

HALABUUR

Volume 3, Nos. 1&2, 2008

Xirmo 3, Tr. 1&2, 2008

- **The Poetic Heritage of Brava**

Alessandra Vianello

- **The Poetic Combat of “Doodwanaag”**

Abdisalam M. Issa-Salwe

- **The sentence particle “ waxaa”**

Georgi Kapchits

- **Dhulgariirka Hadraawi iyo Dhibaatada Dir-sooca**

Rashiid sh. Cabdillaahi

- **Tixdii ‘Kaana Siib Kanna Saar’**

Ibraahim Axmed “Hawd”

- **The Dream**

Muna Afrah

- **Abwaan Aadan Faarax Samatar - Interview**



Aadan Faarax

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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 joogtaba.

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CONTENTS - TUSMO

Editorial

Afraz
3 Apr. 14/10

ARTICLES / QORAAL-CILMIYEED

The Poetic Heritage of Brava: An Introduction	5
The Internet Medium and Poetry Transmission: The Poetry Combat of Doodwanaag	11
1. Introduction	11
2. Characteristics of Somali Websites	11
3. The Poetic Combat of Doodwanaag	14
4. Conclusion	17
Two points of view on the sentence particle <i>waxaa</i>	19
Xikmadda Magacyada Soomaalida iyo Caqabadaha ku Xeeran	21
Hordhac	21
Xikmadda	21
Unugyada Caqabadaha	23
Gunaanad iyo Talooyin	28
Soomaalida iyo Suugaanta Carruurta	30
1 - Sooyaalka Taariikheed ee Suugaanta Carrurta Adduunka	30
2 - Soomaalida iyo Suugaanta Carrurta	32
Gunaanad iyo Talo bixin	35
Hawlaha Naxweed ee Weedh-toosiyayaasha: <i>ayaa, baa, waa iyo weeye</i>	37
Hordhac	37
Xubinta 1d: Weedho uu ku jiro weedhtoosiye oo sugar.	37
Xubinta 2d: Kuwa aan rogrogay (paradeigmatic examples)	38
Xubinta 3d: Shax soo koobaysa hawlaha naxweed ee Qurubweedheedyada (sentence particles)	42
Xubinta 4d: Weedho laga soo goldooxay buuggaga	44

LITERARY CRICISM/ FAAQIDAAD SUUGAANEED

Dhulgariirka Hadraawi iyo Dhibaatada Dir-sooca	46
'Kaana Siib Kanna Saar': Himiladii Timacadde iyo Halka Maanta La Yaal	56

BOOK REVIEW / BUUG DAALACASHO

Two new Collections of Somali Poetry	60
Literature of Somali Onomastics and Proverbs 'With Comparison of Foreign Saying'	62
Futuux al Xabasha: Raad Raac Taariikheed	63
GOBAAD: Dhaqansidaha Afka, Suugaanta, Taariikhda, iyo Arrimaha Bulshada	66

OBITUARIES / TAARIKH NOLOLEED

Farewell Xasan Shiikh Muumin: an Abwaan of Singular Stature	68
Homage to Cumar Macallin/Omar Maalin	70

FICTION / SHEEKO-CURIS

Diaspora Blues (Short story)	72
The Dream (Short story)	72
Lama-Filaan (Sheeko Gaaban)	74
Dhaqan-Bi'is (Sheeko Gaaban)	75
	80

DRAMA / MASRAX	81
Muuqaal laga soo qaataay riwaayaaddii SHABEEL NAAGOOD	81
POETRY/MAANSO	84
Afka Hooyo	84
Nabadeey	84
Dareen Arday	85
Hooyo	85
Ma Huraan	85
Mahad-naq	86
INTERVIEW / WARAYSIGA TIRSIGAN	87
Abwaan Aadan Faarax Samatar	87
SPECIAL REPORTS / WARBIXINO GAAR AH	95
Xaflad qaran oo Jabuuti lagu daah-furay dib u dhalashada Halabuur	95
Xaflad weyn oo Dubai lagu Daah-furay Halabuurka Cusub	97
Dib-u-daahfurkii Hal-abuur ee London	98
Cali Sabiix oo la Guuddoonsiiyay Halabuur	98
BRIEFINGS / DHACDOOYIN XUSID MUDAN	99
The Somali-speaking PEN and Halabuur Centre organize a Unique Literary Festival in London	99
Somali PEN Workshop on The Impact of the Civil War in Somalia on the Writer's Freedom ...	100
Carwo-buugeeddi Jabuuti 2008	101
Daah-fur buugaag (Book Launch) Garoowe	103
Sannadguuradii 2aad ee Naadiga Akhristayaasha Hargeysa	103
Shirweynihii 1aad ee Naadiga Cafar PEN	104
Tartankii Heesaha Hirgalay oo Hargeysa Laga soo Nooleeyay	105
Xafiiska Senator Colman iyo Naadiga PEN oo Wada Xusay Maalinta Afka Hooyo	105
Muqdisho oo laga Xusay Maalinta Caalamiga ah ee Afka Hooyo	107
Halabuur Centre Festival In London	107
ORAL TRADITION / SUUGAAN-HIDDEED	108
Afar Nin oo Walaalo ah	108
Murti Soomaaliyeed	109
Carrab-laylis	109

EDITORIAL

We welcome all our readers to this new double issue of Halabuur. This time again, Halabuur continues its tradition of publishing a unique combination of creative writings and scholarly articles. The new issue offers a wide range of writings by a varied group of contributors from around the world representing a variety of disciplines. As usual the materials are grouped into the regular sections familiar to Halabuur readers.

The Scholarly Articles section consists this time of six essays. We open with an article about the religious poetry of Brava, especially that in Chimini, Brava's unique form of Northern Swahili. It is written by Alessandra Vianello, who co-edited the two-volume publication of the Arabic Qadis' Register (*Sijill*) of Brava for the period 1893-1900 (*Servants of the Shari'a: the Civil Register of the Qadis' Court of Brava 1893-1900*, Leiden: Brill, 2006). Alessandra has been a life-long student and intimate member of the Bravanese community, whose old and rich culture has suffered so much destruction and disrespect in the context of the ongoing civil war in Somalia. In the second article Dr. Abdisalam M. Issa-Salwe writes about a recent poetic combat or poetry series that has unfolded on the internet. This section of Halabuur also contains two articles on aspects of Somali grammar and syntax, both on the indicator particles in the Somali language (*words such as 'baa,' and 'waxa'*). They are written by two outstanding scholars, Dr. Georgi Kapchits, an expert in Somali language and oral literature who also has had an impressive career in radio-broadcasting for the Somali Service of Radio Moscow's World Service, and Maxamed X. Raabbi, another expert in Somali language who teaches at the University of Hargeisa. Anwar Maxamed Diiriye, a man of Retters who lives in St. Paul, Minnesota, presents us with an innovative essay about the meanings of Somali names. The section concludes with another innovative article on children's literature in Somalia. Cumar Maxamed Warsame, a young scholar, lecturer at the University of East Africa, Bossaso highlights how important is children's literature, which is undeservedly overlooked.

The second section, that of Literary Criticism, consists of two rich contributions: Rashid Sheekh Cabdillaahi Axmed "Gadhweyne" analyzes a poem by the famous Somali poet Maxamed Warsame "Hadraawi" called 'Dhulgariir,' while the noted literary analyst and creative writer Ibraahin Yuusuf Axmed "Hawd" reflects upon a well known poem by the great nationalist poet, the late Cabdillaahi Suldaan Timacadde, from the perspective of the deep divisions of the present.

The Book Review section carries four different reviews. The first comments on two recently published collections of Somali poetry by Cabdulqaadir Cabdi Yuusuf "Shube" and the very recently deceased poet great Cabdi Muxumed Amiin; the second is a review of a recent book on Somali proper names and proverbs by Anwar M. Diiriye, whose journal Gobaad is the subject of the last review in this section. The third contribution is a review of the Somali translation of the sixteenth-century Arabic historical source called '*The Conquest of the Abyssinians*,' which chronicles the events of the wars of Imam Axmed Guray. The translation is the fruit of the fruitful collaboration between two Djibouti literary and historical experts, Aadan Xasan Aadan and Maxamed Cabdullaahi Riiraash, both part of Halabuur's editorial team. Their work exemplifies one of the strongly held beliefs of Halabuur's editors, that the Somali language can only flourish if it is open to the world and if translations are a two-way process (from Somali into other world languages and vice versa).

Just as Halabuur welcomes into the ranks of creative writers and scholars a new generation of Somalis and Somali specialists, so it also pays homage to those Somali intellectuals, artists and scholars who have died recently. In this issue, we mourn the deaths and celebrate the oeuvre of two intellectuals and artists: first, the internationally known playwright, Xasan Sheekh Muumin and, second, one of Djibouti's finest poets, song writers and folklore specialists, the creative genius called Cumar Macallin.

It is with special pride and joy that we present four short stories in the section on Fiction all of which are by young, upcoming talents. Two of these are by female authors, both from the Diaspora and both very young, with one (Muna Afrah) only a teenager who wrote this impressive story at the age of 13. Ugaaso Boocow too, the second female writer, is a university student and rising creative writer with a proven talent. We have never doubted that Somali girls and women are as literarily talented as Somali boys and men. However, given that, in the past, so few of the literary voices of Somali women have been preserved for history, we are proud to usher these two upcoming writers into the public sphere. The other two stories too are by two young talents; one of them, Mustafa Ibraahim Food, is a Djiboutian high school student whose story published here won the first prize in a literary competition recently organized by the Somali-speaking Writers Club of International PEN. The second, Mustafe M. Khayre, is a young lecturer at the University of Horn of Africa in Hargeisa.

In honor of the memory of the great verbal artist Xasan Shiikh Muumin, our Drama Section this time contains an excerpt from his masterful play, Shabeelnaagood, also published with an English translation by B.W. Andrzejewski (1974). If ever a play captured the mood of its times and gently and humorously criticized the foibles of ordinary Somalis, it was this one. However, other parts of this author's oeuvre also deserve to be published and translated, and we encourage all of you to participate in the vast task of preserving and disseminating Somalia's valuable intangible cultural heritage.

This issue's Poetry Section is allocated to poems by students from Djibouti high schools, winners of a poetry competition recently organized by the Somali-speaking PEN in Djibouti. Also included in this collection is another prize winning poem by a female student at the University of Burco who has shown a great talent as an upcoming poetess and who won the second prize in a poetry competition organized by inter-agencies held in Hargeisa in August 2008. We have allocated this space for these young, upcoming talents to encourage them and give them much needed outlet to their new work. As you will see, these are significant and moving in their own right, but we also hope that they will inspire other young Somalis, anywhere in the world, to express their creative writing talents and to submit their poems, as well as stories to us for publication.

In the Interview Section of this issue, we interview the accomplished poet, song writer, dramatist and actor, Aadan Faarax Samatar, the elder statesman of Djibouti performing arts. In this interesting interview, Adan shares with us his rich experience and views together with an overview of his work.

In the section of briefings we report and document the festive reception of the rebirth of Halabuur in Djibouti, Ali Sabieh, Dubai and London. The section also presents brief reports of the most significant cultural and literary events of the year.

In the last section, Cabdalla Xaaji Cusmaan, also a dedicated member of Halabuur's editorial team, has compiled interesting materials from the rich heritage of Somali oral tradition.

In conclusion, we the editors, owe a dept 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.



The Poetic Heritage of Brava: An Introduction

Alessandra Vianello

The poet's work is to express in words his own feelings. His work is well done if he succeeds in this: it is popular if he does so in a way that makes others say: "Yes, that is how I too feel"; and it is great when the expression of emotion is most evocative. [...] On the other hand, a stranger in a strange land should have the desire to join in the emotions of the people round him [...]. (J.W.T. Allen, "Tendi")

The rich layers of cultural diversity that exist at the regional and local level in Somalia are still an almost untapped source for scholars, and are largely unknown to the general public, who have not had the opportunity to appreciate them. This is especially true of the poetic production of Brava, and one of the main reasons for this neglect is the language barrier. Brava's vernacular, Chimini, is a Bantu language and as such is not intelligible to Somali speakers. Moreover, since it developed for several centuries in geographical isolation from the Swahili communities living further south, it has at present also many phonetic, lexical, and grammatical characteristics that make it hard to understand for Swahili speakers¹. This is why the poetic production of Brava has been so far known only to a restricted number of people outside this town². Confronted with Brava's poetry we are all "strangers in a strange land". In this essay I hope to lead the reader to an appreciation of these poems, while stressing the fact that it is not meant to be a comprehensive study of Brava's literature.

If asked what he believes to be his true cultural heritage, any Bravanese would answer that it is encapsulated in the Stenzi, the most prestigious form of poetry in Chimini³. In Brava, the names of the poets who composed Stenzi have become household words and many a verse has acquired a proverbial status and flavour.

What are the Stenzi? This term is akin to the Swahili Utendi or Utensi, a well-known genre of epic and religious-didactical verse that was born in the Muslim coastal milieu of East Africa and has a long history going back for several centuries⁴. The Stenzi of Brava, however, present notable differences from the Utendi: here the epic theme is completely missing; the metric forms are more varied, as often the local poets/scholars strove to reproduce the rhythms of Arabic poetry⁵, and the golden era of Stenzi composition is relatively recent, spanning the last two decades of the nineteenth and the first two decades of the twentieth

century. If, as it is probable, Stenzi were also composed before this date, they have fallen into complete oblivion.

As religious poems composed in the vernacular, the Stenzi are almost a unique feature in the Somali cultural context. It has been convincingly argued that, in the context of the writing of Somali *'ulama'*, the Somali language plays a less central role, as they used the medium of Arabic also in their poetical compositions. Formally, Somali poetry is based on alliteration rather than on rhyme and does not appear to have been influenced by Arabic⁶.

The flourishing of the Stenzi genre is linked with the activities of the Islamic Sufi brotherhoods or *tariqas*, and in particular the Qadiriyya movement that, throughout the nineteenth century, counted Brava as one of its main centres in East Africa. Towards the end of the century, confronted with the spreading of radical and modernist Islamic ideas and experiencing all the uncertainties of an historical period that saw the consolidation of foreign and non-Islamic colonialism in their country, the local leaders of this brotherhood responded to these perceived threats by trying to re-assert and strengthen the Islamic faith and spread its basic tenets among the rural communities, the urban underprivileged classes, and among women. Their teachings stressed the importance of safeguarding the long-cherished beliefs of the Muslims of the East African Coast, in particular the devotion to the Prophet and His family and descendants (Ashraf), the seeking of the Prophet's and Saints' intercession, the visiting of graves, and the *ziyaras*, or commemorations of local and foreign holy men. Sheikh Haji Aweys Mohamed al-Qadiri (1847-1909), who hailed from Brava, was in the forefront of this action, being the first to understand how poetry in the vernacular could be used both to attract the local population to his *dhikr* sessions and to give the non Arabic-speaking classes an easy means of memorizing his teachings. In fact, he composed several poems in different Somali dialects during his proselytizing

work in the interior. Sheikh Aweys' work was of momentous importance, as there was no tradition in Somalia of religious poetry composed in the local language. In the urban context of Brava, Sheikh Aweys's disciple, Sheikh Qasim b. Muhieddin al-Barawi (1878-1922), enthusiastically followed in his teacher's steps, leaving a large poetical production in Chimini. Some of his poems are original compositions, while others are translations or adaptations in verse of Arabic texts⁸.

The Stenzi genre soon became established as the most popular form of poetry in Brava and most of its scholars took it up throughout the twentieth century. Among the later poets are to be recalled a nephew of Sheikh Qasim's, Ahmed Gasi "Bahluli", as well as one of his sons, Mohamed Sufi bin Sheikh Qasim (about whom more will be said below). Some women, too, became outstanding composers of Stenzi, first and foremost Masiti bint Habib Jamaladdin, popularly known as Dada Masiti (died ca.1919)⁹. Stenzi composition did not remain long a preserve of the Qadiriyya. Spurred by its phenomenal success, 'ulamā belonging to other tariqas, such as the Ahmadiyya, took it up too, so much so that a member of this brotherhood, Nur bin Haji Abdulqadir (1881-1959), popularly known as Mallim Nuri, became the most prolific author of Stenzi¹⁰. However, the doctrinal and devotional differences that characterize the various *sufi* orders are not reflected in the poetical works of the Bravanese 'ulamā. The poets themselves, irrespective of their affiliation to one or another of the tariqas, stressed repeatedly the point that all sheikhs and awliya are equally worthy of veneration and that their teachings are equally valid. For example, Sheikh Qasim stresses this point thus:

Na mawaliyi wonte ni wenyē hāqi na lilla
Kuwalawanganya na kuwapungula latani
[The teachings of] all awliya are equally correct and true
You should neither make any difference among them
nor disparage them.

This kind of poetry is essentially dialogic, in the specific sense that the scholar/poet sees himself as a teacher and tries to capture his pupils/listeners attention, urging them to listen (*kasam*), to learn (*iwani* and *baratani*), and to seek the truth (muntu sho kiwa namere = those who do not know should seek [knowledge]). The poet wishes his audience to be as large as possible, addressing his teachings to "muke na mubli, hanti na mnungana"¹¹, that is to say to "woman, man, slave and freeborn" alike. In practice, however, the audience consists of a restricted group, whose members will hope-

fully spread further the knowledge of 'ilm. The poet constantly addresses them as *nrua* (plural *nruza*), literally relative(s). This general kinship term, while reflecting the closely-knit society of Brava, stresses the spiritual bond between teacher and pupils. When he is not speaking to his audience, the poet often addresses his words directly to the Prophet and the *awliya*, not only when praying for their succour, but also when extolling their virtues. For example, Sheikh Qasim begins his poem in praise of Sheikh Abdulqadir Jeilani in this way:

Ya Shekhi Abdulqadir	karamazo ni dhahiri
Khuinkiro ni kafiri	ntana imani shahiri

Oh Sheikh Abdulqadir, your miraculous powers are evident
Those who reject you are unbelievers who do not have
a true faith

Another poem, which starts with the sentence "Dada Masiti, pray for me", consists of a long dialogue between Sheikh Qasim and the saint:

Dada Masiti nsomela du'a we	ni sayyidi ni ali Adinani
Ndiwe chikulu cha Mtume Mhamadi	ni amana ya wantu ihsani
Ndiwe kanzi ya kai na mpendozo	ni jidari ya kulla imani

Dada Masiti, pray for me,
You noble descendant of Adnani¹²,
You, who are a grandchild of the Prophet Mohamed,
Are a [sacred] trust for people who know gratitude¹³.
You are a treasure to be jealously preserved and love for you
Is the foundation of all faith?

