

HALABUUR

*Journal of Somali
Literature and Culture*

*Wargeys-Xilliyeedka
Suugaanta iyo Dhaqanka Soomaalida*

Vol. 2, Nos.1 & 2, 2007

Xirmo 2, Tr. 1 & 2, 2007

**Special Issue on the Occasion of the 30th Anniversary of
Djibouti's Independence: The Role of Literature & Culture.**

- *Ummad aan Afkeeda Daryeelin
Horumar Ma Gaadho - Waraysi,
Madaxweyne Ismaaciil Cumar Geelle*

- *Halgankii Gobannimo-doonka
Jabuuti Iyo Kaalintii Halabuurka
Aw Jaamac Cumar Ciise*

- *Of Tamarind and Cosmopolitanism
Nuruddin Farah*

- *Calan-Xiis (Maanso)
Xaashi C. Orrax*

- *Maalintii Digool Yimid
Marxuum Ibraahim Gadhle*

- *Sittaat : Women's Religious
Songs in Djibouti
Lidwien Kapteijns*

- *Theatre as a Window on Society
Maxamed Daahir Afrax*



*An independent International Periodical in English and Somali for the
documentation, dissemination and study of Somali literature, art and culture.*

HALABUUR

Journal of Somali
Literature and Culture

Wargeys-xilliyeedka
Suugaanta & Dhaqanka Soomaalida

Waa wargeys-xilliyeed madax bannaan oo isku hawla ururinta, darsidda, faafinta iyo horumarinta suugaanta, afka iyo dhaqanka Soomaalida, meel ay joogta.

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HALABUUR (ISSN 0968-9184) is an independent, not for profit, literary and cultural journal in Somali and English. It is published bi-annually in Djibouti and London and distributed in different countries in Africa, Europe, North America and the Middle East.

This is a special double issue, which coincides with the 30th anniversary of Djibouti's independence and gives special attention to how literature and culture served as the voice and record of the Djibouti's liberation and nation building.

Tirsi-lammaane gaar ah oo ku soo beegmay xuska sannadguuradii 30^{aad} ee dhalashadii Jamhuuriyadda Jabuuti, sidaa awgeed iftiiminaya kaalintii fanka iyo suugaantu ka qaateen xoraynta iyo qaran-dhiska Jabuuti. Waa HADI-YAD tifaftirayaashu madaxweynaha iyo shicibka Jabuuti ku Qaddarinayaan dadaalka weyn ee daryeelka halabuurka, goraalka iyo dhaqanka ummadda.

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Editorial

HALABUUR Reborn

It is with great pleasure that we, HALABUUR's editorial team, announce the rebirth in Djibouti of the HALABUUR Journal of Somali Literature and Culture – a rebirth coinciding with the celebrations for the 30th anniversary of Djibouti independence. We have taken the opportunity to devote this special double issue to this historical achievement. The issue particularly focuses on the way in which literature and art have given voice to, and provided a record of the rich experience of the period just before Djibouti's independence, the views and feelings of the people, and the enormous challenges and obstacles they had to overcome to reach their goal.

First of its kind, HALABUUR Journal was first launched in London back in 1993 as a bilingual, literary and cultural periodical in English and Somali. Immediately, it met with a warm reception from a wide range of readers, including Somali and non-Somali intellectuals and scholars, educational institutions, and governmental and non-governmental agencies from around the world. Thus, the journal instantly became a prestigious forum for Somali literature and culture. It was seen as unique in its focus, its inclusive approach cutting across clan lines, and the nature and quality of its contributors.

During its period of publication, HALABUUR channelled, both in English and Somali, original works by hundreds of creative writers and competent scholars from around the world, including many young talents for whom the magazine had provided a much needed outlet to launch their writing career. Regrettably, the publication of the Journal was halted in the late 1990s due to the lack of the necessary means, as its production and publication solely depended on the voluntary effort of a very small number of devoted, Somali scholars in exile, with very limited resources.

Named after the Somali word for a work of art or literature, the creator of such work, or the concept of “creativity” itself, Halabuur is an independent, not for profit, non-political publication which belongs to its readers and contributors. HALABUUR's mission and objectives were set out in the editorials of previous issues and they remain unchanged, as the needs addressed remain unchanged. The journal aims, *enter alia*, to serve as a forum for exchange and for the rehabilitation and development of Somali literature and culture and for the utilisation of their great potential as vehicles for peace, reconciliation and sustainable development. The objectives of the reinstated HALABUUR also include to provide a new outlet to members of Djibouti creative community and to help people in Djibouti find quality materials in their mother language; this will be helpful to those in desperate need for an opportunity to read and write in their indigenous language.

Building upon the above experience and motivated by the unchanged commitment to address the unchanged, even increased needs, the Halabuur team has

decided to resume the publication of the journal biannually, with Djibouti as its headquarters and London as a second base. Several factors have been identified as reasons for the preference of Djibouti over other homes of Somali language, literature and culture. They include: 1) since the destruction of Somalia and given the crisis that continues to date (at the time of writing), Djibouti has become the leading centre of Somali culture and art and the richest location for cultural resources, both human and material; 2) the Republic of Djibouti is considered today the most stable and most peaceful country in the Horn of Africa, providing an environment conducive to intellectual productivity; 3) it is located at the heart of the Somali-speaking territory in the Horn of Africa; 4) people in Djibouti are renowned for their love of art and literature and are eager to read materials written in their own language, even though many read Somali with much difficulty, as it is not the official language of education and administration. This in itself is a compelling reason for bringing HALABUUR to Djibouti, as it will hopefully make reading in the mother tongue more familiar and more attractive; 5) representing such a popular attitude in favour of culture and art, the current Djibouti president, Ismail Omar Guelleh and his Government encourage and support cultural and literary initiatives and offer guarantees for free expression; that is why we, the editors, dedicate this special issue to the president and people of Djibouti for promoting literature, culture and the written word; 6) HALABUUR was in obvious need to relocate to the Horn, in order to be closer to its main source of inspiration and support.

In addition, we realized that HALABUUR and associated cultural and literary activities needed a solid institutional base. To respond to such a need we have established the Halabuur Centre for Culture and Communication in the Horn of Africa (*Madasha Halabuur ee Dhaqanka iyo Isu-Tabinta*), based in Djibouti.

As a literary forum for all those concerned with Somali literature, culture and society, HALABUUR does not favour or disfavour any particular group, region or race. It has nothing to do with politics. We would like to make it clear once again that HALABUUR is against any kind of discrimination or favouritism based on nationality, race, region, clan, 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. We welcome contributions from anyone – Somali and non-Somali – who constructively engages any aspect of Somali art, literature and culture as well as the cultures and literatures of neighbouring peoples, such as the Afar and Oromo, that will also be considered from time to time. We especially welcome contributions of groups and cultures hitherto underrepresented in the public sphere, such as writings by youth and women and texts/translations reflecting the diversity that exists within the Somali culture and language. In this respect, we encourage submissions in Maay, Chimini (Brava), Bajuni and so forth. Moreover, although historically the word has been central to the Somali culture, HALABUUR aims at including and promoting the development of the visual arts (film, video, photography and painting) as well as other cultural industries such as crafts making.

We are confident that all creative artists, writers, and intellectuals who support the objectives outlined above will consider this journal as theirs and

will see it as an innovative publication that deserves their full support. As stated earlier, HALABUUR belongs to its readers and contributors and can only be successful if we pool our brainpower, labour, and wealth. We welcome all constructive suggestions and corrective comments.

Finally, we, the editors, owe a debt of gratitude to all those who supported, in one way or another, the production and publication of this volume, including our contributors and creators of the works included, as well as those who have volunteered to help with distribution around the world.

Erayga Tifaftirka

Dib u Dhalashada HAL-ABUUR iyo Doorashada Jabuuti

Ugu horrayn, haddaan nahay bahda HALABUUR iyo akhristayaasheedaba, waxaa farxad weyn noo ah inay ugu dambayntii dhabowday himilo aan ku taamaynay muddo aan yarayn. Himiladii ahayd inuu dib u dhasho wargeys-xilliyeedkan HALABUUR, ayna waliba weheliso inuu dib ugu dhashay geyigii ku xaq lahaa ayna isu baahnaayeen, kaas oo ay xuddun ama xundhur u tahay magaalada Jabuuti. Farxadaas waxaa laba-jibbaaraya dhibib-kaca HALABUUR oo ku soo beegmay munaasabad iyana farxad leh, xilli dadka reer Jabuuti iyo sama-jeclehoodu u dabbaaldegyaan soddon-jirsiga Jabuuti xor ah, soddon sano oo u buuxsantay guusha dadka reer Jabuuti ku guulaysteen inay dalkooda (dul-ka-eegidda yar, dux ahaanse weyn) ka badbaadiyaan af-duubkii gumeysiga iyo afooyinka ka dhacaya agagaarka ku xeeran ee Geeska Afrika.

Waa guul diiwaan-galin mudan. Waa darsi u fiirsi ku habboon. Waa sababta keentay tifaftirayaasha wargeyskani inay go'aansadaan HALABUUR-ka cusub tirsiga ugu horreeyaa inuu munaasabaddan la jaan-qaado, inuu si qota dheer u darso, diiwaan taariikheed galiyo,

dunidana ka war-galiyo dadaalkii hal-yeynimo ee dadka reer Jabuuti ku soo dhacsadeen madaxbannaanidooda qaran.. Dadaalkaas isaga ah dhanka uu ka diiwaan-galinayo wargeyskani HALABUUR waa dhanka isaga khuseeya, waa dhinaca dhaqanka iyo halabuurka fan iyo suugaaneed iyo sida sida halabuurku u yahay muraayad maanta laga daawan karo dareenkii dadka iyo duruufihii ku xeedhnaa. Dalka Ingiriiska iyo dabayaaqadii qarnigii hore (1993^{kii}) ayay ahayd markii u horreysey ee uu ifka u soo baxay Wargeys-xilliyeedkan ku wajahan Suugaanta iyo Dhaqanka Soomaalida, meel ay joogta. Durbadiiba waxaa sacab iyo bogaadin ku soo dhaweeyay dad aad u fara badan oo kala jooqey daafaha dunida. Dadkaasi waxay isugu jireen waxgarad Soomaaliyeed, saaxiibbada Soomaalida iyo inta danaysa arrimaha guud ahaan Geeska Afrika gaar ahaanna Soomaalida. Soo dhaweynta iyo bogaadinta badan, sida aan qabno, waxaa dhalinayey sababo kala jaad ah:

Tan koowaad waa harraadkii dadka Soomaaliyeed, meel ay joogaanba u qabeen, welina u qabaan, guud ahaan wax la akhristo gaar ahaana wax qiima leh, siiba wax ka waraabiya harraadka ay u qabaan afkooda iyo suugaantooda

oo ah waxa mideeya, jiritaankooda wadar ahaaneedna astaanta u ah.

Tan labaad waa wargeyskan oo noociisa iyo tayadiisa sareba soo jiiheen aqoonya-hanno badan oo Soomaali iyo ajnabiba leh iyo qorayaal sare oo iyagoo ku faraxsan ku soo hodaneeyey qoraalladooda iyo halabuurkooda, sida laga arki karo tirsigaan inna horyaal qudhiisaba. Taasi waxay kor u sii qaadday tayadii wargeyska ; taya-kororkaasina waxay sii kordhisey xiisayntii akhristayaasha iyo hay'adaha daneeya ururinta iyo kaydinta aqoonta, sida jaamacado iyo maktabado fara badan oo ku yaal dalalka Yurub iyo Woqooyi Ameerika.

Sababta saddexaad waa xiisaha gaar ahaaneed ee loo hayo aagga uu ka hawl-galo HALABUUR: dhaqanka, fanka iyo suugaanta, taas oo isugu dhafan laba dhinac oo is buuxiya; tan horoo ah ururin iyo faafin lagu sameeyo halabuurka curiska ah (sida maansada, sheekooyinka, riwaayadaha, filimmada iwm), tan kalena waa gorfayntooda amase darsidda lagu lafa-guro jaadadkaas halabuurku ka koobmo iyo guud ahaanba arrimaha bulshada. Dhinac ahaan dadka Soomaaliyeed waxay caan ku yihiin jeclaanta ama xiisaynta fanka iyo suugaanta, dhinac kalena aqoonyahannada dibadda iyo haya'daha ajnabiga ah ee daneeya ama ka hawlgala arrimaha Soomaalida badiyaaba waxay ka war hayaan dhaqanka iyo suugaantu inay yihiin dhinacyada ay Soomaalidu ugu hodansan tahay, ahna muraayadda laga eegan karo dadkani waxa ay yihiin, wixii ay ahaan jireen iyo habka ay u fekeraan. Sidaa awgeed, inta arrintaa ku baraarugsan waxay HAL-ABUUR u arkeen madal nooc cusub ah oo u hawl yaraynaysa helitaanka xogtii iyo aqoon-kororsigii ay uga baahnaayeen Geeska Afrika intiisa af-Soomaaliga ku hadasha, xogtaas oo aaney jirin meel

kale oo laga heli karo, ama looga heli karo sida urursan, cilmiyaysanna ee looga heli karo baalasha wargeyskan.

Muddo dhawr sannadood ah ayuu HALABUUR London ka soo baxayey. Wuxuu ku soo baxayey dadaal naf-hur ah oo ay samaynaayeen mutadawiciin tiradooda iyo tabartooduba yartahay, dhanka kalese ay weyn yihiin himilada ay higasanayaan iyo hawlgalka ay go'aansadeen. Ugu dambayntii daabacaaddii HALABUUR waxaa xagal-daaciyey duruufihii qallafsanaa. Dhanka Soomaalida waqtigu wuu ka sii qallafsanaa kan maanta ee weli qallafsan. Wuxuu ahaa waqti qalalaasaha dalku marayey heerkii ugu xumaa, qurba-joogtuna ku sugnayd jahawareer iyo naf-la-caari ay la rafanayeen sidii ay ula qabsan lahaayeen ama ugu badbaadi lahaayeen duni ku cusub oo ay badankoodu xilliyadaas qaxootinimo ku galeen. Waa la garan karaa duruufaha noocaas ahi sida ay uga hor jeedaan hana-qaadka hawlgal noocan ah. Tan kale waqtigaas ma jirin farsamada casriga ah ee fiditaanka internetka iyo isticmaalka emailka, kuwaas oo maanta si la-yaab leh u fududeeya helitaanka iyo isu-tabinta xogta.

Akhristeyaashii badnaa iyo waxgaradkii la socdey way qaadan kari waayeen HALABUUR inuu joogsaday. Sannadihii badnaa ee uu maqnaa way joogsan waayeen waraaqihii, telefoonnadii iyo (kolkii dambe) emailadii tifaftirayaal ahaan nagu cadaadinayey in aanaan sidaa uga harin ee dib u dhibib-kicinno Halabuur. Mowjaddaas joogsan weydey iyo mabda'ii markii horeba nagu dhaqaajiyey oo aan is beddelin ayaa sababay inaan mar kale u guntanno sara-kicinta HALABUUR, annagoo markaan go'aansannay in dhidibbada loogu taago dhulkiisii mudnaa ee siinaayey dheefta uu ku waari karo. Waa sababta aan ugu soo wareejinay

Jabuuti. Tan kale waxaa la gartay in salka loogu adkeeyo xarun uu ku tiirsado, asaga iyo waxqabyada kale ee xagga dhaqanka, taas oo lagu magacaabay Madasha Halabuur ee Dhaqanka iyo Isu-Tabinta (Halabuur Centre for Culture and Communication in the Horn of Africa) saldhiggeeduna yahay isla magaalada Jabuuti.

Waxaa jira dhawr qodob oo sabab u ah doorashada Jabuuti; waa qodobbo ay Jabuuti dheertahay magaalooyinka kale ee la wadaaga afka, dhaqanka iyo suugaanta Soomaalida.

1. Ka dib burburkii nasiibdarrada ahaa ee Soomaaliya iyo qalalaasaha weli ka taagan, Jabuuti maanta waa xarunta ugu weyn ee laga heli karo dhaxalkii dhaqanka ummaddan iyo dhaqdhaqaaq fan iyo suugaaneed oo weli si buuxda u nool;
2. Waa dalka maanta ugu deggan uguna nabadgelyo badan dhammaan dalalka Geeska Afrika;
3. Waxaa ku nool dadweyne weli miyir qaba (an waalan sida Soomaalida kale), fanka iyo suugaanta jecel, u harraaddan inay helaan wax ku qoran afkooda hooyo, in kasta oo uu badankooda ku adagyahay akhriskiisu, maadaama aanu ahayn afka rasmiga ah ee waxbarashada iyo maamulka Dowladda, taa qudheeduna waa sabab kale oo waajib ka dhigaysa in laga caawiyo sidii ay u caadaysan lahaayeen qorista iyo akhriska afkooda hooyo, una heli lahaayeen wax qiima leh oo ku qoran;
4. Waxay leeyihiin madax, siiba madaxweyne u heellan inuu dadkiisa ku dhiirrigaliyo ku-dhaadashada iyo horumarinta dhaqankooda, afkooda iyo suugaantooda, iyo inuu si hagar la'aan ah u taakuleeyo wixii dadaal ah oo arrintaa ku wajahan. Waa mowqif ay ka-abaal-hayntiisa in badan

tix iyo tiraabba ku cabbireen hal-abuurka Soomaaliyeed meel ay joo-gaanba. Waa sababta aan u go'aansannay inaan tirsigaan gaarka ah u hibayno madaxweynaha iyo shicibka Jabuuti.

Arrintaa ah in dadka reer Jabuuti lagu garab galo akhriska iyo horumarinta afkooda hooyo iyo suugaantiisa waa qodob ka mid ah ujeedooyinka HALABUUR-ka cusub. Qodobbada kale ee ujeedooyinka himilada HALABUUR waa isla kuwii hore loogu asaasay baahidii loo qabeyna weli u taagan tahay sidii hore iyo si ka sii weyn. Ujeeddoyinkaas, oo laga daalacan karo Eraygii Tifaftirka ee tirsigii ugu horreeyey, haddaan qaar is xasuusino waxay u qeexnaayeen sida soo socota. HALABUUR wuxuu u dhashay:

- ◆ Inuu baafiyo, isla helo, is baro, cod u noqdo, dhambaalkooda tebiyo baadida isla', halabuurka sama-taliska ah ee dhallinyarada iyo dhammaan wax-garadka ku fekeraya maan fayow oo dhisma-kalkaal ah; kuwaas oo aafuoyinka dhacay awgood ku kala lumay qaaradaha dunida, ku sugan jahawareer halis ah, is heliddooduna tahay, sidaan qabno, dhagax-dhigga dhabta ah ee dhibib-kaca iyo dhismacelinta ummaddaan dhabarka ka jabtay.
- ◆ In dhaqanka, suugaanta iyo hal-abuurka laga dhigto qalab loo adeegsado ama waddo loo maro badbaadinta iyo dib-u-dhiska ummaddan burburku naafeeyey, taas oo lagu bilaabo dib-u-dhiska maskaxda iyo doojinta maanka;
- ◆ In uu ku dadaalo ururinta, lafa-gurka, fidinta iyo horumarinta suugaanta, afka, iyo dhaxalka dhaqan-umma-deedka Soomaaliyeed ee dayacan.
- ◆ In uu noqdo fagaare ay ku kulmaan kuna doodaan, fikradaha xorta ah ee indheer-garatada, Soomaali iyo ajnabiba leh, ee danaysa suugaanta iyo dhaqanka Soomaalida.

- ◆ In ubadka soo koraya, kuwa qurbaha loola yaacay iyo kuwa dalka jooga, hayeeshee ay baylahda ka heleen dhaqammada qalaad, koodiina ka oomman, loo helo qoraallo ka caawiya in aaney ka irdhoobin ama ka sii go'doomin halkii ay ka soo jeedeen;
- ◆ In laga helo xog dunida dibaddu uga tilmaan-qaadato sawirka runta ah ee dhaqanka Soomaliyeed iyo qaabka uu u fekeru qofka Soomaaliga ah, taas oo qalabka war-baahinta dunidu, siiba kan reer galbeedku, waayahaan caadaysteen in laga bixiyo sawir aad u fool xun oo loogu marmarsooday waxa maanta Soomaaliya ka taagan iyo male-awaalka warfidiyeennada ajnabiga oon xog-ogaal u ahayn xaqiiqda jirta ubucdeeda.

HALABUUR, oo ah kii u horreeyey noociisa, waa fagaare u wada furan dhammaan fikradaha fayow ee waxgaradka sama-taliska ah. Tifaftireyaashu waxay gacmo furan ku soo dhaweynayaan afkaarta iyo qoraallada qof kasta oo si waxtar guud leh wax uga soo qora dhinac kasta oo ka mid ah dhinacyada dhaqanka iyo suugaanta Soomaalida iyo waliba dhaqammada iyo suugaanaha dadyowga kale ee Soomaalida ku dhow ama dariska la ah ee Geeska Afrika, siiba Cafarta iyo Oromada, kuwaas oo marba sidii fursad loogu helo loo daabici

doono. Si gaar ah waxaan u dhiirri-galinaynaa una soo dhaweyneynaa qoraallada gudbinaya waxqabadka inta aan hore u helin fursad ay ugu gudbaan fagaaraha bulsha-weynta (public forum); halkan waxaan si gaar ah u soo dhaweyneynaa qoraallada dhallinyarada iyo dumarka iyo kuwa ka tarjumaya dhaqan-hoosaadyada aan wax badan laga aqoon, sida May-ga, Benaadiriga, Barawaaniga, Baajuuniga iwm.

Halabuurka iyo qalinleyda iyo idil ahaanba wax-garadka ay khuseeyaan ujeeddooyinka kor ku qeexan waxaan ku kalsoonnahay, sidaan horeba uga aragnay, in ay wargeys-xilliyeedkan u arki doonaan goob wax-qabad nooc cusub ah oo gacan-siintooda mudan, xilkeedu u dhex yahay, guusheeduna ku xiran tahay marba sidii xilkaas wada-jir loogu guntado, qofba wixii uu ku biirin karo maskax, maal iyo muruqba. Ma jirto cid kaloo u maqan ama gaar ahaan u leh oo lagu halleeyo. Waxaan gacmo furan ku soo dhaweyneynaa fikradaha iyo qoraallada akhristayaasha. Waxaan diyaar u nahay inaan qaadanno dhaliisha niyad-wanaagga iyo toosinta ku dhisan. Waxaan soo dhaweyneynaa in haddaan gefno nala baraarujiyo, haddaan qaldannona nala saxo. Waa halkii Soomaalidii hore e, "Eebow eex ha nooga tagin aqoon-darrana ha nagu cadaabin."



AFEEF. Fikradaha ay xambaarsan yihiin qoraallada ku soo baxa wargeys-xilliyeedkaan yaan loo qaadan in ay yihiin kuwo wada waafaqsan aragtida golaha tifaftirka. Qore kastaa isaga ka masuul ah fikradihiisa.



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

HALABUUR iyo Horumarka Dhaqanka

Dadka reer Jabuuti iyo Dowladdoodaba waxaa farxad u ah inay muddooyinkan dambe si weyn u sii kordhayaan tallaabooyin iyo hindiseyaal cusub oo ay madal u noqotay magaala-madaxda Jabuuti, kuwaas oo muujinaya horumar weyn oo laga gaadhayo xagga dhaqanka iyo aqoon-faafinta, Jabuutina ay u noqonayso bartii kulanka ee lagu soo wada hidhanayey. Waa hindiseyaal iyo mashaariic ay soo biirinayaan bahda aqoonleyda, qalinleyda iyo halabuurka madaxa bannaan oo isugu jira heer qaran, heer qaaradeed iyo heer caalami intaba.

Haddaan dhawr tusaale xuso, sannadkii dhaweyd waxaa la gardaadiyey jaamacadda Jabuuti oo u dallacday jaamacad qaran oo awood u leh inay noqoto xaruncilmiyeed weyn oo lagu soo hirto. Durbadiiba waxay ku tallaabsatay inay u guntato xilka qaban-qaabinta shirweynaha Tobnaad ee Caalamiga ah ee Cilmi-baadhistada Soomaalida, kaas oo taariikhda markii ugu horreysey lagu qaban doono Jamhuuriyadda Jabuuti, bisha Disember, 2007^{da}. Wuxuu noqon doonaa fursad qaali ah oo ay caasimadda Jabuuti madal ugu noqoto culimada adduunka ee ku hawllan cilmi-baadhistada Soomaalida. Waxay noqon doontaa fagaare cilmiyeed oo dhiirri-geliya cilmi-baadhaayaasha reer Jabuuti, siiba da'da soo koraysa.

Isla sannadkii dhaweyd waxaa Jabuuti laga furay madasha aqoonyahannada Geeska Afrika ee lagu magacaabay Greater Horn Horizon, taas oo shirweyneheedii koowaad ay isla Jabuuti bisha November isugu iman doonaan aqoonyahanno badan oo ka kala socda dhammaan dalalka Gobolka Geeska Afrika. Waxaa in yar uun ka horreeyey Ururka Suxufiyiinta Bariga Afrika, kaas oo ay suxufiyiinta gobolku Jabuuti ku asaaseen bishii Sebtember, kuna go'aansadeen Jabuuti inay u noqoto xarunta saldhigga u ah. Isla sannadkan ururweynaha caalamiga ah ee PEN International wuxuu Shirweyne uu Dakar ku yeeshay ku gardaadiyey Naadi cusub oo ay yeesheen qalinleyda ku hadasha afka Cafarta, kaas oo lagu magacaabo Afar-speaking PEN, xaruntiisuna noqotay Magaalada Jabuuti. Waxaa ka sii horreeyey, asaaskiisana gacan weyn ka geystey Naadiga PEN ee Qalinleyda iyo Halabuurka af-Soomaaliga ku hadla meel ay joogaanba, kaas oo isaguna go'aansaday inuu xaruntiisa London ka soo wareejiyo oo u soo wareejiyo Jabuuti, saddexdii sano ee u dambeyseyna wax aad u weyn ku soo biiriyey harumarinta suugaanta, dhaqanka iyo afka hooyo Jamhuuriyadda Jabuuti.

Wargeys-xilliyeedka HALABUUR ee Dhaqanka iyo Suugaanta, dib u dhalashiidiisa iyo doorashada Jabuuti loo doortay inay noqoto xaruntiisa cusub, halkii ay ka ahaan jirtey London, waa tallaabo kale oo wax weyn ku soo biirinaysa tallaabooyinkii hore ee aan kor ku soo sheegay. Waa guul kale oo u soo hoyatay guud ahaan horumarinta dhaqanka iyo aqoon-faafinta gayigaan Geeska Afrika, gaar

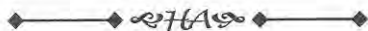
guud ahaan horumarinta dhaqanka iyo aqoon-faafinta gayigaan Geeska Afrika, gaar ahaanna HALABUURka cusub ee ku dhashay Jabuuti shaki kuma jiro inuu waxtar weyn u yeelan doono Jamhuuriyadda Jabuuti iyo dhaqanka ummadda. Wuxuu noqon doonaa madasha ururisa iyo muraayadda laga daawado dhammaan waxqabadada kala duwan ee ay tusaalaha u yihiin kuwa aan kor ku soo sheegay.

Kolkaan daalacday baalasha tirsigan cusub iyo baaxadda ay leeyihiin arrimaha uu xambaarsan yahay, waxaa ii muuqatay wargeyskani inuu noqon doono dugsi idil oo laga barto ama looga tilmaan-qaato dhinacyada kala duwan ee waxqabadka maskaxeed ee Geeska Afrika, siiba inta af-Soomaaliga ku hadasha, dhinacyadaasi ha noqdeen xagga suugaanta, tix iyo tiraabba, xagga fanka, xagga luqadda, xagga sooyaalkii ummaddu dhaxalka u lahayd, xagga culuunta bulshada, xagga cilmi-baadhistada arrimahaas oo dhan intaba midba qayb joogta ah ayuu ku leeyahay. Dhanka kale waa madal isku xidhaysa oo ay soo wada higsanayaan halabuurka iyo qalinleyda degmada iyo guud ahaanba inta darnaaysa darsidda arrimaha Geeska Afrika.

Qiimaha gaar ahaaneed ee wargeyskani u leeyahay Jamhuuriyadda Jabuuti, waxaa muujinaya tirsigaan sida gaar ahaaneed loogu hibeeyey xuska soddonguuradii ka soo wareegatay dhalashadii Jamhuuriyadda Jabuuti iyo kaalintii halabuurka dhaqanka iyo suugaanta. Wuxuu xambaarsan yahay wax aad u qiima badan oo cid walba tusaya waxa ay isu yihiin Jabuuti iyo halabuurka dhaqanku. Dhinac wuxuu na tusayaa kaalintii wacnayd ee ay fanka iyo suugaantu ka soo qaateen xoraynta dalka, dhanka kalena wuxuu qeexayaa dadaalka Jabuutida xorta ah iyo madaxweyneheeda, mudane Ismaaciil Cumar Geelle ay u soo galeen walina ugu jiraan daryeelka iyo horumarinta ummadda afkeeda, dhaqankeeda iyo suugaanteeda.

Sababahaas aan soo sheegay oo idil awgood, bahda Halabuur iyo idil ahaanba Wargeyskan intii u hawlgashay iyo intii gacan ka geysatey waxaan leeyahay hambalyo! Run ahaan waxaad qabateen hawl weyn oo dhaxal-gal ah.

Mudane Cali Cabdi Faarax
Wasiirka Dhaqanka iyo Warfaafinta,
una Xilsaaran Boostaha iyo Isgaadhsiinta, Jamhuuriyadda
Jabuuti..



A unique Intellectual and Creative Forum: A Letter of Support

Between the creation of the Somali Republic in 1960 and its collapse in 1990 very substantial progress was made in the development and documentation of the national culture. An official orthography was introduced for Somali, which then replaced foreign languages as the medium of administration, business and all university education. A Cultural Department was established in the Ministry of Education which was later transformed into the Academy of Somali Arts and Sciences, and full-time researchers were employed to collect the rich oral literature and historical tradition of the country. Books and journals were published and the national daily *Xiddiqta Oktoobar* had a literary page of high quality, while at the National University many student dissertations were written on subjects connected with the literature, both written and oral, and historical traditions of the country.

These developments led to the rise of an intellectual and artistic elite of creative writers, poets, playwrights and scholars who enriched the cultural life of Somalia, where there was now a rapidly growing literate public ready to receive and respond to their works. The outbreak of a civil war and the subsequent breakdown of law and order wreaked terrible damage and put an end not only to the progress but even to the very existence of what has been described. Libraries, archives and printing works were destroyed during the fighting and many members of the creative elite were killed or sought refuge abroad.

It is tragic that those Somalis who contributed so much to the cultural life of the country are now deprived of the means of continuing their work and of communicating with the public. The proposal for the present project for the provision of a firm logistic basis for the journal *Halabuur* and for creating a centre for cultural research and information is a very positive step towards a change in the present situation. The journal, which is already in existence, and which has met with a very favourable reception from both Somalis and Non-Somali, provides an intellectual focus for Somali writers and their readers. It channels the skills and energies found among the diaspora, which otherwise lacks cohesion and a sense of direction in this very difficult period in Somali history. It also helps readers who are not Somali to build an informed opinion concerning the Somali nation and the thinking of its intellectual leaders.

The creation of a centre for cultural research and information would have many advantages. It would contribute to the co-ordination of efforts aiming at tracing and listing the publications, manuscripts, historical records and sound-recordings available in libraries, universities and archives outside Somalia. This would not only be useful to persons engaged in research at present, but would be of immense value to Somalia when peace is restored and the need arises for the reconstruction of libraries and archives.

The centre could also be of considerable value to the members of the Somali diaspora as a base for cultural activities which are necessary for them if they

are to retain their national identity and a sense of purpose. It may prepare those of them who will eventually return to their country, when peace is restored, for useful roles in rebuilding its national life. At present many of them get dejected and frustrated by their lack of opportunity to make contributions in the fields where they have a high level of expertise and talent.

The proposed centre would also play an important role as source of information to scholars, journalist and other persons whose work is related to Somalia, irrespective of their nationality.

I am convinced of the usefulness of the project proposed and I have full confidence in the team which is ready to launch it, particularly as it is led by one of the most prominent figures on the Somali literary scene, Mohamed Dahir Afrax, a well known fiction writer and literary scholar.

I recommend the project without any hesitation to any organization, agency or to any individual able to give support to this deserving and useful venture.

B.W.Andrzejewski

Emeritus Professor of Cushitic Languages and Literatures
in the University of London (School of Oriental and African Studies)
Harpenden (UK), 17th January 1994.



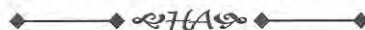
HALABUUR: *A Literary Forum for Interchange and Dialogue*

I write to express warm support for the excellent journal, HALABUUR, which Mr. Maxamed Daahir Afrax and his colleagues are producing. The idea of launching such a cultural and literary journal is a bold and imaginative undertaking which deserves the widest possible support from all those who are interested in and concerned for the preservation, wellbeing, and development of Somali culture in the widest sense. The fact that Somali culture is traditionally essentially oral and potentially ephemeral makes this literate enterprise all the more remarkable and important. This is all the more significant at the present time when Somali communities at home and overseas, are riven by ferocious parochial strife and the aggregate cultural heritage is in jeopardy. Quite apart from its inherent cultural value, HALABUUR can play a significant role contributing towards inter-clan understanding and tolerance amongst Somali intellectuals. The very existence of such a literary forum for interchange and dialogue is surely something to encourage and cherish.

In my opinion, Maxamed Daahir Afrax and his colleagues are to be congratulated for their initiative and determination in creating this extraordinarily impressive venture which, so far as I know, is unique in Somali Studies.

I.M. Lewis

Emeritus Professor of Anthropology, London School of Economics
London, 2 April 1994.



“Ummad aan Afkeeda Ilaashan Qoraalna u Adeegsan Horumar ma Gaadho”

Madaxweyne Ismaaciil Cumar Geelle

Waa waraysi HALABUUR la yeeshay Madaxweynaha Jamhuuriyadda Jabuuti, Mud. Ismaaciil Cumar Geelle, kana dhacay magaalada Carta, 10^{kii} May 2007. Waxaa qaaday Tifaftiraha Halabuur, wuxuuna u dhacay sidan:

Halabuur: Mudane Madaxweyne, marka hore, haddaan nahay bahda Halabuur, waxaaan kaaga mahad celinaynaa fursaddan iyo saamiga aad naga siisay waqtigaaga qaaliga ah, waxaan kaloo kaaga mahad celinaynaa dhiiri-galintii aad sida hagarla'aanta ah noogu taageertay dhibib-kicinta wargeyskan. Marka xiga waraysigan aan kuugu nimid waa mid ka duwan waraysiyada looga bartay warbaahinta ee ay la yeelato madaxweynayaasha, taas oo la caadaystay in diiradda la saaro arrimaha siyaasadda uun. Annagu dhanka aan jecelnahay inaan maanta kaala sheekaysanno waa dhinacyada uu isku hawlo wargeyskan Halabuur oo ah wargeys aan siyaasad ku lug lahayn – waa arrimaha dhaqanka, halabuurka iyo kaalinta ay kaga jiraan qaran-dhiska iyo horumarinta dalka.

Waraysi arrimahaas ku saabsan inaan kula yeelanno waxaa nugu dhiirri galisay xog-ogaalnimada aan ognahay dadaalka weyn ee aad had iyo jeer ku taakulayso dhaqanka, halabuurka, qoraalka iyo afka hooyo, taas oo ah arrin aan looga baran in badan oo ka mid ah madaxweynayaasha Afrika. Tan kale ee aan iyadana looga baran waa la-socodka joogtada ah iyo dhadhansiga aad qof ahaan ku qiimayso suugaanta, fanka iyo halabuurka qoran. Bilmatal waxaan ognahay sida weyn ee aad



ugu muraaqooto ama ugu sacab tunto marka lagu maqashiiyo gabay xiisa leh ama muusik qurux badan. Waxaan ka war haynaa buugaag af Soomaali ku qoran oo aad akhriskooda ku dhammaysay maalin nuskeed, sida buuggii Dal Dad Waayey. Taasina waa arrinta ay sida gaar ahaaneed kuugu ehelsadaan ama kuugu jecel yihiin bahda dhaqanka, suugaanta iyo qoraalka.

Haddaba inta aynaan u galin su'aalaha kale waxaan jeclaan lahaa inaan marka hore ku weydiinno, ma noo fasiri karaysaa qiimaynta dhaqanka ee aad uga duwan tahay siyaasyiinta caadiga ah sababaha keenay ama kaalmeeyey – ma waxaa loo aanayn karaa akhriskaaga badan iyo bisaylka aqooneed oo ku gaarsiiyey garasho aad ku garwaaqsato qiimaha dhaqanka iyo halabuurka? Ma waxay noqon kartaa hibo gaar ahaaneed iyo dookh

qofeed oo dhankaas u janjeera, sida dadka qaar ku micneeyaan, dadkaas oo yiraahda ma aha wax uu iska doondoonaayo ee waa wax dhiiggiisa ku dheehan? Ma waxaa lagu micnayn karaa siyaasi bisaylkiisu gaarsiyey inuu fahmo dhaqanku inuu miftaax u yahay horumarka qaranka iyo kan qofkaba? Mise waxaa jira sababo kale oo intaaba ka duwan, sida qaar la xariira taariikh-nololeedka qof ahaaneed, iyo arrimo saamayn kugu yeeshay carruur-nimadaadii hore?

Madaxweynaha: Bismillaahi-raxmaani-raxiim.

Sababahaas aad sheegtay mid walba wax baa kaga jira yaa la odhan karaa. Ugu horrayn, anigu haddaan isa sheego, waa wax jira inaan waxyaabaha jeclaa ilaa carruurnimadaydii. Berigaan yaraa, intaan dugsiyada galin, waxaan jeclaa inaan aad u dhageysto hooyaday iyo mocoyday (ayeydey) markay sheekaysanayaan ama ay nooga sheekaynayaan sheekooyinkii dhaqanka soo-jireenka ah. Waxay iiga sheekayn jireen taariikho xiisa leh, sida taariikhda qoyskayaga dhexdiisa, iyo sheeka-xariirooyin badan oo aan jeclaysan jirey. Kolkaa dadka iga waaweyn ayaan raaci jiray oo aan sheekooyinkooda doonan jiray. Markii dambena waxaa soo biiray ee aan ku dhex barbaaray xilli lagu jirey isticmaar-diid iyo gobannimo-doon. Xilligaa waxaa jirtey suugaan fara badan oo waddani ah, taas oo dadka ku guubaabinasey gobannimo-doon iyo inay jeclaadaan waddankooda. Suugaantaas ayaan xafidi jirey. Waxay ahayd wax aannu ku faanno, dhallinyaradii xilligaas. Qofkii xafidi waaya ee ku dhaadan waaya waxaa loo arkayey qof aan dadnimo lahayn oo bilaa shaqsiyad ah.

Taasi waxay igu beertay inaan jeclaado suugaanta anigoo aad u da' yar, inaan u arko wax wanaagsan oo qiima badan. Waaya-aragnimadaas waxaan ka bartay, kolka aad dadka la shaqaynayso amase aad la hadlayso ee aad doonayso inaad wax ka dhaadhiciso, inay muhiim tahay inaad noqoto qof aad u fahamsan dhaqankooda, inaad u raacdo habka ay dhaqan ahaan wax ku fahmayaan, taas ayaan ogaaday inay tahay udub-dhexaad. Markaan

siyaasadda galayna arrintaasi way ii sii caddaatay. Waxaan arkay inaan dadweynaha kollaba waxba laga dhaadhicin karin haddaan la adeegsan afkooda ay garanayaan iyo dhaqankooda. Waa inaad hawl galiso qofba qofka uu uga wanaagsan yahay adeegsiga afka hooyo iyo dhaqanka, qofba qofka uu ka aftahansan yahay, ka codkarsan yahay, ka hadal tabin ogyahay, ka adeegsan ogyahay suugaantii iyo murtidii laga dhaxlay sooyaalka hiddaha iyo dhaqanka.

Mas'uulnimo kolkay kugu sii biirtana waxaa kuu muuqanaya walwelka waxyaabaha u baahan in la qabto. Waxyaabaha badan ee aan arkayo inay kol walba u baahan yihiin in wax laga qabto ayuu xagga hore kaga jiraa dhaqanka iyo sidii loo daryeeli lahaa ee hore loogu marini lahaa. Maxaa yeelay horumarinta dhaqanku waa miftaaxa horumarinta arrimaha kale ee bulshada. Markaa arrimahaas oo dhan oo la isku daray ayaan amminsanaahay inay is biirsadeen, anigana ay igu sii biirayaan kolkaan ku sii dhawaannaba ee aan dadka sii baranno, dhexgalkoodana wax ka baranno.

Halabuur: *Kolka la sii kala qaad-qaado qaybaha dhaqanku ka kooban yahay, waxaan ognahay suugaanta qoran iyo afka inaad in badan hadalladaada rasmiga ah kaga muujiso walwel gaar ahaaneed. Waxaad dadka ku guubaabisaa kuna garab gashaa in wax la qoro. Waxaan xasuustaa daahfurkii buuggii Dal Dad Waayey markii aad lahayd "cid kas-ta oo wax soo qorta gacan baan siinaynaa, ee wax ha la qoro. Waxaan doonayaa hibadu inay u furanto sida ubaxa". Wuxuu ahaa Erey taariikhi ah. Waxaad ku celcelisaa "Ummad aan afkeeda xagsan oo aan qoraal u adeegsan horumar ma gaadho". Maxaa kugu dhaliyey walwelkaa isaga ah?*

Madaxweynaha: Afku waa udub-dhexaadka dhaqanka. Waa aaladda dadka u tabisa aqoonta. Afrika kolkaan joogno waa la kala tegey. Aqoonta laga barto dugsiyada iyo jaamacadaha waxay ku koobantahay in yar oo u heshay fursad aaney helin dadka intiisa badan. Dadka shaqaynaya ee qodaya dhulka ee wax ka soo saaraya,

haddana aan cilmi ahaan u fahamsanayn macnaha uu leeyahay, sida uu ku kobcayo, sida cudurka looga dhebayo, sida loo dhaqaalaynayo iyo sida faa'iido badan looga dhalin karo, intaba aan garanaynin, waxaa ayaandarro ah ninka aqoontaa ay u baahan yihiin hayaa inuu yahay mid ka mid ah intaa yar ee afka qalaad wax ku baratay oo aan awoodi karin inay aqoontii ay barteen u tabiyaan dadkii u baahnaa ee ka midha dhalin lahaa. Kolkaa cilmigaasi isaga ma soo dhaafayo, isaguna wuxuu noqonayaan curyaan aan gaadhi karayn dadkiisa intoodii badnayd. Sida qudha ee ay dadkaa badan ee muruq-maalka ahi uga faai' daysan kari lahaayeen waxa uu yaqaan kaa afka qalaad wax ku bartay waxay noqon lahayd inay iyana dhammaantood bartaan afkaa qalaad, taasina ma aha wax suurtagal ah. Sidaa ayay ku noqonayaan dad hadhay oo aan horumar samayn karin.

Sida ay bulsha-weyntu aqoon fidsan ku yeelan kartaa waa afkooda oo lala socodsiiyo aqoonta casriga ah, waa in ay helaan aqoon ku qoran afkooda. Waana inay awood u yeeshaan akhriska iyo qoraalka afkooda hooyo. Qoraal la'aan afku hore uma mari karo, aqoonta casriga ahna lama socon karayo. Waa halkaa halka ay iiga muuqato inay weli naga haysato nuqsan weyn. Waa taa tan keentay walwelka aad sheegtay. Haddaanay dadku baran afkooda qoraalkiisa iyo akhriskiisa, kolnaba lama gaadhi karayo horumarka aan hibanayno. In yar uun baa ka faai'daysanaysa tacliinta, intii kale ee badnaydna waxay ku hadhaysaa sagxadda. Waddan dadkiisii kala hadhayna horumar ma gaadho.

Halabuur: *Mudane Madaxweyne, Jamhuuriyadda Jabuuti sannadkan 2007 waxay ku jirtaa dabbaaldega weyn ee soddon-guurada xornimada dalka. Muddo gaaban xornimada dabadeed waxaan ka war haynaa inaad billawdeen hawlgal weyn oo loogu sara kacay ilaalinta iyo xoojinta dhaqanka ummadda. Horraantii siddeetannadii qarnigii tegey waa tii la bilaabay bandhig-dhaqameedyadii is daba-joogga ahaa ee lagu magacaabi jirey*

“Forum Culturelle”. Sarakacaas waxaan xasuusannaa inaad adigu hormuud ka ahayd, xagga fikradda iyo xagga hoggaamintaba, adiga oo aan waqtigaas ahayn madaxweyne, balse hoggaaminayey guddiyadii hawshaas wadey. Haddaba waxaan jeclaan lahaa inaad nooga warranto sarakicii dhaqan ee aad xilli-gaas bilowdeen falsafaddii ka dambeysey, natiijooyinkii laga gaadhey iyo wixii ka dambeeyey sidii wax u dhaceen intaba.

Madaxweynaha: Sida aad sheegtay gobannimada dabadeed, waxaa noo muuqatay, raggayagii halkaa joogay, inay waajib tahay in wax laga qabto dhaqanka ummadda, oo ay noo muuqatay inuu khatar ku sugan yahay. Waxay nala noqotay dhaqanka ummadda xoojintiisu inay tahay miftaaxa lagu gaadhi karayo horumarka guud ee waddanka. Taas ayay ahayd falsafaddii ka dambeysey arrimahaas aan ku dhaqaaqnay. Natiijooyin wanaagsan ayaa laga gaadhey. Dadkii ayaa ku baraarugay qiimaha dhaqankooda. Haseyeeshee duruufo kale ayaa yimidday oo keenay hakad iyo gaabis. Waxaa dhici karta inaan arrinkaa isku si loo wada arag oo aan la wada fahmin qiimihiiisa.

Dabadeed waxaan u weecannay oo aan xoogga dul dhignay xaggii idaacadda. Kolkaas waxaan is nidhi bal halkan waxaad ka fidin kartiin aad ka fidisiin. Wax badan baa hir galay. Barnaamijyadii dhaqanka ee sida is daba-joogga ah idaacadda uga bixi jirey waad la socoteen baan filayaa. Dhaxal fara badan oo qaali ah ayaa laga qabtay dhaqan-sidayaal badan oo da' weyn iyo abwaanno badan. Wax badan ayay ka barteen dhallinyaradu. Qaar badan barnaamijyadaasi waxay da'da soo koraysa jeclaysiiyeen dhaqankooda iyo suugaantooda. Waxay ka arkeen waji qurxoon halkii kolkii hore loo tusi jirey wax bilaa micne ah oo laga faano. Intaa dabadeed, waxaanu ku dadaalnay xagga qoraalka. Waxaan dhiirri gelinnay in la helo buugaag ku qoran afka hooyo. Imminkana inaan hore u sii wadno oo dhinac kasta ka dagaal galno ayay nugu ajburaysaa oo aan ku tala jirnaa.

Halabuur: *Waa runoo waannu la wada soconney dhaqan-faafintii loo maray xagga idaacadda*

iyoo barnaamijyadii taxanaha ahaa ee ay ka midka ahaayeen 'Hidde iyo Dhaqan', 'Sirta Erayga', 'Tixmaal' iyo qaar kale. Dhanka qoraalkana, nasiib wanaag, waa kuwan soo batay buugaagtii ku qornaa af-Soomaaliga ee ay ugu dambeeyeen kuwii badnaa ee aad adigu sida deeqsinimada ah u maal-galisay, qorayaashoodana taakulaysay, sida Qaamuuskii uu qoray Saalax Xaashi Carab, shanta buugee uu isku marka soo saaray Aw Jaamac Cumar Ciise iyo Diiwaanka maansada ee Aadan Belelo. Waa wax la taaban karo oo muujinaya inaad ka dhabaysay garab-galkii aad u ballan qaadday qoraalka iyo qorayaasha. Ha yeesh ee waxay dhibaato ka jirtaa buugaagtii marka la daabaco ciddii dadka gaarsiin lahayd iyo maktabado lagu akhristo oo aan jirin. Tan kaloo aan jirin waa shirkadihii iyo haya'dihii loo baahnaa inay xirfad ka dhigtaan faafinta iyo daabacaadda buugaagta. Haddaan xirfadlayaashaas iyo maktabadahaas la helinna qoraalka iyo buug-faafintu hore uma mari karayaan. Maxaa male ah oo aad ku talin lahayd si loo buuxiyo kaalintaas maqan, maxayse dowladdu ku tala jirtaa inay ka qabato?

Madaxweynaha: Waxaan ku talin lahaa, waan aragnay oo tijaabo ayaan ku arkay in wixii aan samaynay halkii aan doonaynay uuna gaadhin. Wuxuu u gaadhi la'yahayna waa sida aad sheegtay, gaaxdii qoraaga ka soo maaxatey kolkii maalgalin lagu sameeyay, ee buuggii la daabacay, kii la doonayey inuu kolkaa halkaa ka qaado ee dadkii gaadhsiiyo, midhihii ka soo baxayna labada dhinacba uga faa'iideeyo, ayaa halkaa ka maqan.

Markaa talada loo baahan yahay waxaa weeyaan, idinka raggiinnan hawlahaas ku xeeldheer, inaan isla kaashanno, inaan xalka isla doondoono, sida la isula heli karayo dhammaan dhinacyada loo baahan yahay, dowladda, qorayaasha, shirkadaha madaxa bannaan ayaa loo baahan yahay inay is wada kaashadaan oo dhinac kastaa buuxiyo kaalintiisa. Dadka wax qora ee dibadaha ku hallaabaya oo iyagana laga reebo wixii ay hayaan ayaa

loo baahan yahay. Iskaashigaas ayuu ku jiraa xalku. Annagu dhankayaga waan ku dadaalaynaa inaan daabacno wixii ummadda qiime u leh, madbacadahayaga u adeegsannayaa ama meel kale la kaashannayaaba. Yaan lagu niyad jabin hakashada ay wax yaabaha yaryari naga hakanayaan. Daabacaad la'aan ma jirto oo maanta madbacad waan iska haysannaa. Waxyaabaha yar ee naga dhimman in aanan ku niyad jabin ayaa loo baahan yahay.

Halabuur: *Madaxweyne, su'aal dhinac kale ku saabsan. Dadka reer Jabuuti beryahaan waxay ku jiraan farxadda soddon-jirsiga Jabuuti xor ah. Qofku marka uu soddon jirsado waxaa lagu tilmaamaa qof hanaqaadkiisii buuxsamay. Taa haddii la xigto maanta waxaa la oran karaa Jamhuuriyadda Jabuuti waxay gaadhey da'dii hanaqaadka. Haddaba laba su'aalood ayaan jeclahay inaan halkaa kaa weydiyo. Tan hore, heerka uu gaarsiisan yahay hanaqaadka ama horumarka ay soddonkaa sano gaadhey Jamhuuriyadda Jabuuti ma joogaa heerkii aad doonaysey ama aad jeclaan lahayd?*

Su'aasha labaade tan hore daba taal: mud-dadaas soddonka sano ah, waxqabadkii iyo dhaqaalihii loogu tala galay horumarinta dalka, ma dareemaysaa arrimaha dhaqanku inay ka heleen saamigii ay mudnaayeen, marka la barbar dhigo, dhinacyada kale, sida tacliinta, ama difaaca ama caafimaadka; mise waxaad is leedahay waa laga sedbursaday dhaqanka oo waxay ahayd in intaa looga roonaado?

Madaxweynaha: Waxaan leeyahay weli ma cadcadda mana gaadhsiiisna halkii aan anigu doonayay, shakhsi ahaan. Waxaa laga yaabaa in ay jiraan dad yidhaahda waan dhow nahay, laakiin anigu ma dhawaan leeyahay oo wixii aan doonaynay weli ma gaadhin. Gaar ahaan himiladayadii ahayd faqriga inaan waddanka ka saarno, jahliga dadka ka saarno, inaan gaadhno heer aan ka kaaftoomi karno baryo aan cid kale wax weydiisanno. Haseyeeshee waddadeedii waan ku joognaa yaan is leenahay, kolkaad eegto xagga jahli tirka iyo xagga

caafimaadka kordhintiisa tallaabooyin wanaagsan ayaan hore u qaadnay. Dhaqanka isagu waa qabyo weli, mas'uuliyaddiisuna way ka sii weyn tahay kuwa kale, maxaa yeelay waa udub-dhexaadka dadnimadeenna.

Dhanka kalena Jabuuti uun keli ahaan kuma koobna. Bulshooyin ayaa jira aanan ku noolayn Jabuuti oo nala wadaaga dhaqanka, nala danaynaya oo sideenna ugu baahan waxqabadka dhaqanka, awooddeediina iyagu aanan haynin waqtiga xaadirka ah; annaga ayay wax badan naga sugayaan. Marka dadaalkeedii inaan imminka wada xoojinno oo nin waliba wuxuu soo kordhin karayo soo kordhiyo, kii wax sawiri karayaa uu sawiro, kii farriimaha wanaagsan ummadda fan iyo suugaan ugu tabin karayaa ugu tabiyo, kii wax qori karayaa wax qoro, ayaa loo baahan yahay. Suugaanta carruurta iyo waxyaabaha carruurta soo jiidanaya la badiyo. Dharaar dhaweyd, jimcihii, ayaan ka maqlay idaacadda barnaamij ay qoladan tacliintu soo samaysay oo ku saabsan ciyaarta kolka carruurta la yara fasaxo ay ku ciyaaraan. Muhiim ayay tahay taa haddii kartuun laga sameeyo ama fiidiyoo laga dhigo ama filim yar iyo wax la mida laga sameeyo. Marka la soo koobo, ma dhawin baan leeyahay, dadaalka un inaan sii wadno weeye.

Halabuur: *Mudane Madaxweyne, qodob muhiim ah ayaad taabatay oo ah dhaqanka dadka reer Jabuuti inuu yahay dhaqan-goboleed ay Jabuuti la wadaagaan bulshooyinka kale ee Geeska Afrika ee dhaqankooda iyo afkoodu yihiin Soomaali ama Cafari.*

Burburkii Soomaaliya ka dibna waa sax inay bulshooyinka iyaga ah maanta ugu awood roontahay Jabuuti, sidaa awgeed waxqabad dheeraad ah laga quuddarraynayo. Dhanka kale waayadan dambe adduunweynuhu wuxuu aad u daneeyaa dhaqan-wadaagga iyo is-dhexgalka goboleed. Haddaan nahay bahda dhaqankana waxaa noo muuqata Jabuuti inay maanta u bannaan tahay una qalanto inay noqoto caasimad-dhaqameedda Geeska Afrika, siiba inta ku hadasha af-

Soomaaliga iyo Cafariga. Ma nala qabtaa Jabuuti inay hormuud u noqon karto iskaashi dhaqan oo fududeeya in la gaaro himilooyinkaas?

Madaxweynaha: Sidaad sheegayso waxaa weeyaan horta dareenkeedii inaan helno walwelkeeduna nagu jiro mar walba. Iyadoo haddana aan eegayno dadaalkaasi inuunarnaa meeshiisii ka weecannin, wax Alla wixii wanaag ahna annagu aan hormood ka noqonno oo aan abuurro dadaal xagga cilmiga iyo xagga dhaqankaba ku wajahan. Waxaan diyaarsannay qorshayaal lagu ballaadhiyo barnaamijyada xagga idaacadda, taas oo loo dejiyay hab ay idil ahaan dadyowga degmadeenna ee aan wadaagno afka iyo dhaqanka ay idaacadda deenna u dhegeystaan oo uga faai'daystaan. Markaan taa ku guulaysanno waxaan si gaar ahaaneed xoog u saari doonnaa in xagga Soomaalida loo diro dad soo ururiya dhaxalka dhaqanka ee halista ku sugan iyo waxyaabaha jira, si loo badbaadiyo. Waxaan ku tala jirnaa sidii ay mar horeba himiladeennu ahayd, inaan samayno "Karavaan" dhaqan oo dhexmarto Geeska Afrika oo socota illamaa Kenya. Ujeedka dadu waa in la darso wax alla wixii la heli karayo ee ku abtirsada hababkii dhaqan-dhaqaale ee soo jirey, wixii raadkooda la heli karo iyo wixii uu afku xambaarsan yahay, bulsho kastaa iyo degaan waliba sida uu u dhisay yahay in la darso, si la isu barto oo loo kala faai'iideysto. Taa ayaa ka mid ah waxyaabaha aannu maanka ku haynno.

Halabuur: *Su'aashani waa su'aal ka yar duwan kuwii hore. Soddonkii sano ee na dhaafay Jamhuuriyadda Jabuuti sidii wax ahaayeen iyo sidii muuqaalka dalku u ekaa intaba waynu aragnay. Haddaba, dhammaadka soddonka sano ee soo socota waa maxay saadaasha la fili karo iyo sida loo malayn karo inay u ekaan doonto Jabuutida waqtigaas heerkee la fili karaa inuu gaarsiisnaa doon horumarka dalku, taas oo uu hubaal saamayn weyn ku yeelan karo marba qorshaha la dajiyo, laga bilaabo imminkaba, iyo sida loo fuliyo?*

Madaxweynaha: Inuu Ilaahay na jirsiin doono iyo in kale isagaa og. Laakiin waxaan ku rajo weynahay sidan ay tahay maanta si ka wanaagsan dhinac walba inay noqoto yaan Ilaahay ka baryaynaa. Annaguna dadaalkeedii inaan la nimaadno intii karaankayaga ah ayaa lagama maarmaan ah. Inta aan joognana inaan dhigno asaaskeedii iyo qorsheheedii waa waajibkayaga waana ku baraarugsannahay.

Asaaska lagama maarmaanka u ah in la tiigsado horumar mustaqbal waxaa ugu horreeya adkaynta nabadgelyada iyo xasiloonida dalka. Taa ayaannu ku dadaalnay imminkana sii adkayn doonnaa. Waayo nolol iyo horumar lama gaadhayo haddaanay nabadi jirin, haddaan deggenaansho jirin. Halkan ma soo gaadhneen fidnaddii na lagu bilaabay beri, haddaan ku kala yaaci lahayn oo aaney xikmaddu shaqayn. Waxaa Ilaahay nugu badbaadiyey odayaal iyo dad kolkaa Ilaahay ku ilhaamiyay inay dhibaataada ka hortagaan oo arrimaha kala guraan. Imminka oo waaya-aragnimadii iyo aqoontii ay sii biireenna Ilaah idankii dalkayaga waannu ka difaaci doonnaa, kana badbaadin doonnaa wixii dhibaatooyin ah ee mustaqbalka iman karaya, dadka kalena waannu kala faai'daysan doonnaa waaya-aragnimada. Mustaqbalkana, ku dhow iyo ku fogba, kalsooni buuxda ayaan isku qabnaa, oo aannu ku qabnaa kartida shi-cibkayaga, xikmadda dadkayaga, waddaniyaddooda iyo dadaalkooda intaba. Awooddii ay shalayba u yeeshen inay xoraystaan ayay hubaal maanta iyo berrina u leeyihiin inay ilaashadaan, mustaqbal wanaagsanna gaadhsiiyaan.

