

HAL-ABUUR

Journal of Somali
Literature & Culture

Wargeys-xilliyeedka Suugaanta
& Dhaqanka Soomaalida

Vol I, Nos 2 & 3, Autumn/Winter 1993/94

Xirm o I, Tr 2 & 3, Dayr/Jiila 1993/94

**Armstrong: The Founder
of Somali Language Studies**

Aafada Soomali ku Habsatay

A Window on Somali Society

**HAL-KARAAN: Maansadii
Hadraawi**

Childhood of My Schizophrenia

Baroordiiq

Tacaddi Sow Maaha?

**Cabdillaahi Diriye Sooraan:
Waraysi**

An Independent journal in Somali and English aiming at documentation, dissemination and promotion of Somali literature and national culture

HAL-ABUUR

Journal of Somali
Literature & Culture

Wargeys-xilliyeedka Suugaanta
& Dhaqanka Soomaalida

Waa wargeys-xilliyeed madax bannaan oo isku hawla uruurinta, lafa-gurka, faafinta iyo horumarinta suugaanta, afka iyo dhaqanka Soomaalida, meel ay joogtaba.

Vol.I, Nos.2&3, Autumn/Winter 1993/94

Xirmo I, Tr.2&3, Dayr/Jiilaal 1993/94

HAL-ABUUR (ISSN 0968-9184) is an independent and non-profit-making literary and cultural journal, in Somali and English. It is printed quarterly in the United Kingdom and distributed in several countries in Europe, Africa, North America and the Arab World.

Copyright (C) 1993
by HAL-ABUUR.

All rights reserved. This publication or parts of it may not be reproduced, stored, or transmitted in any way without prior permission from the Editorial Board.

ISSN 0968-9184

Published by
HAL-ABUUR Journal.

Soo-qoridda dhammaan waxaa
lagu soo hagaajinayaa
cinwaankan:
All correspondence should be
addressed to:
HAL-ABUUR
PO Box 3476
London SE15 5QP
UK
Tel. (071) 277-1399
Fax (071) 372-6101

Price
UK: £2.50
Other countries: £3
or US \$5

GOLAHA TALA-BIXINTA EDITORIAL ADVISORY BOARD

Maxamed I. Warsame "Hadraawi" — Gudoomiye-Sharaf
Professor B. W. Andrzejewski
Professor Giorgio Banti
Cabdi Muxumud Amiin
Nuruddin Farah
Ismaaciil H. Taani
Professor John William Jhonson
G.I. Kabjits
Professor I. M. Lewis
Maxamed X. Mukhtaar
Martin Orwin
Siciid Jaamac Xuseen
Siciid Saalax Axmed

GOLAHA TIFAFIRKA EDITORIAL BOARD

Tifafire Guud
Editor-in-Chief
Maxamed Daahir Afrax

Tifafire-Xigeen
Assistant Editor
Sacdiya Muuse Axmed

Xoghaye
Secretary
Cabdisalaam Ciise-Salwe

Associate Editors

Cali Jimcaale Axmed	USA
Fu'aad Cabdulcasius	Italia
Lidwien Kapteijns	USA
Maxamed Cabdi Maxamed	France
Maxamed Cabdillaahi Riiraash	Djibouti

HAL-ABUUR

Vol.I, Nos.2&3, Autumn/Winter 1993/94

Xirmo I, Tr.2&3, Dayr/Jiilaal 1993/94

CONTENTS/TUSMO

Page/Bog

EDITORIAL	3
ERAYGA TIFAFTIKHA	4
LETTERS TO THE EDITOR	6
WARAAQAH A KHRIISTAYAASHA	

POETRY

MAANSO

■ Ammaan Faras	10
A Horse Beyond Compare — Raage Ugaas Warfaa	11
■ Baroordiiq	13
Death of A Friend — Cali Jaamac Haabüil	14
■ Farriin — Qaali Sayid Maxamed Cabdille Xasan	16
Qaali Wuxaad Tiraahdaa — Sayid Maxamed Cabdille Xasan	16
■ Hodan — Cilmi Ismaaciil Liibaan "Boodhari"	16
■ Tacaddi Sow Maaha? — Cismaan Yuusuf Cali "Keenadiid"	17
■ Xaliimooy — Cali Xuseen Xirsi	20
■ Dix Dhadaxeed — Cabdillaahi Suldaan "Timacadde"	21
■ Hadhuud Dahab Ka Dheeraa — Jaamac Faahiye Liibaan	22
■ Of Nations and Narratives — Cali Jimcaale Axmed	23
■ Arwaax — Fartuun M. Kuusow	24
■ Can You Hear Me? — Aamina Axmed Yuusuf	24
■ Condolence — Gamuute A. Gamuute	25

ARTICLES

GORFAYN

■ A Cry For Independence: A Poem from Djibouti About the Agony of Colonial Oppression — Maryan Cumar Cali & Lidwien Kapteijns	26
■ Childhood of my Schizophrenia — Nuruddin Farah	30
■ "A Nation of Poets" or Art-loving People? Some Aspects of the Importance of Literature in Present-day Somali Society — Maxamed D. Afrax	32
■ Aafada Ummadda Soomaaliyeed ku Habsatay Kadin Laga Baxo Ma Yeelan Kartaa? — Maxamed Cabdi Maxamed	37
■ Af-Soomaaliga iyo Afmaaldahyadiisa — Maxamuud Shiiikh Cabdillaahi Axmed	41
■ Habka Dhismaha Maansada Soomaaliyeed — Cabdi Miigane Guuleed & Maxamed Cabdillaahi Riiraash	43

BIOGRAPHY

TAARIIKH NOLOOLEED

■ Lilius Armstrong: The Founder of Somali Language Studies at The University of London — B.W. Andrzejewski	47
------------------------------------------------------------------------------------------------------------------	----

CRITICAL ANALYSIS

FAAQIDAAD SUUGAANEED

■ A Window to Somali Society: The Novels of Maxamed D. Afrax — Lidwien Kapteijns	50
----------------------------------------------------------------------------------------	----

INTERVIEW

WARAYSI

Cabdillaahi Diiriye Sooraan: Waraysi	58
--------------------------------------------	----

BOOK REVIEW

BUUG-DAALAC

■ War la Helaa Talo la Helaa

(Information Triggers Decision) — <i>Axmed Cige Ducaale</i>	61
-------------------------------------------------------------------	----

■ HAL-KARAAN: Maansadii Hadraawi, 1970-1990 — *M.D. Afrax*

64

BRIEFINGS

DHACDOOYIN XUSID MUDAN

Report

The First Conference of the European Association of Somali Studies — <i>Martin Orwin</i>	68
Dabaaldeg Soomaaliyed — Festival of Somalia	69
The Fifth International Congress of Somali Studies (Shirweynihii 5 th Cilm-i-baarista Soomaaliyed)	69
Manhajka Waxbarashada Aagga 5 th Itoobiya oo la of Soomaaliyeeyey.	69
Somali Week (Toddobaadka Soomaalida London)	70
Weji Kale ee Soomaaliya	70
Dhibib-kaca Dhaqdaqaqa Fanka Soomaaliyed	70
- Dhaqdaqaqa Fanaaniinta London	70
- Iftiinka Rajada: Koox Cusub	71
- Bandhig Fan Waddani ah "Duminaye Sidee Dib Loogu Dhisaan?"	71
- Ururka Fanka & Farshaxanka Soomaaliyed	71
- An Anthology of Somali Poetry — Buug cusub	72

FICTION

SHEEKOOYIN

■ Shuf-beel (sheeko gaaban) — *Siciid Jaamac Xuseen*

73

■ At Least There Are Still

Some Good People Left (short story) — <i>Cabdirisaaq Yuusuf Cusmaan</i>	74
-------------------------------------------------------------------------------	----

■ Coofle (sheeko-curris carruureed) — *Cabdi Aadan Cabdille "Ceelow"*

76

DRAMA

DARAAMA

■ Doorsoon (riwaayad gaaban) — *Ismaaciil Aw-Aadan*

77

FOLKLORE

SUUGAAN-HIDDEED

Murti ku Saabsan Dumarka	82
--------------------------------	----

Sayings About Women	82
---------------------------	----

Hees-xoolaad	82
--------------------	----

A Work Song	82
-------------------	----

Wiil iyo Aabihu (Sheeko-hiddeed)	83
----------------------------------------	----

Suugaan Carruureed

- Saddex Nin iyo Saddex Libaax	83
--------------------------------------	----

- Muuse iyo Miido (hees)	83
--------------------------------	----

EDITORIAL ERAYGA TIFAFIRKA

Editorial

We have received a wave of positive reflections from our readers since the launch of the first issue of HAL-ABUUR. Many people, both Somalis and non-Somalis, from around the world have responded to our call and welcomed the birth of the journal. They expressed their support in various forms — through letters and phone calls, by writing articles, or by taking up annual subscriptions and/or making donations. Others have kindly offered their services free of charge. Some of these reflections and contributions are published in this issue. The rest will appear in our coming issues.

This encouraging response has confirmed our feeling that the launch of HAL-ABUUR was both timely and badly needed at this critical moment in Somali history. Such moral support provides us with a new energy with which to face a multi-faced challenge.

It is inspiring that most enthusiastic reflections have come from young members of the Somali diaspora. This means that we were not wrong in our assumption that there are many young creative energies in desperate need of an outlet, a fact which doubles our commitment towards addressing the needs of this group and allocating more space in the journal to their contributions.

We, the editors, would like to express our deep gratitude to our readers for their support, and to renew our commitment to the objectives of HAL-ABUUR, as explained in the first issue. HAL-ABUUR will remain an independent forum for the creative energies and constructive ideas of all open-minded persons interested in Somali literature and culture.

As a literary and cultural journal for all Somalis and friends of Somali people, HAL-ABUUR does not favour or disfavour any particular group or region. It has nothing to do with clan based politics and political conflicts of today in any part of the Somali territory in the Horn of Africa. Our concern is with more fundamental issues relating to the very essence of this tormented nation, that is its cultural identity and creative heritage. HAL-ABUUR is concerned with the preservation and revival of the positive aspects of Somali culture and the promotion of cross-cultural understanding and mutual respect between the Somalis and peoples of other nations world-wide.

We would like to make it clear once again that HAL-ABUUR is against any kind of discrimination or favouritism based on clan, region, nationality, sex, or religious belief. We welcome all interested persons, and we deal with our contributors merely on the basis of the quality of their contributions.

This statement, which may seem a bit overemphasized, has been necessitated by our awareness of the peculiar nature of the present-day Somali situation, which has unfortunately become alien to the idea of a common forum to such extent that many people may find it difficult to believe in the possibility of creating such a forum in any sphere of present Somali life. HAL-ABUUR ventures to challenge this newly formulated taboo at a cultural level.

It is not an easy task to combine two different languages in the same journal, with adequate balance between the requirements of the two different kinds of readership. To achieve the objectives of HAL-ABUUR (see Editorial in No.1), the use of both Somali and English is, in our views, a necessity. Moreover, readers of either language have shown concern over the amount of material published in their language. Regrettably however, we have to be economical due to our

present financial hardship.

Nonetheless, we do our best to fit in more material and to provide summaries of major contributions in the other languages. We also provide English translations of at least some of the Somali poems and folklore texts. Original texts of creative writings are published in both.

Last but not least, we sincerely apologize to our readers for the delay in delivering the Autumn issue and for the inconvenience this may have caused. This is due to technical and financial difficulties and to the fact that HAL-ABUUR is produced by a few members of voluntary staff, all of whom are engaged in other pursuits. Hence, the Autumn and Winter issues had to be put together in the present double issue.

Given the degree of seriousness of the work of this journal on the one hand, and the lack of the necessary financial backing or technical facilities on the other, we believe what has been accomplished to date is a great deal, probably greater than what one may expect under such circumstances.

Erayga Tifaftirka

Dhalashadii HAL-ABUUR waxay dhalisay riyaaq iyo soo-dhoweyn ka badan intii aan filayney. Dad fara badan, oo Soomaali iyo ajinabiba leh, ayaa waraaqo, telefoon, fakisyo iyo qoraallo nooga soo diray dalal badan oo ku baahsan qaaradaha dunida, ka dib markay heleen akhristeenna tirsigii koowaad. Dadkaasi dhammaan waxay HAL-ABUUR u muujiyeen soo-dhoweyn, dhiirigelin iyo taageero weyn. Waraaqahoodii qaar ka mid ah waxay ku daabacanyihiin tirsigaan; qaarka kalena waxaa lagu soo daabici doonaa tirisiyada soo socda.

Hambalyeyn keliya ma ahee, waxaa na loo soo gudbiyey taloooin waxtar iyo toosin leh, iyo gacanka-geysi qoraallada. Waxaa kaloo na soo gaarey dalabaad badan oo ka imaanaya ururro, hay'ado iyo shakhsiyaad dhammaantood soo dalbaday in ay si joogta ah u rukuntaan HAL-ABUUR.

Haddaan nahay hawl-fuliyeenka HAL-ABUUR, mahad weyn ayaan akhristayaashayada ugu haynaa fal-celiska dhiirrigalinta leh ee ay uga soo jawaabeen soo-if-baxii wargeys-xilliyeedkaan iyo dhambaalkii aan ugu soo gudbinyey tirsigii koowaad, dhambaalkas oon ku codsanayney taageerada akhristayaasha kuna caddaynay HAL-ABUUR in uu yahay hanti ay leeyihiin akhristayaashiisu, xilkiisu u dhex yahay, guushiisuna ku xirantahay marba sidii wadajir loogu hawlgalo.

Dhiirrigelintani waxay na siisay shidaal hor leh oo kordhiya himmaddii iyo dadaalkii isu-xilqaanka hawlaa wargeys-xilliyeedkaan. Waxay shakiga ka saartay jiritaanka baahi weyn oo loo qabey in uu dhasho wargeys ama wargeys-xilliyeed noocaan ah.

Tirsigaan oo ka kooban iskudhaf laba tarsi (2nd, 3rd), waxaa lagu kordhiyey qodobbo cusub oo ay keentay tixgelin la siinayo fal-celiska akhristayaasha.

Waa hawl adag in laba af oo is barbar socda lagu qoro wargeys noocaan ah, hayeeshee waa laga fursan waawey in HAL-ABUUR loo isticmaalo labada af, af Soomaaliga iyo Ingiriisiga, si loo wada fuliyo ujeeddooyinkii loo abuuray (eeg Vol.I, Tr.1). Af Soomaaliga waxaa khasab ka dhigaya ujeeddooyinka ay ka midka yihii ururinta, fidinta iyo horumarinta dhaqanka iyo suugaanta Soomaaliyeed ee lagu curiyo aska Soomaaliga, iyo wargeysku in uu noqdo qalab dadka Soomaaliyeed meel ay joogaanba isugu gudbiyan fikradahooda iyo hal-abuurkooda. Af Ingiriisigana waxaa looga maarmi waayey ujeeddooyinka ay ka midka yihii in dunida dibadda ee indheeedu Soomaaliya ku jeedaan la tuso sawirka runta ah ee dadka Soomaaliyeed iyo dhaqankooda,

sawirkaas oo ka duwan kan aad u foosha xun ee beryahaan lagu fidiyo qalabka warfaafinta dunida.

Ajnabiga ka sokow, Soomaali badan ayay suurtagal u tahay in ay akhristaan qaybta af Ingiriisiga ku qoran. Dhanka kale, akhristayaasha HAL-ABUUR danaynaya ee aan af Soomaaliga ku hadlin aad bay uga badanyihiin intii aan moodaynay. Annagoo tix gelinayna labadaa qodob, iyo cabasho ka timid akhristayaasha aan af Soomaaliga ku hadlin, waxaan yare kordhinay saamiga af Ingiriisiga, marka loo eego tirsigii hore.

Saddexda qayboode u dambeeyaa (Sheekooyin, Dhacooyin iyo Suugaan-hiddeed — hore u ahaa "Sooyaal") kuwaas oo tirsigi hore af Soomaali soocan ahaa, tirsigaan iyo ka dibba Ingiriisigu sed buu ku yeelan doonaa, inkastoo weli af Soomaaligu ku bura sido. Waraaqaha akhristayaasha, warqad kasta waxaa lagu daabici doonaa afka lagu soo qoro. Tirsiyada soo socda waxaa lagu dadaali doonaa in qoraalada waaweyn mid kasta soo-koobid gaaban loogu sameeyo afka uu ku qoranyahay ma ahee kan kale, si ay waxa uu ka hadlayo fikrad uga qaataan akhristayaasha an ku hadlin afka hore.

Mar kale, waxaan gacmo furan ku soo dhaweynaynaa talooyinka iyo qoraallada akhristayaasha. Waaan diyaar u nahay in aan qaadano dhaliisha dhisma-kalkaalka ah, in haddaan qalloocano nala toosyo haddaan qaldanona nala saxo. Waa halkii Soomaalidii horee, "Eebow eexna ha nooga tegin, aqoona ha nagu cadaabin". ■■■

AFEEF: Fikradaha ay xambaarsan yihiiin qorallada ku soo baxa wargeys-xilliyeedkaan yaan loo qaadan in ay yihiiin kuwo wada waafaqsan aragida Golaha Tifaftirka. Qore kastaa isaga ayaa ka masuul ah fikradihuusa.

*All views expressed in this
journal are those of the authors and not
necessarily those of the
Editorial Board.*

Welcome HAL-ABUUR

Dear Editor,

It gives me great pleasure to welcome the launch of HAL-ABUUR. You and your colleagues deserve our applause for undertaking such a literary and patriotic venture at what you rightly call "this critical moment in Somali history".

Florence Akst,
[then] Head of BBC Somali Section, London.

More Balance Between the Two Languages

Many thanks for HAL-ABUUR and congratulations. I am entirely in sympathy with the four things you listed on page 6 as having motivated you. At the present tragic stage in Somali history there is seemingly endless bad news and adverse publicity presented by the media. This is only one — and the dark — side of the picture which makes it all the more important that we should be informed and reminded that there is a wealth of Somali culture as well as a positive and beneficial side to so many of their customs and traditions. It is also right that Somalis, wherever they are, should feel encouraged to press on with creative cultural efforts.

As regards your aims on page 6 and 7 I feel that the first three are relevant to a different readership from that of the fourth and fifth ones. I place myself in the second group which would comprise people already interested in Somalia or who could be made interested. Virtually, none of these would have sufficient Somali to be able to follow the features in the journal in Somali language: material appropriate for the first group of readers would go over the heads of the second group.

Your fifth aim was my aim when I was the editor of the A-SS [Anglo-Somali Society journal]. If you have decided to pursue all five aims in one journal would it be worth considering trying to fit in more material so as to produce a more even balance between the requirements of the two groups of readers? I

realise that you have to keep weight down because of postage costs and that you want to present an attractive, and uncrowded layout. According to my calculations you already have blank spaces adding up to six pages and there is a good deal of further space to be gained.

1.Run all your pages full lines as per page 5 instead of double column.

2.Stretch horizontally instead of vertically heading such as on page 19.

3.In general, be less generous with space for headings such as on page 33.

As regards the contents of the first issue of HAL-ABUUR, this is what I, as a reader, get out of it: pieces in Somali are beyond my scanty knowledge of the language.

■ Page 8, the note is most interesting in informing that poetry is still being composed and remains a potent force.

■ Page 10, this needed a note to say whether the rape poem was composed in [English The Third Season of Rape], and if so are Somalis now sometimes composing in English? Does the poem, anyway, need some explanation or am I just being dim?

In my A-SS journal I always added an English translation to a poem. Translations were never really adequate as it is virtually impossible to convey alliteration and very difficult to do so with the metre. I do not know whether readers learning either language found the two versions useful in their studies.

■ Page 16, [Prisoners of Siyadist Culture] interesting, informative and clearly set out — easy to read.

■ Page 24, [Language and Poetry...] most interesting. I had a special interest in African languages — admittedly, Bantu is much easier than Somali — so I am not sure how other readers might find this.

■ Page 25, [the Scottish Action for Somalia Recommendations] I found the recommendations fairly interesting but wonder to whom the recommendations were made. Perhaps an editorial note would have been a help.

As you will have gathered, I have written from the point of view of a potential reader. As an editor I was conscious that I was aiming at the mixed readership and so had to accept the fact that not every reader would find

interest in every feature.

Col. Eric Wilson, V.C.

Former Editor of Anglo-Somali Society Journal. Dorset, UK.

HAL-ABUUR:

Many thanks for your expert and helpful remarks. We have gratefully taken them into consideration.

Hambalyada Sahan

Waxaan idii soob gudbinaynaa salaan iyo mahad ballaadhan oo ku saabsan sida aad ugu guntateen inaad daba qabataan suugaanta iyo dhaqanka Soomaaliyeed ee ku kala firdhay addunka oo dhan, in badana cagta la mariyay. Waxaan Macbuudka ina uu may ka baryaynaa inuu idii fududeeyo idinkuna asturo xilkaa balladhan ee aad dhabarka saarteen kulligiin hawl-wadeennada HAL-ABUUR.

Haddii aannu nahay bahda wargeyska bil-laha ah ee *Sahan* [ka soo baxa Diridhabe] waxaan si aan la qiyasi karin ugu faraxnay markii aan aragnay cadadkii ugu horreeyay HAL-ABUUR ee aad hadiyadda noogu soo dirteen. Waxaan toddobaadyadii ka horreeyay intuusan na soo gaarin HAL-ABUUR ku jirnay tacsi aad u murugo badan oo ah qarxintii ay ciidamada UN-ku ku qarxiyeen Raadiye Muqdisho, kuna dabar jareen kaydkii ugu weynaa ee suugaanta iyo dhaqanka Soomaaliyeed.

HAL-ABUUR markii aan indha-indhaynay qorayaasha, lataliyayaashiisa iyo duqeyda ku kulantay, inuu noqon doono ama yahayba rajadii dib u soo uruurinta suugaanta iyo dhaqanka Soomaaliyeed ayaan qabnaa. Waxaan mar labaad idin leenahay Ilaahay ha idii fududeeyo hawsha ballaadhan ee xasaasiga ah.

Maxamed Cabdiwaaxid, Tifastiraha *Sahan*, Diridhabe, Itoobiya.

Labada Af Kala Saara

Walaalayaal

Waxaa habboon inaan marka hore soo jeediyo dhawr eray oo khuseeya habka wacan ee aad u qaban qaabiseen, isuguna soo duba rideen wargeys-xilliyeedka HAL-ABUUR.

Way muuqataa dhab ahaan inuu qayb libaax ka qaadanayo keydinta, uruurinta iyo horumarinta afka, suugaanta iyo murtida guud ee

Soomaaliyeed, taana waa mid loo baahnaa runtii si loo badbaadiyo inta ka hartay suugaanta Soomaaliyeed ee ku gubatay dalkii.

Mid kalana waxay tahay, aan sida badan caan ku ahayn qoraallada Soomaaliyeed, gaar ahaan wargeysyada iyo qoraallada kalaba, ka munaaqashoodka, dhaleecaynta, amaanidda iyo siseynta buugaagta cusub ee soo baxda, sida maqaalkii ku saabsanaa *A Shield of Coolest Air* (HAL-ABUUR I, 1).

Anigoo weli tiixraacaya war bixintii gogol-dhigga u ahayd wargeyska, ayaan jeelaan laaha inaan idii soob jeediyo, inkastuu wargeysku ahaa mid ugub ah, dhawrkaan talo. (1) In la kala shaandheeyo wargeyska, taana waxaan uga jeedaa in la kala sooco maqaalada ku qoran afka qalaad (Ingiriiska) iyo kuwa ku qoran Soomaaliga, sida in laga dhigo ama lagu qoro qaybaha hore ee wargeyska afka-Soomaaliga, qaybaha danbana afka-Ingiriiska. (2) Sidoo kale, waxaa ila habboon in la dhex geliyo sawirro muujinaya dhaqanka iyo hiddaha Soomaaliyeed (ama wax kale), ha noqdeen kuwo gacanta lagu sawiray ama sawir dhab ah. Inkastoo aan ku rajo weynahay inaad iiga khibrad weyntihiin qoraalada wargeyska, taana waa iga talo. (3) Gabayo, murti iyo buraaburro aan tiro lahayn ayaa jira, oo aan weli qalinka lagu duugin, bal isku daya inaad raad-gooftaan kuwaa, ee ha ku ekaanina oo keliya, kuwa cajaladaha ku duuban ama London iyo Afrika oo keliya lala dhex yaacayo.

A.M. Cabdi, Sunne, Sweden

HAL-ABUUR:

Waad ku mahadsantahay talooyinkaaga dhisma-kalkaalka ah. Talada ah in qoraallada loo kala sooco qayb af-Soomaali ah iyo mid af-Ingiriisi ah oo kala go'an waa fikrad dad badan kula qabi karaan, annaga qudhayadana mar is kaaya tustay. Waxaase ugu dambayntii nagala habboonaatay habka dhismaha wargeys-xilliyeedku in uu noqdo hab qoraallada loo kala sooco sida ay isugu jaadka yihiin. Micnaha intii isku jaad ahba (sida maanso, sheekoyin, iwm.) isku dhinac la mariyo, ayna ka dhisanto qayb joogta ah oo leh magac loogu soo hagaago, sida (Buug-daalac, Suugaanhideed, Dhacdooyin, iwm.) taas oo akhriste kasta u hawl-yaraynaysa dhakhso-u-helidda qodobbada ku saabsan dhinaca uu danaynayo, labada af kii ay doonaan ha ku qorraadeene.

Hammigeenna Bay Diir u Tahay

Walaalayaal,

Soo ifbaxa wargeys-xilliyeedka HAL-ABUUR ayaa iila muuqday arrin nayaayiro leh. Waxaa la oddorosi karaa Soomaalidu cirif kasta oo ay ku sugantahay in ay qabto baahi fikri ah oo ku aaddan lafagurka iyo saafidda isirrada kala duwan ee saamaynaya dalkooda.

Haddaba waxaa hubaal ah in hawl-gallada firiga ah ee kala duwan ay ka soo dhiiqayaan aragtiyo kala duwan. Waxaa arrin muhiima ah in HAL-ABUUR uu doonayo in uu noqdo "fagaare ay ku kulmaan kuna doodaan fikrad aha xorta ah." sida ku qoran erayga tafaftirka

ee cadadka koowaad. Hase ahaatee waxaa habboon iyana in laga feejignaado doodaha guran ee noqon kara middi-middi-ku-taag aan maangalnimo ku duxin.

Dhinaca afka waxaan rajaynayaa in HAL-ABUUR uu yeesho qayb "eray-bixin" oo feer socota daraasaatka kale ee afka. Waxay iila muuqataa in erayo badan oo Soomaali ah ay buuxin karaan micnaha erayo badan oo ka jira afafka qalaad, hase ahaatee ay weli maqan tahay in loo aqoonsado erayada micnaha cusub ee la siin karo.

Ugu dambays waxaad iga guddoontaan gabayga aan ugu magac daray HAL-ABUUR oo dhammaan dadka ku hawllan soo saaridda wargeyska aan u hadiyaynayo, waana kan:

HAL-ABUUR

Halakada dhibaatada wexeer, lagu haliilAayo
 Hiyi raac wexeer loo dhurtee, lagu hadaqaayo
 Hootada wexeer la isla dhici, hub iyo gashaanka
 Hooyada wexeer lagu dhigyo, Hodon dhammanteedba
 Heeryada wexeer lagu dultubay, heliddi maankeenna
 Hindisaha wexeer lagu tamiyey, hoog abuurkiisa
 Hal-abuur wexeer laga tegiyo, nooca hooyaale
 Hiddaha iyo dhaqankii wexeer, buurta laga hoobshay
 Oo halaca naartiyo dabkiyo, hugunku yeeraayo

Reer magaal ayaa nagu hinjiyey, hoogga maanata ahe
 Haatuufyada magaalada ayaa, huq iyo layn keenay
 Haybsigay wadaan waa midaan, lagu hanaadayne
 Daneheenna inay hooriyaan, waa halaan jirine

Hawraarsan maan oran xumaha la isku heeraayo
 Hiygelyga maan gelin waqay, hugunka yeeraaya
 Hooyada dhugteeddi tagteen, hadalba keeneynin
 Haraggaa dhallaankaa noqdaan, huq u dareemaaye
 Nabaddii halkae aadday yaan, daba higleeyaaye
 Heliddii nasraan doonayaa, hillinka uu joogo

Huqda taagan sheekaa hortiil, heerkan tii keentay
 Haadaan middii naga riddee, hillinka baas jeexday
 Iyadana hal baan doonayaa, inaan ka hoorshaaye
 War humaag ayaa loo hinqiday, hodon inuu keeno
 Waase lagu hungooboo nasriba, lagama soo hoynin

Hayaan been ah wixi loo haltumay, laguna heesaayay
 Hobolladu waxay faan hursheen, hugunki jiibtooda
 Heelladii wixii lagu haljaray, oday hoggaankiisa
 Horumarka wixii lagu hakiyey, hubab la soo iibsan
 Dallaaleyda hawlihii waxay, maamul kala heertay
 Hantidii dadweynaha wixii, hooshka lagu qaataay

Hagardiid wixii lagu hakiyay, hulalka doofaarka¹
 Herdi kulul wixii laba hordhigay, nabadda kii haybshay
 War askari ayaa nagu habsaday, ha' iyo wow beelay
 Hanfi uu faruuriyo dab iyo, holac abaareed
 Hiyigiisa kursi yaa fadhiyey, hanashadiisiye

Hiif jooga haa iyo maya, iyo been halaaqoodka
 Hiimilooyin yaan laguba hanan, hadalka qaarkiise
 Hannaan dood leh yaa laga helaa, xallalka hooseeya

HiggAAD macallinkii dhigay ayaa, hoodo noo curiyey
 Taageero yaa loo haya, kuwii dadaal haybsha
 Hal-Abuur-na kuwa soo ifdhigay, noo hagaag doone
 Hammigenna yay diir u tahay, hawsha ay qabani.

Ing. Maxamed Jaamac Ciise
 Karlsruhe, Germany.

¹ Waxaan ula jeedaa xabsiyadii kala duwanaa sidii kii labaatan-Jirow.

Fannaan iyo Qoraa Cusub

Walaalayaal,

Ugu horreyntii waxaad iga guddoontaan salaan iyo hambalyo diirran oo aan idiinku hambalyeynayo tallaabada horumarka leh ee Soomaalinimada ku salcysan ee aad ku dhaqaadeen oo ah taabba-gelinta HAL-ABUUR.

Run ahaantii waxaan HAL-ABUUR u arkaa arrin ay si aad ah u tebayetteen Soomaalidu, haddii ay ahaan lahaayeen kuwa wax akhriya ama kuwa wax qora intaba.

Hambalyo iyo bogaadin dabadeed, aniga magacayga waa Cabdirisaaq Yuusuf Cismaan (Baxaderi), waxaan hadda degganahay wad-danka Denmark, ilaa iyo muddo ku dhow laba billood. Waxaan ahay fannaan cusub iyo weliba qoraa cusub oo qora heesaha, gabayada, iyo sheekooyinka gaag aaban sida awgeed, aniga ayey sharaf ii

tahay inaan idiin soo diro sheeko ka mid ah sheekooyinkayga gaagaaban oo aan weli la daabicin iyo weliba cajaladdeydi iigu horreysey ee aan duubo. Calajaddan waxaan ku duubay magaalada Qaahira bilowgii sannadkaan, aniga ayaana allifay miraha iyo laxanka labadaba. Waxaa kale oo aan idiin soo raacinaya gabay gaaban oo aan kula hadlayo Soomaalida da'da yar ee lagu beeray qabyaaladda iyo isnacybka. Waxaan gabayga ku baraarujinaya dhallinyarada Yurub deggan inay dadkooda iyo dalkooda wax u qabtaan oo aaney ku ekaan qaad cunid oo keliya. Gabaygan waxaa loo turjimay luqadda Daanishka waxaana lagu soo daabcay majallad la yiraahdo Djembe oo ka soo baxda magaalada Kabenheegan.

Cabdirisaaq Yuusuf Cismaan
 Aarhus N., Denmark.

Fal-celiska Akhristayaasha

Golaha tifaftirka HAL-ABUUR gacmo furan ayuu ku soo dhaweynaya waraaqaha iyo isu-tabinta kale ee ay akhristayaashu soo diraan, iyagoo ka fal-celinaya wixii akhriska wargeys-xilliyeedkani ku dhaliyey.

Waxaan codsanaynaa in ay waraaquhu koobnaadaan, makiinad lagu garaaco, haddii la waayana farta aad loo qeexo, magaca iyo cinwanka qorahana lagu muujiyo.

Hordhac Kooban

Maansooyinkii tirsigii hore ku soo baxay waxay ahayeen qayb laga soo qaataay suugaanta cusub ee hal-abuurka Soomaaliyeed ku cabbirayaan dareenkooda ka xanuusiga aafada dalkooda ku habsatey.

Maansooyinka tirsigaan, marka laga reebo dhawrka af Ingiriisiga lagu curiyey, inta kale waa tusaaale laga soo qaataay maansadii sooyaalka ahayd ee Soomaalida. Wuxaan soo qaadanaynaa dhawr ka mid ah magacyada caanka ku ah taariikhda suugaanta Soomaaliyeed, laga soo bilaabo Raage Ugaas ilaa Timacadde. Arrimaha ay ka hadlayaan gabayada tirsigaan waa kuwo aad u kala duwan. Gabay waliba wuxuu tusaaale u yahay mowduuc ka mid ah mowduucyadii ay ka hadli jirtey mansada Soomaalidu, sida siyaasad, caashaq, baroor-diiq, farriin ama ergo, fardo-ammaan iyo waliba dalag-ammaan (hadhuudh) iwm.

Ku talagalka guud ee xulka maansada HAL-ABUUR lagu nashiri doono, wuxuu yahay in xoogga la saaro ama mudnaanta hore la siiyo maansada cusub, siiba tan aan weli fursad u helin in la nashiro iyo tan aan dad badan hore u gaarin ama laga war hayn, ujeeddada weyni waa in la diiwaan geliyo oo la badbaadiyo tacabkaas halista u ah in uu lumo. Sababta tirsigaan xoogga loo saaray gabayadii hore, waa is xusuusin iyo in la garwaaqsado salka ay ku tiirsantahay maansada hadda iyo ka dibba la curinayo.

Waxaa kaloo tirsgaan qayb kooban laga siiyey nooc ku cusub taariikhda maanso-tirinta Soomaalida. Waa maanso Soomaaliyeed oo lagu curiyey af Ingiriisi. Soomaalidu Afrikaanka kale waxay uga duwantahay waa ummad hal af (Soomaali) wadaagta, suugaanteedana afkaas uun lagu curiyo. Marka laga reebo dad aad u yar oo uu ka mid yahay Cali Jimcaale Axmed (ka-qayb-qaadanaya maansda tirsigaan), hore uma soo shaac bixin suugaanley Soomali ah oo Ingiriisi ku gabayda. Hadda laakiin waxaa noo muuqda ifafaale cusub.

Muddadii gaabnayd ee ka dambeeysey soo baxa HAL-ABUUR, waxaa maanso af Ingiriisi ku qoran noo soo diray dhallinyaro cusub oo tiradoodu soo kordhayso. Qaarkood waa dhallinyaro ku dhalatay dalka Ingiriiska. Soo dhaweynta suugaanleydaas dhalinyarada ah iyo xoojinta kala faa'iidaynsiga labada dhaqan, kan Soomaalida iyo kan Ingiriiska, ayaa u sabab ah dhakhsaha loo nashiray maansooyinkaan iyaga ah. Maansooyinka hore waxaa laga qoray cajaladaha kaydka HAL-ABUUR, haddii aan tilmaan sidaa ka duwan lagu daba xusin.

Ammaan Faras

Raage Ugaas Warfaa

Raage Ugaas wuxuu safka hore kaga jiraa maansayahannada ugu caansan ee taariikhda suugaanta Soomaalida. Wuxuu noolaa qarnigii sagaal iyo tobanaad, wuxuu badi ku noolaa jiidda Dhagax-buur wuxuuna ahay xoola-dhaqato. Gabayaanimada ka sokow, wuxuu ahay geesi farda-fuul ah.

Gabayadiisa inta laga hayaa waxay leeyihiiin qiime sare, xagga murtida ku dheechan iyo farshaxanimada suugaaneedba. Geeraarkan soo socda wuxuu ku ammaanayaa faras uu ku dhaadan jiray. Geeraarku waa bad-maanseed ay caado u ahaan jirtey in la isticmaalo marka fardaha la ammaanayo.

Geeraar waa nin wanaajijo
Nin waraar kaga oodmiyo
Nin sidayda warkiisiyo
Wacdigiiya yaqaane
Walhadow faraskayga
Weedh yar oon ku ammaanay
Wowga maan ka bilaabo

Gamaan waa kala waare
Weehadow orodkiisu
Wadhab deyn laga xooriyo
Taarka layska warqaadiyo
Ma wayeenka shukaantoo
Wanaag loogu qabtaa!

Weyraxow camalkiisuna
 Waraabkaan u kexeyeo
 Isagoon wada laacin
 Anigoo wada mooyee
 Ninkii haanta ka waabshiy
 Wallayskaa garabjoogaba
 Widhiidhuu ku dilaaaye
 Wiyil qodh ah miyaa?

Weedhaanshow dhaqsihiisuna
 Ma wareega libaaxoo
 Intuu neef ka wab siiyey
 Wid haddii la yidhaahdo
 Wankallaaddi u boodka
 Dadka waabinayaa?

Werisow midabkiisuna
 Cirka oo wadhanaayoo
 Wahabkii laga qaadiyo
 Wirriilaa an caddaaniyo
 Ma waagoo sagliyaa?

Meel waylaaqtan col joogoo
 Warmaa laysku ridaayana
 Wadnahaan ku kabaaye
 Wiiluu Eebbe ku siiyio
 Ma walaalkay rumaa?

Wajigiisa arsaaqduna
 Wax haddaan ku eryaayo
 Ma wadooyinka ceelka oo
 Roobku aad u warmeeyiyo
 Waadigoo rogmadaa

Haddaan heega ku weedhan
 Ka wareeji idhaahdana
 Wajaquu ambadaaye
 Madaxuu kor u waaliyo
 Indhuhuu ka wig siiyey
 Wiyicwaayac curraafsiyo
 Ma waxsheeg sixiraa?

Waran waaxyaha gooyiyo
 Wayab qaarka madaw iyo
 Ridda soo widh widhlaysiyo
 Wajaafkeeda rasaastuu
 I weydaarinayaaye
 Ma wadaad la yaqaannoo
 Wanaagii arbucuunka
 Waligiisba yiqlinoo
 Wan intood u qashay
 Wadduxaaga Quraankiyo
 Walleyl ku akhriyaa?

Dadka oo wada seexday
 Haddaan oodda ka weecshana
 Waddankaan ku shakaalo
 Ma waydaaranyaqaane
 Ma wanaagsan gabdheedoo
 Waalli kuu gogoshay oo
 Wareegaysa dushaada oo
 Wacdigaad ku lahaydiyo
 Waanadii aqbashaa?

English version:¹

A Horse Beyond Compare

When there's an equestrian poem to be made,
 There are some men who are held back
 As if confronted by a precipice
 Others, like me, are skilled in its art
 And in the powers of good counsel it contains,
 So I shall compose some praises for my horse Walhad
 And start them with the sound of "waw"

Among horses and those who are their kin
 One beast and another are not alike in worth,
 Is Walhad not as swift as if he were hurled from a ling
 From the top of a steep escarpment?
 Does he not move with the speed of a message
 Whose words are sent by wire?
 Does he not respond to the reins
 Like the well-set helm of a ship
 Which is held in skilful hands?

His temper is not, for what is his nature,
When he is taken to water I must lead him myself,
For if the man who hold the drinking-pail
Should motion him away ere he has had his fill
In a fury he will set upon that man
And upon any of the young lads standing near,
Is he not like a bull rhinoceros?

Fleet of foot, he wheels half-round and back again,
Like a roaming lion which snatches a beast from the herd
And as people shout, jump to one side
And scares them off with his sudden leaps -
Is Walhad not like that?

His colour has the beauty of the sky
When it is spread out to dry after rain
With all its stains washed clean away.
He has the hue of an ostrich chick
Before its plumage whitens.
Is that hue not like dawn
When the sun touches with its rays the thin high clouds?

If men are fighting somewhere, hand to hand,
And spears are hurled from one side to the other,
Through him I can restore the wholeness of my heart.
Is he not like a son given you by God
Or like a brother, blood of your parent's blood?

He brings me nourishment and good fortune
For when I ride him, whatever I am pursuing
Becomes like the roads running towards a well,
Roads fiercely pierced by spear of rain,
Or like a dry valley that has become a river is spate

When I approach the free him from the hobbling-rope
He raises his head in a frenzy
Then turning up his eyes he loses himself in wild leaping.
Is he not like a stargazing soothsayer
Or a divining sorcerer?

