gaajada
Isagow dul qaatoo
Abaar kaaga doojee

Gobannimada oo ah shayga ugu qaalisan, hal Maandeeq la yiraahdo ayay had iyo jeer ku matalaan hal-abuurka waddaniga ah.

An ku soo gunaanadno dhawrka tixood ewe hoos ku qoran, kuwaas oo ka mid ah hees-hawleedyada geela:

1. Suub ninkii dhaqay
Seexan waayoo
soodh la goday iyo
Siiqa la horsocoy
2. Xarbi niman tegin
Oo xabbado ridin
Soo xereeyn waa!!
3. Markay taal iyo
Markay tubantahay
Ama lala tago
Waa tolleeyo
Looma kala tago
4. Bilan gabadhii lagu bixiyaa
Waa mid bilan oo
Waa mid boqor dhalay.

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Nuruddin Farah's *Gifts*: Webs of Intimacy

Cabdiraxmaan A. Waaberi

"Where civil blood makes civil hands
unclean"

William Shakespeare, *Romeo & Juliet*
(prologue)

"et par le sang qui court encore plus vite que
tout le malheur nègre en Somalie"

(René Depestre).

The literary output of Nuruddin Farah, the widely-praised Somali novelist presents many a paradox. The first paradox concerns the fidelity of the writer vis-à-vis his native Somalia despite his too long exile, since August 1974. His novels and plays, all of them written in exile (with the noticeable exception of *A Naked Needle* finished in Mogadishu in December 1972) are devoted to his native homeland. Nuruddin Farah turns into a geographer scanning the whole Somali peninsula from Khallafo to Mogadishu via Beled Weyne, from Kismaayo to Bosaaso via Baidhabo, and from Burco to Djibouti via Hargeysa.

The second paradox deals with the discrepancy between the reputation of Farah outside — Nuruddin Farah can boast a warm critical reception confirmed by the esteem of his famous colleagues such as Salman Rushdie, Chinua Achebe, Nadine Gordimer or Doris Lessing to quote but a few — and the tedious acknowledgement of his fellow citizens. It seems to me that Somali readers are not very familiar with the work of Nuruddin Farah, except a small community of eager readers. Only three articles out of the sixty I possess, for instance, have been written by Somali critics. Shauib Ahmed Kidwai presented the first article entitled "The two Novels of Nuruddin Farah" as a panel of the First International Congress of Somali Studies (Mogadishu, 1979).¹ Said Abdelkadir

Nasser authored a short article dealing with *Sweet and Sour Milk* in the serious review *Horn of Africa*.² Both items were not written at the height of Farah's writings. Fortunately enough, Ahmed Ali Jimale proves to be the right man. His PhD thesis *Tradition, Anomaly and the Wave for the Future: Somali Oral Literature, Nuruddin Farah and Written Somali Prose Fiction* (UCLA, 1989, 205p) is worth mentioning. Ahmed Ali Jimale reintegrates Nuruddin Farah within the Somali literary context and history. While focusing exclusively on the two first novels (i.e. *From a Crooked Rib & A Naked Needle*), Ahmed A. Jimale reassesses the peculiar and powerful figure of Nuruddin Farah in the Somali prose fiction arena. The fifth and last chapter of the thesis (pp. 141-180) is devoted to the author of the appealing *Maps* (1986). This comparative perspective, I hope, will open the path to a new wave of indigenous criticism. Also, the publishing houses have not shown any enthusiasm yet, but that is another story.

The third paradox finds its origins in the language choice made by the native of Baidhabo. English is the fourth language mastered by Nuruddin Farah alongside seven other languages such as Somali, Italian, Arabic, Amharic, French, etc. It is worth underlining that Nuruddin Farah was one of the first writers to have experienced Somali as a truly literary tool. His serial novella: *Tolow Wa Talee Ma...* (in Somali News, Mogadishu, 1973) was interrupted by the Censorship board after a few episodes. What is more, Farah has chosen a reputedly difficult genre — the novel — and not poetry and drama which are thought to be akin to traditional arts (for in-

stance, the forum poetry of Sayid Mohamed Abdulle Hassan, the music of Abdullahi Qarshe or the popular Nigerian theatre of Duro Lapido etc.).

Nuruddin Farah — incidentally, his first name evokes the young hero of the *Arabian Nights* in search of his beloved Eurydice, Zumzurrud — released his latest novel, *Gifts*, in April 1993 (Serif New Fiction, 47, Strahan Road, London E3 5DA, UK). *Gifts* is the second movement of the new and ambitious trilogy opened up by *Maps*, and the announced title of the third and last movement is *Secrets* (finished but not yet published). The novel addresses the notion of giving and exchange at many levels. The ideas of the well-known French sociologist Marcel Mauss (1872-1950) have assisted in the writing of this novel, but neither the ideas of Mauss nor the geopolitical theme of humanitarian aid are the leading music of this elaborate work of art. Whatever the title of the novel may suggest, subtle variations on the theme of exchange are orchestrated here. The article of Taariiq, one of the most forceful characters, entitled "Giving and Receiving: the notions of donation" (pp. 192-198) may be viewed as the backbone of *Gifts*, and Taariiq as a probable mouthpiece of the author.

Nevertheless, what inspires me particularly is the family canvas woven by Nuruddin Farah. Duniya is a generous middle-aged obstetrician nurse who is committed to the rearing of her three children (twins Nasiiba & Mataan, and little Yarey). Farah has accustomed us his creepy webs of intrigue throughout the first trilogy³ — *Variations on the Theme of an African Dictatorship* which comprises *Sweet and Sour Milk* (1979), *Sardines* (1981) and *Close Sesame* (1983) — addressing the fascist Somalia of aging yet iron-fisted Siyad Barre.⁴ The frightening atmosphere of the earlier novels is replaced by a serene yet tenuous climate and Duniya's house is the stage of the commu-

nion around the nameless foundling — *macaqlawe* — who proved to be the trigger which sets off the dramatic element of the novel. *Gifts* closes with another form of communion: a meal heralding the marriage of Duniya and Mohamoud "Bosaaso". The egalitarian relationship between parents and children is both a leitmotif in Farah's fiction and one of the basic ideas promoted by the author. In this novel almost all adults, including Duniya, Mohamoud "Bosaaso" her pretender, Abshir her brother, Taariiq her ex-husband or Dr Mire her boss, are on good and intimate terms with both the youth, represented by Mataan, Nasiiba, Fariida or Marilyn, and the children such as Yarey. The webs of intimacy created by Farah are now a long tradition since the novelist has already portrayed pacified and conniving parent couples in his work; let us just recall memorable couples such as Marco/Margaritta in *Sweet and Sour Milk*, Ebla/Sagal and Medina/Ubox in *Sardines*, Samawade/Deeriye (grandfather) in *Close Sesame*, and above all Askar/Misra in *Maps*. Undoubtedly, this novel was also a grandiose farewell to Siyad Barre's Somalia.

Despite the long exile imposed on the novelist (who confesses that he is still living in the country of his imagination while praising — sometimes de-emphasising — his exile), his work remains deeply rooted in his native culture and country. *Gifts* displays a great number of dispatches taken from the Somali News Agency (Sonna) and foreign agencies (Reuters, AFP) dealing with either Mogadishu or the defunct Somali state. Similarly, series of stories, legends and tales, reminiscent of Somali oral tradition, are incorporated into the texture of *Gifts* — the same is true for *Close Sesame* which includes "The Death of Corfield", the Sayid's most famous poem, and two folktales related to Wiil-Waal. May I also suggest that Farah is thus paying homage to talent of his predece-

BOOK REVIEWS
BOOK-DAALACAn Anthology
of Somali Poetry

Translated by B.W. Andrzejewski with
Sheila Andrzejewski.
Bloomington and Indianapolis
Indiana University Press, 1993.

This beautiful anthology presents English translations of some of the most lovely Somali poems from the nineteenth century to the present. Although it is only a small sampler from an immensely rich poetic tradition, and no doubt many Somali readers will regret some omissions, nevertheless, as the translator puts it in his short but characteristically wise Introduction, 'I think they will agree with the opinion of their compatriots whom I have consulted — connoisseurs and poets themselves — that all the poems are worthy of inclusion'.

The Andrzejewskis are to be congratulated for making these attractive translations available to a wider reading public. Indeed it builds on the long and close engagement that B.W. Andrzejewski has had with Somali culture, for which he has for over a generation or more been a most effective publicist among English and Somali speakers alike. It was due to his early efforts that Somali poetry became so admired among international scholars of African culture for its artistry, individual creativity and combination of lengthy history with changing and topical relevance to the modern world. No serious academic student of oral poetry can now get away without some knowledge of the rich Somali poetic tradition with its striking variety of genres, beautiful imagery and remarkable stylistic accomplishment. It has become the focus of much scholarly discussion brought to the fore by both Andrzejewski himself and the international scholars that he has inspired — although

BOOK REVIEWS/BOOK-DAALAC

as he himself would be the first to insist he always himself a learner from the Somali poets and scholars themselves.

Somali connoisseurs will be glad to know that the poets whose poems are represented here are: Raage Ugaas, Xirsi Garaad Faarax 'Wiilwaal', Cali Bucul, Aadan-Gurey Maxamed Cabdille, Faarax 'Afcad', Qawdhan Ducaale, Cali Jaamac 'Ilaabiil', Maxamed Cabdille Xasan, Xuseen Maxamuud Faarax ('Xuseen Dhigle'), Ismaaciil Mire, Saahid Qamaan, Qamaan Bulxan, Nuur Ugaas Rooble, Cilmi Boodheri, Faarax Shuuriye, Cumar Xuseen 'Ostereeliya', Muuse Xaaji Galaal, Axmed Maxamed Good 'Shimbir', Cali Sugulle, Xasan Sheekh Muumin, Axmed Ismaaciil Diiriye 'Qaasim', and Maxamed Ibraahim 'Hadraawi'. I must leave any judgement of the accuracy of the translations to others — though knowing Andrzejewski's Somali qualifications and his influential reflection on the nature of translation I would guess them to be faithful indeed. At any rate they certainly 'work' for the non-Somali reader, and the selections here come through as poems, expressing the individual and imaginative poetic voices of their authors. In fact English speaking Somalis too, and their children, may relish the new light thrown on the poems by the interesting challenges posed by the needs of transmuting them into English through translation — one mode of interpretation and commentary after all — and the particular ways in which these challenges have been met here. There may be much to meditate on and debate, leading no doubt to a yet deeper understanding of each poem.

The translator does not, by his own account, attempt to imitate certain stylistic aspects, particularly the quantitative scansion and the highly complex and sophisticated alliterative system for which Somali poetry is so highly famous. It is good to know however that so much work has now been done by scholars to enable us to understand more fully the intricacies

of these stylistic systems (to the helpful references given on this at the end of the anthology can be added the recent article by Dr. Martin Orwin in Hal-Abuur, Vol.I, No 1).

But if some of the formal properties of the poems cannot really be represented in these English translations, there are many other qualities that do come across. Among the most striking features of Somali poetry — well conveyed here — are its vivid evocation of nature and its figurative expression (who could ever now go on believing that oral poetry from Africa is always 'simple', 'unreflective' or merely 'traditional' — thought it is amazing how many people still cling to that outdated view!). Though each poem is unique and expressive to itself, there are some recurrent images. Even to a non-Somali speaker like myself these are emotive and beautiful — how much more evocative to someone steeped in the themes of Somali culture itself, whether overseas or at home. Not surprisingly for a poetic culture originally rooted in a pastoral culture, many revolve round animals whether described directly or used allusively to convey other depths of the human experience. Camels (and their milk) make a frequent appearance, most directly in Raage Ugaas 'To the camels':

...When the sky is shorn of clouds
And the moon has doffed her halo,
Then parching heat dries up land.
Many trees have lost their leafy shade
And even the garas leaves are green no longer.
The supply of milk grows scanty -
But on her one can still depend
For she will never fail her master...

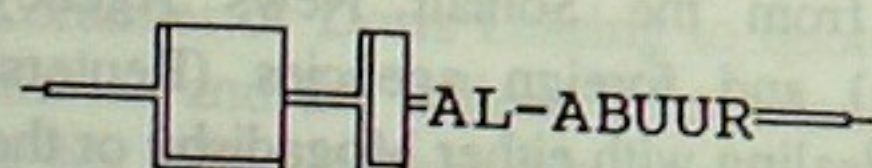
We hear of cattle too, sheep, goats — not to speak of the nineteenth-century joys and ironies of cattle rustling. Horses above all attract admiration and affection and are the subject of many of the poems here. Or rather, it is not horses in general but individual equine personalities (as it were) which lead the poet to deeper meanings

ssors not out of necessity, but by choice.

Gifts is another beautiful novel exploring the multifarious nature of national and individual identity as well as the relationships between the sexes and generations in the peninsula of Somalia. It captures the spirit of an entire society at a given time in history. It goes without saying that it deserves a wide readership.

Notes

1. See *Proceedings of the International Symposium Somalia and the World*, University of Mogadishu, 1979, pp. 191-201. Shuaib dares to write that, "Even in this first novel, the novelist is blatantly hostile to women (p.191)... No woman character seems to possess goodness (192)".
2. *Horn of Africa*, 1981, 4 (3), pp. 38-41.
3. The French-speaking readers of Nuruddin Farah — including the young people in Djibouti — are lucky because a translation of *Maps* is to be released in September 1994 (published by Le Serpent à plumes, Paris). Le Serpent à plumes is likely to renew this experience the following year with *Gifts* whereas a Swiss publisher, Zoé, has planned the first trilogy on its agenda.
4. Specifically the first few years of the Siyad Barre regime — let us recall that Farah wrote his first novel at 23; a year or so later when he came from university in India (1970) the new regime was in its infancy — he has said in a BBC interview: "I lived in Somalia during that period and I remember the pain on people's faces. This inspired me to write the novel" [i.e. *Sweet and Sour Milk*]. See also Anne Walmesley's "Nuruddin Farah and Somalia", *Index on Censorship*, 2/1981, pp. 17-19.



beyond the merely surface practicalities. Maxamed Cabdulle Xasan's long poem 'A fine war horse' has been much quoted (extract appeared recently in *Hal-Abuur* 1, 2/3) but its ringing praises through a whole series of short vignettes in typically figurative and hyperbolic language yet further (selective) quotation:

If I mount him at light of dawn
And under the hot sun ride him on throughout
the day

He is cooling wind in himself.
Is he not the light breeze of evening?

But if we set out on a long night's journey
He protects me from the cold damp air.
Is he not a mantle that is spread around me?...

Through him I profit from the Holy Word
And from the Four who be Message.
Is he not a saint of blessings?
He is better than all the goods this world provides...

With his brawny neck and back
He is like a beautiful city.
No speck of dirt would ever be found on him -
Is he not like shining silk?

Many of the other topics too, while in one sense unique to the individual poet and to the specificities of Somali culture and its poetic genres, in another sense, and as is: the way with great literature, call to our common human condition across the divides of space and time. The many poems on old age are one example of this as are those on personal affections and sufferings. Even to an outsider, and in translation, many of the poems on the sorrows and joys of family relationships are immensely moving. Take for example Ismaaciil Mire's poem after hearing of his nephew Maxamed's illness from smallpox — one that must really be quoted in full. As he watched a truck on its way to the town where he lived he recited:

Listen, O Truck, you who are almost ready to depart
When all the goods are piled on your back
And the travellers who want to go your way
Have been given their places right on top.
Then the lad who knows how to make you run

Will climb up on your neck
And four-gallon cans packed full of wares
Will be lashed to your flanks and ribs.
If you are steered quite straight
And driven without swerving from side to side
No ambling gait is yours -
Once a finger touches your starter
And the engine begins its humming,
Then off you move, direct to your destination
As if you were shot from a sling.

With your wheels and your hubs all covered in dust
You keep to the high road, grunting and groaning,
Until in a street you are brought to a stop.
Then at the place where you have parked
A cluster of people will gather round
And if among them there is any man
Who has seen Maxamed, the handsome one,
Let him deliver my message to him -
Or if among the travellers I have any kinsmen,
Whether by marriage or by blood,
Let them convey this call.

As I lay on my mat of sins I was full of care
For the news that had come about Maxamed
Pressed heavily on my chest -
I had no solace, even, from the milk I drank
From Waaris, my cow that had just calved.

O God, Maxamed's mother is my sister!
O God, you who are the Only One,
Do not take him away from my very heart -
O God, do not block the road
By which comes help as nourishing as milk -
O God, do not bring me a letter bearing words of
woe!

O God, I cannot spare Maxamed -
I could no more do without him
Than I could do without my liver.
O God, to me he is the feet I walk on, he is my
head
O God, he is the heart that beats inside me, and
my right hand
O God, he is the hips that lift me and my long
limb-bones
O God, he is my short ribs and the tendons of
my spine!

Love is another well-known subject of Somali poetry. Cilmi Boodheri's desperate song of unhappy love — 'A Vision' — will have wide appeal:

At times I made light of it
And I was free.