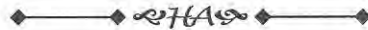
Halabuur: *Mudane Madaxweyne, haddaan ku gunaanadno su'aal aan ka fogeyn tii hore, waa tan dunidii isku sii xirmaysa ee marba marka ka dambeeya sii noqonaysa sidii xaafad ama tuulo mid ah. Gobolkeennan Geeska Afrika, oo lagu tilmaami karo xaafad yar oo dadyowgeedu isku mustaqbal yihiin, dhib iyo dheefba, waa maxay saadaashaadu sida ay guud ahaan u ekaan doonto iyo qaabka ay isu maamuli doonto soddon*

sano dabadeed? Ma kula tahay inay isku noqon doonto dowlad mid ah? Waxaa la yiraahdaa wax waliba waxay ku bilowdaan riyo ama hummaag maskaxdu samayso. Riyadaada sidee jeclaan lahayd inuu u ekaado Geeska Afrika soddon sano dabadeed?

Madaxweynaha: Sida aniga himiladaydu tahay iyo sida aan ku hawaawiyayo, gobolka intaa le'eg, ee khayraadka badani ku duugan yihiin, ee dadyowgiisu wadagaan dano mid ah, waxaan rajaynayaa inay dadyowgiisa iyo dowladihiisu lahaan doonaan xikmad iyo karti gaadhsiisa inay ka koraan oo ka baxaan colaadaha iyo is-dilka iyo isu-xoog-sheegadka, oo ay ku beddelaan iskaashi iyo wax wada qabsi dhinac walba ah, waxtarka oo la isku darsado, dalba dalka kale u tabiyo waxa uu ku dhaamo. Kolkaa aniga himiladayda iyo hawaawigayga, waxa aan ku riyoonayaa waa in soddon sano dabadeed la arki doono gobolkeenna oo faqrigii iyo qaxootinimadii ka baxay, colaadihii ka gudbay, si wacan isu maamulaya, maamul gaar gaar ahaaneed iyo ku guud oo ay wadaagaanba, dadku is dhex galay oo si xornimo ah isu dhex mushaaxayo, tachiinta casriga ah la jaan-qaaday oo uu sidaana gobolkani ku noqday gobolkii iftiimayey ee lagu soo wada hiranayey, halka maanta loo arkayo gobol mugdi ku jira.

Waa taas aniga riyadaydu, Ilaahayna waxaan ka baryayaa inuu ka dhigo tii rumowda.

Halabuur: *Aamiin! Waad mahadsan tahay, Mudane Madaxweyne.*



Introduction to this collection

It is appropriate that in this special issue, which coincides with the 30th anniversary of Djibouti's independence, the role of poets and poetry in the national movement for independence receives special attention. The following selection includes poems composed in different poetic genres by a range of poets and poetesses from Djibouti and Somalia – male and female, young and old, famous and less known.

Each and every poem in this selection revolves directly or indirectly around the bitter experience of colonial rule and the harsh oppression meted out to anyone who dared to speak out in favor of independence. The most brutal crackdown took place in 1967, ten years before Djibouti actually achieved its independence. When the Djibouti people demonstrated against the colonial rule during a visit of the then French President, General de Gaulle, the French retaliated violently. People were tortured and executed and their bodies lay unburied in the streets. Many were also jailed, and deported. This series of events forms the central theme of many Djibouti poems. The poems '*Maalintii Digool Yimid* – the Day de Gaulle came' by Ibraahim Suleemaan Gadhle and '*Calan-xiis* yearning for a flag' are striking examples.

Maalintii Digool Yimid

(*Gabay-“Jacbur”*)

Ibraahim Suleemaan (Gadhle), 1977

Maanso-maadeeddan wuxuu abwaanku ku diiwaan-galiyay dhacdo taariikhi ah oo dhacday 25^{kii} bish Agoosto 1966^{kii} markii madaxweynihii hore ee dalka Faransiiska, Jeneraal Charles De Gaulle booqashada ku yimid Jabuuti. Booqashadaas shacabku waxa kaga jawaabeen kacdoon, dhawaaq gobannimo lagal dalbanaayo iyo bannaanbaxyo lixaad leh, taas oo ay xigeen rabshado dhiig ku daata oo aakhirii dhaliyay dil, xabsi, masaafuris iyo gumaad aan loo meel-dayin oo shicibkii gadooday lagu cabburiyey. Gabood-falkaas dhacay 25^{kii} iyo 26^{kii} Agoosto 1966^{kii} ayuu Ibraahin Gadhle maansadan ku diiwaan-galiyey. Abwaanku dadkii wuxuu xasuusinayaa halgankii iyo dhibaataadii loo soo maray xornimada maanta la hadhsanayo isla markaana shacabka ayuu ku boorinayaa inay adkeeyaan midhaha xornimada. Tixdan waxaa xiise gaar ah u yeelaya habka maadeynta ah (loo yaqaano gabay-jacbur) ee abwaanku adeegsanayo asagoo ka hadlaya dhacdooyin murugo leh.

Hooyaalayey hooyaalayey hooyaalayey hooye
Waa cadow gumaysigu hadday qolo dulfuulaane
Faransiis intuu joogay ee xogga nagu haystay
Dagaalladii nasoo maray way fara badnaayeene
Midkii ugu darraa bal aan shiinka ka hingaadsho
Maalintii Diggool¹ yimid kolkii dawga lagu yaacay

Cadho nagu dhabowdiyo kolkii taahii lala luuday
Faarax-xaad² hortiiisa ninkii joogsadaan ahaye
Inkastoon harraadoo naftuna barafka doonaysay
Shaaha iyo kookaha ninkii diiday baan ahaye
Gaajo ima durqaynine anaa nacay bariiskiiye
Cirka waxannu eegnaba dabeed yimi madaarkiye
Illeen waa sugaynee haddii gaadhi lagu keenay

Markuu ila gudboon yahay ninkii Nool yidhaan ahaye
Maradii³ qarsoonayd ninkii soo baxshaan ahaye
Xomimada ninkii doortay ee dhiidhiyaan ahaye

Afartaa intaan cuud u shiday mawgu riday fooxa
Dhool dahaba maw geliyay oo mawgu daray xaydhna
Afar kalana waan soo wadaa baaldiyada qaata
Markaan buuxsho wada daadiya kii kalaa loo diyaar yahaye
Ninkii naga maqnaayow adaan kuu warramayaaye
Dharaartii labaad iyo Jimcihi weerarraa dhacaye
Sinimoo Odayoo⁴ iyo halkay beertu tahay maanta
Intaa oo bannaan wada ah bay biro ku xeereene
Dhallinyariyo waayeel annagoo wada qamaamayna
Oo quraarado cammuud lagu shubay iyo dhagax
la yaacayna

Halkii lagu ballamay baannu nimid duhur hortiiisiiye
Iyagoo diyaaroo dhammaan wada cadhoonaaya
Ayuun bay na duubeen sidii waxaro jiilaale
Xerya iyo waxay nagu gureen meel cidhiidhiyahe

Sunta lagu wareeriyo annaga qiiqu nagu tuuray
Filfisha oo basbaas lagu ridqana way ka kululayde
Milixdaa dhanaan iyo haddii liin nalagutuujoo
Alleyliyo Allaylehe kama darraateene

Ilma naga dareertiyo annaga duufba naga yaacye
Masarradaannu qoynaye wallee waan duryi lahayne
Kumankii la laayee maqnaa sooma bay noqone
Kuman kalana wuu naga dakhroo dhiiggu gobo' leeye
Naasaha hablihii laga jaree madaxa loo xiiray
Dhaayaha markaan saaray baan aad u sii naxaye
In kastoon nin geesiya ahaa booday dabadeede
Deyrkaa iskoollada ninkii jiidhay baan ahaye
Dumarkiyo carruuraha ninkii dhaafay baan ahaye
Sidii wadaad budh weyn lala dhacay oo laba kitaab tuuray
Oo masalihiyo weesadii qaadan kari waayay
Tusbaxiina meel kaga go'ay oo gabay inkaartiina
Giitaarkaan tumaayiyo anaa tuuray kabankiiye

Darbuugaddiyo wixii iga dhacday qawdii lala yaabye
Loojineerka⁵ goortaan arkaan aad u cararaaye
Haddii aan lugaha lay rakibin kama fogaadeene
Shayddaanka shayddaanku dhalay noomabuu tudhine
Allahayow shamiis iyo maxaa diric la jeexjeexay
Allahayow dacas wada cusaybiyo maxaa buugag
laga yaacay

Allahayow maxaa lacag qubatay oo meeshi
dahab yaallay
Allahayow sharaab iyo maxaa faanto naga daatay

Allahayow nin weyn iyo maxaa habar la laadlaadshay
Allahayow fannaan iyo maxaa naaga lagu leefay
Allahayow Faransiis muxuu foodkii naga boobay

Haddaa gabayga faan moodaysaan amase beenbeenba
Joornaalkii lagu soo qoray anaa qaar ka iibsadaye
Hayeeshee idinma siinayee idinku doondoonta

Gaalka kama baqaynine way naga adkaadeene
Hubkaygii u waynaa dadyahow waa xuunsha-daba-roore
Ma dubaabad kugu soo carartay baa daasad lagu tuuri
Ma bambaano kugu soo orday baa loox yar lagu waabin
Hangoolkii madfac lala dhacaa waa jajabayaaye
Baawar maleh billaawuhu haddaanad beer ku cunihayne
Miinada muxuu kaaga tari qaraxa waawayne
Wadhaf miyaad ku daafici halkuu shaar ka diriraayo

Maansadaan bareeggii ka furay way baxsanaysaaye
Kubbad habari ay laaddayna way ka badisaaye
Miiraash sideedii ayay taako socotaaye
Intaanay Duudiyo⁶ u kicin cidhifka Doorale⁷
Xakamihii fardaha iyo bal maan xadhig ku soo jiidoo

Qorshe gabay Ilaah baa i baray waana tiriyaaye
Qiiriyo waxaan kaga hadlaa caashaq fara wayne
Ma qalloosho sida laamigee waan qotomiyaaye
Qosol bay u daataan dadkii iga dhegeystaaye
Silacaa waxa loo mutay calanka weeyaane
Farta kii ku goda dadyahow haad ha ku casheeyo
Maantana xorownoo wallee dawlad baan nahaye
Madaxdii la doortiiyo haddii aabbo talinaayo
Barwaaqaa la gaadhoo Ilaah mahaddi weeyaane
Ninka madaxda caasiya dadyahow nuurad ugu maydha

Kiinnii calanka caayana dadyahow daamur ku dhamuqa
Ka kalee ammaanana dadyahow furun u googooya
Xilka nimankaannu saarrow fuliya hawshiinna
Dadaala oo u kaca dad iyo dalkuba waydin sugayeene

Afartaa intaan cuud u shiday mawgu riday fooxa
Dhool dahaba maw geliyay oo mawgu daray xaydhna

Tixraax:

¹ Wuxuu ahaa nin gumaysigii Faransiiska aad u mucaaradi jiray ; halkan gabayaagu wuxuu tilmaamayaa dhakhtar ama isbitaal ku yaal magaalada Jabuuti oo ninkaa loogu magac daray.

² Maryo ay ku qoran yihiin hal-ku dhegyo gumaysi-diid ah ayay dadku jeebabka iyo guntiga hoostiisa ku soo qarsadeen waxayna la soo baxeen maryahaa iyagoo kacdoonsan kolkii madaxweyne De Gaulle oo Jabuuti booqanayay goobtii ay joogeen la soo mariyay.

³ Waa sinimoo ku yaal guudka ama badhtamaha magaalada ; meeshaasi, maalinta gabayaagu ka hadlayo waxay ka mid ahayd goobihii shacabka gadoodsan iyo ciidammadii Faransiisku isku jiidheen.

⁴ French Foreign Legion; waa ciidammo ajnabi ka kooban oo Faransiisku leeyahay.

⁵ Waa degaan ku yaal duleedka Koonfur Bari ee magaalada Jabuuti.

⁶ Waa degaan ku yaal duleedka Waqooyi Galbeed ee Jabuuti, halka ay haatan ku taal marsada Dooraaale.

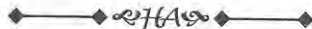
Erey-qeex:

Xuunsha-daba-roor: waa dhagax xatig lagu xiro oo wax lagu gano oo sameeya tuuryo dheer; dhagaxa iyo xarigga oo is wata ayaa la sii daayaa; waxaa kaloo loo yaqaan waraf ama wadhaf.

Baawar: waa erey Af-Ingiriis ah; Power - oo ka dhigan xoog ama awood.

Shaar: dabbaabad ama taangi; waa gaadiid ciidammadu ku dagaal-lamaan oo xoog badan.

Bareeg: birta gaadhiga joojisa kolka uu soconayo; waa erey af-Ingiriis ka yimid; *brake* oo micnihiisu yahay joojiye.



Xornimo Aammus Lagu Waa
(Gabay)

Saciida Cilmi Rooble, 07/10/1975

Gabaygan Saciida Cilmi waxay marisay sannadihii halgankii xornimo-doonku meesha sare gaadhay, midnimada shacabkuna sii xoogaysanaysay, xisbiyaddii gobanimo-doonkuna aad u hanaqaadeen taageero wanaagsanna gudaha iyo dibaddaba ka heleen. Waa sannadihii ay soo dhawaatay madaxbannaanidu ee saxar-saxadii xornimo neecawdeedii la dareemayay. Gabayaagu waxay dadka si qiiri iyo lab-kicin leh u xasuusinaysaa wixii isticmaarka laga soo maray darxumo iyo gabood-fal aad u badan, Waxay shacabka ugu bishaaraynaysaa in guushii soo dhawaatay, iyadoo ku adkaynaysa in dhibaataadaa la soo maray wax laga barto oo ay cashar noqoto.

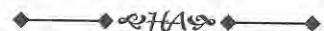
Addimmaha wax badan baan la'ayn, lagu adeegtaaye

Uu dhegaha naga awdi jirey, eebo lagu taagye
Wax dhan baan adduuniyo ahayn, adhi sidiisiye
Uu edegyo* naga buuxin jirey, eyfar aan nixine
Wax dhan baa albaabbada bannaan, ood naloo dhigaye
Oo miino lagu aasi jirey, olol ka boodaaye
Wax dhan baan arooryaha fadhiney, agab la'aaneede
Oo lagu iqaabnaa cadceed, uumi kululayde
Wax dhan baan eggeremaad qabnoo, oon na gawracaye
Oon amar u haysanin biyaha, aqalka noo yaalle
Wax dhanbay Ibleyskiyo Kufriyu, noo arrimiyeene
Oo kii ag joogsani lahaa, uubta loo qodaye
Wax dhanbuu Gumaysigu sidii, awrta noo raraye
Oo aax ninkii yidhi rasaas, loogu aar-gudaye
Wax dhan buu ardaa noo hantiya, eygu jiiifsadaye
Uu oorideennii ku qabey, uunsiga lahayde
Wax dhan buu na aakulani jirey, aammin laawuhuye
Uu adhaxda duudkiyo lafaha, aad u raamsadaye
Wax dhan buu ugaadhsaday dhurwaa, aarankii kacaye
Uu igadh ka dhigay qaalmihii, ayniga lahaaye
Wax dhan buu ayaankaan lahayn, oogadaa jiraye
Uu nagu addoonsaday Faraans, araddadeenniye
Wax dhan baan agoon hooggan iyo, alaw ku noolayne

El Baa ii ayaantay kacduu, aabbaheen yimide
Waa kaa iftiinsamay dhulkii, idhan madoobaaye
Waa kaa aqeeliyo la helay, ibo daruureede
Waa kaa abaartii ku xigey, doog ayaamahane
Waa kaa udgoonkii bixiyo, ubixi dayreede
Waa kaa adduunkii gudhnaa, buuxshay ibihiiye
Waa kaa afkii laga xidhnaa, eegga soo mudhaye
Waa inaad dadkii ooyayoow, wada ogaatiine
Waa inaad itaal wadajiriyo, urur ku toostiine
Waa inaa cadaawaha indhaha, lagu ilaashaaye
Waa inaad ogaataan xornimo, aammus lagu waaye.

Erey-qeex:

Edeg: Xerada maqasha lagu xereeyo, halkanse gabayaagu waxay u la jeeddaa xeryihii siligga ka samaysnaa ee gumaysigii Faransiisku dadkii kacdoonka wadey ku guri jirey.



Calan-Xiis

(Geeraar)

Xaashi Cabdillaahi Orrax, 1977

Geeraarkan magaciisu yahay Calan-xiis, Xaashi Cabdillaahi Orrax waxaa uu tiriyey habeenkii la saaray calanka xornimada Jamhuuriyadda Jabuuti, 27^{kii} Juun, 1977^{kii}, isaga oo ku xidhnaa habeenkaa xabsigii *Laanta Buuro*, oo ku yiil koofurta Soomaaliya,

isaga iyo toddoba kale oo ka tirsanaa halgamayaashii Jabhaddii Xoraynta Xeebta Soomaaliyeed. Waa diiwaan murti-koobe ah oo goor walba laga daalan karo wajiyadii kala duwanaa ee taariikhdaas qaaliga ah.

Immisaan xayirnaayoo
Xaajadaydu qasnaydoo
Xiddiggon kor u eegiyo
dhulka oon xarxarriiqiyo
Xoqanayey dhafoorka
Immisaan xog la'aayoo
xaafaddii an galaayiyo
Xaskaygiiba ka baadayoo
Xidh Maroodi xareedshiyoo
Xaadhin aar iyo gool
Xawayaanka la seexday

Immisaan Xamar yuub iyo
Awrkii Xoodi ahaayoo
Xiggii laygu xidhayay
I xoodeen garbihiiyoo
Xamuulkii lay saaray
I naafeeyay xanjaadka

Immisaa la i xaabshoo
Xaar Maroodi i qaatoo
Fiishta laygu xaraystoo
Sidii lay xobkinaayay
Nafta layga xayuubshay

Immisay igu xiintayoo
Xirribohoon isku keeniyo
Hurdo an ka xiraatoo
An xamaarasho mooyee
Sida Xiid ladi waayey
Immisaan xagal daacayoo
Garnayl an xas ku aasay
Anigoo wali xoorin
La ogaaday xogtaydoo
Xaggee baad ka keentay

Dadka yays ku xigteen
Inteebaad la xidhiidhay
I maraamaray Xoosh

Immisaan xiqdi joogiyo
Nafta oo xurno waydiyo
Noloshoo xallad beeshiyo
Xaal an xaalba ahayniyo
Xayamuud ku sugnaa

Ma xishoodo gumaysi
Ma yaqaanno xaq dhowrka
Ummadaan ka xanaaqin
Amase ka xanuunsan
Xawayaanka sidiisiyo
Xooluhuu ku matalaa
Xaraash* buu ka dhigaa
Wax badan baan xaqirnaaye
Calankii na xoreeyayow
Kii xalaasha ahaaye
Xinjir dhiiga ka beermayow
Xoogga kannu ku keennee
Naloo siinin xususta ow
Dadka kii wada xeershee

Xigto qaar la ahaynow
Xayskan maanta darrooraye
Xajiintii naga maydhayow
Dhammaan kaan wada xiis-
naye
Xubbigiisu na qaadayow

Kumam baa Xarbigaagii
Xabbadu la tagtayoo
Aawadaa u xabaalan
Kumam baa la xareeyayoo
Aawadaa u xidhnaayoo

Xabsi daa'in ahaa
Kumam baa la xaweeyoo
La weydaarshay xudduudkoo
Aawadaa la xasuuqay
Kumam baa xummaddaadiyo
Xanuunkaaga u saaqmayoo
Xadfayoo iska dhaqaaqay

Ummaddii xaddi beeshee
Aawadaa la xasuuqay
Caawa oon xusiweynno
In aan xusi wayno
Xeerba mayna ahayne
Raggaygii la xijaabay
Bal an xuubka ka qaado
Afrikoon xor ahayn
Kii Diggool ku xanaaqee
Yidhi xeebta ka guur
Geesigii is xilqaamee
Xaqa noogu dhawaaqay
Ilaahay ha xurmeeyo
Jannadii ha xaluushee,
Xarbi' maannu illaawin

Xisbigii Boobuleer²
Xarakadii la abuuray
Wiilashii xilka qaaday
xiisadday na gasheen
Shicibkii wada xaytee
Qof xerooda la waayay
Gidaaradaannu xardhaynay
Dariiqyadaannu xidhaynay
Xarqadahaannu lulaynay
Xuruuftii ku qornayd
Xornimaannu rabnaa
Xandulloow³ naga guur

Ee Diggool ka xumaaday Pillot ⁴ uu ka xanaaqay Saget ⁵ xowlaha goyse xukunkii iyo taladii iyo xiddigihii laga xoobshey Cali ⁶ xaaxiga raacshay	Xunbushkuu wadanaayiyo Cali xaaddu dhaqaaqday Qof xubeersha u waayay Xaalka waad aragtaan Ma wanaagsana xeebtu Jabuuti way dad xumaatay EL BAA II xintamaysiyo Xasan baa iga qaatay Dikhil maaha xagayga Barkhad ¹¹ baa iga xoogay Casajoog ¹² la xaraysayoo Siyaad ¹³ bay la xidheenoo Jabhadda xeebta xoraynta Caarray ¹⁴ wa xarunteeda Xayu ¹⁵ way iga xabootay Diini ¹⁶ baa ka xadreeyoo Sheekhaa ¹⁷ ka xaddiisa Tajuraa xisbigaygiyo Xigtaydu jirtaaye Inakeena xaggaasi »	Jannadii ha xuluulshee Xasan ²² maanu illaawin Afartaa xarakeeyay Xardhayoo iska dhaafay Odaygaa xilka qaadiyo Xasan baan la dardaarmiye Xigmaddaan ku hadlaayiyo Bal xaddiiska dhagaysta
Xoogguu na dul keenay Xabbadii na asqaysay Xayndaabkuu nagu meershay Bandowdii la xidhiidhshay Aftidii la'iga xoogay Xeraduuggii na gaadhay Badh xuduudda ku daadsha Badhna jeelka ku xooro Badhna xaabada saara Xalwadda iigu sameeya	Xaggii uu xaflad wayniyo Xarikaad ka sugaayay EM BII EL ¹⁸ xormimuu u dagaallan Iyo xeelad jihaad Xusulduubka ku raagtay Shicibkii ay xammaysay Xornimo fadhnaa Isticmaarku xis* weeye Ummaddii la xasuuqay Ay xabaal nololsheenay Xabbadda ay la dhaceen iyo Duduuggay xin dileen Ilaahay ha xurmeeyo Jannadii ha xuluulshee Xummad maannu illaawin Xayow Xaaji Cusmaan ¹⁹ Xaaji Qayre Qayaad Xabiibkii ina Boode ²⁰ Cabdillahi Xariir Gaashaamaaliyo ²¹ Xaawa Moogahay xabadkiisiyo Xawga ay ka jareen Inta aanan xasuusane Xumbulidaasi ku aasan Ilaahay ha xurmeeyoo	Xeer ilaaliye guudow Haddii laysku xingaalo oo Xiniin-taabad ay gaadho Ama xeerka la dhaafo oo Xadgudub meesha yimaaddo Ama xiin la abuura oo Qabiil loo kala xayto oo Inba meel ka xadrayso Calankay nu ku xiiqnay Xiise yeelanimaayo oo Ka xabaasha ka taagan baa Ka xawaad badanaaya Xeer ilaaliye Guudow Haddaan xoog la abuurin La adkaynin xidhiidhka Nabadda loo xilan waayo Ama loo wada xaydano oo Danta guud lagu xiiqin Dhididka an la iska xafuujin Xagliskay nu niqiiniyo Xeelad la isku muquunsho Xagta xigta miis u yimaaddo Loo sinnaanin xuquuqda Badhna xooxda la siiyo Badhna u xigta maalo Badhna aanu xiraadan Iga walloy xasilayninoo Ninna xeedho fandhaal Uu kusoo xagahayn
Xamastii yaryarayd Gabhiihii xamranaa Odayaashi xarobay Budriyeerka ⁷ ku xareeyoo Xayni yaanay ka caymane Dhammaantoodba u xiira		Xeer ilaaliye guudow Haddaan loo gogol xaadhino Dhaqaale xoogga la saarinoo Wax soosaarka la xoojino Hantida la xaraynoo Wiilkii xaabsan yaqaan iyo Laga dhowrin xatooyo
Raggii xuurta la siiyayee Xiidmahooga wadheen iyo Ilaahay ha xurmeeyoo Jannadii ha xuluushee Xabiibkii Ina Cadhoolay ⁸ Xiniinyaha ka jareenay Xubinba meel ku wadheen iyo Xaajigii ma illaawin		
Xukaantii Afrikaanku Markay xeebta tageen Xisbigii EL BAA II ⁹ Ee an xidhiidhka lahayne Xamar aannu ku heeshiniyo Xasan ¹⁰ ay la kulmeen Xalqiguu isku keeniyo Dadku meesha ku xoonshay Xaddigii tiradii iyo Xisaabteedna la yaabe La taabsiiyay xaqiiqda		

La xisaabtami waayo
Xiqdigaan ku jirayniyo
Shalay aan la xasuusan
Maanta xaaladda taagan iyo
Barri aan la xisbaynin
Xeeli baali ciyaarro
Kii xanteena yiqiin iyo
Kii xogteenna ogaa iyo
Xayle²³ maanu fogaanin oo
Xaskay noogu jiraanoo
Dib bay noo xakamayn

Xeer ilaaliye guudow
Qofka oo la xaq dhowro oo
Sharafka an laga xuubin
Aqoontoo la xurmeeyo
Xarfadda uu la yimaaddo
Laga xaasidi waayo
Maskaxdoo la xoreeyo oo
Sida xaal ugu muuqdo
Xirgigiisu uu moodo
Si xalaala u sheegta
Ruuxna uu ku xumayninoo
Xabsi aan lagu gaynin
Xantu way ku dishaaye

Runta laysku xariiriyo
La xiwaartamo weeyi
Xeer ilaaliye guudow
Awooddoo la xadeeyoo
Xadmigeega la sheego
Xuduudeeda la qeexo
Laga dhowro xafiltan
Xilka kii qabanaaya
Tartan aad ku xushaan
Xaagaan way ku dishaaye
Xeerkoo la isku aroorsho
Dhamaanteen xidha weeyi

Xeer ilaaliye guudow
Xigtadaan kala dhowrsan
Way xabaalo badshaan
Mid xajiin la wareega
Fidnad xaynka ku qaata
Galinba xaafado jooga
Mid xumaanta tashiisha
Xiqdi Eebbe ka buuxshay
Mid shaydaan xurbinaayo oo
Balo xarar dhaamin
Mid aad xaaji wadaadiyo
Sheekh xaddiisi ad mooddo

Meel an xiin ba ka joogin
Xiisad wayn ka shidaaya
Xawda oo la is gooyiyo
Xamashkoo la is ruubo
Ku xaraara baxaayiyo
Xaasid yaan la dhagaysan

Wax badan baan xaqirnayne
Calankii na xoreeyow
Kii xalaasha ahaaye
Xinjir dhiigga ka beermayow
Xoogga kaannu ku keenee
Naloo siniin xusuusta ow
Kii xubbigiisiyo
xiisihisu na deeqayow
Dadka kii wada xeershee
Xigto qaar la ahaynow
Xididkaagu aroor
Xagashaadu ma liicdo
Waligaa ha xaraysan
Xirsaan ku xidhayaaye
Waa balaayo xijaaban
Xamdi Eebahay weeye
Waa balaayo xijaaban.

Tixraac:

¹ Halyeygii Maxamuud Xarbi.

² Movement Populaire; Xisbigii gobonimo-doonka ahaa ee uu hogaaminayay Maxamuud Xarbi.

³ Faransiiska ayuu ula jeedaa.

⁴ Jenaraal Pillot, wasiirii isticmaarka Faransiiska.

⁵ Louis Sager, waa badhasaabkii xitligaa ee Faransiiska Jabuuti u joogay.

⁶ Cali Caatif Burhaan wuxuu ahaa hoggaamiyihii Xukumad-hoosaaddii isticmaarka ee Jabuuti.

⁷ Poudrière, xedho silig lagu ooday oo Faransiisku ku ciqaabi jirey dadka kaedoonka wada.

⁸ Cabdiraxmaan Cadhoole waxa uu u ololayn jiray xorriyadda, ciidammadii gumaysiga ayaa dilay 1966-kii.

⁹ LPAI, waa Xisbigii gobonimo-doonka ahaa ee xornimada dhaliyayay.

¹⁰ Xasan Guuleed Abtidoon; madaxweynihii ugu horreeyey ee Jamhuuriyadda Jabuuti.

¹¹ Barkhad Guure Xamadu wuxuu ka mid ahaa madaxdii xisbiga gobonimodoonka; wuxuu

noqday ra'iisul wasaarihii saddexaad ee Jamhuuriyadda Jabuuti xorriyadda ka dib.

¹² Casajoog, meel ku taal degmada Cali Sabiix.

¹³ Maxamed Siyaad Barre, madaxweynihii Soomaaliya (1969 – 1991).

¹⁴ Waa buur u dhow magaalada Cali-Sabiix.

¹⁵ Magac kale oo loo yaqaan magaalada Obokh.

¹⁶ Axmed Diini Axmed, xoghayihii guud ee Xisbigii LPAI, wuxuu noqday ra'iisul wasaarihii ugu horreeyay Jamhuuriyadda Jabuuti markii xornimada la qaatay.

¹⁷ Axmed Maxamed Ciise (Sheekho) wuxuu ka mid ahaa madaxdii xisbiga LPAI.

¹⁸ Movement Populaire, xisbi dhallinyaro gobannimo-doon ah oo lagu tiriyay in ay siyaasad ahaan u janjeereen dhanka bidixda.

¹⁹ Sheekh Cusmaan Wacays, waxa la dilay 1966.

²⁰ Sheekh Cabdillaahi Boode, wuxuu ka tirsanaa xisbigii Mouvement Populaire, Faransiiska ayaa Dikhil ku xidhay 1966-kii, 8 sano ayuu xabsiga ku jiray dabadeedna Soomaaliya ayaa loo masaafuriyay. Muqdisho ayuu ku dhintay 1975.

²¹ Gaashaamaale wuxuu ka tirsanaa ciidamadii Jabhaddii Xoraynta Xeebta Soomaaliyeed (FLCS), ciidamadii ilaalada xabsiga ee xukumaddii isticmaarka ayaa xabsiga ku dilay dabayaaqadii 1976^{ku}.

²² Xasan, Xasan Boliis, halgamaa ku geeriyooday Laoya-Cadda shil bas la qarxiyey oo ay af-duutay jabhaddii FLCP.

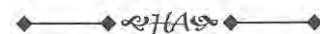
²³ Xayle waa Mengistu Haile Maryam.

Erey-geex:

Xaraash : waa dibiga u hayimooba ama u laylyama beer qodidda / beerfalidda

Fadhnaa : waa eray af-Cafari ah oo micneheedu yahay 'doonaynaa'.

Xis : waa eray af-cafari ah oo muujiya la yaab; wuxuu u dhigmaa erayada 'naw!', 'heey!', 'wah!'



Bar-gobeed*(Geeraar)*

Jaamac Muuse Miicaad, 1977

Geeraarkan la baxay Bar-gobeed, oo uu curiyey abwaa Jaamac Muuse Meecaad, wuxuu taariikh iyo tusaale ka bixinayaa sidii gumaysiga Faransiisku xeebta Jabuuti ka soo galay, sidii uu ugu ballan-furay heshiiskii odayaashi waddanku la galeen, halgankii ummaddu u gashay madax bannaanideeda iyo, ugu dambayntii guushii la hantay.

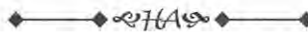
Annagoo Baddaa Cas
Barwaaqadeeda kulaalloo
Bura meel la yidhaahdiyo
Baadhaweyn dabadeediyo
Beeshu Buur Ugul taal
Randa geelu bariisto
Belooy baydha ku haynoo
Biro qaylinayaa
Baddaa noo dhexgaleenoo
Bilistaa baqa roortoo
Dhallaanka baxsan gaadhayoo
Odayaal Barda dheeroo
Garta baadhi yaqaanniyo
Guurti baan bixinnay
Obokh baa lagu baanay
Baruurweyne wankii iyo
Orgigii bacalkaagiyo
Dibi baydda ka naaxiyo
Kalluun baan ku bariinnayoo
Berriba waad naga guuri baa
Buugga loogu saxiixay

Baadidii kugu raagta
Bartaadiiba la moodye
Ballankii bidixeyoo
Badhiduu u fadhiistayoo
Annana beerka ka guuxnayoo

Billaawihii ma-tudhoo iyo
Warankii bog-dillaacshiyo
Sar Biciid² laga gooyiyo
Budhkii baan rogannay

Qayladaa bilistaantayoo
Warkaa aad u ballaadhayoo
Baacugii Ingiriiskiyo
BBC'dana gaadhay

Xaqaa baal la socda oo
Bar-gobeed ma hallowdo oo
Barjimahe weyne adduunka
Xaqa loogu bogaadshiyo
Boodhkan baan irkannaayoo
Calanka balfanaayaan
Burdada ku mudnay
Barquu roob nagu hoorayoo
Biyahaa lagu maydhayoo
Bismillaahi Raxmaane
Kolkaa baan bogsannay.

*Erey-qeex:*¹ Magaalada Carta ayaa buurtaa dusheeda ku taal.² Waa gaashaan laga sameeyo sarta biciidka, gaashaankaasi aad ayuu u adag yahay oo waranku kama dusi karo.

Maansadani waxay soo baxday xilliyadii uu Jabuuti sida ba'an uga socday ololihii cabbudhinta iyo cadaadiska ee uu ku dhaqaaqay taliskii gumeysigu kolkii shacabku ka gadooday ku shubashadii iyo ka beensheeggii aftidii la qabtay 19^{kii} Maarso 1967^{kii}. Kolkii dadweynuhu kacay waxay ciidamadii isticmaarku bilaabeen

inay dadka xaafadaha ugu dhacaan oo soo ururiyaan dabadeedna xeryo goob milic ah laga ooday ku xereeyaan halkaana gaadh laga qabto, qaar la masaafuriyo, inna xabsiyada la dhigo si loo baqtiyo kacdoonka shacabka. Markaa ayay Mako Shirdoon

Wax Yar Gaadhka Iga Hay
(Geeraar)

Mako Shirdoon Sugaal - 1967

oo ka mid ahayd dadkii xeryahaa gaadhka laga hayo lagu ooday, geeraarkan guubaadada ah ku dhiirri gelinaysaa shacabka, si aanay ugu liicin caddaadiskaa gumaysiga, ugu midoobaan halganka isagana ilaaliyaan in loo liico cadaadiska gumeysiga. Gumaysigana waxay ugu dardaar-warinaysaa inuu mar uun calankiisu dhici doono dulmigana dhabarka laga jabin doono.

H addii uu badh gadoodo
Gumeystaha iska diido
Gudin dheer la carraabo
Nacabka soo gilgilaayo
Xornima gaadh is yidhaahdo
kolba gees ugu dhuuntuu
nacabka soo gilgilaayo
badhna soo garbinaayo
furaash dheer goglaanaayo
qosol uun gawda hayuu
Anigaan ku gabayninee
Ku garab taagan abidee
Hannaga guurin yidhaahdo
Oo geesigii halgamaaya
Godka uu kaaga dhuuntana
Anigaa garanaayee
Gaadhi ii shid yidhaahdo
Shaadir soo gashanaayoo
Gacanta uu ugu fiiqoo
Taasi haan gun la' weeye
Ma caanaa ku gadhoodhi

Giddigiinba dadweynow
Gobolkeenna Jabuutihay
Waxaan Gaala ahaynaw
Haddaan gees isu raacno
Madaxdeennan gadoodeyna
Garabkooda istaagno
Gayigeenna xoraynno
Gar maxaad ka qabtaan?

Afguduudan lahayde¹
Adna gaadhka iga hay
Oo guudkaa iga joog
Gayigani anaa iska leh

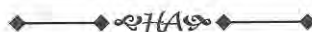
Awowgey baa ku guri galay
Geelayagaa ku jirijirey
Shalaad galab-carraabiyo
Guure iigu timiddaye
Gililicdii dhulkaygiyo
Nimcadiyo gadhoodhkii
Iyo gees-biciidkii
Markaad micida geliseyee
Sidii gofane cawlkkii
Lagaa goyni waayaye
Mar uun buu gudgude di'i
Mayeygu soo gadaal noqon
Xiddiggaagu gamashiya
Oon dib u soo gadaal noqon
Fidhinkeygu guigsami
Calan guudka saariye
Guusha waan haleeliye
Wax yar gaadhka iga hay

Gabankani aan dhalayaw²
Naftani way gadoodayoo
Godol kama helayside
Adna naaska gawlee
Oo geydha iga daa
La arkee adoo gob ah
Inuu Guulle kula sugo
Calan guudka saartidoo
Geeraar ku tiriside
Adna naaska gawlee
Oo geydha iga daa.

Tixraac:

¹ Markaa gabayaagu waxay sare u eegeysay gaalkii guriga dul taagnaa oo ha hadlina ku lahaa dadka.

² Waa gaban yar oo dhawr bilood jiray oo Mako ay dhashay markaana dhabteeda ka ooyayey oo ay hoos u jalleecaysey markay tixdaan tirinaysay.



Waktiiy Is Ayro Leh (Hees)

Maxamed Cali Talxa – 1967

Aftidii Jabuuti laga qabtay 19^{kii} Maarso 1967^{kii} ee xukumaddii isticmaarku boobtay natiijadadii ka dhalatay ayaa niyadjab weyn ku ridday aadna uga cadhaysiisay shacabkii Jabuuti iyo dhammaanba ummadihii kale ee doonayay in Jabuuti xaqeeda xornimo ay hesho.

Abwaankii reer Jabuuti Maxamed Cali Talxa ayaa markaas ummadda ku guubaabinaya in aan la niyad jabin, halgankana aan laga daalin oo maalin un ay heli doonto xaqa ka maqan. Waxaa uu sheegayaa in guuldarradu ku jirto isku duubni la'aanta iyo tafaraaruqa. Sida keliya ee dhibaataada isticmaarka looga bixi karaana ay tahay iskaashi ummadeed. Wixii tegeyna aan dib loogu noqone hore loo socdo si halganka loogu guulaysto iyo in la fekerro oo dhallinyaradu dhulkooda u kacaan,. Heestan soo socota oo ah Af-cafari waxay ka mid ahayd heesihii faraha badnaa ee gobonimo-doonka ahaa oo abwaanku ku guubaabin jiray dadkiisa. Heestii oo Af-Cafari ah iyo tarjamad Af-Soomaali ah oo ka dambaysa waa sidan.

Waktiiy is ayro leh
Saakiy is aado leeh
Takkem cisaabisaay
Daban walut gaca

Garcit tan ummatey
Sinn aado waklisa
Daban walut gaca
Itteenim ixxica

Sinnim gabat luk
Nee n'ayro gee kalan
Nan who manaaxigaay
Ittin ganot nani

Rabtem katay mali
Caacay matar mali
Akeera shar mali
Addunya waar mali

Xaynal faxaanama
Xayih bicse weeniki
Kak raaqe waanama
Bicta ayro aalle le

Wadaayey engela
Esgellaay engela.

Waqtiba dhallinyartii leh
Nin waliba maalintii leh
Wax jiraa hubsasho leh
Waqtiguna la saanqaad leh

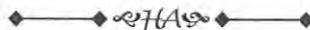
Dadka maanka laga awdayoow
Gacmaha is qabsada oo
Waayaha la saanqaadoo
Wax ka dhaha adduunyada

Rag muggoodii haystaa
Maalinkeenni na duudsiyay
Annana taa ma aragnee
Waynaga is dabar jari

Wixii tagay tiigsimaad maleh
Dabaylna lama gaadhi karo
Dunida laguma waaro
Aakhirana shar ma leh

Waxii dadaal loo doonay
Haddaan dhaqso loo hantiyin
Haddaan daal looga hadhin
Maalin un baa la heli

Walaalahoow isutagoo
Istaageeroo midoobaay



Gabaygan waxa uu Xasan Cilmi kaga hadlayaa dhi-baatadii isticmaarku shacabka u geysan jiray, sidii looga dhiidhiyay, halgankii dheeraa ee shacabku xor-riyadda usoo galay iyo guushii kama dambaystii la hantay. Gabaygani wuxuu soo baxay habeenkii Jam-huuriyadda Jabuuti laga taagay calanka gobannimada, 27^{kii} Juun 1977^{kii}. Abwaanka weyn, Xasan Cilmi, sida abwaannadii kale, wuxuu ku tiiqtiiqsanayaa nafhurrkii dadka reer Jabuuti ugu guntadeen inay soo dhi-ciyaan xornimadooda.

Ma Ku Joojay (Gabay)

Xasan Cilmi, 1977

Waxaad jamatay adigoon u jabin ama u jaanjaamin
Adigoon jaraaq iyo u marin jiirta lagu daalo
Jibbo waalan adigoon la kicin jaarri iyo faallo
Adigoon jahaad kulul u galin jeeri lagu goosmay
Jaahaaga adigoon u dhigin jibinta guuxaysa
Mootaha jigtiiyo adoon jabaqda moogaanin
Julqankaaga adigoon sidii jeerta laga yaabin

Inkastuu cadaawuhu jinqiyo hilinka kuu jeexan
Ula jeeddadaadiyo adoon hadafka jaan qaadin
Jidadkoo lagaa xidhay adoon jaxar ku waydaarin
Jalleecada adoon waayo badan jaaha wareegtoobin
Adigoon jaleeliyo u cunin jalawga dheemaalka
Jiilaal caddaadiga adoon kaalinta u joogsan
Jirroolaha adoon ceel bir qoda jiiibta ugu heesin
Jeekaha adoon uga qolfayn jar iyo buur dhaabo

Jamaalka iyo quruxdii adoon jagacu kaa leefin
Adigoon jidhkaagiyo hilibaha caaro uga jeemin
Sida jir dhallaanooy bisadi luqun jibaadhayso
Markaad jeeni qaaddaba adoon joofta lagu laacin
Meel lagu jirroodiyo adoon jeelka lagu geynnin
Jarrabaadda adigoon wadnuhu dhuugga jalamlaynnin
Jamac iyo hishiis iyo haddii aan wada jir loo raadin
Jufa li'i haddaan loogu kicin jaanka dirirtiisa
Ummad kala janjeedhiyo xornimo jees yar lagu
waaye

Anigoon hurdada jeerba ladin raaxana u jeedin
Jirkoo da`aya jawgoo malmalan juubihii dhaxanta
Habeen jiiay jeexiina hadhay waxan jarmaadaaba
Ood-goyda jiiptiyo waxaan hawdka jeriyaaba
Jidhidiyo cadaaddiyo waxaan halaca jiidhaaba

Jaqaftiisa bahalkii waxaan jidhidhicoodaaba
Caawaba Ilaah baa jira e jiiddu waa nabade
Jirridduu gumaystuhu turqaday jaranjartuu waabay
Waxaan jidibka ula gaanbiyo oon jabaxda dhawraaba
Ma jirjiray intaan jaray miyaan jaanta ugu tuuray
Ma ku joojay calankii bartii kiisa laga jidey

Anigoo harraad jaabulmay oo jilicsan oo liita
Naftoo jahatay juuq uma galee waxan jarbeebshaaba
Jillaw igu maroortiyo waxaan jaraha diidaaba
Jibaadkayga feedhaha waxaan jalalow reemaaba
Jaandaaran² qoodh ihi wuxuu shicibka jeedlaaba
Wuxuu jibka nagu meeriyuu cago juleeyaaba
Jaanleef markaan ula baxnay ee jaqaska loo gooyay
Ka jiciiray hawl yari ninkii dhuugga jiiqsadaye
Jilka urursay jiidduu ka yimid jaahilkii qabaye
Ma ku joojay calankii bartii kiisa laga jidey

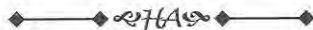
Isticmaarka jaamuday siduu jilibka noo saaray
Jillab Hadhiye³ iyo jooggan waa nagu jaxaasnaaye
Jarqankiisa inuu noo xidhuu jeebka nagu haysto
Waa kii jujuub nagu marsaday jin iyo xeesheede
Waa kii jikaar nagu maamulay boqolka jiilaale
Inkastuu janaabaha degay uu jabadka noo seexday
U jirjirinnay jiidhkoo dabciyo jixinjix loo diidye
Danta waxaan u jeedaalinnaba jabinnay xooggiiye
Ma ku joojay calankii bartii kiisa laga jidey.

Erey-qeex:

¹ **Mootaha:** hoobiye, moortar: waa qori ama madfac ka mid ah hubka culus

² **Gendarmarie:** waa askar ama ciidan ka mid ah qaybaha ciidammada. Waddamo badan oo ah kuwii faransiisku gumaystay ayaa leh ciidammadan.

³ **Jillab Hadhiye:** waa sannad hore oo ka mid ah sannadihii Soomaalidu sida gaarka ah magacyada ula baxday. Xog sugan lagama hayo taariikhda uu ku beegnaa.



Galiilyo

(Gabay)

Aamina Aw-Cali, 1977

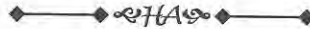
Gabaygan Aamina Aw-Cali waxay kaga faalloonaysaa tacadiyadii xanuunka badnaa ee isticmaarkii dalka muddada dheer haystay shacabka soo marsiiyay. Waxay ummadda xasuusinaysaa halgankii laysaga riday heeryadii gumaysiga iyadoo ku gubaabinaysa in ay adkeeyaan oo indhaha ku

G a'da gabayga anigoo yar baa, lay gardaad xidhay
Waa taan ka gaabsaday markay, guushu dhalan wayday
Ma gorfeeyo maansooyinkii, igu gadaannaaye
Waa taan ganbiyay maalintuu, dhiiggu galac leeyay
Gayigaannu leenahay markuu, nacab galaayusay
Geelii awawgay markii, Baarii loo geeyay
Galaw caanaheedii nin kale, gaawahaw qaatay
Gadh-madoobe aabbahay markii, gawrac lagu jiiday
Ee gacalo hooyaday ilmaha, galab la waydaarshay
Gabankii koraayayba markii, geedka lagu toogtay
Ee gabadha Soomaaliyeed, naaska laga gooyay
Ee nabadda geed dheer la sudhay, meel an cidi gaadhin
Galiilyadiyo ciilkuba dadyahaw, igu gar sow maaha?
Hayeeshee gadaal iyo warkaan, idin guddoonsiine
Anigoo gubtaanyoonayoo, gocasho ooyaaya

Anigoo gaddaan maagganaa, gaadhi kari waayay
Ayuun buu gu'roob noo curtoo, geelu noo dhalaye
Waa galabba cayneey dunidu, sacab la gaw leeyay
Ilaahay gargaaryoow Guuleed², guriga noo ooday
Kama gaabiyee Diini³ baa, gudunta soofeeya
Dar kaloo gadaal jooga baa, awrka gibileeya
Shicibkoo gama'a diiday baa, geela eegaaya
Guullaha na uumaan u naqay, mahad an guuraynin.

Tixraax:

- ¹ Waxay ula jeeddaa magaalo madaxda Faransiiska ee Paris.
² Xasan Guuleed Abtidoon; guddoomiyihii Xisbigii Gobonnimodonka LPAI; wuxuu noqday madaxweynihii u horreeyay ee Jamhuuriyadda Jabuuti, 27 Juun 1977-kii.
³ Axmed Diini Axmed, xoghayihii Guud ee Xisbigii LPAI; wuxuu noqday Ra'iisul Wasaarihii ugu horreeyay Jamhuuriyadda Jabuuti markii xornimada la qaatay.



Hooy Jabuutaay

(Hess)

Cabdi Muxumad Amiin, 1967

Muddadii uu socdey halganka xornimo-doonka Jabuuti, dalka soomaaliya, suugaanleyda iyo guud ahaanba halabuurku waxay dhankooda ka wadeen olole fan iyo suugaaneed oo ay ugu hiillinayeen walaalhooda reer Jabuuti, taasna suugaanleydu waxay uga tarjumayeen dareenkii guud ahaanba shacbiga Soomaaliyeed ee u qiiraysnaa gumeysi-diidka Jabuuti. Tixdan soo socota abwaanka weyn, Cabdi Muxumud Amiin, dareenkaas ayuu ku muujnayaa. Ka dib booqashadii aan hore u soo xusnay ee madaxweynihii Faransiiska, Gen. De Gaule, ku imanayey Jabuuti, bishii August, 1966, waxaa joogsan waayey muddaaharaadyadii iyo kacdoonkii dadweynuha, ka dibna dawladdii Faransiisku waxay ku dhawaaqday in dadka reer Jabuuti afti laga qaadi doono marka la gaadho 19^{ka} Maaris 1967^{ka}. Waa markaa kolka abwaan Cabdi Muxumad Amiin heestan ku gubaabinayo shacabka Jabuuti, asagoo uga

X ornimo waa loo jihaadaa
Jaad iyo jiif laguma helayee
Haddaan jilibka loo dhigin
Isticmaar kaama joojee
Iska jir cadowga kula jecel

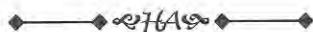
Inaad jabto oodan joogsan
Hooy Jabuutaay.
Gumeysi inuu jarmaadiyo
Inuu gurigiinna joogo
Afkii "Janaraal Diggool" baa

Dardaaran idiinku jeedshee
Iska jir cadowga kula jecel
Inaad jabto oodan joogsan
Hooy Jabuutaay.
Haddaad jilbiskiyo abeesada
Jar iyo laaleys ka tuurtaan
Jillowdana aad u goysaan
Jintiinnaad maali doontaan
Iska jir cadowga kula jecel

Inaad jabto oodan joogsan
Hooy Jabuutaay.
Jannada inaad doorataan
Iyo inaad Jahannamo galeysaan
Julaay iyo Juun dhexdoodaa
Jawaab la idinka sugayaa
Iska jir cadowga kula jecel
Inaad jabto oodan joogsan
Hooy Jabuutaay.

Erey-qeex:

¹ Jillow: maydhax, halkanse abwaanku waxa uu ula jeedaa xadhig ama xiriir, waxa uuna leeyahay xadhigga ama xiriirkaba u jara gumaystaha.



Jabuutaay (Gabay)

Cali Cilmi Afyare, 1977

Allaha u naxariistee abwaan Cali Cilmi Afyare waxa uu gabaygan tiriyey maalintii ay Jabuuti xornimada qaadatay. Gabayaagu wuxuu faallaynayaa sidii ay dadka Soomaaliyeed meel ay joogaanba ugu farxeen iyo sidii loogu dabbaal degay guushii dhalatay ee gobannimada Jamhuuriyadda Jabuuti. Waxa uu shacabka Jabuuti ku guubaabinayaa inaan hurdo iyo hoyaad danbe loo noqon, ee loo wada guntado sidii looga miro dhalin lahaa xornimada la qaatay iyo in loo jeesto sidii loo xorayn lahaa dhulalka Soomaalidu deggan tahay ee gacanta gumaysiga ku sii harsan.

Jabuutaay sidaan doonayaa, sowdki loo galaye
Sarmaseegto uma yeelinine, waydinkii sugaye
Sacabbada xornimadii la rabay, waad ku sidataane
Soo hoyse guul iyo libbaan, idinka suulayne
Sixirkiyo waraabihii ka guur, sabaddadiinniye
Loo siibay xididkii kuwii, idin dul saarnaaye
Saymaha darroorahaya iyo, madaxa sayraaman
Saxansaxada iyo laydhu waa, saban barwaaqaaye.

Sadkii idinka raagiyo nimcadu, saadanbay imanne
Saboolnimada iyo gaajadii, socotay weeyaane
Samaantaa idiin korortay iyo, saajacnimadiinna
Soomaali oo idil qalbigu, saaka wow dagaye
Sacab iyo ciyaar bay tunteen, saarki dhoomaha,^e
Saraar-daaqa iyo goolkiyo, sogobbaday loogtay
Sirqadiyo ardadu waa dhergeen, saadi farixiye.

Sanku neeflihii soo bixiyo, calamadii suuqa
Sawaariikhdi laydiin ridiyo, salowgi yeeraayay
Siigada cagtiyo qayladii, suuxyay cadowgiye.

Sabi kuu dhashiyo wiil yar waa, laga sadqeeyaaye
Saaciyo waqtigu waa midkaad, sahan sanayseene
Saddexdii gumaysigu u dhigay, soohdintiyo beenta
Summada iyo goobtii ku tiil, siliggi loo ooday
Seetadii mid baa goysay iyo, suunki loo xiraye.

Nin saaburay mar baa Eebbahay, saray u qaadaaye
Subuca iyo Yaasiinka iyo, suuradaha diinta
Seef iyo warmay kaga direen, saylarkii yurube
Sinta xeebta iyo buurihii, quruxda loo saantay
Siraad iyo if baa iiga baxay, Ubukh salkeediye.

Sallaankiyo dhismaha toosay waan, sugayay Nuurow,^{e2}
Sangaha niman yaqaan iyo, darmaan aad u salabaysan
Siyaasadda rag lagu aaminoo, saafiyaa wadaye
Sabuulka iyo mirahaas u baxay, wow sitiqiyeene
La sinnaade qayrkood hadday, sabanno liiteene
Sidig bow dhashiyo dowladnimo, suudi loo maraye
Samhariiradii iyo ka baxe, salowgi naareede
Saamigii walaalkaa heliyo, sadada uu haysto
Si loo dayaba sharaftiisu waa, sararahaagiye
Seeddiyo laftay kabantay iyo, saabka feeraha,^e

Sarsarkii dalooliyo mudkii, saaryay laamaha,
 Hadba saanta meel inaad dhigtoo, socoto weeyaane.
 Ma salgaarin saaxiibbayaal, seerahaan rabaye
 Safarka iyo geeddigu dhulkale, how sadcaal tago,
 Sunniyo waajib ciiddaada waa, inaad siiddayne
 War Soomaali waa maqan tahaye, seexashada diida.

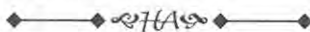
Samaan iyo heshiis iyo haddaan, sulux la yeelayn
 Xaqa lama saluugee haddii, samada loo tuuro
 Sasab iyo luggooyiyo haddaan, siri dhammaanaynin
 Hanti wadaag silloon oo dadkale, saaray gogoshiisa
 Sogordaha gumaystaha sirgaxan, sun iyo waabayda
 Ma`oggoli sakiin dalable iyo, saawe-saawaha.e
 Sandulle iyo xoog laga tag iyo, salabka ii qaade

Sinnaan baa dhacdiyo qoolka oo, la iska siibaaye
 Soo dhaafyay aadmigu halkaad, wali sugaysaane
 Soofkaaga bahalkii cuniyo, subagga dhiiggaaga
 Salsaloollay geed dheer intuu, saaro jeenyaha,
 Haddiise aan la sarin maashu waa, inay siyaaddaaye
 Annakuna sariig iyo dulqaad samirray dhowr goore
 Sudda hoose iyo waa runtii, waxan sugaynaaye...

Tixraac:

¹ Cali Cilmi Afyare waxa uu ahaa gabayaa caan ah oo Soomaaliya aad looga yaqaan waxa uuna ka mid ahaa codadkii ugu waaweynaa ee Radio Muqdisho. Wuxuu muddo dheer ka tirsanaa Wasaaraddii Warfaafinta iyo Hanuuninta Dadweynaha ee Soomaaliya. waxa uu geeriyooday bartamihii siddeetannadii qarnigii tagay.

² Waa nin uu gabayaa ku halqabsaday, balse aan la helin magaciisa oo dhan.



Bulshooy Sow Maadan Garan

(Saar)

Xamse Daahir Maxamuud, 2007

Xamse Daahir Maxamuud oo ah arday aad u da'yar oo 12 jir ah wuxuu maansadan ka tiriyay fagaarihii lagu xusayay soddon guuradii qarannimada Jamhuuriyadda Jabuuti habeenkii 27^{ki} Juun 2007^{da}. Maansadu waxay tilmaamaysaa khiyaamadii gumaysiga, sidii uu kolkii hore dalka ku soo galay (waan idin caawin) iyo wixii dhibaato ahaa ee uu gadaal ka geystay. Waxay kaloo maansadani dhiirri galinaysaa nabadda iyo horumarka waddanka iyo in madaxda lagu barbar joogsado hurumarinta dalka. Waa wax aan caadi ahayn arday yar oo 12 jir ah inuu af-Soomaali ku curiyo maanso dhumucdaas iyo miisaankaas leh. Waa sababta tifaftirka Halabuur u go'aansaday in tixdan lagu soo daro xulka tirsigan.

Dadkeennoo badow ahaa
 Baraaruginoo hurdo
 Baaddiye xoolaha ku jira
 Basarkii dawladnimo
 Bog iyo laabtaba ku hayn
 Bulshooy sow maadan garan?

Inuu gaal bawlaxoo
 Rasaas bawbawlihiyo
 Bunduq iyo qori sitoo
 Bilaadkaa Yurub ka yimid
 Badaha kala soo dhexbaxay
 Bulshooy sow maadan garan?

Odayaal boqol jiriyo
 In uu urur la baanayoo
 Yidhi weli laysma baran

Nin yahow baallaha cad lihi
 Waxaad tahay bal is-macnee
 Bulshooy sow maadan garan?