He deflects from my side
The spear that quarters the flesh,
The arrow tipped with black poison,
The hurled javelin swishing through the air
And the sling-shots of bullets.
Is he not like a renowned cleric,
Well-versed in reciting the Forty Suras,
Who for your protection will read
Those of the Forenoon and the Night
After you have slaughtered a ram for him?

When everyone is sleeping
And I take him from his pen

To leave him hobbled on the lea,
 He does not stray far.
 Is he not like a good young wife,
 Who has spread for you a sleeping-mat
 And now hovers round, attentive,
 Accepting your advice and guiding words?

¹ From *An Anthology of Somali Poetry*, trans. B.W. Andrzejewski and Sheila Andrzejewski, Indiana University Press, Bloomington, 1993.

Baroordiiq

Cali Jaamac Haabiil

Cali Jaamac Haabiil wuxuu ka mid yahay magacyada ugu caansan gabayaaggi waaweynaa ee Soomaaliyeed. Wuxuu soo caan baxay kala guurkii qarnigii sagaal iyo tobnaad iyo qarnigaan labaatanaad. Wuxuu ka mid ahaa maansayahankii gabayga kula loolami jiray Sayid Maxamed Cabdille Xasan.

Asagoo deggan magaalada Berbera ayaa waxaa loo soo sheegay inuu geeriyoodey nin saaxibkiis ahaa oo aad ugu dheeraa, ninkaas oo la oran jiray Xirsi Cilmi Goonle. Tixdaan Baroordiiq wuxuu ku cabbiraya murugadii weynayd ee uu ka murugooday geeridaas naxdinta leh. Waa tix lagu diiwan-geliyey qiimayowgii bulshada Soomaaliyeed ku qaddarin jirtey qofka maamuuska mudan.

Faaraxow galgaladkaan dhigiy, gama' la'aantayda
 Gogoshaan ku jiifsaday hurdada, goodkii igu yaacay
 Gasinkii la ii dhigay waxaan, gawska uga daayey
 Geeridii Xirsey sheegayeen, gacal ha waayeene

Gablamooyin waxay ii Wadeen, guuldarriyo hooge
 Gabbal baa u dumey reerihi, geliga Booc yiille
 Abidkii rag waa go'i jiree, tanise waa gaw e
 Lixhal oo u wada gaar ahaa gocanayaa mooyi:

Mid weeyee haddii lays galoo, geel la kala qaado
 Gurmad noqonayaa iyo annagu, guuto bixinaaba
 Waxay gola fardoodaba haddii, la isku soo gaadho
 Giiryaalihii fulle markuu, gelelef rooraayo
 Rogaalkuu giraangirin ogaa, gocanayaa mooyi

Gar adkaatay xaajada gurracan, guurti kala maagtey
 Haddii geedka laysugu yimaad, golaha waayeelka
 Nin waliba hadduu gees damcoo, gijjo madxiisa
 Wax la wada gorfeeyaba halkii, la isu geyn waayo
 Gaagaabsayaa iyo isagu, geeshi hadal yaaba
 Guddoonkii la wada raaci jirey, gocanayaa mooyi

Geb hadday martidu soo tidhaa, goor uu nala joogo
 Godka lagu janneyow hadduu, goosan la carraabo
 Garab saar rag weeyee hadduu, gogosha soo qaado
 Gasinkii la soo dhigay haddaad, gal iyo daad moodo
 Bakhayl baa gammima'e intuu, gaadhka ka qoslaayo
 Godolkuu ku haasaawin jirey, gocanayaa mooyi

Gugoo da'ay arrosyada haddii, gowda laga saaro

Shir girmidha haddii loo kiciyo, gob iyo reer aada
 Gammaan naaxay heensaha haddii, guudka laga saaro
 Waa gelin isdaawada halkii, garangar loo joogey
 Gole igu bannaanaa wallee, garab la'aaneede
 Gunnaduu ka soo toocin jirey, gocanayaa mooyi

Gardarrada sokeeyaha rag baa, gees biciid u lehe
 Gudcurkiyo caddadu waa walaal, kalase guul roone
 Gaadiid la dhenshuu ahaa, gibil ma diidiye
 Guraduu na wada saari jirey, gocanayaa mooyi

Alla wuxuu golxaalow ahaa, gedefka reeraaye
 Magaciisu waa gudubsanaa, gaaliyo islaane
 Galbeed iyo baraa laga yiqiin, gololkii dheeraaye
 Gaashaan biruu noo ahaa, gocanayaa mooyi

Adduunyadatan laga guuray ee, gebegebaa joogta
 Ee laga galbaday meesha iyo, geeridii Maxamed
 Anuun baa gubtaanyoonayoo, geesigii tebaya
 Gartaa u noqday Eebbow ma jiro, garangar waartaaye
 Allahayow wax badan baan gefaye, Adigu hay goynin
 Oo geesta Nebigii i mari, maanta lays gurayo

English version:¹

Death of A Friend

O Faarax, as I tossed from side to side, deserted by sleep,
 Black-headed vipers thronged into the bed where I was lying
 And my teeth forsook the food that had been laid before me.
 May they be bereft of kin, those messengers of Xirsi's death!
 May their fate be to end their lives with all their children dead,
 Those women who brought me news of disaster and despair!

Men have always died, I know,
 But grievous has been the blow this death has dealt me.

Six thoughts I have concerning him -
 Am I brooding too much over them? I do not know.
 The first is that when bands of men fought hand to hand,
 With each side seizing camels from the other
 Then sending men to rescue them again,
 Or when a raiding party we had mustered
 Rode long and hard and came at last to battle
 While quaking cowards scurried to and fro -
 How skilful were his tactics,
 How he dodged and weaved and closed around the foe!
 Am I brooding too much over this? I do not know.

In a perplexing case about a convoluted matter
 When the arbitrators were all of them at variance,
 And the elders, gathered under the council tree,
 All differed in their opinions, their heads unyielding, stiff,
 And even after much debating no consensus could be reached
 It was him a softly-spoken man, who would make a speech of wonder
 And all would fall in with his judgment.
 Am I brooding too much over this? I do not know.

If he was with us when, of a sudden guests arrived -
 May he be blessed in his grave with the joys of Paradise! -
 He would seek to lessen our burden as hosts
 And would, that very afternoon,
 Take some of the visitors into his own household,
 Where he himself would bring the bedding mats for them,
 Carrying the load on his shoulder, as is men's way.
 The food spread out for them was plentiful,
 As plentiful, it seemed, as water of torrent or pool,
 His talk was ever free and friendly -
 Not for him the miser's grimace, that bares one molar in a laugh.
 Am I brooding too much over this? I do not know.

The spring rains are falling, wedding-drums have sounded
 And meetings of importance have been called
 By noble men and lineages of consequence.
 It is a time when pacts of mutual aid are made
 By men who sit around in circles.
 But since I have been left without his support
 I declare such places are empty now for me -
 Empty too the encampment from which he would come riding.
 Am I brooding too much over this? I do not know.

A pitch-dark night cannot be compared in usefulness
 To one that is lit by a bright full moon,
 Even though one night is sibling to the other.
 Just so are there some men who are hard as onyx horn
 In their unjust treatment of their kin.
 But he was as meek with them as is the camel
 That fetches water and does not shun
 The skin on which the load is put.
 He would offer them, too, the shaded seat
 That lies stop the camel-pack.
 Am I brooding too much over this? I do not know.

By God, 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 brooding too much over this? I do not know.

I know that men have to leave this world, -
 Which anyway is in its final stage -
 Men have been leaving it, indeed
 From the day of Muhammad's death until this hour,
 And yet I have been burning with resentment
 Over the loss of this magnificent man.

I accept your will, O God, that is forever just.
 There are no folk living who will not die
 And I have greatly erred through my rebellious grief.
 Do not cut me off, O God, but set me at the side of the Prophet

On the Day when all people will be gathered in.

¹. From *An Anthology of Somali Poetry*, B.W. Andrzejewski and Sheila Andrzejewski, Indiana University Press, Bloomington, 1993.

Farriin¹

Qaali Sayid Maxamed Cabdille Xasan

Labada tixood ee hoos ku qoran waxaa is weydaarsaday maansayahankii weynaa, dagaalyahankii Sayid Maxamed Cabdille Xasan iyo gabar uu dhalay oo la odhan jirey Qaali. Tixda gabadha ayaa horreysey. Waxay ahayd farriin ay Qaali u dirtay aabeheed ooy wax uga baahatay, una suura gali weyday in ay dhakhsu u aragto.

Waxay ka fursan weyday in ay maanso miciinsato ka dibna u sii dhiibto eedadeed Jamaad oo ay ogaatay in ay waqtii dhow la kulmi doonto aabeheed. Hiddaha Soomaalida ayay ka mid ahayd qofku in uu gabay adeegsado, hadduu awoodo, marka uu qof kale muraad culus ka leeyahay, waayo wixii gabay la isku weyddiisto la isuma diidi jirin. Waa tan tixdii Qaali Sayid Maxamed.

Eedoy Jamaadeey eray mayga geysaa
Caaqiloow adoogay caawa maygu sheegtaa
Mise waan cawdaayo cid kalaan u yeedhaa

Maro waan qabaaye qalbigaygu wuxu rabo
Baftadii caddayd iyo subeeciyyaddii guduudnayd
xariirtii an magac dhabey mashiikh baan u leeyahay
Maraykaanta weyn iyo marbuucidaanan dooneyn

Jawaabtii Sayidka:

Qaali Wuxaad Tiraahdaa

Sayid Maxamed Cabdulle Xasan

Qaali waxad tiraahdaa qawlkaagi ii yimi
Dharkaad u qawadaydsiyo qalbigaagu wuxu rabo
Qader Eebbe mooyee qayb waa lagaa siin

Qurxi hadalka aad tiri qarbaboosh ma fiicnee
Quraankana ha laayicin salaadana qalle u diid
Habartaana qaarido waalid laguma qooqee

Qabbaan iyo farsamo baro yaadan qiimo beeline
Qoyskiina mooyee qolo kalana haw tegin
Hugaagana qordheeyoo qalyanimo iska ogow
Quudkana isaga tuur ninkii raba ha qaatee

¹ Labada tixood iyo xogta dhashadoodaba waxaa laga soo qaataay *Diiwaanka Gabayada Sayid Maxamed Cabdulle Xasan*, ururiye Jaamac Cumarr Ciise, Muqisho: Akademiyaha Dhaqanka, 1974.

Hodan

Cilmi Ismaaciil Liibaan "Cilmi-boodhari"

Cilmi Ismaaciil Liibaan "Cilmi-boodhari" wuxuu ahaa gabayaa ku caanbaxay maansada caashaqa. Wuxuu la dhashay qarniga labaatanaad, wuxuuna ku dhashay degmada Hargeysa.

Maansada Cilmi-boodhari waxay soo burqatay hibo weyna muujiey ka dib markuu jacayl xaddhaaf ah jeelaaday gabar magaceedu ahaa Hodan Cabdille Walanwal, jacaylkaas oo ku gacan saydhay. Cilmi-boodhari, sida la wariyey, wuxuu u dhintay dhibaatadii jacaylkaa guul-darraysatay. Gabayadiisa oo dhan waxaa tiif-dhexaad u ah Hodan. Tixdaan soo socota oo Cilmi-boodhahri qiyaasta tiriyey horraantii soddonnada wuxuu ku sawiraya heerkii uu gaarsiisnaa xanuunkii

jacaylka Hodan nafsaddiisa ku hayo.

Sidii geel harraadoo wax badan, hawdka miranaayey
 Oo haro la soo joojiyoo, kuraygu heegaayo
 Oo hoobey loo qaaday iyo, hadal walwaaleedka

Kolkaad Hodan tidhaahdaanba waan, soo hinqanayaaye
 Hadday hawl yaraan idin la tahay, aniga way hooge
 Ayadaan xabaal lagu ham siin, waanan ka hadhayne

Hammada beena baan idhi malaha, waad la hurudaaye
 Hareertayda oo madhan is idhi, haabo gacanteeda
 Goortaan hubsaday meel cidla ah, inaan ku hawshooday
 Hoogaansigeedii dambaan, soo hambaabitraye
 U haylhaylay gogoshii sidii, halablihii aare
 Siday iga halleeyeen maryihii, hiifay oo tumaye
 Haab-haabtay labadii go'oo, shaadhkii maan heline

U hamiyey sidii wil la dhacay, kadin ay haysteene
 U handaday sidii geel biyaha, hoobey loo yidhiye
 U hagoogtay sidi geesi ay, niman ka hiisheene
 U higleeyey sida naag la yidhi, huray dalaaqdaaye

Wax aanad haynin ood ku hammidaa, hadimo weeyaane
 Hoheey iyo hoheey maxaa, hadimo lay geystey

Tacaddi Sow Maaha?

Cismaan Yuusuf Cali "Keenadiid"

Cismaan Yuusuf Cali wuxuu ahaa aqoonyahan iyo gabayaan weyn oo wax qabadkiisu badi ku beegnaa nuskii hore ee qarnigaan labaatanaad. Wuxuu wax ku bartay afka Carabiga, ka dibna wuxuu aad isugu hawlay ururinta iyo darsidda dhaqanka iyo suugaanta Soomaaliyeed. Taasi waxay u suura galisay inuu soo saaro far ugub ah oo lagu qoro af Soomaaliga, horraantii 1920^{nadii}, fartaas oo loo yaqaan Cismaaniya, iyadoo la cuskinayo magaca jidbixieenkii soo saaray.

Taa ka sokow, Cismaan wuxuu ahaa gabayaan waddani ah. Gabayaan hoos ku qoran wuxuu tiriyey bartamihii kontonnada. Waa waqtigii Soomaalida loo oggolaaday is-maamulka hoose, ka dibna siyaasiyiintii talada loo dhiibay ay bilaabeen danaysi iyo dib ugu noqosho qabyaalad iyo wax la mid ah.

Gabayaagu wuxuu ka digayaa marin-habowga iyo cawaaqib-xumada ka imaan doonta haddii sidaa lagu sii socdo, marka dawlad Soomaaliyeed dhalato. Maansadani waa xasuus-qor laga akhrisan karo halkii ay ka soo unkantay ee masibada siyaasadeed ee maanta la wada arko halka ay Soomaali dhigtay.

Sange aad u tabaraystayoo, tamashle loo haysto
 Dhallinyaro tilmaamani hadday, talo ku soo fuusho
 Tijaabada ayaantaa wax baa, la is tusaayaaye.

Nin waliba baxdowguu tabcuu, toocinahayaaye
 Tawalna kama hayoo waa waxay, hor u tacliimeene.

Ducaqabe tallaabsiga fudayd, togaya caynaanka
 Tiigsiga kubkiyo jeenyuhuu, tarantarsiinaayo
 Tumashada kulkiiyo xawliguu, taransanaayaaye.

Tin cawleedka guudkiyo markuu, tiirsho madixiisa

Tartarradiyo feeraha hadduu, tahan ka reemaayo
Aburkuu tufaa suuncalyaha, qaar tif leeyahaye.

Tafta marada iyo jeedalkuu, tuhunsanaayaaye
Toogaysiigii nadiga iyo, tirinta geeraarka
Tabaalaha kan salowgaa dheguhu, taradamaayaane.

Magankaan tadcaarrayn haddii, looga tago boorka
Timihii qanaantiyo markuu, taagayo halqooqa
Sida taarka duluu hawada, sii tafahayaaye.

Taagsiga butaacada kolkuu, tahanti boodaayo
Inkastuu wadaagaha tudcoo, tuumiyaha haysto
Ninkaan taabi karahayn inuu, tuuro waw halise.

Gabaygana haddaan tiis la marin, waa tabtoo kale e
Tusmaduu lahaa iyo haddaad, tubaha dhaafsiiso
Ama adan ta'wiishiis aqoon, tacaddi kaa raacye

Taftar uu ku yaal baa jiroo, loo tammadiyaaye
Temmin haddii an loo yeelin waa, turunturroodaaye
Toolmoonidiis waa naxwaha, inaad taqaanaaye.

Xigmad lagu tabaayaad darteed, ugu tacdiishaaye
Fahmuu nagu tallaalaalaa cilmina, waa na tarayaaye
Taariikhna waw yahay raggii, tegay xusuustoode.

Tif waxaan dhaammaynoo yar bay, tawsi ka heshaaye
Inkastoo tiixduu ku habanaa, laga tallaabsiiyo
Inuu toosan yahay buu ninkii, tirihey moodaaye.

Ninbana taagtii xarafkiisa waa, toosinahayaaye
Niman yoon turaabtaa wax le'eg, tuumiyaajira e
Tuduc yar baa ka roon waxakan ay, tira badneeyeene.

Aniguna ma tahan dhaafiyee, waa tukubiyaaye
Rag goortuu taraarsiiyo baan, yara tashiilaaye
Tigima aan u aasaa jiryo, tiirrar xoog badane.

Waana tabaabushayn jiray halkiyo, tabar galkaygiye
Waxsan taaban jiray dani markay, igu tahdiibtaaye
Marna waygu tiixaa aanoon, kuba tashoonayne.

Intii tobantisho ah baan kolkaan, taxo u kaadshaaye
Sida tilmiid arday ah baan naxliga, uga tiraayaaye
Goortaan tartiibshaan inuun, kaga tiraabaaye

Laguma taago meel jiir ah iyo, taallo dhaladeede
Dhabbaduu ku tiixaynayaa, lagu taxaabaaye
Sidaydaa tastuuraha madada, lagu tilmaamaaye.

Tastuuraha jidkiisaa hadduu, taako ka habaabo
Inuu tacab qasaar noqonayoo, tegayo qaabkiisu

Waan laysku wada taxalluqshaye, taa ha la ogaado.

Afartaa ta'da intaan ka dayey, maysku wada tiirshey
Ma tuur tuuro maansada ninkii, tirin yaqaannaaye
Ma isku taaray teel teel ma galo, tayda waligeede

Teedkaan ku meershiyo waddada, tahan ma qaadsiiyey
Tub ma mariyey Soomaali way, igu tebaayeene
Tu yarna waa dhexdeeniyo rabshada, taalla gudaheenna.

Istiqlaalki lagu taami jiray, tiinki soo durugye
Haddaan tabar u leenahay xornimo, timi waraaqdeede
Waa kaa Talyaanigu sallimay, tacabbadii qaare.

Taxkuumadi ma fududee hadaan, taag u heli weyno
Tiiraanyo iyo ciil hadday, taawo nagu reebto
Tagbiir xumo darteed xaal hadduu, toosi kari waayo.

Toobadda iyo diinkii haddii, tiginka loo qaaday
Tiirrida cad qarkeen hadduu, taabac u ahaaday
Ajnabi aan turaynini hadduu, ina taxaabaayo.

Tabcadiyo sirtiisii haddii, taxaddar loo waayey
Sidee lacag ku tacabtaa hadday, toogadeen noqotay
Nin waliba tawaaniyo hadduu, tiisa ku ekaaday.

Xurmaa taqaddun keentee haddii, lays tixgelin waayey
Tol tol iyo qabiilnimo haddii, la ina taabsiiyey
Teersana raggaan baran haddii, taladi loo dhiibay.

Taageerkii Leegada haddii, laysku tuhumastay
Dadkii tuunsanaan jiray hadduu, kala taggii joogo
Tallaahidiyo dhaartii haddii, layska wada tuuray.

Tafarruqa kuwii inaku riday, toodii suubsade e
Towsaan baxayniyo bugtay, nagu tallaaleene
Tubtii ina ka leexshiy jidkii, ina ku toosnaaye.

Tashigiiba sida loo gafaan, weli tebaayaaye
Towfiiq ma noqon wiilashii, taajka loo xiraye
Tacaddi aan yaray baa ka dhacay, tay ku kacayeene.

Ninkii tira yar maalkiisa waa, lagu takoooraaye
Maraykaniga nagu taagan baa, taabay jahadiye
Amxaarona tahdiid iyo waxay, tiri na loo sheegye.

Cadow soo tartamayoo cabsida, loo tawalay ruuxa
Laye tamashle uun bay hayaan, tiilka madaxdiye
Dowladnimo tabtaa lagu dhaqaa, tacaaddi sow maaha?

Xaliimooy

Cali Xuseen Xirsi (1949)

Waxatarka maansadu u leedahay dadka Soomaaliyeed waxaa ka mid ah diiwaan gelinta dhacdooyinka taariikhda. Tixdaan hal-qabsigeedu yahay Xaliimoy, wuxuu Cali Xuseen ku sawirayaa doorkii weynaa ee ay dumarka Soomaaliyeed ka qaateen halgankii xornimadoonka, iyagoo safka hore kaga jirey taageerayaashii xisbigii SYL.

Cali Xuseen qudhiisu wuxuu ku caambaxay suugaantii gumeysi diidka oo uu hormuud u ahaa. Wuxuu ahaa gabayaaga koowaad ee xisbiga loo yiqiin Leegada (SYL). Gabaygaan wuxuu tiriyey sannadkii 1949^{ci}. Waa waqtigii dhaqdhaqaqa xornimo doonka iyo yididiillada Soomaalinimadu marayeen heerkii u sareeyey.

Xaliimoy sifaha gabay, haddaad sadar i weydiisey
Adigiyo hablaha kula socdaan, siinayaa hadale
Siigada inaan lagugu rogin, maqal su'aasheyda

Naagihii magaala simaye, suuqa Xamar joogey
Seenyada intiinii lahayd, waad u sidataane
Been kuma safadiyo waxaan, suura galahayne
Ammaantiina waxaan saarayaa, siinka leegada e
Soodaan ha geeyeen intay, subax u dhiibaane
Khooriga Suweys iyo ha maro, kii Ismaaciiliye
Maantaa suruud haw qabteen, soojarkii Yurube
Sucuudiga intuu sii dhex maro, Suuri haw tago e
In sirtiina loo leexiyaa, waan la sugahayne
Ha salaamo Ruusiya halkuu, seeska ku lahaaye

Seenyaalihii iyo markuu, helay su'aashiina
Siqir iyo kabiir umiyaha, joogey sabadooda
Uun siiri ugu qaybiyaa, laga sugayaaye

Kooreyada sarafka u baxdaye, aarmiga u sidata
Iyo Jaynihii laga samraye, ridaya sayruukha
Jarmalkii salaayaha dhigaye, saami kale diidey
Saddexdaana haw diro tixdii, saafirkha ahayde

Sidii aad dhulka u saaciddeen, qiradii saanadda
Hay noogu sara joogsadeen, sahashan maayaane
Goortay sidaa ula dhacaan, saafinimadiina
Ammaantiina hay soo direen, waa ka sugayaaye

Anna saacaddaan helo haddaan, sabada geyn waayo
Haddii aan cadaawuhu sakaran, soorta cuni waayin
Haddaan dumarka tii ficol sitaa, idinku soo jaarin
Haddaan tii sagaal sano maqnayd, siisi noqon waayin
Gabayiina waan saarifay, oo sahashade

Waa idinka seexdaye haddaan, samada geyn waayo
Ammaantiinu suuqyada hadday, saad ku noqon weydo
Oon subaxba qaar iigu iman, sabada aan joogo
Saxiix gabayga kuma qaadanine, hay salaamina e

Sabi baa haween idinku wada, seegay taladiiye
Wuxuu saabir idin moodayaa, suuradduu yahaye
Ragga inaad sare u dheertihiin, baa sukuuro ahe

Sawaaxilliga sida loo galiyo, seenyadii dhegaha
Sanka diidde qoon kale inuu, maag idiin suro e

Markay tobanka sano jiidatee, gaalku soconaayo
Ee ay konsiinyada helaan, nimanka Soomaali
Xaqiinii ma suuline markii, la idin siinaayo
Soojada middii aan ahayn, silicday maantaase

Wey sahashadeen maalintaad, seefta sidateene
Idinku sibiil jira kuwii, saadka guranaayey
Naagihii sarriiraha gogladay, saamaxaad ma lehe

sidii aar salow iyo ka ciyey, soolkii Xagar weyne
Waxba yaan sidiisa u sanqarin, saabka feeraha e
Haddii aanan soo oodin waa, ila sibqayaaye
Waxaan gabayga seere uga dhigay, ama ku seeteeyey
In la saarifaa wey xuntahay, say u dirireene
Saban buu ka sheekayn ninkii, samaha gaaraaye
Taarikh ha loo suru habluhu, waxay sameeyeene

Dix Dhagaxeed

Cabdillaahi Suldaan "Tim-Cadde"

Cabdillaahi Suldaan Timacadde wuxuu ahaa gabayaa weyn oo aad ugu caanbaxay maansada waddaniga ah, xilligii xornimadoonka iyo ka dibba. Wuxuu geeriyoodey sannadku markuu ahaa 1973^{di}.

Maansadaan hal-ku-dheggeedu yahay *Dix Dhagaxeed*, Timacadde wuxuu tirihey sannadkii 1967. Wuxuu ahaa waqtii gobollo dalka ka mid ah ay ka socdeen dagaallo qabyaaladeed. Gabayaaga waxaa ka caraysiiyey colaaddas qabyaaladdu hurisay iyo falal kale oo la fool xumaaday hal-abuurka. Gabaygu waa guubaabo kulul oo uu Timacadde Soomaalida ku dhaliilayo, qabyaaladdana si gaar ah ugu haaraamayo.

Dabuubiisa gabay waan ka tagey, dihashadiisiye
Dubaaqayga waa taan ka jaray, waa fog dabadeede
Shin kastood daleed uga baxdoo, nabar is-diidsiso
Dibnahaagu shaygay bartaan, waad ku dayataaye

Haddii gole dabbaaldeg iyo farax, loo dalbado maalin
Oo loo duddeeyoo khalqigu, daawasho u joogo
Uu mid aan daryelini xakame, daamanka u geliyoo
Uu duulin orod kuu lahaa, dalacsi siin waayo
Uu cidhibta darandoorriyuu, duubo madaxiisa
Debcin maayo oo wuxuu ka baqan, inuu ka duulaaye

Haddaad adigu daacuun ku tahay, dooddan iyo baacin
Gacmaha waa ka daayaa ninkii, fuulmo daashadaye
Jeeroon dirayska u gashoon, dibadda soo taago
Daleen aniga iigama tagee, waa dig siin jiraye

Waxaan gabayga deelka iyo laftiyo, diirkka uga qaaday
Dadka waxaan ogaysiinaya, dowgu suu yahaye
Soomaaliday dayaya wanaag, idinka doorsoonye

Docda bari dorooriga baddiyo, Seylac dariskeeda
Dusha koonfureed iyo ilaa, wabiga daaciisa

Degmadeenna oo idil haddaan, dayey abwaabkeeda
 Nimaan duubiyadu naafa noqon, deelka laga waaye
 Dulmi iyo dhac waa waxa qarribay, degalladeeniiye

Dul iyo hoosba waan ugu dhigaye, waa dix dhagaxeede
 Anun baa damqanayee dheguhu, uma daloolaane
 Dadkaan la hadlayaa baan lahayn, dux iyo iimaane
 Bal inay dalfoof tahay caqliga, dooni laga saaray
 Wixii hore u soo daashaday bay, degashanaysaaye

Doqoniimo kugu baahday baan, cidi dabiibayne
 Duulkii inkaar qaba jin baa, daasado u tuma e
 Dab markuu baqtiyo meel kalaa, dogob ka qiiqaaye
 Waagii dillaacaa naxdimo, dihin la sheegaaye

Doc hadday u wada jeedsatooy, dhawrto danaheeda
 Ooy duul walaala ah tahay ooy, duunka ka heshiiso
 Dadka kama yaraateene ways, dabar jaraysaaye
 Dubba madaxa ways kala dhacnaa, daa'in abedkiise
 Goortay is wada dooxatay baa, daad u soo galaye

Ubadkiinii waad daadiseen, waana dubateene
 Dubaaxdiisii waad wada cunteen, duhur dharaareede
 Dariiq toosan Soomaaliday, waa lagaa dedeye
 Darajada Ilaahay ninkii, doonayaa hela e
 Nin ka duday distoorkiyo waxyiga, diintii ka carrowye
 Dugsi ma leh qabyaaladi waxay, dumiso mooyaane
 Haddaynaan xumaanta iyo dilkiyo, daynin kala qaadka
 Dibaddaan ka joognaa sharciga, daacadda Ilaahe
 Dambarkeedu waa jahannama, iyo dogobkii naareede

Dir dir la isu laayiyo intaan, weerar daba joogno
 Eey dumarku weerkii sitaan, danabadii waayey
 Debec yaa lahaayey, intaynu isu duulayno
 Uu sida dareemada u yaal, meydku dibaddeeda
 Wallee doogsan maysaan haddaad, dunida jootaane

Hadhuud Dahab ka Dheeraa

Jaamac Faahiye Liibaan

Jaamac Faahiye Liibaan wuxuu ka mid yahay gabayaaga Soomaaliyed ee magaca weyn ku leh maansada hidde-raaca ah. Wuxuuna ku dhashay kuna dhaqmay jiidda Dila, degmada Boorame. Wuxuu ahaa beeraley aad ugu dedaala hawlahaa qodaalka, taa oo uu uga garaad sareeyo dad badan.

Tixdaan wuxuu ku tilmaamayaa qiimaha weyn ee hadhuudku leeyahay iyo sida aan looga maarmi karin. Wuxuu uga jawaabayey dhalliil kaga timid nin magaala-joog ah ooy gabay-wadaag lahaayeen oo ku maagay Jaamac hadhuud uu suuqa keenay. Ninka kale wuxuu ka ambaqaadayey aragtida xoola-dhaqatada taas oo iskala weyn beera-falashada.

Da'da gabayga waa taan Cabdow, daayey waayada e
 Caawana ma doonayne waad, igu durraanteene
 Kol haddii dul qaad iyo wanaag, rag igu dayn waayey
 Dembi kuma hadlee beenta waa, lagu dulloobaaye
 Ana maan dagaal ugu lalabo, daa'imkaa jira e

Qabri Dahirre daaraha Burciyo, degelka Oodweyne

Dakadaha Cadmeed iyo Berbera, dawga laga dhooso
 Dulnimo reer Alaad iyo qotiyoo, dagaladii Cawsey
 Dooxadii Shawaad iyo halkiyo, webiga daaciisa
 Danaakilada iyo Ciisihii, dikhil ka guuxaayey
 Soodaanta dacarleyba way, soo daldalataaye
 Ogaadeenka reer daaraw baa, doollaha u xidhaaye

Dooxii la joogaba hadhuudh, dahab ka dheeraaye
 Doonyaaba lagu iibiyaa, dayrtaa kii baxaye
 Badduna waa dafaan oo ma jiro, shay ka soo degaye
 Waa kaa dacaamkii camiray, dunida Soomaale
 Waa loo duceeyaa dhammaan, daag ninkii qodaye
 Dakhladi waxay saaran tahay, dalagga weeyaaane
 Baabuurradii doorka siday, way dalacayaane
 Kuwa kale e lagu doonayaa, way la soo degiye
 Riyoolumhuba waa kaa ka duday, diil wuxuu qabaye

Ducaduu ku meel gaadhi jirey, bilaha dayreede
 Dawlaanta waa kaa ka dhacay, dooxii midhidheede
 Waa doobigiisi wuxuu, dedebta haystaaye

Daafacada kii sadaqa lehe, lagu dadalaayo
 Iyo kii sakada loo dadbaye, debedda oollaayey
 Mid waliba halkuu daw ku yahay, waa u diranaaye
 Isna looma diideen hadduu, daacad noo yahaye

Waxba yaanan idin daalinine, waxaan idin dooray
 Dulnimo waxaan hadhuudhlow digniin, idin dareensiyyey
 Oo aan daacaddii idinku idhi, runi kolkay daashay
 Dayn buu la meermeerayaa, dayra daafyada e
 Wuxuu idin dul joogaa kolkuu, waagu daakiro e
 Degta wuxuu ku haystaana waa, oligi duubnaaye
 Dagu buu ku qaad leeyahaye, diidnay ka ogaada
 Nimaan ha u dux gelin waa ninkii, ceebta daalibaye.

Of Nations and Narratives¹

Cali Jimcaale Axmed

Happy endings are
 Not concocted
 Nor delivered in
 a C-section
 They must germinate in
 the belly of the narratives
 And have their fate
 woven,
 exquicitaly
 in the loom of the plot

¹ The poem has appeared in *Lucitania* No. 5, Fall 1993.

Arwaax

Fartuun M. Kuusow

Roobkee huri wiina
 Dhulkiina abaarti ii oonki ku reebi
 Ii iriidi ku dambiytooy ha aftiinti haanaa
 La kiinka arwaaxeey
 Alla mahadiis ha ki dhowaaw

Translation:¹

Like rains auguring prosperity
 and a cleansing of the land of all droughts
 Or, like the sun on the heels of a long night
 suffusing with warmth and light
 your [re-birth] exudes an ineffable joy
 May you be welcomed with Allah's blessing!

1. Translated by Ali Jimale Ahmed.

Can You Hear Me?

Aamina Axmed Yuusuf

Can you hear me? Can I be heard?
 As you poke me, dear doctor, with your long,
 Sharp finger, can you hear my cry of pain?
 Can you hear me, soldier,
 As you kill my mother and rape my sister, and burn our village?
 Can you hear me, my dear city,
 For I can hear your cry as your heart is ripped out of its inner frame
 And as your big walls are brought down,
 Exposing you nakedly under the harsh African sky!
 For I am dying and I am scared.
 My short life has not come to mean much on a large world scale,
 For I am no scholar or hero.
 I have not climbed any great mountain or won any gold medal.
 All I ever achieved is how to say "mother" at the age of one,
 How to laugh at the age of two,
 And how to sing at three;
 At four I could dance and at five I learned how to die!

Can You Hear Me World?

You, world, who has come to this land of my forefathers
 With your cameras, heavy military boots and guns.
 World, my voice is weak, so I can no longer sing.
 My legs are weak, so I can no longer dance,
 And my arms are so weak I can no longer clap.
 World, I have no hope of seeing a fairground or a zoo,
 Of chasing rainbows or jumping through puddles.
 For no one can hear me, so no one can see me.
 I will sit in this room with all these other silent voices of death,
 And I will wait until tomorrow, when I may no longer be scared.
 For then I will finally be free to fly through the heavens and once again sing, dance and laugh.
 I will sink into the deep embrace of my mother,
 Who will comfort me so that I will never be scared again!

Condolence

Gamuute A. Gamuute

*Ilmee qalinkow ilmee, ilmeeyoo dhiig ilmee,
ilmeeyo go'e ka oy, ayaxu eelkuu ka tegey.*

Cry, my pen, cry
Shedding tears of blood, cry!
Cry, my pen, cry
For the slaughtered peace, cry!

Cry, my pen, cry
Shedding tears of blood, cry!
Cry, my pen, cry
For the thousands butchered, cry!

Cry, my pen, cry
Against the locust that left
the larvae behind, cry!

Cry, my pen, cry
For the mutilated homeland, cry!

Cry, my pen, cry
Against the madness
of the warlords, cry!

Cry, my pen, cry
Against the desecration
of the Somali name, cry!

Cry, my pen, cry
In the defence of innocent children, In the refugee camps of Kenya, cry!
Fairness and a rational future, cry!

Cry, my pen, cry
Among the shifting sand-dunes
of Arabia, cry!

Cry, my pen, cry
With the mothers
of murdered sons, cry!

Cry, my pen, cry
Against the humiliation
of the diaspora, cry!

Cry, my pen, cry
Against the assassins
firing behind the human shield, cry! of this bloody carnage, cry!

Cry, my pen, cry
In the name of gandhi
Against all violence, cry!

New Book
An Anthology of Somali Poetry

Translated by R.W. Andrzejewski
with Sheila Andrzejewski

This new book is a translation of 41 Somali poems composed from the late nineteenth century to the present by leading Somali poets. In addition to the poems, there are an introduction and appendixes covering the oral and written medium, the pronunciation of Somali words, alliteration and scansion, a selected bibliography, and sources.

For Great Britain obtainable from:

Africa Book Centre
38 King Street
Covent Garden
London WC2 8JT
Tel. (071) 240-6649.

Or you can order directly from:
Indiana University Press
601 North Morton Street
Bloomington, IN 47404-3797
Tel. 1-800-842-6796
Fax 1-812-855-7931
Source code F3KR

A Cry for Independence: A poem from Djibouti About the Agony of Colonial Oppression

**Maryan Cumar Cali
& Lidwien Kapteinjns¹**

French Somaliland, inhabited by Somali, Afar and Arabic speaking people, did not gain political independence until 1977. It had been occupied by France in the late 1880s, during the European Scramble for Africa. It was not until after World War II that the French administration allowed any serious indigenous political representation. This representation followed ethnic lines, a political heritage which still weighs heavily on the present.

French citizenship, and hence the right to vote, was not easily acquired in Djibouti. A law of 1937 specified the following conditions: Being 18 years of age, being able to read and write French, having a regular source of income, being upright and of good moral monogamous, and having proven one's dedication to French interests or having worked for the French administration or a French private employer for at least ten years. In 1963 the condition that one of the parents had to already possess French citizenship added further complication². As a result of these and other restrictive laws, there were not only few French citizens among the population of the colony, but a large percentage of this inhabitants did not have legal residence³.

Although some indigenous politicians such as Maxamuud Xarbi raised formal demands for independence as early as 1958, the outburst of popular Somali support for independence during President de Gaulle's visit to Djibouti on 25-26 August 1966 came for the French as a bolt from the blue. The local French administration responded with an iron fist. The crowds were dispersed by force, leaving several people dead and scores of them wounded. Other measures, such as having the military surround the "African town" to search it for arms and "illegal" residents, and the expulsion

of thousands of Somalis towards the Somali border, were to become routine at every outbreak of Djibouti with a huge fence of barbed wire, flanked by an area filled with land mines and glass shreds.

Following De Gaulle's visit, the French decided to impose a referendum on its colony. The choices were stark: The colony were either to vote for a continued, but liberalized, association with French, or to choose for independence without any further French aid or military

protection. Moreover, since 1958, when a Somali politician had first advocated independence, the French had systematically and successfully manipulated the competition and mutual fears of Afars and Somalis. It had bought Afars subservience by giving them political favours at the expense of the Somalis (for example, by blocking Somali attempt to register as voter). When, on 19 March 1966, the referendum occurred, the Somalis abstained from voting, while the Afar voted for continued association with France and Arabic speakers were divided. After the referendum, Somali inhabitants of Djibouti clashed with the French police and army (but not, significantly, with the Afar).

Again many people were killed and wounded. Again the "native quarters" were surrounded and searched. Six thousand people were taken to a camp outside Djibouti, at the location of an old powder factory. Five people were killed, apparently while trying to escape. The well known pro-independence activist Cabduraxmaan Cadhoole (called Andole by French sources) disappeared after having been arrested by the French colonial police and was found dead, one week later, riddled with bullets. From the six thousand who had been interned, three thousand were singled out for expulsion to Somalia. When the latter refused to cooperate with the French, they were, in April 1967, after a camp stay of one month, dumped at the Somali border from where they were expected to walk to Hargeysa, Somalia. The poem which appears below in Somali transcription and English translation refers specifically to these incidents.

Not until ten years later, after the French metropolitan government had changed its atti-

tudes, and Afar and Somali politicians had solved some of their differences, that Djibouti once more voted by referendum and gained its political independence.

The poem was written in the period just before independence (1974-1976) as part of a Somali play called *Geedigii Koowaad* (The First Journey) by Ibraahim Sulaymaan, better known as Ibraahim Gadhle. It was not put to music, but was chanted. It gained popularity in both Djibouti and Somalia through the recording of two of Djibouti's leading female singers: Nimco Jaamac and Faadumo Axmad. The

transcript presented here in the official Somali orthography derives from two performances by Faduma Axmad: one from a cassette bought from Cali Debirro's music store in Djibouti and one from a program made by Yuunis Cali Nuur for the Somali Section of the BBC World Service (1989).

The poet has chosen the laments of a woman as his device for expressing his bitterness about the weakness of newly independent Africa and the failure of Djibouti to obtain its political independence.

ALLAHAYOW

Allahayow adduunyada markaad, taagtay udubkeeda
 Ama aad abuurtay khalqiga, Aadan iyo Xaawa
 Maalintuu Iblayskuna kufriyoo, diiday amarkaaga
 Imminkyo ayaantaa maxaa, belo adeegeysa
 Imisaa ardaa fiican iyo, aqal madoobaday
 Ubadkay siteen iyo maxaa, dumar agoonoobay
 Imisaa arwaax hoyatay oo, gaal iyo islaan leh
 Axmadkii loo doortiyo maxaa, nebiyo loo ooyay

Abuubakar Siddiiq iyo inuu, Caliba iil jiifo
 Inkastoon ogsoonahay inaan, axadba waaranin
 Wadka Eebe soo diro wax baa, aniga ii dheere
 Ifka ruuxa joogaa kol uun buu, ku istareexaaye
 Kol uun bay anfaaciga macaan, iliga saaraane
 Ikhtiyaar kol uun bay helaan, uumiyaha kale eh
 Aasiyaba waxay leeyihiin ,aarmi iyo xooge
 Annagana Oroobaa sidii, awrta noo rarata

Waaggii iftiimaba kun baa, lanaga aasaaye
 Bal qabsoo ugaadhiyo sidii, adhiga weeyaane
 Eygaa ciyaya hadduu, dhaamo inankeenna

Afrikadan Ilahow maxaa, laga abuuraayey?
 Allahayow alhumiyo maxaad, iinta ugu yeeshay?
 Allahayow awood iyo maxaad, aalad ugu diidday?
 Ummaddaada Eebbow maxaa, loogu kala eexday?