Then suddenly I was shown her in a vision
And she was radiant in hue, like a lighted lantern.
Surely she must have been imprinted on my heart
How else could I be so intoxicated with her?
Inside my breast she tick-tocks to me like a
watch

At night when I sleep she comes to sport with me
But at early dawn she leaves
And turns into a rising pillar of dust.

Ruth Fennegan

Storm and Sanctuary: The Journey of Ethiopian and Eritrean Women Refugees

By Helene Moussa
Artemis Enterprise, 1993

Refugee women from the Horn of Africa who run away from the horrors of war usually feel, when they reach a 'safe haven', that people in the host country do not see them as individuals with a history and unique experience, but as "beggars, cases, refugees, welfare mongers, coloured, black, women...". The relegation of refugees to statistics has always dehumanized and typified real people who have had their hopes and dreams shattered by the violence so endemic in their countries. So we sigh with relief when an author finally explains to the world that "...being a refugee is not the totality of ... these women's identities. They have personal and collective histories which began long before the crisis that caused their flight from their homes and countries."

Storm and Sanctuary is a welcome and long overdue contribution to the literature on refugee women, especially those from the Horn of Africa whose experience has been basically neglected and undocumented. The recent tragic history of the Horn of Africa and the upheavals that have plagued the region are brought to life by the personal reminiscences of sixteen Eritrean and Ethiopian refugee women living in Canada. It is an authentic, moving

chronicle which portrays how it feels to live under a ruthless, military dictatorship where killing, terror and torture are facts of daily life.

The author begins by tracing the history of Ethiopia from the time of Haile Selassie to the exodus of Mengistu Haile Mariam. We see how a revolution, supposedly to deliver justice and equality to Ethiopia's toiling masses, was hijacked by a military junta. The question of nationalities is also relevant to the wider arena of the Horn of Africa. As a result of war and famine, millions of Ethiopian people were displaced from their homes and forced to seek refuge in the neighbouring countries of Sudan, Somalia, Djibouti and Kenya, while others managed to flee to Western countries.

The author interviews the women in this latter group in a commendable effort to highlight their personal life histories. Women recall with nostalgia their early innocent youth and their shattered life and dreams. While each woman has her unique experience of the terror and displacement she has survived, there is a familiar theme of powerlessness underlying all their stories. As women, already traditionally vulnerable, they share the further loss of security and dignity in a country where the control and manipulation of power resulted in a state of anarchy.

The one weakness of the book is that the author narrows her focus to women from the ethnic groups that make up the core of Highland Ethiopia — the Amhara, Tigrayans and Eritrean Christians. Many of Ethiopia's problems have centred around the question of nationalities, and several, including the Oromo, Somali, Afar, Adari and so on, have been waging a continuous battle for self-determination. There is no doubt that some of the more than a million Somali and Oromo who were displaced from Ethiopia found their way to Canada. They suffered equally, if not more, than Eritreans and Tigrayans. A more concerted effort

to include women from these major groups would render the more representative.

Nonetheless, the women interviewed bring to life scenes from the Ethiopian revolution of 1974, vividly presenting the breakdown in civil law and order, the tortures, detention and killings that rode in the wake of the revolution. As Moussa notes, "Women were the most vulnerable and frequently the victims of rape by the local militia who were supposed to protect them." Yet, along with the great human and emotional casualties of the struggle to survive, we are also shown how women initiated passive, grassroots resistance. Some even overtly challenged the traditional ways of doing things, a challenge that had both negative physical and psychological impacts upon them. It is when they reach the breaking point that the women flee – a flight characterized by peril and fraught with danger. Their powerlessness in the refugee camps in neighbouring countries is an equally painful testament to the plight of refugee women in most parts of the world where women suffer the indignities of sexual harassment, rape or forcible prostitution.

When the women finally reach Canada, they encounter a host of problems similar to those faced by all refugees from Africa. They are visible, unable to speak the local language, and suffer from culture shock and, sometimes, an identity crisis. They face discrimination in job and housing opportunities and, for those who have to rely on government money and welfare, a loss of dignity. The women interviewed were "...unprepared for the racism they encountered in Canada...To equate 'Blackness' with inferiority was an affront to their identities as Ethiopian/Eritrean." In a world of individualism and materialism, the women long for their traditions of communality, common to many African countries. As the proverb says, "I am because you are. We are because I am".

The women also acknowledge a change in some of their attitudes in a new society. While clinging to traditions, the women also absorb some Canadian values that they feel are beneficial to them. They "...did not want to adapt to Canadian society uncritically. Indeed, their journey was characterized by a resistance to patriarchal, cultural, racist, class and military domination." In this way, they seek to forge new identities, based on their Ethiopian roots, but adapting to the Canadian environment. These women emphasized a "cohesive community committed to the wholeness of both men and women ...". This authentic, realistic picture painted of refugee women in Canada is undoubtedly shared by many women from the Horn of Africa.

The author asks an intriguing question. Will Ethiopian refugee women return home once there is peace? Almost all reply in the affirmative, but guardedly, reflecting hesitation about reliving nightmares back home if peace turns out to be fragile and momentary. It is a reflection of how uncertainty plagues refugees.

It must also be noted that most of the refugee women interviewed were from stable homes and had adequate jobs in Ethiopia. In Canada, they find themselves at the bottom of the ladder, both socially and financially. Thus, the once proud women must now occupy the lower strata of society with the accompanying loss of self-esteem and confidence. This is the reality of many refugee women from the Horn of Africa in Canada.

Xamdi S. Maxamed

INTERVIEW
WAREYSI

Cabdinuur Allaale iyo
Aragtidiisa Fanka Jabuuti

Jabuuti waa xarun ka mid ah xarumaha muhiimka ah ee loogu hirto fanka casriga ah ee Somaalida, taariikh ahaan iyo waqtigaan xaadirka ahba. Cabdi-nuur Allaale waa hoobal safka hore kaga jira xiddigaha ugu dhalaalka weyn fanka Jabuuti; hibada heesaanimoo oo uu si gaar ah ugu caan baxay waxaa u raaca jilidda riwaayadaha oo uu taariikh dheer ku leeyahay. Cabdi-nuur hadda wuxuu ku sugan yahay magaalada London, halkaas oon kula kula yeelanay waraysiga hoos ku qoran, kaas oon rajaynayno in uu noqondoono daaqad akhristeyaasha HAL-ABUUR ka milicsadaan wax-qabadka fanka Jamhuuriyadda Jabuuti.

Su'aal: Cabdi-nurow, inta aynaan u galin kaalintaada fannaan ahaan, sida la ogyahay fannaan kasta soo bixidda hibadiisa iyo waxqabadkiisuba waxay ku xiranyihiin socodka taariikhda dhaqdhaqaaqa fanka iyo suugaanta dalkiisa, iyo guud ahaanba waayaha jira. Haddaba maxaad nooga sheegi kartaa waayaha fanka Jabuuti, siday wax waqtigii aad adigu ku garaadsatay iyo sidii ka dib wax u dhacayeenba?

Jawaab: Fanka Jabuuti waqtigii aan anigu indhaha ku kala qaaday, oo ahaa bartamihii lixdannada, wuxuu ku sugnaa heer hooseeya; waxaa jirey kooxo qabiil ku dhisan oo reernimo ku tartama. Qiimaha dhabta ah ee fanku markuu soo baxay waxay ahayd markii la helay koox qaran oo ay ku midoobeen fannaniintii waaweynaa. Waa marka ay dhalatay kooxdii Gacan Macaan bilowdayna riwaayado soo jiita guud ahaan bulshaweynta reer Jabuuti. Waqtigaas ayay taariikhda fanka Jabuuti gashay marxalad cusub oo heerkeedu sarreeyo.

S. Ma jireen waxyeelo loo qaadan karo in ay yihiin ama ka mid yihiin sababaha keenay isbeddelka noocaas ah?

J. Haah, waxaa keenay dareen waddani ah oo dadkii wada saameeyey illowsiiyeyna kala qaybsanaantii ay dhexdooda ku kala qaybsanaayeen qabyaalad iyo waxyaabo raqiis ah. Dareenkaasi wuxuu xoogeystay markii uu aad u kordhay cadaadiskii xukunka isticmaarka Faransiiska.

S. Malaha soo-caan-bixiddaadu waxay

ku beegnayd xilligaas uu jirey baraarugga guud?

J. Waa run. Riwaayaddii aan ugu horayntii ku soo caan-baxay waxaa ahayd riwaayad ka mid ah riwaayadihii waddaniga ahaa ee toddobaatannada dadku aad u jelaystay. mMageceeda waxay la odhan jirey, *Ilma Geeska Afrika*, waxaana curiyey mu'allifka weyn, Xasan Cilmi Diiriye.

S. Bal hadda riwaayaddaas qisadii ay ku dhisanayd iyo kaalintii aad adigu ka jilaysey noo yare taabo.

J. Waxay ahayd riwaayad ka hadlaysay isticmaarku kolkii uu soo galayey tabihii uu isticmaalay ee dadka ku hoosaasiyey, badownimadii dadka, sidii dhulka Soomaalida loo kala qaybshey, sidii dadka la isaga hor keenay, ilaa waqtigii dambe la soo baraarugay markii loo adkaysan waayey dhibaatooyinka xukunka shisheeyaha. Anigu waxaan ahaa xiddiga riwaayadda oo magaciisu ahaa Gob-doon; kaalinta Gob-doon magaca ayay ku caddahay. Waa halyey dadka u hor kacaya ama ku boorinaya sidii ay u soo ceshan lahaayeen sharaftooda iyo gobanimadoodii. Shirqoollo badan ayaa la ii dhigayaa, dadkaygii ayaa la igu dirayaa, xataa walaalkay baa la igu dirayaa, marka dambena waa nala xidhxidhayaa aniga iyo raggii kale ee gobanima-doonka ahaa. Laakiin riwaayaddu waxay ku dhammaanaysaa dadkii oo wax wada fahmay iyo xornimadoonkii oo lagu guulaystay.

S. Adigu waqtigaas waxaad ahayd

fannaan da'yar oo soo koraya. Haddana waxaad gaadhay heer aad xiddig ka noqoto riwaayaddaan ooy dhigeysay kooxdii ugu weynayd ee hoggaaminaysey dhaqdhaqaaqa fanka Jabuuti, taasoo ahayd kooxdii Gacan Macaan. Haddaba si kooban ma noo guudmari kartaa jidkii aad u soo martay gaaritaanka heerkaas horyaalnimada?

J. Run ahaan jid dheer ayuu ahaa. Heerkii aan fanka ka bilaabay wuxuu ahaa in aan heesaha aan jeclahay cajadaha ka xafido, kadibna u qaado dhallinyara aan isku xaafadda nahay, kuwaas oo markay soo bateen aan ugu heesi jirey waddada weyn ee loo yaqaan Jidka 26^{aad} ee magaalada Jibuuti. Halkaa waxaa igu arkay labada mu'allif ee waaweyn, Ibraahim Suleybaan "Ibraahim Gadhle" iyo Xasan Cilmi. Codkayga ayay aad u jeclaysteen markaasay yidhaahdeen ninkaan waa imtixaan laga qaadaa. Imtixaankii ayaan ku guulaystey. Markaas ka dib ayaan bilaabay in aan masrax isa soo taago oon dadweyne u heeso, ka dib riwaayado wax ka jilo ilaa aan soo caan baxay, ka dibna ay caado noqotay in la ii xilsaaro kaalinta xiddigga koowaad.

S. Ma xasuusan kartaa fannaaniintii, rag iyo dumarba, aad ku soo gaartay hoggaaminta fanka Jabuuti, dhinaca Soomaalida?

J. In badan waan xasuustaa, in aan qaar illaawana waa laga yaabaa. Xagga mu'aalifiinta waxaa safka hore kaga jirey Xasan Cilmi Diiriye, Ibraahim Gadhle, Aadan Diiriye Liibaan, Aadan Faarax iyo Cabdiraxmaan Raas. Xagga heesaaga iyo jilaaga waxaa safka hore kaga jirey Siciid Xamar Qoor, Nimco Jaamac, Siciid Ismaaciil, Ismaaciil Caynaan, Ibraahim Suleymaan, Cabdow Ismaaciil, Hodan Xaaji Maxamed, Faaduma Axmed, Fadduun Ducaale iyo gaar kale. Xagga muusigga ama codaynta waxaa u hormuud ahaa Cabdiraxmaan Cali Xirsi.

S. Ma jiraan fannaaniin aad fankooda si gaar ah uga hesho ama si weyn kuu saameeyey da'yaraantii fannaanimadaada?

J. Way jiraan. Waxaa ka mid ah Maxamed Saleebaan, Cabdiraxmaan Xasan

"Cabdiraxmaan Raas", Cabdalle Maxamed "Sagsaag", Allaha u naxriistee, Axmed Cali Cigaal, iwm.

S. Ka sokow fanka ku hadla afka Soomaaliga, ahna kan aad adigu xiddigihiisa ka mid tahay, waxaan ogsoonnahay Jabuuti in uu jiro fan ku hadla afka Cafarta iyo waliba fan Carabi ah. Bal nooga warran dhinacaas iyo isla markas sida ay isu saameeyaan ama u kala faa'daystaan labada dhinac.

J. Fanka ku hadla afka Cafarta waa fan aad u qiima badan sida aan qabo. Cafartu sida Soomaalida waa dad aad u jecel fanka iyo suugaanta, waana dad leh dhaqan hodan ah oo fac weyn, waana dad dhaqankooda ku fara adayga oo ku dhaata; riwaayadahooduna waxay cabbiraan dhaqanka iyo nolosha. Riwaayadaha noocaas ah ee aad u qiimaha badan waxaa ka mid ah kuwii fannankii weynaa, Allaha u naxriistee, Axmed Lacbe. Waxaa kaloo tusaale wanaagsan ah riwaayad magaceedu ahaa *Ahsamah* (Ina Abti) oo uu sameeyey mu'aalifka weyn Cabbaas Doogali Cabbaas. Waxay ka horjeeddaa caadada ah gabadha in uu guursan karo oo keliya ina abtigeed.

S. Waa maxay falsafadda ama aragtida Cabdinuur Allaale ka leeyahay fanka? Ama haddii si kale loo dhigo sidee u aragtaa fanku waxa uu yahay, waxa uu taro iyo waxa adiga gaar ahaan kuu jiita xagiisa ama ujeeddada aad u gashay?

J. Waa su'aal muhiim ah. Horta ha ii horraysee fanka anigu uma gelin in uu ii noqdo xirfad aan ku shaqaysto ama lacag ku helo. Waqtigii aan anigu galayna maba ahayn waqti fannaaniinta reer Jibuuti lacag-raadis ka fekeraan. Dan ummadeed ayay u dagaalamayeen, dadkuna ku jeclaaday. Aniga waxaa fanka ii jiiday jacayl igu abuuran oon qabey fanka fan ahaantiisa. Waxaan aaminsanahay fanka in uu yahay qalab dadka wax lagu baro, loogu iftiimiyo wixii jirey iyo waxa imaan doona, xumaanta iyo dulmiga lagula diriyo, samahana loogu horseedo, qiyamka ummadda lagu muujiyo adigoo dalkaagii lagaaga baahanyahay.

S. Cabdinurow, sida la ogsoonhaya fannaanku dalkiisa ayuu qiime ku leeyahay, adiguna waa adigaan qurbaha u soo baxay. Maxaad uga timid dalkii?

J. Waxaan u soo baxay in aan maskaxda soo yare nasiyo oon bal intii muddo ah ka dhex baxo buuq iyo niyajab jirey. Runtii niyajab ayaa nagu dhacay, haddaan nahay fannaaniintii waaweynaa ee naftooda u soo hurey danta dalka iyo gobanimadiisa. Markii xomimadii la gaadhey een is lahayn waa waqtigii la idin abaal marin lahaa ayaa nala illaaway oon xataa weynay gole aan ku soo bandhigno wax qabadkayaga. Calaa kullixaal dalkayga meel aan ku doorsanayaa ma jirto; qalbigaygu asagu la jiraa.

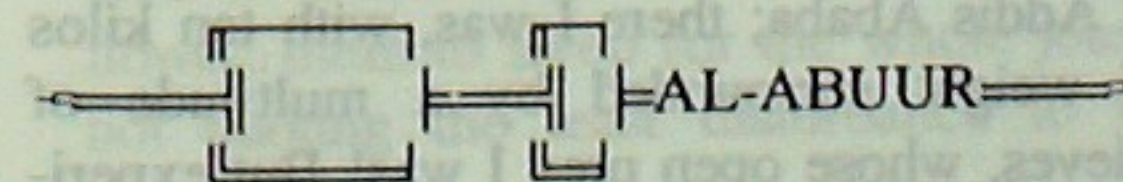
S. Ka warran halk aan iyo dhibaatooyinka qurbaha. Waxaan filayaa in ay ka badan yihiin wax kastoo qofku tabanayey kolkuu dalkiisa joogey?