Some of the Stenzi narrate episodes from the Holy Scriptures (Adam and Eve and their fall from Eden; Pharaoh and Moses, Job as an example of resignation and patient suffering, etc.), as well as episodes from early Islamic history (the tragic death of Hassan and Hussein, the Prophet's grandsons). A particular theme is that of the journey to Makka and Medina to perform the Pilgrimage. Several poems are eulogies¹⁴ of Sheikh Abdulqadir Jeilani (often also mentioned under his name of Muhieddin), of well-known 'ulamā of the Benadir (Sheikh Aweys, Sheikh Nureni of Brava, Sheikh Sufi of Mogadishu) and of 'ulamā hailing from the Ashraf families of the Hadramaut, as well as of many sheikhs from all over the Islamic world, especially the founders of sufi orders. Prayers are addressed to God, more often than not through the intercession of the Prophet. Interesting are the cases of what we could indicate as "double or indirect intercession": often the poet calls

on the women of the Prophet's family (his mother, his wives Khadija and Aisha, his daughter Fatima) to alert the Prophet about the distress of the faithful who need his succour. Here is an example taken from a poem of Mallim Nuri:

Abbae Fatima, ya ummi 'I Hasani
 Wadirke waya khansa wake hisani
 Dibu ziwele ningi ilu yitu
 Chilombele karimu Moja yitu
 Kurba spanrene kitu pashpo addadi
 Monrole wawo mema Mtume Mhamadi
 Lady Fatima, mother of Hasan,
 Assist all creatures, especially young women.
 The weight of misfortune is heavy on us
 Pray to God, the Beneficent, on our behalf.
 Countless troubles are heaping up on us,
 Alert your good father, the Prophet Mohamed.

While the main themes of some Stenzi concern the basic spiritual principles of the Islamic faith as well as the correct practical performance of religious obligations, such as ablutions, fasting, etc., other poems touch on the issue of existence, the transience of worldly pleasures and power, and man's duty to strive for the Afterlife. In the case of the latter, these themes are interwoven with some references to the poet's personal experiences, as in the following lines, written by Dada Masiti in her old age:

Kulla zamani schia	hudarawa nafsiya
Ka udhaifu ya ziya	nalikoy jisi nali
Jisi nali ipisile	midibu yangadishile
Hinzizi zonte spile	kana manyi ya jilal
Naliko muntu shababu	ka afiya na garabu
Shpisa kulla jawabu	kana aqida na wali
Ushibabu umalize	ziya kulungana zize
Mpumuzi zinaqisize	sina khaile na khalali
Naliko muntu ma'rufu	chituma chitasurufu
Isa npete udhaifu	nkalente ka tawakuli

Again and again I despise myself
 Because of my weakness. Oh, how I was once!
 Those days are over, my complexion has changed,
 My veins are all dried up, like grass in the jilaal season.
 I was young once, I was healthy and strong.
 Able to do as I wanted, like a commander or a governor.
 Youth has gone, my joints refuse to work,
 My breathing is laboured and I have no voice left.
 Once I was well known, I had servants and money to spend,
 Now I have become weak and am just sitting, trusting in God.

The main theme in Brava's poetry is the eternal question of the position of man in this world and the next, the soul's temptation to yield to the lure of life's pleasures and the need to live the tenets of the Islamic faith (as opposed to a mere formal allegiance). It is easy for the sceptical outsider to dismiss this kind of poetry as the utterance of pious platitudes, and to overlook the core of sincere faith that lies underneath. We are here in the presence of an intensely felt religious yearning and an outlook that is fully permeated by it. It is also to be recalled that the impermanence of life, the struggle of the soul to arise from sin and the striving for a blessed afterlife have been the themes of much poetry in all countries and at all times.

From a formal point of view, the Stenzi's basic unit is a stanza of four lines, which is self-contained both structurally and thematically. If, as it often happens, some stanzas are omitted when reciting the poems, or are misplaced in certain manuscripts, this does not seriously affect the general sense. The stanzas can follow each other in almost unlimited numbers, as there is no upper limit to the length of the Stenzi. The lines of the stanzas can rhyme in different ways:

1. The four lines of each stanza have the same ending, each stanza having a different rhyme (as in Sheikh Qasim's poem for Sheikh Abdulqadir, quoted above);
2. The lines of a stanza rhyme two by two (see Mallim Nuri's poem "Abbae Fatima", above);
3. The first three lines of each stanza rhyme with each other, while the fourth line has the same ending throughout the poem (as in Dada Masiti's poem above);
4. All the lines of the poem have the same ending.

The first rhythm is that most commonly used in the Stenzi. For very long, didactic poems it is easier to use the two-line rhyme (no. 2 above). This is the case, for example, in the poem called "Zubadi", 564-lines long. No. 3 follows the rhyme of the Swahili Utendi, and is mostly used by Dada Masiti, who however also composed an eighty-line poem in which all lines have the same rhyme, according to the fourth pattern indicated above.

Each line may consist of any number of syllables, from five to fourteen, the most common length being eight and eleven. By choosing between shorter and longer lines, the poet is thus able to create different emotional settings. The following excerpt from a poem of Sheikh Qasim shows how the 5-syllables rhythm conveys the atmosphere of joyful expectation at the prospect of travelling to Medina and the swiftness of the journey.

Shpanda ngamilia	iyo huchimbila
Hutinda ndila	ka sku kalila
Nruza tekani	hima lawani
Ka Adinani	kazi latani

If I mount a camel and it is a good runner
It will cover the distance in [just] a few days
Let's start our journey, my friends, make haste and go
To [visit] Adnani¹⁵, put aside [all other] tasks.

On the contrary, Dada Masiti uses the ponderous 14-syllables lines to exhorts her listeners not to forget that death is inevitable and may come unexpectedly:

Ba'di ya hay kuia mowti yaqini
Dunya hulatowa akhuani funranini
Latani sahau takintila ghafilini
Mowti hudhihira hata ka usinzizini
After life comes death, this is a certainty.
We will leave this world, take heed, brothers.
Do not forget this and become unmindful.
Death may come to you even in your sleep.

Most, probably all, Stenzi have been first composed in writing. This is certainly true for the longer ones and those that are translations or adaptations from Arabic. Some compositions are also formally very complex and sophisticated, like Sheikh Qasim's "Chidirke Ya Rasul Allah", in which each stanza begins with a letter of the Arabic alphabet, so that the poem gives the whole alphabetical sequence¹⁶. The written texts all use the Arabic script, with adaptations for letters like "ch", hard "g", and "v", and some extra diacritics for some peculiar Chimini sounds, like "ng" at beginning of words. However, the poems were soon memorized and spread orally, in particular by women, who have had a prominent role in the preservation of this literature. Many women of Brava know an enormous amount of poetry by heart and, when texts have been preserved in manuscript form, these are mainly in the possession of women. The recitation of Stenzi takes the form of chanting (but without musical accompaniment) to a tune that is individual to each poem. I do not know whether these tunes were the authors' or were a later addition. In any case, this tradition is now firmly established.

I would like to end this brief excursus through Brava's poetry with the poem that Mohamed bin Sheikh Qasim bin Muhieddin (commonly known as Sheikh Mohamed Sufi) composed on his deathbed. Among the later authors of Stenzi, Sheikh Mohamed Sufi (died August 1969) stands out for purity of language, originality of composition and

dramatic images. Sheikh Mohamed Sufi served as a teacher and later as director of Government schools in Brava. In his spare time, he also held private courses in Arabic and religious subjects that were widely attended. His activities put him in close contact with many young men of Brava and his teachings had a formative influence on a whole generation. He was a notable scholar of Arabic, who edited and published the works of Sheikh Abdurahman bin Sheikh Abdallah of Mogadishu (popularly known as Sheikh Sufi). He also translated and summarized in Chimini the "Manāqib of Sheikh Nureni" (written in Arabic) and this is – as far as I know – the only instance of Chimini prose that was recorded in writing. Sheikh Mohamed Sufi composed a few poems in Chimini (I know of five only) but some of these show a high degree of originality. In one of his poems, for example, instead of starting with the usual introduction, mentioning the names of God and offering blessings on the Prophet, he begins by abruptly addressing a sinner (some say that he is speaking with his own soul):

Susumuki muntu filo	ka dhambi za we tukilo
Ni waqt gani uchelo	na chintu gani chiselo

Don't you wake up, you who are dead because of the weight of your sins?

How long is it since the day has dawned, and how much of it remains?

And in the same poem he recalls the struggle of man with death as an unequal duel, which man is bound to lose:

Walwinu shinzila nani,	walwinu tinzila nani
Lasile nani numbani	na mulkuwo mpele nani

Between you two, who has been defeated?

Between you two, who has been slain?

Who have you left in your house?

To whom did you give your wealth?

The poem I present here in full is the shortest of all Stenzi¹⁷, but encapsulates most of the basic themes of this poetry in a beautiful language. The poem consists of eight stanzas of four lines each. Each line has eleven syllables. All four lines of each stanza have the same rhyme. (a - a - a - a, b - b - b, c - c - c - c, etc.)

Iyi ni bishara nkulu iwani	Yimo mi khteka apa dunyani
Nakenda ka Moja yitu Rahmani	Na iyo ni haqi nruza kasani
Dunya ni numba ya muntu sho numba	Mtieni Mojitu ka kuleta toba
Ni menye msameha madhambi na hoba	

Ka jaha ya Mtume chinakulomba
Na qabri ni minza dadhalatani
Ka taqwa ya Moja ndiyo liwani
Humtila muntu karka jannani
Ni Moja hadilo karka Qur'ani

Na mowti ni haqi chifa sileni
Lazimani sabri ni fardhi 'I aini
Na kumzura qabriya silateni
Na iyo huninfo mi siwo meni

Kamu mi nkalento na wenyе fakhri
Na wonte wawele karka maqabri
Na qabri ni numba ya kheri na sharri
Ka ya we vunilo takhpata amri

Ka maradhi aya niwile kufaka
Ka kulata spendo qaibи hunaka
Na waqi uchia sina hata taka
Ka oko hukulo ruhu ni malayka

Nruza iwani nakimpa waradi
Kuonana kitu ni yomu 'I mi'adi
Jahidani nafsi kumera zawadi
Za numba ya janna ka Moja Jawadi

Na ilu ya Mtume sala na salamu
Na nruzaze wonte na sahbi dawamu
Moja mfadhilile ka kumpa maqamu
Ya mitume yonte ndiye khitamu.

Translation:

I have joyful news to impart.
I am soon to leave this world
And go to God, the Merciful.
This is indeed a certainty. Listen, my dear ones.

This world is the abode of those who have no true home.
Fear God and seek repentance.
He is the Forgiver of sins and misdeeds.
To Him we address our prayer, through the intercession
of our Prophet.

Darkness fills the grave: strive to follow God's path,
This is the way to success.
God is the One who can grant man paradise.

As He verily said in the Qur'an.

Death is unavoidable. Do not weep when I die,
You must restrain your grief, as our faith requires,
And do not forget to visit my grave,
As I truly know that it will be of help to my soul.

I used to sit with many exalted men
And all have now passed away into their graves.
The grave is the abode of good and evil alike.
According to what you have reaped you will receive
your command.

This illness has made me aware of impending death
And my heart aches at leaving my loved ones.
But when the time comes, I shall not be allowed to linger.
From on high the angel wrests the soul away.

My dear ones, this is indeed my farewell,
We will meet again only in the hereafter.
Strive to make your souls gather provisions and gifts
For the house of paradise, the abode of God the Most
Generous.

Peace and blessings be on the Prophet,
On all his family and his Companions, forever.
God favoured him and granted him a most exalted position
He is the Seal of all the Prophets.

The poem as a whole conveys the perfect image of the "good" or blessed death (in Chimini *khatima njema*, or *khatima tout court*): in one's own bed, surrounded by relatives and friends, all worldly affairs put aside, the mind fixed on the Hereafter and the name of God and the Prophet on one's lips. This is seen as the fitting end for a true Muslim, and is the object of prayers by all Bravanese, a prayer that is repeated countless times by all poets of the Stenzi. The last word of the poem, *khitamu*, though referred to Muhammad, as the last of all Prophets, recalls also the end of the poem itself and the end of the poet's life. These are truly his last words.

In this poem Sheikh Mohamed Sufi is no longer the teacher addressing an audience of pupils: the "*nruza*" he speaks to are his actual relatives and dear ones, people he grieves at leaving behind and whom he urges to follow the path of righteousness so that he may be able to be reunited with them in the Afterlife. This world, death, and Paradise are seen as the three stages of man's journey, the

three "houses" he dwells in: first as a stranger or guest in the impermanent and illusionary house of the world, then in the grave, the "house of darkness", from which he hopefully will reach the eternal abode of paradise, his soul's true home. The two themes of the Prophet's intercession (second stanza) and of the benefit to the departed that comes from people's visiting his grave (fourth stanza) have no didactic overtones, but are presented as common beliefs that the poet shares with his listeners.

The intellectual and emotional impact of the poets' words on a Bravanese audience cannot be overestimated. The listeners, who share the poet's Weltanschauung, identify closely with him. Their reaction is "This is how I feel, too". This emotional response is enhanced by the fact that almost every line of the poem echoes some lines of previous Stenzi. Some examples are the first line of the second stanza, which follows closely Sheikh Qasim's line "Dunya ni numba ya muntu sho kuwa naio numba" and recalls Dada Masiti's lines:

Dunya si ukalo ma'isha ya addadini
kamu walasilo wenyen dunya na dini
The world is not a [permanent] dwelling and
life's days are numbered,

How many left it, powerful and religious men alike.

The theme "do not weep for my death" (fourth stanza) brings to the listeners' mind the lines that are arguably the best known of all Stenzi, that is the beginning of Dada Masiti's poem on the death of Sheikh Nuren:

Ba'di ya hay ni mowtii Shekhi chifa isilowa
After life comes death.
When the sheikh dies, no one should weep.

This acknowledgement and acceptance of life transience and of death's inevitability is the true heritage of the Stenzi of Brava.

Notes

¹ At the present stage, there is not even a unified spelling of Chimini in Latin script. Here I use a simplified spelling, based on Standard Swahili.

² Among the few scholars who have dealt with aspects of the Stenzi are Mohamed M. Kassim: "Islam and Swahili Culture on the Banadir Coast" (Northeast African Studies, vol. 2, No.3, 1995), and Francesca Declich: "Sources on Islam composed in the vernacular: Somali women's religious poetry" (International Colloquium Islam in East Africa: New Sources, Rome, 1999). I am indebted to Mohamed M. Kassim for many fruitful discussions on the Stenzi, which he has extensively researched.

³ Stenzi are lovingly preserved even in the present-day diaspora and are widely circulated in printed form (in Arabic script) and on Bravanese Internet sites, as well as recorded in audiocassettes.

⁴ See, among others, Jan Knappert: "Traditional Swahili Poetry" (Leiden 1967) and "Four Centuries of Swahili Verse" (London 1979); J.W.T. Allen: "Tendi" (Nairobi 1971).

⁵ The Utendi has a fixed rhythm: four lines of 8 syllables each, the first 3 rhyming and the fourth unvaried in the whole poem. Scheme: a-a-a-x, b-b-b-x, c-c-c-x, etc.

⁶ See B.W. Andrzejewski: "Is there Arabic Influence on Somali Poetry?" (School of Oriental and African Studies, London: Seminar on Islamic Influences on the Literary Cultures of Africa, 1968).

⁷ According to Enrico Cerulli, Sheikh Aweys composed poems in various regional dialects. (E. Cerulli: "Note sul Movimento Musulmano nella Somalia", in Rivista degli Studi Orientali, X, 1923, pp. 1-36.)

⁸ Among the latter are translations in Chimini verse of a hadith of the Prophet, the Hamziyah by al-Busiri, and the Ajidat al-'Awam by Shaykh Ahmad al-Marzuqi.

⁹ Among other women who composed stenzi, Abasitide Mohamed Sheikh Abba is worthy of mention. One of her poems is a eulogy of the well-known mystic Al-Ghazali that is two hundred lines long.

¹⁰ Nuri (died 1959) left over 25 poems, one of which, "Zubadi", consists of 564 lines.

¹¹ This line is by Mallim Nuri.

¹² Adnan is the farthest certain ancestor of the Prophet Mohamed. The poets of Brava often use this name to designate the Prophet himself.

¹³ The concept here is that Muslims should show their gratitude to the Prophet by loving his descendants.

¹⁴ These eulogies are in the form of manqib, that is biographical data coupled with accounts of miraculous events.

¹⁵ See Footnote 12. Here Adnani designates the Prophet himself.

¹⁶ I am indebted to Mohamed M. Kassim for pointing out this particular feature to me.

¹⁷ It would be too long to indicate here all the instances where Sheikh Mohamed Sufi's poem recalls other Stenzi. I am just giving some examples.

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

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The Internet Medium and Poetry Transmission: The Poetry Combat of Doodwanaag

Abdisalam M. Issa-Salwe

1. Introduction

Internet technology has given the Somali poet a new perspective. As he/she wants to be heard in places far away from his/her home thus craving a spatial extension, the web is just the right tool to enable the poet to reach a global audience. There are two features the majority of Somali websites have in common: a section devoted to literature and an Islamic section. This demonstrates the importance Somalis give to literature and Islam, the two most enduring aspects of Somali heritage. Most Somali websites also have audio facilities, which use an analogue of oral media. Because of its oral output, it has the potential to allow Somali orality to reach new heights.

This article will use a particular series of Somali poems known as *Doodwanaag* to review a new dawn of Somali poetry being transmitted via the Internet. This ‘poetic combat’ – a poetic debate and/or contest expressed in the form of a cycle of poems – is one of the first computer-mediated Somali poetic combats ever.

2. Characteristics of Somali Websites

Currently, there are over 700 Somali websites. According to their structure, form, activity and content, they can be classified into seven different categories as follows:

1. Professional/business (pro/bus)

This web type is devoted mainly to professional or specific activities such as business.

2. Online News (on-news)

This type is structured as an online newspaper with news in the form of text or audio.

3. Religious (rel)

This group is dedicated entirely to Islamic teachings and information.

4. Personal (per)

In this category, owners present materials in the form of self-presentation. This type has similarities with the political/community web type (see below).

5. Radio/TV (rad/tv)

The Radio/TV web group has some similarities with the online news web-type with audio transmission.

6. Community/political (com/pol)

By focusing on community views, concerns and interests, the community/political web-type operates as a community . political forum.

7. Cultural/literary (cul/lit)

This category of websites is devoted to Somali culture and literature.

As indicated above, the seven categories offer different services. Although some may overlap, distinctive features mark each category in its own right. Below is the list of common features found in all categories:

- **Online news:**

Styled as online newspaper, this feature is a common feature in News Online, Community/political and Personal web-groups.