Ingiriis ragguu laayey baan, cidi ilaaweyne
 Axmad Guray unuunkay jareen, ehel ha waayaane
 Oomaarna waad wada ogtiihin, rugtii loo qodaye
 Saydkii addoonsiga nebcuu, aakhiro u tabiye
 Waa kuwii Cadhoolana ajalay, calankan awgiye
 Halyeygii Sheekh Bashiir bay dharaar, adhaxda gooyeene
 Maxamuud sidii loo arjumay, aammus laga qaadye
 Imaam Cusmaan baa ku maqan, oboleheeniye
 Ablay bay u quudheen nin ragi, kuma ataageene

Eeddii gumaystaha haddaan, in yar ka faalloodo
 Axaddii bishii Maaris iyo, hore isniintiba
 Eedaanka waaber markuu, noo addiimay sheekhu
 Waa kuwii intay ururiyeeen, edeg ka buuxsheen e

Waa kuwii awaaraaha na tubay, aqab la'aaneed e
 Waa kuwii uqaylkii guriyo, kii arrimin lahaaye
 Waa kuwii hablaha ugub diliyo, Aaminiyo Luule
 Waa kuwii Amxaar iyo dugaag, oomman noo qubaye

Immikana kuwaa talinayay, eebada u tumiye
 Iisticmaarku ooduu dhigiy, qodaxdii waa taalle
 Ma ilbixin kuwii aan lahaa, way ka aargudane
 Igilan baaba loo dhoofiyaa, weli addoontiye
 Iib baa Amriik loogu diray, odayo waaweyne
 Almaaniya kolay tahay, nala asqaysiye

Kol hadday abiid ii yihiin, oohintiyo ciilku
 Uurkii islaantii maxaan, uga abuurmaayay ?
 Oofta iyo hooyaday maxay, adhaxda ii saartay?
 Allahayow awoowiyo muxuu, aabbe ii dhalayay?

TRANSLATION

Oh God! Since you erected the world's centre pole
 and created the human beings Adam and Eve,
 Since the day that Lucifer lost faith in you and rejected your orders,
 From then on until today how many disasters have struck!
 How many courtyards and houses have been blackened [by fire]!
 How many women and the children they carried have been widowed and orphaned!
 How many souls have come home [to you], non-Muslims and Muslims!
 How have [the deaths of] Ahmad⁴, the chosen one, and many other prophets been lamented!
 Abu Bakr al-Siddiq and 'Ali⁵ too are in the grave.
 Although I am aware that no one will live forever - for death is sent by God -
 I have something else in mind
 People living in this world should live in comfort at least once.
 At least once they should taste something sweet.
 The other nations have been able to choose.
 Even Asia has physical and military strength.
 But as for us, Europe is using us like a burden camel!

Every day one thousand of us are buried.
 Do you know that [we]⁶ are like sheep and the animals of the bush?
 Today the barking dog is better off than our son.

Oh God, for what purpose has this Africa been created?
 Oh my God, why have you made it flawed and disgraceful?
 Oh my God, why have you refused to give it power and technology?
 Oh God, why has your people been discriminated against?

One can not forget these killed by whom the British.
 May those who cut Axmad Guray's⁷ throat not find supporters.
 As you all knew, they dug Oomaar's⁸ grave.
 They sent the Sayyid⁹, who hated enslavement, to the other world.
 These are the ones who cut down Cadhoole¹⁰, because of this flag.
 In clear daylight they broke the back of the heroic Sheykh Bashiir¹¹
 We were stunned by the way they stoned Maxmuud¹².
 Imam Cusmaan¹³, at work for our movement, they killed with a knife,
 A real man would not have attacked him.

If I comment briefly on the problems that the colonialists caused us:

On a Sunday and early Monday in March¹⁴,
 When the Sheykh called us to the early morning prayer,
 They were the ones who picked people up and stuffed them into a small kraal.
 They were the ones who without mercy made us stand in the dusty heat.
 They were the ones who picked up the children and those who would have given us leadership.

They are the ones who killed young girls, Aamina and Luul.
 They are the ones who dumped us among the Amhara and the thirsty beasts of prey.

Right now they are forging weapons against those who lead us.
 The fence¹⁵ which the colonizers built and the thorns are still there.
 Those whom I expected to take revenge have not yet matured.
 Slaves are still being shipped to England.
 Old men are still being sold to America.
 Even Germany has disoriented us.

If I have no escape from tears and impotent anger.
 Why was I created in my mother's womb?
 Why did my mother put me on her lap carry me on her back?
 Oh God, why did my grandfather and father beget me?

NOTES

¹ Philippe Oberle and Pierre Hugot, *Histoire de Djibouti: Des Origines à la République*. Paris: Présence Africaine, 1985, 191.

² Idem, 190-195.

³ Idem, 210 ff.

⁴ Ahmad is a name of Prophet Muham-mad, the founder of Islam. Note that I use the conventional transliteration of Arabic for the names of famous Islamic personalities.

⁵ Abu Bakr al-Siddiq was the first man who followed the Prophet. 'Ali ibn Abu Talib was his cousin and son-in-law.

⁶ I translate "we," although the text literally says "they."

⁷ Axmad Guray (1506-1543) led the Muslim armies of the coastal areas against Christian Ethiopia. See I.M. Lewis, *The Modern History of Somaliland*. New York: Praeger, 1966, 25.

⁸ Sheykh Faarax Oomaar was a religious leader, active in the movement for independence in British Somaliland. See also note 15.

⁹ Sayyid Maxamed Cabdille Xasan (1856-1920) waged a holy war against the British and Italian colonizers of Somalia. See Lewis, *The Modern History*, 65 ff; Ahmed I. Samatar, *Socialist Somalia: Rhetoric & Reality*. London: Zed, 1988, 26-33; and Said S. Samatar, *Oral Poetry and Somali Nationalism: The Case of Sayyid Mahammad Abdille Hasan*. Cambridge, Cambridge University Press, 1982, 100 ff.

¹⁰ Cadhoole: Cabduraxmaan Cadhoole (called Andole by the French) was a pro-independence activist. See the introduction and Philippe Oberle, *Afars et Somalis: Le Dossier de Djibouti*. Paris: Présence Africaine, 1971, 252 and Oberle and Hugot, *Histoire*, 233.

¹¹ Sheykh Bashir was a religious teacher who had been educated at Taleex, Sayyid Maxamed Cabdille Xasan's headquarters, and taught religion and Arabic in the Burco area. During the Second World War he organized military resistance against British colonial rule in British Somaliland. He was killed in a battle at Daba Buur Dhaab, in the district of Buuhoodle Yare. See *Soomaali Fasalka Shanaad, Dugsiga Dhexe*. (Textbook for teaching Somali language and literature. Fifth Grade. Intermediate School).

Muqdisho: Wasaaradda Waxbarashada iyo Barbaariinta, 1983, 87. Also Margaret Castagno, *Historical Dictionary of Somalia*. Metuchen: The Scarecrow Press, 1975, p. 141. Sheykh Bashir is the subject of a song sung by Axmad Jaa-nego called "Sheykh Bashir." In the song the singer goes to the Sheykh's grave and asks the Sheykh how he, together with Axmad Guray, Ina Cabdille Xasan and others, is doing in the hereafter. "Danakii Oomaar," (the courageous Oomaar) is also mentioned in the song (See note 12).

¹² Maxmuud Xarbi was one of Djibouti's earliest, most colourful and best known advocates of independence. He was born in Cali Sabix in 1921 and was killed in 1960, apparently in an airline accident between Geneva and Cairo. Djiboutians widely believe that the French had a hand in his disappearance and death. See, Oberle, *Afars*, 267; Oberle and Hugot, *Histoire*, 141 ff; and Virginia Thompson and Richard Adloff, *Djibouti and the Horn of Africa*. Stanford: Stanford University Press, 1968, 61-101.

¹³ Imam Cusmaan of Balbale (now a quarter of the town of Djibouti) was a pro-independence activist and Islamic judge. In Djibouti an important military camp is now named after him.

¹⁴ For these incidents, see the introduction to the poem and Oberle and Hugot, *Histoire*, 229-233.

¹⁵ For the fence of barbed wire that the French built in 1966, see the introduction to the poem.

Childhood of my Schizophrenia¹

Nuruddin Farah

My mother was heavy with her fifth pregnancy when I was pushed out into the world. I was caned my first day at school for not paying due deference to the teachings of my Koranic instructor. And I was six years old when I saw a crocodile swimming back into the Shabelle river with a victim in its jaws, a woman crying for help. I did nothing. I was alone and couldn't have been of help. Afterwards, I told no one what I had seen. The woman was a neighbour of my parents whom I had deferred to by virtue of my her age, calling her "Aunt", a woman who had the right to punish me if I misbehaved. And I supposed I was punishing her with my silence. To this day I filled with remorse. If I examine my own behaviour I can only surmise that as a child I was dissatisfied with my relationship with adult community, and that this is the genesis of a mild form of dissent, that of a child sitting in judgment on adults over whom he has no power. I found adults lacking in originality, incapable of providing answers to the pressing questions which I had; with them, it seemed, most human activities were devoid of sense. When I wondered how children were born and why; when I asked about how come my mother was pregnant or why a neighbour had aborted; when I saw meaning in the movement of vulture's head; when I inquired as to the significance of the quick descent of a hawk on its prey; when I asked about a crow hopping about as though something was the matter with one of its feet, when I lighted on a new idea — when I asked such things I was told to be quiet. My parents loved me but I got no solace from them; so I sought answers elsewhere, in books. One of my elder brothers was fond of remarking that books were friendlier, wiser and more humane. After all they didn't hit you when they could not answer your questions.

I grew up in Kallafo, a town in the Ogaden under the Ethiopian rule. Besides us Somalis there was an Arab community engaged in business, and a large garrison of Amharic-speaking soldiers. The soldiers were said to have been recruited from all the ethnic groupings of the Ethiopian Empire. The schools, whether run by the Somali community, or by the American missions, were

situated near the seat of authority, on the other side of the Shabelle river, where Government Hill was. We thought it an ordeal to cross the river, a test of our courage. In the numinous words of Kallafo's village idiots; the future is a river. To know which of its banks is the present, and which the past, you must cross it with the slowness of a crocodile, tearing apart a victim.

To get to school we crossed the Shabelle river by ferry, or, to save the fare, by a longer route on foot and over a bridge. We were advised against going across the bridge alone or after nightfall. The Ethiopian soldiers guarding it would intimidate travellers just for the fun of it; they might empty your pockets and confiscate your belongings; or interrogate you, and let you go; or humiliate you and have you detained. There were stories of boys who had been sodomized and women raped at gunpoint. Some of these tales derived from the wish on the part of the Somalis to deny the humanity of the Ethiopian soldiers on garrison duty. They were described as cannibals, consuming raw meat after dark, a reference to the Abyssinian tradition of serving uncooked steak. We knew that these ill-clad soldiers were poorly paid; but we did not realize that they had been forcibly recruited from other colonized peoples in the Empire. Truly they led miserable lives, men without women, away from their homes, contracting gonorrhoea from the five or so Ethiopian prostitutes who established kitchen-and-bed businesses at the foot of Government Hill. The soldiers had an impudent way of scratching their crotches in full public view. This confirmed our belief that Abyssinians were all infested with lice.

There was a third way to cross the river: sometimes, scorning crocodiles, we would swim, naked, with our clothes held above our heads. Thus we came to school short of preconceptions, ready for the long journey of learning, leaving our parents on the other bank. On the school side of the river we learnt of the Nile, the Thames, the Ganges, the Euphrates, the Red Sea — but our river was not there. Nor were our towns, nor the names of our ancestors. Then our parents informed us that their ancestors had come from somewhere else. That they had arrived from the other place (that is, Arabia) which had indeed received a mention in the Holy Scripture. There was a veneer of hurt in our parents' voice when we asked more and more

challenging questions. Why, for instance, were we receiving our instruction in other peoples' tongues, languages our parents had no grasp of? And why should they insist that we learn Amharic, a language they described as being that of our hateful colonial master? Our parents questioned the kind of education we were receiving (and for which they were paying from their own meagre finances), but not the fact that we were taught in a foreign language, Arabic, Amharic or English, never Somali.

We spoke Somali at home, but we read or wrote in other languages: Arabic (the sacred tongue of the Koran); Amharic, that of the colonial master, the better to know what he thinks; English, a tongue that might one day afford us entry into a wider world. We moved from one language universe to another with the disquiet of a tenant on a temporary lease. We were conscious of the complicated state of affairs, conscious of the fact that we were being brought up not as replicas of our parents but as a strange new species. Some of us acquired other means of expressing our deep-felt anxiety: we learnt to read and write Cusmaaniya, an underground Somali script, a symbol of Somali nationhood, of which all the colonial authorities ruling over the divided Somali nation — English, Italian, or Ethiopian, disapproved. Because of Kallafo's proximity to Mogadishu, the capital of the former Italian Somaliland, many of us managed to pick up Italian too.

The Ethiopian Empire was large, poorly run to the point of being inefficient. The soldiers were not paid for months and they levied their living expenses from the Somali-speaking civilian population. There was never enough Ethiopian currency, so being a peripheral province, we resorted to the use of British East Africa money. The British colonies to the east and south of us, furthermore, imposed their language on us and our schools adopted the English language textbooks intended for the subject peoples of those regions. We knew much more about Kenya, Uganda, Tanzania, Arabia and Europe than the children in these countries knew about us.

Imagine this thought: a Somali child growing up in the backyard of the world's poorest empire, had access to the principal

literature of Europe, Asia and Africa. Belonging essentially in the oral tradition, Somali society bestows undue deference on books, whether profane or sacred and regardless of the language. Our parents were cognizant of the fact that a chasm was being created by our contact with other literatures, other views of the world. And I recall listening to an argument between my eldest brother and a friend of his, in which the question was raised whether God (in English) translated easily into Allah (in Arabic), and by extension into Waaq, the Somali name for the pre-Islamic deity. Through these debates we learnt that one received other people's wisdom through the medium of their writing, a wisdom transcending the speaker and the language in which the material found a temporary dwelling-place. I don't recall anybody picking much flesh out of a bone over the language issue. People simply concentrated on the pith and marrow of an intellectual argument, the essential point being whether or not schooling helped children to turn out to be other than what they should be.

Recently I was in Addis Ababa, a city I haven't set foot in for almost thirty years. The smell of the city choked me, a boa-constrictor in my memory. I remembered Amharic phrases, a language I haven't used for ages. At night, I fell asleep to the voices of some of the hotel workers speaking Amharic and I dreamt I was a frog engaged in an endless conversation with mudskipper sitting out on the rough in a thunder storm, both of us felling far too exposed, chilled to the bone. A singular image of the dream remains and haunts me; everything is reduced to the size of the frog's eye, in the shape of a contact lens, but the frog has been transformed into an ancient man dying of shortness of breath, an old man who is visited by a youth with a certain physical resemblance to the mudskipper. The youth tells me that despite the wear and tear of time, despite the otherness of his past, despite all the obstacles put in his way, there is an alchemy of memory, transmitting all gradation of dust and gold to a oneness of purpose. The youth concludes by saying that there is poetry in lying. I wonder if he might elaborate. But no; suddenly it is seven in the morning and I am awake.

Here in Ethiopia poverty is permanent, centuries old. There have been wars raging in a number of provinces: the Ogaden has had its share of inconclusive battles fought on its soil. The future is a river, but which side is Ethiopian?

Colonial childhood such as mine is discontinuous: the child grows up neither as a replica of his parents, nor of the colonial ruler. I have remarked on my peoples' absence from the roll-call of world history as we were taught it, to the extent that we envied our Ethiopian, Kenyan and Arab neighbours the passing mention given to them in the textbooks we studied at school. It was with this in mind that I began writing — in the hope of enabling the Somali child at least to characterize his otherness — and to point at himself as the unnamed, the divided other, a schizophrenic child living in the age of colonial contradiction.

¹ This article has appeared in TLS.

"A Nation of Poets" or Art-loving People? The Role of Literature in the Present-day Somali Society

Maxamed D. Afrax

This abridged account attempts to shed some light on the role played by various forms of literary and artistic expression in modern Somali life and the increasing need for the preservation and the study of this heritage. Particular attention is paid to the importance of the less known genres, such as the theatre and the modern prose fiction. The current tragic state of affairs in Somalia remains the backdrop of the discussion.

Literature has played a paramount role in the life of the Somali people. It was nearly one and half century ago when Sir Richard Burton visited Somalia and wrote his repeatedly quoted statement describing the Somalis as a "nation of poets". Various other testimonies highlighting the pre-eminence of the spoken word in Somali society and the unusual richness and vitality of Somali verbal art are

given in several early works by outside observers, such as Fred Hunter's *Grammar of the Somali Language*, M. Maino's *Lingua Somalia*, and Margaret Laurence's *A Tree for Poverty*; these testimonies are confirmed in a number of scholarly works by contemporary researchers such as B. W. Andrzejewski, John William Johnson, Said S. Samatar, Ali Jimale Ahmed and others.

Somali literature chronicles almost all significant historical events. It is the factual mirror of social reality in which the Somali finds an intimate representation of himself/herself. This is probably one of the main reasons for the Somalis' love of literature.

As far as oral poetry is concerned, there is no much argument about its popularity in traditional Somali society. An average observer of the history of Somali literature cannot fail to notice the fact that poets were highly esteemed and their poetry unusually powerful medium of communication among people. In the words of Ahmed, "Poetry has become associated with almost divine powers so that poets are accorded a status equivalent to that given to *wadads* (religious men)".² I have argued elsewhere,³ with ample evidence, that the verse of a poet had the power to change the entire course of events. Suffice it here to briefly cite two contrasting examples illustrating the powers of Somali classical poetry in bringing about peace and in evoking clan feuds as well.

The first is a long *gabay* called *Darbaadaaley*, in which a famous 19th century poet, Aw-Muuse Ismaacil⁴ sought to instigate his lineage into a feud to take revenge on another lineage of the same clan. According to sources of oral traditions, the poet was angered by the unexpected news that the latter lineage had killed all members of a delegation of elders from the poet's lineage. This moving piece of poetry had the power to evoke one of the most fierce traditional fightings between the two sub-clans.

The second example is a famous *geeraar* entitled *War Tolow Colka Jooja!* (Oh, kinsmen, stop the hostility!) by a celebrated poet, Salaan Carrabey. By reciting this poem Salaan had succeeded to prevent a bloody war between two closely related lineages who were about to

launch an attack against each other.⁵

It may be of interest, however, to note that poetry is not the only important form of literary expression in Somali society, as believed by many. This is an important fact that should be brought into a sharp focus.

The overwhelming majority of scholars and commentators, Somalis and non-Somalis alike, seem to hold the view that, to speak about Somali literature is to speak about the oral poetry. Twenty years has passed since John Johnson rightly remarked that "scholars, both indigenous and foreign, have concentrated most of their work on the poetry".⁶ Similarly, B. W. Andrzejewski, in the introduction to his translation of the Somali play *Shabeelnaagood*, draws our attention to the undeserved negligence of Somali drama, describing it as a "very wide field of study".⁷

As the current crisis in Somalia increasingly captures the attention of the world, non-Somali students of Somali society and culture seem to be remarkably keen to find materials of Somali literature which may give them insights into the complexity of Somali realities. Again the poetry, particularly the classical oral poetry, is the only form they can think of, for the simple reason that it is the only one they have heard of. Here in London, all non-Somali individuals whom I encountered or contacted me for information about Somali literature were exclusively looking for poetry.

Well, I do not underestimate the importance of the poetry as one of the leading forms of Somali verbal art. However, it is time to correct the widely held and over-simplified view that Somali literature is the oral poetry. A careful observation of Somali cultural life would, in fact, make one replace Burton's above cited statement by a more accurate one describing the Somalis as "a nation of art-lovers". We Somalis love not only poetry, as wrongly conceived, but all forms of art (literature included). It is time to recognize the existence of other important genres of Somali literature and art such as the prose fiction and the theatre. Indeed, some of these genres are even more important than the poetry in contemporary urban society. The theatre is a good example, as will be explained shortly. In fact, classical poetry is virtually dead, or at least, it has lost its once overwhelming appeal

for the presentday town-dwelling Somalis in general and the young generation in particular.

Prose Narratives

In traditional Somali society itself, it was the oral narratives, and not the poetry, that used to play the major role in the psychological and cultural formation of a Somali child during the early and most sensitive years of his/her life. It is by means of this very rich form of verbal art that Somali parents extensively and consciously use to entertain their young children and, at the same time, educate them with certain set of cultural and social virtues. As a child I can still recall how I was fascinated by my grandmother's stories. Most of those stories are still engraved on my memory. I can still visualize the image of the poor daughter of the despotic queen Araweelo pleading with her mother not to kill her baby boy.

It may be argued that it is a universal phenomenon that children are fond of stories and story-telling. But what about the grown-ups? Evidence shows that adult Somalis are not less fond of this form of literature than their children.

Somalis are known to be thirsty for information, probably because of the pastoralist cultural background of the majority. They are always very keen to know what is happening around. "*Yaa warramoo aan warki bi'in?*" is a traditional and very popular phrase, which roughly translates as, is there anyone who volunteers to give us some information?

Folklore Dance

Another example showing the Somalis' love for all kinds of art, is found in the different forms of performance art. Take for instance the folklore dance. The appeal of this art to the Somali is seemingly not less powerful than any form of verbal art, say the poetry, although it might be less prestigious.

Even in most sophisticated urban centres, such as the capital Muqdisho, it is very common to find at the corners of the town many random performances of traditional style in the form of large circles of people from all walks of life, some of them dancing while the rest clap and chant improvised songs. During the early seventies, the military government unsuccessfully attempted hard to prohibit this

practice in the capital city. Finally, however, the authorities had to yield to the determination of the art-loving populace.

Modern Fiction

The fact that the art of prose fiction writing has strong appeal to the Somalis has been confirmed during the seventies, when an official orthography for writing the Somali language was introduced. Subsequently, Somali literary life witnessed the birth of a new genre, namely the modern prose fiction, specifically, the novel and the short story. One would then assume that it would take a long time for a written literature to attract a significant number of readers in such an oral society like the Somali.

However, the readership of the first full length modern novel in Somali had taken everybody by surprise. The name of the novel was *Maanafaay*, (named after its female protagonist) by the present author. It was first serialized in the then leading daily *Xiddiga Oktoobar*, from the beginning of February to the end of March 1979.

At first, the editor of the newspaper was reluctant to undertake such unprecedented venture. It took him several weeks to take the decision. However, by the time the story had reached its seventh episode, the man was confronted by a problem of different kind. The offices of the newspaper and the headquarters of the State Printing Agency, where it was printed, were stormed by crowds of people demanding copies of the newspaper, after it had disappeared from all kiosks at a glance. The circulation of the newspaper had to be dramatically increased several times up to the maximum capacity of the printing press, and the problem still held. The crowds had continued to flock to the printing press every day from early morning, trying hard not to miss the day's episode of *Maanafaay*. Unsuccessful in such an attempt, many of those enthusiastic readers had to strive for buying an expensive copy from the black marketeers who started to take advantage of this new phenomenon.

In an article published in the Arabic daily *Najmat Oktoobar*, Cumar Calasow, one of the many critics and commentators who wrote about the novel, has described the Mogadisho

kiosks or news agencies of the time as "daily battle fields for the crazy lovers of *Maanafaay*".⁸ "If I go home without *Maanafaay*, my wife would not open the door for me" said many husbands. It was not only the first time ever, in the history of Somali press, that a publication became so popular, but the first time that black marketeers were attracted to a newspaper considering it as a lucrative commodity.

So many kinds of an overwhelming popular response to the publication of *Maanafaay* can be recalled by those of us who were in Somalia at the time. For instance, many shopkeepers and owners of restaurants and public transport vehicles named their properties after *Maanafaay* to attract customers.

Due to the astonishing success of this experiment, the serialization of stories in the daily press became a popular literary tradition in Somalia during the years that followed. *Maanafaay* itself was published in book form a year later. Twenty five thousand copies were printed as a first run, and it was sold out in Mogadisho alone, in less than two months. The publishers (Wakaaladda Madbacadda Qaranka) hurriedly arranged for publication of a second edition of as much as fifty thousand copies; but this edition was banned, just before it came out, by orders from the government, together with the author's other works, for political reasons.

I have cited this example in some detail to illustrate my argument that a quality work of non-poetry literature, modern fiction in this case, can be as popular and as influential in modern Somali society as any good work of poetry or even more. It may be of interest to note that the majority of those who were attracted to the new genre of modern prose fiction, both as readers and writers, were members of the young generation in urban centres. During the years of the eighties an increasing number of young story-writers, who had been inspired by the popularity of the first works, had published numerous novelettes and several novels, mostly based on romantic and social themes.¹⁰

Owing to the absence of independent publishers and the government's discouragement of all kinds of literary creation

outside its propaganda machinery, those young story writers had to publish their works on their own initiatives, using backward technical means. Despite the embryonic nature of many of those helpless works, in terms of style and techniques, they attracted and influenced considerably big number of readers.

In a nutshell, apart from the prolific and internationally well-known work of Nuuruddin Faarax in English, modern Somali fiction writing is still in an early stage of development. However, experience has shown that it can be a successful form of cultural communication which attracts a large audience for both entertainment and education.

The Theatre

There is a generally accepted fact that theatre is always a mirror for all contradictions of social existence. Since the late fifties and early sixties, Somali theatre has occupied the central position in the cultural life of Somali towns. My research leads me to believe that the theatre has become the most paramount art-form, at least during the sixties and the seventies, (before the current collapse of Somali civil society started since the mid-1980s). Its combination of various forms of art and literature, including the most popular form of modern poetry, namely the song, could be one of the factors in the astonishing success of Somali theatre.

Contemporary Somali theatre was a product of specific historical conditions. Its emergence and growth has been related to the social, political, and cultural changes which have taken place in Somalia for the past sixty to seventy years.

As elsewhere in Africa and the world, theatrical and pre-theatrical traditions always existed in pre-colonial Somali society in the form of rituals, mimicry, dances and storytelling. The modern theatre, however, or the present form of Somali drama, which more or less conforms to the European paradigm of stage performance, has emerged in the early forties towards the end of the Second World War, as a product of a period of great social and political changes.

Shortly after the independence in 1960, there appeared a general attitude of disappointment, critical of the inefficiency of

the post-independence liberal regime. Inspired by this public attitude on the one hand, and making use of the then existing freedom of speech on the other, Somali theatre flourished and reached its highest peak of maturity and prosperity during the sixties, and continued to do so until artists' freedom of expression was curbed and suppressed by the military regime which came to power in 1969.

Before it declined, as a result of this suppression, theatre has played very important role in Somali life, as a leading form of cultural entertainment, and as a powerful tool for mass education.

The popularity of Somali drama and theatre is beyond imagination, despite its limitations and shortcomings. Unlike elsewhere in Africa, contemporary theatre is exclusively popular or mass-based urban theatre of oral nature, which existed and flourished by popular demand, without any considerable help from the authorities or educational institutions. Its creators are men and women of the people the most of whom have little or no formal education. However, their plays are meant for and wholeheartedly received by all members of society, from all walks of life, in all urban centres throughout the entire Somali-speaking territory in the Horn of Africa.

Professor Andrzejewski rightly remarks that "what particularly impresses any outsider who comes into contact with the Somali theatre is the strong emotional involvement of the audience. I have met many Somalis who knew by heart whole passages from plays and could recite them with relish and feeling. Some of them attend their favourite plays several times." He then raises the question, "Why the theatre, a relatively recent innovation in Somali culture, should have such a powerful appeal for the public masses?"¹¹ Some of the reasons are explained in an earlier work¹² in which I have provided a detailed account on the historical development and salient characteristics of Somali drama.

It is surprising, indeed, that despite its importance, no attention is paid to the study of Somali theatre. Almost nothing is known about its existence outside the Somali peninsula. The embryonic activity of Somali studies has tended to focus on the fields of

anthropology, history, and political science. Literature has so far drawn little attention, and almost all this little attention has been concentrated on the poetry, probably because its relative accessibility. Of course, one can understand the difficulties involved in venturing to study Somali plays which are only in Somali and which are not available in written form.

Conclusion

In view of the above illustrated importance of literature in Somali society, and the current painful state of affairs in the country, an immediate action is needed to be taken towards the documentation, promotion and the study of this literature. Such an action is essential for the following reasons.

1. This is a field which has long been neglected, despite its vital importance to Somali life and to comparative study of world literature. Given the absence of written traditions, till recently, the exceptionally rich material of verbal art remains the only available and reliable sources of the badly needed information about Somali history and society.

3. The wealth of literary oral culture is one of the richest and most valuable resources that belong to this nation; and, in a broader sense, it belongs to the resources of human knowledge. This wealth, which represents a unique African experience, is today in a potential danger of perishing, due to the current Somali calamity. Most recorded materials have been destroyed during the madness of the civil war, and whatever is left will soon disappear. Moreover, such once leading genres as the age-old classical poetry and the theatre, as practised during the past half-century, seem to have reached an alarming historical cross-roads, as they are dying out or changing their nature, without proper documentation, or with no documentation at all in the case of the theatre. It is therefore essential, in my view, to start paying attention to the documentation and the study of this worthwhile human experience before it's too late.

4. The study of Somali literature and art would provide a substantial help for understanding the complexity of Somali society. It

is my contention that a serious study of even one single quality novel or one good work of drama, such as Xasan Shiikh Muumin's *Shabeelnaagood* or Cali Sugulle's *Kala-haab iyo Kala-maan*, would provide very important clues to the answers to so many questions about the present Somali realities, which delude Somali politicians and international community alike.

5. Somali literature is a powerful means of influencing public opinion. It can be successfully used as an agent for peace and reconstruction. Given the cultural homogeneity, language unity and the communal nature of Somali traditions, a message can easily and effectively be transmitted to the entire population of Somali territory by means of a good work of poetry or drama or fiction.

Painfully moved by the current disaster, many Somali poets, dramatists and creative writers have responded to the civil war by a wave of new literature, condemning clan hostilities and similar destructive practices, and advocating for peace and national rebuilding. Unfortunately, however, the vast majority of these new works do not reach their target audience, due to lack of means of transmitting them to the public. These artists and authors are in bad need of help, from concerned institutions and individuals, in piecing themselves together again and in finding an outlet for their creative contributions.

Notes

- ¹ This is an adopted version of a paper presented at the First Conference of the European Association of Somali Studies, London 23-25 September 1993. I am grateful to Dr. Maxamed Saalax Xasan for commenting on a draft.
- ² Ahmed, *Tradition*, p.20.
- ³ Maxamed D. Afrax, *Culture and Catastrophe in Somalia*
- ⁴ Aw-Muuse Ismaaciil died in the mid-19th Century. The great Somali poet, Raage Ugaas in one of his poems has singled out Aw-Muuse as the most skilful poet of his time: *Aw-Muuse mooyee af gabay haatan agab beelye* (with the exception of Aw-Muuse, poetry language has now become worthless). Aw-Muuse's poems are not available in published form, but some are available on tape recording.
- ⁵ For more details, including the text of the *geeraar*, see Andrzejewski and Lewis, *Somali Poetry*, pp.128-135.
- ⁶ Johnson, *Heellooy*, p.11.
- ⁷ Andrzejewski, *Leopard*, p.v.
- ⁸ Calasow, *Maanafaay*, p.3.
- ⁹ The novel has recently been republished in Sweden

- by African Triangle, 1993. Those interested may contact HAL-ABUUR for more information.
- For detailed information concerning the relatively new development of Somali prose fiction writing, see Andrzejewski, *Somali Prose Fiction*; and Ahmed, *Tradition*.
- Andrzejewski, *Modern and Traditional Aspects*, p.88.
- Afrax, *Fan-masraxeedka Soomaalida*.

References

- Ahmed, Ali Jimale, "Maanafaay: A Book to be Read", *Heegan*, 11, 18 September, 2 October 1981.
- , *Tradition, Anomaly and the Wave for the Future*, PhD Dissertation, University of California, Los Angeles: 1989.
- Andrzejewski, B.W., Trans with Introduction, *Leopard among the Women — Shabeelnaagood*, by Hassan Sheikh Mumin, London: Oxford University Press, 1974.
- , "Modern and Traditional Aspects of Somali Drama" in *Folklore in Modern World*, Ed. Richard Morson, The Hague and Paris: Mouton Publishers, pp.87-101.
- , "Somali Prose Fiction Writing, 1967-81" in *Proceedings of the Second International Congress of Somali Studies*, Vol.I, ed. Thomas Labahn, Hamburg: Helmut Buske Verlog, 1983, pp.379-410.
- Andrzejewski, B.W., and Lewis, I. M., *Somali Poetry: An Introduction*, Oxford: Clarendon Press, 1964.
- Burton, Richard, *The First Footsteps in East Africa* (2 Vols), London: Tylston and Edwards, 1894.
- Cumar Calasow, *Maanafaay: Qimat al-Jbda Alfani*, Najmat Oktoobar, 16 September 1981, p.4.
- Hunter, Fred M. A., *Grammar of The Somali Language Together with a Short Historical Notice*, Bombay: 1880.
- Johnson, John William, *Heellooy* *Heelleellooy: The Development of the Genre Heello in Modern Somali Poetry*, Bloomington: Indiana University, 1974.
- Maino, M., *La Lingua Somala: Strumento d'insegnamento Professionale*, Alessandria: Ferrari, Occella & Co., 1953.
- Maxamed D. Afrax, "Al-haraka Al-masrahiya Fi Asomal", *Al-hikmah*, No. 126, October 1985, pp.9-18.
- , *Fan-masraxeedka Soomaalida*: *Raadraac Taariikhed iyo Faqaadaat Riwaayado Caanbaxay*, Djibouti: Centre National pour la Promotion Culturelle et Artistique, 1987.
- , *Theatre and Social Change: The Somali Case*, paper presented to the 33rd Annual Meeting of the African Studies Association, Baltimore (USA), 1-4 November 1990.
- , "Culture and Catastrophe in Somalia: The Search for New Discourse", forthcoming in *The Somali Challenge: From Catastrophe to Renewal*,

ed. A.I. Samatar, Lynne Reiner, 1994.

Aafada Ummadda**Soomaaliyeed****ku Habsatay Kadin Laga Baxo Ma Yeelan Kartaa?****Maxamed Cabdi Maxamed**

Aafada maanta Soomaali haysata sababihii keenay iyo jidka looga bixi karo si loo fahmo, waxaa lagama maarmaan ah in la fahmo dhaqanka iyo taarikhda ummada Soomaaliyeed. Ugu horrayn waxaan jeclaan lahaa in aan qeexno dhawr su'aalood. Tan hore, qaran muxuu yahay? Tan labaad, sidey bulshada Soomaaliyeed u dhisantahay una shaqaysaa? Su'aasha saddexaad oon is weydiin karro waxay tahay, qabiilkan, maanta loo adeegsaday in qarankii Soomaaliyeed lagu kala daadiyo, ma jiraa?

Markaan saddexdaas jawaab u hello, ayaa laga yaabaa in aan garanno meelaha lay naga haysto; lana baadi goobi kari sidii looga bixi lahaa masiibadan maanta nagu dhacday.

Qaran muxuu yahay?

Haddii aynu isku dayno in aan ka jawaabno su'aashan, waxaa noo soo baxaysa laba jawaabood. Tan Koowaad waa Qaran Dowlad ah: Waa ummad af,¹ dal, dhaqan iyo hidde, diin, iyo sooyaal mid ah wadaagta dawladna ku ah ama ku gaadhay; kaasi waa qaabka ay dawladdii Soomaaliyeed ee ka koobnayd labadii qaybood ee ay kala gumaysan jireen Talyaaniga iyo Ingiriisku lixdankii ku dhalatay; ama dawlado badan oo Yurub iyo kuwo kaleba ay ku dhasheen kuna dhismeen.

Tan Labaad waa qaran-siyaasadeed: waana ummad kala kaan ah, aan af, diin, iyo dhaqan mid ah wadaagin, hase ahaatee dal mid ah ku wada nool, maamul mid ihina ka dhxeeyeo, xaalad gaar ihina midayso. Waxaana ka mid ah dawladaha Afrika ee isticmaarka ka dib dhashay; kuwaasoo shirkii Baarliin, caasimaddii Reichka, lagu qabtay intii u dhexaysay 15th Nofeembar 1884 ilaa 6th Febraayo 1885² laguna qaybsaday Afrika iyo ummadihii ku noolaa. Kulankaas waxaa ka soo qayb galay 14 dal badankooduna yahay reer Yurub.

Taasoo markay dawladahaasi qaybsanayeen

Afrika, aanay tixgelin ummadihii ku noolaa ooy kala tureen, iyaga oo dantooda dhaqaale ama gumeysi oo keliya ilaashanayey; tusaale ahaa haddaan soo qaadanno, dawladda Gaaboon dadkeedu waxay ku kala hadlaan ugu yaraan afartan af-guri, dadka ku noolina waa ugu badnaan hal malyan oo qof. Waxaa kale oo dalalkas ka mid ah Keenya, Ruwaanda, Burundi, Nijeeriya, Kaamiruun, iwm.

Soomaalidu Ma Tahay Qaran Fac Weyn?

Waxaa jira dadka wax qora qaarkood oo qaba Soomaalidu waa dad kol dhow abuurmay; qorayaashaasi waxay doodooda ku salaynayaan oo leeyihii, waa qarnigii 15aad markii ugu horraysey ee magaca "Soomaali" la maqley; waxaana laga helay hees lagu ammaanayo Boqorkii Xabashida Negu Ishaq guushii uu ka guulaystay Soomaalida.³

Hubaal dooddani run ma aha. Xataa dadka aan qiray magacu in uu jiray waqtigaa ka hor, waa u caddahay Soomaalidu ummadaha ahaan in ay jirtay oo ay waqtiga heesta la tirinayo ahayd ummad ka mid ah ummadihii xoogga lahaa oo la loolamayey xabashida, sida ay muujinayso heesta xabashida qudheedhu.

Waxaa kale oon intaas raacin lahaa, hadii lasydku saleeyo abtirsiiyaha dadka Soomaalida ah, waxaa jira dad abtirkoodu tiro gaadho ilaa iyo 40 fac, haddii aan fac walba siinno soddon sano fac nololeedkiisa (laga soo qaaday da'da ugu weyn iyo tan ugu yar oo laysku daro loona qaybiyo labo; halkaas oon facdhixaad ka helaynno), waxaa inoo soo baxaysa inay Soomaalida maanta magacan sidataa soo jirtay ugu yaraan 12 qarni.

Tan kale, intii magacan "Soomaaliqa" ah uuna soo bixin dalku meel madhan ma ahayn, waa la degganaa, dadka maanta ku noolina kuwii degganaa ayey ka soo jeedaan firkoodiina yihiin dalkuna, sida dalalka kale, wuxuu soo yeeshay magacyo badan intuuna magaciisa maanta jira qaadan. Xilligii faraacinada waxaa loo yaqannay waddankii Punt; waagii Giriigga iyo Roomaanka waxaa loo yiqiin Aromat ama dalkii Udgooonaa, ka dibna Azaniya, Berberi iyo ugu dambeys dalkii Zenji.⁴

Waxaa kale oon qabaa dadka Soomaaliyeed marka askooda iyo dhaqankooda la eego in

ayna ahayn dad soo doolay (sida Soomaaliyahaannada qaarkood qabaan) ee ay yihiin carra-joog. Hase ahaatee dadka Soomaaliyeed wuxuu ahaa mid leh xeeb dheer, xidhiidhna waligii la lahaa dunida ku wareegsan amaba tan ka fog, waana la iman jiray, dadkii ku soo biiraana afka iyo dhaqanka dalka ayey qaadan jireen.

Haddii aan midaas ka soo gudubno, dadka Soomaalida wax ka qora qaarkood waxayba ku doodaan jiritaanka qarannimada Soomaaliyeedba gumeysigii reer Yurub ayaa ka dambeeey!

Taas anigu waxaan ka leeyahay ugu horrayn dawlad dhexe oo Soomaaliyeed oo ummadaha isu wada haysa gobol kastooy ku noolyhiin ma jirin; hase ahaatee, sida ummadaha kale intooda badan, taariikhda Soomalida waxaa soo jiray dawlado yaryar iyo boqortooyoojin ilbaxnimo iyo hor-u-mar weyn gaadhey waxaana ka mid ahaa dawladihii koofureed; tii Geledi iyo Bagadi oo ka jiray Shabeellada Hoose, tii Gasaaragude ee Luuq ilaa Buur Hakaba ka jirtay; tii ka sii horreysay ee Ajuuraan. Waxaa kale oo jiray Boqortooyadii Majeerteenya, Boqortooyadii Hobyo, Dawlad-dii Awdal, boqortooyoojinkii Jubbaland iyo Tanaland ee Cabdi Ibraahim, Magan Yuusuf, iyo Xasan Barjin; kuwii galbeed ee Nuur Cubbudhiye, Garaad Xirsi Wilwaal, iyo dawladihii yaryaraa ee islaamka ahaa ee ka sii horeeyey sida Adal, Dawaaro, iwm. Intaas oo dawlad iyo boqortooyana qaran mid ah ayey u nasab sheeganayeen shuruudihii aan kor ku soo xusnay baana isku xidhi jiray oo isu wada hayey dhammaan.