J. Taasi waa run. Meeshaan wax aad tahay iyo wax ku qiimaanyaa ma jiraan. London waxaan ku joognaa fannaaniin badan oo Soomaaliyeed ooy ku jiraan kuwii ugu magac dheeraa Soomaaliya. Waxay dani na badday dad af-miishaariin ah oo doonaya in ay nagu qaraabtaan, annagana na luggooyaan. Dhibaatooyinka na hortaagan waxaa ka mid ah waddan aanaan aqoon afkiisa iyo qaabka wax u dhisanyihiin.

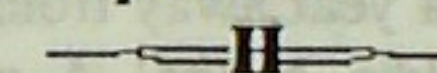
S. Su'aasha u dambaysa, maxaad ku tala jirtaa in aad soo saarto, amase hadda ku hawlantahay, maxaadse farriin ahaan u diraysaa dalkii iyo asxaabtaadii?

J. Hadda waxaan ku hawllaanahay diyaarinta cajalad video ah oon ugu tala galay in aan dalkii iyo bulsha-weyntaydii hadiyad ugu diro, si aaney ii ilaawin. Waxaan salaam gaar ahaaneed u tebinayaa asxaabtaydii, siiba awbaannadii i soo saaray, Ibraahim Gadhle, Xasan Cilmi iyo Aadan Faarax. Waxaan kaloo salaam u tebinayaa Faadumo Axmed iyo Fadduun Ducaale.

Waxaa waraystay Tifaftiraha.



HAL-ABUUR wuxuu si gaar ah u soo dhoweynayaa qoraallada ay qoreen ama ku saabsan dhallinyarada, dumarka iyo beelaha dhaqan-hoosaadkooda hore u helin faafin fiican. Dhammaan dadka arrimahaa daneeya ama wax ka qora waxaan ka codsanaynaa in ay noo soo qoraan.



In applying its Equal Opportunity Policy, HAL-ABUUR welcomes and encourages writings about/by women and youth as well as those reflecting Somali groups whose sub-cultures have not obtained appropriate publication in the Somalia media.



When A Hyena Laughs

By Abdi Sheikh-Abdi

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"Convention suggests that Abdi Sheikh-Abdi's novel *When A Hyena Laughs* be labelled as a work of fiction. Indeed there are many elements of the text that are the manifestation of the author's mind and imagination. However, like most authors much of what Sheikh-Abdi wrote about are from his appropriate to label this work an autobiography. Much of what is written about is drawn from the experience of the author growing up in Somalia." (Dr George R. Harker Macomb, Illinois)

Whoever interested about this new novel, please contact the publisher:

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A Journey Whose Like I Will Never Again Travel!

Maxamuud A. Cali "Bayr"

It was the third of February 1993, and here was I, almost a year away from home, and a fugitive in Addis Ababa! A multiple entry visa, arranged for me by the cooperation of a kind Ethiopian friend had expired! And my pocket, as had been the case for the last decade of my life, was very light. Here I was in the Ethiopia Hotel, like tens of other Somalis, looking for the richer few of our people to beg for a few Ethiopian birr to tide us over the coming days! But I was lucky; I had a train ticket to Dire Dawa. More than that, I had 120 Ethiopian birr tucked away in an inside pocket of something that in days gone by answered to the name of a Samsonite. It had been given to me in times when I replied to a mesmerizing and dignified name gained thanks to the disintegration of my proud Somalia into nineteenth century German-type but clan-based principalities! All the same, here it was, nearly 12.00 a.m. on the third of February 1993, and I was supposed to travel that very day on a train to Dire Dawa, and from there to my home in Northern Somalia. I was going on a long journey, and 120 Ethiopian birr was far from adequate, so a little bit of begging by a man from a beggared country was therefore not bad and in no way immoral!

The gentlemen who could have been my prey for the day failed to materialize. I was in a very despondent mood, when lo and behold, one of those miserable Somalis who pestered me with his begging met me and delivered the happy news that a Mr B. was looking for me! Mr B must have money for me because he was an accidental connection to a brother living in the diaspora. Silently, I thanked the good messenger and hiding the happy turmoil which had taken possession of

the very inner recesses of my mind and body, I wished him goodbye!

In a matter of seconds I was frantically telephoning Mr B, who by 3.00 p.m. had made me US\$100 (of course in Ethiopian birr) richer. When Mr B handed me the money, I wanted to embrace him and kiss his hand, but conservative upbringing plus Anglo-Saxon ethical standards and cold-bloodedness made me hide my hot-blooded emotions.

By four-thirty I was at the train station, and deeply engrossed in the survivalist instinct of defending myself against a ravenously hungry pack of thieves intent on freeing me from the recently gained wealth tucked away in my pockets, the Samsonite and my eight-kilo suitcase (once borrowed from a friend, and up to now the very suitcase carrying all my worldly possessions). While locked in struggle with my thieving fellow humans, a junior staff member of the train delivered the shocking news that our train was delayed until 6.00 a.m. tomorrow morning, the fourth of February. There was no choice but to leave the station to look for a cheap hotel in the vicinity. Knowing Addis Ababa well, this was not difficult for me. Taking the suitcase and the Samsonite (two additional kilograms) I trudged into the streets of Addis Ababa.

A respectable-looking hotel whose concierge I tipped one whole birr had no room! A cheap hotel that looked like a hostel, where I paid two birr as a tip, failed to yield a room as well. Once again, it was the streets of Addis Ababa; there I was, with ten kilos of weight surrounded by a multitude of thieves, whose open prey I was! But experience was on my side. For the last decade, the

whole of my life had revolved around how to outwit enemies! Guerilla warfare, both rural and urban, was my forte! I applied its inexorable laws to frustrate the technically sophisticated but strategically short-sighted pack of thieves, who, on that third of February 1993, seemed to molest no one else but me! But time was running out as darkness was enveloping the city of Addis. My strength lay in light and theirs in darkness! Applying the guerilla warfare laws of the human and physical terrain to my advantage, I defeated the thieves by stepping into a crowded and well lit hotel by 6.15 p.m.

There I stilled my hunger and gave fat tips to the waiters. By 6.30 my ten kilos were resting in the best room in the hotel, and I was safe from the voracious eyes of thieves and other nocturnal creatures! Bigger tips to wake me up at 5.00 a.m. made the hotel waiters treat me as the most privileged VIP. At 4.30 two or three of them singly or in unison banged on my door. By then I was awake, and the tips were ready in one or two figures, according to how insistently they banged. A youthful and cooperative guy, who took me all the way to the train station and showed a perfect mastery of thievish ways, got the two-figure tip!

By 6.00 a.m. I was in a first-class seat on the train to Dire-Dawa. It rumbled and chugged for twenty-one and a half hours and delivered me from captivity at 2.30 a.m. at Dire Dawa. At this ungodly hour, thieves were thick on the ground.

DIRE-DAWA

Once again, I was the best prepared of all the train passengers to deal with the unpredictable episodes in store for us in Dire Dawa. Two hefty youthful Somali guys, who had benefited from my knowledge of Amharic during the trip, were beside me when the most difficult decisions affecting their lives and mine had to be made. I had allowed them to sleep for the whole journey, not making the least disturbance to wake

them up. I had slept very little, but in Dire Dawa my experience and sophistication paid off. From a distance I saw a dangerous thief in a Maradona number ten t-shirt. He was the man to avoid. I told my hefty wide-awake guards not to disembark immediately. And good boys that they were, they assented. Some women and a charming young lady sitting close to us made the mistake of inexperience and hastened to get off first. Soon the thief with the Maradona shirt and his friends had a field day. The rich possessions of the old women and our charming neighbour were lost and the pack of Dire Dawa thieves were collecting a rich harvest.

The two hefty Somalis and I waited our turn and came down when all the hue and cry had died down. We joined the saved sections of our fellow passengers. I, the bespectacled experienced leader of my three-man team, gave instructions as to where to bed down for the night. Soon, with my Samsonite as a pillow and the eight kilos suitcase as a mattress, I was snoring to high heaven. The two hefty Somalis were my guards until 5.00 a.m. when an Amharic, Oromo and Somali-speaking train employee woke us up and forced us out. Once again I was in charge. Thieves wearing Maradona Number ten shirts were around us making our lives hell. But as a smooth diplomat, cognisant of the sordid affairs of the world, I shepherded my wards into safety. The two boys were soon in a taxi, while I, after a dangerous moment when an expert thief nearly divested me of a 100 birr note, boarded a bus to Harar. So far, so good. God's stars were smiling upon me!

DIRE DAWA - HARAR - JIGJIGA

For the whole one-hour journey to Harar I slept, now fully certain that the Harar-bound bus, filled with respectable middle-class Amhara and Tigray citizens, hard working Oromos, and rich Adaris, was no home for thieves. As my judgement of the human and physical terrain of this stage of the guerilla

warfare was correct, I was therefore safe! Moreover, I was preparing myself for the hard hours ahead, when I would single-handedly confront the collective conspiracy of Dire Dawa and Harar thieves and gangsters. I had to be fresh and have my wits about me to reduce the bloody bastards to the nothingness from which they sprang.

An apprentice thief, a forerunner of those disreputable human specimens, welcomed me to the lovely historical town of Harar. He came selling me a ticket, which I knew to be overvalued, and instead of buying it for eight birr at the crowded kiosk where greater and more nimble thieves of the Pele type awaited me, I bought it for fifteen birr, making him seven birr richer. Naturally, the more sophisticated thieves felt cheated out of big game; but my youthful, uneducated thief sighed with relief. Soon my Samsonite, my eight-kilo suitcase and myself, with my pockets intact, were safely but uncomfortably squeezed in between a youthful, middle-class, Amhara school-girl, unversed in Hobbesian jungle law, and a fat but charming Adari *sharshari* (petty trader). An old Oromo lady of over seventy regaled the whole bus with her anecdotes, and drew all thievish games away from me.

The journey was a smooth one, without hitches. This was unexpected as an article by Faisal Abdi Roble in the recent Ethiopian review had mentioned seven horrible checkpoints between Dire Dawa and Jigjiga. In fact no checkpoint materialized, except for the well-known Hadow, near Kara Mara mountain, a few kilometres away from Jigjiga. There, two youthful Somalis carrying unusually sturdy clubs boarded the bus. One of them turned out to be a veritable artist.

From Hadow to Jigjiga, this Somali artist regaled the Somali-speaking section of the passengers with songs, poetry, and sometimes philosophical conclusions about Somali patrilineal origins.

JIGJIGA-BOORAME

By 11.15 a.m. on the fifth of February, the bus brought me to Jigjiga, a town I last saw on 20 December 1990, when a military convoy had forcibly transported me over its only asphalted road. It was now a changed town. The crowds were large, and almost all languages of the Horn (Somali, Oromo, Tigray, Gurage, and Arabic) and even English were being spoken. Jigjiga, as far as I could see, was prospering, perhaps thanks to the pleasant democratic changes that had recently come to Ethiopia.

Having left the bus station clutching the worn-out Samsonite, with a Somali youth lugging my eight-kilo suitcase, I had to choose a hotel. The choice was easy, as I used to be a customer of *Haya-yar* and *Haya-weyn* hotels. Having found a room, and having counted the wealth I had protected against the ubiquitous thieves, I surrendered myself to sleep, as Shakespeare says, "the sweetest dish in the feast of life".

By 5.30 p.m. I got up and realised I had not had a meal for ages. I went to a former restaurant of Ali Gurey, now owned by an Oromo Jaarso guy. Eating there, I remembered that I had been here nearly eleven years ago, in September 1982. Jigjiga had changed since then. A lot of water had run under the bridge and the flow of this city's life had been both for the good and the bad!

Having had my fill, I leisurely walked the streets of Jigjiga. Somali, Oromo, Amharic, and even Tigray music was being heard. The dirty streets of Jigjiga seemed to have got dirtier. Political and social activity was more intense. All kinds of political parties and humanitarian organizations had opened offices in the town. Expatriate NGOs and specialized UN agencies were represented by crazy drivers of accident prone landcruisers.

People were discussing things, and politics were no longer taboo as in the times of Mengistu Haile Mariam. But some of the talk I heard saddened me. The Oromos were claiming Jigjiga as their town. Somalis were

saying "no way!" The Amharas were fondly remembering the glorious days of the imperialist past! The Tigreyans were savouring the good time to come! Somalis were divided along clan lines.

I woke from my reverie in front of a music shop, where the latest Amharic songs from Addis were being played. Two nasty-looking Somalis who must have skipped their daily *qat* ration for lack of money, were closely scrutinizing me, every fibre of their bodies, breathing hatred. Accustomed to their mood, and given to avoiding trouble like the plague, I smiled, and drawing upon sedative medicine, surprised them by the Islamic and Somali-Arabic greeting "Assalaama Aleykum, iska warrama." They had no other answer, but to reply automatically, "Waa aleykum assalaam." By the time their unwilling response had been uttered, I was a distance away, and no harm was likely to come my way.

During my short survey of Jigjiga, I saw a flourishing and booming city. But the virus of the Somali retributive malady was in the air and people were developing the destructive mentality that destroyed that neighbouring country of mine! There was no way I could impart the experience of nearly half a century of my life. All I could do was wish them good luck and hope that they would treat each other as human beings first, and only secondly as Somalis, Oromos, Amharas, Gurages, Tigray and etc. That way they would definitely be better off.

I was at Boorame station, looking for a vehicle to transport me to the town of my school days, to scenes of a quarter of a century ago. Thanks to finding a student of mine hailing from the area, the fare was reduced from seventy birr to fifty birr. By noon we were heading for Boorame. Geel Boob, a spot were two related communities had tried to exterminate one another, reminded us of the pervasiveness of civil strife in the Horn of Africa. The debates between the passengers showed the ongoing effects of the civil war, as a lady narrated the shabby

treatment meted out to her by Somalis of another clan. Listening to her one would have thought the other clan to be the most despicable creatures on earth! But life disproves all that is false!

A freakish rain, unexpected at this time of the year, washed the area over which we were travelling and the muddy soil made it difficult for our pick-up truck to proceed. At times we were carrying it, and not it us. There were no other mishaps on the way until we reached Goraya Awl, nine miles from Boorame, where a checkpoint manned by yesterday's pastoralist and farming youths carrying Kalashnikovs barred our way. The hated *qad*, that drug which is the primary cause of the Somali tragedy, nearly sent us early to our graves! Peace only came when they liberated two bundles of the poisonous green leaves from their owners. I thanked my lucky stars there was no danger to my hidden remaining wealth, or to my person!

We arrived in Boorame at about 7.15 p.m. and I was taken to Harawa Hotel. For me this was a journey back to my youth! Every corner of the Harawa Hotel smelled of and breathed the four wonderful years of my secondary-school days spent in this splendid town and its hard-working and friendly people! I savoured every second I stayed in Boorame, as I tried to recapture the happily wondrous days of gullible youth, when I had hope of a better tomorrow. But here was I, too old to live much longer, my strength ebbing away, with as my only joy the nostalgic reliving of the long-gone golden age, that era of humanism, patriotism, cosmopolitanism, and secularism, of concepts and realities blown away with the dust!

Ha Imaan Lahaydaa!

Maxamed D Afrax

"Oo maxaad caawoo dhan albaabka iigu dhageysaneysey, haddaad weli soo jeeddo?" ayuu si deggan u yiri isagoo sii eegaya afadiisii oo ku sii fariisanaysa kuraasta qolka fadhiga kan ugu weyn ee saddexda qof qaada. Sidii qof aan su'aashu khusayn bay isu moogeysiisay. Waxay ku jeeddaa telefisen hoorteeda ka hadlaya; mase daawanaysee meel kalay ka ceel-shubaysaa.

Wuu ogyahay in ay u caraysantahay, mase dareensiinayo. Wuxuu isku dayayaa in uu sheeko caadi ah la furo, wuxuuse wadnaha farta kaga hayaa in ay ku fur-tuurto.

"Duufaanta caawa dhacaysa, intii aan albaabka garaacayey wadnaha i istaagi gaarey" ayuu u raacshey isagoo koofiyad baraf ka da'ayo iyo qoor-xijaab dusha ka qoyan sii kor suraya koodhkii dhaxanta ee uu degdegga isaga bixiyey, sidii uu ka baqayo in uu mar kale culayskiisa la kufo. Waxaa weli hafeefanaya jilbihii ku murxay dhowrkii jeere intuu barafka sii dhalaalaya ku sidbaday laamiga ku gataati dhacay. Wuxuu isha ku xaday qoftii uu la hadlayey iyana is moogey-siinaysey.