- **Culture, literary and art sections:**

While cultural/literary features can be found in many websites, there is also a unique web feature which carries this name.

- **Audio facilities:**

This feature uses all sound effects including voice and music.

- **Political analysis/opinion:**

This is often mainly in the written format /opinion whereby users publish their own opinions.

- **Public forum:**

This is similar to news groups. A sense of virtual community often develops around forums that have regular users.

- **Chat room:**

This is a real-time communication between two users via computer.

- **Religious materials and teaching:**

This deals with religious matters only.

- **Guest book (visitor's comments):**
This is a section where visitors are invited to leave comments on the website.
- **Personal information:**
Information with personal features. This is mainly used on personal websites.
- **Community information:**
A mixture of community/local information/country information. Some sections have dedicated sections for local information specific to them.
- **Adverts/business information:**
Features carrying advertising information. The majority of websites use advertising income for the running of the website itself.
- **Links: hyperlinks with other websites.**
- **Mailing/lists facilities:**
A facility through which people can communicate as e-groups.

As we mentioned above, one common feature found almost on all websites, is the audio facility. Whether this new technology will shift the balance of the print to audio is not yet evident. Nevertheless, because of Somali oral tradition, it will have a major impact. In fact, during the last few years, there has been a major development where

many websites added the audio feature in their service. For example, Radio Dayniile and Dayniile.com existed separately, but because of the web facility, they joined their services. There are some websites that formed their own online radio service. In some cases, some radio stations exist independently, running a service similar to that of radio, some websites utilise the audio feature for interviews and Islamic teachings.

One important section is the political comment/analysis/opinion section where users' opinions are published. This genre is becoming very popular as it creates an opportunity for young writers to air and publish their opinions and ideas. The opinion sections of many Community/political websites attract many Somalis, particularly in the Diaspora, as it allows them to publish their views and opinions. Here are found writings about contemporary political issues and contemporary political issues are always 'hot,' eliciting many responses and comments. Some of these replies are published next to the article to which they respond. The response feature is part of the oral dimension of Computer Mediated Communication (CMC).

Although cultural and literary features are part of almost all Somali web types, there are some websites dedicated entirely to this field. Below are the best known ones:

Table 1: Cultural/Literary websites

Website	Classification
Deeyoo	Dedicated Cultural/Literary Modern
Doollo	Dedicated Cultural/Literary Classic
Beerlula Online	Dedicated Cultural/Literary Modern
Aflax	Dedicated Cultural/Literary
Aftahan	Dedicated Cultural/Literary Classic
Golkhatumo	Dedicated Cultural/Literary Classic
Shareero	Dedicated Cultural/Literary Modern
Somali Heritage Book	Dedicated Cultural/Literary professional
Somali Hip Hop	Dedicated Cultural/Literary Modern
Pen Somali	Dedicated Cultural/Literary professional
Hadraawi	Dedicated Cultural/Literary Classic
The Somali Resource and Heritage Center	Dedicated Cultural/Literary professional
Somali Cultural Association (Inc.) Home Page	Dedicated Cultural/Literary professional
Diriye's Homepage	Dedicated Cultural/Literary professional
Hoyga Suugaanta	Dedicated Cultural/Literary Classic
MandeqNet	Dedicated Cultural/Literary Classic
Hoyga Suugaanta Music Page	Dedicated Cultural/Literary Modern

In this article, these dedicated websites are defined as Dedicated Cultural/literary web types, while the community/political cultural literary sections will be classified as *Cultural/literary Section*. The third group of sites will be referred to as Dedicated *Cultural/literary Professional*. As the literary and cultural heritage cannot be separated from the people to whom it belongs, the distinctiveness of the Dedicated Cultural/literary websites or Section Cultural/literary is that they are devoted exclusively to Somali culture, literature and art. Culture refers primarily to the essential aspects of collective social life, especially to meaning and practices (social customs, institutional ways of doing things) (McQuail, 1994: 212). The Dedicated Cultural/literary websites have their own domain and they broadly focus on the dissemination and preservation of Somali culture and literature. However, the sites in the Section Cultural/literary, which is run under the community/political web types, has different approaches.

According to the content, the Dedicated Cultural/literary types can be classified into three types. The first type is classified as Dedicated Cultural/literary Classic characterized by a content of classical literary materials such as poetry in text and audio format. Some of the leading websites are Golkhatumo.com, Doollo.com, Aftahan.com (formerly Sultan.com). This web group is mainly associated with the culture of pastoral society.

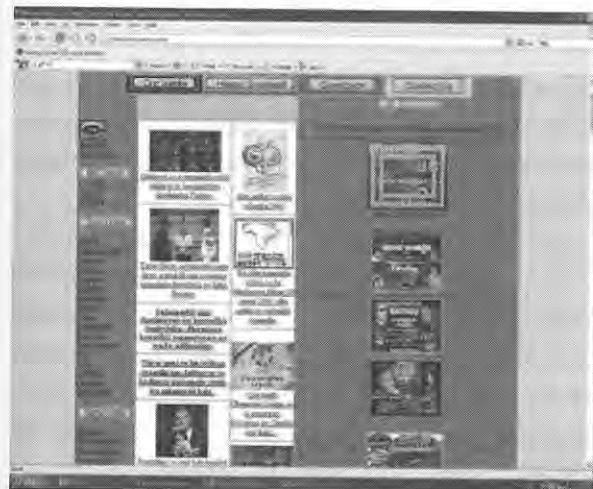


Fig. 1: Deeyoo.com

Golkhatumo, a website for classical poetry, has as its slogan "Where Somalia Has Glamour". MandeqNet, another well known literary website¹, explains its service as "a forum for literary people" and its objective as to "keep the Somali tradition alive on the Internet" (MandeqNet, 2000). It is named after Maandeeq, the suckling she-camel

which Somali artists use to symbolise the country, its sovereignty, or all valuable things Somali society shares.

The second type, the Dedicated Cultural/Literary Modern type, is committed to collecting and preserving modern Somali songs in audio form. They may also contain a photo gallery and brief introductions to the singers which correspond with a list of their songs. The majority are hosted by free Internet Service Providers (ISP). This latter type is similar to the first group as they are maintained or designed by young Somali amateurs in the Diaspora. They also contain similar material, suggesting that they copy material from one another.

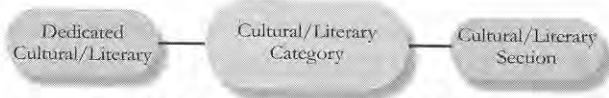


Fig. 2: Culture/Literature Category Divisions

The Dedicated Cultural/literary Modern types are mainly accessed by young Somalis and the classic ones by people of the older generations. It appears that the younger generation appreciates songs more than the older generation. Many sites belonging to the Dedicated Modern Cultural/literary category operate like a personal sites. For example, Deeyoo.com has a large archive of songs and images of Somali artists. It is run as personal website, in spite of being dedicated to the 'preservation' of what remains Somalia (Deeyoo, 2004). Another example is Hoyga Suugaanta Music, which is hosted under the address of <http://www.geocities.com/faaraxc/songs2.html>.

The third group of sites either operate as income generation sites, or are dedicated to help people in the countries which host Somali refugees in Europe, North America or elsewhere understand Somali culture. One site belonging to the latter category is the Somali Cultural Association under the host address: <http://home.vicnet.net.au/~somalia/> which promotes Somali culture in Australia (Somali Cultural Association, 2000). Another example in this group is the Somali Resource and Heritage Centre (under the host address of <http://www.angelfire.com/ma3/somheritage/>). Run by individual/group initiatives, it produces material such as books and videos about both Somali literature and Islamic topics. These materials are also a source of educational texts, especially for Somali school children outside their homeland.

Another example of this cultural orientation is Diriye's Homepage (formerly known as the Somali Language Page).

Run by Mohamed Diriye Abdullahi, a Somali linguistic expert, Diriye's Homepage offers professional help and advice about the Somali language. Diriye's Homepage is so far the most professional culturally oriented Somali website. Both sites produce also monographs on Somali history and culture. The bulk of their publications are in Somali. However, they also publish in other languages such as English.

3. The Poetic Combat of Doodwanaag

As the web has the potential to reach a global audience, the Internet has changed the way in which Somali poetry is transmitted and distributed. One important event on both the Dedicated Cultural/literary and the Section Cultural/literary websites is the appearance of two new cycles of poems known as Doodwanaag and Samsam. Both cycles of poems can be considered as poetic combats. According to the well-known Somali poet, Maxamed Xaashi Dhamac (Gaariye), some of the characteristics of a poetic combat are: (a) that participants are more than one poet, (b) that the poems centre on an issue, and (c) that the poems follow the same alliteration. Somali poetry is classified into genres and each genre is characterized by its own metrical arrangements and rhythmic patterns (Orwin, 2001). Two well-established devices characterize Somali prosody: alliteration and metre.

3.1 The Poetic Combat of Doodwanaag

Doodwanaag was started in November 2003 by a young Somali engineer, Maxamed Cali Cibaar. Doodwanaag (graceful debate) is a poetic debate characterized by such political thoughtfulness that it has inspired young, talented Somalis to come together in an electronically assisted literary forum. Poetry is the most prominent form of Somali oral literature. The position allocated to the poet as the most esteemed public figure has already received extensive scholarly attention (Andrezejewski and Lewis 1964, Afrax 2000). As the poet has an unusually influential role in Somali society, he is considered an "opinion leader" *par excellence* (Samatar, 1982: 165). Johnson views poetry as one of the most important mediums of artistic expression for Somalis and "... no wonder that it has became a term of reference for Somalis" (Johnson, 1996: 34). Acting as the nation's moral guide and as the shaper of its collective consciousness, the poet performs this function in a way that suggests he is under constant moral pressure (Afrax,

2000). In pre-colonial times, the poet often acted as "the mouthpiece of the clan" urging its members to defend their honour, to help and to safeguard each other. In the framework of the nation, the Somali poet has assumed a greater social and moral responsibility than anyone else in the community.

According to Anwar Diiriye, one of the young participants, Doodwanaag was inspired by Hadraawi's Peace March. Launched by Somali artists in support of peace, the march was led by the renowned Somali composer and poet Mohamed Ibrahim Warsame "Hadraawi", under whom it reached different Somali regions and parts of the Somali Diaspora. The itinerary of Maxamed Ibraahim Warsame Hadraawi included Denmark, where he, on 29 November 2003, he met with members of the Somali Diaspora (Abdulkadir, 29/11/2003). Amongst the latter was the legendary Somali super-star, Maryan Mursal Ciise. Maxamed Cali Cibaar, the young poet who had instigated Doodwanaag, was also one of the people who welcomed Hadraawi on that occasion.

Maxamed Cali Cibaar begins his poem, called Dawo (cure) encouraging the younger generation to use what he calls the 'power of poetry' to fight the madness of war in Somalia and to find peaceful solutions. He 'provoked' the young to a 'creative expedition' which guides the Somalis out of the quagmire of the civil war. Cibaar's approach is to use the poetic medium as a model for a culture of peace. What is needed, he suggests, is honest collective decision-making and transparency which would spearhead peace. This is what he says: Heshiis soo dejya iyo wax collaadda demiyaay – "Bring peace and whatever may extinguish the enmity" (Mohamed Cibaar, 2003).

Intuitively, for Cibaar, the Internet was the perfect tool to call for 'arms' and new leadership, especially political leadership, indispensable to solving the problems in Somalia. It did not take long before Cibaar's calls were answered. The first to reply was Cumar Cabdinuur Nuux (Nabad-door) with Dadnimo (Humanity) and Maxamuud Axmed Cabdalla (Shiine) with Daryeel (Welfare). Maxamuud Axmed Cabdalla confirms the power of poetry as the quotation below illustrates,

In abwaanku digi karo
Ergo daadahayn karo
Nabaddana dabbaqi karo
Damin karo colaaadha
Nabarkana daweyn karo

(Maxamuud Axmed Cabdalla (Shiine), 2003).

That the poet can forewarn
 Can lead peace committees
 Can handle peace solutions
 Can extinguish hostility
 Can heal wounds

Table 2: The poems of Doodwanaag

	Poem	Poet name
1	Dawo	Maxamed Cibaar
2	Dadnimo	Cumar Nabaddoon
3	Daryeel	Maxamuud Shiine
4	Dadaal	Maxamed Cibaar
5	Daacadnimo	Cumar Nabaddoon
6	Da'yartiyo	Maxamed Stanza
7	Deleb	Anwar Maxamed Diiriye
8	Daawad	Ibraahin Yuusuf Axmed
9	Dabaqabad	C/Qaadir Cabdi Xaraare
10	Deeq Eebbe	Anwar Maxamed Diiriye
11	Deegaan	Cali Maxamuud Xiirane
12	Dawlad	Cismaan Cabdi Bayid
13	Dahab	Cumar Maxamuud Maxamed (<i>Baargab</i>)
14	Digniin Culus	Cabdinuur Aadan Faarax
15	Duco	Mowliid Xasan Curjin
16	Dayn – Qaran	Yuusuf Aw-Xirsi Xuseen
17	Dan-Guud	Cabdi Khayr C/Qaadir (<i>Kawtame</i>)
18	Dul-ka-Xaadis!	Anwar Maxamed Diiriye
19	Dulmi-Diid	Cali Maxamuud Xiirane
20	Doontii Waxbarashada	Yuusuf Sh.. Cumar
21	Dulqaad	Maxamed Cali Cibaar
22	Darajo	Cabdullahi Bootaan Xasan (<i>Kurweyne</i>)
23	Daljir	Cali Cabdi Xasan (Baarreey)
24	Duggaal	Cabdi-Weli Cilmi
25	Dabiib	Maxamed Bashiir Jaamac
26	Distuur	C/Salaam Cismaan X. Cige (<i>Cige</i>)
27	Deeqa	Daahir Daylaaf
28	Dalka	Xasan Bulxan Cali
29	Dareenka Bulshada	Siyad Maxamuud Muuse
30	Dadkaygoow!	Cabdicasiis Maxamed Cabdullahi (<i>Mataan</i>)
31	Dan-ka-Hadal	Maxamed Dhagaafe Cilmi

	Poem	Poet name
32	Darwiish	Axmed Cabdi Geelle
33	Dawan	Axamed Dhagaafe Cilmi
34	Dimoqraadi waa Kuma?	Cumar Nabaddoon
35	Danyar	Xasan Bulxan Cali
36	Denbiloow	Daahir Dailaaf
40	Dib Allow u soo Celi	Axmed "Guulwade"
41	Miyaydaan ka Diirayn?	Siyad Maxamuud Muuse
42	Da' Yar	Cali Sh. Cumar Cismaan (<i>Cali-Khayr</i>)
43	Diiwaan	Maxamed Dhagaafe Cilmi
44	Dayacdiid	Cali-Mataan Xasan Barre
45	Daliil	Axmed Cabdi Geelle
46	Boqollaal Dambille	Cabdi-Nuur Maxamuud (Qurux)
47	Damiiryeesha	Cabdikhayr Sheekh Xasan Sheekh Soofe
48	Dacwo	Maxamuud Muuse Faarax
49	Daallin iyo Dulmane	Suldaan Nayruus X. Aadan
50	Kala Dooro	Cali Maxamuud Xiirane

Table 3: List of websites publishing Doodwanaag

SomaliTalk	http://www.somalitalk.com
MudugOnline	http://www.mudugonline.com
Somaliweyn	http://www.somaliweyn.com
Aayaha	http://www.aayaha.com
Aftahan	http://www.aftahan.com
Bakaaraha Online	http://www.bakaarahaonline.com
Himilo	http://www.himilo.com
Somalivoices	http://www.somalivoices.com
Goobjoog	http://www.goobjoog.com

To avoid identity fraud, participants are required to send a passport size photo. This is intended to ensure the originality of the poem, as fraud is much easier on the Internet. Other rules include that the poet not 'stray' from the focus and that he live up to the responsibility to 'enlighten' society (see Table 4).

By the end of 2005, there had been more than fifty respondents to Cibaar's call for the 'poetic guns' now commonly known as Doodwanaag (see Table 2) and more than nine Somali websites participated in the poems' dissemination (see Table 3).

The Doodwanaag cycle demonstrates the importance of poetry and how it is used to promote a culture for

peace as well as one of war. Characteristically, poems in this cycle were posted in writing, thus making it the first Somali poetic combat to be communicated in this mode. In this way, Doodwanaag differs from the poetic combat called Samsam, which is the subject of another paper.

Table 4: The Rules of Doodwanaag

Any poetic contribution to the poetic combat of Doodwanaag should follow this set of rules:
1. It should enlighten society and warn people against the horrors of civil war.
2. It should not insult anyone and should not demonstrate an inclination to regionalism or clanism
3. It should follow the alliteration of the alphabet 'd'.
4. It should not be composed before 10 th November 2003, the date which the cycle began.
5. The author should accept his/her poem to be published in writing or in an audio format.
6. The author should send his poem to the Editorial Committee of Doodwanaag - an independent committee formed to examine whether the poem conforms to the rules of the cycle. He/she should also accept the judgment of the committee.
7. The author should only send the final version as once published there will not any possibility to retrieve it

Source: <http://www.somalitalk.com/maanso/index.html>

A general theme of the most participants is to warn against the deceptions and twists of the 'rabble-rousers'. Cali Khayr Cabdulqadir (Kowtame) warns how warmongers benefit from the social apathy in his poem entitled Dan Guud (common interest):

Dullaalada is biirsaday
Iyo umulo-dooxyadu
Diif bay na badayaan
Waxay duugayaan nabad
Waxay doonayaan hurin
In dadkeennu dabar go'
Amuu kala dareeroo
Duqa boqolka jira iyo
Kan daqiqad joogaba
Baabuur dushood iyo
Ay doonyo raacaan
Ku dhuuntaan diyaarado

The brokers groups
And the killers of would-be-mothers
Made us so miserable
[They] put a shroud on peace
[They] want destruction
[They] want our people to be annihilated
Or to be displaced
[They] want the person who is one hundred years old and
The newly born baby
To flee the country
On lorries
[As] Stowaways on boats
[Or] on airplanes

(*Cabdi khayr C/qaadir (Kawtame), Dan-guud, 2004*)

With a poem entitled Daawad (named after a she-camel), Ibraahin Yusuf Axmed the international community who have failed their moral responsibility to help Somalis in their nightmare. He argues that Somalis change their attitudes and approaches constantly and do not act on solutions.

Nabarkaad u dagan tahay
Eegmo kuma dawooboo
Boog hadal ma deegee
Ha ka daato milikuye
The wounds you suffer
Cannot be healed by looking at them
Or with words to fill the void
Let the boil be lanced

(*Ibraahin Yusuf Ahmed, Daawad, 2004*)

In the body of the poem, Ibraahin expresses his feeling and his uneasiness with the social strife and the senseless conflict in which the villain is considered a hero.