Jawaab baanihii ku yidhi
 Ma ahi cadow beegsiyee
 Waxaan ahay booqashiyo
 Saaxiib nii biirayoo
 Bariis iyo timir macaan
 Badhaadhaan nii sidaa
 Berrina waan soconayaa
 Dagaal naga baajiyoo
 Budkiyo warankayska dhiga
 Bulshooy sow maadan garan?
 Aqoondarro waa balee
 Beeluhu way aammineen
 Billaawahay dib u cesheen

Of tamarind and cosmopolitanism

nuruddin farah

In the vicinity of the courts in Somalia, it is common for one to see clutches of men loitering with intent. Some of the men who hang around at the entrance to the courts are there to help you write your letters because you happen to be illiterate; some to find you a lawyer at short notice; but the majority are there to bear false witness. Decently dressed in a manner that attracts no attention, the men wait as patiently as vultures perched on the highest point of a roof in the neighbourhood of an abattoir. Actors manqué, they entertain themselves with humorous anecdotes about many a vulnerable client, now satisfied, whom they served at the payment of a fee. These professional men are so alert they stir into action at the sight of a gullible man or a woman with a problem. And they offer their services for a price and in cash. That they can tell the pregnable state of the person as soon as he or she comes into view is an advantage that serves them well. When you come down to think of it, it is all part of an act: the judges know the men who bear false witnesses, as do the jurors and the public too. We allude to “Carays Ciise”, in the region of Somalia where I come from, when we wish to imply that So-and-so is bearing false testimony, or tells lies knowingly, and benefits from doing so. I can think of many such witnesses, among them a number of well-known writers. Not committed to telling the truth and lacking deep knowledge of the areas about which they write, these givers of “false testimony” are easily discerned, especially by locals. But not so for many of their readers, least of all those who are unfamiliar with the faraway areas about which these false witnesses write. I won’t mention the names of these

writers, because it would not be good etiquette to do so.

What I would like to do, instead, is to give another kind of testimony when the notion of truth suffers unimaginable abuse at the hands of an entire community or a group of professionals and when truth is comprised. I am referring here to the commentaries and other forms of reporting by journalists, writers or political analysts, who offer us misguided testimony when it comes to Somalia, when they should know better. My argument is that much of the commentary on the Somali civil war is based on a false premise in the form of a cliché, an easy peg on which to hang a misguided theory. We are told again and again that the Somali civil war is the consequence of an age-old clan conflict that has only lately gone awry. The clan is viewed by many of the commentators as the single most important issue, pitting one family or groups of families related to each other through blood against others who are not related to them by blood. This view is also erroneously held by a large number of Somalis, who ought to know better, but who don’t, for reasons to do, I think, with a sense of intellectual tardiness.

Of the landmarks of Mogadiscio I remember the Tamarind Market most. As is often the case, misnomers abound in a city with an ancient oral history and with a memory far more complex than the lives of the peoples currently residing in it. Try as you might to trace things to their origins, and you will find that nobody has the slightest idea why the market, which isn’t a market in the sense that we understand when we speak of an African market, was called Tamarind Market. Driven by your obsessive search for the explanation forever eluding you, you come across other misnomers along the way. In fact it may even surprise you to hear that the term Tamarind itself is a misnomer, comprised as it is, of two Arabic words: timir and Hind,

meaning “dates” and “India.” Now what features do dates and tamarind have in common? But before you answer the question, if you will pardon my digression, let me ask another question, at the risk of being indiscreet. Do you in actual fact know what tamarind is? Have you seen it, eaten it and tasted it? Or do you know of it only vaguely, in the way a child growing up in the tropics “knows” of snow in the sense of having seen it on TV, or having read about it in a folktale? In other words, have you asked yourself why the Arabs, who “knew” dates and grew it in abundance, gave the name “dates of India” to the thing we now know as “tamarind”? Perhaps we are engaged in a prosaic comparison between two unlike items, one known to those bestowing the name, and the other unknown, and we should just leave it at that? Equally, we could assume that the sticky melange that the Arabs named “Dates of India” is what the Indians knew as tamarind? Unfortunately that doesn’t seem to be the case!

Anyhow I remember the enthusiasm of the seventies in which all Somalis were in joyous celebration. In those long-gone years, we were enthusiastic about a number of things. We were highly enthusiastic about the political independence that was only a decade old then. We were enthusiastic too about our particular cultural and linguistic legacies and of the enviable fact that ours was the only country in the continent of Africa with a sizeable population whose people spoke one language, Somali. Many of us would also mention another important point of which we were very proud. We knew that the city we lived in, Mogadiscio, was not only one of the prettiest and most colourful cities in the world, but also that it was decidedly the oldest in sub-Saharan Africa and older than many of Europe’s most treasured medieval cities.

One of Mogadiscio’s best-kept secrets was the shopping complex locally known as Tamarind Market. This was always abuzz with activities, its narrow alleys filled with shoppers. You

could see entire families pouring into its alleys and plazas soon after siesta time, some shopping for clothes, others wishing to acquire what they could find in the way of gold or silver necklaces, many made to order. Stories abounded in which you were told that some of the shoppers came from as far as the Arabian Gulf to strike bargains, well aware that they would pay a lot more for the same items in their home countries in the Emirates or Saudi Arabia. In those days, no bride would get married without a collection of custom-made gold and silver items bought from one of the artisans there. And, for your tailoring needs, you went behind the market, where you would be fitted for your shirts, dresses, trousers, caps, jackets or a pair of your leather boots, all to be had at bargain prices.

The history of Mogadiscio, how it came into being and what became of it after it went up in flames following the civil war, are to my mind all tied up with the history and destiny of the small cosmopolitan community who ran the Tamarind Market. The presence of this small community dates back to the tenth century, at which time Mogadiscio existed as a city state and boasted a negligible level of administration run for the benefit of the bourgeois elite, many of whom came from elsewhere: Iran, Indian and Arabia. As more and more foreigners migrated to it from other countries over the years, the city assumed an unmistakably cosmopolitan orientation. It was an open city with no walls, to which anyone could come, provided he or she lived in harmony and at peace with those already there. It was as small as many other cities in other parts of the world then, probably no bigger than four square kilometers. And it was prosperous, thanks to its residents, many of them artisans hailing originally from the Middle East or the Indian subcontinent.

Parallel to the open city, within the radius of a few kilometres in any direction, there resided a pastoralist community made up entirely of Somalis who for all intents and purposes were peripheral to the city’s residents and their

cosmopolitan way of life. Traffic was principally one way, with few and then later more pastoralists taking up residence in the city so as to benefit from the educational infrastructures there. Otherwise, the urban and the rural communities existed apart from one another, except either was selling something to the other. But they regarded each other with mutual suspicion. The pastoralist Somalis, who are by nature urbophobic, saw the city as alien and parasitic, and because it occupied an ambiguous space in their hearts and minds, they gradually accumulated hostility towards the city until they became intent on destroying it. The sacking of the city in 1991, when the Tamarind Market fell victim to the most savage looting, was not the first time when a conglomerate of pastoralists acting under the command of city-based firebrands set on dispossessing the city of its "foreign" elements, laid waste to it. The same sort of thing occurred more than four hundred years ago, between 1530 and 1580, according to oral historians. The manner in which the sixteenth century city was laid to waste had uncanny similarities to the 1991 sacking: in both cases, contingents of disenfranchised herdsmen, led by city-based men and armed with ancient injustices newly recast as valid grievances, visited havoc on the city.

In retrospect I would say the recent sacking had a lot to do with the Italian colonial presence, which brought about massive changes in the city's demography. After all, it was Italy that recruited many Somalis into its army to fight in its colonial war of expansion into Ethiopia. That many of those co-opted into serving in the police and armed forces were from regions of Somalia other than the communities adjacent to the city would in a perverse way upset its demographic balance. Following the Great War, further influxes of migrants swelled the rank of those already there, and those whom I would describe as "semi-pastoralists", because they had one foot in the rural area and the other in the urban, accounting for the largest number of arrivals. By the time flag independence came, more

pastoralists were poised to move towards the towns and then to the one and only city in the country, Mogadiscio. And the pull towards the city and away from the seasonal droughts and crop failures meant that there would be tremendous demographic upheavals, giving Somalia one of the highest urban migration rates in Africa. In the late seventies, after another war between Somalia and Ethiopia over the Ogaden, a massive number of refugees, in addition to a huge internal migration from the regions with depressed economies helped to make the urban growth reach alarming figures. Somalia by then had become a state with one city, ruled by a single tyrant, Siyad Barre. It came to pass that in the late eighties the city moved toward its own extinction, because it no longer had any of the amenities one normally associates with cities. In spite of this, everyone gravitated towards it: to find jobs, to be where the action was, where the industries were, where the only university was, and where you could consult an eye-doctor or a heart specialist. Power was concentrated in the figure of the tyrant: and he was there, too.

Local orature has it that in 1989, just before the armed militias invaded the city, close aides to the "Mayor of Mogadiscio," as the tyrant was known then, suggested to him that he quit the city. His arrogant dismissal of the suggestion now seems prescient, for he is rumoured to have responded that if anyone tried to run him out of his city, then he would make sure that he took the whole country along with him to the land of ruin.

There are very few things that we know with absolute certainty when it comes to Mogadiscio. A city with several names, some ancient and of local derivation, some hundreds of years old and of foreign origin. The city claims a multiplicity of memories and sources, some of which are derived from outside Africa, others native to the continent. However, no one is sure when the name Mogadiscio was first used, or by whom. Does the name consist of two Somali words Maqal and disho, meaning, in Somali, "the place

where sheep are slaughtered,” and indicating that it was once an abattoir? Or is the etymology non-indigenous, derived from Arabic, at one time the lingua franca of the city-state? In other words, is it the composite word Maq’adu Shah, meaning “the headquarters of the Shah?” Does its local name Xamar define a city built on “red sand”? Or does the red colour implicit in the word Xamar refer to a people of reddish hue?

Myself, I find it fascinating that there are arguments and counter-arguments and claims and counter-claims about the history of the city to the extent that we cannot shrug any of them off, nor accept any at face value. However, if there is one thing of which we are absolutely certain, it is that the relationship between the urbophiles and the pastoralists was a vexed one, regardless of whether we think of the sixteenth century or the 1991 sacking. In both sackings, what took the cosmopolitan communities several hundred years to build was destroyed in a very short time by the invading hordes of pastoralists and borderline city-dwellers, both groups being hostile to the cultural melange of the city.

The 1991 sacking was more destructive, because by then Mogadiscio had become the factotum-state of a nation, and into which all the country’s available resources were poured. But it was similar in important ways to the city’s sixteenth century precursor, because it too was a city-state and set apart from the austere cultural landscape of the country surrounding it, a cosmopolitan city with a negligible level of administration. Insofar as most Somalis were concerned, the power inherent in the city was invested in people who were alien to them, “foreigners” of a kind and elitists at that. Perhaps

what the warlords and their irregular armies managed to destroy in Somalia was not the infrastructure of the city, of which there was very little, or the foundation of the state, of which there was hardly any worth saving. Rather, they destroyed the spirit of a place like Tamarind Market, murdering the people who ran it, chasing out those who frequented it, in short demolishing the idea of cosmopolitanism.

In my most recent visit to Mogadiscio, I was at a loss for words when I saw what became of the Tamarind Market, a place of carnage. For me, there was a cause to mourn: the murder of the cosmopolitan spirit of the Market. In its place, another market to serve the needs of a city now largely emptied of cosmopolitans has been created: the Bakhaaraha Market. At this newly established “Market of Silos,” for that is how its name translates, market forces prevail, and “the clan” reigns supreme. It is the height of a nation’s tragedy when those who pillaged and therefore destroyed a city’s way of life are allowed to turn murder into profit. Militarised capitalism is on the ascendancy, and the idea of cosmo-politanism is dead and buried.

The destruction of the Tamarind Market augurs badly if, like me, you’ve invested in the metaphoric truth implicit in the notion of Tamarind, an evergreen tree of the pea family, native to tropical Africa. The seeds of the edible fruit are embedded in the pulp of the tamarind, which is of soft brown or reddish black consistency, and used in foods as much as in medicines. Not so the Bakhaaraha Market. To me, a silo suggests an entity that takes pride in its separateness, intolerant, parasitic and un-productive.



Sittaaat: Women's Religious Songs in Djibouti

Lidwien Kapteijns, with Maryan (Ariette) Omar

It was 4:00 p.m. on Monday afternoon, when Omar stopped by to take my friend and me to something new to both of us, a *sittaaat* session¹ The Djibouti sun was still beating down as we entered the densely populated area of low-level housing, still clearly recognizable as the *quartiers indigènes* of the only recently ended colonial period. Djibouti's "uptown," or former European quarter, with its colonial architecture and (at night) gaudily lit bars and discos frequented by French and Foreign Legion soldiers, lay behind us at about a mile distance. Our way this afternoon led from the house of my host family on the edge of the *quartiers* further into the warren of narrow, unpaved, and sun-drenched alleys towards the house of Luula Saalih, the elderly leader of the *sittaaat* sessions in Quartier Quatre. As only women attend *sittaaat*, Omar took only us as far as the house of a middle-aged acquaintance. Amina was expecting us and took us the rest of the way.

A charcoal burner with incense marked the entrance to the premises where the *sittaaat* were held. Inside we found about ten other women, many of them in their fifties or early sixties, sitting on mats and pillows in a circle on the ground. Amina introduced us to the group, which, as I understood later, consisted of regular participants and experts in *sittaaat*, who gathered weekly between the afternoon and evening prayers. Compared to the more formal performances of *sittaaat* on religious holidays such as the Prophet's birthday, these short, informal devotional gatherings took place with a minimum of ritual and emotional intensity. Yet the repertoire of songs was the same in both contexts, as was the purpose of singing to the distinguished women of early Islam and of asking for their help in this world and the next.

Amina introduced me as a teacher from the U.S. who wanted to inform her students about Islam. The women approved of this and

made room for us in the circle. Luula Saalih, usually referred to as Ina Saalih (Saalih's daughter) was quietly but undisputedly in charge. She was seated on the ground behind a round, low, and wide drum, surrounded with various kinds of eau de cologne, perfume, *cadar* (a dark and sweet Somali-Arab perfume), incense, and incense burners. A small heap of money (each participant contributed one hundred Djibouti francs for expenses) lay next to her. Luula's female assistants wed in rapid succession *qulbi* (an herbal tea, drunk with milk and sugar), orange syrup, coffee, *salool* (popcorn), and *xalwad* (a kind of Turkish delight). *Qaat* (or *chaat*), the leaf stimulant commonly associated with male devotional practice in the area, was not chewed during the half-dozen or so *sittaaat* sessions I attended; but it was sometimes chewed after the sessions and commonly consumed during all-night sessions such as on the Prophet's birthday, when many men and women spend the whole night, from late afternoon until the call to the early morning prayer, singing the praises of the Prophet and the *awliyo*.²

The various bottles of perfume were passed on to us, for the religion encourages cleanliness, and the Prophet and the *awliyo* love sweet fragrances. *Udgoon*, "fragrant one," is a constant attribute of the Prophet in the songs sung in his praise. Later, as they got to know me better, several older women expressed surprise at the fact that I was not foul-smelling as they believed all non-Muslims to be; they ascribed this to my heart's leanings toward the *sittaaat*. During rituals, people act upon their belief that feasting the senses on beautiful clothes, good food, sweet fragrances, pleasing music, dancing, and stimulating substances such as coffee, tobacco, and *qaat* not only promotes and enhances deeply religious experiences but also helps to attract the spiritual presence of the saintly individual invoked in prayer and song. We perfumed ourselves. Then Luula asked us to cover our heads and the singing started.³

Allah bilownayee, bilownayee bissinkii Ilaahay.
Allah bilownayee, bilownayee beerkaygu ku jeclaa.
Allah bilownayee, bilownayee nabi Maxamed barakadiisa.
Allah, aayaha Faduumo rasuul faraj ka doonayaa.⁴

God, we begin with *bissinka*⁵ God, we begin with my heart loving you. We begin with blessing Prophet Muhammad, God, through the merit of Fatima, daughter of the Prophet, we ask for succor.

In the next song, the women greeted and prayed for God's blessings for the Prophet. Songs of praise for him always come first in Luula's *sittaaat* group, followed by a set of songs for 'Abd al-Qadir al Jilani, the twelfth-century founder of the Sufi brotherhood called the Qadiriyya. A third set of introductory songs is sung for the other *awliyo Allaah*, the saintly individuals of Islamic history, who continue to inspire and provide guidance to many Muslims today.

They are addressed both collectively and individually. The songs associate some of these with the introduction of coffee (Somali *bun*) into religious ritual, using the epithet of *rabb al-bun* ("lord of coffee") and implying that the *awliyo* come to earth attracted by the fragrance and taste of coffee! It is only then that the *sittaaat* proper, the songs sung to the distinguished women of early Islam, can begin:

Sittayaal baa soo socda
Samada soo gudbay
Allah, sabbaaddayadaa soo degtee
Siraad ha loo sare kacoy salliga

The honored women [of Islam] are coming
They have come from heaven
God, our musk has come down to us....
Let us get up and greet the light.⁶

Although Luula's *sittaaat* group has some Arabic songs in its repertoire, most *sittaaat* songs are in Somali, even if many of their Arabic idioms have been somalized. Already during our first session my friend and I caught on to some of the refrains and were encouraged to sing along. On this Monday, the *sittaaat* proper began, as always, with songs for Xaawo (or Eve), whose status as "mother of the believers" and

exemplary Muslim goes unquestioned and is likened to that of Ibraahiim (the Biblical Abraham) and other individuals of religious significance who figure in the sacred texts of Judaism, Christianity, and Islam alike.

After greeting Aadan (Adam), the song addresses Eve, praising her specifically as the first mother of humankind:

As-salaam calaykum, Aboota Xaawa
As-salaam calaykum, feedhiisa weeye
As-salaam calaykum, ooriidiisa weeye
As-salaam calaykum, deeqdiisa weeye
As-salaam calaykum, nuurkiisa weeye
As-salaam calaykum, Allaa jeclaaday
As-salaam calaykum, Allaa u roonaa
As-salaam calaykum, Allaa kor yeellay
As-salaam calaykum, oo Aadan siiyey

Peace be upon you, grandmother Eve
Peace be upon you, who are his ribs
Peace be upon you, who are his wife
Peace be upon you, who are a gift to him
Peace be upon you, who are his light
Peace be upon you, whom God loved
Peace be upon you, to whom God was good
Peace be upon you, whom God elevated...
Peace be upon you, whom God gave to Adam⁷

Ummooy hortaa ma jirinoo
Hooyooy hortaa ma jirinoo
Hortaa, heybedleey, hortaa
Hooyo la isma odhan

Before you, the word "mother" did not exist
Before you, the word "mama" did not exist
Before you, respected one, before you,
People did not call each other "mother"

Ummooy Xaawaay, xuubkeed xariiraay
 Hadhgalkedaa jannada
 Ummooy Xaawaay, ha hurdinee
 Xariirtaada noo goglee
 Ummooy Xaawooy, ha hurdinee....
 Haabiil iyo Qaabiil hooyadoodaay
 Hilowgaagaan qabaa

Mother Eve, silken beauty,
 Paradise is your shelter
 Mother Eve, do not sleep
 Spread a bed of silk for us
 Mother Eve, do not sleep
 You, mother Haabiil and Qaabiil,
 I am longing for you....

After Eve, the *sittaat* songs address and honor Aamina (Amina), the Prophet's mother, Xaliimo Sacdiyya (Halima Sa'diyya), his foster-mother, and, on some occasions, Xaajira (Hagar), mother of Ismaaciil (Isma`il), and Maryam bint Cimraan (Mary, mother of Jesus), asking them for their guidance and intercession in this world and the next. Next come the Prophet's wives, with preference given to Khadiija (Khadija), his first wife, and Casha ('A'isha), his favorite spouse. This is one of the texts:

Khadiija qubra, haween uguba khayr badnayd
 Markii la beeninaayey, iyadaa bayaan u tidhi

Great Khadija, most blessed among women
 When the Prophet was called a liar,
 she spoke the truth about him.

Markaasuu guursadayoo guri baa loo dhigay
 Nabigu uu mahadinaayoo marway ahayd
 Markii ay wafaadday, qalbigiisu wuu wajacay
 Oo u bishaarayay inay beer janna ah ku hooyan.

Then he married her and prepared a home for her
 The Prophet thanked her, this lofty lady
 When she died, his heart felt pain
 He announced that she had gone home to the
 garden of paradise.

Xasuusteediyo xidhiidhkeeda muhay nabigii
 Allaah, ayaanbadnaydaa addoontaa Ilaahigay
 Barakadeedii, Allahay, ha noo balaqo.
 Casha Abubakr Siddiiqaay, cawaad lahayd
 Casha Abubakr Siddiiqaay, cilmaad lahayd
 Casha Abubakr Siddiiqaay, cis baad lahayd
 Rasuulkii Maxamad baa reer lagaaga dhigay
 Kalgacalkii nabiga adigaa lagu kaamilay
 Nabadgelyaad gaadhay iyo nuur Ilaahay
 Xuuralcaynaay, adaa xumo laga xarrimee
 Ayaan badnayda addoontaa Ilaahay
 Barakadoodii Allahay ha noo balaqo
 Hooyooy, na xasuuso xaynkaan ku haysannaa

He cherished her memory and his bond with her
 God, she was lucky, this servant of God
 God, give us access to her blessing.
 'Asha Abubakr Siddiq, you were lucky
 'Asha Abubakr Siddiq, you had knowledge
 'Asha Abubakr Siddiq, you were respected
 Prophet Muhammad built a family with you
 The Prophet's love was completed in you
 You reached safety and God's light.
 Beauty of paradise, evil was barred from you
 You, lucky one among God's servants
 God, give us access to their blessing
 Mother, remember us, we are holding the hem
 of your skirt.⁹

After the Prophet's wives, it is the turn of the daughters of the Prophet, in particular Faduumo (Fatima), wife of the fourth Caliph 'Ali, in whose songs the *sittaat* sessions find their climax. The following song is known by its refrain: "I wish for the presence of the virtuous Fatima."

Daaho rasuulkii baa dhaloo,
 Faduumo dayiba baan doonayaa

Taha,¹⁰ the Prophet, gave birth to her,
 [Refrain] I wish for the presence of the virtuous
 Fatima.

Darajooyin buu Rabbi siiyay.

The Lord gave her high honors

Faduumo dayiba baan doonayaa	[Refrain]
Dahrigii Khadiijaa laga khalqay	She was created from Khadija's womb
Faduumo dayiba baan doonayaa	[Refrain]
Sadarradda Qur'aankaa lagu saxay,	She was mentioned in the lines of the Qur'an
Faduumo dayiba baan doonayaa	[Refrain]
Jannada firduusaa loo furee	She was allowed into the blessed paradise
Faduumo dayiba baan doonayaa	[Refrain]
Daaraha jannadaa ku dakeysay	She is resting in the lofty halls of paradise
Faduumo dayiba baan doonayaa	[Refrain]
Waa deeq Ilaahay soo dejiyoo	She is a gift bestowed upon us by God
Faduumo dayiba baan doonayaa	[Refrain]
Xasaniyo Xuseen bay noo dhashoo	She gave birth to Hasan and Husayn for us
Faduumo dayiba baan doonayaa	[Refrain]
Dumarkiyo caruurta jeceshahoo	She loves women and children
Faduumo dayiba baan doonayaa	[Refrain]
Caruurta oo dhan buu ka doortay....,	The Prophet preferred her among all his children ...
Faduumo dayiba baan doonayaa	[Refrain]
Faadilan Ilaahuu u fasaxoo	May God kindly allow
Faduumo dayiba baan doonayaa	[Refrain]
Fadligeeda badan inay noo furtoo	That she bestow her many favors upon us
Faduumo dayiba baan doonayaa....	[Refrain]
Inaan faa'isnoon kaaga fiirsanno	We follow your example to be successful
Faduumo dayiba baan doonayaa	[Refrain]
Faadilan Ilaahuu ku fasaxayoo	May God kindly agree to forgive us
Faduumo dayiba baan doonayaa	[Refrain]
Samaheda badan inaad naga saamixdaa	Because of her many good deeds
Faduumo dayiba baan doonayaa	[Refrain]
Sitti xaliyey, sitti caabudaay	Sweet lady, God-serving lady,
Noo bari Ilaahay Casiisahaa.	Beg the Great God on our behalf. ¹¹

In the next hymn the women of the *sittaat* group urgently call upon Fatima for help:

Madaad madaad, Faduuma rasuuley, noo yeel waxaan kuugu yeedhanayno
Inaad na qaadood na qaabishaa baan, bint arrasuul kuugu baaqaynaa
Intaad timaadood na daadehaysaa, bint arrasuul kuugu baaqaynaa
rasuul dhashayd, raalliya haweeneey, noo yeel waxaan kuugu yeedhanaynaa
Janna firduus ah adaa furayee, noo yeel waxaan kuugu yeedhanayno
Xasan iyo Xuseen adigaa xambaaray, noo yeel waxaan kuugu yeedhanayno
Waad suubisoo nuur Allah butaacay, noo yeel waxaan kuugu yeedhanayno
Rasuul dhashayd, raalliya haweeneey, noo yeel waxaan kuugu yeedhanayno
Nimaad jeclaataay jannuu helayee, noo yeel waxaan kuugu yeedhanayno.¹²

Madaad madaad,¹³ Fatima, daughter of the Prophet, grant us our request from you....
We call on you, daughter of the Prophet, to take and welcome us
We call on you, daughter of the Prophet, to come and teach us how to walk
You open the Firduus paradise¹⁴ for us, grant us our request from you

You carried Hasan and Husayn in your arms, grant us our request from you
 Through your good deeds God's light has spilled over, grant us our request from you
 You, child of the Prophet, most obedient of women, grant us our request from you
 The person you love will enter paradise, grant us our request from you.

Sittaaat, also known as Xaawiyo Faduumo ("Eve and Fatima"), madaxshub ("the anointment of the head") and, particularly in the south, as Abbaay Sittideey or Abbaay Sitti ("Respected Sister" or "Dear Lady") are sung throughout Somalia.¹⁵ Little is known about their history, although oral sources generally point to a southern or southwestern rather than a northern origin. The *sittaaat* form part of a rich and varied range of cultural expressions of Islamic devotion in the Horn of Africa, forms of worship (in Arabic and Somali) that often are directly linked to the Sufi brotherhoods. This is the case with the men's *xadra* or *dhiker* (the ritual "mentioning" of God's name in accordance with ritual prescriptions specific to each brotherhood), the recited or chanted *qasaayid* (poems by and for the saintly individuals of the local and global Islamic past), and the *manlid an-nabi*,¹⁶ a special ritual prayer about the life of the Prophet, which is performed with great religious zeal and emotion on the birthday of the Prophet, at weddings, funerals, and so forth. While the *sittaaat* group of Luula Saalih has no formal connection to a brotherhood, the prominent place given in the hymns to 'Abd al-Qadir al-Jilani and the typically Sufi references (such as to the Prophet's and God's overflowing light and to chains of blessing) give them a strong Sufi and Qadiri flavor. It is possible that the *sittaaat* originated during the period of great intensification of Sufi brotherhood activity in

the first part of the nineteenth century, but neither this nor casual oral references to a pre-Islamic origin can currently be corroborated.

In contemporary Djibouti, women perform *sittaaat* on three kinds of occasions. The first type of occasion is the informal and low-key one of the weekly devotional sessions described above. The objective here is to honor the first ladies of Islam and ask for their guidance. On the second type of occasion women gather to call upon the *sittaaat* to come to the aid of a pregnant woman about to give birth. This performance of the *sittaaat* is often called *madaxshub*, "the anointment of the head." The *madaxshub* attended was held for the daughter-in-law of one of the women of Luula Saalih's *sittaaat* group in October 1989. While the group of women gathered was much larger and the refreshments and food served much richer than on the Monday sessions, the sequence of the songs was as usual.¹⁷ However, this time the anointment of the mother-to-be's head formed both the climax and the conclusion of the ceremony. The pregnant woman (who was expecting her first child) was put on two pillows. While Luula passed the incense burner over the young woman's head, and touched her belly and head, she recited special prayers (*duco*), calling on the distinguished women of early Islam to support the girl during her upcoming ordeal and to help obtain God's blessing for a safe delivery:

Maano Maanooy,
 Maano Xaawooy, Sittooy Xaawooy,
 Sittooy Aamina, umm arrasuulaay,
 Xaliimo Sacdiya, umm arrasuulaay,
 Sitt Khadiijaay, sitta nebiyaay,
 Sitta Caashaay, sitta nebiyaay,
 Sittooy Maymuuna, zawjad nebiyaay,
 Sittooy Faduumo, binti xabiibiyaay,

midigtayda macsharkayaga
 midigtayda macsharkayaga
 midigtayda macsharkayaga
 midigtayda macsharkayaga
 midigtayda macsharkayaga
 midigtayda macsharkayaga...
 midigtayda macsharkayaga
 midigtayda macsharkayaga

Sittooy Ruqiyya, binti nebiyeey, midigtayda macsharkayaga
Waa madaxshubkeeda. midigtayada midaan nicin macsharkayaga ...
Allah ha u dhibyareeyo, aamiin; ummul Allah ha ka dhigo, aamiin
Wixii foolana naga furo, sittana Faduumooy ...; iga furo hawsha maanta....
Bint al-khayr, bint al- baraka; bint al-caafiya, Allah ha ka dhigo.¹⁸

Maano, maanooy,¹⁹ my right hand on our Day of Judgment.
Lady Eve, Our Lady Eve, my right hand on our Day of Judgment.
Lady Amina, mother of the Prophet, my right hand on our Day of Judgment.
Halima Sa'diyya, [foster-] mother of the Prophet,
be my right hand on our Day of Judgment.
Lady Khadija, wife of the Prophet, my right hand on our Day of Judgment.
Lady 'Asha, wife of the Prophet, my right hand on our Day of Judgment.
Lady Maymuna, wife of the Prophet, my right hand on our Day of Judgment.
Lady Fatima, daughter of the Beloved, my right hand on our Day of Judgment.
Lady Ruqiyya, daughter of the Prophet, my right hand on our Day of Judgment....
It is her *madaxshub*, you who will not reject our right hand on our Day of Judgment ...
May God make it easy for her, amen. May He make her the mother of a new-born child, amen.
Lady Fatima, make it easy for anyone giving birth. Today make my labor easy
May God make her the daughter of goodness, the daughter of blessing, the daughter of health.

After the evening prayer the group dispersed.

The third type of context for the performance of *sittaat* in Djibouti is their full-fledged, formal performance in a public space open to all women of the adjoining neighborhoods who may want to attend. Such *sittaat* sessions may be held during religious holidays or whenever a group of women combines its forces and resources to organize them. The public session I attended was held on 23 October 1989 in the community center of Quartier Six. It was a festive and formal occasion, attended by the wife of a minister and the wives of other members of Djibouti's high society. As Luula Saalih and her *sittaat* singers by now knew me well, my presence in this teeming crowd of women attracted little attention. Although unmarried women are welcome, most women present were of middle age and mothers.

When I arrived, scores of women were preparing lunch in the courtyard outside. To their great credit, all hundred or so of us ate like queens, in spite of the crowd, the cramped quarters, and our awkward position on the floor, closely sandwiched in between other women.

After lunch, many women performed their prayers, individually or led in prayer by one of their number. More carpets were spread. It was not until 4:00 p.m. that the drumming and singing began. From then until almost 6:00 p.m., we sang in praise of the Prophet, 'Abd al-Qadir al-Jilani, and the other *awliyo*. As the shadows grew longer, the atmosphere in the large room grew more excited and emotional. We had not yet reached the *sittaat* proper, when a television crew of the RTD (Radio and Television Djibouti) entered the room, announcing its intent to videotape part of the session. Television was not new to Ina Saalih and her group; she had been videotaped on the preceding Prophet's Birthday as well as on other special occasions—occasions that had yielded clean and clear recordings of the song texts, as she had been asked not to play the drum.²⁰ The camera- and soundmen, cheeks bulging with *qaat*, impatiently demanded that Luula immediately perform the best-known *sittaat* songs for Faduumo. Ina Saalih's sudden out-

burst of anger and the moral indignation of the other singers clarified for me much about the objectives of the *sittaat*. The women's anger expressed that they were not just performing for entertainment but were engaged in a purposeful ritual communication with the saintly individuals of the Islamic tradition, in particular the distinguished women of early Islam. Botching the sequence, jumping ahead to the climax, these were unthinkable to them. Luula swallowed her anger, stoically ignored the instrument-toting men, and continued the regular sequence. Soon the crew departed.

It was almost 6:00 p.m. when we started the actual *sittaat* songs, singing and clapping for Eve, Amina, Halima, Khadija, 'Asha ('A'isha), and finally Fatima. By then we were enveloped in a cloud of incense and perfume. The atmosphere became frenzied, as scores of women reached a form of religious trance or absorption

Madaad madaad, Faduumo Mukhtaaray,
 noo yeel waxaan kugu yeedhanayno...
 Jibbaa na haysoo jidhkaa holcayee
 Madaad madaad, Faduumo rasuulaay,
 noo yeel waxaan kuugu yeedhanayno ...
 Waan meernoo meernoo, ka maarmi maynee
 Madaad madaad, Faduumo Rasuulaay,
 noo yeel waxaan kuugu yeedhanayno ...²¹

called *muraaqo*. Some women, individually or in pairs, covering their heads and shoulders with a scarf, got up to dance, a powerful, not very elegant set of movements, not unlike a *marshi*. Some women screamed. One woman fell down and rhythmically sobbed "mama, mama, mama" while her companions and neighbors tried to soothe her, covering her face with her *shalma* (shawl) and perfuming her with incense and cologne. Two women, in trance, began to dance carrying incense burners with live coals on their heads. One of the singers began to shiver and weep; she was comforted and covered with a shawl by her neighbors. Perfume was poured wildly in all directions. Yet another woman began to yell angrily that they should do the *sittaat* songs right and not botch them up. This is the refrain of the songs sung during these emotional moments:

Madaad madaad, Fatima, daughter of the Chosen One,
 grant us what we request from you.
 Ecstasy has me in its grip, my body is burning.
 Madaad madaad, Fatima, daughter of the Chosen One,
 grant us what we request from you.
 We wandered and wandered, we cannot do without you.
 Madaad madaad, Fatima, daughter of the Chosen One,
 grant us what we request from you.

It was clear that the women sensed the spiritual presence of Fatima amongst us. Amid shouts of *way joogtaa, way joogtaa* ("she is present, she is present") and mutual reminders of keeping the head covered (implying her presence), the emotional intensity of the session reached its height. Around 8:00 p.m., the women began to disperse.

The *sittaat* sung by Somali women for the distinguished women of early Islam form part of a wider orature of popular, often Sufi, Islamic expression. Some aspects of this Islamic literature and orature have been described by scholars such as B.W. Andrzejewski and others, and the Sufi brotherhoods and the lives of specific Somali religious teachers have received attention as well.²² However, many aspects and most texts of Somali Islamic orature remain undocumented. The genre of *Nabi ammaan* shows, in content,

many parallels with the *sittaat*. One might even argue that the latter are just a part of the former, as the *sittaat* songs are mostly in praise of those women who are closely related to the Prophet. In contrast to the *nabi ammaan*, however, the *sittaat* are only sung by women,²³ following the rules of composition typical of the most prestigious women's poetic genre, that of the *buraanbur*. With the *dhiker* and the *xadra* the *sittaat* share the objective of attaining spiritual ecstasy (*muraaqo*), and with the religious recital called

the *mawlid an-nabi* it has in common its intent in bringing about the spiritual presence of the saintly individual invoked. The *mawlid* I saw performed was recited by men, in Arabic, with great emotional intensity and at high speed, accompanied by energetic handclapping and (sometimes) rhythmical movements or dancing. When the reciter reaches the passage *marxaba ya Rasuul, marxaba* ("Welcome, Prophet, welcome"), everyone, even women sitting with covered heads at the periphery of the performance, gets up and greets the Prophet, believed to be actually present.²⁴ This is similar to the *sittaat's* objective of bringing about Fatima's presence among the group. Further comparisons, as well as conclusions about the uniqueness of the Somali *sittaat*, must await a more thorough documentation of Islamic orature not only in Somalia but also in other parts of Northeast Africa and Southern Arabia.

If the Somali *sittaat* are on the one hand part of a wider Islamic orature, they belong on the other hand to a wider context of women's culture and orature. In Somali society age and gender have always been strong determinants of the social roles, obligations, opportunities, and status of its members. Married women are (and have been) a distinct social group with many common duties, rights, and challenges related to their position as wives and mothers.²⁵ As a social and cultural activity by women and for women, the *sittaat* sessions are not unique in Somali society, where women have commonly worked, socialized, and prayed together, separate (though not always secluded) from men. The *sittaat* represent an explicit assertion of the common bond and plight of women in two ways. First, the singers of *sittaat* in Djibouti explicitly emphasize their common problems

as wives, mothers, and providers in the urban slums of Djibouti.

Secondly, they appeal to their common bond of womanhood with the famous women (mothers, wives, and daughters) of early Islam. In doing so, they explicitly assert the values central to their own lives. They sing in praise of Eve as humankind's first wife and mother. They celebrate the loyal wifeness of Khadija, so beloved by the Prophet, with the lines "when she passed away, his heart felt pain." In Fatima they praise the significance of daughterhood to the Prophet, who "preferred her among all his children"), her wifeness to 'Ali, the fourth Caliph, and her motherhood to Hasan and Husayn. The imagery used in the *sittaat* songs concretely links the singers to the heavenly ladies not only by way of "chains" of blessing, "ropes," "ladders," and "lights" (concepts typical of Sufism) but also through the "skirt hems" of the first ladies of Islam - a concept intimately related to women's lives and culture. This assertion of their separate and significant identity as mothers and wives is in accordance with the dominant cultural and religious definitions of (and prescriptions for) these roles. Somali women call upon the "Mothers of the Believers" as women, hoping to learn from them how to become better Muslim wives and mothers so that they may gain paradise. Thus in the prayers (*duco*) interspersed among the songs, the women ask God, through the Prophet and the women associated with him, for help in their relations with husbands, in improving the behavior of their children, in being able to get pregnant and to give birth safely, and in obtaining intercession on the Day of Judgment. The following is one such *duco*. It specifically addresses women's concerns:

May God bestow on us the blessing of our Prophet Muhammad. God, bestow good things on our children. May they not make their parents, who gave birth to them, go without their just reward. May they festively parade for the religion, may they pray and fast. We are concerned about them; God, put them straight. Against the world that leads them astray, Lord, please protect them ...²⁶

That women reinforce the dominant cultural values of mother- and wifehood is also evident in the folk *xadiith* (Hadith) they tell each other, not during the *sittaaat* sessions but in conversations relating to them. Most folk *xadiith* have a strong moral lesson, as in the saying ascribed to Abu Hureira, one of the Prophet's Companions: "A woman is as close to heaven as her skirt hem is to the ground."²⁷ Wifely obedience figures prominently in the *xadiith* involving Fatima, to whom the *sittaaat* songs refer as *raalliya haveen*, "the most obedient of women."

There is one way, however, in which the hymns called *sittaaat* make a strong statement that is somewhat incongruous with dominant societal values and expectations. In spite of the

fact that in Djibouti many of the regular participants in the *sittaaat* sessions are women who are middle-aged or older, who include divorcees, widows, and mothers of grown (sometimes unemployed) children, who belong to the urban lower class and often have to provide for their own living, they nevertheless insist upon their daughterhood in relation to the *sittaaat* in heaven. As daughters, they appeal to them for the love, help, care and teaching that mothers give their daughters. In expressing their expectations that the heavenly ladies will take care of them in infinite and intimate detail, in this life, on the Day of Judgment and in paradise, Somali women challenge in song the harsh age and gender-based realities of their daily lives:

Silsiladdaada nagu qaad, Sayyida Faduumooy. Siraadkaaga na horqaad, Sayyida Faduumooy. Sidaad tahay ba naga yeel, Sayyida Faduumooy. Sabiibkaaga na cunsii, Sayyida Faduumooy... Sariirtaada noo gogol, Sayyida Faduumooy, samow Maxamad na horgee. Sayyida Faduumooy, sallaankaaga na korsii. Sayyida Faduumooy, kulaabkaaga noo gogol. Sayyida Faduumooy, xariirtaada na huwi.²⁸

Lady Fatima, take us along with your chain. Lady Fatima, take us along with your chain. Lady Fatima, lead us with your light; Lady Fatima, make us as you are; Lady Fatima, give us your raisins to eat. Lady Fatima, spread your bed for us. Lady Fatima, bring us in the presence of the good Muhammad. Lady Fatima, help us climb your ladder. Lady Fatima, spread your wrap as our bedding. Lady Fatima, wrap us in your silk.

Xaawo Nuuriyo xerteedii wanaagsanayd oo Aaminiyo Aasiyo ururkii reer sittaaat oo Maryamaay binta Cimraan Ciisa hooyadii oo Faduumiyo hooyadeedii fadliga badnaa, aswaajii nabiga umm al-muuminiintii. Waa ahl albaytkii Ilaahay ammaanayoo. Hablaha la rabbeeyay iyo raabbacooyinkooda.²⁹ Dariiqaad soo marteen Eebbe noo dawee. Na daadeheeyoo sidii ubadkii noo dayo. Allahoow Faduumaa ha naga reebin, ya Raxmaan. Midigta ha na qabato maalinta la murugsanyahay. Nala rafiiqsii, Ilaahay Raxiimahow. Hooyadood iyo hablihii hoy aan wada galno. Sittaaatkiiyo ehelka sooryada aan wada cunno. Jannada aan ku dhaqanno.³⁰

Shining Eve and her companions and Amina and Asiya and the whole community of the *sittaaat*, and you, Maryam, daughter of 'Imran, mother of 'Isa, and the Prophet's wives, mothers of the believers, who are his family, praised by God well-brought up girls and their companions. May God make us whole by allowing us to follow the road along which you passed. Merciful God, don't keep Fatima away from us. May she take us by the right hand on the Day On Which One Is Sorrowful. Make us their companions, Compassionate God. May we all live in one home with their mothers and daughters. May we all eat together with the *sittaaat* and [the Prophet's] family. May we come to live in paradise ...

The *sittaat* represent an authentically Somali poetic genre in which women express and experience their spirituality and their emotional involvement in Islam. However, like many other forms of women's orature, the *sittaat* have remained marginal to Somali cultural production as a whole. This marginality is partly due to the age and gender of those who commonly perform and frequent *sittaat* sessions, that is to say, older women, who have access neither to the religious authority of Islamic tradition nor to the cultural prestige of a Western education. Both culturally and economically, the women who perform *sittaat* lack power and authority. The *sittaat* are marginal also because, in the colonial period, Somali popular expressions of Islam came to be defined as backward in relation to the power structures of the colonial state. Although in northern Somalia the colonial encounter produced a definition of "authentic tradition" that gave more emphasis to a newly hierarchized, formalized and newly defined kinship identity than to Islam, the colonizers nevertheless attempted to formalize and "upgrade" Somali Islam, thus to some extent marginalizing those local practices that lacked the foreign, formal stamp of approval. This onus of backwardness persisted after independence, when the new middle class, with its Western education and aspirations, set the tone.

Some Somali intellectuals (such as Maxamed Cabdillaahi Riraash and Cumar Macallin, who introduced me to the *sittaat*) have acknowledged and asserted the aesthetic, literary, and social value of the *sittaat*. Supported by institutions such as the RTD and Djibouti's Ministry of Culture, they have begun to record and preserve them as part of the Somali cultural heritage, and have given the *sittaat* performers such as Luula Saalih a small moral boost through their interest. Yet most other middle-class men (merchants, shopkeepers, teachers, and professionals rather than writers, literary analysts, and intellectuals) at best regard the *sittaat* as backward, ignorant, and superfluous expressions of Islamic piety. A substantial number of these

men have become attracted to a lifestyle of intensified personal piety as advocated (largely by audiovisual means) by religious teachers from the Arab Middle East and Iran. While so far not actually hostile to the *sittaat* groups, these men have their eyes and aspirations fixed on the cultural examples of the so-called Islamic heartlands and have firmly turned their backs on Somali Islamic culture.

Many young middleclass women have also embraced a more pious Islamic lifestyle in place of the secular, neocolonial, consumer-oriented culture imported from France. These women have begun to take lessons in Qur'an exegesis and recitation and organize their own study and prayer circles. Whether these women will retrieve the *sittaat* from the persisting cultural marginality and the possible extinction to which they seem presently doomed is yet unclear. The depth of the spiritual, emotional, and aesthetic appeal of the *sittaat* and the shallowness (both in substance and in chronological depth) of the class gap separating most Somali women from their mothers and grandmothers may yet contribute to the preservation of this unique genre of women's Islamic orature in Somali.

Even though, in 2007 as in 1989, the impact of explicitly politicized Islamist groups has intensified the marginalization of Somali Sufi ritual and orature in Somali society (in the Horn and beyond) as a whole, in Djibouti, conscious efforts have been (and are being) made to preserve and develop Islamic devotional texts in the mother tongue. During Ramadan 2007, religious songs, especially in praise of the Prophet and *sittaat*, were a major and popular part of radio and television programming, especially before and after the call to prayer that marks *affur* or *afur*, the moment to break the fast for that day. Then the beautiful new compositions performed by various groups, including that of Aadan Cumar, Sheikh Dandaawi, and Gummad resound throughout the city of Djibouti – from the stores that open onto the street, the street-side diners, the open windows and doors of people's kitchens and homes, as well as from among small groups of people

breaking the fast on the sidewalks. The artists who have created and perform these religious songs have provided them with new musical and lyrical arrangements while preserving many elements of text, rhythm, and melody of the older versions. In Djibouti, at least in 2007, this hybrid genre conquered the airways and formed a central part of the people's Ramadan experience:

*Affuraay, affuraay, affuraay, ummadda Muslinkaay affuraay.*¹

Reference:

- ¹ This article is based on research in Djibouti in July-August 1987 and September-December 1989 and was initially written in 1995. The *sittaat* session described here took place on October 2, 1989. In Djibouti, Cumar Macallin, Maxamed Cabdillaahi Riiraash, and the Honorable Ismaaciil Taani, were my guides and generously shared their intellectual (and audio-visual) resources. Thanks also to the, now deceased, Luula Saalih and her *sittaat* group for allowing me to participate in the sessions, and to Yasmiin Muuse and the late Mariam Haibc and their families for their unfailing friendship and support. *Halabuur* gratefully acknowledges earlier versions of this article: "Sittaat: Somali Women's Songs for the "Mothers of the Believers," Boston University African Studies Center, *Working Papers in African Studies*, Number 25 (1995), and (without the original texts in Somali) in *The Marabout and the Muse: New Approaches to Islam in African Literature*, ed. Kenneth Harrow (Portsmouth: Heinemann, 1996), pp.124-141. The word *sittaat* comes from the Arabic *sitt* or "lady," plural *sittaat*. It is here used to refer both to the songs Somali women sing for the distinguished women of early Islam and to those "first ladies" themselves.
- ² The term *awliyo* (sing., *wali*) - in Arabic *awliya'* - refers to Muslim individuals who during their lifetimes were extraordinarily pious and are believed to have found such favor in the eyes of God that they could (and can) bring about miraculous things.
- ³ The texts transcribed and translated here are from the *sittaat* sessions led by Luula Saalih and recorded by Radio and Television Djibouti in 1988 (RTD).
- ⁴ *Bissinka*. This is the Arabic phrase *bismillahi al-Rahman al-Rahim*, "In the name of God, the Compassionate, the Merciful."
- ⁵ RTD 1
- ⁶ The *sittaat* session led by Luula Saalih, Djibouti, 2 October 1989. This source will be referred to as Interview 1.
- ⁷ Interview 1.
- ⁸ Interview 1.
- ⁹ RTD 1.
- ¹⁰ In the *sittaat* songs the Prophet is given many different names of praise.
- ¹¹ RTD 1.
- ¹² RTD 1.

¹³ This phrase is continuously used in *sittaat* songs. It may relate to the Arabic *maddad*, plural *amdad*, meaning "assistance, support," or to the term *al-maddad*, which, according to Trimmingham, in Somali Sufi brotherhoods refers to the third and highest state of mystical attainment (Trimingham, J. Spencer. 1965. *Islam in Ethiopia* (London: Frank Cass), 238).

¹⁴ *Firdaws* or *firdaus* is the highest level of paradise.

¹⁵ In the south, the names *kur* (literally the name of the wooden bowl used in the ceremonies) and *Abbaay Nabiyeey* are also used (Personal information from Dr. Mohamed Haji Mukhtar). See also Decklé-Francesca. 1996. "Nabi-ammaan: poesia religiosa femminile in un contesto rurale della Somalia." *Africa* (Roma) 1, 1996.

¹⁶ For *mawlid an-nabi*, see *Encyclopaedia of Islam*, 1960-1993. Ed. R. Lewis. V.L. Ménage, Ch. Pellat and J. Schacht. New edition. Vols. I-VII (Leiden: Brill), "mawlid" or "mawlid." In Djibouti, as elsewhere in East Africa, the most common version is that of al-Barzanji. See also Trimmingham, J. Spencer. 1964. *Islam in East Africa* (Oxford: Clarendon Press), 94-95.

¹⁷ *Sittaat* session led by Luula Saalih, Djibouti, 27 October 1989, here referred to as Interview 2.

¹⁸ Interview 2.

¹⁹ *Maano* has the same meaning as *sitt* ("lady").

²⁰ The song texts referred to here as RTD1 were transcribed from such clean recordings, which M. A. Riiraash kindly made available to me.

²¹ *Sittaat* session led by Casha Maxamad (from Hargeisa) in Djibouti, 13 November 1989. This source will be referred to as Interview 3.

²² See, for example, the works already referred to and Andrzejewski, B.W. 1974. "The Veneration of Sufi Saints and Its Impact on the Oral Literature of the Somali People and Their Literature in Arabic." *African Language Studies* 15: 15-53; Lewis, I.M. 1955-1956. "Sufism in Somaliland: A Study in Tribal Islam," *Bulletin of the School of African and Oriental Studies* 17 (3): 581-602; 18 (1): 145-160; and Samatar, Said S. 1992. *In the Shadow of Conquest: Islam in Colonial Northeast Africa*, Trenton: Red Sea Press.

²³ In his description of Sufi brotherhoods, Trimmingham notes: "Women, who are generally old, are often affiliated to an order and participate in its exercises. They are called by the Somali term *abbaya* (sing. *abbaya*) which means "eldest sister" (Trimingham 1965: 238). The term *abbaya* is reminiscent of the term *Abbaay Sitti*, one of the names for *sittaat* ceremonies in the south. For women's participation in devotional practice, compare Trimmingham 1964: 87. Fieldwork, Djibouti, 1989. Also Trimmingham 1964: 86, 95-96.

²⁴ Fieldwork, Djibouti, 1989. Compare Trimmingham 1964: 86, 95-96.

²⁵ For more detail, see Kapteijns, Lidwien, 1994. "Women and the Crisis of Communal Identity: The Cultural Construction of Gender in Somali History." In *The Somali Challenge: From Catastrophe to Renewal*, ed. Ahmed I. Samatar (Boulder: Lynne Rienner), 211-232.

²⁶ Interview 2.

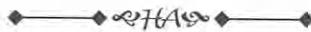
²⁷ Interview 2.

²⁸ Interview 3.

²⁹ Conjectural reading.

³⁰ RTD 1.

³¹ Fieldwork Djibouti, Ramadan (September) 2007. The text "Break the fast, break the fast, break the fast, Muslim people, break the fast," was the refrain of one of the most popular Ramadan songs.



Battling warlords with lyrics

Of Warlords and Wordsmiths

Abdulqawi A. Yusuf

Warlords had infested many parts of Somalia following the government collapse of 1991, causing destruction, mass murder and devastation in their homeland. The Somali people have tried to resist, oppose, fight and condemn in different ways and with different instruments the murderous enterprise of these scoundrels. Literature, poetry and song-writing were amongst the non-violent instruments of resistance used by Somalis against these home-grown oppressors throughout the last sixteen years. But, it was both refreshing and surprising to discover that some of the people who fled Somalia due to the endless atrocities perpetrated by the warlords had now started to use the literary instruments of their newly-acquired foreign culture to join in the battle cry against the warlords. This was particularly true of a young Somali Rapper named K'naan, who grew up in Canada, but who uses some of the lyrics of his hip-hop songs to call upon the warlords to put down their weapons. Using my own peaceful battle instrument which is the essay, I thought I would bring to the attention of the readers of the international press - some of whom might not particularly care about hip-hop or listen to the music of young rappers- the message contained in the lyrics of K'naan which I found both powerful and moving. I therefore wrote the following oped piece which was published in the International Herald Tribune on June 1, 2006. Although violence and mayhem are still being perpetrated in some parts of Somalia by those opposed to the restoration of effective state institutions, it could at least be considered a cause for satisfaction that many of the warlords have now laid down their arms and claim to be laboring for peace and reconciliation.

Amen!

Media coverage of Somalia is usually focused on factional fighting and devastation wrought by warlords and their militias. Not much is said about Somalis' calls on the warlords to end their depredations. A young Somali rapper, K'naan, has stepped into the void to convey to the world his people's yearning for peace. I decided to go see K'naan at a recent performance in Paris with a few Somali and Ethiopian friends despite my preference for other musical genres such as jazz and African folk. As we walked into the concert hall in the middle of the show, K'naan was on stage, intoning "Hobaalayo heedhee," a famous Somali choral refrain that might be roughly translated as "Sing along with me." He was practically draped in the Somali flag, wearing a pale blue tunic bearing the five-cornered white star on his left breast. The place was jammed with young people swaying to the hip-hop music and the powerful lyrics delivered in English interspersed with Somali words and refrains. There was excitement in the air, as the singer furiously pounded on a drum slung over his shoulder, chanting about love and peace. The audience seemed to have caught fire as he began singing his most famous tune, "Soo Bax" (pronounced soo bah), which means "come out." In a direct challenge to Somalia's warlords, in a sort of a peaceful battle cry, he calls on them in Somali: "come out of my country / you've spilled enough blood / you have killed too many people / you have caused a ton of trouble / come out of my country..." He continues in English: "I wanna talk to you directly / Somalia needs no gunmen / Mogadishu used to be a place / where the world would come to see / what to do / where to go / I got to be a refugee / Somalia needs no gunmen..." The 28-year-old K'naan, who now lives in Toronto, is a survivor of the interminable Somali wars. He fled the country with his family in 1991 soon after the outbreak of the civil war. He celebrates his people and their culture in his songs, rich musical mixes marrying hip-hop with Somali rhythms, percussion and

acoustic guitars. Contrary to some hip-hop artists, he does not use his music to brag about guns and violence, but to call for peace in Somalia and to appeal to the warlords and armed thugs to put down their weapons. His moving lyrics are laden with messages aimed at educating the outside world about the plight of his nation.

But his strongest words are reserved for the warlords. In one of the songs on his debut album, "The Dusty Foot Philosopher," he expresses his outrage against their brutalities: "See they rack bodies not grain / chop limbs not trees / spend lives not wealth / seek vengeance not truth / moist pain not plants / sharpen feuds not minds / defend kinship not honor." Back in Somalia, the warlords do not seem to be very concerned, at least for now, about K'naan's growing appeal; they are too busy fighting among themselves for turf in Mogadishu. Among them are the newly-minted "warlords of water" who take control of water wells in the drought-stricken southern regions of the country, condemning hundreds of thousands of people to death from thirst and starvation.

Will such scoundrels ever leave the country or heed the plea for peace of a hip-hop artist singing to European and North American youth audiences? The slim, soft-spoken rapper, whom we met at the end of the show, appeared confident and self-assured about the noise he is generating with his fierce lyrics. "When I recorded "Soo Bax" in the studio, I imagined myself being in front of gunmen and communicating directly with them," he explained. Although the warlords may not be listening to K'naan's message of peace now, the singer may yet connect with the wider public in Somalia, including the gun-toting child soldiers who serve in the militias. Moreover, as growing audiences in Africa, Europe and North America take notice of his lyrics, the endless atrocities being perpetrated by the warlords will become better known to the world. "Soo Bax" is now featured on the soundtrack of the best-selling soccer video game – FIFA 2006. It might not be too long before the powerful rallying cry for peace of this hip-hop artist makes a deep dent into the armour of the warlords.



Halgankii Gobannimo-doonka Jabuuti iyo Kaalintii Halabuurka

Qore: Aw-Jaamac Cumar Ciise; Kaaliye: Burhaan Axmed Daahir

Dagaalkii Labaad ee Dunida ka dhacay wax badan ayuu siyaasaddii caalamka ka beddelay. Waddamadii reer Yurub gumaysiga ku haysteen waxay dareemeen saxansaxo xornimo. Horraantii 1950^{nadii} geyigii loo yiqiin Xeebta Soomaaliyeed ee Faransiisku gumaysto (Jabuutida maanta) waxaa ka bilowday dhaqdhaqaaq gobannimadoon ah. Waxaa majaraha u hayay koox dhallinyaro reer Jabuuti ah oo uu hoggaamiye u ahaa halyeygii Maxamuud Xarbi. Waxaa la asaasay xisbi siyaasi ah oo lagu magacaabi jirey Dhaqdhaqaaqa Dadka, afka Faransiikana la odhan jirey Mouvement Populaire (Boobileer ayuu ku caan baxay). Xisbigaas oo ujeeddadiisu ahayd wacyigalin iyo baraarujinta shacbiga si ay uga gilgishaan dhibaataadii iyo kadeedkii gumaysiga Faransiisku ku hayay.

Xisbigu dhaqaaqiisii taageero aad u ballaadhan ayuu durba ka helay dadwaynaha reer Jabuuti ee uu dareenkooda ka tarjumayay. Kacdoon ayaa cirka isku shareeray. Halgankii xilligaas bilawday wuxuu socdey 20 sano oo dhiman sannado yar,

ilaa ay dadka reer Jabuuti hanteen gobannimadooda 27^{kii} Juun 1977^{kii}.

Halgankaas dheer oo ay u geeriyooddeen geesiyaal badan oo uu hormuud u yahay halgamaagii weynaa ee Maxamuud Xarbi Faarax, qaar badanna u dhaawacmeen, xabsi u galeen, jidh-dil

iyo cadaab adduun u soo mareen. Muraayadda ugu iftiinka badan ee maanta laga daawan karo taariikhdaas qaaliga ah waa suugaanta iyo hala-buurkii ay dhacdooyinkaas si joogta ah ugu diiwaan galinayeen halabuurkii waddaniyiinta ahaa ee maalin kasta ka tarjumayay wixii dhacayey iyo dareenkii shicibka.

Dhawr iyo tobanka maanso ee ku daabacan baalasha hore ee wargeyskan waa tusaale laga soo qaatay badweyntaas sugaanta waddaniga ah. Waa diiwaan run-sheeg ah oo si cad noo hor dhigaya marxaladihii kala duwanaa ee taariikhdaa muhiimka ah. Sidaa awgeed iyaga ayaa ugu haboon inaan ka daalacanno taariikhda xilliyadii kala duwanaa ee halganka xornimodoonka Jabuuti.