Kursigii weynaa bay weli ku dhacadiidaa. Mowjado badan baa maskaxdeeda ku hardamaya. Waagii hore, marka odaygeedu iridka hore ka soo galo ayay dugsi iyo wehel dareemi jirtey. Haddase soo gelidiiu wax aan umal hor leh ahayn uma kordhiso. Way ogtahay in uu daal kax la yahay. Waxa uu ku soo daaley ma garanayso, mana garasan karto. Daqiiqado yar ka dib waa kii khuuriya. wixii uu soo kacaaba waa berri-galab. Cuntada ay soo hordhigto markuu afka ka qaadana waa labbisan yahay. Waxaa ugu xigta habeen dambe saqda dhexe.

Iyadu maalin oo dhan dhaxantaas lafa-jabiska ah ayay keligeed marba dhinac u ordaysaa — mar ay carruur dugsi u sii waddo ama ka soo waddo, mar ay dhakhtar kula cararayso, mar ay ka daba rafanayso dad luqada ku dhaama oo uga af celiya xafiisyo

dani badday; mar ay suuqyo kala fog adeeg culus ka soo xammaalayso; hawsha aan dhamaadka aqoon ee aqalka ku dhex sugay-sana hadalkeed daa. Aaway qoftii u baratay in ay iska jiifto, hawshana dad kale qabtaan, dad badan oo u shaqayn jirey iyo gabdho ay ehel yihiin oo guriga kula noolaan jirey.

Habeenkii marka ay salka dhigto, carru urtuna ka seexato ayaa wixii daal iyo xanuun ahaa ku soo wada baxaan. Xannuunka korka waxaa uga daran midka kasha. Waxay dareentaa go'doonimo, cidla ciirsila', nolol hungo ah iyo mustaqbal cabsi iyo madmadow badan. Marka ay is barbar dhigto nolosheedii shalay iyo tan maanta way miyir-gaddoontaa.

Labadii sanee iyada iyo carruurta keligood qurbaha joogeen waxay nafta ku naawili jirtey dhibaataadani waa oday-la'aantee sidii Geeddi dalkan ku soo geli lahaa ku dadaal. waxay ku mintiddaba way ku guuleysatey in ay soo geliso saygeedii dhawrka sano qaxootinimada ka maagayey. Maxaase ka dambeeyey! Markay xasuusatay bay is madax-martay.

Kurisigii ay ku jiftey bay kor uga bood-dey. Qolkii ay fadhidey bay iska soo malmeshey. Waxay is agtaagtey Geeddi oo weli iska furfuraya dharkii cuslaa ee dhaxantu ku rartay. Waa lixdaneeye jir laf weyni u dhashay hilibkii da'duna sii humbulay. Xagga da'da iyo xagga baaxadda muuqaalkaba aad buu uga weynyahay afadiisa.

II

Indho fallaar ka kulul ayay tin iyo cirib ku quursi-eegtay. "Xaggee baad ka timid xilligaan saqda dhexe?" ayay ku dharbaaxday cod dagaal ku dhanyahay.

'Xaalku waa xuntahay' ayuu iskula faqay. 'Caawa waa cawadeedii. Mar hadday halkaa ka bilowdo in la iska dhega tiro iyo in la iska celiyo mooyee in la maslaxo rajadeed dhimatay.' Markiisuu is kululeeyey.. Hawshii uu ku foognaa buu hakiyey.. indho caraysan buu geesgees ugu eegay.. Iyadoon is ogeyn bay hoos uga gabbatay.. Eegmadii kululayd iyo erayadii ku soo dhacay buu dib ugala

noqday.. Wuxuu ku jeestay katabaankii uu shaarka la tiigsanayey.. Fursaddaasay ka faa'iidayatey.. Geesinimadeedii bay dib u soo ceshatey.. Eerayo badan bay isu daba dhigtay, sidii ay u diidayso fursad uu mar kale ku baqsado, "maxaad isu dhega tiraysaa? Bal eeg xilligaad gudayso! Ma adigaa na uuntay markaad habeen kasta saqda dhexe alabaabka nagu tumayso? Xaggee baad ..."

"I dhegeyso Faadumo!" Geeddi baa ka dhex galay, isagoo isku khasbaya in uu codkiisa caadi ka dhigo. "Majlis-jaadkii Jaamac Dheere inaan rag la fadhiyey waad ogtahaye, jooji qaylada iyo buuqa, carrurta hurdada ha ka seeleline!"

"Ma anigaad i leedahay buuqa jooji? Yaa buuq iyo xumaan wada labadeenna? Waliba isagaa isla jid leh, indha adaygiisa. Maxaad uga timid xera-jaadda aad sheegayso? Maabad isagaba guurtid haddaad sidaa u caashaqsantahay, meeshaan aad galabtii Alle keeno ku sii socoto? U qaado bustahaaga! Awelba dhib mooyee dheef miyaan kugu qabney? Bal nin aan inuu shaqeeyo doonayn, carruur kula korinayn, hawl kula qabanayn, dheef iyo dhaqan midna lagu qabin..."

Erayga "dhaqan" markay ku dhawaaqday ayuu jidhiidhicooday. Kalmeddaasaa ku cuslaatay kana mashaquulisay inuu dhegaysto wixii damboo Faadumo ku hadleysey. Waa ruug-cadaa an lagu xadi karin duurxulka iyo micnaha dahsoon ee erayada af Soomaaliga. Aad buu uga xanuunsadaa marka la xasuus iyo waajibaaadka uu isaguba ogyahay inaanu gudan. Nafsaddiisa arrintaas aad buu ugu canaantaa, naf kalese ma doonayo in uu u qirto qaladkiisa, in laga gar helo liidnimuu u haystaa, dumarkuna way ka sii xag jiraan. Beri-samaa dkiisii dumarka wuxuu ula dhaqmi jirey sidii xoolo uu isagu leeyahay, xannaano iyo edbinba ka mudan, dad ahaanse ka hooseeya. Waa nin marmar aad u naxariis badan marmarna aad u qallefsan. Marmar waxaa ku soo laba-kacleeya dabcigii geelji-renimada ee uu ku soo ababay bilowgii noloshiisa.

Eray kaloo Faadumo ku tuurtay baa uurkiisa gubey. Waa kii ay ku tilmaantay in

uu "caashaqsanayahay" majliska jaadka. 'Kaaf iyo kala dheeri!' ayuu niyadda ka yiri, 'dumarku cajiibsanaa! Immisa jeer ayaan isku dayey in aan fahamsiiyo sida aanan majlis-kaas u jeclayn haddana ugu khasbanahay! Intee jeer baan u sheegay meeshani in ay tahay uun god aan ku yara gabbado marka aan ka baqo in aan ku waasho camal la'aanta, seegseegnimada iyo go'doonka aan ku jiro oo aanan hore ugu baran. Xataa carruurtaydii baan is af garan la'nahay, oo iga faanaysa. Maalintu dheeraa! Noloshu dhadhan xumaa!' Rag ay asxaab ahaan jireen qurbahana uga soo horreeyey ayaa kula taliyey in uu qayilaad isku maaweeliyo, markuu uga xogwarramay dhibaataada haysata.

Habeen aan fogeyn isagoo majlisk dhex fadhiya ayuu wax go'day. Markaasuu is madax maray. Koobkii uu shaaha ku cabbayey buu gidaarka ku dharbaaxay. Wuxuu is tusay meesha uu fadhiyo muunad xumideeda. Wuxuu is barbar dhigay halka uu caawa yaal iyo halkii uu joogey dhawr sano ka hor, markii uu ku noolaa dalkiisa oo ah qaran jira.

Wuxuu ahaan jirey taajir aad u ladan, kolna wuxuu ka mid ahaa madaxda sare ee dowladda. Aqalkiisu wuxuu ahaa magaalo dhan oo janno ah. Meeshii uu soo galo waa la wada istaagi jirey. Waxaa la rumaysan yahay in uu ka mid yahay dadkii ka taajirey musuqmaasuqii maamulka dowladda iyo faraxumayntii sharciga dalka. Haseyeeshee kuma uu jirin burcaddii waaweyneyd ee hantidii ay xaqdarrada ku tabceen dibadaha ku meelaystay, si ay ugala baxsadaan dalkii ay shideen hubeenna dalku in uu dhawaan ku guban doono. Geeddi maalkiisii Muqdishaa waxna ku gubteen wixii kalena lagu bililiqaystay. Markuu wax xasuusto calooshaa gaddoonta. Marmar waabu suuxaa oo ambalaas loogu yeeraa. Marka uu marqaamo waxaa halhays u ah: "maalintaan tabar hayey talo ma hayn, maantoon talo hayana tabar ma hayo!"

Intii uu Geeddi isku maqnaa Faadumo halkeedii bay ka sii waddey dambiyadii ay u tirinasey iyo dacwadihii ay ku oogeysay, iyadoo moodeysa in uu dhageysanayo. Ma oga in ay ku furmeen dacwado kuweeda ka

sii xanuun badan! Wuxuu ku baraarugey Faadumoo cod kii hore ka dheer ku qaylinaysa: "ma kaa yeelayo in aad masruufka carruurta jaad iyo sigaar ku gubto! Caydha yare dowladda islaameed ilmaha ku sadaqaysatay looguma tala galin in jaad-walayaal la siiyo!"

Markay sii hadashaba wey sii kululaanaysaa... waxaa ka muuqda umal fac weyn. Oohin orgiga ka weyn. Waxay la gubanaysaa caro ka qoto dheer dhawr habeen habeen oo odaygu ka soo raagey. Waa caro la moodo in ay qarniyo badan is biirsanaysey irid ay ka neefsatana la'ayd. Waagii ay ladnaayeen ee dalkooda joogeen intaan iyo ka badanba wuu ka soo raagi jirey, marmarna waaba ka dhixi jirey; haddana caro daaye inta badan maba ay dareemi jirin.

Asaga qudhiisa caro iyo caloolyow kuma yara. Marba wuu ku qarxi gaaraa haddana is celiyaa. Xargo adag ayaa xakamaynaya.

Waxaa ku hor-gudban shuruudo ay ku adkeeyeen dad sama-jecle ah oo dhawr jeer dhexdhexaadiyey isaga iyo xaaskiisa, iyo waliba boliiska xaafadda oo digniin kama dambays ah ku siiyey in aqalka laga saari doono xabsina uu mutaysan karo, hadday mar dambe ka soo cawdaan xaaska iyo carruurta. Fajicisadii ugu la-yaabka badnayd ee noloshiisa soo marta ayay la noqotay markii ugu horreysey ee la fahamsiiyey sharciga dalkaan in ay haweeneydu ninkeeda furi karto ama aqalka ka eryi karto, iyo in ay carruurta waalidkood dacwayn karaan oo waliba xabsi ku ridi karaan, hadduu korkooda wax yar gaarsiiyo. "Bal maxaa na keenay meelbaastaan ragga lagu xiniinya-siibay" Geeddi baa ku calaacalay. "Adeer horaa loo yiri, laxiba shillalkay is dhigtaa lagu qalaa" oday ay sheekaystaan baa mar ugu jawaabey.

III

Dharkii hurdada markuu isku habsaday ayuu toos u beegsaday qolka jiifka. Wuxuu ku degdegayaa inuu sariirta galo, sidii waraabe warmo lagu carysanayo oo ugu dambaystii soo gaarey godkiisii. Isagoon

hakan buu halhaleel nalka u shiday. Meel baa "gac" tiri markay ishiisu qabatay sariir-carruureddii Raage-yare oo hungo maran ah! 'Ii soo gurmadaay! Aaway Raage! Ma maantuu lumay! Ma tuug baa qaatay! Waa waxaan ka baqaayey inta ay dukaammo iyo meelo daran ku wareegayso in carruurta la xado! Mase tolow daaqadduu ka booday! Intee baan lahaa naa wiilka dariishada ka xir, ma ilaalin kartide! Inkaar Alla kugu rid! Ma aanan garan waxa ay saqadan dhexe la soo jeeddo. Dagaalka ay igala hortimi illeyn waa kiis-iska-waal, waxay ku qarinnaysaa dambiga weyne ay gashay! Guri ba'ay iyo gabbal dumay! Ma nolol baa ii...'

Hal ilbiriqsi ayay intaasi ku soo wada dhacday, isagoo is madaxmarsan sidii qof maskaxda jug weyni ka gaadhey. Ilbiriqsigii labaadna wax kalaa u muuqday. Waxaa ishiisu ku dhacday Raage-yare oo jiifa sariirta weyne qolka dhinaciisa kale gawdiidda. Waa sariirtii uu ku cararayey. Neef weyn baa ka soo boodday. 'Al-xamdu lillaaah! Illeyn halkaasuu caawa fiidkii ku gam'ay, cid ka qaaddana waayey!' Canaan miyuu ka gaaraa!

Isma garaneyn goor uu wiilkii sida haadka ugu lalay, sariirta kala soo boodey, xabadka ku cadaadiyey, dhowr jeer dhunkaday, jiriirico naxariiseed baa jirkiisa wada saaqday. Intuu sariirta qarkeeda la fariistay ayuu sida hooyo aad u qalbi nugul laabta gashaday. Raage waa rajadiisa qura ee uu nafta ku naawilo. "Raage korintiisa mooyee ma garanayo wax kaloo aan hadda u noolahay" ayaa marar badan afkiisa laga hayaa. Marar kalena wuxuu yiraahdaa "Markaan waalan gaaraba waxaan ku dawoobaa ciyaarta Raage ila soo doonto iyo qosol-carruureedkiisa lahashada macaan leh".

Raage waa laba jir ku firfircoon. Jacaylka xad-dhaafka ah ee aabihii iyo hooyadiisba u qabaan malaha waxaa u sabab ah wiil la'aantii sannado badan welwelka weyn ku haysey. Wiil siqiiray mooyee carrurtooda kale waa wada gabdho. Tan ugu yari Raage afar sanay ka weyntahay. Wiil-raadis awgiis ayuu Geeddi mar naag labaad u guursadey. Malaha cusayb-raadisna waa u weheshey. Faadumo

laba jeer ayay arrintaas ka muraara dillaacd-ay. Tan hore waxay dhacday maalintii ay ka war heshay in naag lala guursaday. Tan labaad oo ugaba sii darraydna waxay qarra cantay markii ay maqashay in ay dangaladeed wiil dhashay. Nasiib-darro wiilkii markiiba wuu noqday. Reerkii cusbaana murugadaas kama soo harin.

Raage wuxuu jecelyahay in uu ag seexdo aabihi iyo hooyadi. Ma jecla in uu qolka carruurta la seexdo labada gabdhoode lix-jirka iyo lix iyo toban jirka ah. Tan weyni aad bay u doorsoontay shantii sanee ay qurbaha joogtey. Af Soomaaligii iyo hab-dhaqankii Soomaalidaba way ka tagtay, wayna ka faantaa; qofkii ku canaantana cay bay ugu jawaabtaa, ama intay quursi-eegto ayay ka dhaqaaqdaa. Durba waxay la saaxiibtay wiilal Jamaykaan ah. Dagaalka ka dhex taagan iyada iyo waalidkeed wuu ka qoto dheeryahay khilaafka labada isqaba. Saddexdii gabdhood ee ka waaweynaa mid waddankii baa lagu ogaa, labadii kalena waxay u kala qaxeen laba dal oo ku kala yaal Yurub iyo Woqooyiga Ameerika. Labadaba waa la guursadey ayaa ku-tiri-kuteen lagu maqlay.

Geeddi hal daqiiqo oo hal qarni u dhiganta ayuu Raage dhabta ku haystey, ka dibna intuu la sara-kacay ayuu si naxriis leh u seexshay sariir-carruureddiisa cad ee saabka laga dul dhisay, si aan ilmuhu uga dhicin. "Waa xabsi yar" ayuu uurka ka yiri, isagoo isha dul marinaya qolka da'da weyn gidaar-radiisa cawllan ee ka qaawan wax aan ahayn hal sawir oo carruurta waaweyn beri hore laga qaaday, iyo suurad quraan ah oo fareem xardhan ka dhex muuqata.

Waxaa mar ku wada kulmay armaajo duug ah ooy ishiisu qabatay iyo dhawaaq dhiillo leh ooy dhegtiisu maqashay. Waxaa xawli ku dhaafay dhawr baabuur oo isu jiiabinaya wiiwaada war-xun-sheegga ah ee lagu garto hawlgalka kadiska ah ee ciidanka boliiska. Qayla-dhaantaasi waxay si lama-filaan ah u kala dhambaashay aamuskii culayska badnaa ee habeenka cabsida huwan. Geeddina waxay xasuusisay jawigii uu Xamar uga soo cararay — argagixis awood dowladeed huwan iyo

is-ugaarsi habeenka gelinkiisa dambe. 'Mee-shii aanu nafta kula caramaba ma argagixis iyo anfariir nooc cusub ah baa nooga sii horreeya! Tolow yaa na habaaray!' Asagoo uurka ka leh ayuu sariirta isku shareray.