Arrin baanse doogteed
Anigana dubaaqiyoo
Degi weyday maankay
Ruux dilay malyuun ruux
Dacwad lagu aloosiyo
Deldelaad ha joogtee
Maxaa loo dalliciye
Derejooyin loo sudhay?
There is a case to mention
That has not been treated
It causes me to faint
[And makes] my mind flustered
The one who killed millions
Instead of being prosecuted

Or being hanged
Why has he been promoted?
Why has he been decorated with high honors?
(Ibraahin Yusuf Ahmed, Daawad, 2004)

In another way, Doodwanaag represents a self-criticism and a reflection on the mistakes of the Somali people and how they inflicted their own wounds. The approach is reminiscent of the well known novelist and literary critic M D Afrax's famous book *Dal Dad Waayay & Duni Damuur Beeshay*. Afrax argues that nothing will change for the better in Somalia, unless people change their present attitudes and approaches – unless politically active Somalis change their mindset blinded by clan obsession. A reviewer describes Afrax's view of power-mongering as follows:

There will be no solution, in the author's view, unless and until the current manipulations and double standard policies are reversed and the root causes of the Somali catastrophe are clearly identified and properly addressed, instead of endlessly repeating and relying on deceitful procedures and superficial approaches heading for a cul-de-sac (Ahmed Isse Awad, 2004).

Despite being self-critical, Doodwanaag is not 'political' in the way the poetic combat called Samsam is political, as it was calmly planned and did not occur spontaneously (Issa-Salwe unpublished). In Doodwanaag, some young Somalis joined at a (virtual) national level to search for a solution for their battered nation.

3.2 Poetry, Transmission and Limitations

In the past there have been very well-known poetic combats such as Guba, Siinley, Deelley and Hurgumo. However, Doodwanaag can be considered one of the first Somali poetic combats to have been transmitted via the Internet. The other poetic combat transmitted and disseminated this way is that called Samsam and is the subject of another essay (Issa-Salwe unpublished).

The Internet has given Somali poetry a new mode of transmission, a mode of transmission that can be viewed as the mode of the 3rd generation. The other modes of transmission were by-mouth (the 1st generation) and by radio and tape recorder (the 2nd generation) (see Table 6).

Table 6: Generations of modes of transmission

Generation	Examples of poetic combats	Transmission mode	Period
1 st	Guba, Hala' Dheere	By word of mouth	+1920s-1940s
2 nd	Siinley, Deelleey, Hurgumo	Tape recorder, radio (electronic)	1960s-1980s
3 rd	Doodwanaag and Samsam	Internet (electronic)	2000s

Time and space are shortened in the mode of transmission of the third generation. Where each poem of the poetry cycle called Guba (of the 1st generation) required weeks or months to reach parties, Doodwanaag and Samsam (of the 3rd generation) are disseminated and reach global participants and audiences in a matter of seconds.

Another characteristic of Doodwanaag is its transmission in writing. It is the first known Somali poetic combat to be conveyed in writing. Given this new medium (the Internet), it is hard to foretell from the Doodwanaag cycle alone whether this heralds a shift from oral to written poetry. According to Orwin, Somali poetry is still primarily experienced through listening rather than reading. He notes that "there has been some publication of collections of important poetry (mostly of poets from the past), but these are not widely distributed at all" (Orwin, 2001). As

the Internet is revolutionizing our way of life, it is obvious to also affecting the transmission of poetry.

4. Conclusion

Although the medium of the Internet makes poetry like this available to a global audience, it also hampers its accessibility. Indeed, some view the new poetic combats as 'elitist,' as they are accessible only to those who own or have the opportunity to access the medium. One such person is Gaariye who feels that a poetic combat should be easily accessible to anyone. Contrary to Gaariye's view, Anwar Diiriye - one of the young poets - considers the Doodwanaag poetry cycle the beginning of a new generation of poetry born from the medium of the Internet (email message, 2005). According to Anwar, as the Internet technology

is growing very fast, it will be available to everyone and this will remove any 'elitist' dimension of Somali poetic combats transmitted via the Internet.

All participants of Doodwanaag series belonged to the younger generation of poets and this could be considered as a factor for the use of the written form of transmission.

Another aspect of the Doodwanaag series is that it was a 'controlled' poetic combat, as all participants agreed to observe the rules listed in Table 4. According to Gaariye, even though Doodwanaag has all the salient characteristics of a duel, the 'creative mind' of the poet is being 'choked', thus obstructing the quintessence and the meaning of what a poetic combat should be all about (*ibid*, 2005).

However this may be, there is no doubt that the Internet's multifaceted character has provided members of the Somali community with a way of presenting their anguish and of highlighting the prominence of their oral patrimony.

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Notes

¹ In December 2000 MandeqNet (under the domain of <http://www.fortunecity.com/victorian/russell/348/>) ceased to exist, and another website, with the same name but slightly different spelling (Maandeq.com) appeared in January 2002. The new Maandeq website is a Com/pol web type and it has its own domain name.

Two points of view on the sentence particle *waxaa*¹

Georgi Kapchits

Some specialists in the Somali language (Bell, 1953; Saeed, 1984 and others) do not attribute *waxaa* to the sentence particles. In their opinion syntagm formed with the help of *waxaa* belongs to one of the three types of two-part verbless ("cleft") sentences. The first part of such a sentence consists of the word *waxa* – 'the thing', 'the things' with a relative clause for which it is a subject, and the second part is a noun or nominal group; it is implied that there is a copula 'to be' and the SP *waa* in the sentence:

- 1) *Waxaan dooneyaa [waa] caano geel* – I want camel's milk
[lit.: The thing which I want (is) camel's milk].
- 2) *Wuxuu noo loogay [waa] laba wan* – He slaughtered for us two rams [lit.: The things which he slaughtered for us (were) two rams].
- 3) *Waxaa naga cararay [waa] dameer iyo saddex qaalmood* – A donkey and three young she-camels ran away from us [lit.: The things which ran away from us (were) a donkey and three young she-camels].

The first part of the sentence is indeed constructed as a relative clause: if it has its own subject a short subjective pronoun is introduced (-*aan* in 1 and -*uu* in 2), and the verb of the relative clause, the subject of which is a determinatum (in this case *waxa*, understood as 'the things'), always takes a singular form (3).

Such an attitude to *waxa(a)* can be justified by the fact that reference back to the patterns of the formation of subordinate clauses saves the need to formulate special rules for the agreement of a verbal predicate with a subject. Nevertheless one reservation has to be made: where there is a coincidence of the feminine subject with the theme, the predicate agrees not with *waxa* but with this subject, i.e. the verb takes the form not of the masculine but of the feminine gender:

- 4) *Qumbe subag ab waxaa keentay Maryam* – Miriam brought a pot of butter.

The truth is that Lamberti (1984, p.67), who is also an adherent of the traditional approach, with the subject of the 3rd person singular feminine conjugates the verb according to the masculine gender (*Waxaa yimid iyada* –

She came). This raises in my mind a serious doubt which paradoxically is shared by Saeed, another advocate of the interpretation of *waxaa* as a word with the meaning of a thing: *Waxa jabtay* (note the feminine!) *silsiladdii* – The chain broke (Saeed, 1984, p.82). On the other hand it seems as if Saeed does not see the difference between the word *waxa* (*wax* – a thing + the article -*a* as in this example) and the lexeme *waxaa*, which has one morpheme more and which in reality is used for the building of the sentence types under discussion irrespective of any of the theories. Moreover, the fact that in a verbless sentence the role of the "empty" word is played only by *waxaa* (its synonyms do not have this possibility) means that we are dealing not only with the free usage of the word attached by a relative clause, but with a special type of affirmative sentence. Indeed, in such sentences as, for example:

- 5) *Waxay ka hadleen nabadda* – They talked about peace [lit., according to Bell et al, 'The thing which they talked about (was) peace'] it is impossible to substitute the word *waxa* – 'the thing' by, let us say, *arrinta* – 'the problem', in order to make what is seemingly an equivalent sentence 'The problem they talked about (was) peace'. A Somali sentence built in such a way is grammatically incorrect:
- 6) **Arrintay ka hadleen nabadda*
while in the correct version:
- 7) *Arrintay ka hadleen waa (= waxaa weeye) nabadda*
there is a sentence particle.

Therefore the rules for the building of an independent sentence must contain instructions for the usage of *waxa* and for the types of agreement with it; this is equal to the introduction into the description of one more sentence particle – *waxaa*.

Also worth mentioning is the "half-semantic" argument which Zholkovsky (1971, p.196) adduced in favour of ranking *waxaa* within the category of sentence particles: "*Waxaa*" introduces not only those second parts of the sentence which to some extent are 'things' and answer the question 'who?' or 'what?', but also the designations of place, time, condition and even subordinate clauses of the "adverbial participle" type:

Waxay guriiga weeraareen annagoo meel kale fadbinna. This, to follow the traditional treatment of waxaa, would mean in literal translation ‘The thing [which] they attacked the house we [who] place another were’² This example demonstrates that *waxa* is used not as a semantic but as a special inflectional quantity demanding any member of the first rank to follow the predicate. It is evident that in such cases there is no question of a “restoration” of, as it were, the omitted element – it is”.

It is worth noting, however, some peculiarities, which distinguish waxaa from the other sentence particles. First of all waxaa can adjoin attributes (for example *kale* with the meaning of ‘another’ or ‘also’):

8. *Wuxuu kaloo (kale + the conjunction oo) dooneyaa inuu la yimaaddo qof ii cusub* – Besides he wants to come [lit.: that he should come] with a person whom I do not know.

Secondly the part of the sentence preceding *waxaa* (as in the case of *waa*, but not *baa*) can adjoin the markers of the subject:

9. *Muuska adduunka ugu macaani wuxuu ka baxaa Soomaaliya* – The sweetest bananas in the whole world grow in Somalia.

For comparison:

10. *Muuska adduunka ugu macaani waa mid ka baxaa Soomaaliya* and
11. *Muuska adduunka ugu macaan Soomaaliya buu ka baxaa* with the same meaning.
It is interesting to note that Andrzejewski (1964) who also used to share this point of view, changed it after he had come to know the work of Zholkovsky (1971) – see Andrzejewski (1975).

Notes.

¹ An abstract from G.L.Kapchits “Sentence particles in the Somali language and their usage in proverbs”. Aachen, 2005.

² A literary translation would be ‘(When) they attacked (our) house we were in another place’.

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Xikmadda Magacyada Soomaalida iyo Caqabadaha ku Xeeran

Anwar Maxamed Diiriye

"Dad badan waxa ay la tahay in magac uu magac iska yahay oo aan wax micne ahi ku jirin.

Laakiin ciddii ay sidaa la tahay waa hubaal in wax iska beddelayaan haddii ay dheehdaan dhaqanka Soomaalida.

Soomaalidii hore, intii aan ifka dad kale uga iman aakhirana aan looga soo warramin, waxa ay la bixi jireen magacyo iyaga u gaar ah oo ku fadhiya micne buuxa. Magacyadaasi waxa ay ku bixi jireen siyaabo kala duwan".

Cabdi Aadan Cabdille "Ceelow."

Hal-abuur, Xirmo I, Tirs I, Xagaa 1993. Murtida Magac-bixinta Dhaqanka Soomaalida. Bogagga 19-21.

Hordhac

Magac waa eray ama tix, qof ama wax kale astaan looga dhigo oo loogu yeero; waa war wanaagsan oo qof ama ummad guud u meel mara; waa wax qof, ummad, dal ama dadyow ay caan ku yihiin oo lagu asteyo. Magacu waa summad; waa baadisooc; waa astaan wax kala hagta oo muujisa sida dad, dalal, dhulal iyo ashya'i u kala soocan yihiin una kala duwan yihiin. Wax walba oo abuurani adduun iyo aakhiraba waxa ay leeyihiin magac u khaas ah oo looga garto waxyaalaha kale ee la ayniga ama ka ayniga ah.

Intaa marka looga gudbo dulmaridda tafaasiisha erayga magac iyo xikmadda uu xambaarsan yahay, waxa mudan in la xuso halka ay qotomaan xiddiddada asalka ah ee magacyada Soomaalidu. Magacyada Soomaalidu sida ummadaha kaleba waxa ay iskugu jiraan kuwo u gaar ah dadka ku abtirsada ama kuwo ay la wadaagaan dadyow kale oo ay xadaarad, dhaqan ama caqiido isku keentay oo ay si gaar ah iskugu toshay. Ummadaha ay Soomaalidu magacyada la wadaagtaa waa kuwo ay kala dhexeeyaan dano gaar ahi ha badnaadaan ama ha yaraadaane. Magacyada Soomaalidu ay la baxdaa way noocyoo badan yihiin waxase ugu muhiimsan laba farac oo kala ah magac guri asal ah 'dhalad' iyo kuwo dhaqammo iyo afaf kale laga soo ergeystey oo 'dool' ah.

Haddaba iyada oo la xeerinayo loolanka u dhexeeyaa magacyada dhaladka ah iyo kuwa doolkah iyo mushkiladda haysata magacyada Soomaalida marka laga dheehdo dhanka dhigaalka iyo xulashada, warqaddani waxa ay isku deyi doontaa in ay si miisaaman uga hadasho una soo bandhigto iyada oo dhinacyo badan ka eegi doonta marxaladaha

magacyada iyo magac-bixinta Soomaalidu soo martay, halka uu maanta joogo, xikmaddooda, caqabadaha ku xeeran, unugyada caqabadaha sida dhimir-maskaxeedka bulshada, habeeno-aragtiyedkii berisamaadka iyo talooyin ku wejchan sidi caqabadahaas loogu baraarugi lahaa, loogana gudbi lahaa ama loo sixi lahaa.

Hor iyo abaato cid caddeyn kartaa ma jirto xilliga ay isku barxameen magacyada dhaladka ah iyo kuwa doolkah iyo. Haddii aad u fiirsato dhigaallo hore oo laga hayo habkiin sinji-raaca Soomaalida iyo abtirsiimadooda oo aad u hol-lato in aad xilliyeysyo isku milanka magacyada waxaa dhab ah in aad ku hungoobayso kalana huleelayso niyad jab iyo maxsuul la'aan, sababtuna waxa weeye iyaga oo iskugu falagsamay si aan la oddorosi karin oo aan kuu sahlayn in aad inta dib u fariisato aad maanka ku godliso dabadeedna ku listo. Haddaba taasi sheegid uun bay mudan tahay ee ma ahan nuxurka mawduuceenna.

Xikmadda

Dhalad : kuwani waa magacyada asalkoodu ka soo jeedo afka Soomaaliga iyo kuwo aan sidaa u badnay oo iyaguna ka soo jeeda afafka uu Af-Soomaaligu bahda la yahay ee Cushitics-ka, gaar ahaan teeda bari (eastern cushitics). Murtida guud ee xikmadda magacyadani waa in ay hayaan macaanka afka iyo astaamo hiddeed fac weyn, mid walba oo ka mid ahina uu xambaarsan yahay ujeeddo dhaqameed mug leh.

Dhaladku waa magacyo marxalado kala duwan soo maray oo inkasta oo maskaxdeenna ay ku tiran yihiin in ka mid ahi, haddana la oran karo badidoodu waxa ay ka sii

hoobanayaan karkaat walhanaya oo sababi kara in ay dabar go'aan boqolka sano ee soo socda ama in ka yarba haddii aan la dabaqaban. Caaradkii hore ee magacyada Soomaalidu waxa ay u badnaayeen kuwo aan diin ku tiirsanayn, laakiin xilliyo dambe sababo diimeed iyo hab-dhaqan soo kordhay awgiis magacyadaasi way mayrmeen ama way barxameen. Tusaale, intii ayan diinta Islaamku iman geyigeenna waxaa iska cad ayna tahay in magacyo aan maanta wax badani ka sii noolayni ay geyiga caan ka ahaayeen. Waynu ognahay in ruuxa uummani uu mar walba dareensan yahay in awood isaga ama waxa ku wareegsan u talisaa jirto, waana taas tan loo cintiqaadaa in awoodaasi kor jirto oo uu "Sarreeye" meel joogo, waana iyada dadku marka wax ka yaabiya ay la tacaalayaan ay kor u dheehdaan ama gaemahaba ugu taagaan iyaga oo ciarsi bidaya.

Calaamadaha caynkaa ahi waxa ay na bareen in geyigeneen intii ayan diini iman ay magacyo ku isman ama xadfan "Sarreeyayaal" kala duwan oo si uun loo aamminsanaa ka hor intii ayan maankeennu xorrobin ee ayan caqiidada diimaha samaawiga ahi carrigeenna iman. Kii ugu caansanaa "Sarreeyayaashaasi" waa kii la aamminsanaa in uu roobka, abaarta, masiibada, barwaaqada iwm uu ka mas'uul ah ee "Waaq", loo yiqtin. Haddaba halka maanta aynu Cabdullaahi, Cabdiraxmaan iyo kuwa la midka ah ee muujinaya awoodda "Sarreeyaha" xaqaa ah ee kelgii addoomaha loo yahay ay astaanta u yihiin magacyadeenna, waagaas waxa badnaa kuwa ay ka mid ahaayeen:

Magacyadii Islaamka ka hor ee lagala bixi jirey geyiga Soomaaliyeed	Micnaha
Addoonwaaq	Addoon-Eebbe "Cabdullaahi"
Amartiwaaq	Ku dhashay amar Allah
Barwaaq	Dhicis Eebbe sahlay ama kob Eebbe
Shirwaaq	Dhashay xilli shir loo fadhiyo
Diintiwaaq	Diintii Eebbe
Biddeewaaq	Addoon-Eebbe "Cabdullaahi"
Siinwaaq	Allaa na siiyey "Gallad-Eebbe" weeyaan
Yabarow	Daweeye: mid wax dabiiba oo gacantiisa iyo candhuuftsaba lagu dawoobo; awood qarsoon leh (maanta waxa uu u xuubsiibtay qof diinta Alle yaqaan oo iyada akhriskeeda wax ku dabiiba 'yabareeya')
Guulle	Eebbe, Illaah; Sarreeye ama mid aan la hollin oo had iyo goor lib u joog ah. Waxa la filayaa in uu magacyada Soomaalidu la baxdo kuwii ugu horreeyey ka mid ahaal!

Jaantuska 1.1

Fiiro Gaar: Waaq, maanta waa Allaha keliya ee aynu aamminsanhay, kolka haddii aad maqasho ayeyyo ama awoowe leh "Waqqayi yo Waqqay" uma jeedaan 'Waqqii' hore ee diin la'aanta ee waxa ay u dan leeyihiin wax ay la yaabeen oo ay u cuskanayaan magaca 'Sarreeye', macnuhuna waxa uu u dhuranayaa "Weligay & Allahay".