Haddii aynno ka bilawno xilligii kowaad iyo kontonaadkii qarnigii tegay bal u fiirso sida la yaabka leh ee ay noogu sawirayso maansada la magac baxday *Calan-Xiis* ee uu curiyey Xaashi Cabdulaahi Orrax, marka uu leeyahay:

*Xisbigii Boobuleer, Xarakadii la abuuray
Wiilashii xilka qaaday, Xiisadday na gasheen
Shicibkii wada xaytee, Qof xerooda la waayay
Gidaarradaannu xardhaynay, Dariiqyadaannu xidhaynay
Xarqadahaannu lulaynnay, Xuruuftii ku qornayd
Xornimaannu rabnaa, Xandulow naga guur**

Isla sawirkaas waxa bixinaysa maansadan uu tiryey abwaan Jaamac Muuse Miicaad ee uu si gaar ah ugu tilmaamayo taageeradii dadku u hayey xisbigii gobonnimodoonka ahaa ee berigaa rabitaanka shacabka hoggaaminayey iyo sidii looga soo horjeeday Isticmaarka:

*Boobileer ninka diida,
Daacad baanu ahaynoo
Dulligii Faransiiskiyo,
Digool buu la hayaa
Inse doonni la saari, ka tegaayo dalkeenna
Ninna diir kama saarree,
Dadaal baan ku jirraaye
Daayimow na gargaar*

Halgankii gobonnimodoonka oo halkiisii ka sii socda ayaa sannadkii 1958^{kii} Jeneraal De Gaulle madaxweyne ka noqday dalka Faransiiska. Wuxuu soo saaray xeer loogu magac daray De Gaulle,

xeerkaasi oo lagu eegaayay guud ahaan shucuubta Faransiisku gumaysto afkaartooda siyaasadeed. Xeerkaasi wuxuu saamaynayay dhammaan dadyowgii ku hoos jirey isticmaarkii Faransiiska. Wuxuu dhigayey shacbigu in ay labo arrimood kala doortaan: in ay doortaan ka sii mid ahaanshaha is-bahaysiga gumaysiga ama in ay madaxbannaani iyo xornimo buuxda doortaan. Haddaba De Gaulle isagoo sahaminaya afkaarta dadka la gumeysto ayuu maray dalalkii Afrika ee ku hoos jirey isticmaarka Faransiiska. In kasta oo ay jireen dad gumaysiga u adeegaayay, haddana shacabka reer Jabuuti waagaas gumeysiga waa diideen oo xornimay dalbadeen.

Marxaladdii taa xigtay oo ku beegan horraantii lixdannada ilaa bilowgii toddobaatannada, waxay ahayd xilliyadii ururradii gobonnimodoonku ay aadka u koreen isla markaana dhaqdhaqaaqoodu gilgilay xukuumaddii isticmaarka ee dalka ka talinaysey. Haddaba markii nidaamkii gumaysigu arkay ololihii iyo xammaasaddii gobonnimodoonka ee dadka reer Jabuuti oo meel sare maraysa maamulkii isticmaarku wuxuu bilaabay habab uu ku cabburinaayo shacabka, kagana hortagaayo dhaqdhaqaaqyada gobonnimodoonka ah. Ciidamadii ammaanka ee gumaysigu waxay dadka kula kaceen falal dil, xabsi, masaafurin iyo cadaadisba leh. Si ballaaran ayay dhacdooyinkaana maanso-yahannadu uga taariikheeyeen. Mar kale Xaashi Cabdillaahi Orrax oo arrimahaa dhacay sawir ka bixinaya xasuus ahaanna u tilmaamaya waa kii maansadiisa Calan-Xiis ku lahaa:

*Ummaddii Xaddi beeshee,
Aawadaa la xasuuqay
Caawa oon xusi weyno,
Xeerba mayna ahayne
Raggaygii la xijaabay,
Bal aan xuubka ka qaado
Afrikoon xor ahayn,
Kii Digool ku xanaaqee
Yidhi Xeebta ka guur,
Ilaahay ha xurmeeyo
Jannadii ha xaluushee,
Xarbi maannu Illaawin*

25^{kii} bishii Agoosto 1966^{kii} ayaa Jeneraal De Gaulle booqasho ku yimi Jabuuti. Maamulkii

Jabuuti wuxu soo dhaweynta madaxweynaha u agaasimey si heer sare ah. Waxaa xogtii lagu bixiyay dalku waa deggan yahay, dadkuna waa ku soo dhaweynayaan! (isma oga agoon iyo ninkii aabbaheed dilaye—*Ismaaciil Mire*). Shacbiga reer Jabuuti dhammaan waa u aamusay. Waxaa lagu heshiiyay qorshe qarsoon iyo xeelad loo midaysnaa, koox gumaysiga la jirtey oo aan sirta qarsoon ka war hayn mooyee. De Gaulle wuxuu la kulmay wax aanu fileyn. Dadku waxay jeebabka ku soo qarsadeen maryo ay ku qoran yihiin “De Gaulle ha dhaco. Madaxbannaani baannu doonaynaa”! Dhagax-tuur, qaylo, muddaaharaad iyo bannaan-bax kii ugu lixaad weynaa baa maalintaa dhacay. De Gaulle taa wuxuu u qaatay shirqool ay u maleegeen kuwii maamulka madaxda ka ahaa. Muddo daqiiqado ah ayaa qaabilaaddii isu beddeshey dhiig iyo meyd daadsan. Dil, xabsi, masaafuris iyo dhibaato aan loo meel-dayin ayaa shacbigii lagula kacay. Wixii maalintaa dhacay wax qoraalkan kooban lagu wada xusi karo ma ahayn, balse waxa maanso gabay-jacbur ah oo maadi ku ladhan tahay kudiiwaangeliyay Allaha u naxariistee abwaankii Ibraahim Sheekh Suleymaan (Gadhle), oo sidan innoo soo hordhigay dhacdooyinkaa taariikheed.

*Ninkii naga maqnaayow adaan kuu warramayaaye
Dharaartii labaad iyo Jimcihii weerarraa dhacaye
Dhallinyariyo waayeel annagoo wada qamaamayna
Oo quraarado cammuud lagu shubay iyo dhagax la yaacayna
Halkii lagu ballamay baannu nimid duhur hortiisiye
Iyagoo diyaaroo dhammaan wada cadhoonaaya
Ayuun bay na duubeen sidii waxaro jiilaale
Xerya iyo waxay nagu gureen meel cidhiidhiyahe**

Dawladdii Faransiisku kolkii ay darentay sida gobonnimodoonka shacbigu u sii ballaadhanayo waxay ku dhawaaqday in bisha Maarso 1967^{ka} afti laga qabto Jabuuti oo dadka la weydiyo waxa ay doonayaan. Aftidii 19^{kii} Maaris loo ballansanaa markay soo dhowaatay xukuumaddii isticmaarka waxaa u caddaatay aftidu in aanay u dhici doonin sida ay doonayso, dadkuna codkooda ku dhiiban doonaan “**NO**” (maya) lana dalban doono xornimo iyo madaxbannaani siyaasadeed. Maamulkii isticmaarku kolkaa wuxuu-isu diyaariyay inuu aftida

ku shubto ama boobo oo natiijada soo baxda lagu been sheego, sidaana lagaga hortago rabitaanka shacabka. Kolkii la soo gabagabeeyay aftidii dhacday 19^{kii} Maarso 1967^{kii}, xukumaddii isticmaarka marku waxa ay ku dhawaaqday in shacabku “Oui” (Haa) ku codeeyay, taas oo macnaheedu yahay in la doortay in Jabuuti ka sii mid ahaato midowgii Faransiiska.

Natiijadaas been-abuurka ahayd ee ka soo yeertay Faransiiska waxaa aad uga cadhooday dadweynihii reer Jabuuti iyo dhammaanba ummadihii iyo dawladihii kale ee doonayay in si xaq ah wax u dhacaan, kuwaas oo ay hormuud u ahayd Soomaaliya, Jabuutina xaqeeda iyo xornimada shacabkeedu doonayaan ay hesho. Afdubkaa aftida ee gumaysigu ku kacay waxaa ka dhashay kacdoon dadweyne, waxaana xigey bannaan-baxyo iyo rabshado. Taana waxaa gacan bir ah uga jawaabay maamulkii isticmaarka ee Jabuuti ka jirey. Boqollaal qof ayaa mar kale xabsi lagu guray, boqollaal kale xeryo silig lagu ooday inta loo waabay ayaa laga buuxshey oo milicdana la tubay, boqollaal kalena baabuur inta laga buuxshey ayaa xuduudda laga tallaabiyaay oo la masaafuriyay.

Saciida Cilmi Rooble oo ka mid ahayd shacbigii siligga lagu ooday berigaa ayaa buraanbur ay ku hal-qabsatay “Disneef” (erey Faransiis ah oo la macne ah 19, oo ay ula jeeddo 19^{kii} Maarso, 1967^{kii}) kaga taariikhaynaysa berigaa wixii dhacay iyo sidii loo boobay natiijadii ka soo baxday aftidaas.

*Haddaan dib eego taariikhdiis Disneef
Dagaal waxan soo marriyo dab iyo halasa kulul
Dadow ma illaawin beentaan la sogor dahayn
Dadyow ma illaawin “Wii!” baa la doortay-dii*

Allaha u naxariistee Cismaan Aadan Xuseen, oo ku magac dheeraa Cimaan-Askari, oo ka mid ahaa halabuuradii Soomaaliyeed ee maansadooda sida xammaasadda leh isugu garab taagey halgankii Jabuuti, waa kii isna mariyay geeraarkan guubaa-bada iyo niyad-dhiska ah markii ay ka dagi weyday natiijadii aftida ee gumeysigu ku dhawaaqay, taas oo filan-waa ku noqotay.

*Isticmaar ha xanuujoo,
Xinjirtooda ha daadsho*

*Xaasidiini ha joogto,
Xisbi hayska Badnaado
Ciidan xoog leh ha keeno,
Xarakaadka ha diido
Dadka oon xumo geysan
Xabaal haysaga tuuro
Xeebta Soomaali baa loo
Way xoroobi Jabuuti
Xigmad daranaa gumaysigu,
Muu Gasaa'ir Xasuusto*

Marxaladdii saddexaad waa sannadihii toddobaatannada iyo xilligii ay soo dhawaatay hanashada xoriyadda Jabuuti. Inkasta oo dhibaataadii gumaysigu shacabka ku hayay ay weli sii socotay haddana marxaladdani waxay ahayd mid ka duwan kuwii hore, waayo waxa sii adkaaday midnimadii shacabka, waxa intii hore isaga soo dhawaaday xisbiyadii siyaasadeed. Dawladda saaxiibbo ahaa iyo caalamka dibadduba waxay xukumaddii Faransiiska ku cadaadiyeen in shacabka Jabuuti xaqooda xornimo loo oggolaado. Fadhiyadii golaha loo dhan yahay ee Qaramada Midoobay ayaa lagu soo daray doodaha la xidhiidha xornimada Jabuuti. Arrimahaasina waxay aad u sii dhiirrigeliyeen xisbiyadii halganka ku jiray oo waqtigaa aad isugu soo dhawaaday iyo dadweynihii reer Jabuutiba.

Ugu dambayntii shacabka Jabuuti waxay ku guulaysteen in loo oggolaado gobannimo buuxda oo ay gumaysiga ka hoosbaxaan. Saciid Cilmi Rooble ayaa dhacdooyinkaas wax kaga kustay buraanburka ay u bixisay “Miiska Goobaaban” (fadhiga wareegsan ama goobaaban ee ku yaal Xarunta Qaramada Midoobay inta badanna ay ka dhacaan kulammada Golaha Ammaanka iyo kan loo dhanyahay).

*Madaxdeennii guntatay ee geyiga u kacay
Gees walba u dhoofa iyo golaha loo dhan yahay
Gullahaan calankii gacanta siinayaa
Sow ma gawricin gumaysi iyo ninkii la jirey
Gaabsan mahayaane gumaadaha miyey jareen
Miiskii goobaabnaa baa gorodda la isku daray*

Markii guushii muddada dheer loo halgamayay iyo madaxbannaanida la hantay 27^{kii} Juun

1977^{kii}, Jabuuti yar iyo weyn mid dalka jooga iyo mid dibad ku maqnaaba waxaa loo dabbaaldegey guusha weyn ee taariikhiga ah. Halabuurka iyo suugaanleyda ayaana farxaddaa iyo dabbaaldeggaa kaalinta ugu weyn ka ciyaaray dareenka shacbiga ee maalintaasna ku cabbiray maansooyin iyo suugaan noocyo badan. Aan tusaale u soo qaadanno tuducyo ka mid ah dhawr maanso oo kuwa tirsigan lagu soo qaatay ka mid ah:

*Anigoo gubtaayoonayoo, gocasho ooyaaya
Anigoo gaddaan maagganaa, gaadhi kari waayay
Ayuun buu gu'roob noo curtoo, geelu noo dhalaye
Waa galabba cayneey dunidu, sacab la gaw leeyay*
(Aamina Aw-Cali)*

*Wuxuu jiiibka nagu meeriyuu, cago jugleeyaaba
Jaanleef markaan ula baxnay ee, jaqaska loo gooyay
Ka jiciiray hawl yari ninkii, dhiigga jiiqsadaye
Jilka urursay jiidduu ka yimid, jaahilkii qabaye
Ma ku joojay calankii bartii, kiisa laga jiidey*
(Xasan Cilmi)*

*Calankaa calfanaayaan
Burdadaa ku mudnay
Barquu roob nagu hoorayoo
Biyahaa lagu maydhayoo
Bismillaahi Raxmaane
Kolkaa baan bogsannay*

(Jaamac Muuse Miicaad)*

La-dareen-wadaaggii Soomaaliya

1960^{kii} kolkii Soomaaliya xornimadeeda qaadatay dastuurkii qaran ee berigaa la dejiyay waxaa lagu daray qodob qeexaya in Soomaalida gumaysiga ku hoos jirta laga taageero xagga siyaasadda iyo fagaarayaasha caalamiga ahba si loogu oggolaado in ay aayahooda ka tashadaan.

1969^{kii} markii xukunka dalka Soomaaliya ciidammada qalabka sidaa la wareegeen, axdigii ay degsadeen qaybtiisa siyaasadda dibadda; qodobka saddexaad wuxuu qorayey: in lagu dedaalo sidii dadka iyo dhulalka Soomaalidu deggan tahay loo xorayn lahaa gaar ahaan Jabuuti oo halgan firfircoon ku jirtey. Dawlad iyo shacabba waxa la guddoonsaday in reer Jabuuti la garab joogsado.

Maalintey Jamhuuriyadda Jabuuti gobonni-madeeda hanatay dalkii Soomaaliya dad iyo dowladba waxay u ahayd maalin weyn oo taariikhda gashay. Waxay arkeen dedaalkii ay u galeen xornimodoonka walaalahood oo midho dhalay iyo guushii ay muddada badan sugayeen oo timid. 27^{ka} bisha Juun oo ah maalintii Jabuuti xorowday, waxa ay dawladdii Soomaaliyeed u aqoonsatay maalin qaran. Dareenkaa iyo farxadda dhanka Soomaliya maalintaa ka jirtayna halabuurtii suugaanta ku cabbiray waxa kamid ahaa Allaha u naxariistee gabayaagii Cali Cilmi Afyare oo sidan u dhigay:

*Saddexdii gumaysigu u dhigay, soohdintiyo beenta
Summadda iyo goobtii ku tiil, siliggii loo ooday
Seetadii mid baa goysay iyo, suukii loo xiraye
Nin saaburay mar baa Eebbahay, saray u qaadaaye
Subuca iyo Yaasiinka iyo, suuradaha diinta
Seef iyo warmay kaga direen, seylarkii Yurube
Sinta xeebta iyo buurihii, quruxda loo saantay
Siraad iyo iftiin baa ka baxay, Obokh salkeediiye.**

Gob baa Abaal Gudda

Markii Jamhuuriyadda Jabuuti gobonni-madeeda qaadatay 1977^{kii}, waxay heegan u ahayd in ay Soomaaliya u abaal guddo. Lama wada xusi karo arrimaha wax-ku-oolka ah ee Jabuuti dadka Soomaaliyeed u tartay, hase ahaate aan xusno dhacdooyinka lama illaawaanka ah:

- 1) 1986^{kii}, madaxweynihii Jamhuuriyadda Jabuuti, Xaaji Xasan Guuleed (Naxariistii janno Allaha siiyee) wuxuu dhexdhexaadin ka galay colaaddii baaxadda weynayd ee ka dhex aloosnayd Soomaaliya iyo Itoobiya, isagoo labadii Madaxweyne; Maxamed Siyaad Barre iyo Mingistu Xayle Maryam Jabuuti isugu keenay (Shirkii IGAD). Si ay uga wada hadlaan dhibaataada iyo colaadda labada dal ka dhex taagan. Taasna guul, heshiis, is-afgarad iyo nabad baa laga gaaray.
- 2) 1991^{kii}, markii dowladdii dhexe ee Soomaaliya burburtay, Jahuuriyadda Jabuuti waxay ahayd dowladdii ugu horreysay oo u gurmata. Jabuuti waxay qaadday tallaabooyin waxtar leh. 15-21^{kii} Julaay 1991^{kii} Xaaji Xasan Guuleed wuxuu magaalada Jabuuti si rasmi ah uga furay shirwey-

nihii dib-u-heshiisiinta shacbiga Soomaaliyeed oo ay ka soo qaybgaleen odayaal nabaddoonka Soomaaliyeed ka mid ah iyo lix jabhadood. Hadalladii uu Xaaji Xasan Guuleed furitaankii shirkaasi ka sheegay waxa ka mid ahaa, "Dhiig baa noo kiin galay oo dhaxal baan wadaagnaa. Wixii idin dhibaayaa waa na dhibaayaan".

3) 1999^{kii} Ismaaciil Cumar Geelle madaxweynaha Jamhuuriyadda Jabuuti loo doortay tallaabadii ugu horreysay oo uu qaaday waxay ahayd siduu arrimaha murugsan ee Soomaaliya wax uga qaban lahaa. Wuxuu qaban qaabiyay shir dib-u-heshiisiineed oo loogu magac daray buurta Carta. Wuxuu isugu keenay ergooyin Soomaaliyeed oo ka badan afar kun. wuxuu ahaa shirka keliya ee Soomaali badhax li'i ka qaybgasho oo aan shisheeye lug ku lahayn.

Dadaalkaa Jabuuti samaysay, hiilka iyo gogosha nabadeed ee ay Soomaalida u fidisay halgankii gobonimada si la mid ah ayaa halabuurka iyo suugaan-yahanka ummaddu kaalintooda uga qaateen suugaan aan la koobi karinna waa ka sameeyeen. Aan tusaale u soo qaato beydad kooban oo ka mid ah labada heesood ee soo socda. Tan hore waa hees abwaan Cali Diiriye (Cali-gaab) ugu talo galay shirkii dib-u-heshiisiinta Soomaalida ee Jabuuti ka dhacay 1991^{kii}:

*Soomaaliyeey maqal²
Waa talo sokeeyee
Soomaaliyeey maqal
Geesigu siduu yidhi
Soomaaliyeey maqal
Sannadahan intii dhimatayee
Saantooda lagu aasay siigada
Soomaali ugu filan*

Heesta labaadna waxa ku luuqeeya fannaa-niinta kooxda Deegaan waxayna ka mid ahayd heesihii caan baxay ee lagu soo bandhigay madashii (teendhadii) uu ka socday Shirkii dib-u-heshiisiinta Soomaliyeed ee Carta.

*Caano daatay dabadood la qabay
Soomaaliyeey dib-u-dhiskaagiyo
Midnimaan kula doonayaa*

Haddaan soo gunaanadno, taariikhdaa aan ka soo sheekaynnay waxaan ka dhex arkaynnaa afar arrimood:

1. Xornimada Jamhuuriyadda Jabuuti ee maanta soddon jirsatay in aanay sahal ku iman balse halgan adag oo geesinnimo ah ay dadka reer Jabuuti u soo galeen.
2. Kaalintii lama illaawaanka ahayd ee halbuurku ka soo qaatay halganka.
3. La dareen-wadaaggii Soomaaliya ama Soomaali oo dhammi gacantii ay ka geysatay halgankii madaxbannaanida Jabuuti.
4. Jabuuti oo sidii oo kale yeeshay una abaalgudday walaalihii halgankooda gacanta ku siiyey.

Haddaba faalladeenna aan ku soo gunaanadno tix uu lahaa gabayaagii waddaniga ahaa ee reer Masar, Abul Qaasim Ashaabi.

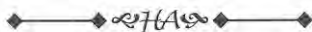
*Hadduu shacab doono nolol wacan
Nasiibku wuu caawiyaa
Habeennadu waa socdaan,
Dabarkuna waa furtaa (Tarjamad)*

Tixraac:

* *Gabeyga oo dhan waxa lagu daabacay qaybta maansooyinka*

¹Wii; waa kalmad Af- faransiis ah (oui) oo macnaheedu yahay (haa).

²Heestani waxay astaan u hayd barnaamijka Soomaaliyeey Maqal ee ka bixi jirey qaybta satalaytka ee taleefishanka Jabuuti barnaamijkaasi oo la bilaabay kolkii la furay shirkii dib-u-heshiisiinta Soomaalida ee Carta lagu qabtay sannadkii 2000.



Isku Hiillinta Jabuutida Xorta ah iyo Dhaqanka Ummadda

Maxamed Cabdillaahi Riiraash

Jabuuti, maanta waa xarunta dhabta ah ee dhaqanka iyo afafka Soomaaliga iyo Cafariga. Taasina, dhinaca Soomaalida waxay ka dhalatay markii Soomaaliya burburtay ee meelihii lafdhabarta u ahaa aqoonta, sida Jaamacaddii, Akadeemiyaddii Dhaqanka, Gurigii walxaha taariikhiga ah lagu ururinayay (Matxafkii Qaranka), labadii Raadiow ee Hargeysa iyo Muqdisho iyo weliba Golihii Murtida iyo Madadaaladuba ay isla burbureen. Haddaba qoraalkani wuxuu isku dayi doonaa inuu wax ka iftiimiyo kaalinta ay Jabuuti ka qaadatay badbaadinta dhaxalkaa ururintiisa, dhawristiisa iyo daryeelkiisa.

Sannadkii 1977-kii bisii Juun 27keedii ayay Jabuuti dal xor ah noqotay ka dib halgan dheer oo naf iyo maalba loo huray. Abwaannada iyo fannaaniinta reer Jabuuti iyo kuwa Soomaaliyeedba qayb libaax bay ka qaateen halgankaa. Badhkood waa lagu xidh-xidhay, badhna waa lagu masaa-furiyay. Iyaga ayaa ahaa dareenka nool ee ummadda ee marna dadka kiciya marna fadhiisiya.¹Haddiise dagaalka gobannimada loogu jiray lagu guu-

laystay waxan odhan karnaa mid kaa ka weyn ayaa bilaabmay; waana dagaalka gobonnimada laf ahaanteed lagu joogtaynayo oo ah horumarka. Haddii suugaanta iyo fanka loo adeegsaday la-dagaal-lankii gumaysiga haddana waa in loo adeegsadaa halgankaa cusub ee lagu badhitaageerayo dhismaha dalka siyaasad iyo dhaqaale ahaanba².

Su'aashu haddaba waa halkee laga bilaabaa, sideese loo bilaabaa? Jawaabtu waxay timid sannadihii 1982-kii iyo 1983-kii markaas oo munaasabadihii sannad guurada gobannimada ee 5^{aad} iyo 6^{aad} la qabtay kulammo dhaqameedyo (La Forum Culturel) ay abaabuleen Guddiga Dhaqanka ee Xisbiga RPP. Guddigaas isaga ah Mudane Ismaacill Cumar Geelle, Madaxweynaha Jabuuti ee hadda ayaa guddoomiye u ahaa, rag kale oo dhallinyaro ahaana way kala qayb galeen. Dhab ahaan tallaabadaasi mid taariikhi ah oo milaygii ku habboonaa la qaaday bay noqotay. Indhii dadka reer Jabuuti ayay furtay waxayna arkeen baaxadda iyo hodonnimada hiddaha iyo dhaqanka Jabuuti ee soo jireenka ah. Ka soo qaybgalka ayaa aad u ballaadhnaa. Dadku magaalo madaxda oo Jabuuti ah iyo degmooyinka kaleba si xoog leh ayay uga yimaaddeen. Guud ahaan dadka ka soo qaybgalay ee ka qaybqaatay ciyaaraha hiddaha iyo dhaqanku 528 qof bay ahaayeen; heesaagu 158, gabayaaguna 173. Intaa waxaa dheeraa 9 kooxood oo dugsiyada dalka oo dhan

ka socday oo iyaguna ciyaaraha hiddaha iyo dhaqanka ka qaybqaa-danayay. Inkasta oo tirada dadka aan soo sheegnay badankoodu ka yimaaddeen magaalo madaxda haddana afartii gobol oo ka baxsanaa dadka ka yimi 229 qof bay ahaayeen³. Labadaa kulan-dhaqan, sidii aan soo sheegnay, dadka reer Jabuuti indhahoodii ayay wax jiray aanse la ogeyn daboolka uga qaadeen, gaar ahaan ciyaaraha hiddaha iyo dhaqanka (folklore). Xagga Soomaalida ciyaaraha Sayliciga oo aad u faro badan, habdhac, jaan iyo jibba kala duwan ayaa la soo bandhigay. Badhkood rag iyo dumarba way ka dhexeeyaan. Ciyaarta Horraha la yidhaahdo se, raggay gaar u tahay qaarna dumarkaa gaar iskaga leh. Kuwii reer guuraaga iyagana si ballaadhan ayaa meesha looga muujiyay. Ciyaaraha Sayliciga ayaa si wanaagsan u qeexaya taariikhdiis dheerayd ee ay ilbaxnimadii Saylac soo martay, isbaddeladii ku soo dhacay ummadaha ku kulmay meesha iyo afalkooda. Waxa kale oo si wanaagsan u werinayaan ganacsigii ay la lahaayeen adduunyada inta kale; Bari iyo Galbeedba. Cafartu dhankooga ciyaaro aad u qurux badan ayay soo bandhigeen gaar ahaan kuwa reer Tadjorra iyo reer Obokh. Ciyaaraha badhkood rag iyo dumarba waa u dhex, badh raggay u gaar yihiin badhna dumarka. Kuwa ragga u gaar ah waxa ka mid ah ciyaarta loo yaqaanno "Horra". Waa tii aan ka soo hadalnay in ciyaar iyana Horra la yidhaahdo ay reer Saylac leeyihiin oo ragga u gaar ah. Taasi waxay ku tusaysaa reer Saylac iyo reer Tadjorra in wax badan oo dhaqammada la xidhiidha ay kala qaateen. Taasina waa arrimaha muhimka ah ee ay labadaa kulan-dhaqameed daaha ka rogeen. Dadka reer Jabuuti yaa is dhex galay; qoloba qolada kale ayay quruxdoodii u soo bandhigeen. Ciyaaraha ay wadaagaan ayaa halkaa ka soo baxay, in wax la wada leeyahayna waa caddaatay.

Mar haddii la ogaaday baaxadda wax yaabihii la soo bandhigay, quruxda iyo qaayaha dheeraadka ah ee ay leeyihiin, lagama maarmaan bay noqotay in la joogteeyo. Doorarka qayb ahaan waxa qaatay Golaha Raadiyaha iyo Telefishanka Jabuuti (RTD). Inkasta oo jireen barnaamijyo xagga Raadiyowga ah oo ku saabsanaa joogtaynta

iyo dib u noolaynta dhaqanka iyo suugaanta haddana markii maqal iyo muuqaal loo adeegsaday ayay midho dhal noqdeen. Barnaamijka caanka noqday ee "Dhaqan iyo Suugaan" waxa lagu soo qaaday laguna kala qeexay ciyaaraha kala duwanaa ee labadaa kulan-dhaqameed lagu soo bandhigay. Waxa kale oo si wanaagsan looga hadlay xidhiidhka ay ciyaarahaasi la leeyihiin taariikhda gobolka iyo dunida inteeda kale iyo weliba sida ciyaaraha reer-guuraagu markii ay Saylac soo galaanba isku dhalan rogayeen. Barnaamijka Dhaqan iyo Suugaan intaa oo keliya kuma koobnayne waxa kale oo lagu qaadaa dhigay Suugaanta iyo Geela, Gammaanka Ugaadha, Shimbiraha, Dugaagga, Bahalaha hoost iyo Dhirta. Taa ujeeddada laga lahaa ayaa ahayd in la eego sida dadka afkooda, suugaantooda iyo noloshoodaba ay u saameeyaan deegaanka iyo waxyaabaha nolol-maalmeedkooga lafdhabarka u ah. Midda kale waqtiga barnaamijka la qabtay dad badan oo rag iyo dumarba leh oo aan maanta innala joogin ayaa noolaa oo aqoontii ay hayeen halkaa lagaga reebay. Barnaamijka Dhaqan iyo Suugaan ayaa taariikhda ku galay inuu ahaa kii ugu horreeyay ee maqal iyo muuqaal loo adeegsaday suugaanta Soomaalida. Barnaamijka isaga ahi wuxuu si weyn wax uga baddalay fikirkii ay dadka reer Jabuuti ka haysteen dhaqankooda iyo suugaantooda. Taasina waxay dhabbada u sii xaadhay in dadku oggolaan karaan lana socon karaan barnaamijyo suugaaneed oo kaa kasi qoto dheer.

Sannadkii 1991^{kii} abwaanka weyn, Maxamed Ibraahim Warsame (Hadraawi) ayaa booqasho ku yimid Jabuuti. Barnaamijyo soo saarayaasha RTD-da fursad baa halkaa uga muuqatay ah in la abaabulo barnaamijka kale ee caanka noqday "Sirta Ereyga", halkaa oo ay suugaanley caan ahi kala qayb-qaateen Hadraawi. Waxay saameyn weyn ku yeesheen dhallinyaradii reer Jabuuti oo markii dambe iyaga qudhoodu rag iyo dumar abwaanno ahi ka soo baxeen. Taasi mar kale waxay fakir labaad ku dhalisay barnaamijyo soo saarayaasha RTD-da oo abaabulay barnaamijka "Tix-Maal" oo ilaa hadda socda bilaabmayna sannadkii 1999-kii. Dhallinyarada ayaa loogu talo galay barnaamijka

waxa se si wax-ku-ool ah uga qaybqaatay ab-waanno da'roontii hore ee maansada Soomaaliga ah. Barnaamijyadaa saddexda heer ahaa oo maqal iyo muuqaalba ku kaydsan waxay ku dhawran yihiin qolka keydka RTD-da. Kuwaas oo keliya ma ahee waxa iyaguna la kaydsan riwaayado, googoosyo iyo suugaan kaleba oo laga qabtay dad reer Jabuuti iyo reer Soomaaliyaba ah, waana dhaxal u dhawran dadka Af-Soomaaliga adeegsada oo dhan.

Ka sokow kulan dhaqameedyadaa aan soo sheegnay iyo barnaamijyadaa iyaga toos ugu lug lahaa waxa halkan Jabuuti lagu qabtay kulammo aad muhim ugu ah afafka dhawristooda, kobcintooda iyo daryeelkooga oo uu Madaxweynaha Jamhuuriyadda Jabuuti, Madaxweyne Ismaaciil Cumar Geelle uu si toos ah isaga xilsaaray. Sannadkii 2002-dii ayaa Jabuuti lagu qabtay shir loogu talo galay in erey bixinta warfaafinta Af-Soomaaliga lagu mideeyo, kaasi ooy ka soo qayb galeen idaacadaha af-Soomaaliga ku hadla ee Geeska Afrika iyo Idaacadda BBC-da qaybta Af-Soomaaliga ereyadii la isla qaatayna qoraal baa ka soo baxay kuwaasi oo maanta si ballaadhan weriyayaashu u adeegsadaan.

Xagaagii 2003 waxaa isna Jabuuti ka qabsoomay barnaamij nolol weyn galiyey geeddisocodka nolol-dhaqameedda Soomaalida. Wuxuu ahaa barnaamij lagu magacaabay "Toddobaadkii Halabuurka Soomaaliyeed". Wuxuu ahaa kulaweyne socdey laga bilaabo 22 Juun ilaa 2dii Luulyo 2003. Waxaa qabanqaabiyey Naadiga PEN ee Qalinleyda iyo Halabuurka Soomaaliyeed oo kaashanayey Machadka Afafka ee Jabuuti. Wuxuu ahaa mahrajaan weyn oo soconayey muddo 11 cisho ah kana koobnaa qaybo kala duwan oo ay ka mid ahaayeen bandhig fan iyo suugaaneed, bandhig buugag, dood-cilmiyeed dhawr cisho socotey iyo Shirweynihii 2^{aad} ee Naadiga PEN ee Qalinleyda iyo Halabuurka Soomaaliyeed kaas oo isla sannadkaaba xaruntiisii magaalada London si rasmi ah looga soo raray loona soo wareejiyay Jabuuti. Waqtigaas laga bilaabo, Naadiga PEN oo uu dhiirrigalin iyo taakulayn u fidiyey Madaxweynaha Jamhuuriyadda Jabuuti, Mudane Ismaaciil Cumar Geelle, wuxuu Jamhuuriyadda

Jabuuti ka fuliyey hawlgallo dhaxalgal ah oo wax weyn ku kordhiyey nolol-dhaqaneedda dalka, kuwaas oo ay ka mid ahaayeen barnaamijyo ku wajahan daryeelka afka hooyo iyo suugaantiisa. Laga soo bilaabo sannadkii 2005, waddanka Jabuuti waxaa ka socdey barnaamij-suugaaneedyo Naadiga PEN halkudheg uga dhigay "Hirgalinta Halabuur ku qoran afka hooyo. Waxaa ka mid ah aqoonwadaagyo joogtaysan oo bishiiba mar lagu qabto meel fagaare ah telefshinka qarankana laga faafiyo.

Bishii Febraayo 2006 waxaa la qaaday tallaabo waxtar weyn u yeelatay ku baraarugga qiimaha afka hooyo iyo baahida loo qabo daryeelkiisa. Waxaa lagu tallaabsaday hawlgal qaran oo uu soojeedinteeda lahaa Naadiga PEN. 21 ilaa 27^{kii} Febraayo 2006 Waxaa la abaabulay toddobaad qaran oo lagu magacaabay Toddobaadka Afka Hooyo. Wuxuu ahaa mahrajaan weyn oo lagu furay xaflad heer qaran ah oo uu aabbe ka ahaa Madaxweynaha Jamhuuriyadda Jabuuti, Mudane Ismaaciil Cumar Geelle oo toddobaadka ku furay khudbad uu dadka ku guubaabinayey baahida loo qabo in la daryeelo horena loo mariyo afafka hooyo, af Soomaaliga iyo af Cafariga. Toddobaadka waxaa ka soo qayb galay boqollaal qof oo ka kala yimid, Jabuuti ka sokow, dalaka kale ee Geeska Afrika, sida Soomaaliya, Itoobiya iyo Eretreya iyo sidoo kale dad qurbaha ka yimid; dadkaasi waxay isugu jireen qorayaal, halabuur, aqoonyahanno, fannaaniin iyo warfidiyeen. Toddobaadka oo idil waxaa la isweydaarsanayey dood-cilmiyeedyo, kulan-suugaaneedyo ama suugaan-wadaag, bandhigyo buugaag iyo farshaxan iwm.

Tallaabadaas dhaxalka laga faai'dey waxaa ka mid ahaa in Jamhuuriyadda Jabuuti si rasmi ah looga sharciyeeyey in sannad walba xus qaran loo sameeyo Maalinta Caalamiga ah ee Afka Hooyo, taas oo looga gol leeyahay in dadka lagu baraarujiyo inay u soo jeestaan afkooda horumarintiisa, qoraalkiisa iyo dayactirkiisa. Tallaabadaasi si weyn ayay u saamaysay dadka reer Jabuuti, waxayna keentay in 21^{kii} Febraayo ee sannadkan 2007 meelo kala duwan iyo siyaalo kala duwan looga dabbaal-dego Maalinta Caalamiga ah ee Afka Hooyo. Meelaha

sannadkan dabbaaldegyada waaweyn lagu qabtayna waxaa ka mid ahaa gobollada Cali Sabiix iyo Tadjorra.

Kulan-weynihii daryeelka afka hooyo ee lagu tallaabsaday 2006^{dii} dhaxal-reebkiisii loo wada riyaaqay waxaa ka mid ahaa bandhiggii weynaa ee buugaagta ku qoran afka hooyo oo laga soo kala ururiyey dhammaan dalalka geeska Afrika iyo waddammada dibadda ee ay ku nool yihiin dadka soomaaliyeed. Boqollaal buug oo aad u qiima badan ayaa la soo bandhigay, laga faalloday si weynna loo iibsaday. Buugaagtaas badankoodu waxay ku qorraayeen af Soomaali iyo Cafari. Waxa halkaa si gaar ah uga muuqday buugaagta taariikhda, afafka iyo suugaanta ka hadlaya. Buugaagta in badan oo ka mid ah daabacaad-doodii iyo isku dubba-rid-koodii maaliyaddii ku baxday waxa gacan deeqsinnimo ka geystay Madaxweyne Ismaaciil Cumar Geelle oo dhab ahaan horseed ka ah ololaha lagu soo noolaynayo laguna dhawrayo dhaqanka iyo afka, oo ah tii uu ku bilaabay labadii kulan-dhaqameed (1982 iyo 1983).

Shaki kuma jiro haddii kaalintaa Jabuuti ee taariikhiga ahi ayna jirin, Soomaaliyana sidaan wada ognahay u burburtay ummadda afka Soomaaliga ku hadasha jiritaankoodu halis aan laga soo waaqsan ayaa ku iman lahayd. Tallaabooyinka faraha badan ee midiba mid ka dambaysay ayaa kaalinta Jabuuti ka dhigtay mid nafhurid ah iyo abaal-celin, oo waataan soo sheegnay in dhaqanka, suugaanta iyo fankuba gobonnimada Jabuuti maanta ku naalloonayso ay ahaayeen hubkii lagu soo dhiciyay, haddana dhismaha ummadnimo waa u lagama maarmaan. Waana sida keliya ee dadka loogu beeri karo isku kalsooni iyo in ay isku tashadaan. Waa dhab oo waqtigaynu maraynno adduunku wuu isku wada baahan yahay haddiise aad taada tasayso adna waad la tasoobi.

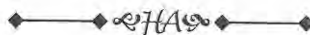
Talo bixinta la xidhiidha arrimahaas aan soo korxaadinnay:

1. Waa in kulan dhaqameedkii sannadlab ahaa lagu joogteeyo Jabuuti, degmadoo dhammin ay ka soo qaybgalaan si afgarad iyo isdhexgal u suuro galaan. Taana lagu kaabo kulan cilmiyeedyo ah sidii kuwii aan soo sheegnay ee sannadihii dhowaa la qabtay.
2. Hantida weyn ee manta lagu hayo Golaha Radiyowga iyo Talefishanka (RTD) waa dhaxal weyn oo loo hayo dadyowga ku hadla afafka Soomaaliga iyo Cafariga. Haddaba waxyaabihii ka soo baxay labadii kulan dhaqan ee aan horay uga soo hadalnay, barnaamijyadii, riwaayadaha googoosyada, heesaha iyo waxyaabo badan oo arrimahaa la xidhiidha ayaa hadda ku kaydsan habka UMATIC, BETACAM iyo DVC-PRO kuwaana waa in loo beddelaa habka casriga ah ee dijitaalka ah ee maanta la adeegsado.
3. Machadka Afafka ee la sameeyay sannadka 2002-dii waa in isna awooddiisa waxqabashada qayb ahaan lagu jeediyaa ururinta suugaanta afeedda dadkii hayey ay sii dammaanayaan.

Kaalintaa Jabuuti ee xagga dhaqanka iyo af-soo-noolaynta ahi waa mid markii ku habboonayd timid welina socota, Jabuutina ka dhigtay meel ay ku soo hirtaan dadka daneeyo dhaqanka, afafka iyo suugaanta Soomaaliga iyo Cafariga. Waa kaalin mudan in la sii xoojiyo.

Tixraac:

Ciyaarta sayliciga ee Sirinbaawiya waxa laga ciyaaraa dalal badan oo Badwaynta Hindiga ku yaal, ciyaaraha reer guuraaga ee Saddexley iyo Xoogwayn marka ay Sayliciga noqdaan waxay isku dhalan roogaan ciyaarta la yidhaahdo Khadiija Xalwo.



Dadkeenna iyo Daryeel La'aanta Xuquuqda Fekerka

Maxamed Axmed Suldaan

Markii la aqoonsaday xuquuqda aadamigu leeyahey ayaa waxay keentey in fekerka ka soo baxa ama uu curiyiyo halabuurkuna la siiyo muhi-mad iyo xaqdhawr si uu uga qayb qaadan karo dhismaha waaxyaha faraha badan ee adduunku ku meel marayo. Waxaa aqoonsigaasi uu yeela-nayaa xeerar lagu ilaaliyo fekerka cusub ama wax-soo-saarka halabuurka, kana mid noqonaya sharciyada shaqada iyo wax-soo-saarka dadka. Arrintaan cusub ayaa keentey in xeerka dhaw-ridda xuquuqda fekerku qaab gooni ah oo horumarka shakhsiga, kan qaranka ama adduunkaba wax ku biirin kara loo dhigo. Fanka oo sida laga yaabo, in badani u haysato in aanu waxtar lahayn ayaa qarnigan dambe is beddel ku keenay adduunweynaha, oo xeerar gaar ah oo fannaaniinta shaqo siinaya, dhawraya oo aqoonsanayana xaqooda feker iyo wax-soo-saar-koodaba ayaa ku soo biirey golaha shaqada.

Waxaan halkan ku soo bandhigaynaa xeer u gaar ah fannaanka oo lagu magacaabo “xuquuqda fekerka”. Waa xeer ku cusub mandaqaddeenna (Geeska Afrika). Waxaa aynnu ogsoonnahay in fanka iyo suugaanta si qalad ah loogu camal falo guud ahaan deegaannada Soomaalida iyo Cafarta oo haba yaraatee danta fannaaniinta iyo horumarka fanka aad hoos loogu dhigo ama la diido.

Waa Maxay Xuquuqda Fekerku?

Waa sharci ama xeer gaar u ah dhawrista iyo qiimaynta fekerka aadmiga ama wax ku biirinaya oo ilaalinaya wax soo saarka cusub ee qofka. Xeerka xuquuqda fekerka wuxuu ku saabsan yahay ama saameeyaa laba qaybood oo kala ah : (i) ganacsiga iyo warshadeynta ; (ii) far-shaxanka iyo fanka. Iyadoo la tix raacayo xeerarka ay dawladuhu dhigtaan, lana kaashanayo hay'adaha caalamiga ah sida UNESCO iyo WIPO, waxaa lagama

maarmaan ah in la helo sharci qeexaya hirgelinta xuquuqda fekerka iyo habkii wax-soo-saarka halabuurka, qiimeyntiisa, adeegsiga loo ilaalin lahaa, taasi oo khusaysa ganacsatada iyo dadweynaha u baahan . Dawladaha horumaray waxay mas'uuliyadda saareen shirkado maareeya xuquuqda fekerka, kuwa soo koraya sida Afrika oo kale waxay gacmaha ku hayaan ama diyaariyeen xafiisyo hoos yimaadda wasaarado, oo fannaaniintu ay adeegsan karaan, hantidooda ama wax-soo-saarkoodana ay ku aaminaan. Haddaba, sharcigani waxaa ka faa'iidaysta qaybaha fanka iyo suugaanta siiba: halabuurka, laxamistaha, muusishanka, sawirlaha, qooraaga buugaagta, curiyayaasha riwaadaha, aflaamta, iyo wixii la mid ah.

Dhaqanka Soomaalida marka la eego waxaan ogsoonnahay fanka iyo suugaantu in ay ku koobnaan jireen « magac ama maamuus » u gaar ah abwaankii curiyey riwaayad, hees, ama maanso kaleba. Wakhtiyadii hore marnaba laguma fekerin in haba yaraatee fanku uu keeni karo dakhli. Beryahan dambe waxaa la ogaaday in fanku uu galay ganacsi, dakhli weynna ka soo baxo. Haddii imminka la dareemay in fanku uu sidaasi qiimo u leeyahay, waxaa habboonaatay in xeer loo sameeyo oo la hirgeliyo. Xeerkaas oo dhigaya in fekerku qiimo weyn leeyahay isla markaana hanti uu u noqon karo curiyaha ama qofkii lahaa.

Jabuuti waagii gumeysigii Faransiisku uu ka talin jiray, fannaaniintii xilligaa degganayd waxay la xuquuq ahaayeen kuwii Faransiiska. Fannaaniintii soo gaadhey waagaa way xasuusan yihiin. Waxaa berigaasi degganaa Jabuuti laan ka socota shirkad marka magaceeda la soo gaabiyo la odhan jiray “SASEM” oo idaacadda iyo halka lagaga camal falo luqadda ama shaqada curiyaha ka soo ururisa lacagta ku waajibtay, ka dibna ay u gudbiso sannadkii hal mar xaqii uu qof walba muteystay (waxaa loo yaqaan mushahar daahay). Dakhligaas wuu ka duwan yahay midka ka soo galaya halabuurka ama fannaanka barnaamij la dhigey oo kaas loo yaqaanno “shaqo uu qabtay” oo saamiga shaqo uu yahay wax la isla ogyahay.

Markii uu dhashey calankii Jabuuti 27^{ki} June 1977, Laantii way shaqeynaysay illaa san-nad ka dib, dabadeedna wey guurtey iyadoo fileysay laba qodob midkood: (i) in dawladda Jabuuti ay wakiilato oo ay hawsha halkii ka sii waddo, ama (ii) in dawladda Jabuuti ay furto xafiis u dhigma kii SASEM oo xilka, danaha iyo hawsha ay wadi laheyd la wareega. Labadii qodob midna ma qabsoomin, sababta oo ah dawladda cusub ee Jabuuti waxay gashay hawl culus oo ah qaran dhis. Waxaa rajo wanaagsan ah in dawladda Jabuuti ay maanta fahamtay mowduucan, taladuna ay tahay in meel la dhigo xuquuqda fannaanka.

Fannaaniinta Jabuuti weli kama dhaadhicin sharciga xuquuqda fekerka ee halabuurka umana haystaan in uu u leeyahay wax faa'iido ah, qorsheyaal horumar lehna lama iman, Wasaaradda Dhaqankana wax heshiis la odhan karo lama yeelan. Waxay noqdeen koox wada joogta oo haddana kala jeedda oo mid walba iskii wax u doonaayo. Fannaa-niintu mamaba kama ay fekerin danahooda, iyaga oo haddana arkaaya ururro shaqaale oo kale oo dantooda ka tashanaya qaylo dhaanna u gudbinaya ciddii ay khusayso.

Fanka Jabuuti, Halgankii Xornimada iyo Xuskii Calanka Jabuuti

Fanka Jabuuti wuxuu soo maray marxalado badan. Wuxuuna qayb weyn ka soo qaatay halgankii loogu jirey xoreynta dalka. Hawshoodu waxaa ay ahayd hanuunin, dhiirrigelin iyo guubaabo joogta ah. Hawl adag oo gumeysigii Faransiisku aad uga hortegi jirey bay wadeen. Qarsoodi ayey suugaanta loo baahan yahay ku shaacbixin jireen. Habeenba meel ka mid ah xaafadaha ayay ula guuri jireen hawsha si loo raadgado raadcadda gumeystaha iyo shaadirlahu (jaajuuska) ay ku baadi goobayaan. Suugaanta ay ku taageerayeen gobannimadoonku way iska soo daba bixi jirtey maalin kasta.

Fannaaniintu uma kala hadhin, Cafar, Carab iyo Soomaali; qeyb walba halkoodaas ayey ka soo dhiibi jireen odhaahdooda. Gumaystuhu waxaa uu ku qaaday ugaadhsi, xabsi taxaabid, masaafuris iyo isku imaatinka shan qof wixii ka

badan inuu xaarantimeeyo. Waxaas oo tacdiib ah haddana fanku waa socday oo riwaayadaha iyo suugaanta kale ee gobannimadoonka ahi waa soo baxayeen, dareenka shacbiguna marnaba ma dhiman. Dadaalkaasi fannaaniinta Jabuuti ku jireen ma ahayn mid ay xoolo ku rabeen cid gacan ku siin jirteyna aad bay u yarayd. Waxayse kartidooda iyo kalsoonidooda awgeed ay qaybtooda ku soo hooyeen xornimada taamka ah ee maanta ummadda Jabuuti hadhsanayso. Waxaa aad loo xiiseeyaa riwaayaddii uu lahaa Eebbe ha u naxariistee, abwaankii Ibraahiim Sh. Suleymaan oo ku magac dheeraa « Gadhle ee la magac baxday “Kii galaa garan” laakiin shicibku la jeclaaday magaca “Geeddigi Koowaad” oo masraxa Saaliinka lagu dhigey 1975 iyadoo wakhtigaas la oggolaadey xorriyada hadalka iyo xisbiyo madax bannaan in la furan karo.

27^{ki} June 1977, habeenkii Jabuuti ay xorowday ee calanka taagatay waxaa la qabtay barnaamijyo waaweyn oo fannaaniintu dhammaantood ka qayb qaateen oo farxad iyo faanaanka lagu muujinaayey. Gobol walba halkiisa ayuu ugu dabbaaldegaayey, sidaa darteed fannaaniintii oo aad loogu baahday ayaa loo kala direy gobollada dalka waxayna muujiyeen firfircooni niyad, qalbi iyo waji furan oo qarannimadu ka muuqato. Xorriyadda markii la hantiyey, waxaa la filaaayey in tixgelin la siiyo fannaaniinta soo halgamay. Hase yeeshee, fannaaniintu ma helin wixii ay filayeen. Taasi waxa ay noqotay nasiibdarro hor leh oo ku habsatay fanka iyo fannaanka, haatanna weli heysata.

Ka dib helidda calankii, xul fannaaniin ah ayey Idaacadda Jabuuti isku dayday in ay habayso oo ay maareyso wax soo saarkooda, heshiisna waa la gashay. Muddo shan sano ka dib ah heshiiskii wuu jabay, Idaacadduna way qaadi kari weyday qarashkoodii oo way iska fasaxday. Intii hore kooxdu waxay soo saartey riwaayado, barnaamijyo xafladeed, iyo filimmo badan. Markii ay kala baxeen fannaaniintii iyo idaacaddu, fannaaniintii iyaguna way kala jabeen oo kooxo madax bannaan ayey ku kala biireen. Laakiin marna xiisaha wax-soo-saarkoodu ma jabin, bulshaduna kama ay xiisodhicin oo

habeen walba aad ayaa loogu buuxin jirey bandhigyada. Dakhligii kooxaha riwaayadaha dhigaa wuu is bixin waayey taasina waxaa keenay wax-soosaarka kooxaha oo yaraaday heer ay gaartay in shantii biloodba mar la dhigo riwaayad. Heesihii ay soo saarayeenna way ku noolaan kari waayeen sababta oo ah dhibaatooyin kala duwan oo ay la kulmeen awgeed. Dhibaatooyinka waxa ka mid ah:

- 1) qalab la'aan ku ajburtay in ay qalab kiro ah ku shaqaystaan,
- 2) golyaasha murtida iyo madadaalada oo ku yar magaalada,
- 3) Idaacadda oon ka gadaneynin wax-soosaarkooda oo kaga beddelata iidhehda ay u samayso riwaayadahooda, barnaamijadooda ama heesaha ay soo saaraan ee ay u marineyso taleefishanka iyo ganacsato si xaqdarro ah u iibineysa wax-soosaarka fannaaniinta. Arrimahaas iyo kuwo kale oo is biirsaday ayaa keenay in wax-soosaarku hoos u dhaco, qiimaha fankuna uu ku baaba'o oo dadkii ciidansan jirey ay ka hawl yareystaan ama ka niyad jabaan. Kooxaha arrimaha aan tilmaannay sababsaday waxaa ka mid ah: "Sharaf Band" oo ay u madax aheyd marxuumaddii Mako Rooble, Gacan Macaan, iyo qaar kale.

Qaban-qaabadii Xeerka Fekerka:

1992^{kii}, wasaaraddii hore ee ku xidhnayd "dhallinta iyo ciyaaraha" ee dalka Jabuuti ayaa dhambaal u diratay hay'adda UNESCO oo ka dalbatay khabiir ku xeel dheer xuquuqaha fekerka iyo sidii looga hirgelin lahaa Jabuuti. Khabiirkaas wuxuu noqdey Cabdiraxmaan Amri una dhashey dalka Tunisiya. Muddo afar sannadood ka dib ayaa la ansixiyey xeer tirsigiisu ahaa 114/96. Xeerkaasi ma hirgelin, taasina waxaa sabab u noqday dhibatooyin dhaqaale oo lala kulmay oo uu keenay dagaalkii sokeeye ee dalka ka dhacay. Sidaas buu ku hakaday qorshihii la waday.

Markii madaxweyne Ismaaciil Cumar Geelle loo doortay hoggaanka waddanka, wasaaradihii u horreeyay dawladda uu soo dhisay waxaa ka

mid aheyd Wasaaradda Dhaqanka, Warfaafinta, Boosaha iyo Is-Gaadhsiinta. Madaxweynaha oo waligiiba hormood ka ahaan jirey dhaqanka ayaa si gaar ah u qiimeeyay oo wasaarad isugu geeyey halabuuradii, hooballadii iyo qeybihii faafiinayey sida (RTD) iyo Interneedka, si loo xoojiyo meelmarna ay u noqdaan dedaallada ku wajahan xagga dhaqanka. Sannadkii 2000, waxa loo jeestay in sharcigii xuquuqda fekerka ee tirsigiisu ahaa 114 ee 1996^{kii} oo dhib u-dhaco ku yimid mar kale boorka laga jafo. Waxaa sharcigaa habayntiisa dib iskula eegay guddi qaybo kala duwan ka socda. Waxaa ka qaybqaatay khubaro ka socotay haya'do caalami ah oo deggan Geneva oo Jabuuti xubin ay ka tahay. Qorshihii ka soo baxay shirkii lagu habaynayay xeerkaa xuquuqda fikirka ayaa loo gudbiyey golaha wasiirrada oo isla oggolaadey 31^{kii} luulyo 2006 (xeerkii hore waxaa lagu beddeley xeer tirsigiisu yahay 154/06). Waxaana haatan hawshiisa lagu jiraa loona tabaabusheysanayaa sidii xafiiskii hawshan hirgelin lahaa loo furi lahaa.

Xeerka Fekerku Muxuu ku soo Kordhinaaya Fanka Jabuuti?

Tan ugu muhiimsani una horreysa waxaa weeye aqoonsi in ay helaan oo si sharci ah loo aqoonsado halabuurka iyo wax-soosaarkooda taas oo aan hore u jirin. cid walba oo ka qaybqaadatay shaqada halabuurka waxay helayaa aqoonsiga ama xuquuqda qaybtii ay ku lahayd wax-soosaarka ama shaqada halabuurka fanka. Tusaale ahaan; haddii album heeso ah soo baxo waxaa la kala ogaanayaa abwaankii curiyey, laxanka iyo codka qofkii lahaa, kooxdii muusigga tumeysay, kii isku dubbaridey iyo qofkii la siiyey inuu ku luuqeyo, mid walibana xuquuq inta uu ku leeyahay ayuu ka helayaa faa'iidada shaqadaasi ka soo baxda. Wuxuu sharcigani ka xayirayaa in fasax la'aan ay cid kale ka faa'idisan karto. Xeerkan waxaa uu saamayn ku yeelanayaa: sawirqaadaha, qoraaga buugaagta, noocii la doono ha noqotee, iyo curiyaasha silsiladaha riwaayadaha ama filimmada. Wuxuu ka horjoogsanayaa: (i)

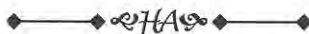
habkii sharci-darrida ahayd ee loogu camalfalayey suugaanta; (ii) habkii khaldanaa ee looga ganacsanaayey fanka oo fakhri ku abuuray xaqdaha iyo horumarka fanka; (iii) barnaamij aan rukhsad lahayn, iyo (iv) habka ay idaacaduhu ula maamilaan kooxaha iyo badeecadda ay gacanta ku hayso oo dib loo eegi doono.

Hindisahan oo hawshiisu soo jütamaysay tan iyo 1999^{kii} ayaa haatan soo dhammaaday oo ay hirgelineysaa Wasaaradda Dhaqanka. Waxaa ay dawladdu aqoonsatay in wax-soo-saarka fannaaniintu uu yahay hanti ku fadhida qiimo weyn oo ay waajib tahay in laga hortago wixii dhibaateynaya. Sidaas darteed, waxaa la isku afgartay in la diyaariyo xafiis hawshaas u xil saaran oo dhawaan ka furmi doona Jabuuti. Xafiiskani ma noqonayo mid u gaar ah fanka oo keliya ee waxaa adeegsan kara qaybaha halabuurka ee kala duwan. Fannaaniintuna waa inay gartaan in shaqada habkii ay u qaban jireen ay wax ka beddelaan si ay uga faa'iidayaan karaan uguna diyaargarobaan la saanqaadka iyo hirgelinta xeerka cusub.

Inta aan si buuxda loo hirgelin xeerka cusub ee xuquuqda fekerka waxaa la qaban doonaa shirar badan oo aqoon-isweydaarsi ah oo lagu faaqidaayo xeerkan cusub iyo sidii uu meelmar ku noqon lahaa oo u shaqayn lahaa. Aqoonyahaanno waddani ah iyo kuwo ajnabi ah ayaa iska kaashan doona sidii ay faah-faahin dheeraad ah uga bixin lahaayeen xeerkan una macnayn lahaayeen qaabka hawlgelintiisa.

Qaybaha faraha badan ee fanka ku hayla ayaa laga sugaayaa inay ka soo qayb galaan kaalintoodana ka qaataan sida ugu waxtarsan ee xeerkaan loo hirgelin karo si looga baxo dulmiga, tixgelin la'aanta xuquuqda fekerka iyo ka faa'iideysi la aanta hal abuurka dadka.