Waa sariir aad u ballaaran aadna u duugowdey. Waxay dhex qotontaa laba madax oo alwaax ah ooy ka muuqato in uu midab-koodu huruud ahaan jirey. Intuu is gaabiyey ayuu isku xabaalay meel u dhexaysa firaashka iyo bustayaasha dhaxantee dhawrka lakab isu dul saaran. Afarta addinna hoosta gashaday sidii diin khatar dareemay. Wuxuu la dayaansanyahay daal xad-dhaaf ah iyo xanuun madaxa gees-garaacaya. Malaha waa qaadkii badnaa iyo qabowgii ku soo dhacay.

IV

"Maxaad isla duuduubaysaa, maad nala hadashid, Wax baannu ku weydiinaye!" ayuu ka maqlay meel qiyaasta laba tallaabo u jirta. Waa Faadumoo weli canaantii iyo cabashadii daba wadda. "Aaway lacagtii saaloortada ee aad tiri anaa nin saaxiibkay ah ka soo amaahanaya? Mise waxay ahayd khayaano kale oo aad iiga qaadayso lacagtii yarayde aan hagbadda u aruurshey, si aad ugu qayisho; waa dabeecad cusuboo aad beryahaan..."

"Walaaley naga seexo, xilli dad miyir qabaa wada hadlaan ma joognee" Geeddi oo weli godkiisii ku xabaalan ayaa isku dayey in uu afadiisa ku aamusiyo.

"Waa goorma xilliga la wada hadlaa, haddaan laguba arkayn? Yaa ku arkaaya? Maxaa adiga kuu diidey in aad timaaddo xilliga muslinku guryahooda yimaadaan? Maalin oo dhan waad huruddaa, habeen oo dhanna waad maqantahay. Horta gurigaan ma hoteel kuu kiraysan oo markii hurdo ku qabato uun aad ku soo gataati-dhacdo?!"

Markay halkaa maraysey ayay toos u eegtay sariirta baaxadda weyne barbarku banaanyahay. Waxaa mar qura hor yimid faraqa u dhexeeya dhaxanta iyo wehel la'aanta dhawr sano sariirtani ku haysey iyo dirrimaadkii, damaashaadkii iyo wada

de kayntii iyada duqeedu ku wadaagi jireen sariirtoodii Xamar sanadihii hore ee guurko-oda, in kastuu ka dib markuu awoodda iyo lacagta badan yeeshay iska illaaway waajibaadkii iyo xaq-dhawrkii xaaskiisu ka mudnayd. Wuxuu bilaabay tumasho waalan iyo ugaarsi gabdhaha yaryar. Mid xoghayn u ahayd cidna kalama xishoon jirin. Faadumo markay ka masayrtayna wuxuu ku handadey: "haddaad qaylqayliso intaan ku furaan iyada guursanayaa!" Way ogeyd in uu ka dhabayn karo, deerana deero u hardiyeyn, sida Soom-aalidu tiraahdo. Sidaa awgeed way iska aamustay. Uurka hoose uun bay ka ooyi jirtey. Ha yeeshee waxay ku faraxsanayd kuna faani jirtey barwaaqadii ay ku dhex jirtey qayrkeedna ka qatanaayeen. Guud ahaan ninkeedu qiime weyn ayuu la lahaan jirey. 'Kaaf iyo kala dheeri! Wallee kani kii ma aha. Majlis-majlis bay baratay! Majlisna ma jiree ninkaan naago iyo qudba-sireed baa meel ugu qarsoon! Cibaado wixii ay ii sheegaysey waa run. Dhiigla'aantayduu arkay. Ciilow way!! Faadumo mar labaad bay miyir-gaddoontay.. Hiirtaanyadii laabteeda hurud-dey baa hir la soo kacday.. Iyadoon is ogeyn bay sidii aar libaax ugu soo booddey.. Bustayaashii uu ku hoos jirey bay mar qura ka xayubisay.. Qoob iyo qaylay af iyo addinba furatay:

"Kac baan ku iri waan kula hadlaynaaye. Wallaadan caawa u seexan ilaa aad iga jid-baxdo! Waad baratey in aad habeen kasta isu kay dhega tirto. 'Waan daallanahay' baad hadal ka baratay. Wixii ku soo daaliyey adaa sheegi doonee nala hadal baan ku leenahay!"

Qaarka horuu la soo kacay, asagoo muruxsan sidii neef haraggii laga siibay. Caro awgeed waxaa ka soo kudey qanjirro waaweyn iyo halbowlayaal la moodo abeeso-oyin dhadhaab madow dul gurguuranaaya. "Naa iga dul-qaad buuqa, wax xun baad caawa iga doonaysaaye! Ha igu kallifin in aan kuu gacan qaado!"

"Kuu gacan-qaado? Kuu gacan-qaado? Maxaad tiri? Ma anaad ii gaca-qaadaysaa? Car haddaad nin tahay!" Hanjabaaddiisii baa

holacii ku shidmayey saliid hor leh ku noqday. "Iga soo bax! Iiga bax guriga! Imminkadaa iga bax, dib dambena kuuma arki karo!" iyadoo leh bay hore ugu booddey, si ay mar labaad uga xayubiso bustayaashii oo uu isku dadey. Markaan wuu ka digtoon-yahay, Wuuna ka xoog badan yahay. Intuu bustayaashii ka xagsadey ayuu isagoo weli madaxu u dadanyahay haraati xoog leh dib ug sayray. Raage iyo sariirtiisii yarayd bay ka dul dhacday. Wuxuu ku warhelay wiilkiisii yaraa iyo hooyadiis oo oohin mar qura isla dhawaaqay. Oohintii Raagu ka uur-gubyo-odey.. Sariirtii buu ka sara-kacay.

Fadumoo cartamaysaa telefoonkii ku fara baxsatay.. Meesha ay u diri rabto wuu garanayaa.. "Ballan Ilaahay waxaan ku galay in aad xabsi ku abaaddaa!!" ayay ku celceli-naysaa.. Intuu ka daba tagey buu telefoonkii ka fara maroojiyey, daaqaddana ka tuuray.. "Ma waxay kula tahay in aad sidaa ku baxsan doonto? Wax yar i sug! Ballan waxaan ..." Iyadoo sidii oohin iyo dhaar isugu dhafaysa ayay labbis isku boobtay.. Waqtigaas oo kale maskaxda aadmigu si waalan bay u shaqay-saa. Daqiiqad gudeheed bay Geeddi wax waliba ku soo dheceen.

Hadday hadda boliis kuu keento maxaa dhacaya! Kolley waa fool-xumo! Laakiin xagee bay waqtigaan boliis ka gaaraysaa! Ciyaal-suuq iyo burcad baa dhexda ka heli doona. Tolow ma ka dhab baa in ay xilligaas baxdo? Qoftaan waad taqaan. Mar hadday is madax marto wax waliba way ka suurtoobaan. Intii iyada aalkoliistayaasha iyo ciyaal-suuqaad ogeyd fara xumayn lahaayeen adiga dhaxantu ha ku disho, dheg xumadaa kaga darane' ayuu go'aansaday. Degdeg buu u labbistey. Iyadoo weli kabo dhaxameed daydayeysa ayuu cod deggen ku yiri: "anaa kaa baxayee iska dhig rarka, waxba ha is waaline. Waxa lagaa celcelinayaa sow ma aha in aan kaa tago? Sow intaas uun ma aha waxa lagaa horjoogaa? Ballan baan kaa qaaday in aadan dib dambe ii arag! Nabadgelyo!"

"Nabadgelyo!"

V

Markuu dhulka u degey bay luguhu dirgan waayeen. 'Dhankee baad u dhaqaaqdaa!' Habeen ma-naxa ah ayaa qowlallo madma-dow afka ku soo kala qabtay.. Hugun baas baa hareeraha uga sanqaray.. Wuxuu dareemayaa sidii qof badweyn mugdi ah af nibiri lagu tuuray.. Wuxuu dib u jalleecay daartii weyneyd ee uu ka deggenaa dabaqa sagaalaad.. Darbad xagaa baa dhimbilo dhaxameed oon roob iyo baraf loo kala garan karin wajiga kaga dharbaaxday.. Dalambaabigii buu darbi ku dhawaa cuskaday.

Waa xaafad ka kooban dhismayaal waaweyn oo is dhex daadsan, sidii saxaarado baasto oo ka daatay baabuur gaddoomay. Habeenkii waxay u egtahay kayn bahal-galeen ah. Inta dadku soo jeedo luuqyada iyo daaraha waaweyn dhexdooda waxaa yare ifiya kaaha ka soo dusaya daaqadaha furan. Saacaddaan oo kalese daaqad furan, nal daaran iyo nafley dhaqdhaqaaqaysa midna ma jiraan. Qaboobaha xagaaga mar hadduu gabbalku dhaco qofna kuma dhiirrado in uu ka dhex baxo aqalkiisa diirran.

Markii odaygeedu albaabka hore qab ka siiyey ayaa Faadumo miyirkii ku soo noqday. "Ha nagala tago dhibtiisa, cimri-degdeg baabu nugu ridaye" ayay kor u tiri iyadoo dharkii ay dhaxanta u gashatay iska beddelaysa. Daqiiqado ka dib dareen cusb baa ku dhashay, dabkii caradu markuu ka yare damey. 'Xaggee buu xilligaan tagi karayaa!' Saacad gidaarka surrayd bay indhaha ku taagtey. Waa saddexdii habeennimo oo shan daqiiqo dhimman.

Kor bay u booddey.. Shafkay sacabka saartay.. Erayadisii u dambeeyey baa maskaxdeeda ka dhawaaqey.. "Ballan baan kaa qaaday in aadan dib dambe ii arag! Nabadgelyo!" Tolow muxuu u jeedey? Ma waddankan oo dhan buu isaga baxayaa, sidii uu weligi oran jirey? Ma laga yaabaa in uu is dilo! Ma wuxuu u marmarsoonayaa in uu naag kale guursado! Alla ba'ay! Mise wuxuu goostay in uu i fu---r---o!!'

Markay furriinka gocatay bay calooshu

gaddoontay.. Dhulka iyo cirkaa la wareegey.. Aad bay isula yaabtay.. 'Maxaa ku beddelay! Sow taad ku dhaarsanayd in aad ka takhalus-to!'

Waxaa isu sawiray iyadoo mar kale keli ku noqotay aqal qabow badan iyo ubad qurbe jooga oo faraha-laga-qaad ah. Waxaay xasuusatay kadeedkii ka soo maray kelini mada qurbaha. Waxay dib u jalleecday taariikhdiisii dheerayd ee ay nolosha wadaageen iyo maalmahoodii wacnaa, sanadihii guurkoo du cusbaa. 'Cimri tegey ceeb laguma sagooti-yo. Dunidu maanta uun ma aha. Malaha waan ka badbadiyey markaan iri "iiga bax aqalka!" Markaas run ahaan waan doonayey in uu muuqiisa iga qariyo, in uu dhibtiisa igala tago. Haddase... haddase... maya... maya.... Laakiin wuu istaahilaa. Isagaa igu kallifay, isaga, isaga!!!'

Mowjaddii caradaa mar labaad ku sara kacday, misna way is dejisey.. Dib bay isu canaanatay.. 'Ilaah baa na lehe, ma ahayn in aad xilligaan dhaxanta u saarto.' Damiirkeeda hoosaa canaanatay.. 'Bal xagguu tegi karayaa? Ka warran haddii qabowgaas wadnuhu is taago, oo berri-subax meydkiisa beerta laga dhex helo! Alla bisinka! Alla ba'ay!' Iyadoon is ogeyn ayay kor u booddey.. Koorkii qaboobaha ayay soo haabtay.. Stoor ay kabo dhaxameed ku ogeyd bay ku orodday.. iyadoon weli gaarin bay qayla-dhaan maqashay.. "Waa wareeey! Waa wareeey! War yaa muslim aheey! War iga qabtaaay! War nimanka iga qabtaaay! Boliis! Boliis! Boliis! Help! Help!"

Alley lehe belaa dhacday! Waa codkiisii xabeebta lahaa oo ciil iyo kaar la doorsoomay, marba marka ka dambeeyana sii ciiraya, sidii wax naftu ka sii baxayso!

Waxay ku sigatay inay dabaqa sagaalaad daaqadda ka booddo, kamase dhabayne iyadoon kabihiisii dhaxanta gashan bay albaab-ka isku qaadday.. Baroortu dhanka ay ka yeerayso uma dhugma yeelan.. In ayan meel dhow ahaynse way dareensantahay.. Waa meel aan hadday maalin ahaan lahayd dhawaaq laga maqli kareen.. Dhankii ay la noqotay bay afka saartay.. Mugdigii shibba-

naa bay qoob iyo qaylo ku kala dhambashay, sidii qof la marey: "ba'ayeey, muslimoow! Alla la dilyeey! Alla ka qabtaay! Alla anaa dilayeey! Alla yaa i habaarayeey! Alla maxaa igu qaadayeey...!!"

Dhawr daaqadood baa laga soo qooransaday qofka dumarka ah ee saqda dhexe ku qayla-dhaaminaysa af aan la garanayn. Waxa qooransanayaa waa qof qof hurda fudud oo baroorteeda ku kacay iyo laba laba ruux oo habeenkaas jacayl-wadaag iyo is jalbeebin ku soo jeedey; iyo kuwo oohin dhallaan ama feker adduun hurdadii ka qaseen.

Waxay balasbalaslayso ooy marba jaho isku qaadaba ugu dambayntii way ka soo dul dhacday.. Meel aan ka durugsanayn bay taahiisa ka soo raacday.. Ka dibna way heshay, isagoo keligi jidka baabuurta iyo guryaha dhexdooda gorofsan, sidii dameer bakhtiyey. Intay jilba-jabsa tay bay xabadkiisii waynaa isku dul xoortay..

Madaxiisii dhiigga barkanaa bay kor u soo qaaday.. Aad bay u soo dhawaysatey.. Indhihiisa xiran baa argagax hor leh ku riday.. Xabadkiisay sacabka saartey, halkii ay is lahayd wadnaahaa ku jira.. Ma dhaqdhaqaaqayaa mise maya! Waxba way kala garan weydey.. Sankiisay sacabka ku dhaweysey.. Malaha weli wuu neefsanayaa.. Yididiilo yar baa soo gashay.. Waxaa ka soo burqaday erayo beerlaxawsi ah iyo oohin ku barxan.. Waxaad mooddaa in ay is leedahay ka gaarsii intaan naftu ka bixin: "Geeddiyow! Geeddi! Gacaliye! Alla balaanbalayeey! Cid kale ma diline anigaa dilay! Alla anigaa iska dilay! Alla macaanow ha dhiman! Alla ha naga dhiman! Alla Ilaahayow ha iga dilin! Ilaahayow tooba! Tooba yaa Rabbi! Alla maxaa i qaadayeey! Alla yaa i habaarayeey! Alla macaanow ha naga dhiman! Macaanow toos! Gacaliyow i cafi...!"

Geeddi in kastuu mar miyir beelay muddo ka dib wuu soo miiraabey.. Markii Faadumo u imaaneysey wax walba wuu kala garanayey.. Wuxuu aad ugu diirsaday imaatiinkeeda.. Wuxuu ku sii naallooday kalgacaylka laabteeda ku aasnaa ee ay khasabka uga soo saartay kurbadaan kadiska ahi.. Waxaa filan-waa ku

noqday "macaanow"da badan iyo erayada naxriista leh ee ay Faadumo ku beerlaxawsanayso.. Goormaa ugu dambaysey isticmaalka erayada noocaan ah, ama maqal uu ka maqlo marwadiisa! Wuxuu moodayey in ay beri hore maskaxdeeda ka tirmeen. Layr naxariiseed baa laabtiisa salaaxday.. Lahankii xanuunkaa qaboobay... Laxaw kalgacaltooyaa lubbigiisa ruxay.. Labadiisii gacmood baa lahashadii ku hawl-galay.. Faadumo waxay ku war-heshay ninkii ay geerida ku tirisay oo intuu mar qura gacmaha ka seeraarshey garbaduub u soo qabsaday, gaaddada ku cadaadinaya, gacalo-milicsanaya, garka iyo labada dhaban ka dhunkanaya! Waa la isku wayraxay sidii wiil iyo gabar waa hore is jantay waayaha adduunkuna waqti dheer kala qariyeen!

VI

Faadumo kuma raagin riyo-la-mooddaas xanuunka macaan leh.. Mar labaad bay muraara-dillaacday, markay toos u eegtay nabarrada halista ah ee ninkeeda ku yaal iyo dhiigga madaxiisa ka socda.

'Si aan yeelaba waa inaan sida ugu degdegan dhakhtar ugula cararaa! ayey is tiri. 'Telefoon ambalaas lagula hadlaana iima dhawa!

Qacdii ay istaagteyba waxay ku war heshay afar boliis ah oo afarta jaho midba gees ka taagan yahay.. farxad iyo far-ka-nax baa mar wada saaqay.. Waxay ku faraxday in ay heshay cid ay la kaashato dhakhtar-geynta odaygeeda dhaawaca ah iyo baadigoobka burcaddii dishay; waxayse dhibsatay qaabka nimanku u taagan yihiin iyo dhiillada wajigooda ka muuqata.. Waxay u egyihiin ciidan u diyaar-garoobey in ay weerar ku qaadaan cadow khatar ah, hubkoodii cabbaystay, keliya sugaaya amarkii dabridka!