Sidee Bulshada Soomaalidu u Dhisantahay una Dhaqantaa Hidde Ahaan

Sidaynnu horay u soo sheegnay bulshada Soomaaliyeed waxay ahayd mid dhaqan iyo dhul, af, diin, iyo sooyaal mid ahi isu hayo wadaagta, xeer-Soomaalina wadaagta, kaasoo ay ku magacaabaan xeer⁵ iyo xissi adkaaday⁶ una habaysan sidii uu u kala hagi lahaa bulshada guud ahaan iyo beelaheeda kala duwan ooy qaarkood leeyihii xeer hoosaadyo sida Xeer Aji, Xeer Ciise, iwm.

Xeerkaas guud wuxuu qexi jiray dhiigga oo u qaybsama: qudh⁷ iyo qoon⁸; ama wuxuu ku saabsanaadaa xilo, xoolo, iyo maamuusba. Wuxuu isu hayey xigtada oo ah xidid iyo

xigaalo Soomaalidu waxay ku maahmaahdaa "Tol xeer leh caydh ma'aha"; xeerku inkastuuna qornayn, wuxuu ahaa mid aan kan casriga ah ee qoran inuu ka sito mooyee aan ka dhicin; kolka dhibi timaaddo guurtida ayaa arrinta loo gayn jiray, geedka garta ayaa laysla tegi jiray, arrinta waa la falanqayn; guurtidu labadii dhinac ee is haystay eedeeye iyo eedaysane ayaa waxaa la weydiin jirey in ay agmad (qareen) ama wakiil u baahanyihii iyo in kale, hadday wakiil u baahdaan waxaa loo kala yeeli jirey af-garrooc oo qareen u noqda eeddeeyaha garta soo oogtay iyo *elin qallad* soo eedaysanaha wakiil u ah.

Nin baa intuu shirka dhex istaago warka lalin jirey isaga oo qof walba wuxuu yidhi ku celinaya, waxaa la yidhaahdaa wariye ama af-hayeen; ninna warka ayuu ka guraa oo waxaa la la yidhaahda lad-haye; Soomaalidu waxay tidhaadaa "Gartu ilaaheed bay leedahay". Guurtidu garta meesha ay ku habboontahay eey leedahay, ayey salka u dhigi jireen, xeerkeedana ay ku toosin jireen; guntu halkay wax mariso ayeyna arrintu ku dhammaan jirtay.

Labadii markaas arrintu ka dhhexaysey, xeerku wuxuu qabaa marka aad gar hesho in aadan sharaf iyo xarrago ka tegin, taasna Soomaalidu waxay ka tidhi:

"Xeer waa xeer xarragana lagama tago". Waxaa kaloox Soomaalidu intaas raacisaa "Guney xeerkaa labooy xaalkaa". Wax nolosha Soomaaliyeed la xidhiidha oon xeerku soo galina ma jiraan.

Bulshada Soomaalidu hidde ahaan waxay u dhisnaan jirtey laba qaab: kan hore waa qoys ka kooban: oday, habar iyo carruurtooda; dhawr qoysna dhawr reerna jilib, dhawr jilibna laf, dhawr lafoodna qolo, dhawr qolona tol, tololna qaran; taasoo dhismaha bulshada ugu sarraysa.⁹ Sida qaybtan dambe aan ka aragno, qaranku wuxuu ka koobmaa tolal isu yimid, tolna sida ay Soomaalidu uga maahmaaday "Tol waa tolane". Oo maxaa isku tolay? Dan baa isku xidhay iskuna toshay. Markii deegaan miyi la joogey xoolaha ayaa loo wada sahansan jirey, ceelasha iyo warahaa la wada qodan jirey, xoolaha la wada shuban, waa la wada raacan jirey, hadii qof tolka ka mid ahi xoolo beelo waa loo xoologyn jirey, kii guursada oo xoola yar waa la kaalin jirey. Marka wuxuu ahaa mid ku salaysan daryeelidda guud ee bulshadadaas iyo istaakulayteeda.

Kan labaad waa mid teedsan kuna salaysan da'da oo intii isku gada ahba isku xil iyo isku waajib ka saaranyahay beelaha ama bulshada ay ku noolyihiin. (1) Dhismaha da'da ku salaysan waa sida soo socota: Caruur (kala saarid ma leh wiil iyo gabadh) waana ilaa toddoba sano ay ka gaadhaan; (2) foodley iyo kuray, waa laga bilaabo marka gabadha ama wiilka la gudo, waana inta u dhaxaysa toddoba jir ilaa shan iyo tobantir; (3) sindheer iyo gaashaanqaad ama barbaar, oo ah laga billaabo 15 jir ilaa 22 jir. Haddaynu halkan ku yare hakanno, sidii dhaqankii Soomaaliyeed ee hore uu qabey meel kastoo uu jiray, kacaan (fac) waliba magac bay lahaayeen, waxaana bixin jiray gaashaanqaadkooda; reer guuraa, beeraley ama reer magaalkii la yahayba. Haddii dagaal la galoo siday guul ama guul darro u keenaan ayaa loogu magac-bixin jiray. Haddaan dhawr tusaalee soo qaadanno, meelo badan oo ka mid ah dhulka Soomaaliyeed, la joogo goob colaa-deed waxaa la samayn jiray wax lagu maga-caabo bun dhaw, wey isu soo bixi jireen, nin sheekh ah ayey u tagi jireen ooy odhan jireen noo ducee, ku faliyana way kasoo currafaysan jireen, markaas ka dib ayey boqorka u soo shiri jireen, way soo dabbaal degi jireen, haweenkaa alalaas iyo mashaxarad isugu dari jiray, markaasuu boqorku idan siin jiray meeshay ku dhaqaaqi lahaayeenba, dabadeed markay intaasi isugu hagaagto ayey lafa jabsan jireen, neefaf ishkin ah (geel ama lo') ayaa la qali jiray, wey yagooran jireen, yagoorid waxaa la yidhaahdaa:

- 1 Horta xorad (waa god si dheerar ah loo jeexay) baa la qodi, dogobyo waaweyna waa lagu shidi, laamo ad-adag baa la fiiqi, neefkii ishkinka ahaa ee la qalay ayaa laba iyo tobantir loo qaybin, markaasaa yaqoorigii hilbihii la sudhi. Waxaa la ag qottomin xorodkii oo qaxaya agtiisa; hilbku markuu solmo ayaa la cunayaa, lafahaa la jabsan oo la dhuux ayaa markaasay magac la baxayaan waxay dooranayaan kayduul, ama abbaanduule, qofba suu u yaqaan hogga-amiyana guutadaas.
- 2 Markuu soo guulaysto abbaanduuluhu *Baal Qood* buu gashan jiray (waa baal goroyo oo suun lagu tolay dun midabyo lehna lagu xardhay, shucubyo lagu qurxiyana loo yeelay); beeluhuu markaas dhex qaadi jiray raggana waa laga aqoonsan jiray meel alla meeshuu tagana waa lagu soo dhaweyn jiray.

Tusaale ahaan haddaan u soo qaadanno, dadka Soomaaliyeed ee labada webi ee Jubba iyo Taana (webiga Taana wuxuu ku yaal gobolkii loo aqoon jirey NFD) dhexdoodaa ku nool, waxay soo mareen kacaammo is daba joog ah kuwaasoo fac waliba magac la baxay. Magacyadaas waxaa ka mid ah: Boobto, Bombi, Maja, Mulli, Fitin-dheer, Xaar-ku-jiif, Kodhi-diid, Qiiq-dhawr, ikk.

Haddaan eegno dhinacyada kale ee dalka, kacaan waliba wuxuu ku magac bixi jiray, wixii uu ku korhdiyo dhaqanka, suugaanta, ciyaaraha hiddaha hadduu, wax ku soo biiriyo lana oggolaado, ama uu wax ka baddalaba. Haddaan dhaantada tusaale u qaadanno markii hore waxay ahayd hirwo, ka dib waxay noqotay saado, laydoon, ruquusa, ugu dambaystana guux Isbeddelladaas mid kasta waxaa sameeyay kacaan (fac) soo baxay.

Markii magaaloooyinka la yimid, waxaan xusuusannahay almadartii waqooyiga, kabacad, makaariyoos, ciyaal siyo (ziyo), biid-xaar iyo ugu dambayn caasi.

Ciidammadii xoogga dalka Soomaaliyeed waxaa u baxay magacyo ka dab-qaadanaya hiddahaas: Waxay u qaysanaayeen Caliyo wax gadaal lagaga kabo, sida: Cali Tubaako, Cali Gaaweeto, Cali Boobaaye (oo ah kuwii lixdankii markii xorriyadda la qaataay la qoray ciidammada), Cali Bacaad, Caananuug (oo la odhan jiray wiilashii iyaga oo aan u bsilayn sarkaalnimo xag da' iyo aqooneed iyo xag waaya aragnimo toona garaaddada layska siiyey).

Haddaan dib ugu noqono soona koobno heerarka kala duwan ee jaranjarta da'da iyo magacyada hidde ahaan loo yaqaan, waxay isugu xigaan sida soo socota:

1. Carruur: Ilaa toddoba jir.
2. Foodley (dheddig) iyo kuray (lab): 7-15 jir.
3. Sindheer (D) iyo gaashaanqaad (L): 15-22 jir.
4. Middidhoob (D) iyo gadhmadoobe (L): 22-35.
5. Xusulbaruur (D) iyo jilibculus (L): 35-50
6. Habar/habuuja/islaan (D) iyo oday/duq (L): 50-ka kor.

Qabiilkaan Qaran Lagu Dumiyey

Ma Yahay Wax Jira?

Horta bulshada Soomaaliyeed ma'aha wax fadhiya oo meel ku xidhan, wey firfircoontahay si joogta ahna wey isu baddeshaa, iyada oo la socota hab nololeedkeeda ugana gaashaamanaysa dhibaatooyin kala soo darsi kara xag deegaan (biyo iyo baadba) iyo xag dadba (colaad).

Qabiilka Soomaalida baahi ayaa keenta, jiritaankiisa dhiig ahaaneedna ninna ma hubi karo in reerka uu sheeganayo maanta ay dhabtahay inuu u dhashay. Qabiilku si joogto ah ayuu u abuurmaa si joogta ahna wuu u baaba'aa. Si uu qabiilku ku abuurmo waxaa lagama maarmaan ah toddoba tiir oo uu ku taaganyahay in la helo. Intaananse toddobaadaas la gaadhin, waxaa ka horreeya waa in dadkaas iyaga ah ay yihii dad beesha ay deegaanka wadaagaan ay is guursan karaan ama ay is gayaan; waana in ay toddobada tiir buuxshaan, hadduu hal mid ihi ka maqanyahay waxba kama dharbana waa kii duma. Waxay toddababu kala yihii:

- b. dhul daaqsin iyo biyo leh.
- t. xoolo ishkin ah, oo geel ama lo' ah (waa astaanta hodantinnimada reer guuraaga).
- j. gaashaanqaad iyo gadhmadoobe xoog leh oo degaanka iyo xoolahaba difaaci kara.
- x. magac (waa in markaas magac lala baxo).
- q. duq ama boqor¹⁰ beeshaas hogamiya waa in la doorto.
- d. lix la taliye boqor ama toddobada biri ma geydo marka boqorka lagu daro oo kala ah buuni sheekh ah¹¹ baane gabayaa ah,¹² birjeex geesi ah,¹³ buuro riix,¹⁴ xeer beegti,¹⁵ baxdow sakhi ah.¹⁶
- r. summad lagu aqoodo ooy xoolaha ku dhigtaan, ama geedaha da'doodu weyn tahay lagu qoro sida yaaqa, tayeeqqa, garaska, qoolaatiga, bardaha, iwm. Reerku hadday bataan ooy laamooyin badan u kala baxaan deegaankuna ballaadho waxay summaddii hore ku kordhiyan mid kale oo la yidhaado baadi sooc ama gadafti — iyada oo taasi jirto hadana waxaa la tixgelin jirey curadnimada iyo sida loo kal weynyahay — kan ugu weyn qoortuu ku dhigan jirey summadda, kan ku xiga garabka, kan xiga dhaagga, ugu dambeys sintaa iyo bawdada yaarankaa leh.

Haddii toddababu tiir ee aan soo sheegnay

ay waaraan qolada u nasab sheeganaysana magacoodu wuu jiraya, haddayse dhacdo in mid la waayo qoladaasi way dumaysaa, ama qolo kale ayay bah wadaag iyo magac cusub la samaysan ama sheegad iyo magan mid u noqotaa. noqon. Dhismahani wuxuu aad uga jiraa xoogna ku leeyahay meelaha reer guuraagu ku badanyahay noloshuna ay adagtahay. (La soco)

Notes

¹ Afka Soomaaligu wuxuu ka tirsanyahay bahda reer Kuush ama Kushiitiga; waxayna isir afeed wadaagaan Oromada (Booran, Caruuso, Qoti, Gaalla iyo Wardey), Reendille, Cafar, Saaxo, Beeja, Agow, iwm.

² Jean Suret-Canale, Signification de la conférence de Berlin (1884-1885) in Aujourd'hui l'Afrique, n° 31-32, 1986; p.2-6.

³ Guidi, I., (1899), "Le canzoni Ge'ez-Amarina in onore di Re Abissino", Rendiconti del Reale Accademia del Lincei (Roma), 5, hymne.

⁴ Mohamed-Abdi Mohamed, "La somalie aux hautes périodes", Thèse de Doctorat, Tome III, Besançon, Juin 1990.

⁵ Xeer: waa dhaqan lagu heshiiyo qodob walbana waxaa la yaqaan markuu ugubka ahay meeshii lagu oooyey, waana wax soo saariddiisu joogto tahay Soomaaliduna murti ayey taas ka reebtay waxayna tidhi "Xaajo waa mid loo joogo xeerna waa is daba joog", waxaa kale oo xeer la yidhaahdaa xarig dheer.

⁶ Kissi adkaaday: waa dhaqan ama xeer fil weyn oo waifi uu abuurmay iyo ciddii laga dhaxlay la illaaway, fac walibana uu fac sidaas ugu gudbiyey, waxaa ka mid dumaasha, xigisanka, iwm.

⁷ Qudh: waa markay geeri timaaddo; xeerkeedu waa sabeen ama xaal gofba suu u yaqaanno. Kafan neef xabaal god ah oo isku mar la geeyo, kaddibna rafiso ayaa degdeg loo keenaa markii meydka la xabaalo, waana 40 neef ka dibna, waa mag dheer balaan baana la dhigtaa lagu keeno.

⁸ Qoon: waa qadaf ama dhaawac.

⁹ Mohamed Abdi Mohamed, "La somalie aux hautes périodes", op. cit, Tome I.

¹⁰ Markii dhaqanka iyo xeerka Soomaaliga la dhaago Boqor waa guddoona shaaye ma gooyo; garta guurtidaa goysa boqorkuna waa guddoona. Waagii hore marka ugu horrayaa oo Boqor in la caleema saaro la rabo waxaa la cegejiray lagama maarmaanna ahayd in uu noqdo nin garaad badan, beeshuna isku raacdoo in uu yahay nin karti u leh inuu hoggaamiyo. Waa in uuna weligii wax dilin, waxna dhicin, waxyaabaha dhaqan ahaan iyo xeer ahaanba ay bulshadu ka caaggantahayna uuna sameyn. Markii intaas uu buuxiyo waxaa loo tegi jirey dadkii isaga jifada ama buddhigaha u ahaa, markaasaa magtiisa la siin jirey, hadduu naag qabana iyaduna sidoo kale ayaa la yeeli jirey. Markaas laga bilaabana boqorku wuxuu ahaa dhexyaal aan ninna u eexan karin dadkuna u simanyahay, jifadii uu ka dhashayna, wuxuu u ahaanayaa nin ka dhintay oo ka tegey. Waxaana shardi ahayd markii boqorku mood la yidhaahdo inusan jifo yeelan.

¹¹ Waa ninka markii shareccada islaamka loo leendo wax laga weydiyo amaba diinta suttida u haya.

¹² Ninka gabayaaga ah wuxuu ka warbixin jirey wacdaraha taagan oo kaga warrami jirey gabay, taasoo dadka Soomaaliyeed ay suugansanjireen; wuxuuna u dhigmey wasiirka warfaafinta.

¹³ Waa abbaanduulaha hoggaamiya dagaalka markii beesha la difaacayo.

¹⁴ Waa ninka faaliya ama xiddiginta yaqaan. Faalinta arrimahaan iyo wixii la xiriira ka eeg Mohamed-Abdi Mohamed, "Histoire des croyances en Somalie", Annales Littéraires de l'Université de Besançon, 1992, 163 pages.

¹⁵ Waa ninka xeerka guud ee beelaha oo dhan isu keena yaqaan, xeer hoosaadkana aqoon gaar ah u leh wuxuuna u dhigmaa wasiirka garsoorka.

¹⁶ Waa nin deeqsi ah nabaddoonna ah, wuxuu xidhiidhiyaas qoladiisa iyo kuwa kale, wuxuuna u xil saaranyahay siduu heshiis joogta ah iyo nabab uu u xasiliyo waana nin dadkuu ka dhashay iyo dariskooduba xurmeeyaan. Wuxuu u dhigmaa wasiirka arrimaha dibedda.

Af-Soomaaliga iyo Afmaldahyadiisa

Maxamuud Shiiikh Cabdillaahi Axmed

Cagaha ayuu wax ka dayey¹

Cirkaan carrabka la gaadhi lahaa²

Sankaa u daloola/tolan³

Odhaahyadan kor ku qoran maxaa lagu tilmaami karaa? Ma lagu magacaabi karaa Afmaldahyo? Waase, maxay afmaldahyadu? Maadaama af Soomaligu yahay af dhowaan rasmi ahaan loo qoray suuragal ma aha in dhammaan laamaha ama xubnaha kala duwan ee hadalka iyo suugaanta loo helo eray-bixino Soomaali ah oo la isku wada raacsan yahay. Ogaalkay ma garanayo ama ma xasuusto eray-bixin Soomaali ah ee u dhiganta waxa af Ingiriisida loogu yaqaan *idioms*. Qoraalkan waxaa loo qaataay, si meel ku gaadh ah, in loogu yeedho Afmaldah. Wuxuu kala oo loogu yeedhi karaa Shareero. Waanan soo dhoweynayaa qof kastoo haya eray-bixin kale oo u dhiganta. Afmaldah waa oodhaah ka xidhiidh furantay tibaaxdii tooska ahayd ee ay xambaarsanayd, yeelatayna macne xor ah oo u gooni ah. Hawraarta afmaldah waa oodhaah ka gaaban oo aan lahayn qaaifiyad iyo habdhac toona. Aadamigu wuxu leeyahay hibo Ilaah ku manaystay oo aad u ballaadhan oo isagoo adeegsanaya luqadda uu ku cabbiro malaawaallo fara badan. Afmaldahyaduna waxay ka mid yihiin xubnaha luqadda ee xambaarsan malaawaaladaas. Waxay ku tusayaan jacaylkaa

dadku u qabo in ma-dhacdada, ama waxaan loo fadhiyin, laga dhigto sarbee loogu duurxulo ujeeddo aan xidhiidh la lahayn erayada weedha, sida laga arki karo dhawrk afmaldah ee qoraalkani ku bilaabmay. Si loo biniixiyo arrintaasna aan isku dayno inaynu fasirro afmaldah.

Ta koowaad ee ah "cagaha ayuu wax ka dayey", tibaaxdeeda tooska ahi waxay tilmaamaysaa qof addimada uu ku socdo wax ka eegay ama wax ka raadiyey, mase aha ujeedaadeedu taas ee waxay leedahay macne aad iyo aad uga fog, kaasoo ah inuu, qofkaas isaga ahi cararay ama orday. Afmaldahaan waxaana loo adeegsadaa marka la sheegayo qof baxsi ama baqe cararay. Tan ku xigta oo ah "cirkaan carrabka la gaadhi lahaa", waxay tibaaxdeeda tooska ahi tahay ruux sharad ku dhigtay inuu carrabkiisa soo taabsiyo cirka. Su'aashu se waxay tahay ma dhici kartaa taasi? Jawaabtu waa maya! Haddaa maxaa kallifa isticmaalka weedhan iyada ah? Odhaahdaan waxaa isticmaala qof muraad leh kana dareen qaba in itimaalka uu muraadkiisu ku qumayaan aad iyo aad u yar yahay, kuba dhow yahay eber (ma-dhacdo). Sidaa darteed, daw bay noqotay inuu sharad ku dhigto hadday uu jecel yahay u dhacdo inuu carrabkiisa cirka gaadhsiiyo. Afmaldahaydu waxay u eegyihii, siday ila tahay, inay markii u horraysay ku bilaabmeen afgarasho dhex maratay koox isku qoys, shaqo, ama degaan ah. Intaanay hirgelin ama shaacbixin waxaa loo arkaa inay yihii af-guri. Muddo kadibse waxay noqdaan kuwo faafa oo cid waliba taqaan. Tusaale ahaan, halqabsiyo badan oo maanta la maqlaa waxay inala yihii af-suuq ka fog luqadda rasmiga ah ee la isku wada raacsan yahay. Kaba soo qaad waayaha bulshada Soomaalidu ku sugar tahay maanta, oo ah mid colaadeed, waxaad heli kartaa halqabsiyo badan oo ka soo jeeda afka ciidanka militariga, kuwaasoo iyadoon laga dhaad qabin lagu isticmaalo hadal maalmeedka.

Tusaale ahaan, "yool baa ina haysta" oo ka dhigan marka loo eego macnaha tooska ah ee xambaarsan tahay, in barada lagu sugar yahay lagu soo beegay rasaas culus, sida tan madaaficda ka dhacda oo kale. Hase yeeshee, macnaheeda dadbani wuu ka duwan yahay sidaas, wuxuuna leeyahay, "nasiib darradeena e' khatar baa inagu soo fool leh". Tu labaad oo

iyana la isticmaalo sebenka adag, af ciidan militarina ahi waa: "dab-xidh baynu galnay", oo iyana ka durugsan abbaarta tooska ah ee ereyadeed, sida afmaldahyada lagu yaqaan. Waxayna u duurxulaysaa in lagu sugar yahay khatar aan laga digniin qabin. Ugu dambayna, aan soo qaadano halqabsi kale oo u dhigma ama la khaanad ah labadaa hore, kaasoo ah: "inaga sii miina baadha", oo ka dhigan inaga sii hubiya khatarta ka iman doonta falka aynu damacsanahay inaynu ku kacno, lagana keenay afka militariga oo ay ku tahay: intaan ciidanku duulaan qaadin ha la diro cid ka sii eegta in cadawgu dhigay ama dhulka ku aasay hubka qarxa ee loo yaqaan miinada. Wixaab mooddaa inay tani u dhiganto afmaldaha kale ee sooyaalka ah ee yidhaahda, "galka ul inagaga daya".

Saadaal ahaan, ma foga xilliga ay odhaahyadaasi ku biiri doonaan afka rasmiga ah, waayo afmaldayadu waxay ku jiraan dhalan-geddoon xawli leh oo hadba qaar baa dhalanaya, qaarna way dhimanayaan. Si kastaba ha ahaatee, maqaalkani uma kala qaybin karo afmaldahyada kuwo hirgalay oo suugaanta galay ama sooyaalka ku biiray iyo kuwo aan weli hirgelin, waayo waa arrin adag oo dooddeedu sahal lagu dhammayn karin; kana baxsan dulucda maqaalkan. Balse waxaa habboon in aynu dhawr kale ka kale ka xusno odhaahyada aan uga tusaale qaadanayno afmaldahyada:

Waa xaar mas.⁴

Waa diinkii dabka loo diray.⁵

Waraabe adhi lagu darsady/raacsaday.⁷

Suxuladaan subagga ka leefnay/darsanay.⁸

Afmaldahyada kor ku taxan ma lihi hubanti dhamaan waxay ku jiraan sooyaalka suugaanta, in kastoon aragtidayda anigu ku tirinayo sidaas, laakiin waxay ku sifoobeen astaamaha lagu baadi sooco afmaldahyada. Astaamahaasi ma aha qaar qeexan oo la isku wada raacsan yahay, lagamana soo minguurin tilmaamo hore u jiray oo dad hore dhigeen, waase kuwo lagu kenay fiiro (dersid). Haddaba afmaldahyadu waxay noqonayaan kuwo ku sifoobay, sidaan qabo, astaamaha soo socda: Waa marka kowaade, waa odhaahyo/weedho tiraabe (xaraf-raac iyo haddhac toona lahayn) maldahan oo u maakubaya macne aad uga taggan kan erayadu ay xambaarsane yihii. Waa marka labaade, waa mala-awaallo u baxsada

badiyaaba ma dhacdada aan suurtagalka ahayn sida "cirkaan carrabka la gaadhi lahaa". Wuxa kale oo dhacda in afmaldahu tibaaxo hawraar suuragal ah, haseyeeshee aan dadku badi falin sida s溜uladaan subagga darsanay. Sifada saddexaad, badiya waxay afmaldahyadu leeyihii erayo sal ah (eeg erayada hoosta ka xariiq, laba ama saddex, oo ah rukumada odhaahda shareeran (afmaldaha) iyo erayo dhammaystirayaal ah oo aan joogto ahayn (eeg erayada aan hoosta ka xariiqnayn). Tan afraad, waa in aanay afmaldahyadu noqon murti sida maahmaahda, ee ay yihiin erayo tacbiireed.

Gabegabo ahaan, afmaldahyadu waa bad dihin oo u baahan in goonideeda dersid loogu sameeyo. Waa bad hadal oo aad iyo aad u muhiim ah, badi luqaduhuna leeyihii, una suurageliya aadamiga inay hab faneed oo aad u sarreya (very artful way) u gudbiyaan farriimaha. Wuxaad taas ka daalacan kartaa astaamaha ama sifooyinka afmaldahyada ee maqaalkani isku dayayo inuu biniixyo, intii karaankiisa ah. Afmaldahyada afka Soomaaligu waxay ku jiraan xawli isbeddel badan oo run ahaan u baahan fiiro gaar ah in loo yeesho. Isku soo wada duuboo, maqaalkani waa gogoldhig gaaban oo dhiirigelinaya dood dhext-marta dhammaan akhristayaasha wargeyskan, dadka xiiseeya suugaanta iyo luqadaha iyo cid kastoo arrinkan danaynaysa, waayo halkan iyo meelo kale toona laguma soo koobi karo dhammaan sifooyinka afmaldahyada.

Notes

- ¹ Wuu cararay.
- ² Wax weyn ayaan samayn lahaa.
- ³ Wuu ku qasban yahay.
- ⁴ Wax ay adag tahay sida lagu helaa.
- ⁵ Aad buu ula soo raagey wixii loo diray.
- ⁶ Lama aamin karo.
- ⁷ Waan dheregney

Eray-qeexid

Translation of Somali Terms

Afmaldah ama Shareero	Idiom
Astaamo	properties
Binixis	Highlight
Erayo sal ah	Primary
Dadban	Indirect
Dhamaystre	Secondary
Duurxul	Figurative
Dhalan-gedoon	Evolution
Eryo Tacbiireed	Expressional words
Habdhad	Rytheme
Halqabbi	Catch-phrase

Itimaal	Probability
Ma-dhaco	Abaurd
Maaknub	conccit
Mal-swaal	Imagination
Qaafiyad	Alliteration
Qeezan	Defined
Sarbeeb	Metaphor
Sifooyin	Characteristic
Sooaal ama soojireen	Classic
Tibax	Expression
Tiraab	Prose
Toos	Direct
Xawli isbeddel leh	Dynamic

Habka Dhismaha Maansada Soomaaliyeed Bah-maanseedka Koobaad

Cabdi Miigane Guuleed &
Maxamed Cabdillaahi Riiraash

Soomaalidu sida la ogyahay waa reer guuraa oo kumayaal sano bay xoola dhaqato ahaayeey. Waana hab-nololeedka afkooda guud ahaan, suugaantoodana gaar ahaan, qaabeeyey.

Mar haddaanu af qorreyn, aqoonta dadkaasi kala dhaxlayeen sida qudha ee la isugu tebiyya waa xasuusta. Xasuustaas ayey xoola dhaqatada Soomaaliyeed qarniyaashii badnaa ee ay ka soo gudbeen dhalan rog uga adkeysteen.

Haddaba, xasuusta wuxa lagu hayn karaa hadal ahaanna loogu kaydin karaa oo qudh ah, marka weedhuhu dhinmaan, qurxoonaan iyo koobnaanba ay leeyihii.

Qurxoonaan waa hadalka dhegta uu gaadhaa jecleysato, noqnoqshadiisana aaney ka qaraarin kana xiisa goyn.

Si maskaxdu xasuus ugu kaydin karto, hadalkaasi wuxa uu wataa sargooyo habdhac leh, iyo ujeeddo ballaadhan oo erayo kooban lagu muujiyey.

- Biri waa tii yar ee af leh*
Hadalna waa kii yar ee murti leh
 Guud ahaan, suugaantu waxay u qaybsan tahay, *tiraab* iyo *tix*:
1. Tiraabi waa hadal qurxoonaan oo koobnaan iyo sargooyaba leh, hayeeshee, miisaan iyo xaraf raac labada midna kuma khasbana. Waxaa ka mid ah baanaha, maahmaahda, sheeka xariirada, iwm.
 2. Tixi waa tiraab ay u dheer tahay xaraf raac,

(qaafiyad) kuna qasab tahay in ay yeelato miisaan.

Tixda (hab-maanseedka af-Soomaaliga)
Iyo sida ay u sameysanto

Maanso waa hadal taxan oo xeer ku taxan. Keerarka kala duwan ee maansada u sameeyey habtaxo fara badan awgood, waxaannu ka fikirray inaan u qaybinno maansada "bah bah", taas oo aan ugu magaca darray *bahmaanso*.

Bahmaansahaasi godad buu u sii kala baxaa la yidhaa *godmaanso*. Inta godmaanso ee isku bahmaanso ihi waa isku *unug*. Unugga oo ah qaybta u kooban ee godmaanso ka dhaqaaqi karo, waxa uu yahay *unugmaanso*. Intaa ka dib waa *waax, xubin, xag iyo shaqal*:

Tix	
bahmaanso	
unugmaanso	
waax	
xubin	
xag	

- Xubinta ugu horreysa, sidaan arki doono, waxaa ka mid ah *togankeeda* iyo *tobankeeda*. Xubin marka aan leenahay waxaan sheegeynaa waa habtax afar shaqal ah, oo u dhigmi kara:
1. Laba shaqal oo dhaadheer,
 $(--- - 2+2)=4$ shaqal.
 2. Mid dheer iyo labo gaaggaaban.
 - a. Xag horraadka oo dheer iyo labo gaagg-aaban $(---** 2+1+1)=4$ shaqal.
 - b. Xag danbeedka oo dheer iyo labo gaaggaaban $(**--- 1+1+2)=4$ shaqal.

Habtaxaa aan soo sheegnay oo xubin xubin u socda, waxaa ku salaysan godmaansaha koobaad oo ka tirsan hab-maanseha koobaad, waana ka u gaaban godadka heesaha mooyaha loogu heeso marka la tumayo.

Mooyaha	---	**	(2+1+1)=4
Malablaha	**	**	(1+1+1+1)=4
Magacii	**	---	(1+1+2)=4
Mooyaan	---	---	(2+2)=4

Bahmaansahan godadmaansahiisu waxa ay u socdaan xubin xubin, togankooda iyo tobankoodana waxaa isku xidha shaqal gaaban oo afartii shaqal ee walba shaneeya, *guntin* baana la yidhaa. Xubinta iyo guntinteedu waxa ay isku noqnayaan *waax* $(4+1)=5$.

Haddii aan dib u eegno: Waaxi waa xubin iyo shaqal gaaban $(4+1)$, ama waa laba xag iyo *guntin* $(2+2+1)$. Gomaanse kasta oo ka mid ah bahmaansahan koobaad godmaansaha ka

horreeya uun buu ku duldhismaa.

Godmaansaha labaad ee hab-maanseha koobaad waa toddobada shaqal (gaaban) habtaxankiisu yahay: <-waax->

Xubin Togan Xubin Taban

(xag+xag) Guntin xag

$(2+2)=4+1+2=7$

Maqa-leey war laay

Mala-guu war ramay

Ina Cali la dilay

Oo Cumar la dilay

Oo dhiig qul qulay

Oo waran dhul galay

Godmaansaha saddexaad waa siddeed shaqal. Habtaxankiisu yahay WAA + XAG horaad + Naas (xubin taban ah $4+1+2+1=8$).

XubinTogan Guntin XubinTaban

<==waax==> Xag Horaad Naas

$(4+1)=5+2+1=8$

Hee - lada bu tü le

Saray loo ma jii do

Hoos loo ma jii do

Waa la ho dhi yaa ye

Godmaansaha 4^{aad} ee bahmaansaha 1^{aad} waa sagaal shaqalle habtaxankiisu yahay:

<==waax==> XubinTogan

XubinTogan Guntin XubinTogan

$4+1+4=9$

Ragga dhoo- la sha uga eg

Faras- kana dhex da uga eg

Dexyar-reey ma nabad baa?

Godmaansahan waxa kale oo loo yaqaannaaj *jüftö* ama *jiib*; dhan kale haddii aan ka eegno, godmaansahaasi waa ka keli ah ee habtaxankiisu yahay:

xubin togan + guntin + xubin togan. Waana ka si wanaagsan u dheelli tiran (symetric) maansada af-Soomaaligana u badan siiba xagga heesaha idaacadaha ka baxa.

Godmaansaha 5^{aad} ee bahmaansaha 1^{aad} waa toban shaqallada habtaxankiisu yahay:

waax + waax = 10

Rida garo ga- dhoodhkee- da = 10

Gees cas la-beentee- da = 10

Ma anaa lu- loo lee- fay = 10

Godmaansahakani waxa ku salaysan heesta Haanta marka caanaha la lulayo ee burcadka laga saarayo. Haddii aanu nidhaahno, shantaa godmaanso ee bahmaansaha 1^{aad}, sidii aan soo sheegnay, midba midbuu ku kor dhismay: Ka 1^{aad} xubin togan ah buu ku habtaxan yahay.

Waxaanay u taagan yihii sadarradiisu xubin xubin. Saddexda kalena, (2^{aad} , 3^{aad} iyo 4^{aad}) oo ka habtaxan laba xubnood tabankooda iyo togankooda, waxa aan ku tusmaysaneynaa in sadarradoodu ay ahaadaan laag laag.

Godmaansaha 5^{aad} se waxa aan ku tusmaysaneynaa in sadarradiisu u taagmaan meeris badh, meeris badh meeris: waxaa loo adeegsadaa marka haamaha ama gorfaha la tolayo, wareeg kasta oo la dhammeeyo waxaa loo yaqaan meeris. Haddii aan soo gororinno, godmaansaha 6^{aad} ee bahmaansaha 1^{aad} waa labaatan shaqallada (gabayga) oo habtaxankiisu yahay:

$$\text{waax} + \text{waax} + \text{waax} + \text{waax} = 20 \text{ shaq}$$

$$(4+1)+(4+1) + (4+1)+(4+1) = 20$$

Tix gamuuran, oo gaaban oo caynka lagu gijijay

Haddaad u fiirsato, meeriskii waxa uu ka habtaxan yahay afar waaxood oo is le'eg, mid walibana gaar ahaanteed uga habtaxan tahay: Xubin togan iyo guntinteedii:

1. *Tixga muuran*

2. *oo gaaban*

3. *oo caynka*

4. *lagu gijijay*

Haddii Aad si kale ugu fiirsato oo Aad xubin xubin u eegto,

1. *Tixga muuran (an)*

2. *oo gaaba (an)*

3. *oo cayn (ka)*

4. *lagu gijijay*

Waxaad arkeysaa in xubinta, 1^{aad} iyo ta 4^{aad} ee godmaansaha 1^{aad} ay kala mid yihii: *magacii*: * * __, ta 2^{aad} iyo ta 3^{aad} *mooyaan*: * *

Marka xubin walba guntinteedii lagu ladho, ee ay shanayso "waax" baa sida aan soo aragnay, sameysanta.

Intaa uun kuma idla'e, toddobada shaqal ee hore *tix gamuuran oo*; godmaansaha toddoba shaqallada buu kala mid yahay; siddeeda u horreeyana 8 shaqallada, sagaalka horana 9 shaqallada, tobanka horana 10 shaqalada.

Haddii aanu nidhi godmaansaha tobantshaqalluhu waa meeris badh ah, gabaygu waa labaatan shaqalle. Waxa aan ku soo ruga keeneynaa tobantshaqallada oo meeris badha weeyaan la yidhi, haddii la laba jibbaaro, oo uu meeris dhan noqdo waa goobaab haddii aan sameyno, oo aan afarteeda garjahho inta afar waaxood, mid walba lagu beego afarta guntimo

midkood, afartii xubnoodna mid walba intii madhneyd ee goobaabka lagu beego, waxad arkeysaa in ay is buuxinayaan iskuna soo meerayaan si ay meeris dhan u sameeyaan.

Isla meeriskaa godmaansaha gabayga goobaabka la geliyey korkiisaa lagu asteyn karaa godad maanseeddada ka horreeyey. Guud ahaan, meeriska gabaygu waa labaatan shaqalle, hase yeeshee kow iyo labaatan shaqalna wuu noqon karaa uu habtaxanku yahay sidan:

$$1+(4+1)+(4+1)+(4+1)+(4+1)=21$$

1. *Tix gamuuran oo gaaban oo caynka lagu gijijay*

2. *Waxan arar gadaankagu sudhay amma u guudsaaaray*

3. *Suubaan gelgelimeed markuu marayo geelleenu*

4. *Waa say awrtu ugu guuxdo oy hala u goojaane.* (Dhoodaan)

Halka meerika 1^{aad} ee labaatan shaqallada ihi uu afar guntimood leeyahay: Shaqalka (5^{aad} , ka 10^{aad} , ka 15^{aad} iyo ka 20^{aad}); meeriska 4^{aad} waa uu leeyahay shan guntimood: (Shaqalka 1^{aad} , ka 5^{aad} , ka 10^{aad} , 15^{aad} iyo 20^{aad}).

Shaqalka 1^{aad} oo ah "waa" waxa uu la degayaa uu meel la fadhiisanayaa shaqalka 20^{aad} oo ah "-ne". Waana guntinta 1^{aad} oo xubinta 1^{aad} ee meeriska, xag horaadkeeda waa tirada shaqallada ee meeriska 4^{aad} ka yeeshay 21 shaqal.

Waa hab-maansaha godadkiisa aan soo falanqeynay, sida suugaanta af-Soomaaliga isagoo xanbaarsan murtideeda. Sidaa awgeed, waa lagama maarmaan in la ururiyo gabayada oo la qoro lana faafyo.

Intii hore maansadaa xasustaa lagu keysanaayey oo waa loo taba bartay, kolka dadku tix jabon oo aan miisan lahayn maba qaban karaan mana qaybi karaan. Maskaxdaa ka biya diidda tixda sidaa ah.

Mar hadday qoraal tahay in lagu gunto, waa lagama maarmaan in uu qofka urunayaa ee qorayaa barto xeerka habtaxa guud ahaan maansada Soomaaliyeed gaar ahaanna gabayga.

Markaasi bay u suura geleysa dadka qoraya in ay tixdi si sax ah u soo guuriyan, kuwa danbee akhrisanayaana ayan ka biya diidin. Waana sida tix kastaba qurxoonaanteeda lagu ilaalil kar.

Meeriska gabayga inkasta oo aan tusaale ahaan ugu qeybinnay afar waaxood oo middiiba

tahay shan shaqal, haddana inta badan laba qaar baa laga dhigaa oo loo dhigaa. Qaarka hore waxa caadi ahaan loo bartay *hojis*, hase ahaatee waxaa nala habboonaatay in aan ugu yeedhno *hinjis*, si ay magac ahaan qaarka dambe hooris isku biixiyaan. Hinjis qaadista, *hoorisna* waa soo hoorinta, soo dejinta:

Hinjis: Tix gamuuran oo gaaban oo;

Hooris: caynka lagu giijay.

Meeriska labaatan shaqaallaha ah, hinjiskiisu waa laba iyo tobantun shaqal una dhiganta:

$(4+1) + (4+1) + 2 = 12$, hoorsikuna waa sideed shaqal una dhiganta:

$(2+1) + (4+1) = 8$.