Hirgelinta xeerka cusubi waxaa uu dhab baha u xaarayaa ganacsi cusub oo casri ah oo dani ay ugu jirto qaybaha kala duwan ee halabuurka iyo kuwa ku hawlan ama ka ganacsada wax-soo-saarka fanka. Sidaa daraadeed, ayaa tahay in qaybaha oo dhammi taageeradooda u muujiyaan taabbo-gelinta xeerka cusub ee ka doonayo in lagu horumariyo laguna xaqdhawro shaqada ama fekerka halabuurka ama fannaanka Waayo badeecadda ka soo baxda maskaxda ayaa la mid noqonaysa kuwa caadiga ah. Ganacsatadu waa ku sharfan yihiin dedaal-kooda, taas oo ah xiisaha kalago'a aan lahayn oo ay ka muujiyeen kalgacaylka ay u hayaan fanka. Balse waa in ay aqbalaan xeerkan kaalintoodana ka qaataan isbeddelka cusub ee la filaayo in uu hadda si wanaagsan u hirgalo kaas oo ah in habkii hore looga ganacsanaayey fanka looga guuri doono hab cusub oo casri ah oo hadda ka dib waxtar u yeelanaya saddexda qeybood ee kala ah: ganacsatada, xaqdaha iyo adeegsadaha. Wixii habkaas ka duwan wuxuu noqonayaa wax sharci aan ahayn oo maskax-maalka (curiyaha) ama fannaaniinta dulminaya. Dulmiguna waa dib-u-dhac ay tahay in hore looga gudbo.



La littérature comme lieu de réappropriation identitaire et territoriale

Kadar Ali Diraneh

Qoraalka oo kooban: Maqaalkani waxaa uu ku saabsanyahay suugaanta Jabuuti iyo siday uga hadlayso taariikhdiisii halgankii xorriyadda. Suugaantu si toos ah iyo si dadban waxay u tilmaantaa sooyaalka ummadda uu isticmaarku masaxayo jiritaankeeda taariikheed, siyaasadeed iyo dhaqameedba. Qoraaga ama tiriyagu wuxuu cod u noqdaa ummadda iyo halgankeeda. Wuxuu la hadlaa dadkiisa, kii gumaystay iyo adduunyada. Wuxuu cabbiraa run uu ku masaxayo beentii gumaystaha.

Halkan waxaan ku soo qaadnaynaa qoraaga caanka ah ee Cabdiraxmaan Cali Waaberi oo buugaag badan ku daabacay afka Faransiiska iyo gabayaa dhowr ah, oo rag iyo dumar ba leh, oo afka hooyo ku tiriyey suugaan. Laba qodob ayuu qoraalkani ku saabsan yahay. Marka koowaad wuxuu tilmaan ka bixinayaa sida ay suugaanleydu u iftiiminayso jiritaanka ka soo bilaabmayaa kulankii u horeeyey ee gumaystaha. Kulankaasi, gumaystuhu qoraalladiisa wuxuu ku sheegaa in uu dhul cidla ah ka iibsaday Buqorroh. Hase yeeshee sugaanleydu si kaley u dhigaysaa, oo waxay tilmaamaysaa in uu dadka deegaanku la yaabay nimankeedii u yimid ee ay baahidu haysay. Qoraagu ama curiyuhu wuxuu dhidibbada u aasayaa jiritaanka ummadda, iyo taariikhdeeda la illoobay. Waxa kale oo uu dhiirri galinayaa in la qoro taariikhda oo la baro dhallinyarada.

Marka labaad waxaan tilmaan ka bixinaynaa la dagaallankii gumaystihii dalka la wareegay. Taasi waxay keentay dhiig badan oo daata iyo iska-caabbin xooggan oo ku dhisan garashada iyo adeegsiga dhulka aqoontiisa laga badiyo gumaystaha. Dad iyo dhulba waa la iskaashaday oo xorriyaddii waa la soo ceshaday.

Ujeedada suugaantani waxay tahay in kor loo qaadoo ummaddii uu cabbudhiyay isticmaarku si mar kale ay dib uga muuqato saaxadda adduunka.

La colonisation de Djibouti s'inscrit dans le cadre de la conquête de l'Afrique et de l'Asie par les puissances européennes au XIXème siècle. La Corne de l'Afrique a vu la concurrence de trois puissances européennes et trois puissances locales se disputer le contrôle des territoires et de leurs populations : la Grande Bretagne, la France, l'Italie d'un côté, l'Ethiopie, la Turquie et l'Egypte de l'autre. La France est venue lentement, avec hésitation, à s'installer sur le territoire, après plusieurs traités avec les populations locales. Elle est restée jusqu'en 1977, date de la déclaration d'indépendance de la République de Djibouti. Pendant toute cette période de plus d'un siècle et demi, une production abondante d'écrits de natures diverses a été publiée sur Djibouti par les Français. Les Djiboutiens, eux aussi, se sont exprimés, oralement puis par écrit, en leurs langues puis en français - certains auteurs ayant publié pendant la colonisation (e.g. William J. F. Syad), d'autres après l'indépendance.

L'écrivain et penseur américain d'origine pales-

tinienne, Edward W. Saïd, étudie, dans *Culture et impérialisme*, la prise de conscience nationaliste qui déploie, dans les œuvres des ex-colonisés, les moyens de réappropriation (reterritorialisation) de son espace. La démarche du colonisé qui se libère, par l'écriture et la prise de parole, est de 'se faire reconnaître, se recartographier' (Saïd, p. 301) pour se réinscrire sur l'espace occupé, pris et confisqué par le colonisateur. Pour Jean-Marc Moura, les auteurs postcoloniaux ont une sorte de mission due à leur situation d'anciens colonisés. Ils ont vécu dans une situation d'aliénés. Le souci est donc de se retrouver. Il s'agit pour eux de ressaisir leur passé, d'en contrôler l'expression et de lui donner forme, donc de traiter avant tout de la négation et de l'aliénation que l'ordre colonial les a amenés à intérioriser (Moura, p. 184).

Pour les écrivains et les poètes djiboutiens, ce programme est valable. Nous allons tenter d'en révéler la teneur en montrant comment ils cherchent à marquer l'enracinement identitaire et la valorisation de la mémoire.

1. L'enracinement identitaire

L'écrivain djiboutien, Abdourahman A. Wabéri, prend la parole, dans la langue de l'ancien colonisateur pour se dire et se réappropriier, par la mémoire, son identité. L'écrivain se manifeste d'abord. Il comble l'absence, met fin au soliloque de l'Européen comme Jean-Paul Sartre le dénonce dans *Orphée noir* :

l'inanité du soliloque (de l'Europe) d'autant plus fortement que des voix lui contestent le monopole énonciatif qu'il s'arrogeait depuis si longtemps. (Cité par Moura, p. 157).

Pendant des siècles de colonisation l'Europe a vécu un

'cheminement solitaire d'une parole péremptoire et sans autre' (Idem). Désormais, dans un monde décolonisé, l'ancien indigène muet parle et agit sur le territoire repris au colon dans un mouvement de résistance générale. (Saïd, p. 304).

Si, comme Edward Saïd l'écrit, 'l'impérialisme est un acte de violence géographique' par lequel les populations perdent leur territoire, l'opération de reconquête de l'autochtone se fait en sens inverse. Pour ce dernier 'il lui faut partir en quête de son identité géographique, et en un sens la restaurer' (Idem, p.320). Voici comment Wabéri, devenu écrivain inscrit sa prise de parole dans un espace, une histoire et un destin personnel déterminé, presque d'avance. Racontant les événements douloureux d'août 1966 il écrit :

Le gouverneur avait pratiqué une lobotomie sur tous les hommes pour qu'ils n'aient plus jamais à chuchoter les secrets douloureux de cet août 1966. Pour son grand malheur, il avait oublié les bébés - promesse et menace d'un futur.

J'avais un an. (Wabéri, *Cahier nomade*, p. 29).

Et le voici donc qui réalise ce destin, en 1996, année de publication de son second livre *Cahier nomade*. Avec son style poétique, il se présente de la manière détournée suivante:

Mais qui est l'auteur de ces lignes ? Un écrivain de l'ordinaire ? Un jeune homme qui n'a fait que recopier la genèse de la vie alentour. (Wabéri, *Balbala*, p. 70).

A- Le récit de la première rencontre

Et c'est d'abord le retour à la première rencontre. L'écrivain revisite, à distance, la venue des Blancs. Il fait émerger, du point vue djiboutien, les premières réactions qui montrent la surprise et le rejet des natifs, contrairement à la légende coloniale de la terre vide. En contrepoint aux fameux "trois rochers" d'Albert Londres, voici la version de Wabéri :

Comment l'Autre, l'étranger de passage ou non, le voyageur au long cours qui ambitionne une résidence ou recherche l'ébahissement, peut-il aborder cette contrée ? Ou comment l'avait-il déjà approchée ? Rappelons donc l'exploit ou l'effroi. L'outrage et le prodige. D'abord le regard ; tout est dans le regard du nomade impassible, ce matelot des sables au masque de mépris. D'abord le regard, puis la langue. Oh, pas de grand discours, juste un mot, un refus le plus souvent. Enfin, les gestes : un hochement de la tête pour la politesse, et un geste très ferme de la main, définitif cette fois, comme pour dire : « Non, allez-vous-en ! Gardez vos verroteries, vos bimboleries et autres bondieuseries. Quittez ces terres basaltiques, elles sentent la poudre et ne sont ni à vendre ni à louer. Retournez dans vos flottilles. Que le Diable vous emporte !

(Wabéri, *Balbala*, p. 27).

C'est donc un refus catégorique de traiter avec celui qui vient dans l'intention de s'installer. Le nomade ne se laisse pas séduire. Il annonce même la couleur : la terre comme les hommes ne sont pas accueillants. D'abord donc un regard de méfiance et de défiance, puis la langue et enfin les gestes. (Idem) Voilà comment l'auteur, dans un raccourci saisissant, nous représente la première rencontre de son peuple avec les colons. La première rencontre est très importante. Celle-ci est fondatrice du malentendu entre les deux peuples. Mais il y a aussi pour l'enfant, et futur écrivain, la découverte plus personnelle des étrangers, les colons. Il l'exprime à travers le personnage d'Awaleh :

Il me revient un souvenir ancré dans le nid de mon cerveau. Je devais avoir quatre ans, peut-être cinq et revois très clairement mon regard d'enfant apeuré. Un jour, en compagnie de ma tante, dans une avenue de notre quartier, j'ai croisé une patrouille militaire. Comme une chrysalide sur le point de craquer, la question est venue tout seule :

- Qui sont ces gens ?
 - Ce sont des Français, nos colonisateurs.
 - Et pourquoi sont-ils ici ?
 - Parce qu'ils sont plus forts que nous
- (Wabéri, *Transit*, p. 18).

Tout est dit. La colonisation est un rapport de force. Et aujourd'hui ce rapport de force s'exprime par les mots. En revisitant ces épisodes de l'histoire, l'écrivain marque son refus du discours colonial. Et voici, par contre, la version officielle consacrée de la colonisation, rappelé par Abdo-Julien:

Aboubaker Aref et Houmed Dini sont parmi les premiers notables partis signer des accords avec l'empereur Napoléon il y a plus de cent cinquante ans. (Idem, p. 48).

Et ce fut le début d'un long processus de dépossession territoriale. Et pourtant il y a la version djiboutienne, plus réelle, de cette première rencontre. Voici comment Djama Moussa Miad, (inédit, 1977) en accord avec Wabéri, la raconte dans son poème.

Xeebrani Jabuutuu annaga xaakimkeen noo bogaye
Xaaxiga Nagaadheed annagoo xamar ku maalaynna
Gumaysigii xadhkaha dheer lahaa wuu nasoo xulaye
"Xii! dhaha waraabaha!" markii xaajo lagu gooyay
Wuxuu yiri xumaan lama socdee xaakim baan ahaye
"Kalluun baan yar xaaxaabi" iyo xeelad nagu maalye
Xoodaan waxuu nagu sabuu xididdo aastaaba
Xalwo iyo dhasheedii wuxuu kala xereeyaaba
"An ku xoogo" xeerkeennu wuu ka xarragoodaaye
Xurdadii kolkuu nala helay buu xamasta noo dhaafay
Dagaal baan u wada xaydannay iyo xubin gobaadeede

*Dieu nous a offert cette côte de Djibouti
Alors que nous trayions nos chamelles à la brise de Nagad
Le colon, avec ses longs lassos, s'est jeté sur nous
« Oust ! Dites au fauve ! » fut le mot d'ordre commun*

Il prétendu qu'il était sage et qu'il n'avait pas mauvaise intention

*« Je vais juste me contenter du poisson de la côte »
prétendit-il comme ruse*

Et il s'est mis, avec le temps, à prendre pied sur terre

Il alla jusqu'à séparer Xalwo et sa progéniture

A l'usurpation, notre Xeer oppose une fin de non recevoir

Ainsi, ne supportant plus ses abus

Nous avons tous pris les armes pour un combat de braves

Le poète, dans sa vision de l'arrivée du colon, insiste sur le caractère malhonnête de ce dernier. Lorsqu'il est arrivé il a fait le doux, c'était un nécessaire dans le besoin, et inoffensif. On lui a donné les côtes pour qu'il se nourrisse de poissons car le lait et la viande de leurs bêtes suffisaient aux nomades. Mais très vite il s'est renforcé et la confiscation de la terre est devenue effective. D'où la réaction et la guerre d'indépendance qui a conduit, après un long cheminement, à la victoire.

La réappropriation c'est donc, aussi, la récupération de l'histoire. Et Wabéri se montre ironique sur ce point. Il dénonce indirectement la négation coloniale qui a réduit à rien cette histoire. C'est la mère Bretonne de l'enfant métisse dans *Transit* qui sert à Wabéri. Elle fait des recherches sur la géographie et l'histoire de son pays d'adoption.

De la géographie elle passe à l'histoire. Son histoire dans les annales du continent ? A peine la place d'une vulgaire note de bas de page. (Wabéri, *Transit*, p. 30).

B - La mémoire à perpétuer

Alors comment dire et assumer sa propre histoire? Voilà le programme du processus de récupération de la mémoire. Et la légende fait partie de l'histoire d'un peuple :

Au commencement était l'ogresse. Puis vinrent les hommes qui la vainquirent. Sa mort avait donné naissance à cette ville blanche et lépreuse qui porte en son sein le sceau indélébile. Qu'on s'entende : Djibouti (ou plus exactement « Jabouti ») signifie selon une

légende toujours en vigueur la défaite (Jab) de l'ogresse (Bouti). L'ogresse est donc la mère nourricière, le saint patron de cette ville centenaire. (Wabéri, *Le pays sans ombre*, p. 32).

Au-delà de cette mémoire à transmission orale, l'auteur pense à l'écriture de l'histoire officielle de son pays. De façon fragmentaire il en donne quelques événements marquants et dénonce l'absence d'histoire officielle, transcrite et transmise aux jeunes générations.

Dans *Transit*, le grand père Harbi affirme: 'j'ai une vieille dette de mémoire à régler avec la France'. (Wabéri, *Transit*, p. 17). C'est en vérité l'auteur qui s'exprime derrière ce personnage. Toute son écriture tente de dire cette mémoire tue par la colonisation. Wabéri évoque par exemple un épisode douloureux de la lutte pour l'indépendance. Il rappelle qu'en mai 1975, le Front de libération de la Côte française des Somalis (FLCS) avait enlevé M. Jean Gueury, ambassadeur de France à Mogadiscio. D'autres événements sanglants avaient eu lieu à Djibouti, ceux d'août 66, par exemple.

Tout cela est écrit dans les journaux et gravé dans la mémoire de ceux qui avaient l'âge de suivre ces événements vieux d'à peine quelques poignées d'années. Pourtant ce n'est écrit nulle part dans les cahiers d'écoliers et dans les archives de la petite République. (Wabéri, *Balbala*, p. 97).

La dernière phrase dit le regret de l'absence de transmission de l'histoire par l'école. Mais plus que tout, l'auteur dénonce l'oubli, par les vivants, de ceux qui ont sacrifié leur vie à ce pays et à la liberté de leur peuple. Il pose des questions qui résonnent dans l'esprit des Djiboutiens :

Qui se souvient encore de Mahamoud Harbi, Abdourahman Andhole ou de Dr Salah Nour ? Des noms oubliés, des héros refoulés dans les limbes du silence, morts une seconde fois, sans mémoire ni sanctuaire. Tous disparus dans des conditions insolites, incertaines. Quel collégien de Dikhil ou d'Obock connaît ces hommes ? (Idem, p. 174).

Ces mêmes personnages sont chantés par Omar Maalin dans ses poèmes (inédit, 1984).

Gamoor

Xarboo galabta nool baan Cabdow dibad ka gooheent
Maars bay gumaad iyo dil iyo guduri haageene
Candhoolaan gamuun lagu dileen gumuc rasaaseede
Gaariduu Cismaan qabay yaan ganbo cad qaaddeene
Goohis iyo Xuseen iyo raggii Saalax kaga gooyay
Gaashaamaale wiilkii dilay galoomo siiyeene

Si Harbi était vivant, hé Abdi, je ne me lamenterais pas en exil

*C'est au mois de mars² que nous avons subi des massacres
Candhoole, on n'aurait pas été tué d'un coup de feu
L'épouse de Cismaan ne serait pas veuve aujourd'hui
Ceux qui ont tué Goohis, Houssein et Saalah*

Et y ont ajouté Gashamaleh, les colonisateurs ont décoré

La tonalité générale du poème, dont nous tirons l'extrait, est une longue litanie qui évoque la mort tragique des héros tombés sur la voie de l'indépendance.

Après avoir dit son enracinement personnel, dans un espace et un temps, ce qui lui donne une identité, l'auteur va-t-il en rester là ? Wabéri semble vouloir dire les siens. Pour donner une épaisseur à cette réappropriation spatiotemporelle, il est essentiel de revenir sur l'histoire douloureuse des résistances. N'est-ce pas le fondement de tout patriotisme ?

2. Le Récit des résistances

Djibouti a été un territoire français pendant plus d'un siècle. Du point de vue djiboutien cela est dû aux aléas de l'histoire. Il n'a jamais été question d'une soumission totale. On le sait, la frontière réellement contrôlée par l'administration coloniale rétrécissait pour aboutir, juste avant l'indépendance, au barrage de Balbala.

Comment s'effectue cette résistance ? Des hommes à la terre, tout semble se conjuguer pour refuser la colonisation.

A. Des hommes martyrisés

Il y a eu des combats. Awaleh (le père de Abdo-Julien et mari d'Alice) l'atteste :

N'oublions pas que nous n'avons jamais accepté

la domination du colon. Même devant le fait accompli et la loi du plus fort, nous résistions sourdement, secrètement. (Wabéri, *Transit*, p. 73).

Dans *Le pays sans ombre*, la déclamation du fou, personnage symptomatique, est significative. Il est celui qui ne s'est pas compromis. Après l'indépendance, devenu fou, à cause certainement de la non-conformité de ses aspirations avec la réalité, il rappelle, comme un griot officiel, les événements héroïques :

Nous, les fous fougueux, nous étions les plus acharnés nationalistes. Nous avons fait la guerre aux Français. Nous avons laissé les plus fougueux d'entre nous sur les champs d'honneur à la poudrière, à Gabode ou Loyada, sans parler des lignes de la frontière où les soldats ennemis étaient plus nombreux que mouches sur une plaie ouverte (Wabéri, *Le pays sans ombre*, p. 22).

La volonté de l'écrivain est de '*rassembler tous les quidams qui ont compté dans ce pays*' (Idem, p. 83), dit le peintre. L'auteur insiste sur la lutte pour l'indépendance parce qu'elle est fondatrice de l'identité djiboutienne. Dire l'horreur est aussi une forme de témoignage. Et l'auteur décrit les douleurs de la torture subie par la population sur la voie de l'indépendance. Il y a d'abord un instrument, tranchant, utilisé par les tortionnaires coloniaux et qui fait, à l'époque, très peur : c'est le ventilateur :

On chuchotait que, dans la conquête des colonies, le coup du ventilateur assassin avait été utilisé par le 2^e Bureau de l'Armée française pour se débarrasser des activistes. (Wabéri, *Cabier nomade*, p. 21).

Wabéri insiste sur cette technique, symbole de la cruauté coloniale, qui consistait à décapiter les prisonniers. Cela sème la psychose dans la population.

Pendant le couvre-feu de l'été 1966, dans la ville, pratiquement tous les foyers enlevèrent leur ventilateur puisque cet appareil devint le meilleur allié du pouvoir brutal et colonial. (Idem, p. 22).

Wabéri dévoile les aspects noirs de la colonisation. Si pour la France officielle on exalte les

réalisations qui instrumentalisent le pays, pour l'auteur djiboutien ce sont les manifestations tragiques qui sont mises à jour.

Beaucoup de cadavres furent retrouvés, gorge tranchée, à la morgue municipale après la visite du général-président. Il y eut partout des enterrements à cinquante francs où tout le monde pleurait. (Idem, p. 23).

Il investit ironiquement le discours colonial. La profusion de détails concourt à nous donner une image saisissante et le degré de disproportion entre la valeur supposée de la fierté d'un homme, De Gaulle, cause de ces massacres et la dépréciation de vies humaines autochtones. On sent la colère sourdre dans les descriptions de Wabéri :

La ville n'était plus que cendres et larmes. (...). Des cohortes d'indigènes partirent pour le désert où ils escomptaient trouver Dieu en personne. Mahamoud Harbi, le chef des porteurs de pancartes, fut poignardé dans le dos. Il avait échappé de justesse au coup du ventilateur assassin. L'exil l'appelait de toutes ses forces et il ne pouvait lui résister. Dans le territoire de poche, une odeur de débauche et d'enfermement s'exhalait. (Idem, p. 26).

Et la cruauté prend d'autres proportions. Tout est question de point de vue : il y a d'un côté l'ordre colonial, qui prétend pacifier et étouffer toute velléité de liberté et il y a de l'autre cette perception de la cruauté brutale. Lorsque l'auteur note que '*les artificiers de l'Indo entourèrent cette dernière d'un rideau de fils barbelé entrelardé de bombes à fragmentation*' (Idem, p. 28). Il révèle la brutalité des militaires, rescapés de la guerre perdue d'Indochine, qu'il appelle « *les nostalgiques de l'Indo et de l'Algérie française* » (Wabéri, *Balbala*, p. 150) et qui cherchent donc à se venger ou à se racheter. L'auteur se propose de nous conter la Chronique de la cruauté ordinaire entre Cancer et Capricorne. Le gouverneur de la colonie va serrer les boulons, fermer les écluses de la frustration et les autres bouches d'aération. (...). Des légionnaires, tout en rut et rictus, montent la garde sur les toits des bidonvilles, les mouchards fourmillent et les cadavres sont encore chauds sous le soleil assidu du petit matin.

On s'entraîne à peu de frais sur des cibles nomades. On canarde, on colporte, on déporte. On arrête et torture, dans un désordre digne de la drôle de guerre, les dangereux larrons, les 'sans-papiers', les broussards, les « terroristes à la solde de l'idéologie rouge en provenance de la Somalie », etc. la capitale est encerclée par des fils de barbelés pour éviter la contamination, des bédouins sautent sur des bombes enterrées, disséminées un peu partout du côté de Balbala et de Haramous. Des enfants, à peine sevrés, s'amuse avec des grenades camouflées qu'ils prennent pour des jouets exotiques. (Idem, p. 151).

Bref, l'indépendance, que le langage populaire prononce 'adipandas', est

renvoyée au cachot. L'administration est rassurée sur son avenir, la paix et l'ordre seront maintenus quel qu'en soit le prix. La récréation est finie. La mise en sourdine de la petite musique nationaliste redémarre de plus belle. (Idem).

Et c'était une lutte de tout le monde et de tout le temps. L'énumération suivante est révélatrice de l'implication des différentes catégories de gens, de l'effort continue et de la stratégie multiforme :

Le cycle des luttes reprenant sa fronde ailleurs, demain, reposant sur la colère spontanée, la militance clandestine, les mots d'ordre des poètes et des chanteurs, les ruses de la multitude, les mille et un visage de la solidarité. (Idem, p. 90).

Alors comment s'organisait cette lutte ?

Quels étaient les moyens utilisés ?

B. Un espace de résistance

L'espace était assurément un auxiliaire précieux. A la suite des événements d'août 66, '*des cohortes d'indigènes partirent pour le désert où ils escomptaient trouver Dieu en personne*'. (Wabéri, *Cahier nomade*, p. 26).

Résistance de la ville de Djibouti, organisée en quartiers difficilement accessible aux Blancs parce que ne correspondant pas à la géométrie occidentale. Mais c'est surtout le grand espace de la brousse qui est un auxiliaire. La dichotomie

est nette entre les espaces coloniaux et les espaces de liberté et de refuge.

Bouti l'ogresse, maîtresse de la gadoue, résistera à la cartographie militaire. Multiplier les venelles, les dédales, les intersignes, les courbes et les culs de ressacs. (Idem, p. 133).

Mais la ville de Djibouti était tenue par le pouvoir colonial, par contre la brousse est aux mains des Djiboutiens qui s'y replient. '*Partir. A pied. A dos de dromadaire*' tel est le lot de ceux qui fuiront la répression (Idem, p. 129), et ce sera la stratégie de base de la lutte d'indépendance. En effet, sur la base des traditions guerrières, voici comment reprenant ironiquement le lexique employé par le colonisateur, Wabéri retranscrit les réactions guerrières des nomades insoumis :

Lever un vieux chant de la brousse pour rallier, relier, connecter, réveiller les énergies dormantes, secouer les arborescences généalogiques. Les vieilles lois souterraines pointant le bout de leur nez. Rezzous, razzias, fantasias, vendettas, barouds d'honneur, tout ce qui effrayait la bonne ordonnance coloniale. (...)

C'est le mouvement qui caractérise au mieux cette forme de résistance. Les autochtones font tout pour ne pas se retrouver prisonniers. Ils vivent sur un territoire organisé différemment. Passage et repassage des frontières qui n'ont de sens pour personne ; élans de la vie nomade, mobilité, coopération, échange, partage, puissance de nuisance. (Wabéri, *Transit*, p. 91)

C'est un espace, un pays, qui est porté dans le cœur et les esprits et qui, à son tour, protège et dissimule par ses dimensions. Le colon est, lui, prisonnier, sous la plume ironique de Wabéri, d'un minuscule territoire, qui se réduit, nous le savons, à la ville de Djibouti. La stratégie du Djiboutien s'oppose à celle du colon :

Repli tactique et ressourcement. Retour au point de départ, à l'arrière pays mental – quelque chose de plus large que la colonie aux dimensions de timbre-poste, de confetti empoussiéré. (Idem).

C'est donc un espace physique de liberté mais aussi un espace mentale, porté en soi, que la colonisation ne peut investir.

Par chance nous avons assez d'espace pour nous replier (...). Nous pouvions nous replier dans la brousse, ni vus ni connus. (Idem).

L'espace est un auxiliaire : la chaleur qui décourage les soldats coloniaux mais permet à l'autochtone de survivre. Le grand-père, en est fier :

nous prenions le large : à nous la blancheur, la barre de fer chauffée à blanc du soleil de l'insoumission, le seul horizon à notre portée. Et toutes ces saisons qui avaient visagé de terreur, nous les passions dans l'arrière pays nomade. (Idem, p. 114).

Enfin, fin de combat. Wabéri dit, fierté oblige, la naissance de son pays au monde. Il décrit le processus de l'accession à l'indépendance.

Tractations, conciliabules, intimidations de la part des autorités françaises de Djibouti. Et, enfin, la signature. Les siens sont reconnus à l'échelle du monde. Marche après marche, ils ont gravi l'escalier de la notoriété. (Idem, p. 149).

Il s'adresse à la fois aux Djiboutiens et aux Français car ils ont partagé la même histoire mais avec des regards et des effets différents. L'écrivain peut se montrer ironique aujourd'hui. Et par l'indépendance, le pays retrouve une existence propre. Il est de retour au monde après une longue parenthèse coloniale :

Djibouti quittait en 1977 la haute solitude de dernier bastion colonial. Mon pays venait au monde langé dans son drapeau (bleu, vert, blanc et étoile rouge) (Idem, p. 19).

L'auteur est fier de cette naissance au monde de son pays, comme la joie que procure la naissance d'un bébé. Il révèle, aux lecteurs, les couleurs de sa nation, et contribue ainsi à la faire connaître. L'écrivain djiboutien remet donc les choses à leur place. C'est dans ce cadre là que son œuvre prend sens et se fait reconnaître par la critique. Jean-Claude Guillebaud (1998) présente, dans une note de lecture de *Balbala*, un résumé rapide de la situation ancienne :

Aden, la mer Rouge, la Corne de l'Afrique : est-il des régions du monde sur lesquelles on ait tant écrit ? Passage littéraire obligé depuis plus d'un siècle – Rimbaud, Soupault, Leiris, Monfreid, Morand, Londres, Kessel, etc. –

Djibouti semblait jusqu'alors comme recouverte d'une sédimentation littéraire enfouie sous un amas de rhétoriques imagées, récits fiévreux ou extasiés mais tous procédant – fut-ce en négatif – du regard colonial.

Et il conclut, pour saluer l'œuvre et le talent de Wabéri qui, par sa prise de parole, permet de tourner une page de l'histoire :

On ne pourra plus jamais écrire sur Djibouti comme au temps, pas si loin, où ses vrais habitants étaient muets. (Idem).

1. "Djibouti, n'est pas une conquête. Ce point fut acheté par la France au sultan de Tadjourah. Exactement trois rochers dans la mer, avec quelques écueils autour mais, tel qu'il était, il avait séduit la France. Elle l'épousait non pour sa beauté mais pour son fond, un bon fond dont on pourrait faire une belle rade." Londres, p.116.
2. Les événements du 19 mars 1967 font référence aux soulèvements après le referendum qui a donné le « oui » au maintien dans le cadre français. Il s'en suivra une répression dont les victimes sont les leaders dont le poète regrette la disparition, et qui a marqué la conscience des Djiboutiens pour leur inspirer des poèmes.

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La chanson djiboutienne : A la recherche d'une nouvelle...voie ?

Ali Moussa Iye

La chanson djiboutienne serait-elle née d'un malentendu entre la musique et la poésie ? Serait-elle l'enfant prématuré d'un mariage forcé entre deux arts, certes majeurs, mais qui n'auraient pas eu le temps nécessaire pour se fréquenter et se connaître ? Au vu de leurs relations tumultueuses, on est en droit de se poser la question, au risque de choquer les mélomanes djiboutiens. Dès la première rencontre, la poétique pastorale, fière de son titre de noblesse acquis de longue date, a considéré la musique comme une dame de compagnie dévouée à son service. Tant qu'il n'y avait que l'acoustique du vent pour transporter voix et sons jusqu'aux oreilles, la musique a dû se plier à ce rôle de subalterne et satisfaire les exigences de sa maîtresse. Violons, flûtes, luths et plus tard accordéon se firent donc très discrets face aux envolées lyriques de vers tirés par la rime, se contentant de répéter docilement les mélodies et remplir ainsi les intervalles entre les refrains. Le Balwo, puis le Qaraami seront les fruits délicieux de ce concubinage musical. Mais la rencontre des instruments acoustiques avec l'électricité provoqua un court-circuit et des étincelles dans le couple. La musique commença à revendiquer son droit à l'existence et à l'expression face à la domination des vers. De cette aspiration à l'autonomie, naîtra un style bien particulier, celui des ballades djiboutiennes inspirés des chants nomades somalis et afars. Un genre que des chanteurs comme Said Hamergod et Cheikh Ahmed élèveront au rang de patrimoine national. Paroles simples sans fioritures poétiques, mélodies cadencées, accompagnement juste laissant la place à l'improvisation instrumentale, les musiciens djiboutiens démontreront leur maîtrise de l'art de la chanson populaire pendant les décennies 60 et 70.

In this article, Dr. Ali Moussa Iye reflects on the origins of the popular song in Djibouti and on the fraught relationship between poetry and music that has characterized it, especially in the era of electrification.

He salutes some of the highly creative founding fathers and mothers of the popular song, but notes that, at this moment of time, there are serious obstacles to successful innovation.

The author ends the article with suggesting some solutions to these problems.

Mais, après une période d'intense créativité encouragée par la résistance des artistes djiboutiens contre l'aliénation coloniale, paroles et musique recommenceront leurs scènes de ménage et finiront par faire chacun sa vie... dans la même chanson. Pour comprendre la difficulté que nos artistes ont dû affronter pour réconcilier la richesse de la poésie pastorale avec la pauvreté en instruments de notre culture, rappelons la légende sur l'origine de la chanson djiboutienne. Elle nous renseigne sur le hasard de la rencontre entre paroles et musique.

L'amour contrarié d'un routier et la naissance du Balwo

Il était une fois un routier qui sillonnait les pistes cahoteuses entre les cités de la Mer Rouge. Il s'appelait Abdi Cinema (celui qui fait du cinéma) et l'élu de son cœur répondait au doux nom de *Balwo*. Il l'aimait plus que son camion. Mais un jour, une terrible panne immobilisa son monstre de fer dans le désert impitoyable de Griyaad, repoussant aux calendres nomades l'instant tant rêvé des retrouvailles amoureuses. Désespéré, le cœur lourd comme une plaque de dessablement, Abdi Cinema se saisit d'un bidon vide comme d'un tambour et se mit à chanter pour *Balwo*, sa moitié. Dans le silence nostalgique de cette nuit de désert, des mots tendres, des mots voluptueux, des mots ponctués du son sourd du bidon sortirent de sa bouche. La première ballade moderne somalie venait

de naître pour assouvir un besoin d'amour. Son titre *Balwo* deviendra par la suite un nom commun: celui d'un style de chant qui donnera de grands noms. Romantique, non ?

Bien sûr, personne ne peut vérifier la réalité de cette romance. Par contre, ses protagonistes semblent avoir existé : Abdi Cinnimo aurait diverté beaucoup de gens à Djibouti, Zeila, Borama et Hargeisa et irrité pas mal de *Wadaads*. On raconte qu'à Hargeisa ses chansons d'amour auraient indigné les puritains locaux et suscité des prêches de vendredi enflammés dans les mosquées contre son art satanique.. Avec sa bande de copains fêtards, dont certains étaient revenus de l'étranger avec leurs instruments de musique, ce groupe de disjonctés, "hippies" avant l'heure, élèveront le Balwo vers une composition plus élaborée: le *Qaraami*. C'était dans les années 40, le khat descendu des montages Oromos commençait à se répandre et stimuler les esprits et le cinéma faisait ses premières apparitions dans la région. Mais c'est la radio, la "boite qui parle" qui servira de véritable caisse de résonance au nouveau genre qui venait de naître.

"Et avant la chanson, Monsieur, qu'est-ce qu'il y avait comme musique chez vous?" demanderait probablement le touriste condescendant mais curieux de nos mœurs. Eh bien, avant, il y avait le chant, comme partout ailleurs dans le monde. Qu'il soit d'origine afar ou somali, le chant accompagnait tous les moments forts de la vie des pasteurs. Chants rythmés de travail, chants tragiques de la guerre, chants envoûtants des soufis, chants polyphoniques des femmes, chants coquins des fêtes endiablées au clair de lune, la poésie nomade a su utiliser la musicalité de la voix pour exprimer les profondeurs de l'âme des bergers. Au fil des temps et de l'urbanisation galopante, le chant se laissera d'abord ensorceler par des percussions plus élaborées (daf, darbouka, tambourin etc.); il se balancera ensuite aux cordes souples des luths, guitares et violons. Il prendra un nouveau souffle avec les instruments à vent modernes (trompette, saxophone, accordéon) avant de se brancher enfin à l'électricité (, basse, orgue, synthé et sampler).

Prenant ses distances avec les rituels, le chant fera alliance avec le théâtre, donnant naissance aux fameuses opérettes tragico-comiques: les *Riwaayad* et par la même occasion à cette chanson djiboutienne qui a marqué notre enfance. Tout au long de son évolution, la chanson djiboutienne se nourrira du lyrisme du chant arabe, des mélodies mielleuses hindoues et des rythmiques afro-américains apportées par les radios. Ces mêmes influences marqueront également la chanson soudanaise, somalienne, éthiopienne, modelant ainsi cette musique si particulière de la Corne de l'Afrique qui commence à être appréciée par la *World Music*.

Crise de croissance d'une jeune chanson

Face aux exigences de la modernité et de la *Sono mondiale* la chanson djiboutienne cherche aujourd'hui une nouvelle ...voie sans perdre sa voix et son âme. La relève des pionniers tels que Saïd Abdi, Saïd Hamergod, Mohamed "Charif", Aïcha Awaleh, Nimo Djama pour les Somalis et pour ne citer que les plus connus, Mohamed Ali Talha, Ahmed Al Johari, Cheikh Ahmed pour les Afars, attend encre d'être assurée. Les pistes ouvertes par les 'innovateurs' comme Abdi Bow-Bow (le rocker), Qarshüley (le bluesman), Abdoulaziz (le soulman), ou Fourcheed (le crooner) n'ont pas été suffisamment explorées. Se libérant du pédantisme poétique, ces artistes ont su exploiter les possibilités des chants nomades et adapter des genres comme le guux, le dhaanto, le buraanbur, aux blues et à la soul avec qui ils partagent la même racine africaine.

C'est que le problème de la chanson djiboutienne a recommencé avec l'introduction de nouveaux instruments de musique, l'orgue et plus tard le synthé et la boîte à rythme, qui entraveront paradoxalement son renouvellement. La relative facilité du synthé crachant des nappes continues et enveloppantes et surtout la puissance de ses décibels finira par intimider les autres instruments et tarir la créativité des musiciens. Le joueur de synthé avec ses mélodies préenre-

gistrées est devenu le noyau des groupes sans forcément être le plus expérimenté ou le plus créatif. Pire, avec les nouvelles possibilités offertes par le synthé et notamment sa capacité de plagier tous les instruments, il supplanta les autres accompagnements, étouffant ainsi l'originalité mélodique et rythmique de la chanson djiboutienne.

Des espèces d'hommes-orchestres apparurent sur le marché de la musique, avec leurs claviers aux sons mièvres, se contentant de revisiter paresseusement les anciens tubes et monopolisant les maigres revenus générés par une activité musicale déjà peu payante. Avec la boîte à rythmes qui recrache des rythmiques préconçues, souvent dominées par les battements reggae, ragga ou souk la chanson djiboutienne sombra dans la musique d'ascenseur, cette soupe de sons que les critiques américains appellent the Musak. Elle y perdit son identité, sa fraîcheur, sa respiration et les moments de grâce et de dépassement que permet la magie du 'jouer ensemble' entre musiciens et avec des vrais instruments.

Certes, il y a eu l'aventure heureuse du groupe Dinkara qui pendant une décennie explora les potentialités du chant afar, des chœurs et des nouvelles rythmiques africaines tout en utilisant les possibilités du synthé. Il faut citer aussi l'expérience des troupes nationales Quatre Mars et Harbi, qui ont servi un moment de creuset à la création musicale et de vivier de jeunes talents. Mais depuis quelques temps, à part quelques tentatives isolées ici et là, aucun mouvement majeur de rénovation structurelle et stylistique de la chanson djiboutienne n'est apparu pour relancer la production musicale nationale et répondre aux nouvelles attentes du public. Contrairement à la musique éthiopienne et soudanaise qui, elles, ont su se libérer de leurs carcans pour faire leur trou dans la World Music.

Le premier obstacle à cette évolution est pour moi l'enregistrement. Il est triste de constater qu'il n'y a encore aucun studio professionnel dans notre pays pour enregistrer nos musiciens selon les standards du métier. Or, l'amélioration des musiciens et des chanteurs vient aussi de ce

travail sur le son qui permet de s'écouter, de corriger les erreurs, de faire le tri et de choisir les meilleurs moments des performances. Un enregistrement professionnel permet aussi de mettre en valeur la contribution de chaque musicien et surtout d'apprécier leur création quand on l'écoute sur les équipements numériques modernes. On n'est plus à l'âge de la radio-cassette pour se contenter d'enregistrements amateurs proposés sur le marché local. Les oreilles djiboutiennes sont devenues plus exigeantes.

Le second problème de la chanson djiboutienne est sa longueur due à sa construction linéaire (couplets, refrain répétés deux fois, intermède instrumentale reprenant la mélodie et de nouveaux couplets et refrain). Il est temps d'explorer d'autres agencements musicaux qui redonnent une place centrale à la rythmique (basse, batteries, percussions) favorisent la polyphonie, les superpositions de voix et des espaces d'improvisation pour les solistes. Enfin, les musiciens djiboutiens manquent de la considération nécessaire pour les motiver et les encourager. Les quelques mécènes qui les soutiennent ne suffisent pas.

Et puis les artistes sont trop importants pour notre épanouissement culturel pour mériter d'être réduits au rôle de griots pour ne chanter que les louanges de leurs bienfaiteurs providentiels. Il faut une véritable politique culturelle et artistique.

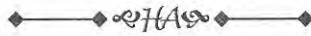
Des nouvelles perspectives et potentiels à exploiter ...

Comme l'ont montré les différentes éditions de FEST'HORN, il y a des nouveaux talents dans la chanson djiboutienne qui frappent à la porte du succès. Des jeunes qui ont la voix, le look et l'envie de percer et vivre de leur art. Des nouveaux artistes qui veulent changer l'image déplorable de l'artiste à Djibouti, vaincre cette hypocrisie sociale qui consiste à entretenir des préjugés d'un autre âge sur ces 'amuseurs publics' tout en raffolant de leurs créations. Il y a aussi, et c'est très important, un nouveau public

djiboutien aux oreilles affûtées qui veut se déplacer pour un vrai concert et vibrer à la musique. J'ai vu lors du FEST' HORN un public averti, sensible à la créativité des musiciens, prêt à rendre hommage aux artistes. Un public assez mûr pour apprécier des audaces musicales pour faire évoluer la musique djiboutienne, un public comme on en trouve ailleurs dans le monde, prêt à payer à sa juste valeur les moments de bonheur qu'on lui offre. Avis aux producteurs et aux entrepreneurs culturels, il y a là un marché à prendre qui peut générer des revenus non négligeables.

Il semble y avoir aussi une volonté de pro-

fessionnaliser cette activité qui ne doit plus être considérée comme un simple passe-temps toléré. La musique est un patrimoine crucial pour la construction des nations pour l'abandonner aux trafiquants et recopieurs de cassettes. C'est pourquoi il est urgent de définir une véritable politique artistique qui puisse rompre avec la vision 'folkloriste' et utilitariste des arts. Espérons que l'application des règles sur les droits d'auteur dans notre pays et les formations dispensées permettront à nos musiciens de tirer profit de leur création et leur donnera l'envie de contribuer à la renaissance de la chanson djiboutienne.



Qeeybe 2004

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Ka sogkow 40 000 oo erey ee uu Qaamuusku xambaarsanyahay, waxa qoruhu si cilmieysan xagga danbe ee qaamuuska uu ku faahfaahinayaa daraasad uu ku sameeyey tirada falalka Afsoomaaliga iyo 11 Farcan ee ay fir ahaan u farcamaan naxwe ahaan na ay isugu rogaanrogaan weedhaha dhexdooda.

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Theatre as a Window on Society:
Opposing Influences of Tradition and Modernity in Somali Plays

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1. Introduction

More than the other literary arts, drama deals at a highly concentrated, more intense level with the contradictions of social existence.

Biodun Jeyifo (*The Truthful Lie*, p. 7).

This article examines how post-independence Somali theatre¹ in Somalia and Djibouti can be classified as a transitional art representing the experience of a society passing through a challenging period of transition. The Somali language theatre of the post-colonial period – a people-based, non-scripted theatre meant primarily for urban entertainment – wavers between keeping with tradition and responding to modern influences. Dramatists strive to bridge the gap between the past and the present by incorporating elements which belong to both. They derive stylistic features from Somali oral tradition and transform them to fit the dramatization of new themes, which respond to the pressures of contemporary social reality with its complex set of new social contradictions. The latter may at times express themselves in fatal conflicts that can lead to the destruction of an entire society. This is what actually happened in the Somalia of the early 21st century, where internal conflicts, reinforced by external interference, destroyed the country and the project of modernization begun after World War II. This occurred in spite of the repeated warnings of concerned artists, as we shall see below.

By engaging in such a bridge-building creative practice, dramatists contribute, on the one hand,

to “protecting Somali society against a split in its collective personality” (Andrzejewski, 1978:89), while, on the other, they endeavor to capture the moment, “feeling the pulse of an age or of a moment in time” (Styan, 1975:11). This moment is, in the history of Somali society, a moment of a painstaking, multi-layered transition – a transition from a traditional, pre-dominantly pastoralist way of life to a modern, town-dwelling one; from a social system regulated by traditional customary law practiced by family groups to a modern society governed by the institutions of a central state; from adherence to an established, unquestionable moral code of right and wrong to a new, ever-changing set of values influenced by urban life, modern education and world media (Maxamed, 1994).

Thus, the organic union of these two seemingly contrasting sets of elements (the traditional and the modern) is what gives the Somali theatre under discussion its unmistakable form as a transitional art reflecting the experience of a society in a testing transition, a characteristic feature which Somali theatre shares with other theatre traditions elsewhere in Africa, such as Yoruba Traveling Theatre in Nigeria (Ogumbiyi, 1982; Etherton, 1982), Hausa theatre in Niger (Beik, 1987), and the Concert Party in several West African countries (Kerr, 1995).

2. The conflict between the old and the new in early post-traditional literature

The conflict between the old and the new features prominently in both post-traditional

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Somali society and its literature. In real life the older generation always laments the collapse of traditional virtues, such as family values as they see them, and the evils of modern life. The younger generation, in contrast, complains about *dbaqannada gaboobay*, “the backward old customs” and the rigid outlook of parents with conservative views towards issues such as marriage, love, family relations and fashion. At a more serious level, the clash between the old and the new expresses itself in the serious conflict that often arises between the nepotistic clan mentality of people in decision-making positions and the requirements of a modern state and nation-building. This conflict has been a constant feature of post-traditional Somali literature since the second quarter of the 20th century.

In the early 1930s, a young poet, Cilmi Boodheri (c. 1910-1941), gave expression to the strong sense of dissatisfaction felt by the younger generation of urban Somalis towards the established tradition. Cilmi, a famous poet who is said to have died of love, took issue in his poetry with his conservative or traditionalist relatives who had severely criticized his unusually liberal-minded and self-assertive expression of his overwhelming love for a girl called Hodon Cabdi. The concept of love as we know it today, a major theme in Somali transitional theatre, was not familiar in Somali traditional society and the man-woman relationship was handled either in total privacy or, at the other extreme, through formal, even arranged marriage. That is why the rebellious Cilmi was accused of being someone “*aan waxba isku falayn, oo aad uga gudubsan xeerka caadooyinka u ah dadka Soomaaliyeed* [a libertine seriously transgressing the accepted norms of Somali society] (Rashiid, 1975: 37). To defend both the legitimacy of love and his own dignity, Cilmi made use of the medium of poetry, a powerful tool of communication in Somali society:

*Caashaqa haween waa horuu, Caaddil soo rogaye
Sayidkii Cirshiga fuulay iyo, Caliba soo gaarye
Carruurtay sideen meesha iyo, Ciise Nabigiye
Cidla' lagama beereen dadkoo, cuudi waaxida e
Soomaalidaa caado xune iguma caydeene.*

Love for women was established by God;

It was there in the times of the Lord² who rose to
heaven and of Ali³

Without it the human race wouldn't have been
preserved

Through a continuing line of descent beginning
from the days of Jesus Christ.

It is only because of the rigidity of Somali custom
that you condemn me for it.

In his philosophical counter-attack reinforced by arguments based on religion, Cilmi therefore attributed the emerging conflict in the attitudes of the new society to the rigidity of Somali tradition.

In sharp contrast with Cilmi's views, another well known poet, Ismaaciil Mire (1862-1951), who was contemporary with Cilmi Boodhari but belonged to the older generation, denounced the modern Somali world describing it as “*adduun gees u foorara* – “a world turned upside down”.⁴ In a famous poem with the above phrase as its title, Ismaaciil is so alarmed by the new developments that he seeks refuge in Allah from the evils of modern society, from what he considers unethical social behavior that is certain to bring forth the wrath of Allah. The numerous transgressions or incongruous patterns of alien behavior listed by the poet include the proliferation of bribery and the ultra-liberal conduct of the new generation of Somali women “the seductive girls of today” as he describes them.

In a more neutral or more balanced approach, reflecting the dual nature of the new society, the two opposing attitudes were kept in equilibrium by a third, early 20th century poet and thinker, Cismaan Yuusuf Keenadiid. As noted by Cabdullaahi Farey (1996)⁵, Cismaan farsightedly represented in his verse the clash (“*is-hardiyey*”) that was taking place between “*casrigii bore* [the traditional way of life]” and “*casriga la galayey* [the emerging new era]”. In his poetic craft, Cismaan skillfully utilized such innovative techniques as characterization, dialogue and satirical humor. Using the medium of poetry as a forum for debate between the old and the new, Cismaan created several pairs of debating characters in a series of poems amusingly

highlighting the then emerging social contradictions. The names of two of these pairs of characters are, respectively, Beydan and Xaliimo, and Macallin-ubbaale and Ustaad Xasan. In the first pair, Beydan represents traditional women, while Xaliimo stands for modern ones. The two denounce each other's behavior and lifestyle. Xaliimo scorns the old-fashioned women, describing them as just blind house-wives, unable to move around, unaware of their rights (*xaas meel yaxsoobad tibiin, oon xisaab galine*). In response, Beydan accuses modern women of transgressing the bounds of decency, the established rules of accepted social conduct. (*xeerkaan labayn iyo shariga*) in the name of a misconceived notion of "freedom". The bottom line of her argument is that "*xornimada waxaad moodday, waa xil iyo ceebaale* [What you perceived as "freedom" is nothing but disgrace]"⁶ The argument between Macallin-ubbaale and Ustaad Xasan is along the same lines, albeit in a different arena. Macallin-ubbaale is a traditional Quranic teacher while Ustaad Xasan is a modern school teacher. Their poetic combat is so interesting that it deserves quoting:

Ustaad Xasan:

*Cilmiga noo kordhiyo awgayow, camalka noo muuqda
Adduunka citibaaraha la yimi, ama cusboonaaday
Iyo caadka kaa saaran baan, la cajabaayaaye*

*Cambuulada tacsida loo karshaad cumi taqaaniine
Cashar iyo tahlil aad dhigtaad calafka eegtaaye ...
Cilmiga aad u baro jaahilnimo cudur xun weeyaane.*

Oh sheikh, I am surprised at how blind you are
To the enlightenment we've achieved
To the wonders of the new age and the horizons
ahead of us...

.....
You are only good at eating funerary *cambuulo*⁷
You depend on providing *cashar* and *tahlil*⁸
for a living ...
Learn properly because ignorance is a dreadful
malady.

Macallin-Ubbaale:

*Wiilyohow adduun cirib xumaa, mana cusboonaane
Cudurrada uu leeyahay, ninkii caaqilaa garane
Codka aad i leedahayna waa, kii carruurnimoo e
Casrigaad u bogi kaaga daran, caamonimadiiye
Wax cirkaa madow kuu jiraad, u cirba taaglayne*

Oh lad, this era is one of decadence rather than renewal
Only the wise would understand its ills
You are only voicing childish views
The modernity you cherish is worse than the dark ages
You reach for something you will never achieve.

3. Keepers of the word yet advocates of modernity

Cismaan Yuusuf's balancing approach, which seeks to use the new art as a forum for debate between the views of defenders of the old and those of advocates of the new, was set to become one of the most salient characteristic features of Somali post-traditional literature in general and the transitional theatre in particular. Dramatists represent in their plays both sides of the time spectrum, i.e., the old and the new. This is not surprising when one considers the fact that contemporary Somali drama was born under two opposing and equally compelling influences; namely, the patterns of traditional oral culture, of which the new art form is a direct descendant, and the pressures of rapidly changing modern realities from which it takes its immediate inspiration. Hence, the paradoxical mind-set of these transitional dramatists as manifested in their post-independence plays. One moment they are conservative guards of traditional cultural order, the next they are radical promoters of new ideals of modernization, as they view it or modern concepts alien to the Somali society of pre-colonial times. This indicates that these playwrights are pulled in different directions at the same time – they are torn between the influences of the two powerful drives of tradition and modernity. In other words, they hold these opposing pressures in tension, with no obvious conscious effort in most cases.

Playwrights often create dramatic tensions between two groups of characters, the first championing modern-oriented social change and the other extolling the traditional way of thinking and living. While the first group accuses the second of blocking the path of progress, the traditionalists accuse their opponents of blindly imitating destructive foreign habits and spreading indecent modes of behavior: “You copy the customs of infidels, the enemies of our religion” (Macallin-ubbaale). For example, in the famous popular play, *Shabeelnaagood – The Libertine* – (1968) the playwright, Xasan Shiikh Muumin / Hassan Sheikh Mumin, perfectly epitomizes the harmonious union of tradition and modernity in Somali plays. On the one hand he makes extensive use of elements derived from traditional culture (proverbs, popular phrases, oral poetry and so forth) to support traditional values, while, on the other, he uses the same traditional elements to denounce certain traditional practices such as clannism and superstition (scene 5). As the right alternatives, he promotes modern medicine, modern education and effective modern state institutions in place of the flawed ones of the time. Moreover, while in parts of the play Xasan acts as promoter of modernity by championing the above elements of modern life, in other parts of the same play, he acts as a conservative defender of tradition, sometimes with an exaggerated devotion:

Tariikhda hiddeheennaan habaaska ka tirnaa
Hannaankii aan ku soo dhaqmayney baan u hiillinnaa...

Ma hagrannee waan u hawl gallaa.

We wipe the dust from the history of our tradition
 We side with our traditional way of living,

 We holly dedicate ourselves to it
 (Hassan/Xasan, pp. 44-45).

To provide a clearer picture of how the opposing influences of tradition and modernity are manifest in Somali plays and how this duality gives the post-independent drama in Somalia

and Djibouti its main characteristic feature as a transitional art, let us more closely consider the two aspects respectively in an interconnected approach.

4. Tradition extolled, modernity attacked

Of the two opposing influences of tradition and modernity in Somali plays the first seems to be stronger. The playwrights’ obvious inclination to defend what they see as their people’s tradition is unmistakable. The influence of Somali oral tradition in this connection demonstrates itself in three main aspects. The first is the preservative tendency of the playwrights; i.e. their commitment to act as devoted guards of the traditional values of their society against what they consider as evils of modernity, a tendency characteristic of orally-based cultural traditions world-wide (Ong, 1982: 41). The notion *dhaqan* (cultural heritage, including traditional virtues) features prominently in the content of virtually all post-independence Somali plays of significance. “*Habran mayno oo dhaqanka waan u hawl galaynaa!* [We shall toil for our heritage]” (*Shabeelnaagood*, pp. 212-13) is the central ‘mission statement’ constantly sustained by Somali transitional dramatists. They repeatedly dramatize the time-honored message carried by the Somali saying, “*caado la gooyey caro Allay keentaa* [deserted custom brings forth the wrath of Allah]”.

The second aspect is the prescriptive and didactic orientation of this art. One salient feature the bulk of Somali transitional plays have in common is their issue-oriented character, an orientation easily traceable to Somali classical oral poetry.⁹ Like the classical poet, the transitional playwright always “has a story to tell, often an argument to advance” (Said, 1982: 57). Although a playwright also endeavors to entertain his audience through such artistic elements as poetry, music and humor, his ultimate concern resembles that of the classical poet; that is “to influence the opinions of others towards a certain vital issue” (Ibid.) The main preoccupation of a

significant Somali playwright is to deliver an instructive message. “*Waxaan nahay macallimiinta bulshba-weynta* [We are the educators of the general public]”, so declares a leading contemporary playwright, Cali Sugulle, in a video-recorded interview (Cali Sugulle, 1992). The third aspect in which the influence of traditional culture is discernible in post-independence drama is the extensive use as dramatic techniques of elements carried over from Somali oral tradition; the Somali playwright often employs elements and artistic devices inherited from traditional culture to dramatize modern issues of immediate relevance to contemporary society; these devices include proverbs, oral poetry, words of wisdom and allusions to traditional narratives.

To further substantiate the first and most significant of the three aspects above, namely, the playwrights’ preservative tendency, let us look more closely at how the call to uphold the established culture (*dhaqan*), i.e., to keep with the customarily accepted pattern of behavior, is featured in the themes and sub-themes of several post-independence plays. Prominent examples are *Saddex baa isu faanay* (Three Contestants) by Xasan Cilmi, (1983), *Kalahaab*, (Wide-apart) by Cali Sugulle (1966) and *Shabeelnaagood* (The Libertine) by Xasan Shiikh Muumin (1968).

For example, the central theme of the first play, *Saddex baa isu faanay*, (which is considered by many as the most popular Djibouti play of the 1980s), is the disastrous consequences of people’s abandonment of their traditional values. The playwright refers to traditional values and way of life as “*wixii lagu faani jirey* [the things that people used to be proud of]”, and “*wixii gaar u abaayoo laga guurey haddeer* [what was characteristic of us and has now been abandoned]”. Towards the end of the play, the playwright exclaims, in the words of a young, reformed male character, Nabane Jooga, in a rather didactic song:

Wixii laga faani jirey miyaa lagu faanayaa!

Wixii laga faani jirey miyaa laga faanayaa!

We now take pride in what we used to abhor
And we now abhor what we used to take pride in

Guided by the events in the play that led to this lamentation, the audience would understand with ease that at the centre of the “what” referred to in the first line above are the open transgressions of moral values in people’s ruthless pursuit of material gains at any cost, and of bodily pleasures in total disregard of the traditional moral code of right and wrong. For example, a middle-aged mother, Naado, urges her marriageable daughter to be seductive in style and clothing and go out with well-off men “who have cars and money”. Naado praises “brave” girls (*raganimo*) who maintain this pattern of behavior, which is utterly unacceptable from the point of view of Somali tradition. In the famous play *Kalahaab*, (Wide-apart) by Cali Sugulle (1966), the evening of a group of young clubbers dancing to modern Western music in a night club is spoiled by the unexpected interruption of a group of advocates of tradition who interrupt them and scornfully criticize their sensual movements and seductive clothing. They accuse them of blindly imitating foreign customs in funny, amusing poetic exchanges: “*dameeri dhaan raacday baad tihim*, [You are following along like donkeys]”. Instead, they attempt to persuade them to join them in a Somali traditional dance, *batar*, claiming that it fulfils everything required from a pleasurable dance in a night club. In response, however, the disturbed clubbers despise the conservative enthusiasts whom they see as backward country folks, “*waxaan reer baadiyaha ab xaggay nagaga yimaadeen*, [where do these country hicks come from]?” (Scene 12.)