"Ha dhaqaaqin!" Taliyihii ciidanka watey baa Faadumo ku amray, markay u hollatay in ay ku soo yare dhawaato, si ay uga codsato gargaar degdeg ah, in kastoo ka walaacsanayd aqoonla'aanta af ay kula hadasho. Telefoonka qaadma oo uu gacanta ku haystay

buu degdeg u diyaarsaday. Labadiisii madax buu kii sarena dhegta midig ku cadaadiyey kii hoosana afka u dhaweeyey. Saldhigga laga xukumayo ayuu warbixin siinayaa gurmada na ka dalbayaa. Wuxuu ugu bishaaraynayaa in uu gacanta ku dhigay laba ka mid ah burcaddii baadi-goobkeeda boliisku ku wareeray, hal sarkaalna ka dishey. Waa maafiya halis ah oo aad ugu xeel-dheer tabaha ganacsiga maan-dooriyeyaasha iyo maleegidda shirqoollada halista ah.

Sarkaalka ciidanka wata waa nin dheer oo indho colaadeed leh. Wuxuu farxad iyo firfircooni dareemaa marka uu eedaysane gacanta ku dhigo, siiba haddii uu yahay qof madow ah ama ajnabi aan afka waddanka si fiican ugu hadlayn. Isaga wuxuu aaminsanyahay madowgu in ay yihiin dugaag beenaalayaal ah oo dalkooda u yimid in ay kharriiban, xaalufiyaan, sharcigana ku tuntaan.

Labadan caawa u gacan-gashay shaki badan kama uu qabo in ay yihiin dambiilayaal waaweyn oo waliba ka tirsan maafiyaadii la raadinayey. Haddii kale maxaa saacadda caynkaan ah meesha noocaan ah dhigay, maxaase dagaalka galiyey! Shakila'aan saaxiibbadood ayay isku laayeen lacagtii ay sharcidarrada ku heleen.

Intii uu taliyohoodu telefoonka ku hadlayey, saddexda askari waxay indhaha ku hayeen qofta dumar ka ah ee korkeeda iyo koodhkeedaba dhiiggu ku aslanyahay. Waxay la yaabbanaayeen dhaxanta dhacaysa iyo dharla'aanteed. Dirac iyo googarad labaduba khafiif yihiin ayuun baa uga hooseeya koodhka harwashka ah, kabana waa u dacas. 'Malaha dadka madow dhaxantu ma karto!' Mid baa iskula hadlay. 'Haraggooda adag baa ka celinaya,' Mise waxay la dareemi la'dahay maandooriyeyaal ay isku daldashay!

Habeenkii shibbanaa ayaa mar kale dhawaaq dhegaha u daran lagu kala dhambalay.. Baabuur boliis oo is baacsanaysaa afarta jaho ka soo qayla-dhaamisay.. Goobtii Geeddi yiil baa gees walba dhawr gaari lagu rara-gambiyey.. Horin askar ah oo hubkoodu u dhanyahay baa halhaleel uga soo firxaday.. Hawl-gal militari bay hareeraha u kala

yaaceen.. Qoob iyo qaylay isku dareen.. Midkood waliba qori cabbaysan buu cadow aan muuqan ku cayrsanayaa, kana cabsi qabaa in ay xabbadda kala hormaraan.

Cadowgii la waa.. Ciidankii "maafiyaadu" malaha sooma dhawaan.. Taliyihii colka watey wuxuu ku dhiirradey in uu ku soo yare dhawaado ninkii madoobaa ee dhulka madow jifey iyo naagtii dul fadhidey.. Wuxuu ku amray in ay istaagaan gacmahana kor u taagaan.. Faadumoo argagaxsan oohinna la hinraagaysaa amarkaas degdeg u fulisey.. Amar labaad ayaa loola tannaagoodey.. Gaari faan ah oon ka fogeyn baa "fuul" lagu yiri.. Koox hubaysan ayaa halhaleel uga daba fuushay.. "Halyey" aan libiqsanayn baa hareer walba laga fariisiiyey.

Geeddina markii la habsaday hubla'aantiisa iyo halisnimada dhaawiciisa ayaa gaari kale degdeg loogu daad-gureeyey.. Labadii gaari baa laba jaho u kala dhaqaaqay.. Qoobkii iyo qayladii baa mar kale cirka isku shareeray: "wii waa, wii waa, wii waaaaa..."

Dhammaatay.



REPORTS & BRIEFINGS DHACDOOYIN XUSID MUDAN

SOMALI NATIONAL WEEK III OTTAWA

"Histories are not about the past which is dead, which is finished and behind us, but instead, about a past which lives in us and has significant consequences for the present."¹

This is what the organizing committee for Somali National Week III in Ottawa (Canada) was thinking when they decided to make the history and culture of Somali the focus of this year's event. Furthermore, due to the galvanizing negative publicity that Somalis have had to endure for the last year in Canada, they felt there is a need for reminding other Canadians that despite the current situation in Somalia there is a deep and rich culture behind every Somali who comes to this country which eventually will contribute to the strengthening of the Canadian Mosaic. The event was also intended to remind Somalis in Canada, especially the youth who were not lucky enough to have and respect a culture of their own that Somalia is not only about war, famine, starvation, destruction, clanism, warlordism and how the media portray it.

Somali National Week is an annual event featuring conferences, seminars, workshops, cultural exhibitions and sports tournaments, intended to get the Somalis from all parts of the world together to exchange ideas and debate topics that are relevant to them. It is used as a platform for Somalis irrespective of their political views or clan affiliation to express their sentiments about diverse issues. These include issues such as the current situation in Somalia, how the world views it, how it affects the Somalis in the diaspora and issues and problems concerning Somalis in Canada. The Somali National Week is a step

toward action and reshaping the Somali community's image around the world. The main objective is to restore hope and confidence to Somali scholars, intellectuals and students as well as elders, and to enable them to interact and freely express their ideas. It encourages them to work towards the building of a productive Somali community in Canada and elsewhere.

First SNW was held in June 26th-July 1st 1992. The theme was "A Week of Understanding". The objective was to understand and define the causes of the Somali crisis and to remind all Somalis that the very same people who decided to free themselves and obtain their independence from imperialist Britain on June 26, 1960 and from colonial Italy on July 1st, 1960, could once again restore their sense of nationhood.

Second SNW held June 25th-July 1st, 1993 was titled "A Week of Understanding and Action." The objective was to build a framework for community action on issues that concern the Somali community in the diaspora especially those who are living in Canada. In addition, the program was designed to bridge the gap between Canadian mainstream service providers and the Somali community.

Although little has been known about them until recently, Somalis are famous for their poetry. Their creative instincts have been appreciated and recognized by even non-Somali scholars. For example, Richard Burton said, "The country teems with poets... the fine ear of this people causing them to take the greatest pleasure in harmonious sounds and poetical expressions."

The Somali script was only written in 1972; however, Somali poems survived for centuries and were transmitted orally from generation to generation. Poems were used as modern mass media: to disseminate information, to encourage and give advice, to incite war and mediate warring factions and of course the classical love poems were always there.

Now that Somalia is a war ravaged country songs, music and poems from home bring respite and hope to Somalis in the diaspora. Being newcomers to Canada, Somalis have

so far been busy surviving and adjusting to their new environment. However, SNW III has put forward the importance of our heritage in enriching our new home, Canada. This was only the beginning of passing the torch from our great ancestors to the new generations, in preserving the essence and beauty of Somali culture.

SNW III with the theme "Somalis: the People, the Culture, and their History" was held at the University of Ottawa from June 24th to July 1st, 1994. Sponsored by Somali Canadian Youth Society and Somali University Student Association, the conference was graced by the presence of prominent, distinguished and well respected Somali scholars and intellectuals famous in the field of literature from all over Canada and the United States, as well as from Europe. These scholars have given expression to the Somali people's appreciation of their poetic heritage and culture.

If self-esteem comes from seeing yourself portrayed positively, the opening ceremony of the SNW III achieved that purpose. The ceremony was meant to demonstrate positive aspects of Somali culture and history. Many Somalis and other Canadians were invited to attend the ceremony to see a different picture of Somali society than that portrayed by the media. It included many interesting events. The program coordinator, Hamdi Mohamed welcomed the audience and discussed the importance of the Somali culture in helping them cope with crisis in the past. Guest speakers including members of parliament and community activists gave short presentations. The most interesting part of the night, however, was the cultural show presented by the Somali students from high schools in the Ottawa-Carleton region, such as folklore dances, short plays and a fashion show.

The intention of the conference was to address matters pertaining to the present circumstances facing the Somali people and all the papers in a variety of academic disciplines did just that. The second day was devoted to Somali literature with contribu-

tions from: Dr Mohamed Abdi "Gandhi", Mr Mohamed Ibrahim Hadrawi, Mr Mohamed Dahir Afrah, Dr Abdi Sheikh Abdi, Ms Safio Moallin and Mr Mohamoud Siad Togane. The contributions covered a wide variety of topics from Aspects of Modern Somali Poetry to Women in Somali Literature. Poetry and Somali Nationalism was also addressed as was the importance of poets in Somali society. The contribution also included powerful poems on the situation in Somalia by Hawa Jabril.

The conference witnessed the emergence of Somali women's issues on the third day. Feminism, Politics and Somali Women was discussed by Ms Sadia Musse; also Ms Hamdi Mohamed discussed Somali women in the Diaspora. Islam and Women in the Somali Context was addressed by Mr Jama Ibrahim and Ms Safio Moallin discussed Women in Somali Poetry. The day was rounded off by a poem on female infibulation by Mr Mohamoud Siad Togane.

The fourth day was given over to community matters in Canada with speakers such as Mr Mubarak Mah, Ms Faduma Dirie and Mohamed Good, and to politics. The panel on politics tried to make sense of the Somali catastrophe and formulate ideas and solutions for the future. The conference was brought to a close by some poems by the nationally acclaimed poet and playwright, Mr Mohamed Ibrahim Hadrawi. The conference coordinator, Ms Hamdi Mohamed, gave a thank you speech to the speakers and participants for their help and participation in the SNW III, and as was the Somali tradition the elder in the group, in this case, Hadrawi acknowledged speakers by giving them certificates of appreciation.

Throughout the whole conference there were cultural exhibitions where many artifacts and authentic Somali material were displayed which gave participants the opportunity to appreciate the richness of the Somali culture. The diversity of papers presented at the conference reflected the new realities and old concerns of the Somalis in

diaspora. The conference was marked by a tone of openness and respect for diverse opinions. The discussions were fruitful and enlightening and should ideally serve as a model of free speech and open-mindedness to the next generations.

Xamdi S. Maxamed

1. Ana Maria Alonso, "The Effects of Truth: Re-Presentations of the Past and the Imaging of Community", *Journal of Historical Sociology* 1, 1 (1988):51.

Kulan-dhaqaneedkii Xuska HAL-ABUUR

"Fanka iyo Suugaanta Soomaaliyeed ma la badbaadin karaa?"

Su'aasha kor ku qoran waxay hal-ku-dheg u ahayd kulan-dhaqaneed lagu maamuusay sannadguuradii koowaad ee ka soo wareegtey dhalashii HAL-ABUUR. Kulankani wuxuu dhacay 15kii bishii Sebtember ee aynu soo dhaafnay, waxaana lagu qabtay Jaamacadda London mac-hadkeeda Aqoonta Bariga iyo Africa (SOAS). Wuxuu ahaa kulan ay wadajir u qabanqaabiyeen Xarunta HAL-ABUUR ee Daryeelka Dhaqanka Soomaaliyeed iyo *Centre for African Studies* Xarunta Cilmi-baarista Afrika ee ka tirsan Jaamacadda London.

Barnaamijka kulanku wuxuu ahaa isku-dhaf ka kooban saddex qaybood oo kala duwan. Qaybta koowaad waxay ahayd xafladeyn loogu tala galay in ay noqoto fursad ay isku arkaan kuna sheekaystaan dhaqan-jecsha iyo saaxiibbada HAL-ABUUR, taas oo bilow aan rasmi ahayn u noqota burburinta gidaarrada kala qariyey waxgaradka samadoonka ah. Qaybta labaadna waxay ahayd khudbado aan dhaadheerayn oo ka saabsan munaasabadda iyo mustaqbalka fa ka , suugaanta iyo dhaqanka soomaali eed. Dadkii halkaa ka hadlay waxaa ugu ho eeyey abwaan Maxamed Ibraahim Wa ame "Hadraawi", oo ka hadlay arrimo

ay ka mid yihiin burburka ku dhacay fanka iyo suugaanta Soomaaliyeed iyo waxtarka HAL-ABUUR ka geysan karo badbaadinta wixii qiimaha lahaa. Waxaa ku xigey Dr. Martin Orwin oo ka hadlay qiimaha afka iyo suugaanta Soomaalida iyo baahida loo qabo horumarintooda. Maxamed Daahir Afrax ayaa asna magaca beesha HAL-ABUUR ku soo jeediyey warbixin kooban oo ku saabsan hawlaha wargeyska, una mahadceliyey dadkii gacanta ka geystey. Wuxuu kaloo magaca qabanqaabiyaasha Kulanka ugu mahadceliyey dadkii badnaa ee ka soo qaybgalay. Mudane Xirsi Axmed, oo ka mid ah odayaasha Soomaaliyeed ee muddada dheer ku dhaqnaa dalkan Ingiriiska, ayaa asna magaca akhristayaasha ku soo jeediyey hadal aad loogu riyaaqay.

Qaybta saddexaad, ee ugu dambeysey uguna xiisa badnayd, waxay ka koobnay bandhig fan iyo suugaaneed oo isugu jira maanso, heeso iyo muusik. Fannaanka weyn Cabdullaahi Maxamuud "Cabdullaahi Qarshe" ayaa qaybtaan ku furay kalmed gaaban iyo laba ka mid ah heesihiisa waddaniga ah ee la jecelyahay. Waxaa kaloo aad loo jeclaystay laguna nastay tix maanso ah oo uu soo jeediyey abwaan Maxamed Ibraahim "Hadraawi" iyo hees qaraami ah oo uu qaaday hoobalka caanka ah Maxamed Axmed oo codkiisa macaani dadka xasuusiyey naxariis jacayl iyo waaya waayo. Gabagabadii kulanka waxaa riyaaq xaddhaaf ah iyo sacab aan kala go'in soo jiidatey Canab Shiikh Cabdi oo ka-qaybgalayaasha ku sagootidey tix buraanbur ah oo qiiri waddaniyadeed dadka kaga ilmaysiisay.

Kulankani wuxuu noqday mid aad u xiisa geliyey dadkii ka qaybgalay, kuwaas oo ahaa dad fara badan, Soomaali iyo ajnabiba leh, kana kala yimid dhammaan qaybaha ay ka koobantahay beesha magaalada London iyo waliba magaalooyin kale. Si weyn ayaa loogu guuleystey ujeedooyinkii kulanka ee ah kuwa kor ku xusan.

"Hanad" An Outlet and Mirror For Somalis in Ottawa¹

The media inform us about the world around us. They tell us what is going on thousands of miles away and try to teach us about complex issues that face our lives. However, the major media in North America are controlled by mainstream groups and continually fail to represent minorities fairly and adequately. Salman Rushdie once wrote, "The greatest poverty in this age of affluence is the inability to read and write and to have others write about you."

This is especially true for non-English speaking immigrants to Canada. A good example of the result of not having access to mainstream media was last year's blitz of media reports of Somalis living in Canada welfare system. A group of Somali students is tired of being written about and is writing its side of the story.

A newspaper for Somali youth and by Somali youth made its debut in March 1994. It is called Hanad, and it is a way of "keeping the ties that bind". Burhan Warsame, Carleton University mass-communication student is one of the editors. In the premiere issue he accuses Canada's mainstream media of neglecting minority interests and offending minorities when they do cover them. Burhan's solution to the poor and inadequate coverage is to build up media at a grass-root level. Hanad, which appropriately means "coming of age" in Somali, is a non-profit grass-roots paper for Somali youth.

The paper is written in English and Somali contains short stories, poetry, community announcements, sports, Somali history and opinion articles about events affecting the Somali community in Canada and in Somalia. Two thousand five hundred copies of the first issue have been distributed, mainly in Somali groups in Ottawa. Hanad also gives Somali business people a chance to advertise their services in their community.

Burhan wanted a paper that would speak to Somali youth and help them connect their two worlds; the one left behind in Somalia and the new one they had made their new home.

"We wanted something that didn't just cover events in Somalia, and Somali politics, but things that affect them here."

Soccer is one of the issues affecting Somali youths, that is ignored by the mainstream media. "Many Somalis follow the World Cup very closely, but soccer is not covered in Canada."