Magacyadaas dhammaantood waxa ay maanta u xuubsiibteen kuwo caqiidada dadkoodu hantay la hantiyey!

Dool : Soomaalidu waa iyada ku maahmaahda "saaxiibkaa mar ku diin, mar ku dayo marna ka darrow 'e'", kuwani waa magacyo laga soo qardeystay afaf ama dhaqammo qalaad, waxana ugu badan kuwa ka soo jeeda afka ama xadaarada Carabiga oo aynu ood-wadaag nahay, sida (Anwar, Zahra, Farduus, Zuhuur, Zuhayb, Salma, Salmaan iwm) ama waa

kuwo ka sokow in ay afkaas ka soo jeedaan laakiin ah magacyo caqiidatu waddey oo diinta laga nisbeystay kuwaas oo badankooda aan ku doodi karno in ay u xuub siibteen magacyo dhalad ah sida (Maxamed, Axmed, Maxamuud, Xaamud, Cabdullaahi, Cabdulmajiid, Cabdulqani iwm).

Magacyada dhaladka ahi waxa ay muujiyaan hidde, degaan iyo asal ahaan halka ummaddu ka soo jeeddo, kobta juqraafi ahaan aynu dunida kaga nool nahay, xilli ama marxalad dhalasho, ama waxa ay cabbir muuuqda ka bixiyaan muuqaalka ilmaha, qaab iyo qeex uu waalidku la jeclaado ama u saadaaliyo iyaga oo u cir-aaneynaya. Mar-marka qaarkood laga yaabee haweeney ama nin jeeska ka tirsan ama ka tirsanaan jirtay/jiray in loogu magacdaroo ilmaha oo lagu sammiyo.

Cilm-i-nafsiyahannadu (psychologists) waxa ay sheegaan in haddii ilmuu guud ahaan gaar ahaanna gabdhuhu ay ku faraxsan yihiin magacyadooda, in ay aad ugu kalsoonaan-nayaan nafsaddooda inta ay ifka joogaan. Sidaa darteed, wakhtiga kaaga baxa ka baaraandegga u raadinta magaca ugu habboon, qurxoorn, dhawaaq wanaagsan carruurtaadu, kayd weeye aad mustaqbalka u aydo. Waxa ay magacyada dheddigii nisbeeyaan joog, jaah, qurux, midab, ama habsa-maanta gabadha sida gaarin nimadeeda, geesinnimadeeda iyo naxariisteeda.

Tusaale, inantii ugu horreysey ee *Ashkiro*¹ loo baxshay, laga yaabee in looga jeeday in ay lahayd midab aad u casaan ah oo guduud xigeen ah. Sidaa oo kale, *Qumman*, inan weeye hayaag, hufnaan iyo wanaag badan loo nisbeeyey. Hablaha qaarkood waxaa loogu magacdaroo dhirta, caleenta, iyo ubaxa, sida Cosob, Magool, Ubax, iwm, xayawaannada sida Qalanjo. Qaar kalena waxa la siiyaa magacyada xilliyada iyo maalmaha sida *Gu'dhalad, Isniino, Axado, Jimco, Sabtijo* iwm.

Dhanka kale magacyada ragga loo bixiyaa iyaguna waxa ay sal iyo raad muuqda oo hiddeed u yihiin afka iyo dhaqanka bulshada. *Diiriye*, waxa loo malayn karaa in loo bixiyey wiil lagu farxay dhalashadiisa oo dhashay xilli ayan labada waalid muddo dheer wax ilmo ah yeelan ama ay gabdho badan laahaayeen oo ay wiil dhalashadii u xiiso qabeen; waa kii lagu diirsaday ujeedku siday doonto xaaladdu ha noqotee. *Samakaah, Samatar, Samaale, Samow iyo Samatalis*, waxa ay tilmaamayaan duco lagu soo dhoweeyey wiilasha loo bixiyey iyo khayr u saadaalin si ay u noqdaan kuwo samaha astaan iyo tiir u noqda. *Sugulle, Ashkir, Migil, Bootaan, Beyle, Bullaale, Qaaje iyo Caddow*, midabyo ayey tilmaamayaan. *Jimcaale, Bariise, Hiraabe, Galab, Fiido, Fiidow* iyo Rooble, ammin iyo goor dhalasho ayey u taagan yihiin. *Cavo, Hoodo, Naruuro, Nasteexo, Ayaan* iyo *Nasiib*, iyaguna farxad iyo rayn-rayn duco lagu soo dhoweeyey gabdhaha loo baxshey ayey tilmaan u yihiin. Haddaba miyaanay noo caddayn in magacu yahay aqoonsi qofku leeyahay oo muujinaya halkuu qofkaasi dir iyo isir ahaan ka soo jeedo?

Waxa ila habboon in aan la dhayalsan, la baylihin, lagana tegin oo aan la sahashan afka iyo luuqadda, dhaqanka iyo hiddaha magacyadu ku salaysan yihiin oo ay ku qotomaan.

Haddii aynu waxoogaa isla dheehannay xikmad wanaaggaa magacyada Soomaalidu huwan yihiin, bal imikana aynu dhan kale u kacno oo isla eegno sida ummaddu u hagrataay ama ay uga doorteen magacyada kale ee la ayniga ah lakiin ka soo jeedda dhaqamada kale, sida kuwii Carbeed ee aynu soo dul-xaadinnay.

Unugyada Caqabadaha

Laba arrimood ayaa ugu muhiimsan caqabadaha hareeyey magacyada Soomaalida, waxa ayna kala yihiin:

A. Xulasho Silloon

Xulashada magac-bixintu waa bilowga kaydinta dhaxal dambe oo dhaqan iyo afba dugsanaya. Waayihii hore waa la arki jirey in magac-bixinta lagu saleeyo arrimahaas; waayahan dambase habkii ilbaxnimada ee la isbiday ayaa bulshadii u fasiratay si khaldan oo waxa ay is tuseen tiyoo aan laga digtoonayn in hore dhaqan gaboohey looga gudbey, kaas ayaana la yimid dhibkiisa. Dad badan oo ka soo laabtay dunida Carabta ama adduunyo kale oo ay soo arkeen ayaa la soo noqday fikrado kala duwan oo lagu sirmay una arkay in ku dayashada dhaqammada bulshooyinka ay soo arkeen ay aad u fiican tahay, halka dadyow kale oo aan marna dalka ka bixinina ay u arkeen isticmaalka magacyada Carabta kuwo barakeysan oo aakhiradooda waxtar u leh iyaga oo aan u kuur gelin kee ayaa magac Islaam ah keebaanse ahayn! Jidbada caynkaa ahi waxa ay u badatay in ilmihi magacyo shisheeye oo Carabi u badan loo bixiyo. Intii yarayd ee magacyadii dhaladka ahaa ee astaanta iyo macnaha qotada dheer leh hurwanaana, xilliyo dambe ayey markii ay kobceen dhaxalkii waalidku ugu roonaadeen sida (*Marwo*², *Doombiro*³, *Falkado*⁴, *Faaraxad*⁵ iwm) ay cidla uga dhaqaaqan oo ay ku beddeshaan kuwo qalaad sida (Istanbul, Barlin, Hani, Lucky iwm) iyaga oo u arka magacyadooda kuwo gaboohey, laga tegey, wax macne ah oo fiicanna aan xambaarsanayn. Dhallinta caynkaa yeeshay kuma riyooin in ay sidaa yeelaan ee bulshadii ay ku dhex noolaayeen ee indhaha u ahayd ayey ka qaateen *habeeno-maskaxeed* oo waa tii hore loo yiri “ratiga dambe, ratiga hore saanqaadkiisa ayuu leeyahay”.

Dooddi hore ayeynu ku jirnaaye, koox kale magacu haddiiba uu Af-Soomaali yahay way ka cadanyoodeen oo waxa ay ku doodayaan in magacii wanaagsanaa ee

Qur'aanku ka dardaarmay uu yahay kan Carabiga oo keliya iyaga oo islaamka iyo afka Carabiga iskugu milay si toos ah oo aan caddeyn diimeed wadan. Haddaba haddii Samatar, Samakaah, Samawada, Saxarla', Salungla', Warsame iyo Samaale ay noqon waayaan magacyo suubban oo Islaamka ka turjumaya ma waxaa noqonaya Anwar⁶, Sundus⁷, Sureya⁸, Raani⁹, Zuhuur¹⁰ iyo Nucmaan¹¹, waayo waa Af-Carabi uun sidaa ayeyna ku muteysteen qaddarinta, miyaa? Waa la hubaa markii magacyada bixintooda iyo dhigaalkoodaba uu doorsoon ku dhaco in xayndaabkii ama makaabkii adkaa ee dhaqanka iyo afkaba (weliba aan qornayn) u yiil uu jabayo; su'aashuna waxa ay tahay yaa ilaalineeda laga rabaa? Ma ilmaha mise waalidka? Waxa ay ila tahay in waalidku wixii ay dhigaliyaan uu noqon doono maxsuulka iyo miraha ay ilmahoodu dhaxal ahaan u guran doonaan, ayna mudan tahay in hawshaa si wada jir ah loo wada jirto la iskuguna gudbiyo.

Marka aad eegto maanta hab-xulashada magacyabixinta ee ay dadka Soomaalidu adeegsadaan, waxa kuu caddaanaysa in magacyada doolka ahi ay bara-kiciyeen kuwa dhaladka ah oo weli sii nool laakiin gabaabsi ah. Marka dhulka Soomaalida laga eego dhanka kala qoqohnaanta uu saan-caddaalahu sababay waxa aad ogaanaysaa in la bixidda magac Soomaaliga asalka ahi uu si xoog leh uga suulayo dhulweynaha Jamhuuriyadda marka la barbar dhigo gobollada kale ee ka baxsan ee Soomaalidu degto sida Jabuuti, Waqooyi Bari Kenya iyo Kililka Shanaad ee Ethiopia. Mandaqadahaas weli magacyada dhaladka ahi karaamo ayey ka leeyihiiin, walow sidii la rabey ayan u xafidhayn oo ay qudhooda ka sii hoobanayaan. Markii aan dodo aqoon-wadaag la yeeshay aqoonley iyo dhaqanyaqaan badan oo gole iyo goobjoog u ahaan jirey sooyaalka Soomaalida xilliyo kala duwan iyo goobo kala duwan, waxa ii soo baxay in kala duwanaanshaas iyo aqool xumidaas, marka laga hadlayo degaamada Soomaalidu degto ee geeska Afrika ay sababeen arrimahan soo socda qaarkood ama gebigoodba:

- Dadka Soomaalida ah ee ku dhaqan dhulweynaha Jamhuuriyaddu inta badan tartan kulama jiraan qowmiyado kale halkaasna habacsanaan iyo waayo aragnimo la'aan ay keentay keli noolaanshuu ayaa ka timid; halka shacabka Soomaalida ah ee ku nool mandaqadaha kale ay har iyo habeen madaxa iskula jiraan ummado kale oo ka badan, ka dhaqan iyo afba duwan oo ay tartan iyo iska ilaalin xoog leh ay mar walba kula jiraan si aan waxa u gaarka ahi (magaca, afka, dhaqanka iyo diintu) ayan uga lumin ugana milmin deedna uga

suulin. Cabsida caynkaa ahina waxa ay dhaxalsiisay in ay mar walba digtoonaadaan oo ay iska ilaaliyaan bulshooyinka ay la nool yihiiin saameyntooda dhaqan.

- Aarraddii iyo irabkii afkii hore ee asalka ahaa oo ka sii guraya dhanka Jamhuuriyadda halka uu ku sii xoogey-sanayo ama isbeddelka ku dhacayaa uu yar yahay dhanka mandaqadaha kale sababna ay u tahay isku xirnaanshaha jiilasha oo weli qiume sare ka leh gobollada ka baxsan dhulweynaha. Xukuumado aan bulshada saaxiib ahayn oo xilli dheer majaraha talada hayey iyo ku dhacay ayaa ka dhigay degmada jamhuuriyadda kuwo didsan, aan degganayn oo meel cidla ah ay in badan oo dhaqankii iyo afkii ahi uga lumeen gaar ahaan magacyadii dhaladka ahaa.
- Dagaaladdii sokeeye ee ka dhacay dhanka dhulweynaha oo wiiqay in badan oo xikmaddii dhaqanka iyo afkaba ah abuurayna dib u dhac xaggaa beekhaaminta murtida ah. Waxa kale oo ay dagaalladaasi saameyn weyn ku yeeshen raadad dhimirna ay ku reebeen hab-dhaqanka iyo garashada dad badan oo reer Soomaaliya ah guud ahaan, gaar ahaanna kuwa qaxootiyoobay ee u doolay dalalka shisheeye. Taa waxa u sii dheer in wixii iskuullo dib looga yab-yabi karey degaamadaas xilligii qaran-jabka iyo wixii ka dambeeyeyba ay gacanta u galeen ururro tacliiminta iyo dhaqanka Soomaaligaba aan dan u arag oo xitaa gabay in ay dugsiyadii ay hantiyeen ka dhigaan afkii ummadda, halka ay ubadkii ku anqariyeen welina ku anqarinayaan dhaqamo iyo afaf kale oo shisheeye. Mas'uuliyad darradaasi waa masiibo intika qaangaartey, muddo dheerna jirrid-bixinteedu qaadan doonto waagii miyir soo laabto ee dhankaa in loo jiheysto ay noqoto.
- Sidii aynu hore u tibaaxnay, la bixidda magacyada qalaad oo u badan kuwa Carabta ayaan u badan oo reer Soomaaliya ahi u arkaan arrin barakaysan oo ka faddilan kuwa Soomaaliga ah iyaga oo aan u aabba-deyin macnaha iyo taariikhda magaca ee u arka in magac walba oo Carbeed islaamka ka turjumayo, taas oo aan xaqiqiatan run ahayn una baahan in laga feejignaado si loo kala barto kan diiniga ah iyo kan iska magac Carbeedka ah si looga digtoonaado muhiimad siinta shisheeye ee aan diinta dadka ku xirayn la bixiddoo duna ay geesaha ku riixayaan magac kale oo Soomaali ahaa kuna habboonaa in la xafido si aanu u dabar-go'in.

Ogow magac walba oo dool ah lalana baxaa waxa uu meesha ka saaraya mid isaga ka horreeyey oo dhalad ah.

Qiiimaha magaca murti badan oo maahmaahyo ah ayay Soomaalidii hore kaga hadashay. Haddii aynu milic-sanno inta aynu imika haaban karno waxa aan tusaale u soo qaadan karnaa taxan hoose oo mid waliba si gaar ama si guud uga hadlayo qiiimaha magaca iyo halka uu kaga jiro dhaqanka iyo afka bulshada, waana sidan:

Meel aadan mudnayn ka muuqashadeed, magac aadan

lahayn baa kaa raaca

Muunadeyn magac baa ku wacan, masiibana moqor
baa ku wacan

Magac xun qof liitaa leh, magac flicanna halyey baa leh

Magac aadan lahayn maahir laguma noqdo

Magac iyo manfac meel ma wada galaan

Magac aadan lahayn mawd baa dhaama

Meeshaad martaaba waa nin magaci

Magac aadan lahayn madal lalama tago

Magac aadan lahayn laguma murmo

Magac, magac laguma maydhaamo

Magac laga miskiin ma aha

Magac laysma dhibaasho

Magac bilaash uma baxo

B. Dhigaal Dayacan

Haddii aad u fiirsato hab-dhigaalka magacyada Soomaalidu la baxdo oo dhawaqoodu ku saleysan yahay hab-codeedka afka Soomaaliga, waxa aad arkaysaa in ay masiibo weyni ku dhacday afartii-tobnaad ee ina dhaafay, gaar ahaan sannadahan dambe ee dawlad la'aanta iyo qaran burburka. Magac waliba macne ayuu leeyahay oo in la yiraahdo waxa uu u taagan yahay sidan iyo sidan waa la filayey wayna tahay, laakiin in marka la dhigayo laga suuлиyo asal ahaantiisu waa hawl cusub iyo *dhimmaal-maskexeed* bulsho. Haddii aad tusaale u soo qaadato magaca (*Jaamac*), dhigaal ahaan sida uu afka Soomaaliga ugu dhigmaa waa sida uu qoysaska kore ugu jiro, waxa aadse masiibo iyo niyad jab u tegeysaa marka aad aragto magaci oo shakhsiga Soomaaliga ah ee u xaglinaya afaf kale oo qalaad ku faankoodu uu u dhigay Jama (*Ingiriis u bog*), Schama (*Talyaanii u bog*) iyo Djama (*French u bog*). Dhanka kale haddii loo hikaadiyo Maxamed (Mohamed, Muhammed, Muhammad, Mohammad, Muhammed ama Mohammed), way iska caddahay in qofka Soomaaliga ah, kuna hadla afkaas ayan wax dan ahi ugu jirin qarinta 'X-da' lagu dalqiyey 'H-du'. Wacays oo loo qoray (*Wais*), xikmad iyo macne ay samey-

naysaa ma jirto waxa ayna maanka ka masaxaysaa ujeedki magacu lahaa, waana lagu jahawareerayaa oo in uu magacu Soomaali ahaa marna ma haweysan karto qaybta garashada ee maskaxda aadanuhu. *Nuur*¹²oo (*Nur*)¹³ loo dhigaa in kasta oo ay macne wanaagsan oo Soomaali ah leedadahay haddana xikmaddii magaca Nuur loo bixiyey ayey meesha ka saaraysaa.

Inta aynu ognahay, haddii aynu tusaale u soo qaadano magacyada dadyowga shisheeye way adagtahay in aad aragto qof magaciisa 'George' la yiraahdo oo si kale u hikadinaya si uu u qanciyo qof aan isaga la qowmiyad ahayn, waxa uuse kugu khasbayaa in aad magaciisa si saxan u qorto oo aad weliba ugu dhawaaqdo. Tusaale, caalimki B. W Andrzejewski markii uu ka soo haajirey Poland ee uu carro England yimid waxaa caddeyd in magaciisu uu aad ugu dhib batay dadkii Anglo-Saxon-ka ahaa ee uu soo dhexgalay, laakiin magaciisi uma bah dilin hab qalliban si uu u qanciyo bulshadaas cusub ee inta sidiisi u daayey ayuu la baxay mid gaaban oo naynaas ah una sahlan dadkii uu la noolaa kaas oo ahaa (*Gosh*). Tusaale kale waa Arnold Schwarzenegger-ka immika guddoomiyaha ka ah gobolka California ee carrigan Mareykanka oo uu magaciisu ka soo jeedo Slavs-ka reer Austria oo aan isaguna magaciisa bah dilin si uu u qanciyo dadka uu la nool yahay ee aan asalkoodu ka iman bariga Yurub. Ilaa maanta dad badan oo ka ag dhow ama ka ag dhowaa labadaas shakhsi ayaan karin magacyadooda laakiin ku kalsoon sida ay u yiraahdaan, una maleyn maayo in *Cabdinuur iyo Cabdi-xamiid* ay ka adag yihiin Schwarzenegger iyo Andrzejewski, laakiin waxa lagu kala tegey waa dhiifoonaanta iyo ku kala hor baraaruga ilalsiga astaamaha bulsho ee gaarka ah.