The way in which the playwright constructed the dialogue between the two groups clearly indicates that he takes sides with the defenders of tradition and is against the emergence of Western style clubbing in Somali towns, which was then a relatively new aspect of global modernity in Somali society. Instead, he advocates the preservation of traditional dance from

the rural environment in urban entertainment. One of the famous plays in which tradition is most obviously extolled and modernity is blamed for the moral decadence of new Somali society is *Shabeelnaagood* by Xasan Shiikh Muumin. In this play, Xasan launches a fierce attack on the four negative developments in contemporary Somali society which Somali artists consider as being at the forefront of the new evils of modernity. The first is family disintegration as the result of the collapse of traditional values; the second is corruption and deception including in the domain of man-woman relationships; the third is the blindly selfish pursuit of material gains and bodily pleasures in the absence of any sense of moral constraints, while the fourth and last is so-called modern or “fashionable” lifestyle, or what playwright Xasan Cilmi Diiriye in *Saddex baa isu faanay* describes as “ilbax jaahilnimo dhalay”, [a claim to modernity born from ignorance]”.

Xasan Shiikh Muumin created *Shabeelnaagood* with an alarming sense that the entire fabric of his society was being dismantled and that the country was heading for what he terms ‘*guldarro*, [disaster]’ (p. 45), due to the people’s failure to ‘winnow right from wrong’ (p. 213). The playwright rings these alarm bells, in most part, through the relationship and conflict between his two main characters, Shabeel (Cabdille Raage), the title character, a ruthless playboy or *shabeelnaagood* (who lusts after inexperienced young women only to ruin their lives after he has used them as ‘queen for a night’) and Shallaayo (Maryan Mursal), his victim, a naïve school girl from a middle class family.

As observed by Andrzejewski (1985: 364), the play “attacks the disintegration of family life in towns where it is deprived of the traditional support it has in the rural interior.” Right at the outset of its central plot, the play depicts how the once majestic event of getting married or wedding has been reduced to what Shabeel calls “*nikaax dhinnix* [demi-marriage]” (p. 73), a bogus engagement pact orchestrated by a cunning playboy to trap an inexperienced

young lady. In so doing, Shabeel represents (in the playwright’s view) the new generation of Somali townsmen who have fallen away from traditional family values, with no adequate replacement, in the name of modernity or keeping pace with a modern life style. When a girl suggests to her suitor to approach her family and obtain the traditional parental blessing and protection, the soft spot used by a canning man to defeat the girl’s initial defense lines is her fear of being called old-fashioned.

Championing the need for the continuity of such traditional protection, the playwright creates, in Scene 12, a dramatic conflict between two characters, one of them representing the new ultra-liberal mind-set and the other standing for traditional family values. The first character, Shabeel the playboy, approaches Diiddan (Hiba Maxamed) – an enlightened and experienced school teacher – planning to make her the next victim of his women-hunting exercise. After moments of boasting and beating about the bush, Shabeel boldly approaches Diiddan, claiming that he is in love with her and that his intention is to marry her. Like any “good girl” (in the playwright’s view), she advises him to approach the person entitled to give her hand in marriage – her father. “It is you who are the father in the business I’m talking to you about” argues Shabeel (p. 173). Defied by Diiddan, whom the playwright depicts as a role model, Shabeel tries his old tactics, taking advantage of the young woman’s inclination to avoid being classified as an old fashioned, unable to move with times:

SHABEEL [*sarcastically mimicking Diiddan*]:

‘Go and see my father!’ People have grown out of such backward notions, that is an old-fashioned custom, a malpractice!

I can’t agree that anyone else should know about this matter - Shall we get married, you and I?

DIIDDAN:

I’ve seen men of your kind again and again, you devil in disguise. Girls like me have later

blamed your sweet words for their fate. Those whose spines you have broken lie prostrate with their grief. Young man, to act without letting my father know is something I've never done before - I've outgrown such notions.

Get lost and leave me alone – you and I will make no pact! (ibid).

In this exchange, the playwright delivers a clear instructive message to young women; he tells them that adherence to the traditional way of getting married – i.e. through their fathers - is their guard against being deceived and eventually ruined.

Such a message is even more obviously delivered earlier in the play. The playwright realistically portrays how Shallaayo has to suffer for the rest of her life as the result of her disregard of the traditional channels in choosing her husband. Her decision to make a marriage deal with Shabeel without the consent or even knowledge of her parents cost her so dearly. In a well-versified passage, the author blames Shallaayo for what happened to her as a natural consequence of her gross mistake, i.e., her failure to comply with tradition: “the virtues she had- she has forgotten them all” (p. 119).

In a highly popular play called *Hablayohow badmaad guursan doontaan!* (O Girls, when will you get married!), which concentrates on the theme of marriage, the playwright, Maxamuud Tukaale (1975), is even more alarmed about the extent to which contemporary marriage has collapsed and points an accusing finger at modern influences as responsible for the unfamiliar crisis. The play opens with a group of marriageable girls coming across a homeless aged woman, Cirradaba (Daahir Caaje), sitting against a wall in a main road in the city. She looks utterly miserable and drunk and she is surrounded by equally miserable pieces of belongings: a dirty old basket used as a hand back; torn pieces of clothing and, most significantly, some beer cans, mostly empty, and a bundle of *qat*. Shocked by the tragic state of the old lady,

the girls cannot help asking her questions:

1ST GIRL:

Oh my God! What happened to you, aunt?¹⁰

2ND GIRL:

Don't you have a home, husband or children?

What made you like this?

CIRRADABA [*Sarcastically*]:

I do have husband, I have children, I have a home.

3RD GIRL:

Thank God, then tell us about them, aunt.

CIRRADABA [*points to scattered leaves of qat*]:

This is my home, my dear *qat*; [*lifts a half-empty bottle of alcohol*] here is my husband, my soothing rum and gin! [*lights two cigarettes simultaneously*] and here are my children; you can see me burning them two by two!

Here, the message which the audience would pick up with ease is that as a young woman, Cirradaba had been too busy seeking momentary pleasures to think of a family and a future, until she found herself deserted at an old age, excluded and deprived of everything. She has fallen victim of the new-comer evils of modernity. In another twist, the play depicts how family life in modern Somali society is destroyed by materialism and selfish individualism. Cawo, a young wife obsessed with partying drives her once well-off husband to bankruptcy by overspending on organizing continuous, expensive parties and overseas holidays to keep the image of being seen as a modern lady. Worse yet, when Cawo realizes that her husband has run out of money, she abandons him in his solitary grief. In contrast with Xasan Shiikh Muumin in *Shabeelmaagood*, who places most of the blame on townsmen, Tukaale, in *Hablayohow*, blames the new generation of urban women.

4. Modernity advocated, tradition attacked

In the preceding section, the firm stand of Somali playwrights in favor of maintaining the cultural status quo gives the impression that they are adamant traditionalists or conservative

'keepers of the word'. However, looking more closely at their work, one can realize that the same dramatists are critics of the old cultural order and liberal advocates of modernization. In many plays playwrights fiercely attack what they consider as shackling remnants of the past, elements that, in their view, pose serious hurdles to progress, that which "do not ensure achievement" (*Shabeelnaagood*, p. 215).

The modern views expressed in the Somali plays under discussion were part and parcel of the nationalist drive of the 1950s and 60s in Somalia and Africa, including Djibouti, as asserted by Lidwien Kapteijns in an interesting, forthcoming paper entitled "Changing Concepts of Moral Womanhood in Recent Somali History". Professor Kapteijns identifies a number of dimensions of such a modern tendency expressed in post-World War II Somali literature, which include a liberal belief in constitutional democracy; promotion of individual rights and freedoms, including equality before the law; social progress derived from formal, modern education based on European models; and economic development driven by scientific and technological means. Somali playwrights championed all these ideals in their plays. In addition, they advocated women's emancipation, romantic love and companionate marriage.

On the other hand, among the aspects of Somali social life in which dramatists blame tradition and call for modernization, three stand out:

- i) clannism;
- ii) the patriarchal system or male chauvinism which undermines women's rights, both as wives and daughters, and
- iii) superstition. The following passage from *Shabeelnaagood* provides an example of how Somali plays attack the above remnants of the past:

Vainglory, tribalism, and pride in ancestry do not ensure achievement, the toil that is one's lot, the inherent troubles unless one goes out to face them, one will perish through them in time (p. 213).

In an even more direct poetic pronouncement, poet-playwright Cabdi Muxumud Amiin, in a famous poem called 'Geeddiga Wadaay' (mid-1960s), voices the new trend, urging Somalis to free themselves from the shackles of the regressive worldview of the past – i.e., clannism – to be able to cope with the new age of technology in which nations compete to conquer outer space:

Dadkii nala gudboonaa
Dayaxuu u guuroo
Nin qabiil gargaarsadey
Meella gaadhi maayee
Our equals [other nations]
Have gone to the moon
Alas, he who relied on clannism
Gets nowhere

(Cabdi, 2006: 12)

A similar attack on the evils of clannism was the central theme of one of the most popular plays in Djibouti during the 1980s, namely, *Qaran iyo Qabiil* (Nation and Clan), by Cabdi Miiggane (1985). An important state enterprise (which maybe seen as symbolizing the state itself) collapses because of the vices of its general director, Sama-diid ("he-who-rejects-good"). He is blinded by clan mind-set, despite the fact that he gained higher education in Europe. He manages the public agency as though it is a private business in which he only represents the interests of his own clan, rather than that of the nation. The result is utter disaster.

Conclusion

A number of important conclusions can be drawn from what has been discussed in the body of this article. The first is that Chidi Amatu was not way of the mark when he asserted that every historical epoch expresses itself in appropriate idiom in the artistic creation of its most committed and sensitive minds (Amatu, 1989:176), and that Somali dramatists truly represent their 'epoch' by using their art in dealing with crucial issues of immediate relevance to their contem-

porary society, using elements and techniques derived from the established Somali oral tradition. In so doing, dramatists provide an important link bridging the gap between the past and the present. This leads to the second conclusion that post-independence Somali drama can be classified as a transitional art representing the experience of a society in a testing period of transition.

Extremely challenging as it is, the transition era is pregnant with a complex set of social contradictions which at times pose real threats to progress, even to the very existence of the society. Somali dramatists take upon themselves to deal with these deadly contradictions “at a highly concentrated, more intense level” to borrow a phrase from Jeyifo (*ibid*), i.e., to dramatize them with the use of effective techniques quite familiar to their *transitional* audience; they dramatize them in a critical manner in which they warn against the disastrous consequence of prevailing wrong doing, of the backward remnants of the old (tradition) and the emerging evils of the new (modernity).

The third conclusion is how important the theatre is, especially in the case of Somali society. As indicated earlier, oral poetry used to be the leading form of cultural expression in traditional Somali society. In modern times, however, with the speedy urbanization and modernization forging since the end of World War II, theatrical drama has taken over, as oral poetry begun to go out of fashion. By the early 1960s, the theatre occupied the centre stage of Somali cultural life as entertainer-educator. It became the most popular and most influential art form in rapidly burgeoning towns in Somalia and Djibouti. Sadly, however, such a progress was halted by the breakout of civil war in Somalia. It is commonly known that, when war breaks out in a country, culture is the first casualty. Somali theatre fell victim to the civil war. All theatres have been destroyed; most of the theatre practitioners, including the majority of the legendary Waberi Artists, Somalia’s acclaimed national stars, had to flee the civil war and disperse all over the globe.

It is worth mentioning that, in spite of the fact that they are deprived of their logistic base, of the organization and facilities they had in their country, and, most importantly, of the audience that loved them and inspired their work, most of them have refused to give up their art. They continue to practice their profession in the Diaspora in one way or another, in most cases as individuals. The dilemma they are faced with, though, is that theatre practice is a collective endeavor in nature. It is a collaborative practice requiring the joint efforts of members of a group of artists with various talents (playwrights, actors, producers, musicians, visual artists and so forth). It also requires a performing space and encouraging audience. In light of all the above, it is imperative that all concerned with Somali culture and society come to the rescue of Somali theatre practice and see its revival as a top priority in any agenda aimed at the reconstruction of Somali life. If reactivated and properly utilized, Somali theatre has great potential to serve as an effective tool for peace-building, reconstruction and sustainable development. Hence, the need for joint efforts by all concerned Somalis and friends of the Somali people to help the scattered Somali artists recover, reunite and do their important part in the rehabilitation of their war-torn country.

In this respect, the role of the Republic of Djibouti must be noted. Djibouti theatre, especially the Somali-language theatre in Djibouti, used to be closely linked to the theatre tradition in Somalia, which always served as a model and source of inspiration, right from the beginning. Although Somali-language theatre in Djibouti is still alive, it has greatly been affected by the setback suffered by the theatre practice in Somalia. Djibouti artists and theatre lovers lament the passing of the heyday of their theatrical life in the 1970s and 1980s and stress the need to revitalize it again more fully. Taking this into consideration, Djibouti has an important role to play in the revival of Somali theatre, which would automatically be accompanied by the revitalization of the Djibouti theatre as well.

Notes

¹ In the forty years preceding the civil war in 1991, the theatre was the leading form of cultural expression in Somalia. As the *gabay* or classical poetry in general had begun to go out of fashion by the 1960s, theatrical drama was taking over, gradually becoming the most influential art and the most popular form of cultural entertainment in Somali urban life. Regrettably, this once vibrant theatrical tradition has been disrupted by the civil war. Although the practice is not dead and is fully alive in Djibouti and, to a lesser extent, in the Diaspora, it has suffered a tremendous setback.

² This refers to Prophet Muhammad (cws).

³ Ali Bin Abi Talib

⁴ www.afbuhar.com, accessed on 20 October 2007.

⁵ I gratefully acknowledge Cabdullaahi Yuusuf Farey, a well known Somali actor, whom I met in Nairobi in October 1997 and who kindly gave me an audio cassette with poems composed by himself and others. The poems by Cismaan Yuusuf referred to here are included in this collection and were recorded with introductory comments by Cabdullaahi.

⁶ The full texts of the poems are available on an audio tape recording in the possession of the author.

⁷ *Cambulo* is boiled maize or sorghum served at funerals; it is also considered as one of the main dishes in certain rural areas.

⁸ *Cashar* and *tabliil* are traditional religious treatments in which a man of religion writes some Quranic verses on a piece of wood, washes it off and gives the water to the patient.

⁹ For an elaborate discussion of the thesis-orientedness of Somali classical poetry, see Said, 1982: 70.

¹⁰ Somalis call older persons 'aunt' or 'uncle' to show respect.

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"Maana-Faay":
Muraayad Bulshadeenu
iska Dhex Aragto

Ibraahin Yuusuf Axmed "Hawd"

Wargeyskii lagu magacaabi jiray Xiddigta Oktoobar, ee ugu caansanaa wargeysyadii ka soo bixi jirey Somaaliya toddobaatannadii iyo siddeetannadii qornigii tagey, aad ayuu u tayo xumaa. Maadaama uu ku hadli jirey magaca maamulkii kelitaliska askarta, markii uu dadku maamulkaas nacay Xiddigta Oktoobarna waa lala nacay. Taas oo jirta haddana maalmaha qaar waa lagu xoomi jiray oo la kala boobi jiray. Goobaha lagu gado ayey dhallinyaradu aroorta hore saf u geli jireen, qaarkood dugsiga ayeay ka soo dhuuman jireen si ay u helaan wargeyska, qaarkoodna inta ay kumiyo isku dardarsadaan ayay kooda ugu dheereeya u diran jireen hadhowna koox koox isku mar u akhriyi jireen. Kuwaas ayaan ka mid ahaa.

Maalintaasi ma ahayn maalinta wargeyska lagu daabaco khudbadda kelitaliyaha iyo sawirradiisa, waxayse ahayd maalinta la hubo in ay ku qoran tahay qayb kale oo ka mid ah sheeko faneed taxane ahi. Wargeyskaas nuxurka iyo barakada darani wuxuu ugu roonaa maalmihii lagu daabici jiray sheekooyin ay ka mid yihiin "Maana-Faay", "Ayaan Daran" iyo "Xididdo, qisadii qoys maraykan ah". Waa kala guurkii sannadihii 70-nadii iyo 80-nadii.

Sheekooyinkaas, oo ay qaarkood markii dambe buugaag noqdeen, bulshada oo dhan, gaar ahaan dhallinyarada, waxay u ahaayeen dareen wadareed iyo dood maalmeed xiiso badan. Waxay midaynayaan dareennada keli keli ahaaneed ee la qabo. Waxay daboolayeen baahi xaddaaradeed oo jirtay. Waxay abuurayeen dhaqan-suugaaneed hal-abuurka umadda ku cusub. Waxay toosh ku ifiiminayeen anshaxyo nololsha ku soo kordhay oo uu dhaqanka magaaladu siday. Waxay madaddaalinaayeen kumanyaal iyo kumannaan dhalliyaro ah oo

kumanyaal iyo kumannaan dhalliyaro ah oo haddii kale dhaqammo shisheeye ka doonan lahaa madaalada ay u baahan yihiin. Ugu dambayn waxay kobcinayeen wacyiga nololeed iyo siyaasadeed. Cid walba oo akhrida waxay kaga yeedhsiiyayeen:

ALLA WAA RUN!

Sheekooyinkaasi waxay xoqeen oo maasha ka soo daadiyeen boogo halis ah oo bulshada ku yaallay. Waxay fashiliyeen ceebo jira oo la qarsanayey amaba aan lagu baraarugsanayn. Waxay ahaayeen hal-abuur cusub oo galay bado aan la geli jirin. Waxay ahaayeen tallaabo dheer oo uu dhaqankeennu hore u qaaday. Kuwaas ayey qisada caanka ah ee **"Maana-Faay"** ka mid ahayd.

Mid ka mid ah sheekooyinka Agatha Christie ayuu nin doonayaa in uu sheeko allifo, wuxuuse ka cabanayaa in ay ku adkaatay sidii uu u bilaabi lahaa. Dabadeed waxaa niyadda lagaga hiifayaa canaan macnaheedu u dhow yahay: "Waa kan bilawga la rafanaya ee wuxuu moog yahay sida sheeko loo gunaanadaa in ay ka sii adag tahay sida loo bilaabo."

Haa, waxaa dhici karta sheeko wanaagsan laakiin gunaanadku akhristaha ku rido niyadjab iyo xanaaq. Sidaas oo kale sadarrada ugu horreeyaa iyaguna sheekada waxay ku yeeshaan saamayn aad u weyn. Bilawgu akhristaha wuu soo jittaa ama wuu didiyaa, wuu xiise geliyaa ama xiise jebiyaa, wuu dardar geliyaa ama daaliyaa. Haddaba, qisadan Maana-faay, **Maxamed Daahir Afrax** isaga oo taas og, isla markaas awooddeeda hal-abuur leh, ayuu si buuxda ugu guulaystay judhaba in uu dareenkeenna iyo xiisaheenna hantiyo.

Gabadha sagaal iyo toban jirka ah ee goortan sariirta bilqan, ee jidhkeeda kala daatay ururin kari la, ee dharkii dugsiga iska bixin kari la, ee buugaagta dhulka ku daadatay soo qaadi kari la, ee nafteeda iyo dunidaba hiifaysa, maxaa si ka ah? ayaa ah weydiinta ay markiiba maskaxdeenna faduuliga ahi warcelinta u raadinayso. Muuqaalkaas xiisaha badani waa bilawga buugga ee maaha bilawga sheekada, qoraaga ayaase meel dhexe inooga soo xaday si uu inooga sasabto.

Waa si ka mid ah siyaabaha badan ee sheeko-faneed loo bilaabo.

"Maana-Faay" waa magaca sheekada, waana isla magaca qalanjada qisada. Waa mid ka mid ah sheekooyin-faneedka soomaaliyeed kuwii qoraal ahaan ugu horreeyey, haddana waa kuwa ugu qurux iyo qiimi badan. Waa qiso si walba u dhammaystiran, haddii ay noqoto hab-qoraalka, farshaxannimada, af soomaaliga iyo fudaydka intaba. Hibada hal-abuurnimo ee qoraaga ka sokow shaki la'aan guushan waxaa door weyn ku yeelatay aqoonta uu qoraagu markaas ka hor u lahaa fanka sheeka-qoridda.

Waxaa iyaduna aad u xiiso badan mushkiladda meesha taal, fadqalallada oogan waxa wada, shakhsiyaadka ku jira iyo sida ay waaqica uga run sheegayaan. Guud ahaan waa legdanka iyo loollanka dabiiciga ah ee xumaha iyo samaha. Waa jacayl curdan ah oo hufan, iyo tumasho silloon oo lagu meelmarinayo xadgudub. Waa xilka umadda loo hayo oo laga dhiganayo awood ujeeddo xun lagu gaadho. Waa laba kartiyood iyo laba anshax oo midba si u arko ilbaxnimada iyo qiimiga nolosha. Waa damac aan habboonayn oo wanaagga ka ambanaya iyo dan wanaagsan oo waddo qumman ku taagan. Ugu dambayn waa nabsigii oo sidii lagu yaqaannay ciqaab daran riixaya iyo nuuradii oo abaalgud qurux badan sidida.

Reer Xaaji Muumin waa qoys Banaadiri ah oo ku kooban dhaqan hoosaad ay qoysas ay qoysas xigto ahi la wadaagaan. Qoyskaas ayey ka dhalatay Maana-Faay, waa gabadh da yar oo kollayba sidii ay caadadu ahayd ina adeerkeed loo dhisi doono. Waa dhaqankii lahaa "Wax aad taqaan gurso wax aad taqaan ha lagu dhalee". Qorshahaas waxaa dhabqiyey jacayl lamafilaan ah oo wax walba xagga kale ka rogay. Maana-Faay ma ku dhiirran kartaa in ay jacaylkeeda dartii u burburiso caadadii soojireenka ahayd?

Injinneer Axmed Jaamac waa barbaar ay tacliinta iyo ilbaxnimadu ka xoreeyeen dhaqammada gaboobay ee aan xumaha mooyee wanaaggu ku jirin. Wuxuu ku qanacsan yahay in aan la joogin xilligii ninku ku guursan jiray

"reer hebel la xidid". Jacaylkiisa xalaasha ahi haddii uu god abeeso galo wuu kaga daba gelayaa. Laakiin qiimo iyo nafhurid intee la eg ayuu diyaar u yahay taas in uu ku bixiyo? Tabtii Maana-Faay isagana aabbihiis ayaa la hortaagan "Wax aad taqaan guurso wax aad taqaan ha lagu dhalee".

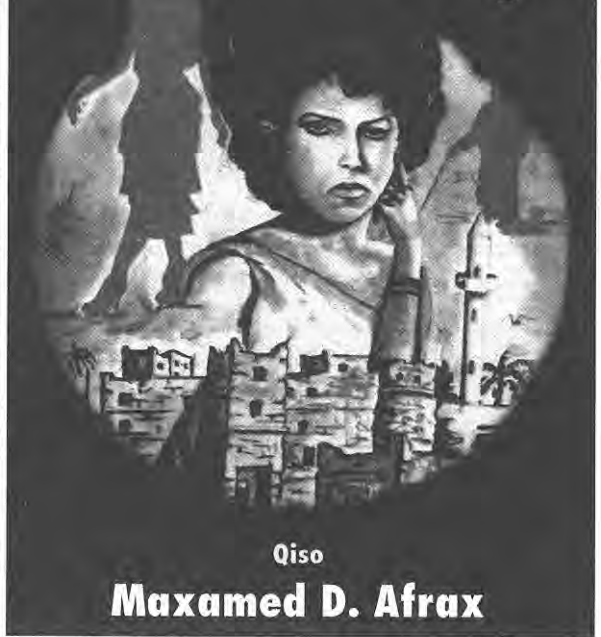
Axmed aabbihi, Jaamac-Dhegey noloshiisii hore waxay doontaba ha ahaatee maanta wuxuu hayaa xil qaran. Degaan miyi ha ku soo koree maanta wuxuu ku dhaqan yahay magaalo-madaxda. Haddaba isbeddelka dhaqan iyo nololeed ee uu galay, kana duwan geel-jirennimadii uu ku soo barbaaray, sidee ayuu uga dabbaalan doonaa? Ma shilimmada uu qaranka ka booliyey ayuu wax walba ku gadanayaa, xitaa gabadha yar ee uu soddogga u yahay? Anshaxu haddii uu sidaas u dumo fadeexad ma loo dhintaa?

Bayddan Shabeel hadba ninka ladan ee tumashad u laacayso inay dookhiisa raalli geliso haddii risiqeedu galay, xirfadda keliya ee ay taqaanna tahay sida gabadh miskiinad ah ee aan waayo'aragnimo lahayn loo dabo, weligeedna nolol aan taas ahayn dhadhamin, iyada sidaas laga dhigay iyo bulshada sidaas ka dhigtay koodee cadow ah, koodeese dembi weyn?

Shakhsiyaadka sidaas u kala fog ama isugu dhow, xilka isku leh ama xilka kala leh, ayey qisada "**Maana-Faay**" isu keenaysaa. Dabadeed waxay isu gubayaan sida ay dabka iyo gaastu isu gubaan.

Muujiinta dabecadda dhabta ah ee shakhsiyaadka qisada, dhaqan iyo hadalba, waa halka ay "**Maana-Faay**" ku muujisay heerka ugu farshaxan sarreeya sheeka-qorista Soomaalida. Waxaad mooddaa dad nool nool oo ina hor taagan. Run ahaantii "**Maana-Faay**" qodobkaas waxay ku helaysaa billadda ugu sarraysa dhammaan sheekooyinka soomaalida inta aan ilaa imika arkay. Qof walba codkiisa iyo erayadiisu waxay si run ah u soo gudbinayaan haybtiisa dadnimo, dabaqadeed, degaan ama da'eed. Marnaba cidda innala hadlaysaa ma aha sheekeeyaha qisada inoo warinaya ee waa shakhsiyaadka hadlaya qudhooda.

Maana-faay



Waxaase iyaduna jirta mar ay arrintu ku dhacayso heer hoose. Waa jeerka ay dhacayso fadqalallada ugu weyn ee sheekada ku shareeraysa fiidda ugu sarraysa. Waa marka uu Axmed ka soo duldhacayo gacalisadiisii uu dhawrsanaanta iyo xishoodka ku hubay oo gole lagu qayilayo fadhida laan jaad ahna gacanta ku haysata. Dhacdadan oo ah barta ay dabka iyo baaruuddu iska daarayaan qoraagu wuxuu u falkiyay si wahsi ku jiro oo tayada sare ee sheekada hoos u jiidaysa. Arrimo badan oo yar yar ayaa isku mar iyo lamafilaan isku wada beegbeegmaya si ay u dhaliyaan qaraxa loo dan leeyahay. Taasi ma wanaagsana. Sheekadu waa in ay isu waddaa si dabiici ah oo akhristaha bisil qancinaysa.

Kedisada, ama lamafilaantu, sheeko-faneedda waxay siisaa xiise, dhadhan iyo diirrimaad. Laakiin ma aha in ay badato, mana aha in ay garashada bisil iyo dabciga noloshu diidaan. Tusaalahan soo socda ayaan u qaataa kedisada aan sheekada qurxin ee qarribta: nin baa wuxuu ka soo dhacayaa dabaqa labaatanaad hoteelkii uu degganaa. Sida uu u soo kankoonsan yahay

wuxuu ku malaasmi doonaa waddada laamiga ah ee ay baabuurto qulqulayso. Waxaanse ahay qoraa miskiin ah, ninkaas oo aan lacag ku leeyahayna waxaan rabaa in aan badbaadiyo. Haddaba maxaan yeelaa? Waxaan yeelayaa sidan: isla markii uu ninku laamiga ku dhici lahaa waxaa meeshii soo maraya baabuur weyn oo cudbi ku raran yahay, saaxiibkayna cudbigii ayuu dhex muquurayaa oo waxba noqon maayo! Maashaa Allaah!

Marka ay fadeexadda **"Maana-Faay"** dhacayso sababta ay sidaas wax u noqdeen waxaynu u heli karraa cudurdaar aad u yar, waxaana aynu siin karraa qaddar aan buumayn oo garawshiinyo ah. Taasina waa haddii aynu taxanaha sheekada oo dhan xusuusta dib ugu soo celinno. Haa, waxaa jirta cillad aan hubo in ay qoraaga hoosaasisay taas oo ah qalanjada sheekada oo ah qof jilicsan, waayo'aragnimo liidata, oo aan gacal iyo nacab kala garan karin. Sida neef xoolo ah ayaa dhankii la doono loo kaxaysanayaa sidii la doonana laga yeelayaa. Maana-Faay Xaaji Muumin ma doqon baa? Weydiintaas haddii lagaga jawaabo "maya" waa in la raadiyaa qiil kale. Haa, waxaynu ognahay gabadhu in ay ka soo jeeddo dhaqan-hoosaad aad u urursan oo ka bulshada kale ka go'doonsan. Waxay ka soo degtay saraha Xamarweyne, halkaas oo gabdhaha aqalka lagu huuriyo, marka ay guurgal noqdaanna nin xigaalkood ah loo xereeyo. Maana-Faay in kasta oo ay iyadu heshay fursad waxbarasho haddana dhaqankaas urursan ayey ku jirtaa. Sahra Yuusuf baa ina bartay ee maba aynaan baranneen.

Shakhsiyadda Maana-Faay jileceeda run ahaantii waa aynu ka xanaaqaynaa. Bal hadda day, iyada oo xalay la geliyey fadeexaddii ugu weynayd nolosheeda, iyada iyo gacaliyaheediina la kala dilay, ayey haddana fataaladdii sidaas u gashay aroortii iska daba gashay oo meel daran u raacday! Maxaa daba dhigay? Maxaa u diiday in ay maskaxda kaga shaqaysiiso oo golaha ceebeed ka kacdo? Ka kacdaye maxaa ku soo celiyey? Haddiise ay dan ugu soo noqotay (boorso ay ku illawday) miyaa la sixray may ka tagto? Maxaa habar fataalad ah iyo niman kha-

siisyo ah ag dhigay? Run ahaantii uma eka qof caadi ah ee waxaa la moodaa axad falan, haddiiba aanay doqon ahayn. Shakhsiyadka sheekada ku jira oo dhan iyada ayaa ugu karti iyo garasho liidata.

Gunaanadkuna waa si habboon oo nafta u wanaagsan, walow ay tahay si la isla yaqaan oo badanaa fanka soomaalidu ku gunaanadmo. Run ahaantii dhammaadka **"Maana-Faay"** waxaa lagu xusuusanayaa ruwaayadaha soomaaliyeed marka laga reebo dhawr ay ka mid ahayd **"Qabrigii Jacaylka"**. Sideedaba **"Maana-Faay"** waxaa ka dhadhamaya fan ruwaayadeed. Hal-gankii dheeraa ee xumaha iyo samaha ka dhex aloosnaa ka dib fashil iyo fadeexad kama dambays ah oo dulmiga gaamuray ku dhaca, iyo wanaagga madaxa lagaga taagnaa oo libin ku geeraara ayey nafta akhristuhu higsataa. Gaar ahaan sidaas ayey mar walba jecel yihiin dadka da'da yar iyo bulshooyinka uu heerkooda aqooneed iyo wacyi hooseeyo. Natijada hal-ganku guul iyo guuldarro ka ay tahay wax door ah kuma laha tayada shaqo faneedda, waayo aayaha noloshu labada wejiba wuu ku idlaadaa. Waxaa uun loo baahan yahay dhammaadkaasi in aanu ka go'naan ee qayb ka yahay ujeeddada iyo nuxurka hawl-faneedda uu ku dhammaanayo, si habboonna uga run sheegayo abuurta ama dabciga shaqada uu ka midka yahay.

"Maana-Faay" shiddo isgelin mayso ee waxay ku dhammaanaysaa sidii loo baahnaa. Dadkii ay khusaysay oo dhami waa kuwan horteenaa tuban. Xitaa yartii adeegtada ahayd waa tan. Waa yoomal qiyaamihii, waana la xisaab-tamayaa. Qof waliba waxa uu qabo iyo waxa laga qabo ha sheegto. Xitaa islaanta fataaladda ah ee dunida qarribtay waa in ay gardhigataa. Oo maxay u gardhigan wayday iyadaba sow ilaa gumaysigii Talyaaniga lama soo dulmayn? Dadnimadeedii iyo dumarnimadeedii iyada oo yar la baylahsaday dawladdnimadu maxay u tartay?

Dabadeed sidii dacwad maxkamadeed ayuu garsoore dhawaaqayaa. Hebel iyo hebla ceddooda inaga daaya oo aynu sidan samayno: Dhaqankeenna oo dhan baa sumoobay ee waa in aynu carrageddinaa. Wax walba waa in aynu dib u qaabaynaa oo dib u hagaajinnaa.

Rubuc qarni in ka badan ayaa laga joogaa maalintii ay **"Maana-Faay"** sidaas ku talisay, welina baahidaasi waa ay taagan tahay. Isirka soomaaligu wuxuu u baahan yahay carragaddi, in ciidda xagga kale loo rogo si ay waxa xun oo dhami u aasmaan wax cusubina u soo baxaan.

"Maana-Faay" sidaas ayey u hadlaysaa, maxayse ka hadlaysaa? In ay tahay sheeko-faneed aynu iska dhex aragno, bulshadeennana ka dhex aragno, akhriskeedana ku raaxaysanno ma ku qancaynaa? Maya iyo haa labadaba. Waxaase jirta sidoodaba fanka iyo suugaantu in ay leeyihiin awood inagu khasabta, ama ugu yaraan inoo oggolaata, in aynu kala baxno nuxur aan ahayn inta muuqata uun. Labada eray ee "sarbeeb" iyo "duurxul" waxay ku mataansan yihiin, oo ay mar la abuurmaan, magacyada "fan" iyo "suugaan". Intaas waxaa dheer xilligii ay **"Maana-Faay"** soo baxday maamulkii talada haystay waxaa ku bilawday "buufis" uu bulshada oo dhan ka qaaday siiba hal-abuurka. Buufiskaas ayuu dadweynuhuna colaadinta maamulka u adeegsaday, wax walbana waxaa laga soo tuujiyey mucaaridnimo. Haddii aayad Quraan ah la akhriyo waxaa la odhan jiray "waxaa loola jeedaa Kacaanka".

Sidaas darteed **"Maana-Faay"** qofkii doonaa wuxuu ka dhigi karayey riddo siyaasadeed oo

sarbeeban. Markaas dhammaan shakhsiyaadka sheekada ku jira mid walba waxaa la siin karaa kaalin ka mid ah kaalimihii isdiiddanaa ama is-oggolaa. Jacayl ugub oo nadiif ah oo aan dembi lahayn, iyo awood sheydaan oo jacaylkaas burburinaysa iyada oo ku foogan tumasho foolxun, danyartana ku dullaynaysa awooddii dawladnimo ee lagu daryeeli lahaa, waa dhambaallo si dhab ah qisada uga dhex muuqda.

Haddaba waxaa yaab iyo amakaag leh qoraaga rubuc qarni ka hor curiyey sheekada caykan ah, iyo tii ku xogtey ee la magacbaxday Galtimacruuf, intii ka dambaysayna aqoon iyo waayo'aragnimo badan koror-saday waxa hal-abuurkii sheekoqorista ka garbaduubay! **Afrax** isla beryahaas ayuu Soomaaliya ka firxaday. Maana-Faay iyadana waxaa cid ugu wardambaysay 1997 iyada oo Stockholm iyo London midba mar u qaxaysa (waa labadii meelood ee ay ku soo kala baxeen labadii daabacadood ee ugu dambeeyey).

Maqaalkanna waxaan ku xidhayaa, qoraaga **"Maana Faay"**, **Maxamed Daahir Afrax**, waxaan u hayaa abaal ah sheekadiisani in ay ka mid ahayd kuwii ugu horreeyey ee i jeclaysiiyey akhriska iyo qoraalka sheeko soomaalida. Waxaan u hibeeyay sheekadayda cusub ee magaceedu yahay "Aanadii Negeeye".



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Houssein Meraneh Mahamoud.
*Dardaaran. Testament d'un
nomade revenu des mers:*

Récit. Traduit et transcrit par

Ali Moussa Iye*

[Paris: Menaibuc, 2003].

By Lidwien Kapteijns.

In this beautifully produced book, Houssein Meraneh, in his eighties when this book came out, gives an account of his life. This is, however, a special kind of autobiographical account, for it is an exemplary narrative, one in which the author recounts those aspects of his life and times he deems worth remembering and emulating today. The book consists of three parts. Part One, "The Experience of Injustices," traces the author's life from birth through World War II. In Part Two, "Political Engagement," the author recounts how he experienced the major events and personalities of Djibouti's movement for national independence, finally achieved in 1977. Part Three consists of historical documents relevant to the narrative, including photographs of Mahmoud Harbi, Cheikh Osman, and others.

One of the major themes around which the author has structured his narrative is that of solidarity. He believes that it is "the weapon of the weak and the oppressed, the only wealth one cannot take away from them" (p. 11). The first bonds of solidarity Houssein describes are those of family, sub-clan and clan. He was born into a nomadic family near the Ethiopian-Djibouti border. He lost his mother early and was a herding boy for his uncle when he ran away to the bright lights of the city. He was barely eight or nine years old when he followed the railway line and walked across the endless dry plain to Djibouti, but he

remembers how secure he was in his identity. He was a young man of a particular clan of the 'Isa Somalis and was thus confident that he would find community wherever he went. Because of the way his aunt had raised and praised him, he also knew that he was (and would have to be) a hard worker. With this consciousness, the young Houssein arrived in the city.

In Djibouti, the boy was welcomed by members of his mother's family, who even wanted to put him in school. But he loved the freedom of the streets and generated some income first by carrying bags and packages for people, and, later, when he was about 16 years of age, as a junior employee at a public works company. It was at this age that Houssein helped build another community, this time based on social and political solidarity, that of the Association of Djibouti Youth, with its motto of "kalaamu waaxid" or "we speak in one voice." This was a sort of school for the author, as he feels that he learned to develop his critique of colonialism, defend his opinions, and learn to accept differences and work towards consensus. In this period, he also participated in the inauguration of the Ogaas of the 'Isa. This made an enormous impression on him and reinforced his sense of identity and admiration for Somali custom. Given that he experienced only discrimination and disdain from the French colonizers – officials and civilians alike – this pride in, and concern for his community and its cultural ways shaped him for life.

In 1941, when he was about 24 years old, Houssein became a member of yet another organization based on solidarity, that of the Sailors' Union (*Syndicat des gens de mer*). This organization helped him land his first job on board of a ship on the Madagascar-Djibouti-Marseilles line. The author describes the discriminatory practices of those who signed sailors onto the ships, and

* Ali Moussa Iye is the author of *Le Verdict de l'Arbre (Go'aankii Geedka): Le Xeer Issa, étude d'une "Democratie Pastorale"* (Djibouti, 1990).

how Yemeni sailors were given priority over Somalis. When the Governor of the Colony consistently refused to remedy this problem, violence broke out in Djibouti in 1937. It was not until much later that leaders from the Somali and Yemeni communities, in Marseilles, solved this problem between them. How violent the colonial regime was in this era is evident from the punishment of one of the sailors whose case had sparked the violence: he was sentenced to imprisonment with hard labor in New Caledonia, where he died.

The author's memories of his first visit to Marseilles (like that to Djibouti in Part One), are both funny and moving. His first sailor's wage was 150 francs (or 4.37 euros). The outbreak of World War II had an enormous impact on Houssein and other Somali sailors. Germany defeated France, and when Vichy France began to collaborate with Germany, it became the enemy of the British. Moreover, the Suez Canal was closed and, suddenly, Djibouti had truly become the other side of the world. Houssein signed onto a ship for East Africa by way of the Cape of Good Hope and ended up in Madagascar (Diego Suarez, now Antseranana). There he spent the war years, partly hauling coal from South Africa to Madagascar and partly as the owner of a diner/coffeehouse.

On Madagascar, Houssein again showed his commitment to the concept of communal solidarity. When sixty Djiboutians recruited by a French company to work in the local salt works turned out to have been cheated and were forced to work in sub-human conditions hazardous to their health, Houssein became their spokesperson. He managed to have them released from their contract but, as they did not have money for the fare home, ended up providing them with food and accommodation for weeks on end. His business never quite recovered. In 1947, partly because he was very sick with malaria, he again took to the seas and returned to Marseilles. His stopover in Djibouti, after eight years of absence, was a mere four hours! This ends Part One.

Part Two traces the author's political involvement in the national movement for independence. He first met Mahmoud Harbi (as well as Hassan Guleed, who was to become Djibouti's first president) on board of a ship. He became a staunch supporter of the nationalist cause and was so inspired by Harbi that he moved his wife and children from Marseilles to Djibouti in order to participate in the 1958 referendum. Harbi led the opposition against a continued French presence in Djibouti, pushing for a "no" vote, but the referendum – due to French interference – yielded a "yes." Houssein was disappointed in the outcome as well as in the Ogaas, who, in spite of Houssein's personal appeal, had refused to come to Djibouti and participate in the campaign. Houssein returned to Marseilles in 1959 and continued to lobby for Djibouti independence as part of the "Committee for Justice in Djibouti," which also had the support of famous French intellectuals such as Jean-Paul Sartre.

The author also briefly recounts the violent repression of those Djiboutians who, during the 1967 visit of General De Gaulle, publicly expressed their desire for independence. Those who dared to speak out were massacred – their dead bodies displayed on the barbed wire encircling the city or dragged behind French jeeps. When independence came in 1977, the author co-organized a big party for all Djiboutians in Marseilles and, out of principle, sacrificed his French passport for a Djiboutian one. In the final pages of Part Two, the author expresses his disappointment with post-independence developments and his sadness about the civil war in Somalia and the conflicts between the Afar and Somali communities in Djibouti.

In his brief introduction, Ali Moussa Iye, who transcribed and translated this oral account from Somali into French, perfectly captures the core values Houssein Meraneh wants us to emulate. These are "his faithfulness to his roots, his ethics of solidarity, his concern for justice, and his sense of honor" (p. 5). These are the qualities that, for the author, also lay at the heart

of communal (clan, nation, state) solidarity. They are part of a set of principles, of reciprocal rights and duties, that are anchored, he believes, in Somali (and `Isa) custom. It is clear from this autobiographical account – this exemplary narrative – that Houssein Meraneh tried to live by these rules. However, Houssein's life story also makes clear that this system of ethnic solidarity to which he loyally and consistently paid his dues had already begun to break down. At the personal level, this break-down is evident from the fact that Houssein rarely even hears again (let alone gets reciprocity) from those he helped at great cost to himself. At the national level, Houssein expresses his dismay at its break-down in reference to the lack of a national holiday in memory of the fallen heroes of the struggle for independence

and the absence of proper pensions for those who sacrificed but survived.

Thus, to this reviewer, this life story appears to testify to a "broken bargain" and the failure of the clan paradigm. It suggests that the solidarity of clan and nation that gave meaning to Houssein Meraneh's life had broken down in small ways long before the bloodshed of the Somali civil war. Whether the reciprocal rights and duties of clan solidarity ever really existed in the way the author conceptualizes and tried to live them, or whether hijacking such solidarity for purposes of personal power was always part of the clan paradigm is a question that continues to be relevant today.

The author, the translator, and the Menaibuc press deserve to be congratulated with such an interesting and carefully produced book.



**Mako Shirdoon Sugaal,
*Halgan Gobannimo:
Buraanbur iyo Geeraar.***

[Jabuuti: Machadka Afafka 2003.]

Aadan Xasan Aadan (*Beleloo*)

Dhalashadu waa hawl aan fududayn oo ay weheliyaan daal iyo diihaal ka sii xog-warrama kuna sii bishaareeya. Noolaha dhammaantii waa mid uu ka simanyahay, xataa dhirta oo aad aragtid in ay iniinta yar ee caleemuhu ka soo jeedaan sida la-yaabka leh ee ay dhagxanta iyo dhoobada adag u soo dhex qaadayso ee ay dhalashadeeda ugu halgamayso. Sawirka ayaa isku eg, kolka aan is barbar dhigno dhalashada noolaha kuu doono ba ha ahaadee iyo ta ummadeed. Waxa aan uga soconnaa, in aanay ummaduhu jiritaankooda hanan iyaga oo aan u sii marin fool kulul oo wax walba laga filan karo. Si bay labada foolood haddana u kala duwan yihiin oo tan jiritaanka ummadeed kuma soo af-meeranto bilo iyo sannado. Waa marka ay ummadi u dhalanayso si quman, kolkay se qalliin ku dhalanayso ayaa

ka sii qadhaadh. Waa marka uu gumaysi iska hor taago jiritaankeeda ee uu dhadhaabo adag ku hor tiso si aanay dhinaca kale ee noloshu ugu gudbin.

Diiwaanka (HALGAN GOBANNIMO) oo ah buugga aan soo daalacannay ayaa ka mid ah kaamaradihii kartida lahaa ee sida dhabta ah u soo duubay waayihii dhalashadaa xanuunka lahayd ee Dalka Jabuuti. Waa diiwaan maanso oo lagu ururshay buraanburkii iyo geeraarkii ay tirisay Mako Shirdoon Sugaal (Alle ha u naxariistee). Diiwaanka oo uu soo saaray Machadka Afafka ee Jabuuti sannadkii 2003-dii ayaa ka kooban 68 bog oo lagu naqshadeeyay sawirro laga soo xulay kaydka qaranka ee Jabuuti.

Magaca diiwaanka iyo sawirka jeldiga lagu asteeyay aad ayay isku le'egyihiin. Magaca diiwaanku waa HALGAN GOBANNIMO oo ka gudo ballaadhan haddii loo bixin lahaa HALGAN GOBANNIMODOON. Taasi waa kolka aan u garanno in uu halganku gobannimo yahay xataa haddii aan guusha lagu indho kuulan. Halganka, dhiidhiga iyo dhiirranaanta ayaa gobannimo ah sida uu sawirka diiwaanku ba ka marag kacayo. Dadka siligga lagu meershay ee uu nacabku rasaasta la hor tugaan yahay, waxa ka muuqata gobnimo nafahooda daallan ka soo butaacaysa

oo fadhigii u diidday. Waxa uu diiwaanku ka kooban yahay saddex qaybood oo ay ta hore tahay hibayn, hordhac iyo gogoldhig ay qoreen ruugcaddaa halganka iyo Mako Shirdoon ba aqoon u lahaa. Qaybta labaad waa maansooyin la soo xulay oo labataan ah, qaybta ugu danbaysaa na waa erey-qeexid iyo ujeeddo-caddayn.

Maansada Mako ee diiwaankan lagu dhigay, haddii aan si guud tilmaan uga bixinno, waa baaq dhiirran oo bulshada ugu yeedhaya baraarug, farta ugu fiiqaya aanooyinka gumaytaha oo u hagaya dhabbada lagu gaadho xornimo xaq ah. Dhanka kale, haddii aan si gaar ah u tilmaanno farriimaha maansada Mako Shirdoon ee diiwaankan lagu kaydshay, halganka iyo gobannimodoonka ayaa xagga hore soo maraya. Waxa soo daba galaya kuwo kale oo aan ka miisaan hoosaynnin oo ay qaarkood waarinayaan dalka iyo calanka amaantooda sida: (HADH-QABOUBE) iyo (XISBIGA). Waxa kale oo jirta maanso ka hadlaysa bulshada iyo boogheeda sida: (SIFIHII FIRCOON) iyo (NABADDA). Hilinka kale ee soo raacaya kuwaasi, waa maansada ay aadka ugu ammaanayso madaxda dalka iyo marwooyinkooga sida: (XASAN GUULEED), (GUULEED), (ISMAACIIL) iyo (KHADRA). Intaa an soo sheegnay oo dhan waxa la odhan karaa, waa intii maansooleyda looga bartay oo ay badankoodu ka sinnaayeen, laakiin waxa aan abwaannada lagu aqoon, gaar ahaanna haweenka in ay dhaqaalaha u dhuun daloolaan ama ay il gaar ah ku fiiriyaan, waa na tan danbe ta ay Mako Shirdoon qayrkeed ku dhaaftay. In kasta oo ay maansadeeda ku halgamaysay, haddana taasi kama mashquulin in ay mararkii danbe ee la miyirsaday ay dhawr maanso dhaqaalaha dalka iyo ilihiiisa kaga warranto. Buraanburradaa iyo geeraarradaa Mako waxa ay ku hubisay sida aanu Ilaahay innoo dhigin meel saabbir ah ee uu innoogu hibeeyay so'dii sareedada. Qodobkan waxa loo raaci karaa maansooyinka; (MACDANTA DHULKEENNA), (BADDA CAS) iyo (KALLUUNKA).

Sida ku cad diiwaanka HALGAN GOBAN-NIMO, Mako Shirdoon waxaa ay maansada halganka bilawday iyada oo aad u dhallin yar.

Dhan walba kolka laga eego, waxa jirta tilmaan iyo bar cad oo lagu soo dir-sooci karayo. Hala-buurku waa dad aad u dareen fudud oo durbadii ba kolka ay arkaan hadimooyin dadkooda loo daboolayo ku qaylya cod dheer: “*Ka kacaay ka kacaay*”. Halganka ay ku jiraan ayaa ku shuqliya hagar-daamooyinka cadaawaha iyo hadimoo-yinkiisa, sidaa daraadeed na waxa ay xoogga saaraan tilmaanta ceebaha iyo iimaha gumaystaha, ujeedooyinkiisa dadka ka qarsoomi kara iyo sida ay waajib u tahay in la iska dhiciyo. Guubaabo ayuu gargaar uga dhigaa gocom-maalayaasha hubka garabka saarta ee nacabka kula gurguurta. Waxa uu xasuusiyaa sharaftii aabbayaashood iyo dadnimada laga duudsiyay. Mako intaa qayrkeed bay kala siman tahay, laakiin waa hibo aan laga wada helin halabuurka in ay rajo iyo yididiilo buqdhadaan. Iyada oo dhaayaheeda ku aragta oo ku dhex nool dhibaatada gumaystaha, iyada oo uu dalkii isku rogay xabsi weyn oo mugdi dhex yuurura, ayay rajo weyn ku qabtay in ay maalin maalmaha ka mid ah neecawda qabaw ee xornimada ku neefsan doonto. Waa rajo dhab ugu muuqatay oo aad mooddo in indhaha loo saaray, waa na waxa iyada qudheeda ku dhiirri gelinayay in ay halganka u ban baxdo. Ma jirto ama way yartahay maanso ay tirisay oo aanu ilayska rajadu ka ifaynnin.

An tusaale u soo qaadanno maansada diiwaanka ugu horraysa oo uu ciwaankeedu xaqiiqdaa innooga marag kacayo; waa maansada (Wax yar gaadhka iga hay). Waxa ay tidhi:

Mar uun buu gudgude di'i
Mayaygu soo gadaal noqon
Xiddiggaagu gamashi'i
Oon dib u soo gadaal noqon
Fidhinkaygu giigsami
Calan guudka saariye
Guusha waan haleeliye
Wax yar gaadhka iga hay

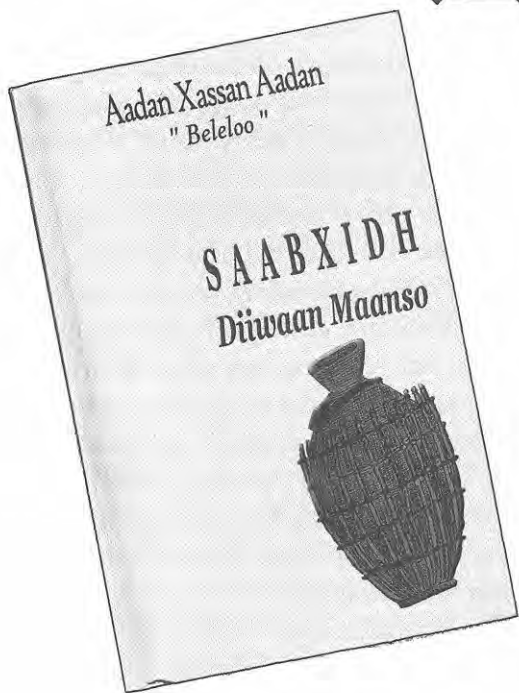
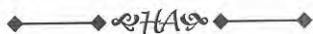
Gabankani an dhalayoow
Naftani way gadooddayoow
Godol kama helayside
Adna naaska gawlee
Oo geydha iga daa

*La arkee adoo gob ah
Inuu Guulle kula sugo
Calan guudka saartidoo
Geeraar ku taliside
Adna naaska gawlee
Oo geydha iga daa*

Gebogebada daalacashada, waxa aan ku soo xidhayaa qiimaynta maansada Mako Shirdoon Sugaal oo uu ka hadlay Xaashi Cabdilaahi Orrax. Gogoldhigga diiwaanka ayuu badheedhihiisa ku sheegay oo uu yidhi:

Maansadani oo u kala baxda , gabay, geeraar iyo buraanbur tusas fara badan ayay saameyneysaa oy ka mid yihiin, guubaabo, baraarujin, baaq,

waayo-tus, ammaan, dhaleecayn, dhiirri-kicin, hagrid, hanuunin oo u kala qeexaya bulshada xumaanta iyo samaanta, gobannimada iyo gunnimada, jabhadka iyo jihaadka, dullinimada iyo doqonniimo ku noolaashaha. Waayo tuska iyo tilmaanta bulshada ay u kala qeexayso dariiqa toosan oo ah kan halganka iyo ka qalloocan oo daba-dhillifnimada iyo gumaysi gargaarka ah. Maansada Mako Shirdoon waa mid heer sare ah, dhinaca habdhiska (qaafiyadda, godadka iyo qiyaasta codka) iyo dhinaca suuraynta (sawirka maanka, cod iyo weedh u-geddigiisa, sifo iyo sanqadha ereyada), luuliga iyo is-raac-raaca weedhaha, tuducyada iyo taxooga, farrinta maansada iyo yool abbaarkeeda.

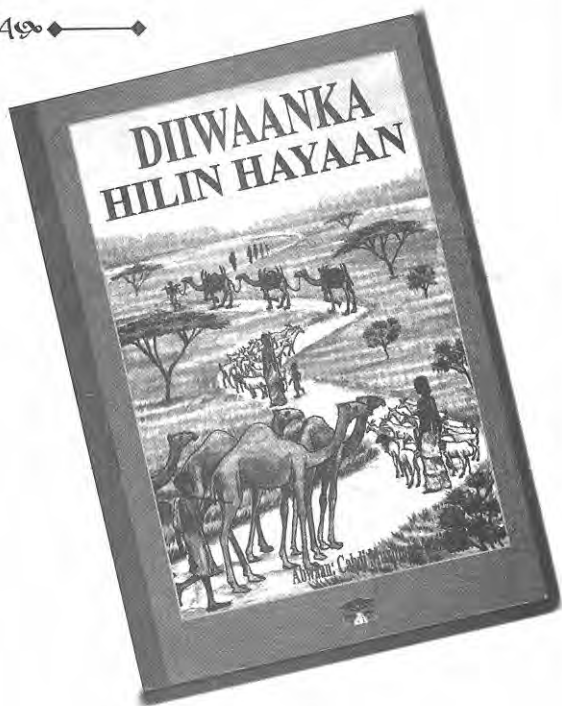


Saab-xidh

Diiwaanka maanso.

Aadan Xasan Aadan (Beleloo)

Djibouti, by the author, 2005.



Hilin Hayaan:

Diiwaanka Suugaanta

Abwaan Cabdi Muxammad Amiin,

Panga, Sweden:

Iftiinka Aqoonta, 2006.

CURIS FICTION / SHEEKOOYIN

Father, Come Back From Death

By Abdourahman A. Waberi¹

*Death will look at all of us
Death will come and it will have your eyes.*
(Cesare Pavese)

All that the old timers of the neighborhood have to do is keep quiet under the yoke of the sun: they are already sparring with the great reaper, the only love at the horizon. My father will return to give them a good kick in the butt. These bedizened bullocks want to take my widowed mother in marriage again, as tradition would have it. In that case, what will the future be for me? All that will be left for me to do is to don the tunic of Nessus. Dear father, come back from death quickly. Here, the night is more impenetrable than a virgin from among the nomads. My great tightrope walker of a father used to exorcise, through his voice and his music, what is unbearable, ignoble, wintry, and tedious in life. He used to say that silence makes up a large part of a conversation but no one understood. Before being slain by the insolence of the beloved tyrant, my father, that healer of souls, was, once the tender years of childhood had passed, a singer of *gumx*, our blues. He had interpreted all the famous poets of the country from the Sayyid to Abdi Qays, with Omar Dhuule or the Hamarkoodh brothers in between. A drinker on days of high sun, a god among the local cronies, he sang of the impure past from time beyond time. He has been gone for barely ten days and the sky has taken on an aged look. My mother has been swallowed up by the trenches of silence - at a remove from life. And I am just ten years old and already a real up-and-coming piece of crap. Come back, dear

father, come back. Shake the stones of the cemetery, break through the earth, shake off the dust, arise, and walk. Come back, come back. If not, I will become like them. Here, life is a river of dirt that no one knows how to contain. The mountains burn like fetuses of straw, the rivers threaten to fade away and the dogs no longer bark. So, come back. If not, I will become like them. I want to remain whole like you. I want to continue to be your voice, your shadow, your excrescence, your blood, your splendid substance, your saliva, your hairy arms. I want to sing Burti `Aareey like you. I will wake up Fursheed, Aden Farah, Abdi Bow Bow and Qarshileh. I will call to the rescue Ahmed Naji, Hadraawi, Hamed La`de and Tima`adde, Nim`a Jama and Fadumo Ahmed. They have to play for you with me. I will spend my time proclaiming your name. I will fully embody your suffering. Here patriarchy has written everywhere (in letters of blood): "I am the future," with, as a warning, "If I go to hell, we will all go together". Siyaad is dead; he left us hell, as usual, before being buried in his village of Geedo. What a gentle leader! B.W.Andrzejewski, that eminent taster of our delicate languages, died yesterday in London. Amen! Everywhere there are bloodshot eyes spying on me. Everywhere blazing bodies that tell me, "Hush, child, sleep and leave the dead in peace". Come back father! Come back! If not, it will be my death. My life hangs by just a slender thread: I am terrorized. For ten days, I have been holding the great account book in my head: the seconds are piling up on the froth of the days; the minutes are coming down like flakes, one by one; the hours... Yes, the hours are congealing like mercury drops. The hours, wisely deaf, edge themselves eternally into the marble of my memory. Come back father, come back; if not, I am going to nestle myself in your lap - for always.

For a long time, we used to sup on hope, a lot of hope and euphoria, under a cloud of anxiety but without any critical or backward glance. That is, the hardest part is still ahead of us. Destruction up ahead, the cloak of night. Come back, father come back! The sun no longer ceases to be angry. Your star, the highest floor from which no one ever comes down, is distant. Tomorrow is black as ink, the horizon is just a line.