Meeriska kow iyo labaatan shaqalle se hinjiskiisu waa saddex iyo tobantun shaqal una dhiganta:

$1 + (4+1) + (4+1) + 2 = 13$, hooriskuna waa sideed shaqal una dhiganta:

$2 + 1 + (4+1) = 8$.

Hinjisku waxa uu ka habtaxan yahay laba waaxood 1st, 2nd iyo waaxda 3rd xag horaadka xubinteeda, guntinteeda iyo waaxda 4th.

¹ Waxaa kaloo lagu daabacay *Sahan*.

HAL-KARAAN: MAANSADA HADRAAWI OO BUUG AH

Waxaa dhawaan dalka Norway lagu daabacay buug lagu arriuriyey maansadii abwaanak weyn Maxamed Ibraahim Warsame "Hadraawi". Buugga magaciisu waa Hal Karaan. Wuxuu xambaarsan yahay dhawr tyo lixdan maano oo isugu jira kuwo gaagaaban oo lagu qaaday heeso aad u caan bay, kuwo dhaadheer oo ku faafay cajalado dhagaysigooda aad looga xiseeyo guri kasta iyo gole walba noy sadhiyaan waxgarad af-Soomaali ku hadla, kuwo waddada u furay silsilado ama doodo maanso oo dadku la wada socdo, sida silsiladii Siinley iyo Delley, iyo qaar cusub oo ay dhagaysigooda dalka Ingiriiska waxay ka libsan karaan: Haddaba ka gaar nuqulkaaga inta aan lagaa dhammaysan buuggaas qiimahaha weyn leh. Dadka jooga dalka Ingiriiska waxay ka libsan karaan: 38 King Street, Covent Gardens, London WC2E 8JT, Tel (071) 240-6649.

Ama waxaa toos looga dalban karaa: Den Norske SomaliaKomiteen, Postbooks 102, 4060 Klepp, Norway

Wixii faahfaahin kale ah waxaa la weydiin karaa HAL-ABUUR, Tel. (071) 277-1399

Somali Challenge From Catastrophe to Renewal?

edited by Ahmed I. Samatar

This book attempts to make sense out of what Somalis now describe as *burbur*, or catastrophe.

The book focuses on four questions: What is the morphology of the Somali crisis? How did it occur? What options, if any, exist or can be created to reverse the situation? And what lessons can be learned from the Somali experience? In addressing these questions, the authors dynamically link explorations of a range of issues — economic, environmental, cultural, political, and international — to provide new insights regarding the essence and confounding mutations of Somali reality today, as well as the search for solutions. CONTENTS:

INTRODUCTION. Overview — Ahmed I. Samatar. Memory, Mutuality, and Obligations — H.A. Mireh. ECOLOGY AND ECONOMY. Jiilaal, Gu, Haga, and Der: Living with Somali Land and Living Well — Ben Wisner. Empty Bowl: Agrarian Political Economy and the Crisis of

Accumulation in Somalia — Abdi I. Samatar. GOVERNANCE, THE STATE, AND INTERNATIONAL RELATIONS. The Curse of Allah: Civic Disembowelment and the Collapse of the State — Ahmed I. Samatar. Dealing with Disintegration: Donors and the Somali State — David Rawson. Crisis on Multiple Levels: Somalia and the Horn of Africa — Terrence Lyons.

CULTURE. The Mirror of Culture: Somali Dissolution as Reflected Through Oral Literature — Mohamed Afrah. Women and the Crisis of Communal Identity — Lidwien Kapteijns.

Orders should be directed to:
Lynne Rienner Publishers, Inc.
1800 30th Street, Suite 314
Boulder, Colorado 80301
Tel. (303) 444-6684
Fax (303) 444-0824

Lilias Eveline Armstrong: The Founder of Somali Language Studies at The University of London

B.W. Andrzejewski

Introduction

It is difficult to find any work concerned with linguistic description of Somali in which Lilias Eveline Armstrong (1882-1937), is not referred to, and she has exercised a far-reaching influence on researchers who came after her, both Somali and non-Somali. Yet she published only one work in this field, namely an article "The Phonetic Structure of Somali" (1934), which appeared thirty years later as a book under the same title. She never visited Somalia but her work received full recognition there and a good example of this is an article by one of the leading Somali scholars, Axmed Cartan Xaange, in the first issue of the *Transactions of the Somali Academy of Sciences and Arts* where he gives an outline of the history of research into the Somali language.¹

In spite of her scholarly reputation, very few people know anything about her as a person and about her other achievements as a versatile and prolific scholar. This prompts me to offer the present article to the public.

Lilias Eveline Armstrong was born on 29 September 1882 in Salford, Manchester.² She was trained as a teacher at Leeds University, obtaining a B.A. degree there in 1906, and between 1910 and 1918 she taught at the East Ham Central School in London, where she was highly regarded and was expected to be appointed headmistress.

However, in her mid-thirties she developed a great interest in phonetics and studied for London University extension examinations, which led first to a Diploma in French Phonetics in 1917 and then to one in English Phonetics in 1918, with a Distinction in both.

Her undoubted talents were soon recognized by Daniel Jones, head of the Department of Phonetics at University College in the University of London, and in 1917 he offered her a post of Assistant Lecturer in his Department. In 1920 she was appointed a Lecturer and in 1921 Senior Lecturer. However, her promotion to Readership (i.e. Associate Professorship) came only shortly before her death in 1937, the budgetary stringency of the time being no doubt the cause of this delay, since on the grounds of her merits she deserved a full professorship. In 1926 she married an eminent Russian phonetician and dramatologist, Simon Boyanus, who had come to London to perfect his knowledge of English at University College. Lilias Armstrong was his principal teacher. Daniel Jones and the members of his Department maintained close contacts with the various centres of linguistic research throughout the world and were themselves in its forefront, so that Lilias Armstrong found herself in a very favourable academic environment. Close links between University College and its neighbours within the University of London, namely the School of Oriental and African Studies, where Lilias Armstrong gave some lectures, and the School of Slavonic and East European Studies, also provided an additional stimulus, offering her a wide experience of languages spoken outside Western Europe.

She won the reputation of being an excellent teacher, not only for her lectures on phonetic theory but also for her practical ear-training classes and seminars. She used a wide variety of languages for this purpose and arranged phonetic dictations in the mother tongues of her foreign students and language informants, including those from Eastern Europe, Africa and Asia. She insisted that her students should learn how to pronounce correctly the sounds, tones and intonation patterns of languages totally alien to them in order that they should develop a high degree of sensitivity of aural perception.

The testimony of Professor Jean-Paul Vinay, the distinguished Canadian scholar, who was one of her students and later a colleague, is

typical of the opinions held of her teaching skills. He praises her for her patience and kindness and says that she opened up for him a new world of acoustic and articulatory experience of which he was totally ignorant when he began his studies under her guidance. He remembers particularly her ability to imitate with apparent ease the most exotic sounds of any of the languages she used as illustrations in her classes.³

Though she put a great deal of time and energy into teaching, Armstrong was also very active in her research into phonetics, which extended to a wide range of languages including Arabic, Burmese, English, French, Kikuyu and Somali. She published works on all these languages except Arabic, paying particular attention to their intonation and tonal systems. Her publications, which were well received by the international academic community, were characterized by clarity of presentation and meticulous care for phonetic accuracy in handling her data.

Her energy, patience and tact enabled her to play an important role in the running of the Department of which she was a member. Beverley Collins gives this testimony on page 123 of his dissertation on Daniel Jones:

"Jones always regarded her as occupying a special place among his members of staff, and... when he was ill in 1920, she was nominated by him to run the Phonetics Department in his absence. A great personal and professional bond existed between them and he is said to have been deeply affected by her relatively early death."

Lilias Armstrong gave lectures in Holland (1922), in Sweden (1925 and 1928) and in Finland and the Soviet Union (1928) and had unusual powers of establishing friendly contacts with people of different nationalities and social backgrounds. We may venture to say that this ability contributed to her success in her research into Somali. She worked with two men who were, as far as I can ascertain, members of the sailor community in the East End of London and who would have been unaccustomed to the academic environment in which the research sessions took place, but she obviously won their confidence and full cooperation.

She gives their names as Isman Dubet of

Adadle and Haji Farah of Berbera, but no other information is available about them. It would be interesting to discover whether any oral traditions of their work in London are still preserved, since after all Armstrong's success was due to their ability and their integrity as language informants. Armstrong's work with them took place, most probably, between 1931 and 1933.

The achievements of Lilias Armstrong's life can be summed up by the words of Daniel Jones in the *Annual Report* of his college soon after her death, which occurred on 9th December 1937:

"By her outstanding knowledge and by her skill as a teacher, as an organiser and a research worker, and by her never-failing devotion to her colleagues and students, she succeeded in advancing the subject of Phonetics in no ordinary degree. Various recent improvements in modern language teaching in this and many other countries are traceable to her through the hundreds of English and foreign language teachers whom she trained as well as through her published works. Particularly worthy of note is her work on the Somali language and the Kikuyu language of Kenya; as the result of her discoveries it is now possible for the first time to put the grammar of these difficult tongues on a firm basis and therefore to learn to speak them accurately."

It may be of interest to note that the use of doubled vowel letters in the Somali national orthography is due to Armstrong's influence. In her work at the International African Institute, based in London, Armstrong and some of her colleagues modified the International Phonetic Alphabet in this way to deal with languages which have vowel length distinctions. This device, which visually emphasizes the contrasts between short and long vowels, has not only added to the ease of typing and printing Somali but must certainly have helped the Somali scholars Cabdillaahi Diiriye Guuleed and Maxamed Xaashi Dhamac "Gaarriye"⁴ to discover the principles of quantitative scansion, previously unknown to anyone, poets and scholars alike. The discovery was further developed by John Johnson and has led to the establishing by Martin Orwin of a correlation between scansion units and units

of tonal accent.

References

- Ahmed Artan Hanghe, "Research into the Somali Language." *Transactions of the Somali Academy of Sciences and Arts*, 1 (1987), pp.45-54.
- Armstrong, Lilias E. *An English Phonetic Reader*. London: University of London Press, 1923.
- Armstrong, Lilias E. *The Phonetics of French*. London: G.Bell, 1932. Armstrong, Lilias, E. "The Phonetic Structure of Somali." *Mitteilungen des Seminars fuer Orientalische Sprachen zu Berlin*, XXXVII, iii (1934), p.116-161. Reprinted as a book under the same title: Ridgewood, New Jersey: Gregg Press, 1964.
- Armstrong, Lilias E. *The Phonetic and Tonal Structure of the Kilayu Language*. London: International Institute of African Languages and Cultures, 1940.
- Armstrong, Lilias E. and Hélène N. Coostenoble. *Studies in French Intonation*. Cambridge: Heffer, 1934.
- Armstrong, Lilias E. and Pe Maung Tin. *A Burmese Phonetic Reader*. London: University of London Press, 1925.
- Armstrong, Lilias E. and Ida C.Ward. *A Handbook of English Intonation*. Berlin and Leipzig: Teubner, 1926; Cambridge: Heffer, 1931 and 1949.
- Axmed Cartan Xaange, see Ahmed Artan Hanghe.
- Collins, Beverley Simeon. "The Early Career of Daniel Jones with a Survey of His Later Life and Work." Utrecht: Dissertation, Rijksuniversiteit Utrecht, 1988.
- Johnson, John William. "Somali Prosodic Systems." *Horn of Africa*, 2, 3 (1978) pp.46-54.
- Johnson, John William. "Set Theory in Somali Poetics: Structures and implications." In *Proceedings of the Third International Congress of Somali Studies*, edited by Annarita Puglielli. Rome: Il Pensiero Scientifico, 1988, pp.123-132.
- Jones, Daniel. "Miss Lilias E. Armstrong." University of London, University College. *Annual Report*. Feb.1937-Feb.1938, pp.33-34.
- Orwin, Martin. "Language and Poetry: An Inextricable Link." *Hal-Abuur*, 1, 1(1993), pp.24-27.
- Partridge, Monica. "Simon Boyanus (1871 -1952)." *The Slavonic and East European Review*, 31 (1952-53), pp.534-536.

Notes

- ¹ When an author and/or a publication are mentioned in the text of this paper full bibliographical details will be found in References.
- ² In compiling biographical data about her I received help, which I gratefully acknowledge, from several people: Mr Simon Bailey, formerly the Archivist, University of London Library and now of the Bodleian Library, Oxford, Dr Beverley Collins of the Department of English at the University of Leiden, Ms G.M.Fur-long, the Archivist, University College Library, London, Professor Jean-Paul Vinay of Victoria University, British Columbia, Canada and the late Professors

- J.R.Firth and Eugénie Henderson, both of the School of Oriental and African Studies, University of London.
³ Personal communication from Professor Vinay, dated 5.3.1989.
⁴ For a bibliography of their formulations, published in the Somali daily *Xiddiga Oktoobar*, see Johnson 1974.

New Monograph

THE COLLAPSE OF THE SOMALI STATE

By Cabdisalaam M Ciise Salwe

This monograph looks at the colonial factor and its subsequent impact on the socio-political life of the Somali society leading to the collapse of the Somali state, and the magnitude of its consequences. What caused the agony? How did it take to shape in the way it did? Can the causes be interpreted as a natural evolutionary process? What led to the collapse of the civil society? To what extent did colonial partition help shape the calamity?

In this book the author presents a wealth of historical and political data, and explores the contradictions of the traditional clan system and the principles of the nation state. Order and enquiries to:

HAAN Associates
PO Box 607
London SW16 1EB

A Window on Somali Society: The Novels of Maxamed D Afrax¹

Lidwien Kapteijns

The society historian contends that the study of inequalities and conflicts of the past can reveal aspects of historical causation, of the "why" of social change, and that the cracks and folds of the social fabric constitute a crucial location, if not cause, of social change.

In pre-capitalist, non-state Somali society, I have argued elsewhere,² gender and age constituted the major axes of inequality. In the second half of the nineteenth and first quarter of the twentieth century class became another crucial marker of inequality, as urban centres became the seat both of a hegemonic middle class of state officials and merchants and an underclass of paupers. From the 1880s to 1960, the colonial state, although far from consistent in its policies, put its weight behind the urban, commercial and state sectors of Somali society and redirected clan politics towards one major new goal: the struggle for the state and the market. These developments intensified after Somalia gained political independence in 1960.

As Somalia, after the expulsion of Siyaad Barre, fell into civil war and anarchy, the question of how this kind of present could have grown out of the past inescapably raised questions about the interaction between state and society during the last thirteen years of the Siyaad Barre regime (1969-1990). Were the age-, gender-, kin group- and class inequalities of the 1960s, as the social historian might hypothesize, indeed the location, and partial cause, of the social deterioration that took place in the late 1970s and 1980s?

The novels of Maxamed Daahir Afrax, in particular *Maanafaay* (the name refers to the female protagonist) and *Galti-macruuf* (Camel-driver Politics), first published in respectively 1979 and 1980,³ provide an answer to this question. The focus of the novels is specific. In contrast to, for example, Samatar and Samatar in their article on the suspended state,⁴ Afrax

does not attempt to trace the internal and external origins of the Barre autocracy, nor does he focus on its internal workings and personnel as did Laitin and Samatar.⁵ Afrax's novels throw light on a slightly different but not less important dimension. First, the novels depict and critique the corrupting impact of that autocracy on the most basic relations of Somali society, namely family relations: relations between husband and wife, the young girl and her suitors, between father and son, and so forth. Second, the novels depict and suggest explanations for how ordinary individuals came to participate in the new corrupt social order of the later Barre regime both as victimizers and as victims.

Afrax does not underplay the significance of moral choice and moral character in individual decisions to resist or succumb to the attractive pay-offs of the new regime: the power, the quick money, the material comfort and the opportunity to indulge in all the pleasures of the senses. However, by giving most protagonists character that combine good and bad, and by explaining the decisions of individuals in reference to the specific circumstances that shape them, Afrax at least partially locates causation in the social structure, in the inequalities and shortcomings of as it existed when it was confronted with the poison of the Barre regime.

Afrax's novels identify four areas of conflict and inequality that helped produce the victims and victimizers of the new dictatorship: (i) the gender inequality of the traditional patriarchy which imposed hardships on both women and young men; (ii) the inequality based on age, that is to say, the authoritarianism of the old versus the young; (iii) the subordination of the desires and interests of the individual to the discipline of the kin group as defined by its elders and the discrimination of individuals on the basis of ancestry and descent; and (vi) the abject poverty and psychological dislocation of those who in the period 1950-1980 joined the massive trek to the city. It was through these weak spots in the social fabric, Afrax suggests, that the poison of the new social order penetrated most easily. What did this poison consist of? Afrax's novels

highlight three elements: (i) a new sexism, (ii) gross materialism and corruption, and (iii) favouritism based on clan allegiance and political submissiveness.

In order to illustrate these abstractions, I will first present summaries of the novels' story-lines and the lifestories of some of the major protagonists, and then discuss some specific examples.

Both *Maanafaay* and *Galti-macruuf* are set in the Muqdisho of the late 1970s. Literally, they are part of the cultural efflorescence that characterized the early years of the Siyaad Barre regime and followed the adoption of the formal orthography of the Somali language in 1972. The Muqdisho of *Maanafaay* and *Galti-macruuf*, however, was a far cry from the hopes and ideals with which the Somali people had welcomed the new regime, for nepotism, clannism, and other forms of political favouritism flourished, together with corruption, fraud, and the shameless pursuit of pleasure by the new ruling group.

Maanafaay, the young girl who gives the first novel its name, belongs to the original and socially distinct urban population of Muqdisho called *Reer Xamar*. This old, urban culture is socially conservative; in contrast to other groups, it even today often imposes the purdah and veil upon its women and frowns upon intermarriage with other Somalis. *Maanafaay* herself is to be given in marriage to her paternal cousin *Iikar*, as soon as she completes her secondary education. This is an arranged marriage in which *Maanafaay*'s hand is given to *Iikar*, and *Maanafaay*'s brother marries *Iikar*'s sister. The two fathers agreed to do so for economic and social reasons — to avoid intermarriage outside the family and ensure the economic unity of their children. The novel opens with a scene showing *Maanafaay* in great distress at her father's decision to bring the date of her marriage forward. Meanwhile, she has secretly met and fallen in love with the architect *Axmed Jaamac*. She undergoes a painful inner conflict between the unquestionable obligation to obey her father in marrying *Iikar* and irresistible love to *Axmed* who cannot be acceptable to her family.

Axmed has, after completing his education in a European country, returned to Somalia full of enthusiasm and expectations of being valued and encouraged to make a posi-

tive contribution to the economic development of his country and of settling down with a pretty and loyal wife. While abroad as an unexperienced student, *Axmed* held a romantic image of both Somali women and his "revolutionary motherland".

At the time of his encounter with *Maanafaay*, he has been disappointed on both counts. At work, he discovers, it is not what you know but whom you know that matters, and as for marriage, there seem to be only girls of easy virtue and great material appetites around. *Axmed* has become somewhat of a playboy, but when he falls in love with *Maanafaay*, his hopes for a good marriage are revived.

Axmed's father, *Jaamac Dhegey*, is the director of a parastatal and one of the "new rich" who reap the fruits of a "revolution" to which they had not contributed. The character of *Jaamac*, like that of his son *Axmed*, is complex, as features of his personality fight for precedence. At home *Jaamac* is the strict, old-fashioned, but strictly honourable father and husband. At work he is serious and hard-working. In his spare time, however, he secretly drinks and fornicates. Of regular use to him in his leisure time activities are the services of *Beydan Shabeel*, who runs a fairly luxurious, Somali-style brothel for the new political and economic elite.

Beydan is an older woman who had come to Muqdisho from the countryside as a young girl. She had found no alternative but to go to work for the Italians, then colonizing the country, first as a domestic, then as a prostitute. However, as the Somali movement for independence gained strength, she offered her services in the hope that independence would bring her respectable work and dignity. When, after independence in 1960, this is denied to her and when the new sexual exploitation of women by officials of all kinds becomes evident, she cynically turns to procuring young women to the new elite. After *Jaamac* has coincidentally met *Maanafaay* in the street, not knowing that she was his would-be-daughter-in-law, he pays *Beydan* to "procure" her for him.

From this point onward (chapter eight), the story unwinds at a very high tempo. To prevent the marriage ceremony with *Iikar*, *maanafaay* runs away from home and hides in

the house of her sister, Leyla. There she is visited by Beydan, posing as a saleswoman. By offering to sell her beautiful clothes at a cheap price, Beydan tricks Maanafaay into visiting the brothel at a certain time. She moreover makes sure that both Maanafaay's boyfriend (Axmed) and her sister independently witness her presence in such unholy place. Axmed, believing in what Beydan told him previously, turns his back to Maanafaay, with utmost rage and disgust. Barred re-entrance to her sister's home and turned down by her beloved, Maanafaay spends the night at Beydan's brothel with a terrible ordeal. In the morning, Beydan succeeds to trap her once again. She tells her that it was all misunderstanding, and that she is going to get Axmed and Leyla to meet Maanafaay at a friend's house for reconciliation. Maanafaay, still in good faith, agrees to be taken to that "friend's house", not knowing that it was the notorious "Villada Cagaaran" "the Green Villa", a luxurious house owned by the government and used by Jaamac and his privileged friends for their secret pleasure. It is the young maid of Beydan who takes pity on Maanafaay and warns her sister, Leyla, revealing Beydan's conspiracy.

The plot reaches its climax when all the main characters gather at the Green Villa. As Jaamac is chasing Maanafaay in the adjacent garden, Axmed and Maanafaay's sister show up to rescue her. While Axmed incredulously confronts his father, Beydan, outraged by Jaamac's stinginess, arrives on the scene with jaamac's wife, Cambaro, in tow. The old man goes into shock and faints. Maanafaay and Axmed embrace.

While this is a happy end of sorts, the internal rifts in both Maanafaay's and Axmed's families throw a dark shadow on the couple's future. Maanafaay's refusal to marry Likar has caused a rift between her father, Xaaji Muumin, and his brother, Shiikh Mukhtaar. Jaamac's attempt to seduce and even rape the beloved of his son makes Maanafaay's integration into that family as a daughter -in-law very problematic indeed. Thus the novel's ending forces the reader to reach his/her conclusion about the outcome of the struggle between individual needs and preferences and the pressure of larger social structures.

Galti-macruuf, which was discontinued by governments's orders after its thirty-ninth

episode, is only partially available in published form. It tells the story of how Cilmi Gurey, a middle-aged upstart and "don juan", a minister of the Barre regime, ruins two marriages. The first he destroys is the arranged unhappy marriage between Shamis, the teenaged daughter of an aged and impoverished watchman, with Xaaji Meecaad, a rich merchant and the father of her physics teacher. Shamis is unable to resist her father's decision, but after seventeen months of marriage, she rebels and joins the rank of "spring chickens" (in Somali *dhaylo* or lambs) served to visiting ministers such as Cilmi. As Shamis runs away from Hargeysa to Muqdisho to join the minister, the latter gets interested in her friend Maryan, wife of one of Cilmi's subordinates and mother of several children. Gradually seduced by the luxury of *geerash* parties, expensive gifts, and promises for her husband's promotion, Maryan replaces Shamis and becomes Cilmi's mistress. As a result, her family breaks down. Eventually, cilmi deserts her and so do his other "new rich" friends who used her one after another as a "queen for a night" till she ends up prostituting herself and being addicted to alcohol and *qaat*.

Afrax's critique of the old patriarch, both that of the old urban communities and that of the interior, is most explicit in the depiction of Maanafaay, Shamis Cige, and Maryan. *Maanafaay* becomes an easy prey to the procress only because her father, in complete disregard of her wishes, decides to marry her off and thus compels her to run away from home. These are the reflections of Maanafaay, as she, depressed, anorexic and confused, lets her mind wonder from her school problems to the hateful marriage that she has not yet dared to mention to her boyfriend Axmed:

She heaved a deep sigh, sighed even more deeply, as if she wanted to clear away the problems piling up in her head. She felt as if all the problems of the world rested on her shoulders.

She closed her eyes more firmly, thinking to herself: 'Ah! How miserable! How can I live like this? And what to do, for heaven's sake? And that school is worst of all. How can I learn anything when I am this upset? And I hate that teacher.

What an airhead... and his mathematics is double Dutch to me. Why did they transfer the teacher we liked? Didn't this one say that we have a test on Saturday? Saturday or today, it is all the same; I have bigger problems on my mind. If they closed this school once and for all, I'd have some peace of mind. But who could find peace of mind at this home? Is the one evil better than the other? It is astounding. Is there no one who can talk to these people and tell them the truth? Why are they forcing me? I don't want it, now or ever!

The father of Shamis Cige drives her into prostitution by forcing her into an unwanted marriage with a man in his seventies! This is how Shamis, at the time still in secondary school, reacts to her father's announcement that he had just given her away in marriage:

It was as if something snapped inside her and suddenly froze; her heart pounded hard. She took her hands off his knees and sat down again. [...] Her face and voice completely changed. 'What kind of a man is this person?' She asked. 'Xaaji Meecaad.'

'Who is this Xaaji Meecaad? Is it that old geezer who is the father of our Physics teacher?'

'That is him, but he is not as old as you think. He is a really nice man and has a wide reputation, which is why I have given you my blessing to marry him, daughter. He is the God-sent solution to our financial problems and for you he will be very good. As people said in the old days 'a man who is old enough to be a woman's father is the best who knows how to handle her as a wife.'

The shock made her silent for a while. She hung her head and aimlessly drew lines in the sand. She thought of a number of things: to weep, to run away, to explode and to throw ugly words at her father. All that occurred to her; but she was unable to either speak or get up, and was at a loss what to do. Her father could read on her face what she felt in her

heart filled with unexpected grief. 'Her refusal to cooperate may yet spoil your plan.' he said to himself. He moved closer to her and said in a sweet, pleading voice: 'Shamis, why aren't you speaking, dear daughter? Aren't you happy with what I have chosen for you and with my blessing?'

Speaking in one breath, as if she was reading from a book, Shamis said: 'Father, if I have become too heavy burden for you to bear, why don't you just send me away? Why do you burden me with an old man who is even older than yourself? We have lived in poverty all this time. Can't you tolerate that one year of school that I have left before I can go to work for you?' Her grief had made her unusually eloquent.⁷

The reasons why Maryan, the other protagonist of *Galti-macruuf*, joins the fast set are more complex. First of all, she and her well-intentioned but old-fashioned husband, Saadiq are very poor. Poverty plays an important role in the motives the author assigns to his characters. The financial situation of the family worsens after Saadiq has been punished at work as a result of his opposition to the corrupt use of public money by Cilmi Gurey and his assistants. These are Maryan's reflections after she has accompanied Shamis on a rendezvous at the minister's for the first time:

Really, the place was a small paradise. Imagine people living it up like that every evening. Laughing and dancing they make their work. Of food they eat whatever and whenever they want. They drive around in the fanciest kinds of cars. The inside of every house is like a whole town existing for the comfort of only one man. While I don't even have space for my children's beds! For dinner I give them pieces of stale bread dipped in some low-quality oil and some tea to wash it all down. But other people, I have seen it myself, every night have lamb and chicken garnished with all kinds of vegetable and throw away half! Really, if you look at it like that, then these women who used to astound me are

right! These neighbours of mine dress up in the early evening, grab their purses on their way out, and don't come back until midnight. If they wish, they even sleep out! But it does mean turning away from God and religion. These people of Muqdisho really have strayed from their faith.⁸

Maryan's eventual surrender to the easy life must therefore first of all be understood against the background of her poverty. Secondly, Maryan had come from the pastoral interior to get married in the city. Without having found opportunity for any carefree relaxation or for education, she was immediately and beyond capacity burdened with housework and child care. This part of Maryan's story constitutes a hidden critique of the prevailing gender division of labour and the lack of educational and job opportunities for women. Thirdly, although Saadiq truly loves and cares for his wife, the institution of marriage as they inherit and accept it does not leave much room for the explicit expression of the love. All these make Maryan an easy target for the deceptive seduction of Cilmi Gurey and lead to her destruction. The novelist clearly has reservations about the subordination of individual feelings and interests to the discipline of a wider body or institution such as that of traditional marriage. In Afrax's novels, therefore, those women who become the 'queen for a night' (but eventually the victims) of the new sexism are those who under the existing regime of patriarchy are oppressed.

Afrax's critique of the new sexism is at least as stinging. The denial to women of educational and job opportunities relatively available to men, the practice of making women's employment conditional on their providing sex, and the objectivation of women's bodies and beauty in *geerash* sessions and other forms of prostitution all play themselves out in the life-story of the procress Beydan Shabeel. Afrax presents Beydan as the victim of both traditional patriarchy and new sexism and thus compels the reader to look upon her mercifully and with pity. This is what Beydan has to say about her experiences following Somalia's political independence in 1960. During the struggle for Somali independence, she had spied for the Somali Youth League

and had supported it financially, but she did not get her just reward:

'Once again I want to look for work at the offices of the government. This time Somali men were occupying the chairs of the foreigners who had refused to give me work. Unfortunately, the director to whom I turned for a position acted as if these jobs were his own property rather than something for which I could rightfully ask the government. I would not get work unless I paid. I would either have to prostitute myself or pay a bribe or go through someone who was in cahoots with him. Where was that independence I had struggled for all that time and had longingly expected to see on the day the Somali flag was raised? Only a few people came to enjoy the fruits of what God decreed, people who had been asleep in their homes or had even sided with the colonialists while others were dying for freedom. As for us who has eavesdropped and spied, they left us out in the cold.'

She shook her head. Biting her middle finger, she laughed ironically. 'What anger and frustration! When will we be given our rights, in the hereafter maybe?' She fell silent, shook her head again and lowered her eyes, as she tried to hide her tears with her kerchief. Then she spoke again. 'To make a long story short, my life has not changed a bit since then. The only work that the men in power always give is that of selling my body. When they had used up its beauty and youth, they encouraged me to procure to them those young girls after whom they are always lustng. And I, to make a living, offer these for sale to them. Who cares whether they are ruined, they can go to hell! After all, I was ruined too! Who cares whether they will fail to find a husband, let them stay unmarried their whole lives. After all, my chances for marriage were ruined too! Let their

homes be destroyed, for I, after all, have no family of my own either. [...] There is no pity left in my heart, for there is nobody decent around me."

While Afrax asks his reader to pity Beydan as a victim, through Beydan he also shows the reader that the new sexists of Siyaad Barre's Somalia are not exclusively men. In Beydan and the materialist playgirls Axmed courts before he meets Maanafaay, Afrax depicts women who actively support and profit from the new sexism. By presenting them not only as victims of unjust social circumstances but also as dynamic agents of their own fates, he puts some of the responsibility for the new sexism squarely on female shoulders.

The archetypical new sexists are Jaamac Dhegay, the sixty-year old house-father-cum-playboy who tries to seduce Maanafaay, and Cilmi Gurey, the policeman turned minister in *Galti-macruuf*. While Jaamac exemplifies the imperfections of the old patriarchy as well as the evils of the new regime, Cilmi represents the latter in all its perniciousness. Both men owe their undeserved promotions and rapid rise to riches to favouritism based on clan and political submissiveness. Both lives of power abuse, fraud, greed and decadence. This is how Afrax depicts Cilmi's reaction to the news that Shamis, the girl he had 'picked up' in Hargeysa, has come to Muqdisho to join him. Shamis has asked her friend Ismahaan to talk to the minister first. When Cilmi fails to recognize Shamis' name, Shamis must take the phone and speak herself:

Shamis did not pause after her 'hello'. She did not wait for a reply and kept talking. She was afraid that Cilmi's answer might hurt her feelings and undermine her self-confidence even further and that she should be at a loss for words if he denied that he knew her. 'Empty your gun at one go,' she said to herself, 'and then be ready for whatever may follow, victory or defeat.' With clenched teeth she pressed the receiver to her ears, as her tongue with difficulty formed the words: 'Listen Cilmi, why are you playing dumb? Don't you know Shamis, the girl you got to know in Hargeysa?' 'Oh my God!' he shouted, 'Shamis!

Why didn't you tell me "it is your sweetheart Shamis Cige? Holy shit! How are you, love? Have you made it to Muqdisho?"

When she heard this, she heaved a heartfelt sigh. That was a load off the mind. Her worried heart began to beat more calmly, as she recovered from the fear that he might not remember her. Pretending to be angry, she responded artfully to his calling her "love". 'Get lost, you. How can I be your love if I cross seven seas for you only to hear you say that you don't know me! If that is the case, then that is O.K...' 'Sweetheart, forgive me. I'll make up to you with a long kiss.' Cilmi kissed the telephone so that Shamis could hear it. 'That is your compensation. But it was your fault.' 'Why?' 'Because you has someone else talk to me.'

'She was representing me.' 'How can someone represent you to me? You know that only your voice can unlock my heart. It is not the name that I failed to recognize but the voice.' 'Is that so?' 'Indeed! Who is the one who spoke to me first?' 'A friend of mine.' 'What is her name?' 'Ismahaan.' 'Well, put her back on, this sister-in-law of mine. Now I know that she is my sweetheart's friend, I must greet her properly.' 'Here she is. Ismahaan, here you are.'

Really, Cilmi did not lie when he said that he wanted to get to know Ismahaan, but he did lie about the reason why. It was not for Shamis' but he did lie about the reason why. it was not Ismahaan as Shamis' friend but as another woman. He had taken a fancy to the new voice. Don't blame him, for this was normal for him. He always preferred the new girl. Once she had said "O-K.", who cared whether her friend got angry. She could go hang! She had no longer anything new to offer anyway and would only serve him the same old dish again. of course if the dates with the one could be

hidden from the other, so that he could enjoy them in turn, that was even better. This was Cilmi's philosophy towards women."¹⁰

The author's irony and disapproval are obvious. However, the personal social backgrounds which the novelist gives Cilmi and Jaamac are significant. Both had seen poverty and hardship for most of their lives and are therefore, the author suggests, less able to resist the rewards of the new regime. Both are immigrants to the city, displaying all the traditional male chauvinism and authoritarianism, but lacking any intellectual and educational preparation for the high political and economic authority bestowed on them. The author does not forgive his villains their villainy (particularly not Cilmi Curey). However, by showing the limitations of their social background and presenting their weaknesses in all their humanity, he suggests that in a sense they too were victims — active and evil victims — manipulated by the regime that irrationally and unjustly elevated them. This is how Afrax depicts the weakness of Jaamac Dhegay who, in *Maanafaay* has pangs of conscience about his escapades with prostitutes. The passage opens with Jaamac, in interior monologue, addressing his wife, Cambaro:

'I myself would not want to violate your rights, but I have really done you no wrong. The love I feel for you and the way I value you as my wife have not changed a bit. You do not have to be afraid that I will say, "Cambaro has grown old, why don't I replace her with a young girl?" Have I therefore shortchanged you if I, instead of doing that, cavort with young girls every once in a while? No, no, I am not doing you wrong in any way. God forbid, my friend! Men my age have many wives and are yet unfaithful! If you were intelligent, you would give me official permission to amuse myself and would not force me onto the black market! You have no reason to blame me, it is that other, sinful aspect that is bothering me. May God forgive us our sins in the hereafter. Forgive us, O God, repentance, repentance!' As his thoughts turned in this direc-

tion, his expression changed and he hung his head. He remembered that he used to perform that afternoon prayer at this time. He was suddenly struck by the contrast between his thought of prayer and the sinful activities he had been thinking about just before. He said to himself, 'How could God accept your prayer, while you are already planning the great sin you intend to commit tonight?... Can you lie to him as you will lie to Cambaro to whom you will say as you go out that you have been called to a meeting tonight and will be late? No, no, forget about praying. Don't set yourself up for failure, for God will not accept prayer from you. But relax, don't punish yourself. Profit from the good times that have come your way.

But does that not mean "no paradise for you"¹¹

Afrax's novels suggest that the existing authoritarianism base on age was another factor making society vulnerable to the poison of the Barre regime. The authoritarianism of Jaamac Dhegey prevents Axmed from discussing either his political views or his personal affairs (including his love for Maanafaay), thus making it impossible for him to help or save his father. The following passage from *Maanafaay* shows Engineer Axmed during a rare and painful discussion with his father. The latter blames his son for refusing to play the game of favours and fraud and to design a house for a business connection of his:

Axmed himself was quite aware that he could not change his father's mind or convince him of anything. But what he was blamed for this afternoon had come up once too often. Looking down, he said, 'But father, can I go and design a someone's house and neglect the work for which I am responsible before the nation?'

Jaamac looked at him quietly. Then he raised his eyebrows and said: 'I knew from the beginning that you were just putting me on and that you never really wanted to help that old man, "Before the nation... before

the nation," that is the extent of your intelligence! Raising his voice, he added: 'And how have you benefitted from this work before the nation which you have been pushing for more than a year? Are you killing yourself for this lousy salary that does not even cover your food needs? What are the fruits of all the effort and expenses I have invested on you? Today I cannot even prevail upon you to help a man who is my friend and is indispensable to our interests. [...] Educating you has been just a waste!'

Throughout the long sermon that his father was preaching to him, Axmed had kept looking at the ground. Every word he heard made his skin crawl even more and some of his father's ideas mad his stomach turn. It was impossible to argue any further, although he would have liked to say: 'I have no intention to either import lorries or hide money, so please stop bothering me with that old man and his design.' However, he failed to summon up the courage to tell his father openly that he was not about to comply.¹²

The negative consequence of the generation gap is an important theme of Afrax's work. He suggests that an establishment that turns a deaf ear to the open-mindedness and idealism of its youth is particularly vulnerable to tyrannies and other social ills.

A final weakness of the social fabric denounced in Afrax's novels is the subordination of individual interests to the authoritarian, irrational, sometimes racist discipline of a large body or institution. The clan chauvinism and the preoccupation with "noble" descent and ancestry of traditional society, were a fertile feeding ground, Afrax seems to suggest, for the clannist divide-and-rule of the Barre regime. There are no examples in Afrax's novels of the discrimination of low-caste Somalis, although the topic comes up in discussion between Axmed and his father. However, the discrimination of illegitimate children and children of mothers who had somehow defied the establishment is an important theme in Afrax's earlier novel, *Guur-ku-sheeg*

(*Pseudo-Marriage*), 1975.

The extent to which the very fabric of Somali society had been destroyed during the dictatorship of Siyaad Barre became only fully clear when Somalia at the end of 1990 fell into anarchy and bloody civil war. The novels of Maxamed Daahir Afrax show that already in 1979-1980 the most fundamental human relations in Somali society had begun to be corrupted and transformed under the pressure of that regime. Afrax is interested in the common people, people who did not bring the regime into being, but who were manipulated into participating and supporting it because of their particular and often underprivileged position in the social status quo.

Afrax's analysis of Somali society is not exhaustive. Yet his message that social inequality and conflict, the cracks and folds of the Somali social fabrics, reduced Somalia's ability to resist the Barre dictatorship, is still relevant to those politicians and gunmen who are negotiating to restore peace and start the reconstruction process. The issues of authoritarianism in general and gender inequality in particular are too easily blown off as "fashionable" and "luxury concerns" deserving no priority. As the guns fall silent in Somalia, the new leaders may well reflect on the potential weaknesses and strengths of the common Somali men and women peopling Afrax's novels.

Notes

¹ This has been presented to the Annual Meeting of the African Studies Association, St. Louis (USA), November 23-26, 1991.

² Lidwien Kapteijns, "Women and the Somali Pastoral Tradition: Corporate Kinship and Capitalist Transformation in Northern Somalia", *Working Papers in African Studies*, No. 153, Boston University African Studies Center, 1991.

³ *Maanafay* was first published in serialized form in the leading Somali daily *Xiddiga Oktoobar* (The October Star) in 1979. It was published in book form in 1981 (Mogadisho: State Printing Agency) and republished in Sweden (Stockholm, the African Triangle, 1993). *Gati-macruuf* was published in serialized form in *Xiddiga Oktoobar* in 1980. It was discontinued by government order after it reached its thirty-ninth episode and the text is only available up that point. An earlier novel called *Guur-ku-sheeg* (*Pseudo-Marriage*), which was published in *Xiddiga Oktoobar* in 1975 is only marginally included in my analysis for this paper. For reference to Afrax's work in English, see B.W. Andrzejewski, S. Pitaszewicz, and W. Tyloch, eds. *Literature in African Languages: Theoretical Issues and Sample Surveys*. Warsaw and Cambridge: Cup, 1985,

pp.374, 394; and Ali Jimale Ahmed, *Tradition, anomaly and the wave for the future: Somalia Oral Literature, Nuruddin Farah and written Somali prose fiction*. Ph.D. dissertation in Comparative Literature, University of California, Los Angeles, 1989, pp.192-196.

⁴ Abdi Samatar and A.I. Samatar, *The Material Roots of the Suspended State: Arguments from Somalia*, Journal of Modern African Studies, 25, 4 (1987), pp.669-690.

⁵ David D Laitin and Said S Samatar, *Somalia: Nation in Search of a State*. Boulder: Westview Press, 1987, particularly chapters 4-8.