"*Summad awoowiye sinji waa ma guuraan*", magaca turjumaad waa lagu sameyn karaa macnahiisa laakiin hab dhigaalkiisa oo la beddelaa waxa ay ka dhigan tahay tiyoo inta ruux haraga kore laga fiiqay wejigiisa lagu dhejiyey ruux kale astaantiisi oo markaa ruuxaas la dhalan-rogey uu kaga kalsoon yahay abuurtiisi hore midda lagu kabay ee been abuurka ah.

Haddii aad barbardhigto magacyadeenna bulshooyinka nagu xeeran ama kuwo kale qaarkood waxa kuu soo baxaya in degganaansho la'aani ku baahdey magacyadeenna dhanka bixinta iyo dhigaalkaba. *Mehmet*, waa Maxamed wata dhawaq iyo dhigaal Turkish, inta badanna waxaa qaalib ah in ay sidaa u dhigaan, halka innaga uu hal dhawaaq noo leeyahay uuse saddex ka toddoba is-carrabtir-dhigaal hadba dhan noogu dabayliyo sidii aan hore ku soo aragnay. Tusaale kale u soo qaado laba qalinle oo Afrikaan ah, *Nuuradiin Fuarax* oo aad

hab-dhigaal kale ku arkayso magaciisa sida *Nuruddin Farah* iyo *Wole Soyinka* oo aadan hab kale ku arkayn, sababtana aan garashada u deyno in kasta oo iyada oo dadban warqaddani jawaab hore uga bixisay! Magacyadeennu waa kuwo ku qotoma macnayaal aad u murti iyo qiimii badan waana kuwo aynu astaan ahaan ama summad ahaanba aan aad ugu faani karno, muujin karana xididka dhabta ah ee dhaqankeenna iyo dadnimadeennaba, ilamana ahan in ay jiraan magacyo ka wanaagsan oo booskooda inoo beddeli karaa. Magacu waa buug oo kale, waxa uuna u baahan yahay in la akhriyo si waafi ahna loo fahmo xikmaddiisa.

Sinjiguurka ku socda hab dhigaalka magacyadeenna waxaa sabab u ah baa la oran karaa afar arrimood oo intooda badan ay bulshadeennu mas'uul ka tahay, inta soo hartayna ay ku khasban tahay, waxaa ayna kala yihiin:

- Daahitaankii ay soo daahday far la isku raacsan yahay oo matasha ama xafidda dhigaalka afka Soomaaliga ka hor 1972^{kii}, marka laga reebo far-guriyeedyadii berisamaadka ee aan baahsanayn sida Far-Soomaaligii Cismaaniyada ee Cismaan Yuusuf Keenadiid, Fartii Boorame ee Sheekh Cabdiraxmaan Sheekh Nuur Qaadi, Fartii Xuseen Axmed Kaddare iwm.
- Saan-caddaalihi iyo dhul-mareennadii kale ee shisheeyaha ahaa oo dalka yimid oo magacyadeenna u hikaadiyey una qoray sidii ay carrabkooda iyo dhuuntooda uga dhex sanqarayeen dhegohooduna u maqlayeen. Iyagu taas waa ay ku saxnaayeen oo wax ay tixraacaan uma sahanayn, waxa ayse arrintaasi garaadwareen ku riddey aqoonleydiib beri-samaadka oo hayaamay hayaan aan sahanlahayn, moodeyna dhaan-dabagaalle, biyo lagu harraad-bixi doono.
- Garwadeenki bulshada oo aan ku baraarugin mush-

kiladda ku dhacday hab dhigaalka magacyadeenna goor hore oo markii farta la qorayna la seegay fursad qalii ahayd, ayna habboonayd in fartii ugubka ahayd lagu sidko laguna sharchiyeyo hab dhigaalka dhawaaqa magacyadeena, halka la habaabay oo hab dhigaalkii qalaad ee la dhaxlay uun laga dhigtay dhaqan inkasta oo mas'uuliyad weyn gadaalse ka dhicisowdey la muujiyey.

Iyo halka ugu daran oo ah in ay dadkeennii xilliyadaas aqoonta higsanayey iyo intii kale ee iyaga ku raad xigtayba ay carrab-la'aantii saan-caddaalah u sacabba tumeen ayna isticmaalkeedii ka dhigteen wax muqaddas ah oo aan wax laga beddeli karin, ayna tahay in lagu bogaadiyo loogana daydo iyaga taas oo dhaxalkeedii jilal is daba taxan uu marin habow ku ridey dhawaaqii dhuuntooda ka imanayeyna uu ka dhigay wax ceeb ah oo laga xishoodo.

Si aynu u fududeyno fahamka doodda warqadan, aynu ku wada nasanno shaxdan hoose ee ay ku dhigan tahay magacyada Nebiyada qaarkood, kuwaas oo magacyadoodu ay asal ahaan ka soo jeedaan Towreedka reer Banu -Isteal, dabadeedna lagu sheegay Furqaanka Islaamka. Wuxuu aad arkaysaa marka farta Laatiinka lagu dhigayo in Carabta iyo Yuhuudduba ay codka carrabkooda ku dhigaaliyaan kuna dheellitiraan, halka Soomaalida castri is-bidka ahi ay kala qaloodaan dhawaqooda dhigaalkooda:

Jaantuuska 1.2

Hebrew	Carabi	Soomaali	Dhalanrog	Macne
Iyyôb	Ayyûb	Ayuub	Ayub	Toobad keene; lagu dhibay wax uu aamminsanaa
Yôsêp	Yûsuf	Yuusuf	Yusuf/Yousuf/Yousouf	Siyaado Allah; mid Alle barakeeyey
Dâwi	Dâud	Daa'uud	Da'ud	La jecelyahay
Yîsmâ'el	Ismâ'il	Ismaaciil	Ismael	Alle maqlay; addeecay; rumeeyey
Yiâq	Is'âq	Isxaaq	Ishaq	Qoslahaye; Farxaan
Ya ^a qôb	Yaqûb	Yacquub	Yakub	Kii toobad keenay; khalad ka soo laabasho; soo noqod; barabixin; jid toosan raacid
Âdâm	Âdam	Aadan/Aaden/Aadam	Adam	Bilow; nin; abuur, duni; insi
Hawwâh	Hawwâ	Xaawo/Xaawa	Hawa	Hawo diirran; Horreysa

Bal jaantuskan kalana aynu ka dheehanno is-yeel- isbadnay innaga oo ka xaglinayna dhawaaq-codeedkayaga yeelka iyo carrab-la'aanta aan Ilaahay na badin ee aynu una xaglinayna kuwo ummado kale:

Soomaali	Ingiriisiyeyn	Talyaaniyeyn	Faransiiseyn	Macne
Jaamac	Jama	Schama	Djama	Kulmiye; wax laga barakastay kitaabka islaamka
Faarax	Farah	Farah	Farah	Farxaan; wiil farxad u saaxiib ah oo ay murugo ka dheer tahay (lab)
Farax	Farah	Farah	Farah	Farxiya; gabar farxad u saaxiib ah oo ay murugo ka dheer tahay (dheddig)
Geelle	Gelle	Gelle	Guelleh	Qof geel badan iyo hodantinnimo loogu cir-aaneynayo; barwaqaqo
Cumar	Omar	Omar	Omar	Cimri dheeri
Oomaar	Omar	Omar	Oumar	Karahaye; dabci kulul
Cawo	Awo/Awa	Awo/Awa	Auwo/Auwa	Nasiib, ayaan, Habeen-dhalad
Wacays	Wais/Wa'is	Wais/Wa'is	Waïs	Barakeysan; duco-qabe ah
Diiriye	Dirie	Diria/Diriye	Dirich/Deriya	Lagu diirsaday; farxay; loo bogey
Cawrala'	Awrala	Awrala	Ourala	Ceebla'; aan iin lahayn
Cabdinuur	Abdinor	Abdinoor	Abdinour	Addoonkii Iftiin Badane
Cabdiqani	Abdigani	Abdighani	Abdighani	Addoonkii Taajir
Cureeji	Ureji	Ureji	Oureji	Sharaf leh; qaalii ah
Qalanjo	Kalanjo	Kalanjo	Kalanjo	Qurxoon oo dabci wanaagsan

Jaantuska 1.3

Waxa jira magacyo ka badbaadey dhalanrogadyadaas oo af kasta oo lagu dhigo aan hab-dhigaalkoodu isbeddelin sababtuna ma ahan in la ilaashaday ama si gaar ah loo xafitay, ee waxa weeye waxa ayan ku lahayn bilowga,

dhexda iyo dhammaadkaba shaqallo dhaadheer ama shibbanayaasha dhiilloobey ee la shiddeeyey oo kala ah X, C, H, Q, KH, SH & DH. Eeg jaantuska hoose:

Soomaali	Ingiriisiyeyn	Talyaaniyeyn	Faransiiseyn	Macne
Hira	Hira	Hira	Hira	Dheer oo cas
Sagal	Sagal	Sagal	Sagal	Tilmaan wakan leh, qurxoon barwaqaqo
Samawada	Samawada	Samawada	Samawada	Qof mar walba wanaag, khayr iyo samatalin u astaan ah
Samatar	Samatar	Samatar	Samatar	Qof mar walba samaha u hiilliya oo gargaara
Milgo	Milgo	Milgo	Milgo	Wanaagsan, qurxoon, oo xikmad badan madow barwaqaqo
Warsame	Warsame	Warsame	Warsame	Warsan iyo khayr sheeg
Sahal	Sahal	Sahal	Sahal	Qof wanaagsan oo dabci fiican leh; si fudud u dhashay oo aan lagu dhibtoon; loo baqay intii uu caloosha ku jirey, soose badbaaday.

Soomaali	Ingiriisiyeyn	Talyaaniyeyn	Faransiiseeyn	Macne
Abyan	Abyan	Abyan	Abyan	Dhammeys Dhamme (lab)
Ebyan	Ebyan	Ebyan	Ebyan	Dhammays dhammo idil (dheddig)
Barni	Barni	Barni	Barni	Qurxoona oo aad u cas timiro
Libin	Libin	Libin	Libin	Guul; gacansareysa ama gacan sarreeya (lab & dheddigba)
Mahad	Mahad	Mahad	Mahad	Gallad loo bogey oo la jecleystay libin
Geri	Geri	Geri	Geri	Dheer, qurxoon oo xoogna leh.
Harti ¹⁴	Harti	Harti	Harti	Nin geesi, gashaan xoog leh is-garabsi is-kaashi.
Fahma	Fahma	Fahma	Fahma	Maskax furan oo si sahlan wax u fahamta Faahimad.

*Jaantuska 1.4***Gunaanad iyo Talooyin**

Bulsho waliba waxa ay ku asteysan tahay kuna xafidan tahay sida ay ugu fara-adaygto waxa u gaarka ah inteeda fiican ayna uga dheeraato inteeda xun, markaa waa lama huraan in ay xafidato astaamaha wanaagsan ee dhaqankeeda iyo afkeeda sida magacyada, maahmaahaha, maansada noocyadeeda kala duwan iyo dhammaan kaydka laga dhaxlay awoowayaashii iyo ayeeyooyinkii hore. Taas ayaa ah tan muujisa muunadda, sharafka iyo ilbaxnimada bulshadaas, waana taas tan ay ummadaha kale kula tartantaa ama ay la shirtagtaa marka laga hadlayo hodantinimada sooyaalkeeda, waana taas tan ay tahay in jiil waliba xilligiisa u kaydiyo una gudbiyo jiiinka xiga.

- Af-shisheeye waxaa loo bartaa laba arrimood oo kala ah:
- (a) in aad aqoon kaaga maqan ku daalacato ama ku raadsato;
 - (b) iyo in qof ama dad aan ku afgaranayn aad danahaaga uga qunsato toodana ugu qumiso oo ah waxa loo yaqaan *wada-xirir-bulsho*, midkood uun.

Afafku waxa ay ku jiraan tartan iyo is riix-riix, waxaana mar walba ugu badbaado badan tii hadba bulshada ku hadashaa ay jiritaankeeda ku mitiddo ama hanato xilliba xilliga ka dambeeya ummado kale oo barashadeeda u heellan ujeedkay doonaanba ha ka lahaadaane. Carrab dalab, tuur iyo tilmaan adag leh marna laguma baxnaanin karo lagumana kaydin karo dhaqan bulsho. Magaca isaga in kiisa wanaagsan lala baxo, diin iyo dhaqan wanaagsanna lagu teediya way wacan tahay, laakiin mid kaagu ka fiican yahay diinna aan kugu dhoweynayn, la bixiddiisa xadaarad ama ilbaxnimona laguma kasbado, saacidina maayo

jiritaanka kan dhaladka ah ee looga hiillinayo waa uuuse suuriya!

Bal u fiirso Chinese-kan magaciisu yahay 'Xiong' oo hab dhigaalkas aan waxba laga beddelayn markii Latin lagu dhigayo si uu u noqdo 'Hiong' si loogu qanciyo ummadaha aan karin *X-da* xarafka *H-da* oo u sahlan halka innaga 'Xaadsan' ay ka noqotay 'Hadsan', waana hubaal in arrimahaas oo dhammi ay mudan yihiin ku dayasho si loo badbaadiyo astaamaheenna ayna tahay in magacyadeenna loo qoro sida ay codadkeenna ku yihiin dhegeheennana ay ugu dhacaan iyadoo aan cid kale loogu hiillinayn laguna qancinayn nabaad-guurka aynu gacmaheenna ku sababayno ee aannu la beegsanayno *summadii-qowmiyadeedkeenna*.

Haddaba gundhiggoo waxa uu yahay in hab dhigaalka magacyada Soomaalida oo ah mid laga il-duufay agloodidooda intii goorti goort ahayd dib loogu laabto looguna baaarugo xasilintooda iyada oo la kala araareynayo is hirdiga uu kula jiro afafka ka faca weyn iyo ummadaha carrabkooda loogu hiillinayo in summadddeennii lagu sabaaliyo. Afku waa Soomaali, dhaqanku waa Soomaali, ummadu waa Soomaali, magacuna waa summaddoodii waana Soomaali ee waa in hab dhigaalkiisa lagu mayracaa maskax caafimaad qabta, digtoon oo ay indhaheedu arkaan marka hore waxa ay iyadu leedahay ka hor inta ayan u muhan una hanqal taagin waxa *toobal-caarada* ku ah, waana in dawarsiga afka shisheeye laga haraa. Magac waliba waxa uu leeyahay muuqaalka bulshadiisa; ummad walibana waxa ay u egtahay magaceedal! *Haruub daatay, dabadiisaa la qabtaaye*, waxa aan ku soo gunaanadaya warqaddan tixihii Ilahay ha u naxariistee abwaaniinta kala ah Cismaan

Yuusuf Keenadiid iyo Cabdulle Raage Taraawiiil sida ay u kala horreeyaan:

Aafka innagu gaariyo codkaa laysku garanaayo
 Niman baa gensadey oo ka jecel mid ayan gaarayne
 Ugumana garawsana raggi Goosanka ahaaye
 Labadaa ra'yoo kala geddoon yaw garnaqi doona?

Cismaan Yuusuf Keenadiid, 1966

Labaatan iyo laba aamustiyo, shaqal irmaaneeya
 Amraniyo tilmaamiyo gudbe, aade iyo jooge
 Isku-dare, xiriiriye falkaab, ereyadeennii ah
 Ebyaniyo haddaan magac-u-yaal, ku arkay joornaalka
 Mar haddii afkaygi la qoray, aabbe iyo hooyo
 Mar haddaan amaahsiga ka baxay, lagu agoontoobay
 Abaal waxa leh nimankii fartaa, soo abaabulaye
 Amiirnimo sin iyo garab jirtay, nagu abuureene
 Afafkaa qalaad iyo maxaa, eregta ii dhiibtey
 Anaa macallinoo raba dad loo, furo iskuulaade

Cabdulle Raage Taraawiiil, 1972

Fiiro Gaar: Si aad u fahamto xikmadda qormadan gaaban bal u fiirso magacyada Soomalida marka lagu dhigayo warqad of kale oo Latin ah ku qoran, sida marka la turjumayo waraaqaha dhalashada, kuwa socdaalka iyo kuwa dugsiyadaba; waxa aad arkaysaa dhanka Soomaaliga oo soomaaliyeysan iyo dhanka afka kale lagu turjumay oo carrabla! Ma qabo in ay jirto dood-cilmeyeed qabta in magaca dhigaal ahaan la turjumi karo, laakiin in xikmaddiisa iyo murtidiisa af kale lagu sheegaa waa biyo kama dhibcaan, haddii la doonayo in nuxurka magaca la fahamsiyo cid kale oo aan afka asalka ah ku fahmaynin!

Erey-qeex.

¹ Dhuimo: casaan aan ahayn kan saan-caddaalah oo kale laakiin Soomaalida cajabiya.

² Dhalanwanaag, xilkasnimmo, xishood, sarrig, anshax; dhabeef (dabci wanaagsan)

³ Barwaqa (magac gabdhaha loogu roonaado oo nuxur iyo nur khayrba looga jeedo)

⁴ Nasuub, Cawo & Ayaan

⁵ Faraxsan (dabci wanaagsan)

⁶ Iftiin, nuur, shucaac

⁷ Nuucad maro xariira ah oo leh baro-baroo qurxoon

⁸ Cadceed, welwel la', faraxsan; Faaraxad

⁹ Jeedaalin, jeeqaqid

¹⁰ Ubax (nooc ka mid ah)

¹¹ Geed ubaxyo cas-cas leh; qof barakeysan (tagga & dumarkaba waa loo baxshaa) ama qof cas; Calas.

¹² Casaan; qof dhuig furan (kajankana qof aad u madow oo loogu duur-xulayoo aaya loo baxshaa ama qof loogu cir-aaneynayo in uu reerka nuur u dhashay yahay oo khayr soo ifbixiisa ahaaye weli khayr kale loogu si naawiliyo aayaha)

¹³ Goor wanaagsan oo ka mid ah xillyiyada roobka ee dooggu hillaco; wax wanaagsan oo lagu kifaaxo; tayo; raandhiis ama cirib-dambeed.

¹⁴ Waa nala wadaaga macnayaasha magacan qaarkood Oromoda iyo Canfarta.