Life is a fabric made of dreams, the whip of laughter... a thought is something imaginary that one proposes to bring a little order to a big mess. All that remains is to create ... the sewing machine of dreams. Tomorrow is black as ink, but I do not want to leave. I do not want to scamper away, at least not today. One evening when the moon was made up like a geisha, you said to me, in a moment of premonition, these unforgettable words:

"You said: 'I will go to other countries, cross other seas; another town will be better than this one...' You will not find new countries or new seas. The town will follow you. You will wander along the same streets, in the same neighborhoods; you will grow old and turn white in these same houses. You will always arrive again in this town. Do not hope for the elsewhere - no ship for you, no path."² Wherever you go, whatever you do, you will carry your country on your back and, with all due deference to those who want to try and convince themselves otherwise, you cannot go into exile from yourself. This was your credo, I heard you. No matter how many years one spends abroad and whatever the charms of exile, nostalgia will smolder inside of you and the draw of the country is stronger than everyday temptations. Seduced and steeped in your words, I would drink them in. No, you did not know how to be enthused by big magic formulas like "tribal essence", "clan honor", "genealogical tree", or even "fatherland". "Your people" - who were they?

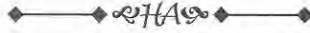
Where were they? You would always add doubt on doubt. Your abrasive life was well worth the high price you paid, mine has already

crumbled. I was told that, in your youth, you devoured virgins. You were ravenous for these bunches of young girls - rimmed mouths, cheeks of purplish petals, breasts swelling with desire, long eyelashes and eyelids open on almond eyes. Girls like poems, yes, with fruits growing in their armpits. In the beginning, there was this drop of milk that gave me life. Now I want to witness, hide nothing, make ring out, in memory and on the page, your sweet words and your oblong face. You remain my memory beyond the womb, the heady scent of your body-dry and unique. Come back, father, come back to glue back together the pieces of my nomadic notebook. I am in the process of writing your epitaph. Come back, your logic no longer terrifies me. I will no longer go and hide in the curtains of childhood, in the scorn of your patience. You who can wrinkle out thoughts, come back. I now speak the simple words of adults: to eat, run, die. My mother is more a shadow of a woman than a woman. I would prefer painting to writing in order to describe you, mother. But I have no paintbrushes and my grip on eloquence is uncertain. Does the result make any difference? I doubt it. His spirit slips away along the lines, it becomes absence, history. Should one approach it, surreptitiously grab it to diagnose its immense sorrow? A lost effort. Its trace breaks up, its gestures furtive as if fractured. A somber portrait, a landscape in monochrome. It has signed an armistice with the present and no longer speaks a word to it. Family with a military demeanor? Disappeared. No trace of it left in my brain. Time has passed. My memories are just turning to grey. All that remains is you. As long as there is questioning, there is hope, no doubt? If suffering could be exchanged for francs, I would surely be a millionaire. I clear my throat - my voice lacks timbre - and beg you once more: come back, come back. I stay close to your grave, I live next to it. I can describe it to you, for the clouds of crickets gather on top of it, while flowers tinged with blood grow from under it, dazing the ants that venture there. In a corner, an acacia,

falling apart with age, stretches up to chat with the forbidden moon. Its obstinacy gives me vertigo: does it hope, at its age, for a miraculous return to life? It must be mutual, for it turns away when it meets my eyes.

Notes

¹ This translation, by Lidwien Kapteijns, is based on an earlier one by Miriam Lee.
² "La Ville," by Constantin Cavafy, *Poems* (translated into French by Ange S. Vlashos). Athens: Editions Icaros, 1983.



Tala-Seeg (Sheeko gaaban)

Maxamed Daahir Afrax¹

Salal iyo argagax ayaan kala soo booday sariirtii an goor dhaweyd daalka kula gataa-dhacay. Waa maxay qayla-dhaantu! Ma run baa waxani mise waa riyo xun! Riyo xun oo ka dhalatay cabsida aan habeen kasta ku seexdo. Cabsi ay sii xoojiyeen ciyaala-suuq aan isaga taag la'nahay. Waa burcad da'yar ah oo madow u badan. Waxay nugu arkoodeen go'doonka iyo guriga ragla'aanta ah. Fursad ayay u arkeen aqal ay ku noolyihiin keliya qof dumar ah oo aan dalka u dhalan iyo gabadheeda yar. *Shakila'aan waa iyagii waxa caawana na soo weeraray. Alla bisinka, bisinka! ! Bal eega waallida ay albaabka u tumayaan! Mindbaa idinkama furo!*

Qurbuhu wuxuu i baray waligaa qof aanad garanayn albaabka ha ka furin. Xaafad ciyaala-suuq iyo xilli habeen ahna iskaba daa. *Kaalay ... ma cod dumar baa waxa albaabka ka qaylinayaa mise anaa moodey! Bal sug hadda an hagaag u dhageystee!*

"Alla balaanbalayeey! Alla gabbalkay dunyeey! Alla Maryaneey! Alla walaaley albaabka iga fur! Alla walaaley ii soo gurmo! Alla waan ba'aye iga soo gaadh!..."
Waa la ba'ay! Waaba Soomaaliyad! Tolow waa tuma tan i garanaysee magacayga ku barooranaysaa? Malaha badday oobinta joojin lahayd codkeeda waan garan labaa!

Baqdintii way iga duushay, beerkaase i ololay. Bustayaashii cuslaaye aan dhaxanta ka hoos galay ayaan ka soo dhex booday. Maqsinnadii dabaqa sare mid daaqaddiisa albaabka hore

laga arko ayaan is iri ka khaawis. Illeyn maan ogeyne baraf baaba malaasay. Balo ku degtey dhaxan badanaa! Shan iyo toban sano way dhaaftay muddadii ay i garaacaysey dhaxanta Yurub, welina waan la qabsan kari la'ahay. Malaha waxaan la gariirayaa waa weydnimada iyo cimriga is guraya. Mise waa diraca khafiifka ahe aaney waxba iiga hoosayn! Bustayaashii aan isku diirinayeyna waa tan iga soo salalisay.

Dhaxantase caawa waa la iiga daran yahay. Sow tan qofta dumar ihi dhegaha i dillaacisay. Sow tan baroorteedii cirka isku sii shareertay. Sow tan jiiraankii igu soo wada jeedisay.

"Qab qab qab!! Alla gabbalkay dunyeey! Qab qab qabab, Alla yaa ii islaan aheey! Qab qab qab qab, Maryaneey ku aaway!..."

Bisinkiyo yaasiinka! Malaha qofta waa la fara xumaynayaal! Dugaaggii kufsigu balwadda u abaa ayaa malaha aqalkayga bortiisa ku belay. Waa wixii habeen dhaweyd ku dhacay gabadba an dariska nahay. Baqdintii baa igu soo rogaal-celisay.

Maxaan u qaban karaa naftaydaan u baqayaaye. Reer aan rag lahayni xumaa ! Kuvii aan dhalaye ku soo rafaaday iyo kii dhalay midba dhankiisuu u dhaqaaqay. Bal eeg waxa ay na badeen !

"Qab qab qab.. Maryan. Tanna hurda-wey-nidaan ku nacay. Maryaan... Maryaaan!

Malaha tan yar baa dhaami lahayd..Ubox, Ubox, Ubaxey habaryar, iga fur albaabka! Habaryareey Bilan ma haysaa? Ubaxey habo, Bilan ma kula joogtaa? Alla ma Bilan dambaan arkayaayeey! Ma Bilan dambaan arkayaa ...!"

Alla bisinka! Waa Hufan Habbane! Waa saaxii-baddaydii reer Jabuuti! Musiibaa dhacday! Bilan-yar baa caawa la xaday !

Mar kalaa wadnuhu i gariiray. Qabandhacaa jirkayga wada saaqday. Mar quraan qoob iyo qaylo isku daray.

“I sug i sug i sug Hufaney, i sug walaaley hal ilbiriqsi, waa anigan soo ordayee”

Alla bisinka! Waa Hufan Habbane! Waa saaxiibaddaydii reer Jabuuti! Musiibaa dhacday! Bilan-yar baa caawa la xaday! Mar kalaa wadnubu i gariiray. Qabandhacaa jirkayga wada saaqday. Mar quraan qoob iyo qaylo isku daray.

“I sug i sug i sug Hufaney, i sug walaaley hal ilbiriqsi, waa anigan soo ordayee”

Sallaankii baan orod waalan uga dhaadhacay.

Mowjad hawaawi ah ayay maskaxdaydu igu furtay muddadii ilbiriqsiiga ahayd ee aan albaabka ku sii ordayey. Waxaa la i hor keenay meydki bilan oo meeshaad eegtaaba dhiig tahay!

Warku waa cadyahay ayaan ku hawaanijey. Waxaa helay ciyaala-suuqii habeen kasta telefshinka laga soo daayn jirey hablaha yaryare intay kufsadaan ka dibna sida foosha xun u dilaan, si aaney u ashtakayn. Tolow ma cidlay ka heleen markaasay silic u dileen! Silic Alla idiin dil! Ubaxdayda yar baa Muraara-diillac u dhiman doont!

Bilan waxay ahayd saxiibadda qura ee ay Ubax la ciyaarto. Iyaday ugu jeclayd carruurta da'deeda ah. Walaalo iyo ehel kale midna uma joogaan dalkan Ingiriiska. Shalay oo idil waxay ku mashquulsanayd xulidda iyo iibinta hadiyadda ay Bilan siin doonto xafladda toddoba-jirsigeeda oo ku beegan Sabtida berrito. Waxay ku dadaalaysey inaaney ka yaraan hadiyaddii Bilan keentay laba bilood ka hor xafladdii siddeed-jirsiga Ubax.

Hawaawigaas oo maskaxdayda gilgilaya ayaan albaabkii hal-haleel u furay.

“Maxaa dhacay Hufan? Sidee wax u dhaceen?” Sidi wax aan codkayga maqlayn bay xawli waalan igu jiidhay. Qoobkiyo qaylada, qalalaasaha iyo oohinta, dheg la qabto ma leh. Dariskii noo dhawaa daaqadahay naga soo wada eegayaan, qof soo dhaqaaqayaase ma jiro. Bal eeg dadkan aan dhawr iyo tobanka sano dariska ahayn welina eray qudha aanaan is weydaarsan!

Hufan sallaankii bay orod miyir la'aaneed kor iigu dhaaftay. Aqalkii bay fatashaad ugu dhaqaaqday sidii aan anigu Bilan xaday! Qolkii Ubax ayay ka bilowday.

“Ubaxey habo, Bilan meeday? Habaryarey

Bilan ma kuu timid? ayay toban jeer ku celcelisay sidii wax aan maqlayn “maya”-da ay ku celcelinayso Ubax oo durba argagaxday.

Hufan waa garteed inay is madax marto. Laab-gaddoonka ay la muraara dillaacdo hooyo kastoo ubadkeedii weydey waa wax la iska filikaro. Hufanse dhibaato kalaa u sii dheer. Booghore ugu tiil bay naxdintani dillaacisay. Bilan waxay ahayd rajada keliya ee ay Hufan u nooshahay. Waa korinteeda oo qudha waxa ay ugu adkaysato kadeedka qurbaha, kallahaaddiyo dhaxanta, keli ahaantiyo busaaradda. Waa wehelka qudha oo uga soo haray xubnihii qoyskeeda.

Afartii ay dhashay inankii ugu weynaa dalkii buu uga haray berigii iyada laga kari waayey “Yurub baan u dhoofayaa macaa ubadkayga.” Wuxuu ku adkaystay in aanu ka tagin shaqo uu xiisaynayey oo uu maalmahaas ka helay Ciidanka Jeenda Armaariiga caasimadda Jabuuti. Waxay ahayd shaqadii ugu horreysey ee u soo baxda ka dib markuu ka qalin-jabiyey Dugsiga Xumbuli. Saaxiibbadiisa shaqala'aanta ah way ku cawryeen dhakhsaha uu shaqada u helay. Waxay kula kaftameen “waar sideed shaqadan ku heshay, aanu annagu weyney? Ma adeerkaa baa sarkaal sare ah?”

Wiilkii ku xigay, uguna weynaa ubadkii Hufan la qaxday, asagoo galab galbaha ka mid ah aqalkooda hortiiisa kubbad ku ciyaaraya ayaa waxaa soo weeraray burcad da'yar ah oo middiyo ku hubaysan. Waxay bilaabeen inay ka xoogaan telefoonkiisii gacanta iyo lacag yar oo uu haystay. Geesi buu ahaaye wuxuu isku dayey inuu hantidiisa difaacdo. Tobankoodiiba sida shinnida ayay ugu soo xoomeen. Middiyo waaweyn bay la soo wada baxeen. Intay dhulka dhigteen bay cad-cad u googooyeen!

Gabadhii kusii xigteyna markay dhawr iyo toban jir gaadhey ayay faraha ka baxday. Waxaa tartiib tartiib u duufsaday ciyaal-suuq u badan Kariibiyaan iyo garacyo iska-dhal ah. Wiil Jamaykaan ah oo ay isku dugsi ahaan jireen, markii dambase tacliintii ka saaqiday, ayaa intuu saaxiibad ka dhigtay fusuq oo dhan baray. Wuxuu ku sii xiray asxaabtiisii kale ee dugsiyada ka wada saaqiday. Gabadhii yarayd in yar in yar ayaa looga gooyey hooyadeed iyo aqalkoodii.

Waxaa la baray maan-dooriyeyaal iyo dhafar joogta ah oo ay aqalkooda ka dhaxdo. Waxaa laga saaqidiyey tacliintii. Af-Soomaaligii in yar inyar ayay u illowday. Hooyadeed way u taag weydey. Waxaa ka tan badiyey dagaalkeedii, afla-gaaddadii ay ugu jawaabeeysey “iga aamu islaanyahay badawiyadda ahi” iyo boliiskii ay mararka qaar ku ashtakayneysey. Haseyeeshee waa hooyoo kamay quusan. Quraan-saar iyo qardhaas-u-goyn bay weli la daba joogtaa. Markay aqalka timaaddo way ku faraxdaa soona dhaweysaa. Ceebaheeda badi dadka way ka qarisa.

Maadaama tii weyneyd sidaa uga fara baxday tan yar bay ku mintiddaa, is jeclaysiisaa, aad u koolkoolisaa, af-soomaliga ku khasabtaa, carruurta ajnabiga ka ilaalisaa. Amaanteeda ayay ku wareerisay aniga iyo dumarka kale ee ay la sheekaysato. Labadii eray ee ku tiraabtaba mid baa ‘Bilan’ ah. Waxaas oo dhaawac ah iyadoo qabta ayaa Hufan loo sheegay odaygeedii ay Jabuuti kaga timid inuu naag kale aqalkeedii ku guursaday! Waalli bay ku dhawaatay. Warqaddeedii bay ka dalbatay. Anigaa isku dayi jirey inaan yare qaboojiyo. Muraara-dillaacaas iyadoon weli ka bogsan waa tan caawana musiibadani ka dul dhacday.

Hufan waa qof aad u fudud, aad u qalbi nugul, aadna u ubad jecel. Carruur-jeclideedu waa xad-dhaaf. Tacliin dugsi hoose may dhaafin, waase qof aad u maskax furan aadna u firfircoon. Way madax adagtahay wayse qalbi wanaagsan tahay. Beenta iyo laba-wajiilenimada way neceb tahay. Marka ay caadiga tahay waa qof bashaashad ah, aad u qosol badan, aad u sheeka macaan. Maantoo dhan ka ag dhaqaaqi maysid. Waxaan aad uga helaa heesaha cajiibka ah ee ay ii qaaddo marka aan qayilayno. Waxay leedahay cod aad u macaan. Waxaan iraaahdaa ‘naa maad fannaanad iska noqotid.’ Xilliyadaa ay faraxsan tahay waxaa soo dhalaasha quruxdii ay u dhalatay, haseyeeshee la duugowday darayada qurbaha, duxla’aanta cidlada iyo da’da cimrigu is gurayo.

Iyadaa sabab u ahayd inay noqoto saaxiibad-dayda koowaad. Waxay ii tahay wehel aan iska dugsanno xaafaddan aan wada dagganayn san-nadaha faraha badan. Waxaan iska weheshannaa

wareerka qurbaha iyo walbahaarka ragla’aanta. Waa tan noo geeysey qaadka iyo sigaarka. Labadayadaba waxaa na baray dumar halka nooga soo horreeyey noogana waaya-aragsan nolosha caynkan ah iyo *singal maada*-nimada.² Waxay samaysteen majlisyo ay ugu barjeeyaan kooxkoox dumar ah. Waxay nugu waaniyeen “naa iska qayila oo isku dhaafiya dhaxanta iyo habeenka dheer, haddii kale waad ku waalan doontaan qurbe iyo ninla’aan, sidii ku dhacday hebla iyo hebla.”

“Naa walaalay ii soo jeeso oo ii sheeg sida wax u dheceen!” ayaan kaga daba qayliyey Hufan oo weli baroortii iyo balash-balashtii aqalkayga kula rafanaysa. Marba qol bay ku fara baxsanaysaa. Sidii wax waalan bay u fatashaysaa. Xataa armaa-jooyinka iyo kabadhada dharka Bilan bay ka dhex daydayaysaa.

“Naa Hufan, naa walaaley in yar is dajiyoo ii warran” ayaan ku celceliyey. “Goormaa kuugu dambeysey gabadhii? Ma dukaan-Hindigaad wax uga dirsatay? Boliiska ma telefoonaysay? Nayn-naynka ma wacday? Walaaley ila hadal!” Miyir ay igula hadashaa ma jiro. Musiibada gabadha la xaday waxaa iiga sii daran maskax-wareegga islaanta waalatay.

Sidee war buuxa uga helaa!

Ugu dambayn waa tan isku dayday inay ii jawaabto. Waxay ii sheegtay inay gabadha yar keligeed aqalka kaga tagtay, ka dib markay cashaysiisay. Hufan waxaa dhibaato ku haya waraaqo ciiddaa ka badan oo maalin walba looga soo rido daloolka albaabka. Waxay u badan yihiin xayaysiis iyo lacag-doon. Afka Ingiriiska ee ay ku qoran yihiin ma ay fahmayso. Marmar wixii muhiim ula muuqda waxay la doonataa dad afka ku dhaama. Sida badanse intay isku xaabiso ayay ku tuurtaa kudaaafadda ama qashin-qubka. Waxay ku war-heshaa adeeggii ay ku noolayd oo laga jaray. Biyihii, gaaskii ama korontadii oo la goostay. Mararka qaarna waxaabay ku argagaxdaa askar loo soo diray oo maxkamad uga yeeraysa ama xabsi ku handadaysa. Markaa uun bay ogaataa in muddo dheer loo soo dirayey waraaqo is daba-joog ah. Waraaqo ku bilowda

'intaas oo lacag ah iska soo bixi'. Waxaa ku xiga digniin hore, digniin dhexe, digniin kama dambays ah, dacwad maxkamad looga yeero, iyo markay iman weydo oo dambiiley lagu xukumo. Waxaas oo dhan war uma hayso ilaa loo soo diro boliis taxaaba ama baabuur waaweyn oo loo keenay in looga rarto wax alla wixii aqalka u yaal, macaa dharkeeda iyo sariiraha.

Saddexdii cishee u dambeysey maalin oo dhan waxay ku maqnayd maxkamad iyo u baryootan in loo soo celiyo biyihii iyo korontadii laga goostay. Caawa fiidkii markay soo noqotay waxay timid aqalkii oo ay ka wada dhammaadeen wixii la cuni lahaa. Waxay haab-haabatay kolaygii ay ku dooni jirtey raashinka toddobaadka. Gabadha yar hadday sii kaxaysan lahayd dhaxanta xad-dhaafka ah ayay uga baqday inuu ku sii xumaado hargab ay si xun ula qofacaysey. Intay sasabtay, saddex jeer dhunkatay, filin carruureed u shidday ayay ku carartay dukaan-weynihii cuntada oo ku yaal meel aqalkeeda ka fog. Hadday soo noqotay aqalkii waa hungo madow!

"Bilan, Bilan, Bilaaaaan!" ayay qaylo cirka ku shareertay. Bilan markay weydey waa tan marada tuurtay. Waa tan qoob iyo qaylo cagaha wax ka dayday. May xasuusan xataa inay gashato kabihii iyo koodhkii ka difaaci lahaa dabaylaha barafka wata iyo dhaxanta Disember.

"Walaal boliiska ma u sheegtay?" ayaan weydiiyey, mar ay oohin soo dhaaftay hadalkii ka xidhay.

"Boliis aa? Boliisna ma jiree warkooda iga daa baraka-laawayaasha midab-takoorku indha tiray. Dhibaato ay kaa caawiyaan daaye toodaan laga ammaan helayn. Ciyaala-suuqii Buux dilay mid-mid bay u garanayaan. Iyagoo sidaa u arkaya ayay afar luuq ka duseen. Shan daqiiqo kuma qaadateen inay qabqabtaan ama imminkaba soo xidhaan, ee se ma doonayaan. Waxay isku darsadeen xasad iyo fuleynimo ay lafahooda u baqayaan! Maryaney cadow baan u jabnay!" Oohin soo dhaaftay ayaa mar kale hadalkii ka hakisay. Xasuusta wiilkeedii la dilay ayaa umal hor leh ku kicisay.

Sidii ilmo yar iyo waalidkood ayaan mada-xeeda laabta ku soo qabtay. Waxaan isu raaciyey

tacsiyayn iyo sasabid wixii afkaygu haleeli karey: "Walaaley Ilaahay wuxuu keenaba waa loogu samraaye, Buux Ilaahay samir iyo iimaan ha naga siiyo. Boliisnaan waa runtaayoo barako ma leh, laakiinse kolley haddana lagama maarmayee, wax yar i sug anaa wacayee!"

Boliiskii markaan wacay arrintiina u sheegay anigii bay su'aalo igu wareeriyeen. Ugu dambayntii waxay amar ku bixiyeen inay Hufan si degdeg ah isaga xaadiriso saldhig boliis oo ay magiciisa iyo cinwaankiisa i siiyeen.

Saldhigga oo naga fog intii aan ku sii soconney waxaan sii wadney hadalkii iyo baroor-wadaaggii. "Maryaneey, waxaan oo dhan anigaa cagahayga ku doontay. Wax aanan isu geysan cid kale iima gaysan..." Hufan baa ku calaacashay.

"Walaaley waa maxay waxa aad adigu isu geysatey?" ayaan weydiiyey anigoo jawaabta iska garanaya.

"Huunno, sow anigu cagahayga kuma soo doonan meel-baastan! Tala-xumadaydaa qurbe iyo qaxootinimo i badday. Anigaa iska kala daadiyey nimcadii iyo sharaftii aan dalkayga ku haystey. Waa taan in badan kaaga sheekeeyey. Waxaan ahayn qoys dhisan oo nolol wanaagsan ku nool. Aniga iyo odaygayguba shaqo wanaagsan ayaan haysaney bay ahayd. Ubadkayaguna iyagoo faraxsan ayay noo wada joogeen oo tacliin ku jireen. Magaaladooday halkay doonaan mushaaxayeen, iyagoon baqdin looga qabin in la dilo ama la xado ama la kufsado. Waxaan ahaa qof sharaf leh oo Hufaneey-da la hayo. Afar qof ayaa ii shaqayneysey. Maantana waad aragtaa bacaha aan saqda dhexe dhaxanta marba dhan ula cararayo..."

"Walaaley haddaas maxaa ku waalay, adigoo waxaas oo dhan ku haystey dalkaaga hooyo?"

"Huunno naagaa i waalay."

"Naago caynkee ah?"

"Qaar an ducaysnayn oo dalkan iiga soo horreeyey ayaa ii harga-lulay. Gaar ahaan tu laga caqli badan yahay oo aan Jabuuti saaxiib ku ahaan jirney ayaa i waashay. Way i hiyi kicisay siday marba intay koodhadh waaweyn ii gashato iigu soo diraysey taswiir ay isu ekay-

siisay naag caddaatay oo kulaylkii Jabuuti ka raysatay. Waxay igu waashay 'naa maxaad ka qabanaysaa meeshii kulaylka badnayd, Yurub nimcaa taale ka soo gaadh intaan qaxootinimada la joojin!"

"Qaxootinimo aa!" ayaa iga soo boodday intaan hadalkii ka kala gooyey anigoo ku tala galin. Erayga 'qaxooti markay ku tiraabtay ayaa waxaa i damqaday daqarradii iga soo gaarey nololasha qaxootinimada.

"Walaaley maxaad kaga soo ordeysey qaxootinimo aan Ilaahay ku badin, adigoo nolol sharaf leh ku haystey waddankaaga oo maanta ah dalka ugu xasilloon oo ugu nabadgelyada badan Afrika? Aniga oo kale waaba la ii garaabi karaa oo naf-lacaari ayaan kala soo cararay nabadgelyo la'aanta iyo nolol la'aanta dalkaygii lagu burburiyey dagaalka sokeeye. Jabuuti qudheeda waa loo garaabi karaa ruux dhalinyaro ah oo dalkiisa shaqo ka waayey ama tacliin-kororsi u baxaya. Laakiinse qof dumar ah oo hooyo ah, oo dalkeediyo ciiddeeda cisi iyo nolol iyo nabad intaba ku haysata, inay intay nolosheedii iska kala tuurto ee qaxootinimo u qarda-jeeexo, waa runtaaye waa tala-xumo la yaab leh."

"Huuunno, ubadka ayaa la igu yidhi waxay Yurub ka helayaan tacliin Jabuuti ka wanaagsan, oo waliba bilaa lacag ah, iyo daryeel caafimaad oo heer sare ah oo isna bilaa lacag ah."

"Dad horaa yiri 'laaca aragtaye luunta ma ogtahay!'"
"Luunta maan ogeyn ilaa aan ku dhacay! Waa adiga arkaya ubadkii aan la soo cararayey aayohoodu halka uu maanta yaal. Aabbohoodna asagoo khiyaanada aad maqashay igu sameeyey oo aqalkaygii naag kale ku aroosay ayuu waliba habeen iyo dharaar aniga eedayn ila daba taagan yahay. Qofkuu arkaba wuxuu ka yidhaa 'naag waalan baa ubadkii iga galaafatay, anigana talo iga maqli weydey oo cidlay igaga dhaqaaqday! Umal hor leh ayaa hadalkii ka xiray. Aniguna murugadii oo ay i saaqdsiisay ayaan hoos ula jeestay.

"Wallaahi waa dhibaato!" ayaan cod hooseeya ku iri markaan garan waayey wax kaloo an iraaqdo. "Huuunno waa inkaar. Waa cuqubo. Waddankaygii aan ku caasiyoobay cuqubadiisii ayaa iga daba timid. Calooshaa i xanuunta markaan xasuusto caqli-xumadii aan ku hadli jirey..."

"Maxaad oran jirtey?" ayaan weydiiyey si aan u dhiirri-galiyo.

"Marka odaygaygu iga yidhaahdo 'naa naga fadhiso oo naga daa dhoofkan iyo xasaradda aad nugu wareerisay. Bal waa kane maxaa kaa maqan?' waxaan ugu jawaabi jirey 'guddaafad Yurub ku taal anigoo ku noolaada ayaa ii dhaanta nolosha Afrika iyo Jabuuti. Iska joog adigu haddaad diidday inaad na raacdo, anigu waan socon, ubadkaygana waan kaxaysan."

"Istaaq-furullah! Alla waalley waa nabsigii!"

"Waa nabsigii waxa i haystaa" ayay iga daba tiri. "Tan kaloo la igu ciqaabayaa waa beentii aan shubayey qoftaydii an afkeeda hore looga maqal eray been ah."

"Walaal ayaad u sheegtay beenta?"

"Alla iga aamus Ilaah baan been u sheegaye. Waxaan ka been-sheegay nimcadii uu Ilaahay dalkayga igu siiyey, halkii ay ahayd inaan ku xadiyo."

"Goormaad beenta sheegtay Hufaney?"

"Naa dee cishadii an is dhiibayey dadkii baase ila talinayey sow igumay odhan si qaxootinimo laguugu aqoonsado, Jabuuti ha sheegane Soomaaliyaan ka soo cararay dheh!"

"Alla haa, beentii loo dhoodhoobi jirey Wa-saaradda Arrimaha Gudaha"

"Waxay iga yidhaahdeen naa waxaad tidhaahdaa waxaan ahay reer Muqdisho, waxaan ka dhashay qolo la cadaadiyo oo la yidhaah...Alla muxuu ahaa magacoodii ... haa, Midgaan. Midgaan baan ahay dheh. Odaygaygii iyo inan aan dhalay waa la dilay, aniga iyo inantayda weyn waa nala kufsaday, balo iyo baas oo idil."

"Waxaas oo dhan miyaad ku andocootay?"

"Iga aamus baan ku idhi. Markaan xasuusto beerkaa i belbela. Waxaasoo been ah iyo waxaas oo balaayo-saadsii ah ayaan cishadii wax la i weydiiyaba daldalayey, anigoo murugo aan i ahayn iyo oohin riwaayad ah iska doondoona."

"Waa rune, waa waxa dadkoo idil sameeyaane"

"Wax kasta waxaa igaga daran ubadkaygii yaryaraa ee aan weligayba ku barbaarin jiray in aaney kalmed been ah sheegin ayaan walaalay waxaan xafidsiiyey waxaas oo been ah. Waxaa

iigu darrayd cishaduu inankaygii isagoo yaabban i weydiyey 'hooyo sow taad waligaaba iga odhan jirtey beenta Ilaah baa kugu cadaabayee been ha sheegin, sideed imminka ii leedahay waxaas oo been ah sheeg? Miyaan la igu cadaabayn?' Walaaley markuu inankii yaraa sidaa ii xujeeyey, wax alla wax aan ugu jawaabo intaan garan waayey ayaan kaniifka ku cararay; suuliga ayaan ku dhuuntay si aan uga qariyo ilmo indhahayga soo dhaaftay!"

"Walaal waxaas iyo wax ka sii daranba waa wax aanu soo wada mamay giddigeen." Ayaan hadalkii uga dhex galay, anigoo isku dayaya inaan u calool qaboojiyo, markaan arkay sida ay nafteeda u hiifaysa, "Ma aha wax adiga kugu gaar ah. Waa wax ay dantu ina badday. Marka aad naftaada badbaadinayso wax kastaa way kuu bannaan yihiin."

"Dee haaye walaal, adiga waa runoo dan baa ku badday, ee se aniga dan i badday ayaan jirin. Waa aniga ku leh Ilaahay nimcuu i siiyey, kolkaasaan intaan iska kala daadshey hadana waliba ka abaal-dhacay oo ku andocooday dhibaato been ah oo aan Ilaahay ii keenin. Waa taas tan aan maanta la gubanayo. Waa taas tan nabsigeedu i hayo. Balaayadii aan anigu saadsaday ayaa imminka run ahaan iigu dhacday. Dilkii iyo kufsiggii iyo rafaadkii beenta ahaa ee aan saadsaday waa kan maanta na haysta, anigiyo ubadkaygii. Beentii aan ku andocooday inankaygii baa Muqdishu lagu dilay waxay noqotay in Buux London lagu dilo, dharaar cad aqalka hortiiisa, anigoo sidaa u eegaya Alla walaaley anigaa dilay...! Sa..saa.... saadaashaydii xumayd baa dishay Buux.. aaaa!" oohin bay af labadi yeedhay. Intaan madaxa u salaaxay, anigoo qudhaydu tiiraanyasan, ayaan ugu tacsiiyeyey:

"Walaaley qaddartaa sidaa ahayde naftaada canaanta badan ha ku caddibin. Wax kastaa way iska qoran yihiin, wixii Ilaahay keenana waa loo samraa. Ilaahay baa cawil khayr qaba ku siin doona, dhibaataadana waa laga bixi doona."

Waxaan hor fadhinnaa saldhiggii boliiska. Safka baas dheeraa! Dadka naga horreeyaa

badanaa. Intooda badan arag xumaa! Wax meel kasta ka daqran oo wajiga dhiig da'ayo, wax sakhrad iyo mukhaadaraad la dhacdhacaya oo buuq iyo qaylo nugu wareeriyey, wax baroorta iyo balaayada ay sheeganayaan taayadii i qarso noqotay, wax waliba way joogaan. Waxaan sugnaba waa tan loo yeeray Hufan Habbane.

Laba sarkaal oo waji xun iyo turjumaan la socda ayaa qol hoosta uga soo xirtay. Aniga way ii diideen inaan la galo xafiiska. Saacad dhan markay la maqnaayeen waa tan soo baxday Hufan oo cagaha jiidaysa. Wixii dhacay bay iiga warrantay. Waqtiga intiisii badnayd iyada uun bay intixamayeen.

Hufan Habbane ma ahayn qof ku cusub saraakiisha boliiska London. Hore ayay isugu naceen ashtakooyinkii iyo mashaakilkii inanteeda weyn. Waxay ku dhaliileen inay tahay hooyo qeyru-masuul ah, hooyo aan lagu aammini karin masuuliyadda ubadkeeda. Waxay ku eedeeyeen inay inantii weyneydna ka carartay markay u adkaysan weydey dhibaataadeeda, tii yaraydna ay khatar ku gashay tacaddi iyo daryeel la'aan ay ku dacadarraysay.

Weerarkaas iyo eedayntaa dabadeed, ugu dambayntii waxay u sheegeen war wanaagsan. War ay qacdii hore farxad la soo boodday, utuntiina ka fuqday! Waxaa loogu bishaareeyey Bilan inay nooshahay! Waxaa loo sheegay inaan la dilin lana kufsan, inay iyadoo nabdoon joogto meel ay boliisku ogyihiin. Intaasi markay dhegteeda ku dhacday ayay Hufan kursigii kor uga boodday. Iyadoon is-ogeyn ayay afka furatay: "Walaalow meeday Bilan, dambigaaga iyo kii waalidkaaba Allaha dhaafee!" ayay cod aad u dheer kor ugu tiri sarkaalkii u warramayey. Ninkii caawoo dhan ula ekaa waraabe dad-cun ah ayaa mar qura wuxuu la yeeshay muuqaal malaa'igeed.

Hayeeshee muuqaalkaasi ma noqon mid sii waara. Markuu sarkaalku sii hadlaba waxaa sii guraysey farxaddii Hufan la soo boodday. Wuxuu u sheegay inay boliisku ka war heleen gabadha yar ee ay keligeed aqalka uga tagtay, iyadoo hore loogu sheegay arrintaasi inay tahay ku tumasho bareer ah sharciga dalka u yaal.

Wuxuu u sheegay inay dabeedna boliisku aqalkii tageen gabadhiina soo qaadeen. Waxay geeyeen Xarunta Adeegga Bulshada. Waa haya'dda xannaanaysa carruurta aan waalidka lahayn iyo kuwa waalidkood laga qaado ka dib marka ay ilmaha dhibaato u geystaan.

Hufan mar labaad bay muraara dillaacday. Waxay isku dartay qaylo iyo baryootan. Dagaal afka ah iyo muran badan ka dib Hufan markii dambe waxay ku baryootantay bal in horta inanteedii la tuso, si ay u hubsato inay nooshahay oo nabad qabto. Sarkaalkii la doodayey jawaabtiisii kama-dambaysta ahayd waxay noqotay: "Marwoy, ha is daalin. Bilan dib dambe ma arki doontide adigu u diyaar garow maxkamad lagugu weydiin doono sababta aad sharciga u jabisay ee gabadha yar cidlada uga dhaqaaqday. Waliba waan la soconnaa inay arrintaasi tahay mid aad caadaysatay, inaad habeen kasta intaad inanta yar aqalka ku xidho xaafado kale u tumasho tagto!"

Dib waxaan ka ogaannay dhibaatan inay keentay naag Ingiriis ah oo ay Hufan daris yihiin. Waa qof dabeecad xun. Waxay ka mid tahay dadka lagu beeray nacaybka muslinka ka dib wixii maraykanka ka dhacay kow iyo tobankii Sebtember. Marka ay aragto Hufan oo xijaab gashan ayay si xun u huruuftaa, mararka qaarna hadallo xun ku tuurtaa. Markii dambe waxaa ka dhex qarxay dagaal afka ah. Tan Ingiriiska ahi waxay Hufan u miistay cay fool xun. Waxay ku cayday inay tahay dagaag waddankooda dawarsi u timi, markii cunto iyo hoy la siiyeyna aan laga ammaan helayn ee argagixisanimo iyo xumaan u maleegaya. "Bal eeg arag-xumada iyo jilbaabyada foosha xun ee aad ku disheen bilicdii iyo labbis-wanaaggii dalkayaga!" ayay u raacisay. Hufan way leedahay aftahannimo ay naagta isaga celiso. Hayeeshee waxaa ciilay afkii ay isaga celin lahayd. Waxay ku cayday af Soomaali aan cidii la fahmayn waxa ay sheegayso.

Naagtaas ayaa markay aragtay Hufan oo xilli habeen ah kolaygii adeegga sii jiidanaysa markiiba ka gaarsiisay talefoon ay boliiska u dirtay. Waxay

u sheegtay inay maqlayso oohinta gabar yar oo dariskooda ah oo hooyadeed cidla uga tagtay. Waxay u raacisay gabadhaas hooyadeed inay tahay naag qeyru-masuul ah oo habeen kasta intay gabadha yar aqalka ku xidho iska tumasho tagta ilaa waaberiga.

"Gaashaas xun ee xaasidadda ah ayaa Ilaahay i daba dhigay!" Hufan baa ku calaacashay. "Dhul aan lagaa doonayn xasad badanaa! Ciidda ku diidaysal!" "Hufanay nin kastaa waddankiisa uun buu cisi iyo sharaf ku leeyahay."

"Walaaley taas berigii hore waan ka indha la'aa, maantase qurbaha ayaa indhaha ii furay. Qaxootinimo ayaa i tustay qiimihii waddankayga. Cishadii an baasaboodhkayga googoynayey waxaan is lahaa Jabuuti dambe uma baahan doontid. Maantana salaaddii an tukadaba Ilaahay waxaan ka baryaa Ilaahayow mar uun cagaha ii saar ciiddii dhulkayga! Dhagxaanta iyo cammuuddaan dhunkan lahaa, dib dambena ugama fuqeen!" Haddana waxay raacisay, iyadoo codkeedu oohin kadis ah la googo'ayo "laakiinse maxaan kula noqdaa Jabuuti, aaway ubadkaygii an kala imid! Waa taas tii u dambeysey caawa cadowgu iga fara-maroojiyey!"

"Walaaley niyadda ha iska xumayn. Ilaah idanki waynu kaga guulaysan doonnaa maxkamadda," ayaan Hufan niyadda ugu dhisay "Looyar wanaagsan oo garyaqaan ah ayaynu qabsan doonnaa, Ilaahayna waa nala garab gali doonaaye niyaddaada khayr u sheeg. Ilaah baa nooga hiillin doona xaasidka. Insha Allah Bilan waynu soo ceshan doonnaa, shakila'aan, Ilaah idanki!"

"Insha Allah yaa Rabbi!" ayay ku alla-bariday, iyadoo gacmaha iyo indhahaba kor u taagaysa, wajigeedana yididiilo soo gashay. "Ilaahayow waad i aragtaa! Miciin aan adiga ahyn maanta maan haysto! Rabbigayow Bilan ii badbaadi, la'aanteed nolol dambe iima hadhsanee!"

Dhammaad.

1. Waxaan u mahad celinayaa saaxiibbaday, Cabdalla Xaaji, Maxamed Cabdillaahi Riiraash, Nimcaan Cabdullaahi iyo Muumin Xuseen, kuwaas oo intii aan sheekadan qorayey igu kordhiyey fikrado iyo xog muhiim ah.

2. Singal maada (single mother) waa omah can ku ah qurbaha. Waa hooyada keli ahaanteed korsi carruur ay kala tageen aabbohood. Dumarka gaarobka ahna Soomaalidu way raaciyaan.

Hayb-Doon

(*Riwaayad gaaban*)

Muumin Xuseen Cabdi*

Riwaayaddan gaaban ee uu curiyey Muumin Xuseen waxaa afka Faransiiska ku soo bandhigay ardayda dugsiga Charles de Fancald; ee ku yaal magaalada Jabuuti. Waxay qayb ka ahayd barnaamij-dhaqameedkii weynaa ee lagu beegay xuska Maalinta Caalamiga ah ee Afka Hooyo, kaas oo Naadiga PEN iyo Gobolka Cali-Sabiix oo iskaashanaya ay ku qabteen magaalada Cali-Sabiix, 21 - 22^{kii} 2007. Waxaa af Soomaali u tarjumay tifaftirayaasha HALABUUR.

Shakhsiyadaha Riwaayadda:

- Mahad:** Nin macallin ah.
Sahra: Afada Mahad.
Saada: Mahad iyo Sahra inantooda.
Diiriye: Mahad aabbihi.

Muuqaal

- Diiriye** [*oo xilli habeen ah boogasho ku imanaya aqalka inankiisa Mahad. Waxaa fadhiya Mahad, Sahra iyo Saada*]: Assalaamu calaykum! Bal warkiina i siiya. Ma la wanaagsan yahay?
- Sahra:** Soo dhawow, aabbo. Waa la fiicanyahay dhammaan.
- Mahad:** Wa calaykum assalaam, aabbo. Ilaahay uun baa naga wanaagsan. Bal adigu nooga warran caafimaadkaaga?
- Saada:** Allah, waa awoowo Diiriye. Soo dhawow, awoowo.
- Diiriye:** Hubaal waa saacad aad u dambaysa; wakhtigan laysma siyaarto ee arrin aad iyo aad iigu wayn oo ii diidday hurdo ayaan idiinla socdaa.
- Mahad:** Soo fadhiiso, aabbo, bal arrintaa culus aan ka wada hadalnee.
- Diiriye:** Ma run baa dugsiga inaad ku ciqaabtaan arday hadduu dugsiga dhexdiisa ku hadlo afkiisa hooyo?
- Mahad:** Haa, aabbo! Xeer baa diidaya in ay ardaydu ku sheekaystaan af guri dugsiga markay joogaan.
- Diiriye:** Af guri yaa! Ma afka hooyaad ujeeddaa?
- Mahad:** Xeer hoosaadka dugsiga ayuu ku cadyahay in la ciqaabo ardayga lagu maqlo isagoo ku hadlaya af guri, amma afkiisa hooyo. Waa xeer! Ma anigaa dhigay? Waan fulinayaa uune.
- Diiriye:** Tilmaamaha aan ku jecelahay ninka rag ah waa: fahmada, daacadnimada, geesinimada iyo qalbiga hufan ee, aabbo, Ilaahay baan kugu dhaarshee, bal ii sheeg waxaad ka qabto adigu xeer-ku-sheeggan.
- Saada** [*oo calaacalaysa*]: Awoowo, xeerkan aad ka hadlaysaan aqalkan ayuu ka dhaqan galaa oo lagu tixgaliyaa.

- Diiriye:** Yaa! Subxaan Allah! Ayaan darrooy kaalay! Waar bal masiibadan eegal! Ma anaan garan. Waa dhagar loola jeedo sawraceenna, dhaqankeenna, dhaxalkeenna, iyo sooyaalkeenna, dhagar laga galayo wadajirka iyo wada noolaanshaha dadka iyo afafka.
- Mahad:** Aabbo, is deji. Haddaad doonaysid ra'yigayga iyo fikradda runta ah ee aan ka qabo, xeerkan baa in sidaa la yeelo qoraya. Hadday ardaydu af gurigooda ku hadlaan waxay ila tahay afka Farasiiska si fiican uma baran doonaan, oo dee afka faransiiska af ka qurux badan oo aynu ku doorsanno miyaan leenahay?
- Sahra:** Af kasta wuu la qurux badan yahay ciddii ku hadasha.
- Saada:** Afkaaga caano lagu qabay, hooyo! Waa runtaa.
- Diiriye:** Hadalkaagani wuxuu i xasuusiyay macallinkaygii oo Faransiis ahaa oo kolka aan ku yar qaylinno nagu odhan jiray 'inaan idinkoo kale waqti iskaga lumiyo may ahayn. Wuxuu ku celcelin jiray sidee la idiin barbaariyaa oo aan idiin ilbixiyaa. Waxaan idiin keennay dhaqankii wanaagsanaa ee Faransiiska aqoontiisii dhaxalgalka ahayd iyo afkiisii caalamiga ahaa! Weliba waxaan idin ku sharfinnay inaan awoowayaashayadii Goolwaaga la odhan jiray aan awoowyo idiinka dhignay. Halkii aad nooga mahadniqi lahaydeen waxaad noqoteen abaal-gadayaal, mararka qaarkoodna amarkayaga diidaya nana aflagaadaynaya, idinkoo af jaan oon la garanayn ku hadlaya.
- Saada:** Oo ma sidaas ayuu gumaystuhu u fikiri jiray?
- Mahad:** Afkan Faransiisku waxa uu ka mid yahay afafka ugu quruxda badan, ugu suugaan hodansan, uguna xeesha dheer. Waa afkii ay ku hadli jireen raggii ahaa maskaxda adduunka, sida Voltaire, Rousseau, Corneille iyo Molière. Afkani wuxuu mudanyahay in si weyn loo tixgaliyo lana koryeelo. Waayo, marka hore waa dariiqa guusha loo sii maro, tixgelin bulsheed iyo tu adduunyaba lagu hantiyo.
- Diiriye:** Waxan aad leedahay oo dhan midna kuguma diiddani, haseyeeshe, jacaylka aad afkaa u qabtid, ma waxa uu kugu khasbayaa inaad diiddid jiritaanka afkaaga hooyo iyo dhaqankaaga? Sidey ku dhacday inaad af dad kale sidaa u weynesid, kaagiina wax aan qiima lahayn ka soo qaaddo. Anigu ma garanayo sida laguugu beeray necbaanshaha intaa le'eg ee lagugu nacsiiyey wixii adigu aad lahayd.
- Mahad:** Necbaansho maaha ee aqoontayda barenimo ayaa i faraysa inaan carruurta aan waxbaraynno ka ilaalinno jahawareerka afafka isku malaagmaya, si ay afkan sugan keli ahaantii aayahooga ugu dhisaan.
- Sahra:** Waa runtiye. Miyaanad arag carruurta afkan jahawareersan ku hadlaysa ee weedha ku bilaabmaysa Faransiis, kuna dhammaanaysa Cafar ama Soomaali?
- Diiriye:** Taasi waa fikrad qaldan, waa aragti ka fog dhabta aqooneed iyo afeedba; taana waxaa marag u ah, aqoonyahannada afafku wacay caddeeyeen inuu qofku, siiba carruurta, si fudud u baran karaan afaf badan mar qudh ah iyo waliba marka ay afkooda hooyo ku wanaagsanadaan uun inay ku wanaagsanaan karaan afafka kale. Maxaa dembi ka dhigay in dugsiga dhexdiisa lagu hadlo afkaaga hooyo? Sida kale haddaan u dhigno, waxaa dembi iyo dhagarba ah in lagu qasbo ummadda feker qudh ah, af qudh ah, dhaqan qudh ah oo aan ahayn keedii. Waa wax aad uga soo horjeeda dhiiri-galinta caalamka ka socota ee wadajirka dhaqameed iyo kala duwanaanshaha afeed. Waar miyaad dhoohantihii arrintani ujeeddo kale ayaa laga leeyahay oo ah in lagu tirtiro jiritaankeenna,, dhaqankeenna iyo sooyaalkeenna.
- Mahad:** Aabbo, malaha dembi iyo dhagar waxaan ka hadli karnaa markii afkeenna la qoro, naxwe fiican yeesho oo uu af cilmiyeysanna noqdo. Maxaa laga burburin af guri, isaga ayaaba burbursane.

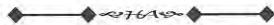
- Diiriye:** Af guriyaa? Waar af guri inuu yahay adigaa maskaxda lagaa galiyaye afkeennu waa af ummadeed oo la siman kani qalaade ad ammaaneysey. Waa af hodon ah oo looga hadlo dalal kala duwan. Qoraalna waa qoran yahay oo beri hore ayaa la qoray, naxwena loo dajiyey ee adigaan u war hayn oo lagaa indha xidhay.
- Mahad:** Dagaalka ereyada innaga jooji Aabbo!
- Diiriye:** Ereyadu waxay leeyihiin ujeedooyin go'an. Afka iyo af guriga waxaa u dhexaaya wax sal ah. Haddaad ku sheegto afafkayaga af guriyo dil baad ku xukuntay. Waa yasid aad adigu is yasayso.
- Sahra:** Laakin, Sheekh Diiriye, ma lihin jaamacad, ma lihin maktabado. Sideen af waddaniya oo qoran u lahaan karnaa?
- Diiriye:** Jaamacad horta waan leenahay imminka, Sahraay. Haddii aan taada raacno, taasi waxay noqoneysaa in dadkayaga taariikhdoodu la bilaabantay imaatinkii gumeysiga oo ay hortood wax walba abaar ahaayeen; taasina waa been gumeysigu faafiyey.
- Mahad:** Waa inaan aqoonsanno in afka Faransiisku yahay qalabka midnimada qoomiyada-heenna kala duwan. Intaa waxa dheer inuu qoys ballaadhan oo qurux badan oo Faransiiska ku wada hadla innaga mid dhigay. Waa fursad wanaagsan inaan ku dhawaanno oon kula midowno dalalka adduunka oo dhan.
- Saada:** Waan kugu raacsanahay in afka Faransiisku yahay fursad nugu xidhaysa dadka afka Faransiiska ku hadla. Waxaase markaa innaga maqan inaan ku darro afkeenna oo aan qiimayno iyo walaalaheena Muslinka iyo Carabta oo aan ku xidhano, si ay u dhisanto bulshoweynta aan doonayno.
- Mahad:** Haddaan ku noqdo af guriyadeenna -- raalli iga ahaada, afafkeenna – waxaa innaga hor imanayaa iyaga oo aan mug u lahayn tebinta cilmiga casriga ah, daawada, aqoonta konbiyuutarka, cilmiga kimiyaaga iyo xisaabta; taa awgeed waa inaan ku tiirsanaanno afka Faransiiska oo ah afka aayaha iyo horumarka. Waa inuu noqdo afkayaga labaad, waa inaan u barannaa in aan si sax ah ugu hadallo oo dhammeys tiran sidii oo uu noo yahay afkeenna hooyo. Markaan dhigayo, waxaan isu haystaa inaan fulinayo laba waajib oo kala ah, kii macallinimo iyo inaan qaabaynayo waddaniga berrito imaanaya.
- Saada:** In afkeenna uu ka maqanyahay muggii uu cilmiga ku tebin lahaa shaki weyn ayaa ku jira. waxaan qabaa oo dugsiga sare aan ku dhigtay inuu afku wax nool yahay. Sida wax kasta oo nool, wuu dhashaa, waa la nafaqeeyaa, wuu koraa, wuu tarmaa, wuu weynaadaa, wuuna dhiman karaa. Sida waxa nool oo dhan wuu is dhalan-rogi karaa, xaaladaha cusubna, sida cilmiga, la jaanqaadi karaa. Ugu horrayn, afkeenna hooyo wuxuu u qurxoonyahay sida afafka kale. Waxaa taa caddaynteeda kuugu filan inuu soo saaray suugaantan aad u quruxda badan, maanso afeedkan iyo falsafaddan qutada dheer leh ee ay leeyihiin dadka reer Kuush. Afna hodonnimada kuma soo dhasho, waxaase hodan ka dhiga hadba sida loo adeegsado iyo dadka adeegsada. Afka Faransiiska ee aad aadka u jeceshihiin isagaba beryaha qaar waa la yasi jirey. Waxaa yasi jiray Roomaankii.
- Sahra:** Oo waayo, hooyo?
- Saada:** Maxaa yeelay ilbaxnimadii Roomaanka waxay u arkaysay dadkaas Goolwaaga (dadkay faransiisku ka soo tafiirmeen) iyo afafkoodaba inay ahaayeen sabool. Afka Faransiiskuna xaggooda waxa uu ahaa af guri yar, sida maanta afafkayaga halkan looga arko.
- Diiriye:** Alle ha ku barakeeyo! Si wanaagsan baad hadalka u dhigtay, awoowo. Waad ku mahadsantahay tusaalayaasha taariikhiga ah ee aad na siisay. Waxay ila tahay in ay taariikhdaas afka Faransiisku inoo noqon karayso tusaale aan wax ka baranno.

Waa inaan halgankooda mid la mid ah galno si aan u daafacno oo hore aan ugu marinno afkeenna. Waa inaan dadaalnaa. Haddaan afafkeenna daryeeli weyno oon carruurta bari weyno, waxaan ku rideynaa qabrigii lagu aasi lahaa. Haddii taasi dhacdo, waxaan si kama dambays ah u aasaynaa qiimihii dhaqankeenna iyo jiritaanka dadnimadeenna. Afkeennu waa halka keliya ee ay ku kaydsanyihiin taariikhdeenna iyo sooyaalkeennu, wixii aynu ahaan jirney. Waxay ila tahay haddii waxaas oo dhammi ay faraha ka baxaan oo ay lumaan - amma ha la dayaco amma garasho waaba ha ku dhaceene – haddii ay dhacdo taasi, cidi ma qiimayn karto waxaa innaga lumay marka laga tilmaan qaato taariikhda adduunka. Marka carruurteenna iyo kuwa ay dhali doonaan wax iska weyddiyaan tafiirtooda, dhaqankeenna iyo qiimaha uu sooyaalkeennu lahaa, oo markaas ay waayaan kayd qoran iyo cid uga jawaabi karta, ma yeelan doonaan dadnimo. Taasi waxay noqon doontaa dhagar aan galnay innagu.

Mahad: Awel wayba iga daahnayde hadda ayaan arkayaa halista. Maxaan samaynaa, aabbo, arrintu sow fara ka bax maaha?

Diiriye: Waxa keli ah oo nala gudboon inaan badbaadinno wixii la badbaadin karo. Weli waqti baan haysannaa aan khasaaraha yaraynno. Haddaynu xaqqiida fahanno oo dadaal wadajir ah samayno afkeenna hooyo waan badbaadin karnaa.

* Muumin Xuseen xilligii uu riwaayaddan qoray wuxuu ahaa Maamule-ku-xigeenka Dugsiga Charles de Fancald; imminkana waa Maamulaha dugsiga Dhexe/Sare ee Gabod 4



OBITUARY / TAARIIKH-NOLOLEED

Ibraahim-Gadhle: Abwaan Dhaxal Reebay

Burhaan Axmed Daahir

Bilowgii sannadkii tegay ee 2006-da waxa magaalada Jabuuti ku geeriyooday shaqsi qiimo ballaadhan ugu fadhlay halabuurka fanka iyo suugaanta Soomaalida. Waxaa god aakhiro u galbaday (Allaha u naxariistee) Ibraahim Sheekh Suleymaan oo ku magac dheeraa “Gadhle”. Wuxuu ahaa halabuure safka hore kaga jirey suugaanleyda Soomaaliyeed. Wuxuu ahaa hal-gamaa adeegsan jiray haybad halabuurnimo. Dhinaca fanka masraxa wuxuu ahaa nin qoray riwaayado badan. Wuxuu ahaa abwaan weyn oo taariikh run ah ka tegay. Noloshiisa qayb weyn oo ka mid ah wuxuu u hibeeyay u halgankii gobannimada Jamhuuriyadda Jabuuti, adkaynta mirihii ka dhashay madaxbannaanidii loo halgamay, ku wacyigelinta bulshada dawga nolosha habboon iyo u hiillinta xaq iyo la dagaallanka dulmiga guud ahaan dunidan ka dhaca, intaas oo uu siyaabo kala duwan ugu muujin jirey jaadadkii kala duwanaa ee suugaantiisa.

Ibraahim-Gadhle ayaa muddo dheer ahaa abwaan noloshiisu tahay qayb ka mid ah masraxa Jabuuti. Gadhle oo ah magaca abwaankaasi caanka ku ahaa ayaa dadkii yaqaannay xasuusiya suugaan tayo, qeexnaan iyo quruxba huwan. Intaa oo dhan waxa ka muhiimsanaa ee sida weyn loogu xusuusan doonaa waxa weeye qaybtii libaax ee uu ku lahaa masraxii gobannimadoonka ee dalka Jabuuti. Dadka laga yaabo in aanay wax badan ka aqoon Ibraahim-Gadhle waxa suurto gal ah in ay dhegeysteen heeso uu sameeyay mu'allifkaasi ama ay daawadeen riwaayado uu curiyey. Haddii aanu jirin dedaalkii ballaadhnaa ee aan kala go'a lahayn iyo waxtarkii uu Ibraahim Gadhle geliyay Masraxa Soomaalida guud ahaan,

gaar ahaanna kan Jabuuti fanku ma gaadheen halkii uu gaadhay waqtiyadii uu ugu wacnaa masraxa Jabuuti.

Ibraahim Sheekh Suleymaan (Gadhle) isagoo da'yar yuu bilaabay fanka oo uu ka dhex muuqday halabuurkii fanka Jabuuti. Sannadihii lixdannadii iyo toddobaatannadii waxa uu curiyay maansooyin taxane ah oo gumaysi diid ah, waxa uuna allifay riwaayado baaraarujin iyo guubaabo u badnaa. Ibraahim-Gadhle waxa la qiyaasay in sannadkii 1944^{kii} uu ku dhashay dhulka hawdka ah ee ka sarreeya miyiga magaalada Burco. Jabuuti ayuu yimid isaga oo da'diisu sida la qiyaasayo ahayd inta u dhexaysa siddeed ilaa toban jir. Markaaba hibada maanso tirinta sansaanyaheeda ayaa ka muuqday. Berigii uu yaraa waxa lagu naanaysi jirey “Dhoolaatan” oo ka dhigan nin sheeko iyo kaftan badan.

Sida uu ku sheegay waraysi lagula yeeshay barnaamijka Tixmaal ee taleefishanka Jabuuti ka baxa, gabaygii ugu horreeyay oo uu tiriyay ee uu xasuusto waxa uu ahaa gabayga tuducyadiisa ay ka mid yihiin:

*Rag baa higit leh, Eebbaa hodan ah, hibo Rasuul baa leh
Cirkooy hooray geed la hadhsadiyo, hirasho doog baa leh
God baa ku hela geedaa hardi leh, madow habeen baa leh
Col baa hugun leh, caydh baa hingilan, gocasho ciil baa leh
Hagar li'i horaad laga dhargiyo, hooyo gacalaa leh.*

Ibraahim Gadhle kolkii uu magaalo soo galay wuxuu la saanqaaday noloshii iyo dareenkii magaalada ka jiray. Waqtigaa dhulka Soomalidu degto waxaa ka oognaa dhaqdhaqaaqyo gobannimadoon ah oo lagaga soo horjeeday quwadihii dhulalkaas gumaysiga ku haystay. Suugaantii waayahaa jirtayna waxay u badnayd mid ku jihaysan ama ku taxan dareenkaa guud ee shacabku qabay ee gobannimo-raadinta iyo gumaysi la dirirka ah. Kolkaa ayuu Ibraahim-Gadhle tiriyay maansadiisii ama hees uu sameeyo tii ugu horreeysay oo macno weyn leh, waxayna ahayd maanso

waddani ah oo cabbiraysa foolxumadii ay ku noolaayeen dadkii lagu addoonsanayay dhulkooda. Heestaa waxa wadajir ugu luuqeeya fannaaniinta Siciid Cabdi iyo Aamina Axmed, tuducyadeedana waxaa ka mid ah:

*Annagoo dad noolaa , dabaq layna saaree
Sida duunyadiibaa, la innoo dilaayoo
Allahayna daayee, samahaa dambaynne.*

Waayahaa ayuu ku biiray kooxihii fanka ee riwaayadaha samayn jiray isagoo hibo weyn u lahaa fanka masraxa xag curin iyo xag jilliinba. Kooxo yaryar oo ay lahaayeen ururradii iyo naadiyadii berigaa jiray ayuu la jilay riwaayado ama maadeysyo. Kooxahaa naadiyada ka sokow abwaanku wuxuu la soo shaqeeyay kooxo waaweyn oo caan ka noqday Jabuuti sida kooxdii Caarrey. Waxase hawsha ugu badan uu ka soo qabtay kooxda Gacan-macaan oo ka mid ah kooxaha ugu caansan masraxa Jabuuti isagoo ka mid ahaa abwaannadii asaasay kooxdaasi.