⁶ Maxamed Daahir Afrax, *Maanafaay*, (Mogadishu: State Printing Agency, 1981), pp.1-1

⁷ Maxamed Daahir Afrax, "Galti-macruuf" Episode 3, *Kiddiga Oktobar*, 1981.

⁸ Idem, episode 21.

⁹ Afrax, *Maanafaay*, pp. 326-327.

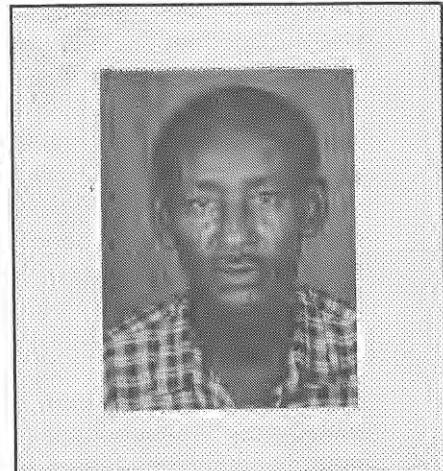
¹⁰ Afrax, "Galti-macruuf," episode 15.

¹¹ Afrax, *Maanafaay*, pp.64-65.

¹² Idem, pp.69-70.

INTERVIEW WARAYSI

Cabdillahi Diiriye Sooraan



Ku-talagalka HAL-ABUUR waxaa ka mid ah in tirsii kasta waraysi lagula yeesho shaqsiyad ka mid ah dadka qilimaha ugu fadhiya ama gacanta weyn ka geystay hawlahu suugaanta, fanka iyo guud ahaan aqoonta Soomaalida. Wax-garadka u horreeya ee lagu xog-waraysanayo tirsigaan waa Cabdillaahi Diiriye Sooraan. Sooraan waa fannaan weyn ooy Soomaalidu wada taqaan. Waa hal-abuur curiya riwaayadaha, heesaha iyo codadka muusigga. Waa heesaa codkiisa aad loo jecelyahay. Waa jilaa hibo weyn u leh fanka matalidda iyo ka-qoslinta dadka. Muddo soddon sano ka badan ayuu safka hore kaga jiray wax-qabadka masraxa Soomaaliyeed; wuxuu ka qayb-qaatay jilitaanka dhawr iyo labaatan riwaayadood oo uu badankooda xiddig ka ahaa, sida riwaayadihiil Alla Aamin ma Iisho ee Axmed Saleebaan Bidde, 1964, Sarreeye hoosee; Cabdi Aadan Qays, 1967, Qabrigii jacaylka, Maxamuud Cabdillaahi Sangud, 1973, iwm.

Wuxuu curiyey riwaayado ay ka mid yihiin *Lama Huraan Waa Cawska Jiilaal*, 1967, *Dhado Roob Noqon Weyday*, 1980, iyo *Waan ku Jecele Dadka Hay Jabin*, 1993. Heesaha nu tiriyey way badan yihiin; kuwa uu qaadayna way ka sii badan yihiin, kuwa aad u caanka ah waxaa ka mid ah *Goothay, Lahasho, Hohey hurdo habar ma koriso*, iwm. Guud ahaan heesihiisa iyo riwaayadihiisa wuxuu ku cabbiraa xaaladaha taagan ee nolosha bulshada, siiba dhinacyada xanuunka leh, ee loo baahayyahay in dawo loo helo.

Sooraan hadda wuxuu ku noolyahay magaalada London, wuxuu ka mid yahay koox u badan fannaaniin siidiisa caan ah oo dhibaatada xun ee dalka ka dhacday ku khasabtay in ay magangelyo weydiistaan dalka Ingiriiska. Waa kan waraysigii.

S. *Cabdillaahi, ugu horrayn waxaan jeelaan lahaa in aad akhristayaasha filkrad ka siisid bilowgii soo if-baxa hibadaada fannaan ahaan iyo halkii aad ka bilowday hawlahu fanka, adigoo soo koobaya.*

J. *Hawshii iigu horreysey ee aan soo bandhigay waxay ahayd hees magaceedu ahaa Way i maanqaadday, oo aan ka qaaday Raadiyo Hargeysa sannadkii 1961. Waxay ahayd heesaha aan sameeyay tii ugu horre-*

ysey. Waqtigaas dadka fanka galeyaa umay geli jirin lacag-doon, waxay u geli jireen jacayl ay u hayeen. Anigu waxaan u shaqayn jiray haya'dda biyaha, hawlahu fankana waxaan qaban jiray waqtigayga nasashada. Fannaaniinta kalana sidaa ayay wada ahaayeeyen, marka laga reebo qaar aan badnayn oo idaacadaha la shaqayn jiray.

S. *Sida aan ogsoonnahay, waxaad hibo weyn u leedahay dhawr jaad oo kala duwan oo ka mid ah jaadadka fanka, sida hal-aburka*

- riwaayadaha iyo maansada, curinta codadka, jilidda, ku-luuqaynta heesaha, ooy codkaaga aad uga helaan dad fara badan oon ka mid ahay aniga qudhaydu. Ma jiraa jaadadkaas mid ay nafsaddaadu si gaar ah u jeclaysato, ama aad si dheeraad ah isaga dhex hesho? Haduuse jiro waa maxay sababtu?*
- J. Haa, wuu jiraa. Waa jilidda riwaayadaha. Sababtana waxaan filayaa in ay tahay, iyadoo ay aad iigu dhaweyso dadka aan wax u gudbinayo. Waa fanka ugu wanaagsan ee dadka wax looga dhaadhicin karo. Waa fanka keliya ee suurta geliya in ay fannaanka iyo dad-weynihiisu midoobaan, isku milmaan ama yeeshaan dareen-wad-aag sokeeyanimo oo toos ah.
- S. *Taariikhda fanka casriga ah ee Soomaalida, sida riwaayadaha, heesaha iyo muusigga, waxay soo martay marxalado kala duwan, marxaladahaas tee is leedahay way ugu hodonsanayd, ama xilligee ku qiyaasi lahayd kii ugu wanaagsanaa?*
- J. Kontonnadii iyo lixdannadii, ilaa sagaal iyo lixdankii.
- S. *Maskaxdii berigaas fanka hogaaminaysay, yaad ka magacaabi kartaa hal-abuurkii safka hore kaga jirey?*
- J. Marka aan ka warramo dhankii xog-ogaal-nimadaydu u badnayd, ee ahaa xagga woq-ooyiga, hormuudka mu'alifiinta waxaa ka mid ahaa Cabdillaahi Qarshe, Xuseen Aw-Faarax, Cali Sugulle, Barkhad-cas iyo Ismaaciil Axmed "Hadhuudh". Xagga heesaagana Maxamed Axmed, Dararamle, Maxamed Saleebaan, Cismaan Maxamed, Maxamed Yuusuf, Cumar Dhuule, Guduudo Carwo, Maandeeq, Baxsan, iwm.; waxaan ka hadlayaa intaan anigu ku soo gaadhey.
- S. *Wixii ka dambeeyay 1969kii, ma waxay kula tahay in uu hoos u dhacay horumarkii fanku?*
- J. Wixii waqtigaa ka dambeeyey fanku hoos buu u socdey ilaa uu baaba' noqday.
- S. *Sababtu waa maxay?*
- J. Korriyat la'aan. Ardayga haddii subax kasta lagula soo kallaho "Alif dheh!", maskaxdiisu halkaa uun bay ku qalalaysaa. Waligeed "Ba" u gudbi kari mayso. Xukunkii waddanka ka talinayey fannaankii wuxuu ka dhigay askari wixii lagu amro mooyee aan wax kale sheegi karin.
- S. *Cabdillaahi, koordii qaranka ee aad ka tirsanayd, Waaberi, dad badan baa waxay qabaan in ay ahayd mikrofoon u taagan ammaanta keli-takiyaha iyo xukunkiisii. Arrintaa maxaad ka leedahay? Ma waxaad leedahay khasab bay ahayd? Mise arrintuba sidaa way ka duwan tahay?*
- J. Labadaba. Horta sannadihii hore dadka oo dhan ayaa u sacab-tumayey Siyaad Barre iyo xukunkiisii, oo u haystey in uu keeni doono is-beddel wanaagsan. Fannaaniintuna dadkay ka mid yihiin. Tan khasabkana waan sheegay. Abwaannadii iyo hal-abuurkii waxay magan u noqdeen askar iyo nabad-sugid aan oggolayn wax aan ahayn ammaanta aad sheegtay. Tan kale, ammaantii iyo borobogaandadii badnayd ee idaac-adaha iyo meel kasta looga heesi jiray wixii ku heesayey badankoodu Waaberi ma ahayne waxay ahaayeen kooxo fara badan oo waliba askar u badan ama ciidmmada ka tirsan, sida Heegan, Halgan, Onkod, Horseed, iwm. Waaberi markay noqotana waayihii dambe oo dhan wixii wax allifayey waxay ahaayeen intii askarta ahayd. Abwaannadii hore iyo mu'allifiintii waaweynaa beri hore ayey iska aamuseen, markii eraygii qiima lehba la yidhi waa "kacaan-diid" ee la is hor-taagey.
- S. *Laakiin hal-abuurka dhabta ahi ma aha in uu is dhiibo, waa in uu raadsadaa marba xeelado cusub oo uu isku cabbiro, sidii dhici jirtey berigii gobannimada loo dagaalla-mayey iyo lixdannadiiba; miyaanay kula ahayn?*
- J. Isma aannu dhiibine intaa rag baa dagaal ku jirey. Waxaa ka mid ahaa maansayahan-nadii silsiladdii Deelley; waxaa ka mid ahaa ragii dibadda u baxay ee soo tirinayey maansada ka horjeedda nidaamkii jirey; waxaa ka mid ahaa oo wax weyn ahaa fannaaniintii markii dambe iyagoo Xamar jooga samaynayey riwaayadiihii iyo heesihii ay ka midka ahayd heestii caanka ahayd, *Laan Kuruuser*.
- S. *Cabdillaahiyow, sidaad ogtahay, marka taariikhda dib loo raaco, fannaaniinta iyo suuganleyda Soomaaliyeed waxaa lagu yiqün waqtiyada qallafsan in ay noqdaan codka ugu waxtarsan ugu daacadsan, uguna dhürran ee had iyo jeer ummadda indhaha u fura, wanaagga ugu baaqa, xumahana uga diga. Hase yeeshi, maanta waxaad mood-*

daa in la la'yahay codkii hal-abuurka, waqtigii baahida u weyn loo qabey, waqtigaan Soomaalidu ay ku jirto dhibaataadii ugu xumayd ee ina soo marta tariikhdeenna. Ummuurgaasi maxay kula tahay? Maxayse ku suganyihii fannaaniintii Soomaaliyeed?

J. Waa su'aal muhiim ah. Horta fannaaniintii waxa ay ku suganyihii, waa adiga arka bara-kaca iyo kala firdhadka ku dhacay ooy intoodii badnayd dalal shisheeye qaxoto ku yihiin, nasiibdarro. Laakiinse dhibaato taa ka sii weyn ayaa jirta, waana tan keentay in la waayo codkii fannaanka. Ummaddii reer reer iyo xaafad xaafad ayaa loo kala kexeeyey, oo warmo la isugu dhiibey. Fannaaniintu bulshada uun bay wax la qabaan. Burburka dhacay iyo reer reerka ummaddii la isaga horjeediyey khasab way saamaynayaan fannaaniinta, waa la salfanayaa. Inta aan la salfan ee wali fayowna waxba laga dhegaysan mayo. Waxay taaganyihii halkii Tima Cadde ka lahaa "Nin qalbi la' quraankii uu dhigay, qaafna ku harraadye". In badan ayaa intaa dhawaqaqaya, oo wanaag iyo danta guud ku dhawaqaqaya, laakiin yaa dhegeysanaya. Kuwa waxa xun ku dhawaqaqaya ee fidmada iyo colaadaha hurinaya way hasytaan wax dhegysta iyo wax dhiirri geliya, laakiin kuwa waxa san ku dhawaqaqaya ma haysataan cid dhegysata iyo meel ay dhawaqaqoda mariyaan midna. Codkii waa jiraa, laakiin intaanu meella gaadhin ayaa boqol shaablood oo madow lagu dhufanayaa, jidkana laga xidhayaa. Intaaney waxaani dhicin, fannaanka nin reer hebel ah looma arki jirin, asna isuma aki jirin, ummadda wuu u sinnaa, isku si baa loo dhegeysan jiray oo loogu sacbin jirey. Maantase, nasiibdarro, kii dabaylaha dhacayaa jiiteen-nna afarta ay isku reerka yihiin uun baa u jiibisa, kii mowqifkiisi, hore ku adkastayna nwuxuu oqday *hal nin gurrani dheelmay dhanna uma fayooba*. In la dhegeysto iska daaye lama nabad gelinayo. "Soomaal -eyn buu u jeedaa!" "kala goosi buu u jeedaa!", "qoluu u jeedaa!", "khayaanuu u jeedaa!". Intaas oo dhagax ayaa midba dhinac uga soo dhacayaa.

S. *Markaa maxaa talo ah?*

J. Waxaa tala ah, fannaaniinta iyo waxgaradka kale ee caafimaadka qabaa in ay iska ilaaliyan niyajabka iyo quusta kaga iman

kara xaaladdaa aan soo sheegnay. Waxaa loo baahanyahay in la sii wado dadaalka oo la sii kordhiyo, sida ay haddaba dad badan oo suugaanley ah dadaalka ugu jiraan intii karaankooda ah. Waxani way is beddeli doonaan. Dadka xarga adag baa lagu xidhay waase la jari doonaa xargaha. Haddaad haddeerba u fiirsato jawiga, wuu ka beddelanyahay sidii uu ahaa sannad ama laba sano ka hor.

- S. *Su'aasha u dambaysa, ma jiraan hawlo aad hadda adigu gacanta ku hayso, hal-abuur ahaan, maxaase kuu qorshe ah sannadaha soo socda?*
- Q. Hadda waxaan gacanta ku hayaa riwaayad cusub oo magaceedu yahay *Maba Lulatee Maxay Leefaa!* Waa riwaayad culus oo ka hadlaysa waxa maanta dhacaya iyo dhibaatooyinka taagan. Halkaa ayaan ka sii wadi doonaa, marba wixii suurta gala.

¹ Waxaa waraystay Tifaftiraha HAL-ABUUR.

Heeso Cusub

Dadweynaha xiiseeya heesaha iyo muusigga waxaa loogu bishaaraynayaa in ay soo barday cajalad cusub oo uu dhawaan duubay fannaanka magaciisu yahay Cabdirisaq Yuusuf Cismaan. Cajaladda waxaa ku duuban tobaneeyo hees oo wata cod iyo muusik loo sameeyey hab casri ah oo soo jiidanaya guud ahaan dadka fanka jecel gaar abaan dhallinyarada. Heesaha waxaa curiyey codeeyeyna Cabdirisaq Yuusuf, waxaa qaadaya isaga iyo booballo.

Qofkii doonaya in uu libsado cajaladdaa wuxuu kala xariiri karaa ciwaanka hoos ku qoran:

Abdirisak Y. Osman
Kalmaragade 63 St. Th.
82000 Aarhus N.
Denmark
Tel (45) 86-101814

War La Helaa Talo La Helaa (Information Triggers Decisions)

Dirir Faarax Aaden
Centre National pour la
Promotion Culturelle
et Artistique,
Djibouti, n.d.

Reading through this book one gets overwhelmed with a sense of hope and an inner joy. Given the intellectual vacuum in existence because of the massive failure of all social doctrines of the defunct social and political system of the world: in Europe (eastern Europe and USSR), in Asia, and more markedly in Africa, and given the technical intelligentsia who suddenly found themselves redundant and out-cast who could subsequently become a breeding ground for reckless, emotion-ridden, and vindictive social thoughts wrapped with racism, slavery, colonialism, Nazism, and fascism, this is an important book. Given, moreover, the drastic worsening of the earth's eco-system and the depletion of the life-supporting ozone layer, this book (which is available only in Somali) is of much remedial value and should be considered seriously. Even more intriguing is the source from which it originates. It is not from the usual standardized sources that one might automatically expect, but rather from an unaccustomed corner- from an African traditional culture in its purest interpretation.

As the title "Information Triggers Decisions" suggests the book is about human's psychology, more specifically his intellectual capabilities, the range and the limits of acquiring, formalizing and advocating human understanding and knowledge about nature, man himself and his society. How does the perceptual data perceived as input into a complex human mind produce the right decision? It is a question that has fascinated serious thinkers since the beginning of recorded history. Of the many

doctrines advanced in answer to it, quite a number had been misdirected and corrupted by the influences of those in power and by the prevailing social beliefs.

The author (who died in 1990) was a Somali local scholar and a wise man in his own community. He had never been to a formal school and had never been exposed to a modern work on human psychology. He was almost illiterate, and he dictated his oral knowledge to an assistant who transcribed it in the Somali script. He intended his work solely for the benefit of his nomadic and semi nomadic community. The book is primarily a stern warning to the new generation and their permissive parents who emulate without measure whatever they see in foreign cultures and who ignore the wisdom that inheres in their tradition and culture.

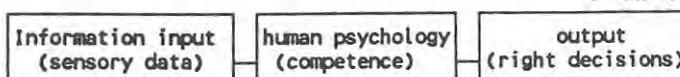
In the process of explicating his theoretical claims he put forth a highly intricate and a wholly coherent epistemological treatise which reflects and represents the common perceptual basis of the Somali cultural tradition.

Any advanced specialist as well as any common reader would find this book resourceful. The author succeeds in keeping his arguments simple yet convincing and he provides solutions to many age-old questions, such as: (i) How could a parent identify the natural talent of his child early enough in order to prepare him for his future career; (ii) How telling and valid are the IQ tests? (iii) Who is the ideal leader of a nation? (the philosopher king, Plato asserted. How truthful is this?); (iv) Is learning an answer to a natural drive, or a means to earn a living? (v) Is advanced scientific knowledge morally bound or amoral? (vi) What criteria should there be to qualify a societal action positive or negative?

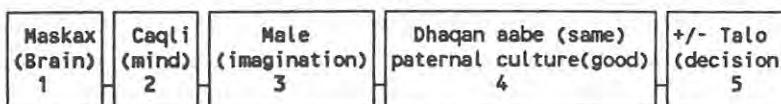
The Psychological Model:

In the introduction to each of the four volumes of the book the author gives a formulation of the human psychological model he is portraying in a brisk and lean prose annotated by Somali proverbs and sayings.

The following is a general sketch of the human psychological model, showing the input and the output process:



The sketch represents the title of the book "Information Triggers Decision"; that is when new information previously unknown or unconsidered enters the human psychological competence, then former decisions are transformed into new ones. The major concern in this book is how the human mind carries out the process of reaching new decisions. Shown in the following expanded sketch are the sub-components in human psychology



Of the five psychological components, only component (1) is a biological organ and is a physical entity in the skull. There is no prior objection in postulating that Caqli (mind) could have some biological base in maskax (brain) (at least in its sub-parts AF (language), and KAS (commonsense) which could be the ground-base from which intellectual capabilities project and develop.) Other components are abstract formats and functional constructs. The first component MASKAX (brain) produces an off-spring Caqli(mind) which in its turn reproduces its own off-spring MALE (imagination) which interacts with the external world in which DHAQAN AABO (paternal culture) is a coaching factor. Within DHAQAN AABO there is a sub-component SAME (good) which contains the evaluation measure that assigns positive or negative on psychological or physical decisions, as +/- TALO (decision)(5). Only two components (2,4) are unique attributes of man, and the quality effect they exert on the other components through reenforcing process of some kind. According to this theory any human knowledge must be moral in order to be accepted as a positive contribution.

One of the major factors that makes this theory distinct from other known theories is the necessary role of the Paternal Culture (DHAQAN AABO). Intellectual maturity in a positive manner is possible only in a healthy

Paternal Culture which provides means and conditions that nurture its free development. Accordingly

I will term this theory of knowledge:

Culture-Nurtured Theory of Knowledge henceforth CNTK.

It is assumed in CNTK that any society which survived naturally as a homogenous community in a geographical space through a historic time had undoubtedly accumulated as part of its tradition a system of perceptual knowledge that is manifest to its individual members and that in objective analysis, would qualify as a natural formal knowledge.

Same (good)- the Moral Conscience

The actions and ideas of individuals and communities or whole societies should be measured and evaluated, according to CNTK, by a set of conditions which are specified in the Paternal Culture. CNTK gives the following five criteria:

1. *Falitan* (his physical action) : Good or bad.
2. *Ereyadiisa* (his expressions and ideas) : Good or bad, positive/negative, constructive/d-estructive.
3. *Wararkiisa* (his reporting and assessments) : Truthful/liar, righteous/devious.
4. *Ballannadiisa* (his promises and agreements) : Honourable/dishonest, paragon/trickster.
5. *Dadnimadiisa* (his humanness) : honourable/liar, role-model/thief, noble/crook.

Directives on the Nature of Thinking

The following are sayings guiding correct thinking in the Somali tradition and in CNTK:

1. *Wax walba u firso oo ka firso* (Think of every thing and about every thing).
 2. *Rabbi nin yaqaanna loogu dhaartaa* (swear on God only to some one believes in God).
 3. *Ragna nin yaqaan baa u warrami kara* (and on men, about their words and action: they could only be assessed correctly by some one who knows about men's psychology).
- Saying (1) is a directive for the individual in the process of thinking and in the conceiving of knowledge. In conjunction with the other

three sayings, it legitimizes doubting as an essential factor in learning and in life. The sayings (2&3) warn against taking any notion or belief for granted as a proven ground in dealing with other persons, for example:

Saying (2): do not invoke God as a convincing factor for some one else who doesn't believe in God;

Saying (3): Do not assume blindly that manifest truth has a universal value for every body;

Saying (4): is the most telling and with widest ramifications. It underscores the eminence of understanding human psychology over and above all other aspects of human knowledge and belief: Learning about man, his nature and his psychology in personal interactions and in between communities and societies, is a paramount factor in human life.

CNTK identifies eleven (11) social functions of the type postulated above in the Somali tradition which itself is a homogenous community, under the title *Murtiragayno* (dogma on manhood).

1. <i>Yeedhe</i>	speaker of the public, initiator of common decision making.
2. <i>Xeeriye</i>	man of law, jurist, he upholds legal knowledge
3. <i>Maleeye</i>	man of imagination
4. <i>Dhagabudane</i>	man of information, reference
5. <i>Kiddigiye</i>	astronomer, astrologer
6. <i>Faaliye</i>	geomancist
7. <i>Farreeye</i>	analyst hypothesizer, speculator
8. <i>Farsame</i>	technical man: engineer, craftsman
9. <i>Daweeye</i>	bio-medicine, medicine man
10. <i>Quraan-ruug</i>	religious, Muslim sheik
11. <i>Uur-luu-baalle</i>	man of spirits

Naruuradlayow (narrow-minded): Conscience Traitors.

Common among humans are individuals whose intellectual capabilities are distorted by negative traits in their psychology like selfishness and personal aggrandizement; they are called *Naruuradlayow* and are aversive to abide by the moral constraint because of their conscious tendency to deflect the societal decisions towards pseud-objectives satisfying their negative traits. *Naruuradlayow* are screened out and rejected by CNTK.

The eleven social functions listed above could be analyzed in many ways and for many reasons, but one factor is paramount in CNTK that more than one-third of the whole spectrum in the human intellectual capabilities is reserved for the understanding of human psy-

chology and in caring for communities. The first four social functions (*Yeedhe, Xeeriye, Maleeye, Dhagabudane*) together are called *Allah Dirayaw* (God sent) because they are preoccupied in a continues manner in solving the internal and the external problems of the society.

In CNTK that aspect of empirical knowledge concerning human psychology is the one and the only factor which makes possible the creation of viable social communities and the continuous survival of the species.

At the end of the Afeef (preamble), the author reaffirms the contrast between: (1) morally conscientious individuals -- *Allah Diray*; and (2) conscience traitors -- *Naruuradlayow*.

1. Dhab ahaan dhaganku wuxuu ku dhaataa ragga loo yaqaano (Allah Dirayaw) oo kala ah: *Yeedhe, Xeeriye, Maleeye, Dhagabudane* (in actual truth the culture proudly services on the achievements of the men called God sent).
2. Dhaqanku wuxuu takooray ragga loo yaqaanno *Naruuradlayow*. (the culture ostracizes and rejects the men called "conscience traitors").

The author, Mr. Dirir Farah Aden, exemplifies the best portrayal of a natural talent, in its free pursuit of knowledge for knowledge's sake and in its rebellious attitude towards the power establishments dominated by *Naruuradlayow*. His primary natural talent was *Kiddigiye* (astronomer/astrologer), but later he turned into a analytic social philosopher. It was through *Kiddigiye* that he became famous and was considered as a leading because of his discovery *Dirirambo* (Dirispot) which is an extreme and are behaviour in moon travels. Dirir Aden consistently studied the moon for twenty-one years to verify that the phenomenon was empirically predictable and conclusively true. This kind of a freely aspiring talent could also be exemplified by Albert Einstein, the world leader in physics who pursued his natural aspiration while working in unrelated jobs. Both men are good examples of what the natural talent hypothesized in CNTK could accomplish while being motivated only by inner-drive to know the truth. These men and their types are the norm in human talent and not the exceptions as some people could allege; they are normal in the same sense that children show a normal impetus for doing sports; though one could later become a mara-

thon runner while another could become a wrestler or a tennis player. Also in CNTK intellectual rectitude in its ideal state is supreme to everything and cannot be a sacrificed for anything on earth including itself; good example for this is Socrates, the intellectual martyr of all time.

In CNTK, the Somali culture is a natural system, there exist therefore a normal tendency among people to defy physically and intellectually the wishes of Naruuradlayow and their dictatorships. This defying tendency is an ostensible feature in the culture, and is prevalent in the Somali oral literature which consist mainly of oral poetry (the Somali alphabet was only introduced in 1972). In most poems in this book the author does this the struggle to keep Naruuradlayow out. By describing and exposing all their negative traits and by showing on how they would inevitably end up in tragic disasters, the author gives a powerful critique.

Also in the Somali cultural tradition, there are examples bearing witness to the moral integrity of intellectual minds and their resistance to give in to fear and suffering. In these many a poet falls captive to enemy hand, and while being under the threat of instant death he manages to compose a poem and recite it impromptu depicting his vision of truth. Many poems that originated in these moments-before-death circumstances are considered timeless in the literature and are memorized by all from generation to generation because of their style and diction and for their depiction of truth. These are remarkable tributes to the human intellectual mind that refuses to bend and that stands firm and erect without compromise.

Were CNTK applied and put to practice, it would mandate that all systems, institutions, organisations which serve the public should in principle be devised in such a way as to provide humane services which are conducive to man's natural attributes such as his free and creative intellectual capabilities, and the diversities among individual talents. Also societal cultures would be evaluated on the number and the quality of favourable conditions they provide for assuring a favourable environment for the development of young aspiring talents. Furthermore, those societal cultures would be safeguarded from the misguiding influences

and the distorted objectives of Naruuradlayow dictatorship.

The book was born free from coercion and fear, and was not produced for personal gain. I am convinced that it is a timely and viable contribution to the current state of human knowledge in our world.

Axmed Cige Ducaale

HAL-KARAAN:

Maansadil Maxamed

Ibraahim Warsame

"Hadraawi"

Den Norske Soomaalia Komiteen,
Kleppe (Norway), 1993

Waxaa dhawaan ifka u soo baxay buug waxtar weyn ku soo kordhiyey dhaxalka suugaanta Soomaaliyeed iyo aqoonta guudba. Buugga magaciisu waa HAL-KARAAN. Wuxuu xamb-aarsanyahay maansadii uu curiyey Maxamed Ibraahim Warsame "Hadraawi" labaatankii sano ee u dhexaysey 1970-1990. Hadraawi, malahayga, waa magaca ugu caansan maansal-eyda Soomaaliyeed ee maanta nool; waa suuga-anyahan ku caanbaxay xumadiid, waddaniyad iyo ku-dhiirashada erayga xaqi ah. Maansal-eyda Soomaaliyeed Hadraawi wuxuu ka mid yahay tirada aan badnayn ee fursadda u heshay tacliinta casriga ah. Fursaddani waxay kordhisay isku kalsoonida gabayaagan iyo durugsana-anta aagga aadduun-araggiisa, sida laga dareemi karo dulucda maansadiisa amaba ay qofni-madiisa ka fahmaan saaxiibbada ku dhow ee golayaal kala duwan la soo fariistay, qoonkaas oon qudhaydu ka mid ahay.

HAL-KARAAN waa buug si wacan loo daabacay. Khadka iyo waraaqaha lagu daabacay, iyo jildiga lagu dhaaaray intuba waxay leeyihii tayo waarta oo u qalanta qiimaha nuxurka murtida ay xambaarsanyihii. Dhisma ahaan, buuggu wuxuu ka koobmaa afar qaybood, eray hordhac ah, gogoldhig uu qoray Ras-hiid Shiikh Cabdillaahi iyo tilmaamo laga bixinayo magacyada buugga ku xusan. Qayb kastoo ka mid ah afarta qaybood ee asaasiga ah waxaa lagu meeleyey rac maansooyin ah oo, qiyasta, loo arkay in ay is qaadan karaan. Haddaad u fiirsato waxaad dareemi karaysaa qaybuu sida ay u kala dambeeyaan in ay maansooyinka loo xulay u kala culusyihii, marmarna u kala cusubyihii, (taariikhii)

maansooyinku soo baxeen buugga kuma xusna, haseyeeshee qodobkaan waxaan la kaashanayaa xog-ogaalnimada shakhsiga ah, taas oon hore ula socdey maansooyinka Hadraawi badankooda mid waliba waagii ay dhalatay iyo halkii ay ku dhalatay.

Had iyo jeer marka sidaan oo kale buug la daalacanayo, su'aasha u horraysa ee jawaabta u baahataa waxay tahay, buuggu muxuu ka hadlayaa? HAL-KARAAN wuxuu ka hadlayaa wax kasta oo Hadraawi kaga hadlo maansadiisa. Maxay ka hadashaa maansada Hadraawi? Tani waa su'aal culus. Jawaabteeda loogama bogen karo wax ka hooseeya buug ka sii baa-xad weyn HAL-KARAAN kan ina horyaal ee culayskiisu ku dhowyahay laba kiilo. Ka-faallootanka suugaanta Maxamed Ibraahim War-same "Hadraawi" uma qalmo qoraal kooban, waliba kani waa buug-daalac, ujeeddada buug-daalacyaduna caado ahaan waxay ku kooban tahay in akhristayaasha lala socodsiiyo buug cusub oo soo baxay ama loo tilamaamo buug mudan in la daneeyo; in fikrad guud laga siyyo buuggu waxa uu ka koobanyahay, qorihiisu kan uu yahay, iyo eray qiimayn guud ah. Marka si kale loo dhigo, qoraalkani waa guud-mar lagu soo bandhigayo buugga HAL-KARAAN la magac-baxay, ee ma aha faaqidaad lagu darsayo maansada ku qoran maanso ahaanteeda.

Arrintan (u kuurgalka maansada Hadraawi) waxaa jira qoraal kan ka fidsan kana nooc duwan oon isku dayayo in aan ku eego, kaas oo ku soo bixi doona tirisyada soo socda ee wargeys-xilliyeedkaan. Kaa qudhiisu ma noqon karayo wax dhaafsiisan isku dayid bilow ah. Maansada Hadraawi waa badweyn moolkeedu gun dheeryahay, muquurkeeduna hawl badan, iyo waqtii badan u baahanyahay.

Haddaanse qodobbo kooban ka xusno arrimaha ay ka hadasho ama ku saabsantahay maasada Maxamed Ibraahim ee ku daabacan HAL-KARAAN, way badanyihii kalana duwanyihii: kaga bilow jacayl iyo amaan dumar, ku xiji waano guud iyo qurux-tilmaan, ku sii soco falsafad iyo ka faalootan nolosha aadmiga, ku tag siyaasad iyo guubaabo waddaninimo. Dad badan ayaa u haysta mowduuca maansada Hadraawi in uu ku koobanyahay siyaasad iyo dagaal-gelin ka horjeedda xukunkii keli-taliye Maxamed Siyaad Barre. Way jirtaa arrintani in ay tahay ta uu gabayaagu xooggiisa saaray tiir-dhexxaadkana u ahayd maansadii uu curiyey

dhawr iyo tobankii sano ee u dambeysey, sida aan dib ka faahfaahin doono. Haseyeeshee, sax ma aha baacaani in uu qariyo baacyada kale ee suugaanta Hadraawi, baacyada aadminimo iyo kuwa farshaxnimo ee qiiimaha weyn ku fadhiya.

Guud ahaan suugaanta Soomaaliyeed haddii ay tahay xusuus-qorka dhabta ah ee taariikhda ummaddaan, suugaanta Hadraawi waa xusuus-qor hodan ah oo laga akhrisan karo wixii dalkaan ka dhacayey rubuc-qarnigii ugu damb-eeyey. Waa run maansada Hadraawi in ay tahay muraayad laga daawan karo cadaadiskii keli-taliskii askarta iyo fal-celiskii dadweynaha ee ka dhashay cadaadiskaas, haseyeeshee suugaantani way ka qiima badan tahay in lagu qafilama lala meeleyo taariikhda xukun siyaasi ah oo jirey muddo go'an, si kastoo ay u ahayd muddo laga dhaxlay dhibaato iyo utun xanuunkeedu muddo dheer sii jiri doono.

Way jirtaa Hadraawi in uu maansada ka dhigto hub siyaasadeed oo uu dadweynaha kula safto, xumaha kula dagaallamo, xaqana ku daafaco, sida ay yeelaan suugaanleyda kale ee waddaniyiinta ah; maansada Hadraawi waxay noqotay muraayadda ugu dhalaalka weyn ee loogu soo hirto maansada jaradiidka ah. Haseyeeshee, taa micnaheedu ma aha in uu siyaasad uun ka maansoodo. Wuxuu ka maansoodaa dhamaan ummurihi badnaa ee aan kor ku soo xusnay iyo qaar kale oo ay ka mid yihiin baroordiiq (Galaal), barbaarin (Sirta Nolosha, Indha Badan, iwm.) iyo waliba diin iyo nabamaan (Ergadii Furqaan, Daryeel, iwm.).

Sugaanta Hadraawi waxay soo martay marxalado kala duwan oo ku kala beegan marba heerkii uu joogey aagga adduun-aragga suugaanlaho iyo marba waayaha ku xeeran. Kani waa qodob Hadraawi qudhiisu dareensanyaahay dhawr jeerna ku xusay waraysiyo idaacadeed iyo sheekada caadiga ahba. Guud ahaana waa arrin jirta in ay had iyo jeer wada socdaan tayada suugaanta iyo koritaanka garaadka suugaanlaho, kaas oo la jaanqaada kordhidda waaya-aragnimada.

Laba marxaladood oo waaweyn ayaa, qiyaastayda, loo kala qaybin karaa hal-abuurka maansayahankan. Kala-bayrka labadu wuxuu ku beeganyahay silsiladdii Deelley iyo dabayaqaqadii toddobaatannada. Buugga HAL-KARAAN afartiisa qaybood waxay u muuqdaan in ay lababa marxalad u taagan yihiin. Maansooyinka qaybta saddexaad iyo ta afraad way ka kululy-

iihin kana dhaadheeryihii kuwa labada qaybood ee hore. Waxaa ku urursan maansooyinka waaweyn ee caanka ah ee ay ka mid yihii: Dibadyaal, Daahyale, Barabaraale, Bulsho, Gol Janno, Hambaber ilaa iyo Gudgude. Waa wada gumuc iyo dambaaburo uu qarxinaayo dagaalyahan soomaa-jeeste ah oo safka hore ku raagey kuna kululaaday.

Markase aad dib ugu noqoto maansooyinka qaybta koowaad iyo ta labaad, waxaad ugu tegeysaa duni taa ka deggan qabow, marmarna ka qurxoon, in kastooy qudheedu tahay dhuxul dambas huwan. Waxaad u tageysaa heesaha caanka ah ee ay ka midka yihii Suleekha, 'Saxaria', Beled-weyn, Hooyo, Siddi Qabax, Axaddii, Hoobal, iwm. waa heesihii nuskii hore ee toddobaatannada. Badi waa tixo aan dhaadeerayn oo loogu tala galay in lagu heeso. Waa maansooyin lagu tilmaami karo dux laga soo tuujiyey dacallada dahsoon ee dareenka dadnimada; waa maax ka soo miirantay muhassada suugaanyahan weli da'yar oo la baaxaade-gaya mowjadaha waqtiga iyo waayaha ku xeeran; kuwaas oo uu qaarkood la laacdhamayo (Beled-weyn, Axaddii, Mulliya, Suleekha, iwm.), qaarkood la loollamayo (Wacdaraha Adduunka), qaarkood la amankaagsanyahay (Jeegaanta Dhalatay, iwm.), qaarna dagaal seefta galka ugala baxay. Sasaankii keli-taliska ee beryahaas soo ifbxayey ayaa ugu weynaa goobaha uu dhagax-tuuray. Dhagax-tuurkaasi wuxuu ku bilowday riwaayaddii Tawaawac iyo heesihii ku jirey ooy ugu caansanyihii Hal la Qalay iyo Wadnahaan Far ku Hayaa.

Fal-celiskii taliska askartu arrintaa ka bixiyey wuxuu noqday in Maansayahanka toos loo taabsiiyo xumaatooyinkii uu ka digayey: dhawrsano oo xabsi iyo masafaris ah ayaa la isku dayey in lagu aamusiyo. Markii uu xabsigaa ka soo baxay, 1978th, wixii ka dambeeyey Hadraawi maansayahan ahaan iyo qof ahaanba wuxuu u gudbey marxalad cusub. Wuxuu si buuxda ugu guntaday la dagaallanka xukunkii Siyaad Barre.

Wixii waqtigaa ka horeeyey hal-abuurka Hadraawi xooggiisu wuxuu u jahaysnaa xagga fan-masraxeedka: curinta riwaayadaha iyo heesaha muusigga iyo luuqda wata. Heesihiisii berigaas oo ah kuwa aan ka akhrinayno qaybaha hore ee buugga, waxaa ka muuqata in uu xoog badan saari jirey xagga farshaxanka iyo quruxda fannimo oo uu hibo weyn u leeyahay;

duluciisa siyaasadeedna wuxuu ku gudbin jirey sarbeeb iyo hadal dedan oo yeelan kara fasirado badan, sida caadada u ah hal-abuurka Soomaaliyeed, marka ay doonayaan in ay dadka tusaan xumaha siyaadadeed oo waqtiga la joogo, isla markaana helaan farsamo suug-aaneed oo wax-qabadkoodu kaga nabad-galo cabburiska dowladda jirta.

Haseyeshee, wixii ka dambeeyey dabayaaq-adii toddobaatannada, maansada siyaasiga ah ee Hadraawi waxay ahayd dagaal ka-fool-ka-fool ah, haba ugu sii kululaato muddadii maansayahanku dibadda joogey ee ka tirsanaa mucaaradka hubaysan.

Ugu dampaynta, waxaa haboon in la tilmaamo dulduleelo aan badnayn oo ku saabsan xagga habaynta buugga iyo qalad-bixinta garaaca makiinadda; tilmaamtaas oo ujeeddadeedu tahay talo-kordhin sidii daabacaadda dambe ee buuggu u noqon lahayd mid intaan ka sii tifaftiran.

Inkastoo ay muuqato in aan dadaal loo yaraysan qalad-bixinta garaacidda, haddana weli waxaa jira qaladaad muuqda. Hubaal waan garan karaynaa in ay aad u adagtahay in boqol-kiiba boqol la saxo buug ay daabeceen dad aan afka garaneyn (reer Noorway); haseyeshee, dхахалкан oo kale wuxuu mudan yahay in nafta la ag dhigo.

Qodobka labaad, habka dhismaha qaybaha buugga iyo kala meelialynta maansooyinka waxaa habboonayd in la raaco qaab (methodology) si cad u sababaysan. Tusaale ahaan, in loo raaco xarafka maansooyinku ku socdaan (alphabetical order), ama in loo kala hor-mariyo sidii ay u kala hor dhasheen (chronological order), iyadoo intii isku xilli soo baxdayba isku qayb laga dhigayo; ama in la is raaciyo intii isku mowduuc ka hadlaysa (thematic approach) iwm.

Arrimahaasi waxay akhristayaasha iyo dersayaasha u hawl yaraynaysaa dhakhso-u-helidda qof waliba maansada/maansooyinka uu sida gaarka ah u danaynayo.

Mid kale oo muhiim ah, waxaa wanaagsandy maanso kasta in dhammaadkeeda lagu muujiyo taariikhdi ay dhalatay, iyo weliba in akhristayaasha iftiimin kooban laga siiyo munaasabaddii ama jawigii ay ku dhalatay (background). Tani malaha waxay ku habboontahay in lagu xuso arar guud, ama arar kooban ooy waliba ku qayb bilaabanto. Dhammaman qodobbadaan

waxay faa'iido lagama maarmaan ah u leeyi-hiin dersidda maansadaan iyo ka-taariikhaynteeda mustaqbalka; sidaa awgeed waxtar aan la dhayelsan karin ayaa ku jiri kara in la tix geliyo marka labaad ee la daabici doono diiw-aankaan qimaha weyn leh.