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Soomaalida iyo Suugaanta Carruurta

Cumar Maxamed Warsame

Khubarada ku xeel dheer cilmibarista suugaanta carruurta iyo barbaarinta ubadka ayaa waxaa laga soo xigtaa oraah oranaysa:

"Qofkii doonaaaya inuu wax ka ogaado ummad mustaqbalkeeda ba eego carruurtooda, hadday ummadaasi tahay mid mudnaan siisa ubadkeeda iyo barbaarintooda waxaa halkaas laga akhrisan karaa mustaqbal wacan oo usoo naasacad ummadaasi, haddiise ay tahay ummadu mid aan warba u hayn mudnaanta ay leedahay barbaarinta carruurtu shaki kuma jiro mugdi badan inuu kn xeeran yahay mustaqbalka mmmadaasi" ...

Haddaba haddaan is weydiinno ummadda Soomaaliyeed halkay ka joogtaa oraahdaas, waxaan shaki ku jirin in jawaabta su 'ashaas ay tahay mid aad u qaraadh.

Ka horse inta aanan ka falloon arrintaas, bal aan isweydiinno su aal kale; Soomaalidu ma leedahay suugaan caruureed wax lagu magacaabi karo? Taas oo ah oo ah ulajeeddada qoraalkan. Waxaa lagama maarmaan ah in aan si kooban usoo dulmaro sooyaalka taariikhed ee suugaanta carruurta adduunka, iyo meesha maanta ay ka caga dhigatay, si akhristehu iila dareemo mudnaanta daryeelka carruurtu uu leeyahay, iyo halka maanta aan ka joogno haddaan nahay ummadda Soomaaliyeed.

1 - Sooyaalka Taariikhed ee Suugaanta Carruurta Adduunka

1-1

In kasta oo dhalashada cilmiyasan ee suugaanta carruurtu ay jirto uun kaliya saddexdii qarni ee ugu danbeeyay, waxaa jirta suugaanta carruurtu in ay ka facwayn tahay intaas aan soo sheegnay, markii laga eego xagga canaasirteeda ku kala firirsan dhaqammada ummadaha iyo shucuubta kala duwan. Waayo meel walba ooy hooyo iyo ubad joogaan iyo xilli walba ooy joogaan ba waxaa mid la hubo ah in laga helayo noocyoo ka mid ah suugaanta carruurtu sida (sheeko xariirada, hees-carruureedda, halxi-raalaha, ciyaaraha iwm). Qaybaahas kala duwani si camali ah (Practically) ayay u soconayeen ilaa iyo qarniyo fog, hase ahaatee laguma magacaabi jirin 'suugaan caruureed', mana

soo geli jirin marnaba suugaanta la qoro ee dadka ku xeel dheer faaqidaadda suugaantu ay tix galiyaan .

Ka sakow suugaan-carruureeddu in ay si camali ah u soconaysay, waxaa jiray xadaarado fog fog oo la sheegay boqorradoodu in ay shucuubta ku wacyi galin jireen in ay daryeelaan carruurtooda sida xadaaraddii masaaridii hore¹.

Sidoo kale waxaa laga sheegay xadaarado kale in ay daryeel gooni ah siin jireen wiilashooda ooy waliba ku tababari jireen halyeenimada iyo fardafulkha iyo waliba af-tahannimada, sida ku cad taariikhda Carabtii hore².

1-2

Haddaan horay usoo rogno baalasha taariikhda oon soo gaarno xilligi ay soo ifbaxday diinta Islaamku ee lasoo diray Nabi Maxamed (SCW) waxaannu arkaynnaa in daryeelka carruurta iyo barbaarintoodu ay galeen dar-dar cusub , sida la'ogyahayna diinta Islaamku waxay timid xilli aad u adag oo si foolxun loogu xadgudbi jirey xuquuqda ubadka gaar ahaan hablaha, ilaa heer la aasi (la duugi) jiray agaya oo nool.

Nabigu (SCW) markiiba wuxuu u guntaday siduu ugu soo dhicin lahaa ubadka xaqooda, si wacan ayuuna Islaamku u qeexay xuquuqda ubadku ay leeyihin iyo xuquuqda lagu leeyahay, iyada oo midna aanan lagu xadgudbin. Siirada Nabiga iyo nolasha asxaabtiisiiba waxaan ka heli karnaa tusaalooyin fiican oo lafdhabar u ah barbaarinta carruurta

1-3

Laakiin si guud xilliyadii hore suugaanyahannada ummaduhu si gaar ah uma darsi jirin suugaanta carruurta mana aysan jirin suugaan yahanno la hadla carruurta oo curiya halabuur ay ku la hadlayaan ubadka. Waa taas midda ay u cuskadeen qaar ka mid ah faaqidayasha ku xeeldheer suugaantii hore in ay ku magacaabaan suugaanta xilliyadii hore suugaanta "halleyada, dadka waaweyn iyo Geela iyo Fardaha). Carruurtu se kuma lahayn nasiib (saami) halabuurka ay curiyaan suugaanyahannada ummadahooda, kaliya waxay nasiib u heli jireen heesaha hooyooinkood ay

ku ammaani jireen kuna aammusin jireen markay ooyaan iyo sheeko-carruureedka ay awoowayaashood ka maqli jireen ama iyaguba ay ka sheekeysan jireen xilliga ay fiidsanayaan ama caweynayaan.

1-4

Bartamihii Qarnigii 17^{aad} xilligaas ooy yurub ka jireen ol-oleyaal ballaaran oo kor-u-kac tiig sanaaya ayaa waxaa barbar socday ol-oleyaashaas fikrad isa soo taraysay ooy dardar geliyeen suugaanyahanno Aad u aamminsanaa mudnaanta ay leedahay diiwaan gelinta suugaanta carruurta iyo ballaariinta fikradda wax u qoridda ubadka³.

Sannadihii hore se waxaa la sheegaa in wax qorid-doodu ay ku koobnayd oo keliya carruurta hantiilayaasha iyagoo u qori jiray ‘asaasiyatka diinta Kiristanka’.

Tobonaan sano kadib waxay fikraddu usoo gudubtay waddama kale oo reer Yurub ah sida Ingiriiska, Jarmalka iyo Talyaaniga. Laga soo bilaabo dabayaqaadii qarnigii 19^{naad} iyo bilowgii qarnigii 20^{naad} na waxay fikraddaasi u gudubtay waddamo badan oo ku ka la yaal qaaradaha aduunka, in kastoo ummaduhu ku kala tagsanyihiin sida ay u dardar galiyeen fikraddaas iyo sida ay uga mira dhaliyeen ba. Hase ahaatee ilaaa iyo maanta oo aynnu joogno qarnigii 21^{naad}, oo ay kasoo wareegatay dhalashadii cusbayd ee suugaanta carruurta saddex qarni iyo bar, waxaa jira shucuub fara badan oo ayan ba gaarin fikradda wax u qorista carruurta iyo diiwaan gelinta suugaantooda. ooba laga yaababo inta badan qalin leydooda iyo maskaxmaalkoodu ba in ay ba u arkaan wax u qorista carruurta iyo suugaan caruureedda waqt lumis iyo ciyaarciyaar.

1-5

Waddamada horay u umaray iyagu waxay si xeel dheer uga mira dhaliyeen fikradda wax u qoridda carruurta, inta badanna barbaariinta carruurta, saxaafaddooda iyo wacyi galintooda ba waxay u qoondeeyeen miisaaniyad aan ka dhicin tan ay ku maalgeliyaan amniga iyo caafimaadka. Haddaan tusaaleyaal kasoo qaadanno:

1-5-A

Dalka Japan ayaa waxaa laga sheegaa in hal shirkad oo ka shaqaysa soo saaridda boombalayaasha carruurta (qalabka carruurtu ku ciyaarto) ay soo saarto 54 wargeys ama majalladood oo la hadla heerarka kala duwan ee carruurta, laga soo bilaabo marka ilmuu uu gaaro (15 billood). Wargeys lagu xardhay sawirro qur-qurxoon iyo

waliba boombalayaal ay ilmuu ku ciyaaraan oo leh codad soo jiita dareenka ilmaha ayay u soo saaraan. Ilaa xilligaas ayuuna ilmuu ku soo ababaa buug iyo wax akhris.

1-5-B

Waqtii sii horreeyay baaritaan la sameeyay ayaa isna lagu caddeeyay in Maraykanka ay kasoo baxaan 398 wargays oo lahadla heerarka carruurta ee kala duwan. Intaas waxaa dheer xarumaha barbaariinta iyo daryeelka carruurta, kuwa gaarka u ah kobcinta fikirka iyo wax soo saarka carruurta mawhibadda leh. Waxaa kaloo jira kuwa qaabilsan soo saaridda filimada kartooniga ah ee carruurtu daawato oo iyagu u kala dhoofiya filimada ay soo saaraan dunida dacalladeeda kuwaas oo xambaarsan dhaqankooda iyo afkaartooda, si filimadaas iyo waxay xambaarsan yihiin ba ay baylah uga helaan carruurta ummadaha ka seexday daryeelka ubadkooda sida umaddeena iyo kuwa nala midka ah haysata ba. Taas macnaheedu waxaa weeye, ummadaha gabay carruurtooda inay u qoraan suugaan iyo baraamijyo barbarian oo ay ka bartaan dhaqankooda iyo habnololeedkooda, waxaa usoo kacaya ubad aad oga fog afkaarta iyo dhaqanka ummaddooda, oo lagaba yaabo in intooda badan ay u arkayaaan dhaqanka ummaddooda mid laga tagay oon lajaanqaadi karin dunida cusub?

1-6

Shucuubta Carabta iyo Islaamka ayaa lagu tilmaamaa in ay ka mid yihiin kuwa ugu dambeeya shucuubta caalamka xagga daryeelka carruurta, in kasta ooy ilaa iyo bartamihii qarnigii 19^{aad} soo kordhaysay dareenka ay muujinayaan suugaanyahannada Carbeed ee ku aaddan mudnaanta ay leedahay suugaanta carruurta. Hase ahaatee baaritaan lagu sameeyay wargeysyada carruurta ee waddammada Carbeed ka soo baxa, laga soo bilaabo xilligay bilawdeen 1870^{ku} ilaa iyo 2001da oo ah xilliga baaritaankani uu soo baxay ayaa baaritaanku wuxa uu tibaaxayaa muddadaas 131 sannadood ah in ay gaareen wargeysyada carruurta Carbeed ee soo baxay kaliya (101) wargays, oo sida baaritaankani uu sheegayo intooda badan ay gabii ahaan ba burbureen amase qaarka ugu fiican ay tirsyo badan ka joogsanayeen soo bixitaanka⁴. Taas waxay ku darayaan dadka ku xeel dheer faaqidaadda suugaanta carruurta in inta badan warbaahinta carruurta Carbeed iyo halabuurka lagula hadlo intaba ay ka jiraan gaabis badan oo xagga farsamada ah. In badan oo ka mid ah wargeysyadoodana waxay ba carruurta usoo bandhigaan sheekoojin qalaad ah oo laga yaabo in ay xambaarsanyihiin afkaar iyo qiyam dadyaw kale, halka

halabuurka carruurta la gula hadlayaana laga yaabo in uu ba ku qoranyahay luqad adag oo carruurta aan u qalmin.

2 - Soomaalida iyo Suugaanta Carruurta

Hordhaca kooban oon qaybta hore kaga soo hadalnay sooyaalka suugaanta carruurta adduunka iyo meeshay maanta ka caga dhigatay, waxaa cad sida aan qaybta danbe ee qoraalkan ku arki doonno in markii si dhug leh loo eego dhaqanka taqlidiga ah ee ummadda Soomaalida aan ku arkayno canaasir ama noocyo faro badan oo soo galaya suugaanta carruurta sida (sheeko xariirada, hees carrureedka, halxiraalah, ciyaaraha iyo heesaha (ama qasaa'idka diiniga ah) ee carruurta dugsiyada quraanku qaadaan sida roobdoonka "shaafiida")...IWM).

Hase ahaatee markii laga hadlayo suugaan carrureedka cilmiyasan ayaa waxaa noo muuqanaysa in aannu ka fara marannahay cilmigaas, marka laga reebo dhawr barnaamij carruureeed oo laga soo daayo idaacado ka mid ah kuwa gudaha Soomaaliya iyo idaacadda RTD da dalka Jabuuti.

Marka aan milicsanno sooyaalka taariikheed een qaybta hore ee qoraalkan ku soo dulmarnayna waxaad ba mooddaa in umaddeennu ay joogto xilli fog oo ummaha-daha intooda badani ay kasoo gudbeen ugu yaraan dhawr qarmi ka hor. Haddaba qaybtan qoraalka ayaan si kooban uga hadli doonaa qaybahaas ama canaasirtaas lagu tilmaami karo mawduucyada suugaanta carruurta ee ku jira dhaqanka Soomaaliyeed:

2 -1: Dugsi Quraanka iyo Xidhiidhka uu la laeeyahay iyo Barbaarinta Carruurta Soomaaliyeed.

Shaki kuma jiro in uu yahay dugsi Quraanku akaadii-miyad dhaqameed muhiim ah oo marnaba ayna habboonayn in laga talaabsado markii laga hadlayo Suugaanta iyo barbaarinta ubadka Soomaaliyeed.

Ka sakow Quraan barashada asaaska u ah waxbaridda ubadka, waxaa jirta oo inta dheer in ubadku ay ka korar-sadaan dugsiyadaas firfircooni iyo madadaalo iyo waliba tartanno dhixmara iyaga, intas oo dhanna waxay kamid yihiin qodobbada lafdhabarta u ah suugaanta carruurta ee cilmiyaysan.

Iyada oo haddaba ay badanyihiin canaasirta lugta ku leh suugaanta carruurta ee hodanka uu ku yahay dugsi Quraanka Soomaaliyeed ayaan waxaan isku dayaynaa in aan inta ugu muhiimsan ku soo koobno halkan:

2-1-A

Waxaa jira xafaldo (Waliimooyin) uu caan ku yahay dugsi Quraanka Soomaaliyeed kuwaas oo lagu dhiirri galinayo loogana farxinayo carruurta, sida la ogyahayna waxaa ugu caansan labo waliimo:

1- Waliimada yar 2- Waliimada weyn

Waliimada yar waxay ku soo beegantaa marka ardaygu uu gaaro aayadda (13^{naad}) ee suuradda (Alfajri), xilligaas oo loo dabbaaldego in ardaygu uu kusoo dhawaaday kala barka juska koowaad ee Quraanka oo ku eg suuradda (Al-aclaa). Waalidka ilmaha gaaray halkaas ayaa wuxuu diyaariyya casuumad lagu maamuuusayo munaasbaddaas weyn, xoolo qalyaa ama ba bun, toor iyo cambuulo dugsiileyda u kariyaa ba, hadba sida awooddiiisu u suura galiso. Ardayga xafladdani loo sameeyayna wuxuu sida badan looxiisa halka ay ayaaddaasi kaga taal ku sameeyaa sharraxad fara badan.

Waliimada weyn iyaduna waxay ku began tahay marka uu gaaro ardaygu aayadda (171^{naad}) ee Suuradda (Aala-cimraan), xilligaas oo loo dabbaal dego qalin jabiska iyo xaafidka cusub ee reerka u kacay. Halkaas ayaana la isku dhaafsadaa hambalyo iyo boogaadin fara badan, macallinkana lagu guddoon siyyaa qalilishkin ah (geel ama lo'). Carruurta dugsiga iyaguna aad bay ugu shintiriyaan kulankaan ama xafladdan iyaga oo dherersanaya xoolaha lagu qali doono iyo waliba fasaxa labada maalmood ah ee lasiyo ardada xafladdaas marka ay dhacdo.

Labadaas xafladood iyo dhiirrigalinta iyo boogaadinta waalidiinta iyo ardadu isdhaafsadaan looguna duceeyo mustaqbalka ardaygaas ayaa waxay tahay qayb ama tiir muhiim ah oo xidhiidh weyn la leh suugaanta iyo barbaarinta carruurta.

2-1-B

Kasokow xafladahaas aan soo sheegnay waxaa jira anaashiid (qasaa'id) diini ah oo u badan nabi-ammaan iyo ducooyin ay qaadaan carruurta dugsiyada Quraanka Soomaaliyeed miyi iyo magaaloba. Anaashiiddaas waxaa ugu caansan kan layiraahdo "shaafiida" oo sida qaalibka ah carruurta ay qaadaan marka ay dugsiga furayaan galabkii, waxay heeskan ugu duceeyaan macallinkooda iyo macallimiintiisi quraanaka soo bartay iyo waliba waalidkood iyo waaliddiintood. Nashiidkaas oo dheer ayaan waxaan kasoo qadanaynnaa qaybtan hoos ku qoran:

Macallinkeen Allaw kaal
Macallinkiis Allaw kaal
Waalidkeen Allaw kaal
Waalidkiis Allaw kaal
Deriskeen Allaw kaal
Deriskiis Allaw kaal
Ninkastaba Allaw kaal

Xilliga abaaruuhu jiraan ee roobabku ay kala go'aanna waxaa jira qasaa'id roobdoon ah oo caan ah sida badanna caruurtu waxay soo baxaan iyaga oo looxaantooda madaxa soo saartay kuna dhawaaqqaaya nashiidkan:

Allaw roone roobee
Rabbaw roone roobee
Roobki waa kan roobee
Waa kan jooga roobee
Jaw-jaw leeya roobee
Jibin xoolaad leh roobee
Geelu ka cabbo roobee
Lo'du ka cabto roobee
Arigu ka cabbo roobee

Sidoo kale xilliga ardaydu ay usoo fadhiistaan subaca waxaa jira nashiid ay ku furfurtaan inta aanan subaca laga bilaabin halki uu joogay, nashiid duceedkaas oo Af-carabi lagu qaado inta badan waxaa goballada qaarkood looga yaqaannaa (**Rabahu**), waxaana kamid ah ereyadiisa kuwan soo socdo:

بِهِ رَبِّ الْأَنْوَارِ فَرِدًا وَلَتَ خَيْرُ الْوَارِثِينَ
لِمَ كَلَمُ الرَّحْمَنِ فِي دَارِينَ أَمْنِينَ
هُنَّ لِنَانَاتٍ نَّرِيدُ وَلَخَاتَاتٍ مَّكْفُوفَاتٍ
حَمَّتَكَ بِالظِّفَرِ فِي دَارِينَ أَمْنِينَ

Halxiraaleyaashaas caruurtu ay ku nastaan ee ay uga shaqysiyyaan maskaxdoodana waxay soo galayaan shaki la'aan dhaqanka maguuraanka ah ee lugta ku leh suugaanta caruurta.