Dabayaaqadii lixdannaadkii ayay ahayd markii u horreysay ee uu riwaayad jilo, wuxuna wax ka matalay riwaayad la yidhaahdo “Alla Aammin Ma Iisho” oo uu sameeyay (Allaha u naxariistee) abwaan la odhan jirey Cali Cigaal. Isla waayahaa waqti ku beegan 1969^{kii} waxa masraxa Jabuuti ku soo biiray riwaayaddii la magac baxday “Ma Dhab Baa Jacayl Waa Loo Dhintaa?” oo dadka qaarkii ugu yeedhaan “Cilmi Boodhari.” Riwaayaddan ayaa ahayd tii ugu horreysay oo uu Ibraahim Gadhle curiyo. Waxay ka mid noqotay riwaayadaha badaha Jacaylka ka cabbay waxana abwaanku kaga hadlayay noloshii iyo qisadii jacayl ee gabayaagii Soomaaliyeed ee Cilmi Ismaaciil Liibaan (Cilmi Boodhari) oo la rumaysan yahay in uu jacaylka aawadii u god galay.

Horraantii toddobaatannada abwaanku waxa uu sii xoojiyay curinta riwaayadaha wuxuuna daaha ka rogay riwaayado waddani ah oo waagaa la jaanqaadayey dareenka dadka ee xorriyaddoonka ahaa. Kuwii uu waagaa curiyeyna waxaa ka mid ahaa “Nolol Geeridu Dhaanto” oo ahayd riwaayad waddani ah. Miuuqaallo abuuraya dareen muruggo iyo qiiri waddaninimo ayaa riwaayaddu soo bandhigtay, waxayna si cad u tilmaamaysay

cadaadiskii iyo xanuunkii gumeysigu ku hayay shacabkii uu dhulkooda ku addoonsanayay. Riwaayadaha Ibraahim-Gadhle kuwooda caanka noqday ee soo baxay badhtamihii toddobaatannada, waxa ka mid ahaa riwaayaddii “Geeddigii Kowaad” oo ahayd riwaayad gobannimadood ah oo abwaanku sameeyay milay ku beegnaa 1975^{kii}-1976^{kii}. Maansooyinkii caan baxay ee riwaayaddaa “Geeddiga Koowaad” ku jiray waxa ka mid ahaa gabay aqoonyahannada suugaanta falanqeyyaa qaarkood ku tilmaamaan ‘Dhawaaq Gobannimo’ oo beydadka soo socdaa ka mid yihiin:

*Ifka ruuxa joogaa kol un buu, ku istareexaaye
Kol un bay anfaaciga macaan, iligga saaraane
Ikhtiyaar kol un bay helaan, uumiyaha kale eh
Aasiyaba waxay leeyihiin, aarmi iyo xooge
Annagana Oroobaa sidii, awrta noo rarata
Waagii iftiimaba kun baa, nalaga aasaaye
Bal qabsoo ugaadhiyo sidii, adhiga weeyaane*

Isla riwaayadda Geeddigii Koowaad waxa ku jiray heesta caanka ah ee midhaheeda ay ka mid yihiin, “*Gabban mayno, indha gibidhsan mayno*” oo ay wada jirka ugu luuqeeyaan labada fannaan Nimco Jaamac Migil iyo Nadiifo Xaaji Axmed.

Sidaan hore u soo xusnayba curinta ka sokow, Ibraahim-Gadhle fanka jilliinka ayuu kaalin weyn kaga jiray wuxu ka qaybqaatay riwaayado badan oo isugu jiray kuwo isagu curiyey iyo kuwo curiyaal kale lahaayeen. Riwaayadaha halabuurrada kale allifeen ee uu qayb weyn jilliinkooda ku lahaa waxa ka mid ah: “*Han Waynaa Ma Huryaa?*” “*Run ay Beeni Rifayso*” iyo “*Saddex Baa Isu Faantay*”, oo uu saddexdaba sameeyay abwaan Xasan Cilmi.

Masraxii siddeedtannada ee dalka Jabuuti Ibraahim-Gadhle kaalin wanaagsan ayuu kaga jiray. Wuxuuna ka mid ahaa horseedka curiyayaasha riwaayadaha iyo jilayaashaba. Waxa si weyn loo xasuustaa kaalintii uu kaga jiray riwaayaddii Jabuuti caanka ka noqotay ee “*Qaahira*” oo uu curiyay Allaha u naxariistee abwaankii la odhan jiray Aadan Diiriye (Dacar). Riwaayaddaa magaceeda rasmiga ahi wuxuu ahaa “*Geeri Guur u Horseed ah*”, balse dadweynaha ayaa u caleemo saaray magaca ay ku shaac baxday

ee Qaahira. Waxay soo baxday 1982^{kii}, dulucdeeduna waxay ku qotontay mashaakilka qoyska ee bulshada dhexdeeda ku sii badanaya. Ibraahim-Gadhle riwaayaddaa door jilliin oo weyn ayuu ku lahaa wuxuna jilaayay kaalinta islaanta “*Calanla*.”

Ibraahim-Gadhle riwaayadihiisa kuwii ugu dambeeyay waxa ka mid ahaa “Ragow Aarsi Haween U Adkaysta Markiinna”, oo soo baxday sannadkii 1995^{kii}. Riwaayaddani waxay sawir ka bixinaysay isbeddelkii ku yimid xidhiidhkii u dhaxeeyay ragga iyo haweenka ka dib markii Soomaali badani u hayaantay waddammada Galbeedka. Wuxuu kaloo goor dambe sameeyay riwaayaddii “Jacaylkii Imuu Deyn”, oo ay Jabuuti ka dhigtay kooxda Caarrey.

Heeso badan oo uu curiyay ayaa waxa ku luuqeeya fannaaniin caan baxay oo ka mid ah horseedka heesaaga Soomaalida sida Maxamed Mooge Liibaan, Axmed Mooge Liibaan, Axmed Cali Cigaal, Khadra Daahir, Nimco Jaamac Migil, Xasan Aadan Samatar, Cabdi Nuur Allaale iyo kuwo kale oo badan. Haddaan in yar ka xusno heesaha caanka noqday ee uu Ibraahim-Gadhle curiyey, aan soo qaadanno heesta loo yaqaan “Dadka hayska weynayn”, oo xagga Soomaaliya uu ku luuqayn jiray Allaha u naxariistee Fannaankii Maxamed Mooge Liibaan, heestaasi dhanka Jabuuti waxa wadajir u qaada Hodan Xaaji Maxamuud iyo Cabdinuur Allaale, marna Hodan Xaaji Maxamuud iyo Ismaaciil Caynaan. Heesta “Maxaa Dayrcad Geel Hallaaboo Dibjiray uu Cunay Dugaaggu”, oo iyana fannaaniin kala duwani ku luuqeeyaan (labadan heesoodba waxay ku jireen riwaayaddii la baxday “Adduunyada Mashaakilladeeda”). Heesaha kale ee abwaankani allifay waxa kaloo ka mid ah “Wax La Waayay Geellow Ninkii Waalan Baw Duda” oo ay wadajir ugu luuqeeyaan Axmed Cali Cigaal iyo Khadra Daahir.

Maansooyinka faraha badan ee Ibraahim-Gadhle haddaan wax ka xusno waxa ka mid ah ta tidhaahda “Maansooy nin kugu duul” oo uu kaga hadlay siyaabaha ujeeddo-badanta ah ee maansada loo adeegsan karo. Isagoo taa tilmaamayana wuxuu yidhi:

*Maansooy nin kugu duul
Ninna maalin kugu dood
Ninna dhuuni kaa doon
Ninna derejo kaa dhigay
Ninna nabarka kugu damaq
Ninna dakharka kugu dhayey
Ninna doogta kugu kici
Ninna oolka kugu demi
Ninna nabadda kugu didi
Ninna beleda kugu dadab
Ninna dookha caashaqa
Kaa dhigay daf loo tumo*

Jaadadka kale ee uu ka maansoodo abwaankani waxa ka mid ah Gabay-Jacburka oo ah hab si maad iyo kaftan-dhable ah loogu muujiyo ama lagaga faalloodo arrimo waaweyn oo muhim ah loona baahan yahay in lagu baraarugo, balse habka farrintaasi dhegaha bulshada loo gaadhsiinayo ayaa ah mid sahlan, xiiso leh, isla markaana qosol iyo maadi ku ladhan tahay. Gabay-jacburka aan tuducyada soo socda ka soo qaadannay ayuu abwaanku ku diwaan geliyay dhacdo taariikhi ah oo ummadda nolosheeda iyo soyaalka taariikheed ee Jamhuuriyadda Jabuuti qayb weyn ka galay. Waa arrimihii iyo sidii xaal noqday maalintii Madaxweynihii hore ee Faransiiska Charle De Gaule uu booqashadii dhibaataada keentay ku yimid Jabuuti 25^{kii} Agoosto 1966^{kii}.

*Maalintii¹ Diggool yimid kolkii dawga lagu yaacay
Cadho nagu dhabowdiyo kolkii taahii lala luuday
Faarax-xaad² hortiisa ninkii joogsadaan ahaye...
Cirka waxannu eegnaba dabeed yimi madaarkiiye
Illeen waa sugaynee haddii gaadhi lagu keenay
Markuu ila gudboon yahay ninkii No! yidhaan ahaye
Maradii³ qarsoonayd ninkii soo baxshaan ahaye
Xornimada ninkii doortay ee dhiidhiyaan ahaye*

Marka laga yimaaddo kaalintii uu ku lahaa masraxa Jabuuti iyo noloshiisii u badnayd Jabuuti, Ibraahim-Gadhle wuxuu qayb ka qaatay masraxa iyo dhaqdhaqaaqyadii siyaasadeed ee ka jiray Jamhuuriyaddii Soomaaliya. Xilligii uu dillaacay dagaalkii sokeeye ee u dhexeeyay xukumaddii militariga ahayd ee uu madaxa ka ahaa Jeneraal

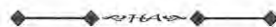
Maxamed Siyaad Barre iyo Jabhaddii SNM ee dagaalka hubaysan kula jirtay xukuumaddaas kana dagaallamaysay gobolladii Waqooyi ee Soomaaliya, dagaalladaas iyo loollankaasi waxay soo jiteen dad badan oo ay ku jiraan siyaasiyiin, halabuurro suugaaneed, abwaanno iyo fannaaniin. Ibraahim-Gadhle waqtigaasi ayuu isaga tegay shaqadii iyo noloshiisii Jabuuti wuxuuna ku biiray dhaqdhaqaaqii SNM oo xilligaa saldhig ka samaystay gudaha dalka Itoobiya. Halkaas wuxuu Ibraahim-Gadhle ka sii waday fankii masraxa isagoo ka mid ahaa raggii asaasay kooxdii la baxday SNM Band oo ka dhex samaysantay xeryihii qaxootiga ee Itoobiya ku yiil oo ay ku jireen dadkii ka soo baxsaday dagaalladii ka dhacay gobolladii waqooyi ee Soomaaliya dabayaaqadii siddeetannada. Riwaayadihii uu halkaasi ku sameeyay waxa ka mid ahaa "Ragga Dhaxan Qabow!" oo ay dhigtay kooxdii SNM Band.

Dad badan oo aqoon u lahaa Ibraahim Gadhle iyo saaxiibbadii markaad kala sheekaysato noloshii Ibraahim-Gadhle waxay kuu sheegayaan in uu ahaa; shaqsi dareen badan, hadalladiisa iyo fikradihiiisu cadcadyihiin, oo aan abbaartiisa la gabban, abwaan waddaniyadda iyo ummadnimadu ku weyn tahay, dhinaca kalena ahaa bulshay sheeko iyo kaftan badan oo aad u maadeeya. Geeridu waa xaq nin kastaana wuu dhadhaminayaa balse ta muhiimka ahi waxa weeye midhaha iyo dhaxalka qofku u reebo ummaddiisa. Qofba wax baa lagu xasuustaa. Haddaba Ibraahim-Gadhle maxaanuu si gaara ugu xasuusan karnaa? Anigu waxaan odhan lahaa wuxuu ahaa qof dad badan u noqday tusaale oo reebay dhaxal ma guuraan ah oo jilka maanta iyo ka soo korayaba anfacaya; waa murtidii iyo suugaantii tayada sare lahayd ee wax-tusaalaynta, abbaar-tilmaamidda, hawaale-warranka, guubaabada iyo waanadu intuba ku dhammaayeen. Waxaan xasuustaa maansadiisii yaabka lahayd ee uu marxuumku kaga hadlaayey xukun-ka-tuuristii Maxamed Siyaad Barre, kolkii qori caaraddi talada lagu waydaarshey, isla markaana uu kula dardaarmayey cid Alla ciddii dalka maamulkiisa qabataa in ay

ka feejignaato dabinkii Siyaad ku dhacay. Ma hubo, waxaanse ku wadaa inay maansadaasi soo baxday 1991^{ki}. Waa maanso waano iyo murtiyi ku dhan tahay. Dhextaalkeeduna ahaa "Ducataye maxay dhali?!" Maansadaa oo dheerayd waxaan ka soo qaaday dhawrkan meertis:

*Waar! hoy! dadkaygoow
Laba daan dhexdoodiyo
Dalqo bahal qof galayoo
Dirqi iyo tu fool adag
Debedda ugu soo baxay
Halkii shalayto lagu dilay
Ma dareemi waayee
Durba miyaa illoowdeen
Duunyadiinnii dhacantiyo
In dadkiinnii maqan yahay
Sheekadu dorraatiyo
Dibu gocasho weeyaan
Duul aan baraarugin
Durbaankoodii weeyaan
Intuu ololku dami laa
Dunqulaali weeyaan
Daantaa wixii jiray
Dabayl qaadda weeyaan
Waxa daafta kale yaal
Daad ha qaado weeyaan
Dawgii rasuulkaynnu
Ku dareerro weeyaan*

Ilaah naxariistii janno ha siiyee Ibraahim Sheekh Suleymaan (Gadhle) waxaa uu ifka kaga tegey 3 xaas iyo 20 qof oo isugu jira in uu dhalay iyo in ay sii dhaleen. Bilowgii sannadkii 2006^{da} ayaa lagu aasay magaalo madaxda Jabuuti. Aaskiisa waxaa ka qayb galay dad aad u tiro badan oo isugu jirey eheladiisa, asxaabtiisii, madax dowladda hay'adaheeda kala duwan ka tirsan iyo dadweyne kaleba.



A Farewell to Abdallah Lee*

Lidwien Kapteijns

Djiboutian singer and composer Abdallah Abdulkadir Abbas, known to his audiences as Abdallah Lee (pronounce “Lay”), died in a hospital in France on 18 September 2007. He was only 44 years old. He will be remembered as a gifted musician and singer, who has influenced the musical scene of Djibouti for over twenty years.

Abdallah was born in 1963, in Djibouti, and spent his earliest years in Quartier 1. In the early 1970s, his family moved to Arhiba, where, at thirteen years, he organized his first concerts and became known as Abdallah Lee. In 1979, Abdallah became to sing with the musical group Eijla Maho. Later he created his own group called Dinkara, which included famous Djiboutian artists such as Nasser Abdallah, Mohamed Habib (nicknamed “Pere Robert”), Abayazid M. Badri, Amenda, and Abdo Saoudi. It is with Dinkara that he reached international fame.

In 1984, the famous poet Alwan Bourhan Alwan, then an employee of the water bottling factory of Tadjourah, gave his friend Abdallah the text of what was to become one of his most popular and unforgettable songs: *kol xabem baye yok kal*. This partnership between poet and singer was to last until the latter’s death. Other famous songs include *Woyisa Manikee*, *Dabali Sareh*, *Lako Gileh*, *Hawal*, *Yadow Ayga*,

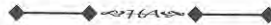
Sayo Diifu, and *Yi Meela Tab Le*. Love, patriotism, tolerance, and peaceful and constructive co-existence constitute the most important themes of Abdallah Lee’s songs.

Throughout this period, until his medical evacuation to France in 2002, Abdallah was highly productive and gained international fame and popularity. He performed in Addis Ababa (Ethiopia), Asmara (Eritrea), Sana`a (Yemen), as well as at the international theatre festival in Ouagadougou (Burkina Faso), where he composed a song for Thomas Sankara and performed it on his grave. He would have recorded his songs in the U.S. in November 2007.

During his last visit to Djibouti in March 2007, Abdallah had been greatly moved by the enormous love shown him by his fans and the great respect bestowed on him by the Minister of Culture, the Prime-Minister, and the President of the Republic. Such love and respect were again abundantly clear during his funeral at Djibouti’s PK12 cemetery, which was attended by the Prime-Minister, a representative of the Minister of Culture, relatives including Sultan Abdoukader of Tadjourah, numerous fellow artists such as Naasir Cabdallah, Maxamed Moyaale, Cabdi Nuur Allaale, Cabdi Roobleh Qarshiile, and Xumed Axmed Yuusuf, and many admirers.

Abdallah leaves behind a wife and seven children. Halabuur salutes this great artist for his many accomplishments.

* This obituary is based, among other things, on an article published in *La Nation Djibouti* of 19 September, 2007 and on a communiqué from the Ministry of Information of 18 September 2007.



BRIEF REPORTS / DHACDOOYIN XUSID MUDAN

In this section, Halabuur reports – selectively – on events and aspects of the Somali cultural scene as well as culture-related events that have taken place around the world. Since this is a special issue with specific focus, the emphasis this time lies on Djibouti.

Dhacdooyinkii Xagga Dhaqanka ee Xuskii Soddon-guurada Xorriyadda Jabuuti

Bishii Juun ee 2007^{ka} dalka Jamhuuriyadda Jabuuti waxaa si ballaaran oon hore loo arag looga xusay soddon-guuradii ka soo wareegtay markii Jabuuti madaxbannaanideeda ka qaadatay isticmaarkii Faransiiska, 27^{ka} Juun 1977^{ka}. Dabbaaldegyo qaran oo kala duwan ayaa dalka ka socdey muddo bil ah, kuwaas la bilowday bisha Juun. Waxay isugu jireen bandhigyo kala duwan, damaashaadyo iyo dibadbaxyo farxadeed oo intuba ka soconayeen magaalamadaxda Jabuuti iyo dhammaan gobollada dalku ka kooban yahay. Kuwa ugu waaweyn waxaa ka mid ahaa bandhigyo dhaqan iyo faneed oo ay kooxaha fanka ee dalku, iyagoon u kala harin soo bandhigeen meelo kala duwana ku soo bandhigayeen qaybaha kala duwan ee fanka, suugaanta iyo ciyaaraha hiddaha; waxaa kaloo ka mid ahaa ciidammada qalabka sida oo iyaguna sameeyey dabbaaldegyo ay wadajir ahaan ugu damaashaadayeen sannad guuradii soddonaad ee ka soo wareegtay asaaskoodii iyo soddonguurada madax-bannaanida qaran ee dalka guud ahaan.

Dhacdooyinkii loogu damaashaadayey xuska soddonguurada ee taxanaha ahaa, una badnaa kuwii xagga dhaqanka ee ay soo agaasimeen Guddi Qaran oo uu goddoomiye ka ahaa Wasiirka Dhaqanka iyo Warfaafinta, Mudane Cali Cabdi Faarax, waxa ugu waaweynaa kuwa hoos ku taxan:

1. *Damaashaadkii Habeenka Calan-saarka:*

Habeennimadii ay soo galaysay 27^{ka} Juun oo ku beegnayd habeenkii la saaray calanka xorta ah ee Jamhuuriyadda Jabuuti lana dajiyay kii isticmaarka Faransiiska soddon sano ka hor, gegida Guuleed ee Kubbadda Cagta, caasimadda Jabuuti waxaa lagyu qabtay damaashaadkii ugu weynaa, kaas oo socdey habeenkii dhan kana koobnaa qaybo badan oo midkood waliba iski u ahaa wacdarro la-yaab leh.

Fagaarahaas weyn waxaa u soo dibadbaxay tobonnaan kun oo si wacan u soo wada labbistay, wajigooda farxad badani ka muuqatey, waxaana hormuud ahaa Madaxweynaha dalka, Mudane Ismaaciil C. Geelle oo ay la socotey marwadiisa, Marwo Khadra M. Xayd, Raii'sulwasaaraha, Dileite Maxamed Dileite, madaxda kalee xukuumadda iyo baarlammaanka. Waxaa kaloo goobjoog ahaa marti-sharaf badan oo ay ka mid yihiin.

2. *Bandhig-dhaqameed xiisa gaar ahaaneed leh:*

Wacdarihii habeenkaa aan caadiga ahayn halkaa ka dhacay kuwa ugu waaweyni waxay ahaayeen dhanka dhaqanka, fanka iyo suugaanta. Gagida damaashaadku habeenkaas waxay noqotay fagaare wada kulmiyey dhammaanba fannaaniinta dalka oo isga wada yimid dalka gudihiiisa iyo dibaddiisaba. Abwaanno, ciyaartoy, heesaa, jilaa, muusikley looma kala harin. Fannaaniinta caanka ah ee habeenkaas fagaaraha ka dhexmuuqdey, ka dib markay sannado badan dibadda ku maqnaayeen, waxaa ka mid ahaa hooballadda caanka ah Faadumo Axmed Dhimbil, Fannaanka weyn, Cabdi-nuur Allaale, fannaanka kaloo weyn Abbaziid

Cali Dahabi iyo xiddigga da'da yar, Cawaale Jaamac oo si weyn loogu sacab tumay.

Waxaa la soo bandhigay ciyaaraha hiddaha iyo dhaqanka ee dalku u leeyahay, heeso waddani ah oo dhammaatoodba ku saabsanaa xornimada dalka iyo munaasabadda la xusayo iyo maansooyin ay curiyeen halabuurro lagu tartansiiyey suugaan iyaduna ku saabsan munaasabadda.

3. *Mahrajaan indha-daraandar ah*

Bandhig kale oo kaa dhaqanka iyo fanka garab socdey ahaana wacdar kale, waxaa uu ahaa mahrajaan si layaab leh loo soo agaasimay oo ay soo bandhigeen ardayda dugsiyada hoose ee caasimadda Jabuuti, kuwaas u soo baxayey raxan-raxan ku aslan midabbo indha-daraandar ah. Waxay soo bandhigayeen ciyaaro qurux badan iyo muuqaallo iyo jaantusyo kala jaad ah oo ay wadar ahaan ugu muujinayeen astaamaha dalka, sida calanka, khayraadka dabiiciga ah ee dalka iyo horumarka dhaqaale ee uu dalku gaadhey.

4. *Farxad-wadaag:*

Isagoo cabbiraya farxadaas heerka qaran, ayuu Madaxweynaha Jamhuuriyadda Jabuuti, Mud. Ismaaciil Cumar Geelle wuxuu halkaa ka soo jeediyey khudbad xiisa leh oo uu dadka reer jabuuti meel ay joogaanba ugu hambalyeeyey munaasabaddan ummadda ugu fadhida qiimaha aad u weyn. Madaxweynuhu wuxuu aad ugu dheeraaday halgankii iyo dhibaataadii loo soo maray xoraynta dalka iyo calanka maanta la hadhsanayo ee aawadii u shahiideen geesiyaal badan oo rag iyo dumarba leh, kuwaas oo madaxweyuhu codsaday in loo sare kaco xasuustooda. Madaxweyne Ismaaciil Cumar wuxuu tilmaamay dadaalka xukuumaddiisu ugu jirto hore-u-marinta dalka dhinac kastaba iyo guusha ay ka gaadhey inay soo jiiddo maalgelin shisheeye oo wax ka taraysa horumarka dhaqaale, iyo taasi inay ku timid nabadda, deggenaanshaha iyo kalsoonida lagu qabo shacabka Jabuuti. Madaxweynuhu khudbaddiisa wuxuu ku gunaanaday dhambaal cad oo uu sigaar ah ugu jeediyey dhallinyarada

waddanka. *“Dhallinyaroo, dalkani idinkaa leh. Mustaqbalkiisa idinkaa leh, dadka laga sugayo inay gartaan qiimaha gobannimada, qiimaha calanka, qiimaha midnimada, qiimaha deggenaanshaha waddanka, a idinka weeye. Idinka ayaa dalkan daafici kara, kobcini kara, bore u marin kara.”* Sidaa ayuu carrabka ku adkeeyey, isagoo ay si diirran ugu sacab-tumayeen tobanaankii kun ee ka buuxey gagida weyn ee Guuleed.

Kolkii ay saacaddu isku taagtay 12^{ka} habeen-nimo oo ku beegnayd xilligii calan-saarka iyo kala guurka labada taariikhood, ayaa loo wada sara joogsaday calankii oo la saarayo, kooxda muusigga ee baambayda qarankuna ka diyaamiyeen muusigga astaanta u ah calanka iyo qaranimada Jamhuuriyadda Jabuuti. Waxaa lagu daba qabtay qarax weyn oo la qarxiyey baaruudda midabbada badan ee astaanta looga dhigo damaashaadyada waaweyn. Iftiin qurux badan iyo dhawaaqyo sida onkodka isaga daba dhacaya ayaa cirka isku shareeray, kuwaas oo socdey muddo saacado ah. Astaamahaas dabbaaldeggga iyo ciyaaro kala jaad ah ayay habeenkaas oo dhan dadku ku damaashaadayeen.

5. *Damaashaadkii subaxnimada 27^{ka} Juun:*

Subaxnimadii 27^{ka} Juun waxaa loo dareeray fagaaraha lagu qabto dabbaaldeggga xuska maalinta xorriyadda ee ku yaal qaybta Sh. Cusmaan ee Xaafadweynta Balbala oo ka tirsan Caasimadda Jabuuti. Halkaas waxaa isugu tagey kumannaan dad ah oo madaxweynaha dalku uu horsocdey. Fagaarahaas isaga ah ciidammada dalka iyo shacbiweynuhuba waxay ku soo bandhigeen dhoolla-tus xiisa leh oo lagu muujinayey waddanka quwaddiisa, hantidiisa iyo wadajirka dadkiisa. Dadka reer jabuuti iyo madaxdooda ka sokow, dadkii fagaarahaas ka ahaa goob-joogga waxaa ka mid ahaa martisharaf badan oo wakiil ka ahaa dalalka dariska iyo saaxiibka la ah Jamhuuriyadda Jabuuti. Gabagabadii dabbaaldeggga waxa la riday madaafiic lagu muujinayey maamuuska munaasabaddan taariikhiga ah.

6. Aroos-wadareed la isugu dhisay soddon lammaane:

Ummuurihii kala duwanaa ee lala beegsaday xuska soddon-guuradii dhalashada Jamhuuriyadda Jabuuti waxaa ka mid ahayd arrin aan hore u dhicin, taas oo in muddo ah noqotay wax looga sheekaysto aqal kasta oo reer Jabuuti. Habeenkii 28^{ka} ayaa hotelka weyn ee Kempinski ee dhawaan laga dhisay magaalada Jabuuti waxaa lagu qabtay xaflad weyn oo la isugu dhisay soddon wiil iyo soddon bablood oo reer Jabuuti ah. Soddonkaas lammaane oo da'doodu u dhaxayso 25 ilaa 35 jir ayaa waxaa arooskooda maal-geliyay maalqabeen u dhashay imaaradda Dubai ee Imaaraadka Carabta ee midoobay.

Kulan Lagu Asaasay Ururka Suxufiyiinta Bariga Afrika oo Jabuuti ka Dhacay

29-30 kii bishii Sebtember waxaa magaalada Jabuuti ka dhacay Shirweyne ay ku kulmeen madaxda ururada Saxaafadda ee Bariga Afrika. Shirkaan ayaa ujeeddadiisu ahayd in dib-loogu habeeyo laguna nolol geliyo Ururka Suxufiyiinta Bariga Afrika (EAJA) oo la asaasay muddo haatan laga joogo taban sano iyo in la xoojiyo Ururada Saxaafadda ee waddamada bariga Afrika si kor loogu qaado dedaalka ku wajahan difaacidda danaha suxufiyiinta iyo badbaadinta nololaha suxufiyiinta, xoojinta iskaashiga ururada saxaafadda ee gobolka iyo kor-u-qaadidda wacyiga bulshada ee la xidhiidha xuquuqda suxufiga.

Shirkaan oo uu qabanqaabinayay islaamarkaana martigeliyay Ururka Suxufiyiinta Soomaaliyeed (NUSOJ) waxaa ka qaybgalay ururada saxaafadeed ee siddeed waddan oo ka mid ah tobanka waddan ee Bariga Afrikam kuwaas oo kala ahaa; Kenya, Uganda, Tansaniya, Soomaaliya, Jabuuti, Soodaan, Ruwaanda iyo Burundi.

Shirka Furitaankiisii waxaa ka qaybgalay isla markaana xadhigga ka jaray Wasiirka Warfaafinta, Dhaqanka, una xilsaaran Boostada iyo Isgaarsiinta ee Jamhuuriyadda Jabuuti, Mud. Cali Cabdi Faarax.

Go'aamadii shirka gaadhay waxaa ka mid ahaa:

- ◆ in Xarunta Urururka Suxufiyiinta Bariga Afrika ay noqotay Jabuuti,
- ◆ in dib-u-habayn lagu sameeyo qaabdhismeedka Ururka lana dhisay Golaha fulinta ee Ururka oo ka kooban shan xubnood, waxaana Xoghayaha guud ee Ururka loo doortay Cumar Faaruuq Cismaan oo ah suxufi Soomaaliyeed ismarkaa na ah Xoghayaha Guud ee Ururka Suxufiyiinta Soomaaliyeed.

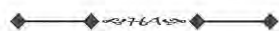
Waxtarka shirkani u yeeshay suxufiyiinta gobolka gaar ahaan kuwa dalka Jabuuti waxaa ka mid ahaa iyadoo intii shirku socday lagu guulaystay dhismaha Ururka Suxufiyiinta Jabuuti.

Kulankii Aqoonyahannada UNESCO ee Daryeelka Dhaqanka Soomaaliyeed

12-14 kii Juun, 2007 waxaa magaalada Nairobi ka dhacay shir-cilmiyeed muhiim ah oo ku saabsan daryeelka dhaqanka Soomaaliyeed. Kulankaas oo ay qabanqaabisay Hay'adda UNESCO ee Qaramada Midoobay u qaabilsan waxbarashada, cilmiga iyo dhaqanka waxaa ka qayb qaatay aqoonyahanno ku xeeldheer arrimaha dhaqanka oo ka kala yimid Somaaliya iyo dunida daafeheedaba. Kulankani wuxuu ka shidaal qaadanayey natiijooyinkii iyo talooyinkii ka soo baxay darsid uu sannadkii hore sameeyey khabiir ay UNESCO u dirtay inuu soo darso dhibaatooyinka burburka dhaqankii Soomaaliyeed iyo sida wax looga qaban karo. Saddex qodob oo muhiim ah ayaa saldhig u ahaa dood-wadaagga kulanka; waxay kala ahaayeen:

1. Dayactirka iyo dib-u-dhiska hay'adihii dhaqanka ee burburay ;
2. Wax-ka-qabashada dabargo'a dhaxalka ummadda – mid la taaban karo iyo ku aan la taaban karinba.
3. Doorarka bulshada rayidka ah iyo ganacsatada iyo baahida loo qabo gacan-ka-geysigooda badbaadinta iyo hurimarinta dhaqanka.

Kulankanku wuxuu isku keenay khubaro iyo dhaqan-yaqaanno faro badan oo intooda badani ka kala yimaaddeen gobollada Soomaalida iyo qurbaha Soomalidu ku nooshahay sida Ingiriiska, Maraykanka, Koonfur Afrika iyo Iswiidhan. Wakiillo badan oo ka socday Beesha caalamka ee fadhigoodu yahay Nayroobi oo ay Qaramada Midoobay horseed ka tahay ayaa iyaguna kulanka uga qaybgalay korjoogto ahaan. Maalintii ugu dambeysey kulanku wuxuu isku raacay qorshe hawleed waxqabad oo loo bandhigayo UNESCO iyo beesha caalamka, kaas oo imminka laga dhursugayo sidii loo fulin lahaa. Gunaanadkii Kulanka, khubaradii ka qaybgashay waxay soo saareen war-saxaafadeed ay dhambaal bogaadin iyo mahadcelin ah ugu dirayeen Madaxweynaha Jabuuti Ismaaciil Cumar geelle iyo shicibka Jabuuti dadaalka weyn ee uu ku taakulaynayo dhaqanka Soomaalida iyo badbaadintiisa. Dhambaalkiina wuxuu u dhignaa sida hoos ku qoran.



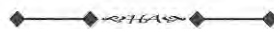
War-saxaafadeed: Mahad-celin iyo Bogaadin Loo Diray Madaxweynaha Jabuuti

Annagoo ah aqoonyhannada Soomaaliyeed ee ka soo qaybgalay shir-cilmiyeedka caalamiga ah ee ay qabanqaabisay (UNESCO) laguna qabtay magaalada Nayroobi, Kiinya, Juun 12-14^{keedii}, kuna saabsanaa Badbaadinta iyo Dib-u-soo-noolaynta Dhaqanka Soomaaliyeed, waxaa sharaf iyo farxad noo ah in annu gunaanadka shirkaan go'aan midaysan ku gaarney inaan magaca shirka dhambaal xambaarsan bogaadin weyn iyo ammaan ballaadhan ugu gudbinno dadweynaha Jabuuti iyo dawladdooda oo uu hormuud ka yahay Madaxweynaha, Mudane Ismaaciil Cumar Geelle, annagoo qiraal cad iyo qiimayn aad u weyn ugu haynna kaalinta wacan ee ay Jamhuuriyadda Jabuuti ka qaadatay daryeelka iyo horumarinta dhaqanka Soomaalida ee shirkaan lagu gorfeyey. Magaca bahda dhaqanka waxaan mahadnaq gaar ahaaneed ugu gudbinaynnaa madaxweyne Ismaaciil Cumar Geelle, dhiirrigelinta, garabgalka

iyo taakulaynta hagarla'aaneed ee uu had iyo jeer la garab taagan yahay daryeelka dhaqanka, afka, hal-abuurka iyo suugaanta, xilligan qallafsan ee dhibaataadu ku habsatay ummadda Soomaaliyeed.

Waxaan u rajaynaynnaa walaaleheenna reer Jabuuti inay ku waaraan nabadgelyo, badhaadhe iyo horumar joogto ah.

Ka-qaybgalayaasha Shirka UNESCO ee
Khubarada Dhaqanka Nairobi,
14 June 2007



Cali-Sabiix iyo Tojorrah oo Marti Galiyey Xuskii Maalinta Afka Hooyo

Gobollada Cali-Sabiix iyo Tojorrah ee Dalka, Jamhuuriyadda Jabuuti, ayaa si ballaadhan looga xusay Maalinta Caalamiga ah ee afka hooyo 21-22 febraayo 2007. Xuskan waxaa qaban qaabiyay Naadiyada PEN ee ku kala hadla afafka Soomaaliga iyo Cafariga oo midba gobol ka hawl galayay.

Magaalada Cali Sabiix ee Xarun-Goboleedka Cali Sabiix oo xuskan intiisa badan lagu qabtay ayaa lagu soo gabagabeeyay 22^{kii} bishii Febraayo 2007 dhacdooyin taxane ah oo lagu maamuusayay xuska Maalinta Caalamiga ah ee Afka Hooyo oo sannad kasta la xuso 21ka bisha Febraayo. Hawlaha qabanqaabada Maalinta Afka Hooyo ee Cali-sabiix ka dhacay waxaa iska kaashaday Maamulka Gobolka Cali-Sabiix iyo Naadiga PEN ee Qalinleyda iyo Halabuurka Soomaalida. Munaasabadda waxaa ka qaybgalay, wasiirro ka socdey xukuumadda iyo xildhibaanno baarlamaanka dalka ka tirsan, guddoomiyaha Gobolka Cali Sabiix iyo masuuliyiin hay'adaha dowliga ah ka tirsan.

Maalinta Caalamiga ah ee Afka Hooyo waxay ku bilaabmatay bandhigyo xiiso badan oo isugu jirey ciyaaro dhaqan iyo suugaan-hiddeed, madeysyo ama riwaayado, warbixino, khudbado. Bandhig buugaag iyo qalab dhaqameed isugu jira ayaa isagana lagu soo gabagabeeyay dhacdooyinkii

taxanaha ahaa ee lagu maamuusay Xuska Maalinta Afka Hooyo. Dhacdooyinkii kala duwanaa ee uu soo qorsheeyey Naadiga PEN, laguna beegay xuska Maalinta Caalamiga ah ee Afka Hooyo, waxaa ka mid ahaa kuwa hoos ku taxan:

1. Aqoonwadaag ku saabsan

Badbaadinta Afka Hooyo:

Aqoon-wadaag looga dooday badbaadinta iyo horumarinta afka hooyo ayaa 21^{ku} Febraayo lagu qabtay Magaalada Cali Sabiix. Dood wadaaggaasi afka hooyo ku saabsan waxaa ka qaybgalay dad badan oo ka kala socdey qaybaha bulshada ee gobolka Cali Sabiix sida odaydhaqameedyo, aqoonyahanno, suugaanyahanno, macallimiin, haveen, dhallinyaro iyo warfidiyeenno. Ka qaybgalayaashu waxay aad uga doodeen dhibaataada haysata afka hooyo iyo sida loogu baahan yahay in la qaado tallaabooyin degdeg ah oo lagu badbaadiyo jiritaankiisa, iyadoo looga cabsi qabo mustaqbalka in uu ku biiro afafka dabargo'aya. Doodwadaagga waxaa lagu furay xogwarran aad loo xiiseeyey oo uu soo jeediyay Guddoomiyaha Naadiga PEN, Maxamed D. Afrax. Xogwarrankaas oo ka tilmaan-qaadanayey Warbixin-cilmiyeedyo ay hore u soo bandhigtay hay'adda UNESCO ee Qaramada Midoobay, guddoomiyaha PEN wuxuu ku tiiqtiqsaday dhibaataada afafka halista ku jira oo badankoodu ah afaf looga hadlo qaaradda Afrika, kuwaa oo in badan oo ay ka mid ah ay sii dabar go'ayaan sida ay caddeeyeen khabarada UNESCO. Wuxuu tilmaamay afafka Soomaaliga iyo cafariga inay ku soo fool leedahay halista noocaan ah loona baahan yahay in laga hor tago inta goori goor tahay.

Kulan-aqoomeedkan waxaa ka qaybgalay hadallo xiisa lehna ka soo jeediyey madax ay ka mid ahaayeen Wasiiirka Guraynta iyo Baya'dda, Mudane Cimi ? Obsiye, Guddoomiyaha Gobolka Cali Sabiix, Mudane Ibraahim Suubbane iyo abwaan Xaashi cabdillaahi Orrax oo ka mid ah odayada PEN.

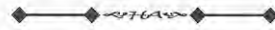
2. Abaalmarinno la Guddoonsiiyay Arday ku Guulaysatay Tartan Suugaaneed:

Dhacdooyinkaasi lagu xusayay Maalinta Afka Hooyo waxay ku billowdeen tartansuugaaneed

19^{ku} bisha Febraayo 2007 loo qabtay ardayda dugsiyada Cali Sabiix kuwaas oo ku tartamayey curinta halabuurka maansada. Ardaydii guuleystey iyo intii ka qaybgashay tartansuugaaneedkii la qabtay 19^{ku} bishan oo tiradoodu dhammayd 15 arday kana kala socday laba dugsi oo magaalada Cali Sabiix ku yaal ayaa gebaggabadii munaasabadda xuska Maalinta Afka Hooyo lagu guddoonsiiyay abaalmarinno isugu jirey lacag, shaahaadooyin iyo buugaagba.

3. Bandhig Buugaag ku qoran Afka Hooyo:

Gabagabadii xafladda ayaa ka qaybgalayashii kulanku, oo ay ku jiraan mas'uuliyiintii dawladda ka socday waxay ka qaybgaleen bandhig-buugeed laga furay madasha xuska lagu qabtay. Bandhiggaasi buugaagta la keenay waxay dhammaanba ahayeen buugaag ku qoran Afka Hooyo. Bandhigga oo ahaa mid xiiso leh awgii, waxaa halkaasi lagu iibsaday in badan oo ka mid ah buugaagtii madasha lagu soo bandhigay. Waxaa sidoo kale isla goobtaas lagu soo bandhigay alaabada hiddaha iyo dhaqanka oo jaadad badan ka kooban. Alaabadaasi waxa soo ururisay bulshada reer Cali Sabiix. Qaybo badan oo ka mid ah ayaana halkaasi lagu iibsaday.



Bandhig-dhaqameedkii PEN ee Maalinta Masraxa Dunida 27^{ku} Maarso 2007

Naadiga PEN ee Qalinleyda iyo Halabuurka Soomaaliyeed oo ay kaashanaya Ururka Qaran ee Haweenka Jabuuti ayaa Guriga Ummadda ee magaalada Jabuuti ku qabtay barnaamij dhaqan oo socdey maalin dhan. Barnaamijkaas oo halku-dheggiisu ahaa "*Masraxa Soomaalida iyo Muuqaalka Dumarka*" waxaa lagu beegay xuska maalinta Caalamiga ah ee Masraxa Dunida oo ku aaddan 27^{ka}.

Barnaamijku wuxuu isugu jirey khudbado munaasabadda lagu iftiiminayey, doodwadaag ku salaysan mowduuca munaasabadda iyo suugaanwadaag ay ka qayb qaadanayeen hormuudka halabuurka Jabuuti. Guud ahaan munaasabaddan

waxaa qayb libaax ka qaatay qalinmaal iyo hal-abuur ka tirsan Naadiga PEN, xubno muhiim ah oo ka socdey Ururka Qaran ee Haweenka Jabuuti oo ay horkacaysey Xoghayaha Guud ee Ururkaasi, Marwo Degmo Maxamed Isaaq, masraxyahanno iyo halabuurro ka mid ah ruug-caddaagii iyo horseedkii Masraxa Jabuuti oo ay ka mid ahaayeen Abwaan Aadan Faarax, Ibraahim Jaamac (Garabyare), Siciid Xamar Qoodh, Xasan Cilmi, Cabdi Rooble (Qarshiile), Aamina Jaamac (Gaaseel), Aamina Aw Cali, Cabdullaahi Aadan (Qarbooshe) iyo fannaaniin ka tirsan kooxaha fanka Jabuuti ee Gacan Macaan, Caarrey, Deegaan, 4^{ta} Maaris iyo Xarbi. Waxaa kale oo kulankan dibadda uga yimid, si weynna uga dhex muuqdey laba gabdhood oo ka mid ah hormuudka halabuurka dumarka Soomaaliyeed ee da'da yar, labadaas oo kala ah Muxibbo Xuseen Gacayte iyo Sahra Jaamac Saalax oo labadaba laga soo marti-qaaday Imaaraadka Carabta.

Aqoonwadaagga waxaa lagu furay warbixin-cilmiyeed ku saabsan Masraxa Soomaliyeed iyo kaalinta haweenku kaga jiraan masraxa oo uu kulanka ka jeediyay Guddoomiyaha Naadiga PEN ee Qalinleyda iyo Halabuurka Soomaaliyeed, Maxamed Daahir Afrax. Afrax wuxuu si qeexan toojka ugu ifiyey guud ahaan qiimaha uu masraxu ugu fadhiyo bulshada, gaar ahaanna kaalinta haweenku kaga jiraan masraxa iyo nolosha bulshadaba, iyo sidoo kale sawirka ay riwaayadaha Soomaalidu aalaaba ka bixiyaan dumarka. Waxaa iyana khudbad xiisa leh hakaa ka jeedisay Marwo Degmo Maxamed Isaaq oo ku nooxnuuxsatay kaalinta Ururka Qaran ee Haweenka Jabuuti ka ciyaaro horumarinta dumarka. Waxaa aad loo xiiseeyey soo jeedin hadal iyo muuqaal isugu jirey oo ay soo bandhigtay Muxibbo Xuseen Gacayte oo ah gabar da'yar oo riwaayadaha samaysa curisayna dhawr riwaayadood oo lagu dhigay Imaaraadka carabta. Waxay kale oo soo bandhigtay qaybo ka mid ah riwaayaddeeda ay u bixisay "*Dhaqan iyo Hiddo*". Riwaayaddaas oo ka hadlaysa dhibaatooyinka ku hareeraysan Soomaalida qurbo-joogga ah gaar ahaan dhibaatoyinka ka dhex jira xiriirka qoyska ee ka dhasha iska hor-imaadka dhaqammada isdiiddan ee u

dhexeeya da'da soo koraysa iyo waalidiinta. Soo jeedin kale oo aad u xiisa badan ayaa waxaa loogu sacab-tumay Sahra Jaamac Saalax oo ah gabar qalin-maal ah oo wax ku qorta afka Ingiriisiga, laba buugna ku daabacday dalka Imaaraadka Carabta.



Islaamka iyo Suugaanta Soomaalida: Bandhiggii Ramadaanta iyo Hargeysa Readers Club

Naadiga Akhristayaasha ee Hargeisa Readers' Club ayaa habeenimadii 28th September 2007 kuna beegnayd Ramadaan 16, 1428, waxay soo bandhigeen barnaamij xiisa leh oo halkudheggiisu ahaa "*Islaamka iyo Suugaanta Soomaalida*." Barnaamijkan, oo lagu qabtay huteelka Fish and Steak House ee magaalada Hargeysa, waxaa ka soo qayb galay dad tiradoodu kor u dhaaftay 200 oo qof.

Wuxuu ahaa barnaamij ka kooban muxaadaradii ah, afur, casho-sharaf, iyo daraasad suugaaneed aad u xiiso badan oo ay soo bandhigeen koox lagu magacaabo Tix-miir. Waxaa goobtaas muxaadaradii ah ka jeediyey Sh. Cabdiraxmaan Ibraahim. Waxa iyaguna hadallo ka jeediyey Boobe Yuusuf Ducaale oo Naadigu ku tilmaamay "*Saaxiibka Dhalinyarada*", gabayaaga da'da yar, Yuusuf Shaacir. Waxaa iyana hadlay Dr. Maxamed Ibraahim Sh. Cali iyo Yuusuf Cusmaan Garas oo iyagu ka mid ah dhallinyarada Naadiga. Barnaamijka kooxda Tix-miir, oo ahaa mid si weyn loo xiiseeyey, wuxuu ka koobnaa qodobbo ay ka mid ahaayeen saamaynta suugaantu nolosha ku leedahay iyo waxa ay ka qabto diinta islaamku, milicsiga gabayada ka siibtay sallaanka diinta iyo kuwa la jaan qaaday, iyo waliba fan, majaajillo iyo maansooyin ay iyagu leeyihiin.

Naadiga Akhristayaasha Hargeysa waa naadi loo yagleelay kor-u-qaadista qoraalka iyo akhriska. Waxa la asaasay bishii May ee 2006, waxana ku bahoobay 13 dhallinyaro ah oo isugu jira gabdho iyo wiilal tacliinley ah. Bil kasta Jimcaha u dambeeya ayuu Naadigu dadweynaha u soo bandhigaa buug

la soo xulay oo loo arkay in uu wax ku kordhinayo nolosha iyo aqoonta dadka. Ilaa iyo hadda waxaa Naadiga u suurtaggashay in uu soo bandhigo 14 buug.

Bahda HALABUUR waxay hambalyo iyo bogaadin u tebinayaan da'yartaas reer Hargeysa ee garaadkoodu gaarsiiyey inay ku midoobaan xiisaynta aqoonkororsiga, fahmayna akhriska qofku iskii isugu hawlaa inuu yahay furaha aqoonta dhabta ah. Waxaan rajaynaynaa naadigan jid-bixiyeenka ah inay ku daydaan dhallinyarada kale ee ku nool magaalooyinka Soomaalida ee ay sida xun u wada saamaysay saboolnimada aqoontu xilligan burburka iyo busaaradda maskaxda.

Shirweynaha 10^{aad} ee Caalamiga ah ee Cilmibaarista Soolmaalida

Qaybtii koowaad ee Shirweynaha 10^{aad} ee caalamiga ah ee Ururka Cilmibaarista Soolmaalida ayaa ka dhacay magaalada Columbus ee gobolka Ohio ee dalka Maraykanka 16^{kii} -18^{kii} bisha Agoosto 2007. Qaybta labaad ee shirweynaha ururkaasi waxaa lagu qaban doonaa magaalada Jabuuti bisha Disembar 13^{ka} -15^{ka}, 2007, waxaana marti gelin doonta Jaamacadda Jabuuti. Faahfaahin dheeraad ah oo arrimahan ku saabsan waxaad ka heli kartaa shabakadda ururka oo cinwaankeedu yahay:

www.somalistudies.com

Qaybta labaad ee lagu qaban doono Jabuuti iyadana waxaa faahintiisa lagala xirii karaa:
adamhoussein@yahoo.fr;
abdirachid_mohamed_ismail@yahoo.fr;
ka_diraneh@hotmail.com.

Kudu Arts Festival: A Collaborative Creative Arts Dialogue and Happening (London)

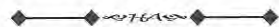
In the week of October 14-20, 2007, Numbi, the umbrella organization for the annual Kudu Arts Festival, presented an international cross-art creative arts and culture festival. A highly talented Somali-British artist, Kinsi Abdullah and her collaborators engaged an international group of artists, scholars, and creatively inclined individuals in the creation, presentation, performance, and critical evaluation of a wide range of cultural forms, including film, photography, music and song. The result was a marvellous festival which benefited art lovers in East London and beyond. Halabuur congratulates Numbi and Kudu Arts for such an innovative venture which brought together some of the most gifted Somali (and other) artists of our times. This certainly represents a new cultural avant-garde in the Somali art scene.

(See www.myspace.com/kuduarts or contact kinsi.kudu@talk21.com).

Somali Week Festival in London

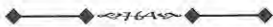
An impressive, week-long cultural festival, organized by Oxford House, took place in London from October 20-27, 2007. This Somali week celebration brought together Somali artists and intellectuals from all over the world and showcased a broad range of Somali cultural achievements. The festival included poetry recitals by some of the most famous Somali poets from all over the world such as Maxamed Ibraahim Warsame "Hadraawi," Maxamed Xaashi Dhamac "Gaarriye", Xasan Sheekh Muumin and Xasan X. xabdillaahi "Xasan Ganey". It also showcased some of the most famous musicians such as Axmed Ismaaciil Xuseen "Hudaydi," Axmed Cali Haaruun "Dararamle," Aweys Khamiis Mabuuse, Jookhle, Aar, and Maxamuud Cumar, as well as well known singers such as,

Maryan Mursal, Faduumo Qaasim and Seynab Cige. The celebration also included a play (and panel) about “Family Matters,” a panel on Human Rights in the Horn, a roundtable on the Somali language in the 21st century organised in conjunction with the Somali-speaking PEN. The festival also included the launch of two books, *Aanaddii Nageeye* by Ibraahim Yusuf “Hawd” and *Silent Voices*, with contributions by upcoming Somali writers such as Sahra Cawale, Shaafi Saciid, Adam Dirir, Cabdi Bahdoon, and Leyla Cali Cige. Folklore dances and a special showcasing of Djiboutian songs and theatre were also part of this ambitious celebration. Halabuur congratulates organizers, participants, audience, and funders with such a splendid and multi-faceted cultural celebration.



Conference on
Somali Women’s *Buraanbur*
(San Diego, U.S.)

On Saturday, March 3rd, 2007, a conference on the *buraanbur*, the most significant poetic genre of Somali women, was held at a local community development center called Center for Bridging Communities in San Diego, California (U.S.). Speakers included male and female experts on Somali literature, especially women’s literature, as well as Somali women poets such as the famous singer and accomplished poet Saado Cali Warsame and Dahabo Cilmi, known both for her *buraanbur* compositions and performance. Yasmiin Muuse, who also writes for the website Wardheernews.com, was a major force behind the conference, which, it is hoped, will become a yearly event.



BOOK NEWS / XOGTA BUUGAAGTA

Boggan waxaan akhristayaashayada kula socodsiinaynaa xogta aan ka hayno buugaagtii soo baxday labadii sano ee ugu dambeeyey, ahna kuwa ku saabsan arrimo la xariira afka, suugaanta iyo dhaqanka Soomaalida. In kastoo aannaan isku koobin, haddana waxaan tixglin gaar ahaaneed siinnay buugaagta ku qoran af Soomaaliga.

- Aadan Xasan Aadan (Beleloo), *Saab-xidb – Diivaanka maanso*. Djibouti, by the author, 2005.
- Aadan Xasan Aadan (Beleloo), *Hadbkeii Madoobaa: Riwaayad Taariikheed*. Somali translation of the historical play (in Arabic) about Lij Iyasu of Ethiopia called *Al-Dull al-Aswad*, by Najjib al-Kiilaani. Djibouti: by the author, 2006.
- Aadan Xasan Aadan (Beleloo) and Maxamed Cabdillaahi Riiraash, *Futuux al-Xabasha: Mahadho -Reebka Sooyaalka (Qarnigii 16 aad)*. Djibouti: Halabuur Centre, forthcoming 2007. A Somali translation of the 16th-century Arabic chronicle on the jihad wars in the Horn of Africa.
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Murti-dhaari baa yidhi¹

Saddex baa ila hadashay:

1. Gabow baa ila hadlay oo yidhi:
“maan kaa tebiyaa mise waan kaa taah-taahiyaa?”
 2. Waxan idhi:
“hayga tebinine iga taah-taahi dan baa iigu jirtee”.
 3. Kaadidaydii baa ila hadashay oo tidhi:
“maan kugu dhegaa mise waan kugu dhib-dhibcaa?”
Waxaan idhi:
“haygu dhegine igu dhib-dhibic dan baa iigu jirtee”.
- Islaantaydii baa ila hadashay oo tidhi:
“maan kaa tagaa mise waan kaa ta-tallaabsadaa?”
Waxaan idhi:
“hayga tegine iga tal-tallaabso dan baa iigu jirtee.”

-Gaboobe Sange-

Adduun i khatel! Markaan tabar hayeyna talo ma hayn. Hadda oon talo hayana tabar ma hayo.

-Aadan Gallyadh-

Fidno ha kicinina, foojignaanna ogaada, waxan soo noqonaynna ha isku waayina.
-Cabdalle Caaggane-

¹Waxaan ka soo ururiyay barnaamijka dhaqanka “War iyo Waayo Arag” ee ka baxa Raadiyow Jabuuti

Sahanka iyo Warbixin- murtiyeeddiisa

Ururiye:

Cabdalla Xaaji Cusmaan

Reer guuraaga Soomaaliyeed iskama guuraan sahan la'aan. Siiba marka la damco in loo guuro dhul fog oo aan war sugan laga hayn, hase yeeshee lagu fekeray in uu xoolaha uga wanaagsanaan karo halka markaas la deggan yahay. Waxaa la diraa nin ama dhawr nin oo lagu kalsoon yahay dhanka kartida, dhanka fiiro-dheerida, dhanka war-galnimada iyo dhanka dal-yaqaanimada intaba. Sahanku dhulka uu soo maray waxyaalaha uu ku soo arkay labo talo middood: Wax wanaagsan

ayaan soo arkay ee ha loo guuro, ama wax wanaagsan soo ma arkin e ha la negaado. Labadaa talo marba ta uu wado iyo warbixinta uu ku salaynayo kuma sheego hadal caadi ah. Marka uu soo hor fadhiisto ragga u soo shiray ee warka ka sugaaya ahna kuwii sahanka u dirsaday, sahmiyuhu wuxuu soo bandhigaa xog-warran la murtiyeeyay, la suugaaneeyay, aad loo kala hufay, hab-dhac suugaaneed ku socda, hadal aan jirinna laga ilaaliyey. Tusaalaha loo soo xulay tirsigan Halabuur waa laba dheeg oo laga dhaxlay suugaan hiddeedda Soomaalida, siiba deegaannada Galbeedka oo uu ku jiro geyiga Jamhuuriyadda Jabuuti. Waa laba warbixinood oo ay kala jeedinayaan laba sahan oo kan hore ka dayrinaayo wixii uu soo arkay kan labaadna ku bishaaraynayo inuu soo arkay barwaaqo iyo tu san oo reerka loo raro.

Sahankii soo hungoobay

Toddoba habeen baan maqnayn, oo toddoba habeen baan maqnayn.
Magan baan ahayn oo magan Ilaahay baan ahayn.
Waan warramaynaa oo waa nabad.
Sahan baan tagnay oo sahan wedkii galay baan tagnay.
Wixii aan ka tagnay wax dooriya indhahayagu ma arag, dhegahayaguna ma maqal.
Dhulka siigo maahee saxar kama soo sarreeyo.
Madheer haddii la jiido xaab kama soo qaaddo.
Dameer laba fool lihi waxba kama soo gooyo.
Carrab sagaaro waxba kama soo qaado.
Mici maraar geel afka dhulka uu ka daayey.
Geedaha saxarna ma dul yaal saxarna ma hoos yaal.
Abaartu waa tu weyn.
Waa oday ka wareeris.
Garraatigay dhigatay.
Biyuhu waa dhiidhi, waa gimish, waa bir is-kula-guur, waa weji-dil, waa u-ab-tiris.
Biyuhu wiyeer iyo ceel abaysin ah bay isugu tageen.
Ceelkii beeyo la odhan jirey waa ka dhaqaaq.
Ceelkii la odhan jirey ceeri waa ka dhaqaaq,
Ceelkii bataax ahaa waa ka dhaqaaq.
Gal iyo dhijaanna waa ka dhaqaaq.
Xooluhu hadday soofayaan rukun baa hadha.

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