Waxaan kaga baxaya, talaabadan diiwaangelinta maansada Maxamed Ibraahim Warsame "Hadraawi" iyo soo-if-baxa HAL-KARAAN shaki kuma jiro in ay tahay guul u soo koro-rtay suugaanta Soomaaliyeed iyo dadkeedaba, waqtay Soomaalida ummad ahaan guul-darro ku habsatey. Waa ilays yididiilo oo jidka u ifinaya da'da soo koraysa ee mugdigu hareereey. Waa buug lagama maarmaan u ah qof kastoo doonaya in uu fahmo xaqiqada murugsan ee mujtamaca Soomaaliyeed.

Eray-qeexid

New Somali terms and their English equivalent:

Somali	English
Aag	Scope
Adduun-arag	Outlook
Baac	Dimension
Buug-daalac	Book review
Duluc	Content
Eray-qeexid	Glossary
Faaqidaad	Criticism
Fal-celis	reaction
Farsamo	Technique
Maanso	Poetry
Mowduuc	Theme
Qaab	Methodology
Qalad-bixin	Proofreading
Qoraal/gorfayn	Article
Tayo	Quality
Tix	Verse

M D Afrax

Buug Cusub

WAR LA HELAA TALO LA
HELAA waa buug dhawaan ka soo
bakay magaalada Jabuuti, waxaana
allifay, Alla-u-naxriisey Dirir Faarax.
Buuggan waxaa isku dubba riday
ama tifatiray Cabdi Miigane Guule-
ed. Waa buug ka hadlaya hiddihii
hore ee Soomaalida; waana mid
qiiima weyn leh oo lagama maar-
maan u ah qof kastoo doonaya in
uu wax badan ka barto habkii ay isu
maamuli jirey bulshada Soomaaliy-
eed ee reer-guuraga ah.

Buuggan laga dalban karaa
 haya'ddii daabacday oo ciinwaanke-
 edu yahay sida soo socota:

Centre Nationale pour la Promo-
tion
Culturelle et Artistique Palais
du Peuple
BP 109 Djibouti,
Republique de Djibouti

World Circuit Arts
 Presents

New Visions of
the Horn of Africa
 London, March/April 1994

New Vision offers a unique opportunity to discover some of the wonders of the Horn of Africa, with a month-long session of exhibitions, concerts, visual arts, crafts, photography, poetry, dance, food and much more. It is an invitation to you to celebrate the creative spirit that keeps people going in the most difficult of circumstances, and chance to know that there is another vision and a better future, for the Horn of Africa.

Information Hotline: (071) 354-3030.

**The First Conference
of the European
Association of Somali
Studies**

The First Conference of the European Association of Somali Studies was held at the School of Oriental and African Studies from the 23rd to 25th September 1993. Sponsored by the School of Oriental and African Studies, the British Academy and the Foreign and Commonwealth Office, the conference brought together scholars from all over Europe, as well as further afield, particularly from the United States.

It was the intention of the conference 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 first day was devoted to politics with contributions from the following people: Dr Cabdullaahi Xassan Jaamac, Mr Cabdirazzaq Caqli, Prof. Joan Lewis, Dr Axmed Yuusuf Faarax, Mr Maxamed Rashiid Sheekh Xassan, Dr Maxamed Cabdi Maxamed, Dr Saciid Yuusuf Cabdi, Mr Patrick Gilkes, Prof. Iannis Markakis and Prof Axmed Ismaciil Samatar. The contributions covered a wide variety of topics from the development of Islamic movements in the Horn of Africa to the role of the elders in the recent political developments in Somaliland.

The political situation in Zone 5 in Ethiopia was also addressed as was the role of the media in Somalia under the United Nations. The second day was devoted to anthropology and land use as well as history. Agricultural matters in terms of villages as socio-economic units for the development of the inter-riverine area of Somalia were discussed by Prof. Maxamed Taahir Xaji; also Mr Ismaciil Axmed discussed the impact of the war on rural Somaliland. Anthropological issues with regard to the Juba River area were addressed by Dr Francesca Declich and Dr Anke van der Kwaak and Prof. Charles Geshekter discussed the present situation in Somalia in relation to historical events worldwide and the coming of the year two thousand (in the Western calen-

der at least). The day was rounded off by a paper by Dr Lidwien Kapteijns (with Maryan Cumar Cali) on the power of women's songs in the recent history of Northern Somali society. This contribution included some wonderful singing by Lidwien. The final day was given over to matters of education, culture and the Somali community in London. Educational issues were presented by Prof. Annarita Puglielli and the role of language in education was also mentioned in the paper of Mr Martin Orwin on the continued importance of the Somali language in the eastern Horn of Africa. One paper which attracted particular attention was that of Prof. John Johnson who talked about the role of foreign collections of Somalia in preserving and rebuilding the Somali national heritage. Other contributions in the literary field were those of Mr Giorgi Kapchits who talked about proverbs which have as their content commentary on war and peace referred to directly or symbolically. Recent literary developments were presented by Prof. Giorgio Banti and Mr Maxamed Daahir Afrax discussed the role of literature in Somali reconstruction. In the afternoon Ms Zaynab Maxamed Jaamac discussed reflections of the civil war in Somali women's poetry and the day, and indeed the conference, was rounded off by presentations by Ms Sacdiya Muuse Axmed and Mr Maxamed Xaamuud Sheekh on aspects of the life of Somali refugees in London. One of the most encouraging aspects of the conference was the great number of people who attended. Aside from academics there were many people who work with Somali communities in Europe or with non-governmental organizations in the Horn of Africa. There was also a large number of young Somalis from London and elsewhere in the United Kingdom who welcomed the opportunity of engaging in discussion with the academic participants. Indeed, after the end of the conference, at 5:00pm on the Saturday afternoon, a room was found in nearby Commonwealth Hall and discussion continued on until late that evening.

Martin Orwin

**Dabbaaldeg
Soomaaliyeed
Somalia: Behind the Mask
Arts and Cultural Festival,
November 1993 to May 1994**

For the first time ever in West London, Tabularasa has presented this Somali festival and art exhibition in several London boroughs, such as Hounslow, Ealing, Brent, and so forth. Thereafter, the exhibition was to be on a national tour to Cardiff, Edinburgh and Sheffield.

The main features of the event included Somali music, crafts, performance arts, and touring exhibition of photographs and artifacts by Hamish Wilson, who has worked as a photographer in Somalia for many years.

In the introduction of their information booklet, the organizers explain that "this exhibition presents a positive view of Somali and highlights the lives of the people and their culture to counteract current media misrepresentation through war and famine. The media, which consistently focuses on the macabre through disaster, war, violence and famine, have projected images of Somalia to feed our obsessive fascination for the deformity of the human body.

This exhibition has been designed to show the humanity behind the media face". "It is also an opportunity for the UK Somalia community to challenge the prevailing prejudices by presenting the truth about their land, thereby, enabling them to reclaim their pride and dignity."

**Shirweynihii 5^{aad}
Cilmi-baarista
Soomaaliyeed**

Shirweynihii Shanaad ee Cilmi-baarista Soomaalida aaya lagu qabtay dalka Maray-kanka toddobaadkii u horeeyey bishii Diseember 1993. Shirka waxaa loo qaybiyey laba qaybood oo is buuxinaya. Qaybta hore waxaa lagu qabtay machadka lagu magaacaabo College of Holy Cross ee ku yaal magaalada Worcester 1st ilaa 3rd Diseember. Waxaa ku xigtey qayb labaad oo lagu milay shir-sannadeekii 36^{aad} ee Uruka Cilmi-baarista Afrika

(African Studies Association) kaas oo lagu qabtay magaalada Boston muddadii u dhexe-ysey 4th ilaa 7th Diseember 1993.

Inkastoo Soomaalidu maanta dhinac dhaqaale iyo dhinac kasta dhibaato weyn ku jirto haddana dad fara badan oo Soomaali iyo ajnabiba leh ayay u suura gashay in ay ka soo qayb galaan shirka, dadkaas oy ku jireen aqooniyahanno waaweyn oo la yaqaan iyo dhallinyaro cusub intuba. Xagga adduun-weynaha magacyada caanka ah ee goobjoogga ahaa waxaa ka mid ah Barfasoor Ali Mazrui iyo qoraaga weyn ee Keenya u dhashay, Ngugi wa Thiong'o.

Hal-ku-dhegga guud ee shirku wuxuu ahaa "Qalalaasaha Soomaalida: Gargaar, Dib-u-heshiin iyo Dib-u-dhis". Waxaa la soo bandhigay dadaal aqooneed iyo doodo cilmi ah oo looga hadlayey arrimaha siyaasadda, dhaqaalaha, dhaqanka, iyo guud ahaan wajiyada kala duwan ee nolosha dadka Soomaaliyeed, iyadoo culayska la saarayo dhibaatada maanta taagan.

Shirku wuxuu ku dhacay jawi indheer-garadnimo oo is fahan iyo is qaddarin leh, inkastoo arrimaha qaarkood dhalileen doodo kulul oo qofba si u arko. Tayada ka-qaybgalyasha shirka iyo bisaylka la muujiyey waxaa lagu tilmaami karaa astaan yididiilo oo muujinaysa, inkastoo burbur halis ahi dhacay dhuuxii wanaagsanaa ee bulshada Soomaaliyeed in uu weli noolyahay.

Munaasabdda shirweynahaan waxaa lagu aasaasay laba arrimood oo xiisa leh. Tan hore waa abaalmarin loogu magac daray suugaanya-hankii Soomaaliyeed Muusse X. Ismaaciil Galaal, taas oo la siin doono warqadda ugu wanaagsan ee la keeno shirarka cilmi-baarista Soomaalida mustaqbalka. Maalgelinta abaalmarintu waa deeq dhaxal ah oo uu ku yaboohay Barfasoor G. Geshekter. Asaaska labaadna waa Ururka Cilmi-baarista Soomaaliyeed ee Woqoyiga Ameerika oo halkaa looga dhawaqaqay.

Soomaaliyaynta

Manhanja
Warbarashada
Aagga Shanaad ee
Soomaalida Dalka
Ityoobiya¹

Qoomiyadaha ku nool dalka Itoobiya ayaa dawladu u oggolaatay qoomiyaddii awood u

lihi inay afkeeda wax ku barato iskuna maamusho. Iyadoo arrintaas laga faa'iidsanayo, ayaa aqoonyahanno Soomaaliyeed u hawlgaleen kuna guulaystay dejinta manhaj waxbarasho af Soomaali ah oo heerkeedu gaarsiisanyahay dugsiyada hoose iyo dhewe. Sidoo kale waxaa kordhay tirada dugsiyada iyo ardaydaba.

Shantii Oktoobar ee sannadkii la soo dhaafay dhammaan degmooyinka Aagga 5th waxaa laga bilaabay waxbarashadii dugsiyada hoose/dhexe oo af Soomaali ah. Waa markii u horraysay taariikhda ee ay ubadka aagaasi fursad u heleen ama loo oggolaadey in ay wax ku bartaan askooda hooyo.

¹ Waxaa horey loogu qoray Wargeyska *Sahan* ee Dirir Dhabe.

**Somali Week
Toddobaadka
Soomaalida London**

Dabayaaqadii bishii Sebtember ee tagtay daarta Oxford House ee ku taal bariga magaalada London waxaa lagu qabtay bandhig-dhaqa-needka lagu magacaabo Somali Week (Toddobaadka Soomaalida) ee uu sannadkiiba mar qabanqaabiyo Oxford House. Bandhigga sanna-dkaan wuxuu ka koobnaa qaybo kala duwan oo ay ka mid yihiiin farshaxan, dhar-xirashada Soomaalida, bandhig fan, iyo ciyaaraha hiddaha.

Bandhiggaan oo ahaa kii saddexaad, wuxuu ahaa mid kuwii ka horeeyey ka sii xiisa badan kana ballaaran. Waxyaalaha cusub ee sanndakaan soo kordhay waxaa ka mid ahaa laba habeen oo la dhigay barnaamij fan oo ay ka soo qayb galeen fannaaniin Soomaaliyeed oo ay tiradoodu qaadhay 16, kuwaas oo isugu jira hooballo caan ah iyo dhallinyaro cusub. Waa markii ugu horreysey ee London fannaaniin Soomaaliyeed oo tiradaas ah ay soo bandhigeen barnaamij noocaan ah. Tallaabooyinka keenay guusha bandhigga, ee dhawaan uu qaaday Oxford House waxaa ka mid ah in ay shaqaaleeyeen sarkaal Soomaaliyeed oo ka masuul ah Horumarinta Fanka Soomaalida (Somali Arts Development Worker), jagadaas oo loo magacaabay hawl-wadeen fahan iyo waaya-aragnimo u leh (Siciid Caddaani), qayb firfircoonna ka qaataay abaabulka hawlaha kor ku xusan.

**Wejiga Kalee
Soomaaliya**

Hal-ku-dhegga kore wuxuu ahaa magac uu la baxay bandhig sawirro ah oo dhawaan lagu dhigay xarunta dhaqanka ee magaalada Abuu Dabey, dalka Imaaraadka Carbeed. Bandhiggaan waxaa sameeyay warfidiyeen sawir-qade ah oo u dhashay dalka Libnaan. Sawirqaadahaa, oo magaciisanu yahay Cabdiridaa Badruddiin, sawirrada uu soo bandhigay wuxuu soo qaaday mar uu booqasho magaalada Muqdisho, isagoo ka tirsanaa wafdi warfidiyeen ah oo ka tegey dalka Imaaraadka Carbeed.

Sida uu jaraa'idka u sheegay, Cabdiridaa sababta ku kalliftay in uu bandhigga sameeyo waxay tahay in uu muujiyo Soomaalida dhinaceeda wanaagsan, taasoo ay ku kalliftay waxyaalihii uu indhihiisa ku soo arkay oo ugu muuq-day wax aad uga duwan wajiga qarriban ee warhaabinta dunidu dadka ka dhaadhicisay.

**Dhibib-kaca
Dhaqdhaqaqa Fanka**

Dhaqdhaaqii fanka Soomaaliyeed wuxuu la burburay qaranjabka dhacay iyo burburka guud een waxba hambayn. Hal-abuuradii waaweynaa iyo hooballadii caanka ahaa ee badi ka tirsanaa kooxdii qaranka, Waaber, waxay firdhadkii u kala yaaceen dunida afarteeda gees. Waxay badankoodu maanta qaxooti ku yihii dalal ku kala yaal Afrika, Aasiya, Yurub iyo Ameerika.

Hayeeshee, laga bilaabo horraantii sannadkii tagey, waxaa soo baxbaxaya dhacdooyin u eg dhibib-kac iyo bilow yididiilo. Waddammada Itoobiya, Keenya, Imaaraadka Carabta, Ingirisika iyo Kanada, oo ka mid ah dalalkii ay nafta kula carareen fannaaniinta Soomaalidu ayaa waxaa ka bilowday dhaqdhaqaqaq cusub. Dhacdooyinka hoos ku qoran waxay tusaale u yihii dhaqdhaqaayadaas soo dhibib-kacaya.

**Dhaqdhaqaqa Fanaaniinta
London**

Bishii Oktoobartii dhaweyd toddobaadkii u horreeyey aqalka Oxford House, ee ku yaal bariga London, waxaa lagu soo bandhigay barnaamij fan oo aad loo jeclaystay. Barnaamijkaas oo qayb ka ahaa bandhiggii la magacba-

xay Somali Week (Toddobaadka Soomaalida) wuxuu isugu jirey heeso, maadeys, muusik iyo ciyaaraha hiddaha.

Barnaamijka qaybtiiwa weyn waxaa soo bandhigay qayb ka mid ah fannaaniintii qaraanka ee caanka ah, kuwaas oo waqtigaan xaadirka ah dalka Ingiriiska magan-gelyo ku jooga.

Magacyada waaweyn waxaa ka mid ah Cabdillaahi Diiriye Sooraan, Axmed Cali Dararamle, Cabdiraxmaan Aw-Koombe, Cabdinuur Allaale, Nimco Yaasiin, Khadiija Qalanno, Faynuus Shiikh Daahir, iyo qaar kale. Waxaa kaloo London jooga Maxamed Axmed, Maxamed Aadan Dacar iyo fannaaniin kale oo badan. Isla bandhigga waxaa ku soo shaacbay koox fan oo ka kooban dhallinyaro reer London ah oo dhowaan dhashay.

Kooxda ka kooban fannaaniinta waaweyn waxay hore u soo bandhigeen googoosyo iyo riwaayado ay ugu dampaysey riwaayad magaceedu ahaa *Waan ku Jeclee Dadka hay Jabin* oo uu curiyey hoobalka caanka ah Cabdillaahi Diiriye Sooraan.

Fannaaniintu waxay HAL-ABUUR u sheegeen in ay ku tala jiraan wax-qabad iyo dibisu abaabul weyn, waxaase dhibaato ka haysata qalab la'aan iyo iyagoon helin ilaa hadda cid ka taakulaysa xagga dhaqaalaha iyo rug-helidda.

Iftiinka Rajada: Koox Cusub

Bishii Sebtember magaalada Sanca, magaala-madaxda dalka Yemen, waxaa laga asaasay koox fan oo la magac-baxday IFTIINKA RAJADA. Kooxdan oo isugu jirta fannaaniin cusub iyo qaar caan ku ahaa Soomaaliya waxaa abaabulay fannaanka weyn ee Axmed Naaji Sacad.

Toddoba iyo tobankii bishii Oktoobar kooxdu waxay magaalada Dubay ee dalka Imaaraadka Carabta ku dhigtay bandhig fan oo loogu tala galay in lagu muujiyo wejiga ifaya ee dhaqanka Soomaaliyeed, ka dib markii in badan dunida loo sawirayey weji madow oo lagu bad badiyey.

Bandhiggaan oo taakulayn iyo dhiirrigelin weyn ka helay beesha Soomaaliyeed ee ku nool dalka Imaaraadka Carabta, wuxuu noqday mid ay aad ugu riyaqeent dadkii daawaday, fikrad-dii ay Soomaalida ka qabeenna waxay muujiyen in ay wax iska beddeleen. Daawatada waxaa ka mid ahaa madax sare oo ka tirsan dawladda dalkaas iyo dibloomaasiyiinta ka

jooga dunida kale.

Duminaye Sidee Dib Loogu Dhisaa?

Shirweynihii dib-u-heshiinta Soomaalida ee lagu qabtay magaalada Addis Ababa bishii Maarsa ee kal hore, waxaa la hor keenay bandhig fan oo aad u dhaqaajiyey dareenka dadkii Soomaaliyeed ee goob-joogga ahaa, in kastoon lagu waana-qaadan murtidii iyo digniintii ay soo jeediyeen, shirkasna mira kale laga dhaxlin. Bandhigga oo isugu jirey maanso, muusik, iyo daraama magaciisu wuxuu ahaa *Duminaye Sidee Dib Loogu Dhisaa?* Sida magacaba ka muuqato, wuxuu ahaa barnaamij ku dhisan qiro waddani ah oo haaraamaya dagaalka sokeeye kuna baaqaya dib-u-heshiin iyo dib-u-dhisid qarankii iyo qarannimadii Soomaaliyeed ee la dumiyey.

Barnaamijkan waxaa isla kaashaday tiro aan yarayn oo ka mid ah hooballada caanka ah ee Soomaalida, kuwaas oo ka kala yimid dalal kala duwan ayna ka mid ahaayeen Cabdillaahi Qarshe, Maxamed Cali Kaariye, Axmed Naaji Sacad, Faaduma Qasim, Aweys Abuukar "Goobe", Siciid Saalax Axmed, ikk. Waxay ahayd markii ugu horreysey ee ay is heleen tiradii ugu badnayd ee hal-abuur iyo fannaaniin Soomaaliyeed, intii uu dhacay burburka iyo kala-haadku.

Maal-galinta suurta gelisay isu keenidda fannaaniinta iyo taabba-gelinta barnaamijka, waxaa gacan deeqsinimo ka geystay Machadka Nabadda iyo Nolosha ee dalka Sweden (Life & Peace Institute). Dhacdadaasi waxay dad badan dareensiisey in uu weli noolyahay damiirkii waddaniga ahaa ee fannaaniinta iyo suugaanleyda Soomaaliyeed, iyo in ay weli heegan u yihiin la dagaallanka xumaha dhacaya iyo daafaca danta guud.

Ururka Fanka iyo Farshaxanka Soomaaliyeed

Waxaa dhowaan la abuuray urur cusub oo lagu magacaabay Ururka Fanka iyo Farshaxanka Soomaaliyeed (SAHA) ooy xaruntiisa tahay magaalada Addis Ababa. Ururkan waxaa asaasay qaar ka mid ah fannaaniintii badnaa ee hore uga soo shaqeeey barnaamijkii magaciisu ahaa *Duminaye Sidee Dib Loogu Dhisaa*, kuwaas oo dedaalkooda halkii ka sii waday.

SAHA waxaa guddoomiye u ah hal-abuurka weyn ee waddaniga ah, Cabdi Muxummud Am-in.

War-murtiyeed uu qoray ururku wuxuu ku caddeyey ujeeddada weyn ee uu u hawlgalayo in ay tahay in ay fannaaniintu fankooda iyo farshaxankooda u adeegsadaan sidii dalkooda looga soo celin lahaa nabadgelyada iyo nolol xasilloon. Waxay hadda ku hawlanyihiin riwaayad cusub oo arrimahaad dadka u guubaabina-ysa.

Ururku war-muritiyeedkiisa wuxuu adduu-nweynaha u soo jeedinayaan baaq looga codsan-ayo in gacan lagu siyo hawlaho soo-noolaynta wax-qabadka fanka iyo daryeelka fannaaniinta Soomaaliyeed ee isugu jira wax dalka gudihiisa ku tabaalaysan iyo wax qaxooti ku ah dalalka dariska ah, Itoobia, Keenya, Jabuuti, Yemen iyo dalal kale.

Buug Cusub

An Anthology of Somali Poetry (Ururin Maanso Soomaaliyeed)

**Uu tarjumay: B.W. Andrzejewski
la tarjumtay Sheila Andrzejewski**

Indiana University Press waxay dayrtii dhaweyd soo saartay buu waxtar weyn u leh uruurinta iyo darsidda suugaanta Soomaalida. Waa tarjumad af Ingiriisi ah oo lagu sameeyay afartan ka mid ah maansooinka Soomaalida ee caanka ah. Bugga magaciisu waa *An Anthology of Somali Poetry*. Waxaa diyaariyey maansooinkana tarjumay buuniga weyn ee Soomaaliyahanka ah, Barfasoor B.W. Andrzejewski, oo xagga Soomaalida looga yaqaan Macallin Guush, ooy gacan siisay afadiisu, Sheila Andrzejewski. Maansooinkaan oo taarikhda la tirihey soo taxnayd laga soo bilaabo qarnigii hore ilaa iyo hadda, waxaa curiyey maansaya-han caan ah ooy ka mid yihiin Raage Ugaas, Garaad Xirsi Garaad Faarax (Wiil-waal), Cali Bucul, Faarax Af-cad, Cali Jaamac Haabiil, Maxamed Cabdille Xasan, Faarax Shuuriye, Cali Sugulle, Xasan Shiikh Muumin, Maxamed Ibraahim "Hadraawi" iyo qaar kale.

Maansooinka ka sokow, buuggu wuxuu xamb-aarsanyaahay qormooyin dhawr ah oo Barfasoor Andrzejewski akhristayaasha firkrad ka siinayo suugaanta Soomaalida iyo dhawaqa af Sooma-aliga.

Waxaa xusid mudan buuggani in uu yahay kii saddexaad ee uu Barfasoor Andrzejewski si jidbixiyeenimo ah ugu soo saaray tarjumad suugaan Soomaaliyeed oo af Ingiriisi loo rogey. Wuxuu hore buug ahaan ugu nashiray tarjumaddii ugu horreysey ee riwaayad Soomaaliyeed (Shabeelnaagood), iyo sidoo kale tii ugu horreysey ee qiso Soomaaliyeed (Aqoondarro Waa u Nacab Jacayl). Saddexdaa buug ma aha oo keliya kuwii ugu horreeyey noocooda ee waa kuwa qura ee ilaa hadda jira. Waa dhaxal qaali ah oo Barfasoor Andrzejewski gacan uga geystey in ay dunida dibaddu ka war hesho waxna ka fahanto suugaanta Soomaalida.

Buuggaan cusub, oo qiimihiisu yahay £7.99, qofkii doonaya in uu iibsado wuxuu ka heli karaa:

Africa Book Centre
38 King Street
Covent Garden
London WC2 8JT
Tel. (071) 240-6649.

**Somali Textile Exhibition
at the Africa Centre
Thursday 10 March 1994,
Time: 6.30pm**

Private view of a Textile Exhibition by Kinsi Abdulleh, Somali woman artist.

As child, Kinsi Abdulleh, a Printed Textiles graduate from the Farnham School of Arts, has experienced constant travelling with her family. This has brought her into contact with a variety of people with whom she shared cultural similarities. These rich cultural influences of her childhood are reflected in her work providing her with the inspiration that explores her creativity and talents as a textile artist.

The Somali Textile Exhibition is open to the public from March 11th till March 31st 1994.

For further information phone Keith Shiri on (071) 836-1973

SHUF-BEEL

(Sheeko gaaban)

Siciid Jaamac Xuseen

Gal xareed ah oo xarfanaya... biyahiisa dad iyo duunyo laga haqab beeli karo... dooggu harella-riisa waran yahay... laydhka ka dhacaysaa macaan tahay.

Shimbiraha cidooda, laamaha dooggan rusxa-shadooda, iyo dadka xamxamtoodu bixinayaan muusiqad isku qoofalanta oo dhegaha loo raariciyo, laabtuna u riyaaqdo.

Iyadoo laysu wada tubay oo loo taagan yahay in kaltan habaysan barwaqaqadan dihin horin horin looga fulo, Eebbe mahad ballaaran loo naqo, laguna ducaysto in lagu waaro raxm-aadkaas xilli dheer iyo dhib badan loo soo maray, ayaa mar qura goo aan loo fadhiyin sidiid cir-san-ka-yeer Bulaaqse iyo dhawr dabaxushlaynayaa shimbirihii duuliyeen, duunyadii kala didiyeen, dhallaankii ka naksadeen, waayeelkii cabsi ku rideen.

Ulo dhaadheer aad dakhalka doonayaha moodid iyagoo wata, carrabka yeysa oo seef ahna dhigaya, fool-xumidooda laga argagaxayo, ayay galkii xareedu warnayd xurbin ku waaleen iyagoo qoob iyo qaylo cirka ku tolaya.

Midabkii biyaha ayaa isbeddeley... dhadhan-koodii ayaa doorsoomay... xareedii macaanayd ayaa suushay... huubadii gunta jiiftay ayaa kor soor martay.

Dakii fajac ayaa loo keenay. Ma waxaas oo bahal iyo belo aan la garanayn ayaa ceelka salkiisa wada huursanaa! Amakaag iyo yaab ayaa beeshii fuulay. Waa la wada cuudu-biilaystay... bisinkana hoos loo cuskaday.

Ciyaaro u eg kuwa ehlu-naarka lagusoo dhow-eeyo aakhiro iyo hees-walwaaleed aan erayna laga garanayn ayaa Bulaaqse iyo dirkiisii ka qabsadeen ceelka agagaarkiisa.

Marka hugunka baas yara kala go'o, biyahana loo maleeyo inay xoogaa soo kala miirmayaan, beesha riiqantayna rajo soo gasho ayaa Bulaaqse iyo baandaduu hor-kacayey labacelis ula tagaan oo walaaq iyo waraari hor leh ceelkii oo dhan u geystaan...

Kolkaas ayaa beeshu hammad jabtaa... quusataa... salli iyo subxaan-allaysigeedii ku noqotaa. Ceelka agagaarkiisana siigo iyo sawaxan waalani ka baxaa... sii baxaa.

Cirkii baa godol diiday... Baad kiibaa xaaluf noqday... Oon iyo baahi ayaa beeshii isu barkaday. Itaalkii baa licifay, adkaysigii baa yaraad-day.

Bulaaqse beeshii ciidan buu kusoo daystay markuu ogaaday inaan habaar waxba lagaga qaadayn. Durbadiiba dhego jalayqsan buu helay. Suntii buu ku afuufay. Dadkii bay saamaysay... si ba'an u saamaysay.

Qoyskii baa la kala geeyey... Waayeelekii baa la yasay oo talo laga hoos qaadi waayey... waxgaradkii baa la xasuujay... barbaartii baa la curdin-dhadhiyey.

Anshaxii iyo asluubtii wacnayd ayaa weerar lagu qaaday... faxsharkii iyo fal-xumadii baa loo tartamay oo si bareer ah laysugu faanay.

Beeshii xasillonayd ee nabadda iyo walaal-tooyadu ka dhexaysey ayaa warmo laysgugu dhiibay. Qas baa ka dhex oogmay.

Busaarradda ku raagtay... macalushaa gumaa-day... rajo-beenaadka dhegaha lagaga cunay ayaa dadkii ka indha-saabay halaagga loo gingimay.

Dareenkii baa ka lumay... laabtii iyo lubbigii ayaa loox madow u ekaaday... Iimaankii bay beeleen. Iyagii uun baa isu muuqday... is tuhmay... is eedeeeyey... is cayrsaday oo is cunay.

Duumo iyo daacuun ka dillaacay ayaa beeshii inteedii kalena isasii raaciyeey, jeer ay wada dabar go'day.

Muddo ayaa kasoo wareegtagh xilligaas habaaran. Wax waliba way is geddiyeen.

Degaankii beri ku caan-baxay magaca "Cagar-weyne" iyo beeshii lagu tilmaami jirey "Har-macaane" barwaqaqada tiil, deeqda iyo marti-soorka lagu wada bartay awgeed, ayaa saban ka dib meel walba lagaga sheekaysatay... "Wed jiifa", "Duumo-falato", "Xabaala-u-joog", "Dhallaan-dubataao", iwm.

Ruuxii laga shakiyo inuu si uun uga soo jeedo beeshaas habaarku ku dhacay ee dunida guudkeeda laga xaaqay, aad ayaa looga wada gaabsan jiray in wax lagu darsado, sharkoodana llaahay iyo awliyada ayaa laga magansan jirey.

At Least There Are Still Some Good People Left (Short story)

Cabdirizaaq Yuusuf Cisman

It was about midnight on that particular Sunday night and I was sitting in the middle of a small sandy street, or *jid-adde*, as we used to call that kind of street which came from the main street into the crowded quarters of the city. Behind me was what once was a home. I was thinking hard, even though I was not thinking about something particular. I lay down on the sandy ground and buried my bare feet in the cool sand. As I stretched my arms to the side to relax, I suddenly felt something solid and cold beside me. What the hell was this, I wondered. It was my machine gun. I held the thing in both hands and aimed it to the sky like a crazy bird-hunter. I wondered if the man who invented that damned thing knew what he really invented! I put it down and lay down once again. I almost forgot that I was on duty.

It was a quiet and cool night. There were no gangsters and looters like the night before when I had to shoot a gangster who was about to shoot me when I caught him stealing.

"What a night," I thought. It was as dark as hell because there were no lights in the whole city. But that enabled me to see the stars very clearly. I watched the stars come up and disappear as often as they wanted, free and far away. I wished I were a star so I could just disappear from the whole world and go to another world where there was nobody who had a gun. Yes, a world in which people would never invent these horrible weapons and call them technology. I watched the shining stars up in the sky to remember the last time I had a peaceful night. I couldn't remember it! It just seemed that I had never had a peaceful night in my whole life! What a wasted beautiful world, I decided.

I turned around and watched the house I was sitting in front of as though it was new to me. The house used to be a home for a family of five. But it didn't look like a home any more. It looked like a camp. Yes, a refugee camp from which the refugee had fled. There was no sign of life except for a one-room hut built from the debris of the destroyed rooms.

There was an old woman called Mrs. Caasha in that hut who was one of two survivors of that family. In front of it was a huge space full of all kinds of household materials: beds, chairs, tables, cloths, books, and even kitchen utensils.

I lit a cigarette and stood up. I walked towards the place where the household items were scattered, kicking the damned machine gun out of my way. I stopped when I was in the middle of the household goods. I was standing between an old sofa and a burned broken piano. In front of me was a bed and behind me was a mountain of dirty dishes and cooking pots. I sat on the sofa and pulled the piano in front of me. I pretended to play the chords of one of my favourite tunes. What a pity, I thought, poor Xasan bought that piano from money he had been collecting to three years and some money his father had given him before he died last Ramadan. But he never played it. Yes, he never played that piano because the damned civil-war started only a week after he had bought it. If only there had not been a civil-war, I thought, he could practised on his piano every day and would probably be one of the greatest musicians in the world by now.

Only a week ago; in that very space which was now full of household items, there were four bedrooms, a big living room, a kitchen and a toilet. But all that was gone now. A missile had hit the house the previous Sunday. It destroyed the whole house and killed two young men in their late twenties who were the only people then present. But lucky Xasan and his mother, Mrs. Caasha, who considers herself unlucky, were not home that black Sunday. They were in a queue for food at the other of the city.

Xasan still remember what he saw when he had came home that hot and horrible Sunday afternoon. There was a crowd of people in front of their home. It was obvious that something awful had happened but neither Xasan nor his mother had the slightest idea of what it could be. His mother dropped the two kilos of rice she was carrying and ran to the scene like a mad woman. But Xasan couldn't move! His legs would not take him so he had leaned against a nearby wall. But the worst was when he heard his mother crying. "Oh my God! Oh my God" she cried. "Please don't let them die. They are too young to die. You know they

were not even fighting. Please God...!

Now he felt so heavy that his legs couldn't even carry him any more so he sat on a bench. He didn't dare to go and see what the crowd was watching because he knew what he would see. He had seen a lot of frightening scenes and he didn't like any of them. He sought refuge in the boy next door who was standing nearby and was probably scared to death himself.

"Are they alive"? He asked the boy.

"I don't know,"the boy said trembling. "It is hard to tell. They are all red with blood, you know Axmed is dead, I suppose, but may be Ali...."

"Thank you... thank you," he cut him short and the boy walked away.

Axmed and Ali died four days later. Even though they were wounded seriously, they could have lived if there had not been a civil war. They died after four long days and nights of excruciating pain and bleeding. Yes, they bled to death because the hospitals were full and there was not place for Xasan's bleeding brothers. As a matter of fact, that was what upset Xasan the most.

I kept playing the silent piano on and on until my fingers hurt and I couldn't play it any more. I kicked the burned piano aside and threw myself in the bed in front of me which also belonged to Xasan. I lit a cigarette and kept on thinking about nothing. I suddenly remembered that Axmed and Ali were buried behind the house. It was not difficult to get there and I wasted no time. Before the civil war, we used to burry the dead in a special place called the graveyards. But it was different now. No one bothered to find a graveyard because the whole city was a graveyard! Almost every inch of the city was a graveyard. I stood on the spot where I thought they might be and wondered how many other dead people could be under my shoes crying for help and complaining. I don't know how I was feeling but I certainly know what I was smelling. I could smell death. I could also smell the dead in their graveyards. Do you want to know how the ghosts smell? I bet you don't. But I will tell you anyway. They smelled of cruelty and savageness. It was unbearable and disgusting.

Suddenly, I decided to go back to duty. I took off my shirt and lay down again. This time it was more relaxing. Each and every part

of my body could feel the cool sand. "Wow", I told myself, if only there had not been a civil war.

I felt disgusted once again, so I lit a cigarette and stood up.

To my left, the *jid-adde* joined the main street only after four or five blocks, but to my right it was couple of kilometres away. I walked aimlessly up and down to the *jid-adde* for a few minutes then decided to go to the main street to the left.

The main street was empty and quiet. I sat on bench in front of what once was a shop. I remember that I had been sitting on the very same bench on which Xasan was sitting the day of destruction. I touched the bench slowly. It was as cold as death. So I stood up and lit another cigarette. I suddenly noticed some human skeletons which were scattered all over. I preferred to watch them than to sit on that cold bench. I remembered the day I had been forced to shoot people who had been captured by my clan. Lucky me I was not the only one who was supposed to shoot these nine captives. There were seven of us shooting. All of them, were volunteers. I fired twice with my eyes closed. I should not closed my eyes, I urged myself, as I reached for the pack of Marlboro beside me on the bench. I must have smoked more than ten cigarettes! I noticed. I lit another cigarette. Yes, I should have watched where my shots were going. I would have known if I was murdered or not by now. I watched a skeleton nearby and I wandered if it could be one of those innocent people I had to shoot. "No", I shouted, "I didn't kill anyone". No! no! no!" I shouted it on the top of my voice. "Relax, relax," I told myself as I sat on the ground. Crying never makes a dead man alive. Relax. I was trying to relax and think of something else when the *azan* started.

"Allah akbar...Allah akbar.." the sheikh started. I suddenly felt relieved like a lonely and lost heart who had found the right company. It must be the morning prayers! I told myself. I could see the sun rising somewhere at the end of the main street. It was so beautiful. A mixture of my three favourite colours, red, yellow and purple. I listened to the morning prayers for a while.

"Ash'du an laa Illaah laallaah."

I had heard that very same voice calling for the prayers many times but it was the first time

I realized that the sheikh's voice was sweet and full of feelings.

"Ash-haddu anna Maxamed Rasuullullaah," the sheikh went on.

I threw away the cigarette I had been smoke because I couldn't smoke it any more and stood up I suddenly felt tired, hungry and decided to go back to duty. Mrs. Caasha, the woman I the hut, was now standing in front of the so-called house as she always did whenever the morning prayers were called. She was holding my machine gun in one hand and my dirty shirt in the other.

"Xasan!, she cried when she saw me. "Where have you been? I was beginning to worry about you. I thought you were in trouble"

I said nothing and stood in front of her like a statue.

"Look at you my son!" she said touching my collar bone. "You are getting thinner and thinner every day."

"I am fine, mother" I replied and walked towards the hut to sleep in my turn. "If your brothers were living you wouldn't have to kill yourself by watching our possessions every night. They would have replaced you as they always did wouldn't they?"

"Sure, mother" I said as I entered the hut.

"Try to sleep well and not to worry about anything, son. You have been staying up every night for the last eight nights O.K?"

"O.K. mother" I shouted it from inside the hut as I opened a small window over the bed to let some fresh air in.

"Allah akbar... Allah akbar," the sheikh went on.

At least there are still some good people left, I decided and jumped into my mother's warm bed.■

Coofle

(Sheeko-curis carruureed)

Cabdi Aadan Cabdille "Ceelow"

Coofle wuxuu ahaa nin reer miyi ah oo xoolo dhaqato ah, xoolihiisu waxay ka koobna-ayeen, geel, ari, lo' iwm. Xaas iyo laba carruur ah oo wiil iyo gabar kala ah ayuu lahaa, aad buu u jeclaa uguna dadaali jiray xaaskiisa iyo carruurtiisaba.

Inkasta oo uu xaaskiisa iyo carruurtiisaba aad uu jeclaa, xoolihiisa iyo hawlihiisa miyigana aad ugu dadaali jiray haddana wuxuu lahaa

caado xun oo dadku ku yiqiin, waxay ahayd hurdo badni. Meel kasta oo uu joogo wuu ku gam'i jiray.

Haddii shir looga yeero ama uu dad la far-iisto had iyo goor waxay dadku arki jireen isagoo fadhiga ku hurda, mar marka qaarkoodna waabuu khuurin jiray.

Magaaladu aad bay uga fogeyd miyigii uu deganaa Coofle, wuxuuna aadi jiray markuu reekiisa wax uga soo iibinayo oo keliya.

Maalin maalmaha ka mid ah ayaa Coofle magaalda u safraay. Maalintaas qorraxdu aad bay u kululayd, cirku ma lahayn daruur, hawa-duna huur bay ahayd.

Wuxuu sitey ul dheer oo uu xoolaha ku raaci jiray iyo quraarad weyn oo subag uga buuxo. Subagga wuxuu rabay inuu magaalada ka iibsado, lacagta laga siiyana wuxuu doona-yey inuu carruurtiisa dhar ugu soo iibiyi.

Markuu magaaladii tegay ayuu ku leexday dukaan subaga lagu iibin jiray. Dukaanka hortiisa waxaa ku yiil geed weyn oo hooskiisa qorraxda laga harsado. Isagoo daalan oo wajig-iisa dhidid ka muuqdo ayuu soo hor istaagay dukaankii, suuragal waa u noqon weyday inuu deg deg u galo dukaanka gudihiisa waayo dad badan oo waxyaabo kala duwan iibsanayey aaya ka buuxay.

Ninkii dukaanka iibinayey oo ay hore isu yiqiineen ayaa arkay Coofle oo dukaanka ilinkiisa taagan. Ninkii kor intuu u hadlay ayuu ku yiri, "Cooflow inta aan dadkan wax ka iibin-ayo geedka hooskiisa ii fariiso oo ku naso.