Hanad had a full page devoted to the 1994 World Cup, including time-table for all of the games.

Besides informing the Somali community, the paper is also meant to connect Somali youth. Articles by their peers about the problems they all face, foster a sense of unity and also help them realize they are not alone.

In an article entitled, "My Lost Neighbourhood", a Somali youth remembers his homeland as a friendly, joyous place where neighbours helped each out. "That neighbourhood is not there anymore and that really pains me. I feel sorry for the Somali children who live in countries like Canada because they will probably never know such a neighbourhood and many others like it existed in their country. All these children are seeing on their TV screens are the burning neighbourhoods of Somalia."

Hanad replaces the images in the mainstream media with positive, proud images. But it also includes painful images. A poem by Ilwad Jama, an Ottawa high school student, speaks of the pain that comes from the heart of a people watching their homeland being destroyed:

I am a Somalian
And wonder why
Everything I ever held dear
Is no longer here

Burhan hopes the Somali community will work together to reunite, and thinks the

newspaper is the best way. Everyone who worked on the newspaper volunteered their time and managed to put the first paper out in less than a month after the idea for a paper was born. The response was overwhelming. For the first issue they received enough articles for two newspapers.

Now that they have a forum they will not give it up. Everyone in the community is invited to get involved in putting the paper together.

Natasha Gill

1 Reprinted from The Spectrum.

Burhaan Warsame
Cabdirisaaq Yuusuf
Idil Saalax
Axmed C. Cawed
Cawo Cabdi
Raxma Cabdulqaadir
Maryan Cumar Cali

Golaha tifaftirku waxay farxad badan iyo gacmo furan ku soo dhoweynayaan xubnahaas ku soo biiray bahweynta HAL-ABUUR ee ku kala baahsan qaaradaha dunida, waxayna mahad weyn u celinayaan ururka Somali Canadian Youth Society.

Kulan-sannadeedkii 3aad ee SOYAT (Kanada)

Ururka Dhallinyarada Soomaaliyeed ee Toronto oo loo yaqaan SOYAT (Somali Youth Association of Toronto) ayaa Jaamacadda Toronto ku qabtay kulan-weynihii 3aad ee sannadlaha ahaa, July 2, 1994.

Kulankaas waxaa ka soo qayb galay ilaa 500 oo qof. Waxaa goob joog ka ahaa Ra'iisul-Wasaaraha Gobolka Ontario, Mudane Bob Rae iyo marti-sharaf kale.

Mudane Bob Rae oo halkaas ka hadlay wuxuu Soomaalida ku dhiiri-geliyey inay ka faa'iideystaan fursadaha Kanada xag shaqo iyo waxbarasho, ogaadaanna in Kanada ay taallo xoriyad iyo nabad. Mudane Bob Rae waxaa halkaas lagu weydiiyay su'aalo badan oo ay ka mid ahaayeen, "maxay dowladda Kanada ay u maal-gelinweysay Iskuullada Muslimiinta oo ay isla markaa ay u maal gelisaa kuwa Masiixiyiinta?" Wuxuu ku jawaabay: "Dastuurka Kanada ayaa Iskuullada Masiixiyiinta u oggolaaday maal-gelintaas, idinku Soomaali iyo Muslimiin ahaan haddaad is nidaamisaan ood noqotaan urur xoog badan waad beddeli kartaan Dastuurka Kanada waxa ku qoran." Mudane Bob Rae waxaa kaloo la weydiiyay sababta Soomaali fara badan loo siinwaayey sharci, maadaama la wada ogsoonyahay in sharci la'aantu ay keento shaqo la'aan, shaqo

Bahda HAL-ABUUR ee Kanada

Tifaftiraha iyo Tifaftire-ku-xigeenka HAL-ABUUR oo kulaylihii xagaaga booqasho ku tegey dalka Kanada, halkaasoo ay uga qayb galayeen Toddobaadkii Soomaalida III (Somali National Week III), waxay kulanno kala duwan la yeesheen hay'ado iyo ururro ay ka mid yihiin Somali Canadian Cultural Association iyo Somali Canadian Youth Society. Labadan urur, oo xaruntoodu tahay Ottawa, iyo HAL-ABUUR waxaa dhex maray wada hadallo saxiibtinimo, waxayna ku heshiiyeen in la iska kaashado hawlaha culus ee badbaadinta iyo hor-u-marinta dhaqanka iyo aqoonta Soomaaliyeed.

Dhanka kale, mirihii ka dhashay Toddobaadkii U. Soomaaliyeed ee uu qabanqaabiyey ururka Somali Canadian Youth Society, waxaa ka mid ahaa in la dhisay guddiga Bahda HAL-ABUUR ee Kanada, kuwaas oo ka kooban dhallinyaro xilkas ah oo iskood isugu xilqaamay in ay saldhig u noqdaan hawlaha dib-u-daabicidda, faafinta iyo qoraal-uruurinta HAL-ABUUR.

Xubnaha guddiga magacyadoodu waa kuwa hoos ku qoran:
Mubaarak Maax
Xamdi Sh. Maxamed
Ladan Caafi

la'aantuna ay keento cayr qaadasho, taasoo iyana keenta in Soomaalida la caayo.

Waxaa kaloo meeshaas lagu falanqeeeyay mawduucyo khuseeya guud ahaan jaaliyadda Soomaaliyeed ee Kanada, gaar ahaan dhallinyarada Toronto.

Prestigious Prize for a Somali Scholar

The Académie des Sciences à Outre Mer (Academy of Overseas Studies), a prestigious French institute, has awarded the first Albert Bernard prize to Dr Ali Mouse Iye, author of "*Le Verdict de l'Arbre: étude d'une Démocratie Pastorale*" (*The Verdict of the Tree: Study of a Pastoral Democracy*) (Djibouti, 1991). The prize is awarded annually for a "major and original contribution in science, history, politics and literature about Africa in general and the Horn of Africa in particular."

The book is the result of five years of field research on the controversial history of the Cushitic peoples of the Horn of Africa and specially on the *Xeer Ciise*, the socio-political contract which founds the basis of the sophisticated pastoral democracy of the Issa nomads, who live in Djibouti, Ethiopia and Somalia.

This book can be purchased from the author. The author would welcome proposals for translating this important work from French into English.

Buugaag & Cajalado Cusub New Books & Albums

Dhawr iyo tobankii bilood ee u dambeysey waxaa la daabacay buugaag aan yarayn oo ku saabsan arrimaha Soomaalida ama xambaarsan dhaqanka Soomaaliyeed, kuwaas oo qoreen dad isugu jira Spoomaali iyo ajnabiba. Waxaa kaloo soo baxay cajalado xambaarsan heeso iyo muusik cusub. Buugaagta inta warkooda nala soo gaarsiiyey waxaa ka mid ah kuwa hoos ku qoran:

Sagaal buug oon waaweynayn oon waaweynayn una badan suugaan-hiddeed la ururshey, kuwaas oo loogu tala galay kuwaas oo loogu tala galay in carruurta qurbaha lagu baro afkooda iyo dhaqankii ay ka soo jeedeen; waxaana soo saaray the Somali Canadian Cultural Association, Ottawa, Canada. Faahfaahinta ka eeg bogga ugu dambeeya tirsigaan.

Hees-hawleeddo, Chansons de Travail Somaliennes: Hoobaanta afka Hooyo, ururiye Siciid Axmed Warsame, Djibouti: Agence de Cooperation Culturelle Technique, [taariikh kuma qorra].

Abdi-sheikh Abdi, When a Hyena laughs [qiso], Illinois: Dr Leisure, 1994.

AbdiA. Sheikh Abdi, Tales of Punt, Illinois: Dr Leisure, 1994

Maxamed D Afrax, Maanafaay (Qiso), daabacaaddii 2aad, Stockholm: African Triangles, 1994

Kun Haben iyo Haben, Tr. Jaamac Maxamuud Cumar, Stockholm: Skolverket, 1994.

Maahmaaho iyo Maanso Soomaaliyeed, ururiye Jaamac Maxamuud Cumar, Stockholm, Skolverket.

Derek Wright, The Novels of Nuruddin Farah, Bayrout University, 1994

Ion Lewis, Blood and Bone: the Call of kinship in Somali Society, Lawrenceville, NJ: Red Sea Press, 1994.

Mohammed Sahnoun, Somalia: the Missed opportunities, Washington: US Peace Institute Press, 1994.

Cajaladaha cusub waxaa ka mid ah: cajalad uu soo saaray fannaanka weyn Axmed Naaji Sacad oo ku duubanyihiin heeso waddani ah iyo muusik casri ah oo loogu talagalay dhallinyarada; cajalad ay Norway ku duubtay fannaanadda codka macaan Nimco Yaasiin, ahna heeso jacayl ah oo qurux badan; iyo cajalad ama album CD ah oo dalka Kanada ka soo saartay kooxda dhallinyarada ah ee lagu magacaabo Shego Band oo cusboonay-

FOLKLORE SUUGAAN-HIDDEED

Hees-hawleed

- 1- Markii fidhimada
Farta bidix iyo
Fooda lagu siday
Firmow jiilaal
Dhirta inuu fali
Oo farxumo dhici
Sow ma filanayn?
- 2- Raggan dhoobada
Kuugu dhaashaday
Nina dhuunuu
Kuugu dhaadhacay
Nina dhaqashuu
Kuugu dhabar jabay.

MAAHMAAHO PROVERBS

Fallaari gilgilasho kaagama hadho.

Ruqo ninkii lahaa dabada jiidayo ma kacdo.

Durduro waxarood xanan bay kula gashaa.

Hal booli ahi nirig xalaal ah ma dhasho.

MURTIDHAARI BAA YIRI WITS & WISDOM

Gari soddog ma taqaan, oo seeddi ma taqaan ee Ilaaheed bay taqaan.

(Ina Sanweyne)

Burde bilaale ma jabiyo.

(Shiikh Bashiir)

God walaalkaa ha qodin, haddaad qodda na ha dheerayn ku dhici doontaa ma ogide.

(Murti Soomaaliyeed)

Socdaal kun mayl ah hal tallaabo ayuu ku bilowdaa.

(Murti reer Shiine)

SUGAAN CARRUUREED CHILDREN'S LITERATURE

GOOGAALEYSI

1. Xaawo-dheer cirka xaabo ka doontay.
2. Guntin macaan geed la kor.
3. Awr-madoobe abaar qooq.
4. Afar nin oo gogol ku wada fadhiya oo aan haddana gacan qaad isla gaadhayn.
5. Wax so' leh, oo sar leh, oo suun leh, oo seed leh, oo aan rag sooryo loogu geynin.
6. Jinni jinni saaran, jinnin kale saaran, jar ka soo jeeda jalalowda haya.

Furaha googaalaha ka eeg dhammadka qaybta Suugaan-Hiddeedda.

—H—

Sagaal Waraabe iyo Libaax

Waxaa diyaarshay
Ibraahim Jaamac Cali "Rayte"

Sagaal waraabe ayaa beri meel ku wada noolaa. Si wada-jir ah ayey u ugaadhsan jireen. Marba wixii ay soo helaanna way wadaagi jireen.

Maalintii waraabayaashu godkooda kama soo bixi jirin. Waxay ka dhuunmaan jireen cadceedda. Marka shaacu madoobaado ayey soo bixi jireen. Waxay qadhaaban jireen habeenkii, marka dadku hoydaan.

Marka ay foof-tagaan waraabayaashu inta badan isma wada raaci jirin. Laba ama saddexba gooni bay isu raaci jireen. Waxayna u kala kici jireen afarta jaho. Koox waliba wixii ay soo helaan guriga ayey keeni jireen. Giddigood marka ay isu wada yimaaddaan ayey marba wixii la soo helay qaybsan jireen. Si siman ayey u qaybsan jireen. Midna kan kale kama bursan jirin.

Waraabayaashu, sida badan, cunto ku filan bay heli jireen. Inta ay qadaanna waa yarayd. Noloshoodu way iska fiicnayd. Meesha waraabayaashu ku noolaayeen waxaa degganaa reero badan.

Reeruhuna xoolo badan bay lahaayeen. Reerahaas xoolahooda ayey ku noolaayeen waraabayaashu. Mararka qaarna waxay cuni jireen ugaadha iyo bahallo kale, haddii ay u suura-gasho. Inta badanse, xoolaha dadka ayey ku noolaayeen.

Sidiisaba waraabuhu waa bahal karti badan. Xoolaha dadku dhaqdaanna mid aanu cuni karini kuma jiro. Wuxuuna ugu jecel yahay geela. Dadkase waa ka baqaa.

Habeenkii marka ay soo baxaan waxay doonaan inay helaan xoolo ambaday ama habeensadey. Haddii mid ka mid ahi helo xoolo dagan, wuxuu ugu baaqaa kuwa kale. Haddiise la waayo xoolo cidla ah waxay isku dayaan inay boobaan reer ka mid ah reeraha.

Saqda dhexe, marka ay habsadaan inay dadkii wada seexdeen, ayuu mid ka mid ah waraabayaashu u dhacaa xerada adhiga lagu hooyo. Wuxuu kala baxaa neef. Ka dibna waa la cararaa. Inta badan dadku way ku kacaan. Mararka qaarna waa laga soo ridaa neefkii uu qaatay. Inta badanse wuxuu ku guulaystaa inuu la baxsado. Sidaas ayey waraabayaashu ku noolaayeen.

Waagii dambe dadkii agtooda deggan baa ka guurey. Xoolahoodiina way la guureen. Meel fog ayey u guureen. Waraabayaashii ayaa noloskii ku adkaatay. Cuntadii baa ku yaraatay. Habeen kasta sagaalkooduba way baxaan. Waxayse soo noqdaan iyagoo fara-madhan. Maalin maalmaha ka mid ah ayey sagaalkii waraabe shireen. Waxay ku tashadeen inay ka daba tagaan degmadii agtooda ka guurtey.

II

Habeenkii dambe ayey guureeyeen. Sagaalkoodiiba way is raaceen. Dhankii reeruhu u guureen ayey foodda saagreen. Goortii ay cabbar socdeen ayey la kulmeen libaax. Markii ay arkeen libaaxa ayey waraabayaashii hakadeen. Intay is

eegeen ayey qunyar socdeen.

Libaaxu keligiis buu ahaa. Wuxuuna u jeeday dhanka waraabayaashu ku socdaan. Isaguna markii uu arkay waraabayaashii ayuu istaagey.

"Nabad ma sheegteen?" ayuu ku yidhi waraabayaashii, markii ay ku soo dhowadeen.

"Belaayo ma ogin" ayuu ugu jawaabey mid waraabayaasha ka mid ahi. Cabsi iyo argagax ayaa ka muuqdey waraabaha codkiisa. Waraabayaasha kalena way la waagaageen cabsida saaxiibkood ka muuqatay. Waxay baqdinta ka qabeen libaaxa. Nabad iyo colaad mid ay kala kulmi doonaan ayey werwer ka qabeen. Weligeedba colaadda iyo kalsooni--darradu bay u ahaayeen astaanta xidhiidhka waraabaha iyo libaaxa.

"Xaggee baad ku socotaan?" libaaxii baa weydiyey. Isaga kalsooni iyo haybad ayaa ka muuqdey codkiisa iyo fadhigiisaba. Midna lagama dareemin colaad iyo gardarro.

"Waxannu ku soconnaa degmada halkaa hore taal" ayuu ugu jawaabey waraabihii markii horena u jawaabey.

"Meel baynnu ku wada soconnaa" libaaxii baa yidhi, inkastoo aanu waraabuhu weydiin meeshuu ku socdo. Wuxuse muujiyey sida uu ugu bogey markii uu ogaadey inay meel ku wada socdaan.

"Maxaad ka qabtaan in aynu is raacno haddii aynu meel ku wada soconno?" libaaxii baa misna weydiyey.

Libaaxa caado uma ahayn inuu waraabayaasha raaco. Waa boqorkii dugaagga. Waraabahana weligiiba waa quursan jirey. Naftiisana waa kala han weynaa inuu u baahdo waraabe. Waraabuhuna waa oggolaa boqortooyada iyo quursiga libaaxa. Laakiin weligiiba col buu la ahaa. Waana ka biqi jirey inuu colaadda muujiyo.

Markanse libaaxii wuxuu u muujiyey waraabayaashii inaanay dhankiisa kaga soo socon colaaddii iyo gardarradii ay ka

baqayeen. Wuxuuna tusay inay iskaa-shiga labadoodaba dani ugu jirto. Wuxuu kaloo u caddeeyey sida aanu uga qab- weyneyn inuu waraabayaal kaashado isagoo libaax ah. Laakiinse intaasi kuma fillaan inay bogsiiso colaaddii iyo kalsooni-darradii dhex tiilley labada dhinac.

Waraabayaashii baa is-eegay. Ma wada hadlin waase is fahmeen. Waxay dareemeen inuu libaaxu ujeeddo ka leeyahay. Wayse garan waayeen ujeed- dadiisa.