Wuxuu dhinac ka fariistay geedkii dukaanka ku hor yiil oo dad badani fadhiyeen, ushii iyo quraarradii subagu ugu jirayna agtiisa ayuu dhigtag. Wuxuu cabbaar ka fakrey siduu carruurtiisi mid walba wuxuu u baahnaa ugu iibin lahaa. Maadaama uu maalintaas aad u daallanaa, muddo yar markuu meeshii fadhihey ayuu lolodey dabadeedna sidii caadada u ahayd isagoo fadhiya ayuu gam'ay.

Dakii geedka fadhiyeey iyo kuwii dukaanka ku jirayba aad bay u yaabeen markay arkeen ninka fadhiga ku hurda oo waliba khuurinaya.

Isagoo welii fadhijii ku hurda ayuu ku riyooday isagoo lacag badan helay oo dukaan weyn furtay oo raashinkii dukaanka u yiil mar kasta jiir ka cuno. Isla riyada dhexdeedii ayuu arkay jiirkii oo jawaan bariis ah dulmaraya. Isagoo qarwaya ayuu ushiisii la booday oo is yiri ku dhufo jiirka dambilaha ah. Nasib darro ushii waxay ku dhacday quraaraddi subagu uga

buuxay.

Qacdii ka yeertay quraaradda iyo qubashadii subbagga iyo dadkii geedka fadhiyey qosolkoodii ayuu ku toosay. Markuu ogaaday isagoo riyoonyaya inuu jabiyeq quraaraddiisii subagga ahayd

ayuu istaagay, wuxuuna meeshii ka dhaqaaqay isagoo dadka wajiga ka qarsanaya.

Magaaladii wuxuu ka ambabaxay isagoo fara maran oo aan carruurtiisi waxba u sidin. Coofle caadadiisi xumayd waxay u keentay ceeb iyo cayrnimo. Carruurtiisiina waxay baday dhar la'aan.

DRAMA DARAAMA

Doorsoon (Riwaayad gaaban)

Ismaaciil Aw-Aadan

Shaqsiyadaha Riwaayadda

- Ismaaciil: Nin sharaf lahaan jiray oo nolosha qurbuhi ka dhigtay jaadwale aan miyir qabin
 Cawed: Nin da' dhexaad ah oo London qoxooti ku ah.
 Xaali: Xaaska Cawed.
 Fowsi: Inan da'yar.
 Cabdiqaadir: Inan kale.

Muuqaalka Koowaad

- (Daas jaadka lagu gado oo London ku yaal: Waxaa muuqanaya Ismaaciil. Kabadh yar oo yaal albaab ayuu furayaa. Bustayaal ayuu goglayaa. Koobab shaah ayuu dhigayaa, saxon, falaas, shaah iyo caag biyo ah ayuu dhigayaa. Qaad ayuu furanayaa. Quraarad caano ah ayuu afka ku qudhqudhinayaa. Qaadka si waalan ayuu afka ugu gurayaa. Waxaa u soo geleya Cawed iyo Fowsi).
 Cawed: Waar Ismaaciil bal warran.
 Fowsi: Qaad ma yaalaa?
 Ismaaciil: Haa waa hayaa, weliba maanta waa bahal laysku goosanayo. Qoladii Keenya ka soo diri jirtay ayaan la hadlay oo idhi dadkii rukunka ii ahaa ayaa ilka beelay. Taa eeg, (laba minjood ayuu soo saarayaa).
 Fowsi: Hadda mid ka jilicsan ka baadh.
 Cawed: Labadaa igu qor, Fowsina mid soo sii. Marka saddexdan loo geeyo xisaabtii hore imisay isku noqonyasa?
 Ismaaciil: Waxay isku noqonaysaa boqol iyo lix iyo tobani.
 Cawed: Waa keenayaa; ina fadhiisi.
 Ismaaciil: Waar Cawed maxaad war haysaa?
 Cawed: Xiix (wuu yara qufacayaa, biyo ayuu shubanayaa). Xiix, uh, uh, uh.
 Ismaaciil: Shifo kor eeg, biyaha kabo, ma saxatay? Yarkani horta yuu ahaa?
 Cawed: Adeer ayaan u ahay, dhowaan ayuu Sweden ka yimi.
 Ismaaciil: Magacaa adeer?
 Fowsi: Ma aniga?
 Ismaaciil: Haa.
 Fowsi: Fowsi.
 Ismaaciil: Fowsi waa magac gabdheede maxaad ula baxday.
 Fowsi: Adeer qofku markuu dhasho ayaan magaca loo bixiyaa anigu isuma bixine aabahay iyo hooyaday ayaan ii bixiyey.
 Ismaaciil: Hooyadaa ma reer Hargeysaa?
 Fowsi: Maxaad ka rabtaa reerkeeda?
 Ismaaciil: Gabadh reer Hargeysa ah ayaan jecelahay, marka reer Hargeysa oo dhan baan jecelaha.
 Fowsi: Hooyaday gabadh ma aha ee waa islaan.
 Ismaaciil: Sow adiga kuguma curan? Mise qaar baa kaa waaweyn?

- Fowsi: Anaa u weyn.
 Ismaaciil: Imise jir ayaad tahay?
 Fowsi: Sannadkaan ayaan lix iyo toban jirsaday.
 Ismaaciil: Hooyadaa markay dhashay tolow imisa jir ayey ahayd.
 Fowsi: Shan iyo toban jir bay ahayd.
 Ismaaciil: Haddaa iminka waa koob iyo soddon jir; waa inan yar. Aabahaa ma wada joogaan?
 Mise kala tage?
 Fowsi: Waa kala tageen.
 Ismaaciil: Cid dambe ma guursatay?
 Fowsi: Laba nin ayaan aabahay uga dambeeyey, labadiiba kala tage, hadda way baayac mushtartaa?
 Ismaaciil: Maxay ka baayac mushtartaa?
 Fowsi: Qaadkay iibisaa.
 Cawed: Waar inanka waxaa ha weydiine; maxaad war haysaa?
 Ismaaciil: Cabdullaahiyeeraa xalay saqdii dhexe igu soo garaacay oo qaar madow ahi eryanayaan.
 Cawed: Xaguu waqtigaa ka yimid?
 Ismaaciil: Woolwich, inan uu jecelyahay ayaan halkaa deggen, markaasaa tareenkii iyo basakiiba ka go'een ka dibna wuu soo lugeeyey.
 Cawed: Ma ilaa Woolwich! Muu goor hore iskaga yimaado?
 Ismaaciil: Muxuu ka yimaaddaa sow jacayl ma hayo.
 Cawed: Hadduu hayo ma naftiisu halligayaa.
 Ismaaciil: Oo Cawed illey badow baa tahay, imise qof ayaan naftooda u waayey jacayl, oo gacantoodu hed u noqotay? Adna nin yara habsaamay ayaad ka dhigtay inuu dhibaato sameeyey.
 (Inan da'yar ayaan soo galaya)
 Cabdiqaadir: Haye qaad ma yaalaa (Durbaan buu dhulka dhigayaa)
 Ismaaciil: Haa, waa haya; taa qaado (mijin ayuu u dhiibaya; wuxuu gashanyahay surwaal aad googarad moodo iyo shaadh gacmo go'an sin galaydh. Wuxuu leeyahay timo dheer oo hareeraha ka xiiran, dhego ayuu gashanyahay, kuulna waa gashanyahay).
 Ismaaciil: Ninkani ma Soomaali baa, mise waa madowgaa kale?
 Cawed: Miyaadan garayn? Hiiradkii aanu isku macallimiinta ahaan jirray, markii dambana Siyaad Barre ahaa hogaan xisbi ayaan dhalaye.
 Ismaaciil: Haa, haddaan gartay, ma gabadhi ay kala tageen markii danbena wakiilka xisbiga u ahayd wakaaladda macuunta ayaan dhashay.
 Cawed: Haa.
 Ismaaciil: Iska warran adeer? Adiga oo yar baa iigu kaa danbeyseye, maraaan madax ka ahaa guddoonka waxbarashada gobolka Benaadir, oo idina aad Boondheere ku jirteen, aqalkii madaxtooyada ka sii foorarey ee labada reer ee midna lo'da lahaa midna dameeraha hareeraha ka xigeen, aan idiinku imaan jiray ma garatay? Waxba garanmaysid ilma yar baad ahayd, reerkoo lo'da leh ayaan waxay lahaayeen gabadhi garooba oo aad u qurux badan, waxay iibin jirtay tabakaayo yar oo laamiga u sii jeeday, horteedna lagu caweyn jiray! Caanaha lo'dooda oo markaa la soo lisay ayey iibin jirtay, markaasaan aniga iyo dhallin yaro kale ku caweyn jirnay habeenkii. Alla caano aan ka dhami jiray macaanaayeena! Aniga laba koonbo ayey ii dhigi jirtey, lisho! Alla maxay doontay inaan guursado! Xataa reerkoodaa ila rabey oo illaa dhowr jeerna waxay damceen aabaheed iyo hooyadeedba inay ii guuriyan, boosas badan oo ay lahaayeen ayaan laba ka mid ah i siiyeen! Tolow inantii ma nooshahay? Gabadhi wanaagsan bay ahayd!
 Cabdiqaadir: Oo adeer, hadday gabadhu sidaa kuu jecleyd, reerkooduna kula doonayeen maxaad u guursan weydey?
 Ismaaciil: Doqoniimo! Wuxaan lahaa ma adiga oo jaamacad ka baxay oo guddoomiye waxbarasho ah, oo waliba caasimad ka ah, ayaad gabadhi reerkoodu lo'leeyahay

- guursan, sow laygu caayi maayo.
- Cabdiqaadir:** Oo inanta reerkoodu lo'da leeyahay ma cay bay ahaan jirtay?
- Ismaaciil:** Berigii hore dadka oo dhami waxay u arkayeen in nin wax bartay ama inan waxbaratay aanay u qalmin qof reerkoodu xoola nool dhaqdo oo aan dugsi gelin.
- Fowsi:** Dadka aan waxbaran maysku aragti baad ahaydeen, sow aqoon ismaydaan bideyn, sideed u aqbashay in xoolaha nooli ay cay yihiin? Maxaa cilmigaagu taray haddii aanad iskuba kalsoonayn?
- Ismaaciil:** War sheekada inaga daayoo, waxaan idin weydiiyey saaxiibayaaloow arrintiuu haydiin dambaysee, arrin i haysata ayaan doonayey inaad wax igala qabataan.
- Cawed:** Arrintiuu haydiin danbeysee, anigu waa sii soconayaa nabad gelyo.
- Ismaaciil:** Lacagtii keen qaadka xisaabtiisaa layga doonayaaye.
- Cawed:** Khamiistaan keenayaa.
- Ismaaciil:** War nin yahow lacagta na sii, ha khamiislayne!
- Cawed:** War ninyahow caawa maxaad la kulushahay, shaydaanka iska naar lacagta waan kuu keenayaaye.
- Ismaaciil:** Caawa igala tegi meysid! (Shaadhkuu ku soo dhagayaa).
- Fowsi:** Adeer ninku lacagta waa kuu keenayaa ee siidaa, afka ka hadloo.
- Ismaaciil:** Waar bal u kaadi, adigu inan yar baad tahaye, waxaanu isku haysanno ma ogide.
- Fowsi:** Ma waxaan lacag qaad ahayn baad isku haysaan?
- Cawed:** Waar yaa naga qabsada iliga kale ayaannu ka ridi doonaa, waar nimanyohow bal waxaa daya (gacanta ayuu qabanayaa wuu iska dhufanayaa; ka dibna waxay isku bilaabayaa dagaal. Cabbaar ayey feedh iyo laad isla dhacayaan, ways qabsanayaan. Ismaaciil ayaa la legdayaa; inamadii ayaa kala qabanaya).
- Cawed:** Bax horta adigu (dib ayuu isu soo mutuxayaa isaga oo isku deyaya, hase yeeshee, debeedaa loo saarayaa, Ismaaciil oo weli jiifa oo timihiisa garaaboo qaad ka buuxdo ayuu soo kacayaa).
- Cabdiqaadir:** Ismaaciil iska warraan? Miyaa meeli ku jaban tahay?
- Ismaaciil:** Uhu uhu uhuu! Waar maxaad ku warramaa, maxaa ninka nooga qaban weydeen.
- Cabdiqaadir:** Maxaan idin kala qabanaa sowtaan idin kala sixi weyne.
- Ismaaciil:** Fulayga xun, caawa maydkiisaa halkaa laga qaadi lahaaye garaabaa ilaa siibatay. Idnkuu isku kiin arkaye, juuq iima yidhaahdeen. Ilaahow maanu labadayadoo keliya ahaano, fulaha xun isagoo intaa le'eg ayaa baadda laga qaadi jiray. Iminkaana idinku isu kaayo daaya, haddadaasaan ka daba tegayaa, ii sii haya meesha.
- Cabdiqaadir:** Adeer caawa ma waalan tahay, sowdigii ninka wanaagsan ahaa, bal horta iska fadhiiso (labada dhinac ayey ka gelayaan iyaga oo yara qasbaya, si ay u fadhiisiyan).
- Ismaaciil:** Runtii maan jecelyn dagaal, waayo maahmaah Soomaaliyeed ayaa tidhaahda: dagal ha ku degdeg, kan sokeeyana haba deyin, haddiise rag ku deyn waayo, ha u daymo la'aan; soor ha ku degdeg, tan fagaarene haba deyin haddaanse ceebi kaa raaceyn, ha u deymo la'aan; haween haku degdeg, dharaarna haba deyin, haddiise dad ku baaqanayo, ha u deymo la'aan.
- Cabdiqaadir:** Haddaad sidaa u garanaysid maxaad hadana u samysay?
- Ismaaciil:** Aniguse mid afraad baan ku daray.
- Fowsi:** Maxaad ku dartay?
- Ismaaciil:** Waxaan idhi: qaad haku degdeg, baarixina haba deyin, haddiise dani ku baaqaneyso ha u daymo la'aan. Fowsi; berri miyaad koleej leedahay?
- Fowsi:** Maya; koleej ma dhigto.
- Ismaaciil:** Miyaad shaqaysaa hadda?
- Fowsi:** Maya, ma shaqeeyo.
- Ismaaciil:** Cabdiqaadir adigu berri miyaad shaqo leedahay?
- Cabdiqaadir:** Mana shaqeeyo, waxna ma dhigto.
- Ismaaciil:** Aqalkaygii may raacaysaan aan iskaga wada qayilo oo ku sheekeysannee?
- Fowsi:** Haa inna wadi?

Cabdiqaadir: Intuu jiraa?

Ismaaciil: Waa dhawyahay, lug baynu ku gaadhaynaa (alaabtii ayey urursanayaan, ka dibna way baxayaan, albaabkay sii xidhayaan).

MUUQAALKA LABAAD

(Waa aqalka Cawed. Waa muuqanaysa Xaali, waxay soo qaadysaa biyo yar, weel madhan, iyo daqiq laxoox (canjeelo) lagu qaso. Cawed ayaas oo gelaya. Salaami maayo cidna; koodhkuu meel sudhanayaa; joornaal ayuu la kala baxayaa).

Xaali: Xaaji shaah ma kuu keenaa?

Cawed: Yaa? (Kor ayuu u eegaya).

Xaali: Shaah maysku dayeysaa? Mise cashaan kuu soo dhigaa?

Cawed: Shaaha la kaalay.

Xaali: (Shaah ayey u dhigaysaa). In yar oo muqmad iyo xalwad ah ma kuu keenaa?

Cawed: Xaggee ka keentay?

Xaali: Xeedhadii ina Ciise Kaarshe loo samaynaayey ayay ka soo hadhay, waad isku goosane aan kuu keeno.

Cawed: Xalwadda iga daa ilkahaygu xanuunayee, muqmadda ii dhiib oo subagga ka reeb. (Waxay taagantahay Cawed dhinaciisa; madaxiise timaha ku yaal ayey ku madadaalanaysaa, sidii oo ay saxarro ka gurayso). Da'dii aad qarinaysay ayaa kugu soo baxday!

Cawed: Oo macaan miyaan weynahay?

Xaali: Haddaa miyaad yartahay?

Cawed: May hooyaday ku maqlayso!

Xaali: Hooyadaa ceebbaanay kuu ogaleyn.

Cawed: Bal hadda gabadhaasi waxay ku hadlayso eega, ma ceeb ayaan leeyahay anigu?

Xaali: Ah ah ah! Ceeb kale ma lihide, habeenkii uun baad raagtaa.

Cawed: Haddaan raago qaad uun baan ku raagaaye, ma wax kalaan ku maqanahay?

Xaali: Qaadku miyuu wacanyahay?

Cawed: Maxaan kaloo qabtaa, ma babkaan (Pub) gallaa?

Xaali: Haddii aan qaad la cunin, ama bab la gelin miyaan la noolaan karay? Maxaase kuu waayey waxaad qabatid; haddaad wax kale weyday maad carruurta iyo anigaba wax noo dhigtiid, haddaad doonto maad wax akhrisatid, maad Tv-ga daawatid, maad haddaad doonto kubad soo ciyaartid!

Cawed: Qofta weyni waxay ku hadlayso eega. Tv-ga markaan arkaba *Home an Away* iyo *Neighbours* baa ka socda ee ma ciyaalka iyo dumarka ayaan dhex fadhiisannaa?

Xaali: Ciyaalka iyo dumarku waa waxa raggu u noolyahay, waana kuwaaggi, miyaad ka khashaafaysaa? Ileyn cidiba nama rabto e annaggaaba idinka hadhiweynay!

Cawed: Sidaa uma jeedo adna markaasaad boodaaye filimadaan laha carruur baa loogu talo galay iyo haween, oo wax rag waaweyni daawado ma' aha!

Xaali: Yaa badow jacayl baraya! Filimdaasi waa filimo taxane oo ka hadlaya nolosha ummadda qaybaheeda kale duwan, mise ragga Soomaaliyed waxaan dagaal iyo been ahayn nolol uma yaqaaniin?

Cawed: Qujadda lagaa qaad! Dadkan aad eeganayso ma isku ummad baynu nahay? Ma filimkaadse run moodaysaa?

Xaali: Bal ninkaa weyne inuu wax bartay isku sheegayaa wuxu ku hadlayso maqla. Marka danbena waxaad odhan doontaa dhulku wuu wareegaa been weeye?

Cawed: Dumarkuna markay laba eray bartaan ayey nafta isugu kaa keenayaan. Meeday muqumaddii aad lahayd waan keenayaan? (Xabad sigaara ayuu la soo baxayaa). Koodhkayga iga sii kabriid.

Xaali: (Wey dhaqaaqaysaa kabriidka bay u dhiibaysaa; markuu shito ayuu qiiqa xageeda u afuufayaa).

Xaali: Xaggaa nooga du' bahalka qudhmuunkiisa!

Cawed: Wax nin weyni cabayo ayaad leedahay "wuxu qadhuunaa" miyaanad lafahaaga u xishooneyn? (Hadana xageeduu u afuufayaa).

- Xaali: Heedhee naga daa qiiqa, haddaad xishoonaysid sigaarkaad iska deyn lahaye; sidaad u afuufaysey ayaa korkaagii oo dhami qiiq noqday, waxa carruurtu Xiiqda iyo *asmada* ka qaadeen waa sigaarkaaga. Bal shaadhkaga urso (Meel ka mid ah ayey sanka saareysaa).
- Cawed: Caawa aniga iyo sigaarkaygii ayaad ka badin weydey, maad na deysid annaguba xamuuraddiina iyo uunsigina wax kama sheegnee, maxaa ragga sigaarkiisa iyo qaadkiisa idin daba dhigay?
- Xaali: Sigaarka iyo qaadka maxaa idiinka kordhaya? Annaga Uunsiga iyo xamuuradda qurux iyo nadaafad ayaa nooga kordhaysee?
- Cawed: Sow annaga isu kaaya qurxin meysaan? (Gacanta ayuu taataabanayaa)
- Xaali: Illeyn haweenku hadday indha-kuul marsadaan waxaad isleedhiin idinkaa leydiin marsanayaa!
- Cawed: Haddaa yaa kale! Haddaan rag jirin indhakuul daaye ismaydaan eegteen, ah ah ah!
- Xaali: Maxaan isu eegi weyney? Maxaad la maqantihiin!
- Cawed: Naa waxaa innaga daayo, waxaan ku idhi, (Calaacasheedu eegayaa), maxaad xaradh iskala daashay, caawa aroosad ayaa lagu mooddaa, islaan baad tahaye maxaad isla dhisaysaa?
- Xaali: Islaanta maxaa u diiday inay is dhisto, intaana noo quudhimaysaan! Alla raggu xaasidsanaa! Wallaahi...
- Cawed: Macaan, soo fadhiiso, waan kula kaftamayaye! (Kursiga barbarkiisa ayey soo fadhiisanaysaa, gacantiisa ayuu xagga shishe ka marinayaa, sigaar kalena wuu shidanayaa), caawa waxaad u eg tahay habeenkaynu ismehersannay!
- Xaali: Heedhe, Ilaahay ka yaaboo haddaba sigaarka iska daa! Wallee haddii aad maqli lahayd hees maalin dhaweyd aan dhegeystay, dib dambe xabad u maad shiddeen.
- Cawed: Yaa qaada?
- Xaali: Gabadh aanan hadda magaceeda xasuusney.
- Cawed: Ma Saado Cali baa?
- Xaali: Maya, ma aha fannaaniintii hore.
- Cawed: Ma Sahraa?
- Xaali: Maya, maya, Sahra Axmed maaha.
- Cawed: Sahra Axmed kale ayaa jirta, waa inantii qaadi jirtay...
- Xaali: Haa adigu waa kuwaa uun.
- Cawed: Iskaba daayoo bal qaad heesta?
- Xaali: Aan kuu qaadee sigaarka mayska deynaysaa?
- Cawed: Haye qaad.
- Xaali: Ii dhaaro.
- Cawed: Waataan ku waayaa.
- Xaali: Waar haygu dhaaran, (dhirbaaxo khafiif ah ayey garabka kaga dhufanaysaa).
- Cawed: Wallee waan deynayaa haddii aad qaadid.
- Xaali: Waayahaye kamanka ii tun (kamankii buu soo qaadayaa).
- Xaali:

Duniddii ogaato	sigaarku waa dar xummee
Dadka dhibtiisa weeyaan	inane waa dareensanee
Naftu waxaanay doonayn	misna aanay deyn kareyn
In loo diiddaa habboone	hallayska daayo sigaarka
Daruuriyaadka kuma jiro	halayska daayo sigaarka
Diinta iyo shareecada	shaydaan dirkiisa weeye
Culimadiina diidaye	bahalku waa daranyahoo
Daryeelka caafimaadku	sheeg wuxuu dabada ku hayoo
Ilkaha wuu dooriyaa	dabiib malaha inta xanuun
Sigaar ku soo dugaalaysoo	kansarku waa dilaa sigaarku
Dadka u keenyee	halayska daayo sigaarka

(Marka heestu dhammaato ayaa Cawed xabad sigaar ah ayuu kala oo baxayaa baakidka soo shidanayaa, intuu xoog laba goor u jiido ayuu bakhtiinayaa, inta kale wuu burbinayaa).

Sayings About Women¹

While Somali culture contains many sayings and proverbs describing (and prescribing) women's inequality to men, it also comments very positively upon women. The collection of sayings chosen for publication in this issue belongs to the latter category.

A warring party accompanied by women will not be defeated.
Col naago la socdaan ma jabo.

To be without a woman is to be without life.
Naag la'aan waa naf la'aan.

It is through [the qualities of their] wives that men outdo each other.
Rag naagaa is dhaafshey.

Men consist of those married [proper] to women and those married to recalcitrant women.
Rag waa nin naag guursaday iyo nin naakira guursaday.

Men are what women leave behind.
Nin waa intii naag ka soo hartay.

The man who rejects the knowledge of women will be without children.
Cilmi dumar ninkii diiday waa u caruur la'aan.

One cannot get at the bottom of women's secrets.
Sir naagood lama sal gaaro.

¹ Collected and translated by Lidwien Kapteijns.

Hees-xoolaad¹

Gebertii baar la taawiye,
Baalliye la ka dhawaadi waayi,
Baftahaan i eeddayti,
Bilbil wiinti loo he i,
Baryaraaga erin
Baalliyi lanki roogi
Boodka lala beri
Beesaleyna beyntin la erri

Baroor anoo niin dirna
Baroor midow,
Bidhaan fayllahey
Ballan adi iin ku goyti
Boyddhiyeey iin bartshiidi
Boqolba sheegatoo
B a a r q a b s h o i n k a d a r r a y

Translation:²

A costly bride there lives
Whom no man could approach
As white as cotton-cloth she is
Whom goats and cattle couldn't procure
Whose hand suitors numerous sought

Murti ku Saabsan Dumarka

Inkastoo dhaqanka Soomaalida ay ku badanyihiin murti iyo maahmaahyo dumarka lagu yaso, ama u muujiya in ay ragga ka hooseeyaan, haddana waxaa jira qaar badan oo qiraya qiimaha weyn ee kaalinta dumarka. Xulka murtida tirsigaan waa tusaale laga soo qaataay nooca dambe.

Circling around her hut
 For days countless
 Who scorned men with money bags full
 It's you dear
 Black-humped camel mine
 With appearance so gracious
 Who won for me
 Such a bride proud to wed
 For her am willing to pay
 Hundred-head camels
 Their stud sire comprising...

- 1 This poem is in "Maay" dialect translated by Axmed Arten Xange in *The Camel in Somali Oral Traditions*, by Axmed Cali Abokor, Scandinavian Institute of African Studies, Uppsala, 1987.

Wii iyo Aabihi (Sheeko-hiddeed)

Wii iyo aabihii ayaa beri socdaalay. Tubta intay sii hayeen ayuu wiilkii aabihi oo ka horeeya tin iyo cirib ka eegay: Talaabada turunturada u eg, wiiqyada tifmay iyo taharaha wajiga, teelteeka timaha iyo dhabarka tooxmay, xaadda oogada, xirribaha xayga u ekaaday. Intaa oo dhan markii uu arkay ayuu niyadda iska yiri, 'Allaylehe aabahaa teg, tii Alle uun buu sugaya.'

Isagoo aabihii la kaftamaya ayuu ku yiri, "Alla aabbow, maxaa maleg miro u bislaaday!" Garey odaygu duurxulka wiilku in uu gabowgiisa daarran yahay. Markaasuu ugu jawaabey, "Hadde malaggu curdankana waa cunaaye ogoow!"

Warinta/qoraalaynta:
Cabdi A. Cabdille "Ceelow"

Saddex Nin iyo Saddex Libaax

Waxaa la yiri, beri baa waxaa is raacay saddex nin. Saddexda nin mid wuxuu ahaa fuley, midna geesi buu ahaa, kan saddexaadna aftahan.

Saddexdii nin siday u socdeen ayaa waxaa ku soo baxay saddex libaax. Saddexda libaax waxay kala ahaayeen mid weyn iyo laba yaryar. Ninkii fuleyga ahaa ayaa soo booday oo yiri: "War libaaxyada aan ka cararno!" Ninkii geesiga ahaa ayaa u jawaabey oo yiri: "War libaaxu dadka waa ka dheereeyaa oo caga loogama baxsan karo, ee aynu iska celino bahallada.

Ninkii aftahanka ahaa ayaa hadlay oo yiri: "Suga labadiinuba." Libaaxyadii ayuu ku jeestay oo la hadlay, wuxuuna ku yiri: "Libaaxyayahow, i dhegeysta. Labada nin ee ila socda mid waa caato weyd ah oon lahayn wax laga cuno. Kan kalena waa ka sii liitaa oo waa dub iyo lafo. Aniga uun baa ah nin cayillan oo hilib leh. Waxba kama qabo haddaad doonaysaan in aad i cuntaan, laakiin idinku ku soo heshiya mid idinka mid ah oo i cuna."

Libaaxyadii markay wada hadleen way ku heshiin waayeen arrintii, way isku xanaaqueen, iyagiibaa dagaal iskula jeestay. Kii weynaa ayaa labadii yaryaraa dilay. Markuu keligii soo haray ayay saddexdii nin isugu tageen oo intay warmaha u gurteen halkii ku dileen.

Miido iyo Muuse

(Hees carruureed)

- | | |
|---------|-------------------------------------------------|
| Muuse: | Miidooy, xaggee kuu soo maraa? |
| Miidow: | Muusoow, muskaa ii soo jibaax. |
| Muuse: | Miidooy, bilaa qodaxi i muddaa. |
| Miidow: | Muusoow, maddiil jeebtaan haya. |
| Muuse: | Miidooy, bilaa dhiiggay dhul qabey. |
| Miidow: | Muusoow, xareed maydaan haya. |
| Muuse: | Miidooy, bilaan qoyey oo qarqaray. |
| Miidow: | Muusoow, dabbaan kuu soo belbelin. |
| Muuse: | Miidooy, bilaa dab i diirin waa. |
| Miidow: | Muusoow, boggaan bogga kuugu qaban. |
| Muuse: | Haddaan hooyaa, haddaan hooyaa, haddaan hooyaa! |

Ku: Akhristayaasha

HAL-ABUUR waa wargeys-xilliyeed madax bannaan oo ku dhashay isku-dayid dad iskood isu xilqaamay, ujeedadooduna tahay in gacan laga geysto badbaadinta dhaqanka iyo suugaanta Soomaaliyeed waqtigaan burburka. Xag dhaqaale iyo xag fikradeed midna ma jirto cid uu ku tiirsan yahay oo aan ahayn akhristayaashiisa iyo ku-qoreyaashiisa. Marba gacanta aad ka geysato, adiga akhristaha ah, ayay ku xiran tahay guusha, sii socodka iyo sii horumarka HAL-ABUUR.

Gacan-ka-geysigu waa dhinacya badan yahay; wuxuu noqon karaa:

- * inaad si joogta ah u akhrisato;
- * inaad qoraallo iyo waraaqo u soo dirtid;
- * inaad ogeysiisyo/iidheh (dhaqan iyo aqoon iwm ku saabsan) ku daabacato; ama
- * inaad buuxisid soona dirtid shaxda hoos ku qoran ee rukmashada sannadka.

To Our Readers

HAL-ABUUR is an independent publication founded solely by voluntary efforts, with no financial backing. It relies on the support of its readers for its continuation and future development. You can support the journal by:

- *reading it regularly;
- *advertising in it;
- *writing letters and articles; and
- *taking up subscription or donation.

Fill in the form below and send it with payment to the address below:

Cut along the line Cut along the line

Name _____

Address _____

I/we wish to take up an annual subscription of HAL-ABUUR.
Waxaan dalbanaya rukumasho sannad (4 tarsi) ah HAL-ABUUR

ANNUAL SUBSCRIPTION RATES

UK:

Individuals/Qof	£9 plus £2 p&p	<input type="checkbox"/>
Institutions/Haya'd	£20 plus £2 p&p	<input type="checkbox"/>
Donation/Deeq	£.....	<input type="checkbox"/>

Outside UK: add £8 per year (4 issues) for p&p. Please pay in pound sterling or add £9 for bank charges.

USA:

Individuals/Qof	\$19 plus \$12 p&p	<input type="checkbox"/>
Institutions/Haya'd	\$40 plus \$12 p&p	<input type="checkbox"/>
Sponsorship/Deeq	\$.....	<input type="checkbox"/>

Please make cheques or money orders payable to:

HAL-ABUUR, PO Box 3476, London SE15 5QP, UK.

Qeexid Khusaysa Soo-Qorayaasha

HAL-ABUUR wuxuu soo dhaweynaya dhammaan qoraallada iyo fikradaha dhisma-kalkaalka 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-faalootan 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 qaataay riwaayad ama qiso (novel); falanqayn buug (buug-daalacasho), meerisyo (texts) laga soo qaataay 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 dhaweynaya wararka dhacdooyinka ama hawlahaa 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 (maqaal) 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 tarriikh-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.

Meelaha Laga Heli Karo HAL-ABUUR Where You can Buy HAL-ABUUR

UK		
Africa Book Centre	Djibouti	Tel. 81-52-34-96
38 King Street	Daaska Ismaaciil Xasan	Fax 81-66-53-00
Covent Gardens	Deil	
London WC2E 8JT	P.O. BOX 2730	
Tel. (071) 240-6649	Djibouti	
	Tel 351253	
New Beacon Books	Norway	
76 Stroud Green Road	Den Norske	
London N4 3EN	Somaliakomiteen	
Tel. (071) 272-4889	Postboks 102	
	4060 Kleppe	
Sweden	France	Readers in other countries may order direct from:
Mohamed A. Hersi	Dr. Mohamed-Abdi	HAL-ABUUR
Långskeppsgatan 48-A/22	Mohamed	P.O. Box 3476
16229 Vällingby	3, rue du Languedoc,	London SE15 5QP UK
Stockholm	Apt 016,	Tel. (071) 277-1399
	25000 Besançon	

Where You can Buy HAL-ABUUR

Meelaha Laga Heli Karo HAL-ABUUR

UNITED KINGDOM

Africa Book Centre
38 King Street
Covent Gardens
London WC2E 8JT
Tel. (071) 240-6649

New Beacon Books
76 Stroud Green Road
London N4 3EN
Tel. (071) 272-4889

SWEDEN

Mohamed A. Hersi
Långskeppsgatan 48A/22
16229 Vällingby
Stockholm

DJIBOUTI

Daaska Ismaaciil Xasan Deil
P.O. BOX 2730, Djibouti
Republic of Djibouti
Tel 351253

NORWAY

Den Norske
Somaliakomiteen
Postboks 102
4060 Kleppe

FRANCE

Dr M. Mohamed
3, rue du Languedoc,
Apt 016, 25000 Besançon
Tel. 81-52-34-96
Fax 81-66-53-00

CANADA

Osman Warsame Hussein
21 Shorneham Curt Unit 3
Downsvie, Ontario
M3N 1T4, Toronto
Tel (416) 6638988

USA

Professor Lidwien Kapteijns
Department of History,
Wellesley College,
Wellesley, MA 08121, USA
Fax (617) 2833639

GERMANY

Mr. Mustafa Yusuf Ismail
Eibnberg 4, 3406 Bovenden,
Germany

Readers in other countries
may order direct from:

HAL-ABUUR

P.O. Box 3476, London
SE15 5QP, UK
Tel. (071) 277-1399
Fax (071) 372-6101

All views expressed in this
journal are those of the authors and not
necessarily those of the
Editorial Board

**AFEEF: Fikradaha ay xambaarsan yihiin qorallada ku soo baxa wargeys-xilliyeedkaan yaan
loo qaadan in ay yihiin kuwo wada waafaqsan aragtida Golaha Tifatirka. Qore kastaa
isaga ayaa ka masuul ah fikradihiisa.**

Notes on Contributors
Curiyeyaasha Qoraallada Tirsigaan

Aamina Axmed Yuusuf: A young poetess and graduate student in political science, University of London.
Professor B.W. Andrzejewski: Emeritus Professor of Cushitic Languages and Literatures in the University of London; a leading authority on Somali language and literary studies. who has published over one hundred scholarly contributions on the subject.

Axmed Cige Ducaale: A Somali scholar living in Djibouti as a businessman.

Cabdi Aadan Cabdille "Ceelow": A playwright, essayist, and collector of oral literature, now living in London.

Cabdillaahi Suldaan "Timacadde" (1920-1973): Was one of the greatest nationalist poets who was active during the years of the 1950s and 1960s.

Cabdi Miigane Guuleed: A Djiboutian artist and literary scholar; Director of Palais du Peuple, Djibouti.

Cabdirisaaq Yuusuf Cismaan: A young fiction writer, musician and composer of songs living in Denmark.

Cali Jaamac Haabiil, (fl. 19th and first half of 20th centuries): One of the most talented Somali poets who lived in the pastoral interior of Burco area. He was a contemporary with and strong opponent to Sayid Maxamed Cabdille Xasan, (see note below).

Dr. Cali Jimcaale Axmed/Ali Jimale Ahmed: A poet, literary scholar and academic. He is Assistant Professor of Comparative Literature at Queens College, New York.

Cali Xuseen Xirsi (1913-1976): A well known Somali poet, born in Burco in 1913. He was greatly renowned for the prominent role of his poetry in the Somali liberation struggle since the early 1940s.

Cilmi Ismaaciil Liibaan "Cilmi Boodhari" (c.1908-1941): A famous poet who spent the early years of his life as a pastoralist. Around 1930 he moved to the town of Berbera where he fell in love with a girl called Hodan Cabdille who did not return his love. His desperate poems to and about Hodan won him nationwide fame.

Cismaan Yuusuf Cali "Keenadiid" (fl. 19th and first half of 20th centuries): A well known nationalist poet and linguist who was active during the first half of the 20th century. Around 1920 he invented a new system of writing Somali for the first time, described by Professor Andrzejewski as "a very efficient orthography".

Nuuruddiin Faarax/Nuruddin Farah: A well known Somali novelist who prolifically writes in English. He is based in Kaduna, Nigeria.

Fartuun M. Knusow: A fiction writer and poetess, now living in Canada.

Gamuute A. Gamuute: A poet and fiction writer, now living in Canada.

Ismaacil Aw-Aadan: A playwright and poet, currently studying drama in London.

Jaamac Faahiye Liibaan: A Somali classical poet of great talent, living as an agriculturalist in Dila, Boorama area. His poem published here is in praise of sorghum.

Professor Lidwien Kapteijns: A historian and literary scholar. Kapteijns is Associate Professor of African History at Wellesley College, USA. She researches and widely writes on Somali culture and society, with particular interest on women and gender issues.

Martin Orwin: A linguist and Lecturer in Linguistics of the Horn of Africa; Somali Language and Literature at the School of Oriental and African Studies, University of London.

Maryan Cumar Cali: A novelist and collector of Somali songs. She lives in Ottawa, Canada.

Dr. Maxamed Cabdi Maxamed: A historian and geologist, collector of oral literature, and a senior researcher in the University of Besançon, France.

Maxamed Cabdillaahi Riiraash: A Somali poet, historian, and literary scholar. He currently works at Djibouti Radio and Television (RTD).

Maxamed D. Afrax: A Somali novelist, literary scholar and journalist currently based in London.

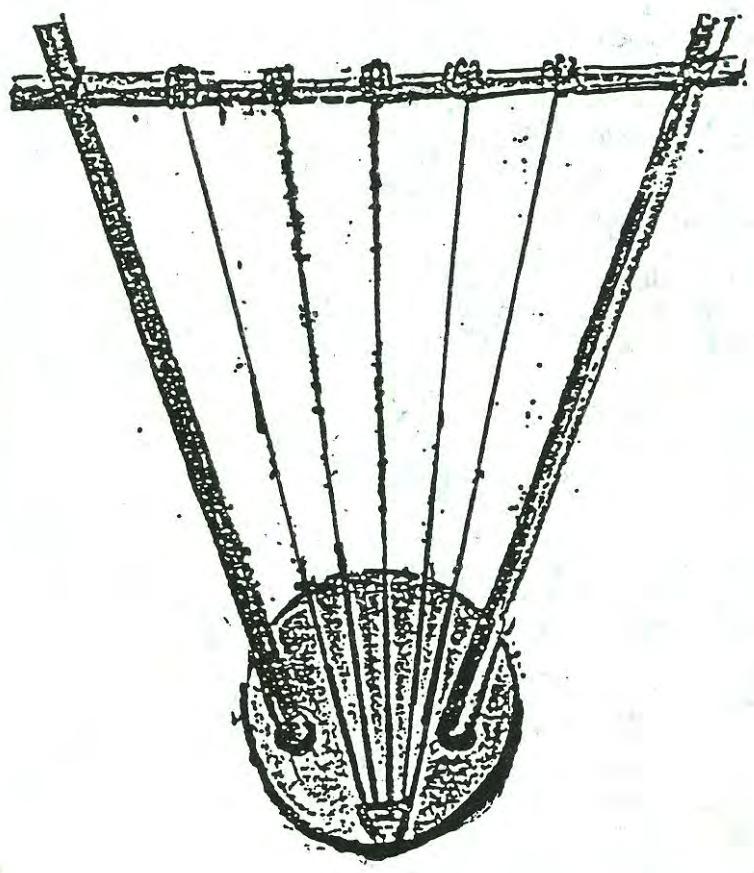
Maxamuud Shiikh Cabdillaahi Axmed: A Somali scholar living in London.

Qaali Sayid Maxamed Cabdille Xasan: Daughter of Sayid Maxamed Cabdille Xasan (see note below).

Raage Ugaas Warfaa: A 19th century pastoralist poet, who is considered as one of the greatest and most popular Somali poets ever.

Sayid Maxamed Cabdille Xasan (1856-1921): A foremost classical poet, and leader of the famous Dervish Resistance who fought against foreign powers (British and Italian) during the first twenty years of the 20th century. He is often described as the father of modern Somali nationalism.

Siciid Jaamac Xuseen: A Somali scholar living in Yemen.



Price: UK: £2.50 Other countries: £3 or US \$5