"Maya; is raaci maynno" ayuu ugu jawaabey af-hayeenkii waraabayaashu.

Libaaxu waa boqorkii duur-joogta. Bahalaha iyo dadkuba waa ka baqaan. Isaguna cidna kama baqo. Sidaa darteed filanwaa bay ku noqotay diidmadii waraabuhu, sidii boqor addoonkiisii diidey oo kale. Wuu cadhooday. Wuxuu qaadan waayey in hadalkiisa waraabe diidi karo. Laakiinse wuxuu isku deyey inuu qariyo cadhadiisa, sidii boqorrada oo dhan lagu yiqiin.

"Maxaa dhacay?" ayuu weydiyey kii warabayaasha u hadlayey, isaga oo indhaha ku gubaya. Cadhada libaaxa codkiisa iyo eegmadiisaba ka muuqatey, warabahuna si fiican buu u dareemay. Waxayna ku beertay baqdin iyo argagax cusub. Wuxuu xasuustay inaan libaaxa sidaas loola hadlin.

"Runtii sharaf weyn bay noo tahay inaanu isku jid noqonno boqorkii habar- dugaag oo dhan. Waxannuse ka werwer qabnaa inaad naga qadiso wixii aynnu wada helo. Annagana baahi weyn baa na haysa." Waraabihii baa yidhi.

Libaaxii waa u guuxay hadalkii waraabaha. Wuxuna ka dareemay inay daacad ka tahay.

"Wixii la soo helo sidaad garataan idinkii inoogu qaybiya. Anigu mid idinka mid ah ayaan ahay. Toban baynu nahay. Haddaad toban meelood loo qaybiyo wixii ina dhex yimaada, anigu meel kama hunguri weyni. Siddaad wax

inoogu qaybisaanba aniga waa iigu dhan tahay." libaaxii ayaa ugu ballan qaaday waraabayaashii. Libaaxa waxaa lagu yaqaan qayb-xumada, lagumase yaqaan ballan-xumada. Haddii uu ballan qaado weligii waa kii oofiya. Waraabayaashii mar kale ayay is eegeen. hadal ma dhex marin, waana is fahmeen.

"Waa yahay". ayuu ugu war celiyey af-hayeenkoodii isagoo indhaha hoos u rogaya, uurkana ka faraxsan.

III

Sidaas ayey isku raaceen sagaalkii waraabe iyo libaaxii. Waraabayaashii qorshahoodii bay u sheegeen libaaxii. Isaguna waa ku taageeray. Waxay ku heshiiyeen inay soo dhacaan xoolo badan. Markaasna ay dhaqdaan sida dadkuba u dhaqdo. Yididiilo iyo geesin nimo cusub ayey gelisey waraabayaashii. Colaaddii iyo cabsidii ay libaaxa ka qabeenna way iska hilmaameen.

Sagaalkii waraabe iyo libaaxii habeen- kii oo dhan bay soconayeen. Degmada ay ku socdeen way fogeyd. Dhulka ay marayeena cidi ma oollin. Markii ay ku dhowaadeen ayaa waagii ka beryey. Waxay ku dhuunteen kayn aan ka fogeyn degmada. Halkaas ayey ku jireen maalintii oo dhan.

Maalintii kaynta hareeraheeda waxaa daaqi jirey xoolo badan. Hase yeeshee waraabaha kama suuragasho inuu badhe- edho dharaartii. Libaaxana inta badan caadadiisa ma ahayn inuu maalintii wax weeraro. Laakiinse maalintii oo dhan waxay ilaalaynayaan xoolo dagan.

Sidii caadadu ahayd galabtii ayaa xoolihii la carraabiyey. Gabbalkii baa dhacay. Sagaalkii waraabe iyo libaaxii kayntii bay ka soo baxeen. Geel bay arkeen weli sii daaqaya kaynta agteeda. Inan yar baa la joogey. Geeluna waa badan yahay, waana kala fiirsan yahay. Sagaalkii waraabe iyo libaaxii baa is wada eegay. Muddo ayey rumaysan waayeen nasiibkooda. Tashi degdeg ah

ayey u fadhiisteen. waxayna goosteen inay weeraraan geela. Qorshihii iyo tabihii weerarkana waa ku heshiiyeen, aaggii dagaalkana waa la qaybsaday.

Marka hore, waa la moodi karaa hawshu inay fududdahay. Inanka yari waa keligii.

Laakiinse arrintu sidaa uma fududa. Horta markiiba way wada tuhmeen wiilka yari inuu isku-hallayn qabo. Wayna dareensan yihiin sida beeshu ugu dhowdahay. Sawaxan iyo buuq ayaa dhegahooda soo gaadhaya.

Sida runta ahse halis weyn baa kaga iman karta Haseyeeshee inuu qaylo-roor tago ayaa suuragal.

Sida ay waayo-aragnimada ugu leeyi- hiin, inanku qaylo-roor buu tegayaa, markuu dareemo halista. Ka dibna rag fardo iyo hub wata ayaa kaga soo baxaya beesha. Si ay taas uga digtoonaadaan, bartilmaameedka koowaad wiilkii bay ka dhigteen.

Hawsha way kala qaybsadeen. Libaaxu inankii buu abbaaray. Docdii dhawaaqa iyo sawaxnku ka imanayey ayuu ka maray. Waa dhanka galbeedka. Qorraxdii ku libidhay ayaa weli ifkeedii ka sii muuqdaa. Marba marka ka dambaysana waa sii yaraanayaa.

Inankii meel fog buu ka arkay hum- maaggii libaaxa. Markii ugu horreysey bay ahayd ee uu libax arko. Isla markiise waa gartay. Tilmaan fiican buu ka haystey. Isla markiina wuu dareemay libaaxu inuu isaga isha ku hayo. Cabbaar buu halkii taagnaa. Naxdin iyo argagax ayuu la dhaqaaqi kari waayey. Lugihii baa cuslaaday. Indhihi baa madoobaad- dey. Dhegihii baa maqalkii ka xidhmay. Wadnihiina xoog buu isu garaacay.

Laakiin in yar ka dib, naxdintii cabsi bay isu rogtey. Dareen aan weligi hore u soo marin ayuu dareemay. Jidhiidhico baqdin ah ayaa dhuuxiisa kor iyo hoos u xushay. Madaxiisana saan baa ka kacday. Go'aan degdeg ah ayuu gaadhey. Halkii uu carari lahaa libaaxii baa ka xiga,

dhankii beeshu ka xigtey. Geed dheer baa agtiisa ahaa. Docdiisii buu u cararay. Geedkii buu si degdeg ah u koray. Laantii ugu sarreysey ayuu dusha uga baxay. Libaaxiina geedkii buu hoos yimi.

Markaas ka dib ayey waraabayaashiina hawshoodii guteen. Xilkoodu wuxuu ahaa inay geela qaar goostaan, marka ay hubsadaaan inaan wiilka yari qaylo geys tegi karin. Inta libaaxu ku hortaagan yahay inanka yar geedka inay iyaguna geela la fogaadaan, ayey taladu ahayd. Sidii bay yeeleen.

Sagaalkii waraabe toban geela ayey kadheeen. Waa Sagaal halaad iyo awr. Sagaalkooda iyo libaaxa in midba tuludi ku soo beeganto ayey ku tala galeen. Docdii ay ka yimaaddeen ayey geelii foodda la saareen. Intay ordi karayeen bay ordeen. Tamartoodii waxba lama kala hadhin.

Libaaxii kolkii uu hubsaday inay waraabayaashii geelii la fogaadeen, ayuu isna ka daba tagey. Libaaxa iyo waraa- bayaashu waxay ku ballameen halkii markii hore ay ku kulmeen. Libaaxii halkii buu ku gaadhey.

Waraabayaashu dareenkii ay ka qabeen libaaxa, markii hore, wax weyn baa iska beddeley. Colaaddii iyo kalsooni-darr- adii waxaa halkoodii galay saaxiibtinimo iyo iskaashi. Mid ka mid ah ayey durba libaaxii u arkeen. Weliba inay libaaxa eed ka galeen ayey wada dareemayeen. Way wada ogsoon yihiin libaaxu inuu xasuusan yahay kalsooni-darradii ay tuseen. Aad bay u jecel yihiin in ay wixii dhacay ka daba-tagaan. Waxay doonayaan in ay libaaxa u muujiyaan sida ay ugu wada kalsoon yihiin.

Markii libaaxii soo gaadhey ayaa geelii la joojiyey. Hareeraha ayaa la iska taagey. Mid ka mid ah waraabayaasha ayaa hadlay,

"Imminka waa soo fogaannay. Waagiina waa soo dhow yahay. Waana kala baydhaynaa. Waxay nala tahay in geela la qaybsado." Waraabihii baa

yidhi. Waa la is wada eegay. Waana la is wada af-gartay. Taladaasi in ay qumman tahay ayey isku wada af-garteen. Libaa-xuna waa ku raacay. Laakiinse waraab-ayaashu inay si gooni ah isu af-garteen ayey ugu muuqatay.

"Aniga malaha kalsooni igu ma qabtaan. Waa idinkii hore u sheegay. Aniguna waan idiin ballan-qaaday in ay iigu dhan tahay sidaad idinku wax inoogu qaybisaan." ayuu yidhi libaaxii.

"Maya, maya. Adigaa inoo qaybina-ya." dhowr ka mid ah waraabayaashii ayaa mar wada yidhi. Way ka gubteen markii libaaxu xasuusiyey wixii hore u dhex maray.

"Haddaad sidaa garateen waan idinka yeelay. Aniguse waxaan diidayaa in hadal iyo cabasho ka soo baxaan qaybin-tayda" libaaxii baa afeef ka dhigtay.

"Taa ha ka yaabin. Annagaa ka ballan-qaadnay in ay noogu dhan tahay sidaad wax inoogu qaybisoba." af-haye-enka waraabayaasha ayaa ugu jawaabey. Qaybtu sida ay ku habboon tahay inay u dhici doonto ayuu kalsooni buuxda ku qabey.

Libaaxase si kale ayey ugu muuqatey inay qaybtu ku habboon tahay.

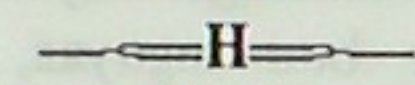
"Waa yahay" ayuu yidhi libaaxii. Geelii buu eegay. in uu isha ka tirinayo baa la moodaa. Misana waraabayaashii buu eegay. Sidoo kale, iyagana inuu tirinayo ayaa la moodaa. Cabbuur buu aamusnaa. Jeenigiisa ayuu dhulka ku xarxariiqay. Markii dambe ayuu ku jeestey waraabayaashii.

"Idinku sagaal baad tihiin; awrkaasi toban ha idinku noqdo. Aniguna keligay baan ahay; sagaalka halaad baan toban ku noqonayaa!" libaaxii baa go'aamiyeye kula habboonaatay. Waraabayaashii mar kale ayey is eegeen. Naxdintii iyo colaaddii ka muuqatey markii ay libaaxa la kulmeen ayaa imminkana mid waliba kan kale wejigiisa iyo indhihiisa ku arkay.

Maqaleey Warlaay
(Hees Hawleed Carrureed)

Maqaleey warlaay
Ma lagu warramay
Waxa weerar dhacay
Waxa waran dhul galay
In Cali la dilay
Oo Cumar la dilay
Oo dhiig qulqulay

Maqaleey warlaay
Waxaan kaa wadaa
Shilin iyo shabeel
Waxaan kuu wadaa
Meel doog lehoo
Doomaar macaan.



Bilaney
(Hees dhallaan)

Sidii Bilaney bil dhalatay
Bil dhalatoo beeli aragtay
Bayaan loo daawayeeya

Sidii biyo loo harraaday
Sidii burcad loo basaasay
Sidii badhax maalin geeddi
Bilaney loo baahayeeya
Bogayga qaboojiyeeya

Sed baa Rabbi soo sidaaye
Samiyo khayr baa dambayne
Ma seel-seelkaad run mooday.

FURAHA GOOGAALAHA:

1. Dabayshu markay cirka isku shareerto
2. Nafta.
3. Dheriga karaya.
4. Naasaha geela.
5. Majinta ariga.
6. Geenyada iyo halyeyga fuushan.

Qeexid Khusaysa Soo-Qorayaasha

HAL-ABUUR wuxuu soo dhaweynayaa dhammaan qoraallada iyo fikradaha dhismakalkaalka ah ee guud ahaan qalinleyda gaar ahaanna hal-abuurka Soomaaliyeed iyo saaxiibbada Soomaalidaba.

Qoraallada wargeyska loo soo dirayaa waxay noqon karaan lafa-gur dhaqan-bulsheed, faaqidaad suugaaneed, ka-faallootan iyo ka war-bixin wax-qabad dhaqan ama suugaaneed, taariikh-nololeed kooban, hal-abuur suugaaneed, sida maanso, sheeko gaaban, riwaayad gaaban ama qormo laga soo qaatay riwaayad ama qiso (novel); falanqayn buug (buug-daalacasho), meerisyo (texts) laga soo qaatay suugaan-afeeddii horee Soomaalida iwm; kuwaas oo ku kala arooraya lixda qaybood ee uu ka koobanyahay dhismaha joogtada ah ee wargeyska (eeg tusmada). Waxaa kaloo wargeysku ku soo dhaweynayaa wararka dhacdooyinka ama hawlaha laga qabto xagga dhaqanka iyo aqoonta (sida bandhigyo dhaqan, kulanno cilmi iyo kuwo suugaaneed, buugaag iyo riwaayado cusub iwm.).

Af-Soomaali iyo af-Ingiriis qofba kii uu doono ayuu ku soo qori karaa. Qoraalku haddii uu yahay gorfayn (maqal) ama hal-abuur tiraab ah (sheeko, riwaayad, iwm.) waa in uu dherarkiisu noqdaa 2500-3000 eray, waana in makiinad lagu garaacaa. Qofkii heli kara kombiyuuter waxaa laga codsanayaa in uu soo diro nuqul daabacan iyo isla isagoo ku jira DISC loo isticmaalay WORD PROCESSING (IBM compatible). Waxaa loo baahanyahay in la soo raaciyo tariikh-nololeed aad u kooban oo muujinaya aagga uu ku hawllanyahay qoruhu, iyo wax-qabadyada uu ilaa hadda ku soo saaray qoraal la daadabacay, cajalado faafay, bandhig masrax, tabin idaacadeed/TV iwm.

Notes for Contributors

The editors would like to encourage and welcome contributions from anyone constructively interested in any aspect of Somali literature and culture. Manuscripts may be either in Somali or in English from both academic and non-academic sources. Articles should be between 2500-3000 words in length, clearly typed, double-spaced, with correct page numbering. A brief biographical note, including field of intellectual activity and the major published or performed works by the author should be submitted.

*Jeen waaan iyo
Jid sareede leh*

Tifaftirayaasha iyo idil ahaan bahda reer HAL-ABUUR waxay akhristayaasha iyo guud ahaan ummadda islaamka ah ugu hambalyaynayaan bilashada bisha ramadaan ee barakaysan iyo

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H A N A D

Hanad Newspaper is looking for volunteers to work and help in the production of the paper. We are currently looking for writers, cartoonists, photographers, typesetters, layout artists and distributors.

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Wargayska Hanad waxaa uu gaaraa in ka badan 15,000 oo Soomaali ah oo ku kala nool Wadanka Kanada, iyo USA Haddaba haddii doonayso inaad ka qayb qaadata soo saaritaanka Hanad fadlan nala soo.

Ciid wanaagsan

*Tifaaftirayaashu wahay u
hanbalyeynayaan dadka
muslimiinta meel kasta ha
joogaane munasabada ciida weyn.*

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Shirkadda diyaaradaha **DAALO**

Waxay kuu ballan qaadaysa soo dhaweyn heer sare ah iyo duulimaad raaxo leh oo aad ku tagto magaalooyinka ay ka midka yihiin Jabuuti, Dubai, Hargeysa, Muqdisho, Boosaaso, Berbera iyo Jidda oo khad cusub ah.

HAL-ABUUR IN THE HORN

We are pleased to inform our readers that a regional office of HAL-ABUUR has been established in Djibouti for the Horn. Starting from this issue, the journal will be widely distributed in the most somali speaking towns. It will also be available in Addis Ababa, Jedah and Dubai. Given below are the names of contact persons and their respective locations.

Dadka akhriska jecel waxaa loogu bishaaraynayaa HAL-ABUUR in uu laamo ku yeeshay badi magaalooyinka soomaalida. Barta kulanka HAL-ABUUR ee Geeska Afrika waa Djibouti. Wakiillada iyo meelaha laga kala helo, si ku meel-gaar ah, waa sida hoos ku qoran. Ciddii diyaar u ah in ay wakiil ka noqoto meelaha aan weli wakiiladu joogin waxaan ka codsanaynaa in ay nala soo xiriiraan.

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