2 – 2 : Sheeko caruureedka Soomaaliyeed

In badan oo kamid ah khubarada ku xeeldheer barbarinta caruurta waxay hoosta ka xariiqayaan kaalinta waynee sheekadu ay ooga jirto barbarinta iyo waxbarista ubadka, ayada oo la isku raacay in ay tahay habka oogu wanaansan ee caruurta wax loogu gudbiyo.

baaritaan aan ku sameeyay caruur soomaaliyeed oo cumrigoodu u dhexceeyo 4-7 sanaddoodna waxaaba ii soo baxday in aad moodid ba in in ay si ka xeel dheer caruuraha umadahe kale ay u jecelyihii sheekada, waa markii aan barbar dhigay caruurta waddamada aan soo arkay anigu ooy kamid tahay Yemen.

Dhaqanka soomaaliyeedna waxay u muuqattaa in sheeko xariiradu ay tahay qaybta oogu hodansan qaybaha suugaanta caruureedka, in kastoo sheekooinkaas sidooda badan ayna u samysneen si cilmiyaysan oo ku sargo'an heerarka caruurnimada ee kala duwan iyo heer walbo waxa uu dalbanayo markii laga hadlayo dhinacyada luuqadda iyo afkaarta iyo waliba maclumaadka bo.

Ilaa iyo inta aan ogahayna majiraan dad u guntaday siday dhaxalka sheeko xariirada Soomaaliyeed si cilmiyaysan ubadka oogu Qori lahaayeen, waa markii laga reebo dhawr bug oo qadarin mudan oo uu si cilmiyaysan oo soo jiidasho leh u diyaatiyay **Maxamed Sh. Xassan**, iyo waliba bug uu ku aruuriyay **Georgi L. Kabchits** ilaa 200 oo kamid ah sheeko xariirooyinka Soomaaliyeed.

2 – 3 : Hees caruureedka Soomaaliyeed

Hees caruureedka ayaa asaguna aana ka dhicin sheeka caruureedka aanu kasoo sheekeynay markii laga eego xagga kaalinta uu ooga jiro suugaanta caruurta, caruurtuna sida la'oyahay waxay aad u jecelyihii ku codaynta hees caruureedka, ayaga oo waliba lagu arko marka ay ku luuqaynayaan rayrayn iyo farxad badan.

Hooyada soomaaliyeedna miyi iyo magaala ba aad ayay oogu can baxday hal-abuurka heesaha ay caruurteeda ku ammaanatto ama ba ay ku aamusiiso xilliga ay ooyayaan.

Ilaa iyo inta aan ogahay waxaa jiro buug uu soo saaray Abwaanka Caanka ah **Cumar Kuul**, kaas oo uu ku aruuriyay heesa caruureed badan, oo walaiba wattu cajal ay ilmuuhu kadhangaysan karaan heesha buugga ku jiro. Si guudna hees caruureeda ka soomaaliyeed waxaa loo qaybin karaa dhawr nooc oo kala ah :

1. **Hees hobaaleed**, oo ayadu ku aadan ubadka aadka u yat yar loona qaado xilliga ay ooyaan, ayada oon lasaatin mudhaanta macluumadda ku jirto heesta, waayo waxay lahadlaysaa sida badan ubad yar yar ooba laga yaabo in ay ba hadal baranin.

Hees caruureedka aanu oogu magacdarnay hees (**hobaalaynta**) waa mid baaxad wayn reer miyiga iyo reer magaalkana qolo walbaa ay si gaar ah u samaystaan, hasa

ahaatee waxay isla wadaagaan in ay labadooduba la hadlayaan ubadka aadka u yar yar, ayada oo loo adeegsado aamusiinta ubadka xilliga ay ooyayaan, ama ha'u ooyaan maqnaashaha hooyadood ama ha'u ooyaan gaajo iyo oon ay sababeen safarkii baadka iyo biyaha raadshay oo soo daahay, waxaase oogu caansan heesta hoobaalaynta heestan ay hooyooyinka soomaaliyeed ee miyaga ay u qaadaan caruurta marka uu soo daaho safarkii raadshay baadka amaba dhaankii raadshay biyaha:

Ma gaajootoo ma gubaray
Ma geelii baa arooray
Arooro oon ku raagay
Ma geeraa geeda wayday
Ma odaygiibaa socdaalay
Socdaaloo socod ku raagay
Ma naaskiibaa gablooday
Gabloodood godal ka wayday
Maxaad gocotood la riintay

2. Hees amaaneed oo ah heesaha hooyooyinku ay ku arnaanaan caruurtooda, amaantaas oo sida la ogyahay kaalin balaaran ka ciyaarto dhiiragalinta caruurta, waxaan tusaale aahn usoo qaadan karnaa heesta caanka ah ee ereyadeeda ay kamid ahaayeen:

Samoowa samaw samoow waa
Samw sarar iyo lagow waa
Sakaar iyo mayraqaw waa
Sagaalaadki Carafoow waa
Sidaan doonaayayoow waa
Samaw siintii allaw waa
Sadkii rabbi keenayoow waa
Sidaan doonaayayoow waa

3. Hees muriyeed, oo ah nooca xanbaarsan murtida iyo xogta oo loogu talagalay in ay caruurta wax ku bartaan, taasna waxay macnaheedu tahay in uu noocan murtida xanbaarsan la hadlayo caruurta waawayn ee fahmi karayo luuqadda iyo murtida ay xanbaarsantahay heestu, tusaale ahaan waxaan usoo qaadan karnaa heesta ku caanbaxday (Maqalaay warlaay) oo caruurta miyiga loogu talagalay in ay maqasha(waxarah) ku raacdaan, isla markaasna barayso xog taariikhii ah oo kusaabsan dilkii foosha xumaa ee loogaystay labadii saxaabi ee ahaa Cumar bin Khadhaab, iyo Cali bin Abii Dhaalib:

Maqleey warlaay
Ma laguu waramay
Waxa weerar dhacay

Waxa waran dhul galay

In Cali ladilay

Oo Cuar la dilay

Uu waran dhul galay

Uu dhiig qulqulay

Maqaleey warlaay

Waxaan kaa wadaa

Shilin iyo shabeel

Waxaan kuu wadaa

Meel doog lahoo

Waliba diiud ahoo

Doomaar macaan

Waxaan kuu wadaa

Meel hawd ahoo

Biyo habac yihiin

4. Hees Waano iyo Duceed: noocaan afraad oo ah asaguna mid aad ay u badan yihiin tusaalooyinkiisa ayaa hooyada soomaaliyeed ay oogu ducaysataa caruurteeda, ayada oo rabbiga wayn ooga baryayaso in uu guuleeyo kana dhigo mid halyeey ah oo dadkiisa iyo diintisaba anfaco, isla markaasna waxaana kamarnayn marnaba waanada qiimaha badan ee hooyadu ay ku waaniso ubadkeeda, oo inta badan garab socdo heeska ducada.

Heeska ducada iyo waanada waxaa soo gali karo in badan oo kamid ah buraanburrrada hooyooyinka soomaaliyeed caruurtooda oogu duceeyaan ama ba ku waanshaan, tusaale ahaan aan usoo qaadanno buraanburkan ay iskula jiraan ducada iyo waanada labadabo:

Allaha waynbaan kaag adhigay wiilkeygiyoo amaaan
Afriko iyo Aasiyo allaha kaaga dhigo amuur

Akhlaaq alla siiyoow ayaan le noqo

Dad iyo duunya bo rabbi deeq hakaaga dhigo
Dalkaas damacdabo rabbi ku gu gee dalxiis
Diinta waa lagu fahmaystaaye furaheeda qaad

Hooyada soomaaliyeed sida caanka ah waxay ku dadaashaa siday gabadheeda oogu tarbiyayn lahayd dhaqanka suuban, in badanna waxay ka waanisaa wareegga iyo waabab tiriska, waayo waa dhaqan aana habooneen in gabadhu caadysato, heeska kan buraanburka ah ayaana kamid ah heesaha ay ku waaniso hooyadu gabdheheeda:

Warsaneey ha wareeginoo waab dadow ha galin
Warkaaga ha'u sheegan nimaan waligaa ahayn

Walaalahaa kula dhashiyo waalidkaa adeec

Waxay kugu waaniyaanna wanaag u raac

Isku soo duuduuboo waxaa muuqanayso hees caruureedka soomaaliyeed in badankiisu uu yahay ku loogu talagalay in caruurta loo qaado ama ha lagu aamusiiyo ama ha lagu amaano ama ha loogu duceeyo ama ha lagu waaniyee, qayb ahaanna ay ku yartahay nooca loosameeyay ama loogu talagalay caruurta in ay ayagu ku luuqeeyaan, taasna waxaa u sabab ah sida ii muuqatto suugaanyahannada Soomaaliyeed oo ayagu aana ba isku dayin in ay u curiyaan caruurta heeso caruureed jijilicsan ooy ku luuqeeyaan kuna maa weeshaan, oo wlaiba laga yaabo in badan oo kaimd ah in ayba dareensaneen mudnaanta ay leedahay curinta suugaan caruureedka, inta hadda aan kasoo sheekynaya ee aan u kala qaybinay afarta noocna waxaa weeye hal-abuurkii hooyada soomaaliyeed ay caruurteeda ku ciyaarsan jirtay, hees caruureed in ubadka loo samaeeyana sida ay sheegyaaan suugaanyahannada ku xeeldheer faaqidaadda suugaanta caruurta waa shaqo adag oo ubaahan foojignaan iyo xirfad dheeraad ah, waayo caruurnimadu waa aduun gaar ah oo ubaahan in la barto ka hor intaana wax loo qorin.

Waxyabaha oogu muhiimsan ee lagama maarmaanka ay tahay in si foojigan loo eego markii la curinayo hees caruureedkana waxaa kamid ah⁵:

1- in luuqaddeedu ay ahatto mid jilacsan oo laga ilaaliyay ereyada ad-adag ee kala dhexteedi karayo macanha iyo fahanka akhristaha yar.

2- in ay fikraddu caddatto oo fahankeeda aan loo soo marin dhib badan

3- weedhadh yar yar yar oo isku jaango'an oo qaarkood ay soo noqnoqdaan dahrkii bayt kadibbo,

4- in la'adeegsado wada hadal dhixmaro shakhsiyadka heesta ku jiro, si gaar ahna waxaa loo doorbidaa in shakhsiyatka hees caruureedka ay ahadaan dugaag hadlayo oo sheekeysanayo.

5- xagga fikradda waxaa muhiim ah in ay tahay mid u'adeegsayo dhaqanka iyo dhaxalka umadda.

6- intaas oo dhanna waxaa muhiim ah in ay u dhignaadaan si ku sargo'an luuqadda iyo garaadka caruurta, si ay u noqoto mid munaasib u'ah.

2 - 4 : Soomaalida iyo Sxaafadda Caruurta

Sxaafadda caruurta waa qayb muhiim ah oo kamid ah qaybaha Suugaanta caruurta ee Casrigakan, sxaafadduna sida aan lasocono si guud tilaabootin muuqdo ayay u qaaday xagga hormarka laga soo bilaabo bartamihii qarnigii tagay ilaa iyo bilowga qarniga kana an kujirno.

sxaafadda caruurta si guud waxaa loo kaala qaybin karaa (1- Barnaamij caruureed Telefeshin ha laga tabiyo ama Raadiyee, 2-Joornaal caruureed, 3- Majallad caruureed, 4- Filin kartooni, 5- Baraha internetka) qayb kasta oo kamid ah qaybahaas lasoo sheegayna wuxuu ubaahanyahay barasho iyo xirfad ka hor inta uusan Qoraagu shaqadaas faraha la galin.

Laakiin nasiib darro annagu haddaanahay Soomaali ayada oo lagu jiro Qarnigii 21^{naad} ubadkeennu nasiib uma yeelan inay saamigooda ka qaataan Sxaafadda caruurta, oo maantay marayso heerki oogu sareeyay aduunka, manaba jirto ilaa iyo maanta wax lagu magacaabi karo Sxaafadda caruurta Soomaaliyeed, markii laga teebo dhawr barnaamij caruureed oo laga soo daayo dhawr idaacodood oo af-Soomaliga ku hadlo, oo ayagu laftoodu aana haysan farsamo wanaagsan iyo taageero dhaqaale inta ba, ayadoo wlaiba aan lasoconno in ubadka manta joogo la ga ba yaabo in ay san ba dhagaysan Idaacadda, waqtigooda intiisa badanna ay ku qaataan dhalada Telefeshinka horteeda, ayagoo aad u xiiseeyo aflaamta kartoonig ah, sida aan soo sheegnayna umadda ka gaabiso samynta aflaam kartooni ah iyo barnaamij caruureed wax ku ool ah oo barta ubadkeeda dhaqanka iyo dhaxalka ummadooda, waxaa baylah ka helo ummado kale dhaqamadood, halkaas ayuuna ku bur buraa mustaqbalka jillka cusub ee ummaddaas ay sugaysay.

Gunaanad iyo Talo bixin

Xogta maqaalkaan uu naga siiyay Suugaanta caruurta Aduunka siday kuwsoo bilaabatay iyo manta meesha ay ka caga dhigatay, iyo meesha nalooga tagay haddaanu nahay Soomaali oo waliba haddana ay san muuqan saan saan kor u kac, intaas oo dhan run ahaantii waa xog qaraadh, gaar ahaan markii aan dib u milicsanno oraahdii aan maqaalkan kusoo fur furanay ee oranaysay “Qofkii doonayo inuu wax ka ogaado umad mustaqbalkeeda ha eego caruurtooda, hadday Umaddaasi tahay mid mudnaan siiso ubadkeeda iyo barbaarin tooda waxaa halkaas laga akhrisan karaa Mustaqbal wacan oo usoo naasa cad Ummaddaas, haddiise ay taahay ummadu mid aana warba u hayn Mudnaanta ay leedahay barbaarin tooda caruurta shaki kuma jiro mugdi badan inuu ku heeran yahay Mustaqbalka Umaddaasi” waxaana hubaal ah in umaddeenu ay oogo baahi badantahay umadaha kale daryeelka jilasha barri ka dib markii ay ku hungowday inta badan dadkeeda waawayn, hasa ahaatee aniga oo ka dhaqaaqayo oraahda oranayso “War la Helaa Talo la Helaa” oo waliba marnaba aan ka quusanayn in

umaddaanada ay usoo baxaan halyeyo ka qaado halka looga tagay ayaa waxaan kusoo gunaanadayaa hadalkayga talooyin aan u arko in ay muhiim u yihiin kor u kaca aan wada tamadinayno:

1 - Caruurtu waa yadadiilada kaliya ee u hartay shacabka soomaaliyeed ee ay wiiqueen dagaalada iyo hogaan xumada, sidaas awgeed haddii la doonayo in mustaqbalka lagu dha-qaaqo kor u kac iyo isbaddel, waxaa laga maar maan ah in loo guntado sidii loo badbaadin lahaa ubadka.

2 - Qabyaaladu waa cudur ku noqday umaddeena kansar, waana sababta koowaad ee burburisay qankeenni, sidaas awgeed waxaa habboon qalin leyda aqoonahanada, suugaanyahanada, iyo macallimiinta, iyo qoysaska in ay iska kaashadaan sidii looga tirtiri lahaa jilasha soo korayo, looguna tarbiyayn lahaa wada noolaashada iyo tixgalinta bilaa aadan nimada.

3 - Waxaan ka rajaynaynaa madaxda iyo tifatirayaasha xarumaha warbaahinta Soomaaliyeed in ay mudnaanta siyyaan barnaamijta caruurta iyo waliba in ay ku dadaalaan siday oogu carbiyayn lahaayeen sahqaalahooda qaarkood diyaarinta iyo tifatirkka barnaamijta caruurta.

4 - Hawl wadeenada barnaamijta caruurta ee idaacado kamid ah kuwa gudaha soomaaliya iyo kuwa RTD da dalka jibouti oon xiriif la sameeyayna waxay ii sheegeen in aysan haysan khibrad ku filan iyo waliba miisaaniyad ay ku hirgaliyaan hawlaho balaaran ee barnaamij caruureedka uu u baahanyahay, hassa ahaatee waxaa iiga muuqday geesinnimo iyo dadaal dheeraad ah, hadday wax garab qabto helaanna waxaan ku raja waynahay in ay wax qaban lahaayeen.

5 - Sido kale waxaan ka rajaynaynaa naadiyada iyo ururada daneeyo arrimaha dhaqanka iyo bulshada in ay ku darsadaan qorshe sanadeedkooda doado cilmiyed ay looga hadlayo mudnaanta uu leedahay daryeelka caruurta, iyo waliba in ay qabtaan ol-loooyin ay kuwacyi galinayaan balshada mudananta ay leedahay barbaarinta caruurta.

6 - Intaas oo dhan iyo waliba hawlo kale oo fara badan oo loo baahanyahay si loo badbaadiyo caruurta soomaaliyeed waxaa asaasi u noqon kartu haddii la hirgaliyo mu'assasad ka shaqaysa daryeelka iyo barbaarinta iyo kobcinta caruurta soomaaliyeed, taas oo haddii la helo u googol xaari doonto soo noolaynta dadnimada Umadda Soomaaliyeed.

Erey-qeex.

¹ Eeg Majaladda AL- HIKMAH xirmo 245/246 sannadkii 2007

² Eeg Tariikhduu Carabti hore

³ Eeg C/casiis Al- Maqalix : Suugaanta iyo Caruurta Carbeed P.18

⁴ Eeg Najla'a callaam : Saxaafadda caruurta ee Masar iyo Dunida Carabta 1870-2001

⁵ Eeg Suugaanta caruurta soomaaliyeed : Cumar Maxamed warsame P.22 2007

← 0276A99 →

Hawlaha Naxweed ee Weedh-toosiyayaasha: *ayaa, baa, waa iyo weeye*

Maxamed Xaaji Raabbi

Hordhac

Qoraalkani waxa uu u qaybsamaa afar xubnood: weedho aan ku qeeyo dhaqanka weedhtoosiyayaasha ‘ayaa, baa, waa iyo weeye’; kuwo aan rogrog dhammaystiran ku sameeyey (generated sentences paradeigms); shax koo-baysa dhaqanka naxweed ee ‘ayaa, baa, waa, iyo weeye’; iyo kuwo aan ka soo goldooxay ‘Maansadii Hore ee Soomaalida’, Mugga 1d iyo 2d (volume I & II) iyo buugga 6^d ee Afsoomaaliga.

Xubinta hore weedhaheedu waa kuwo tusmaynaya (illustrating) hawlaha naxwe ee weedhtoosiyeh kasta. Waxa aan isku deyey in aan korka ka qoro weedhaha ugu habboon ee tusaale u noqon kara ‘ayaa, baa, waa ama weeye’. Mid walba ama weedhtoosiyeh kasta, waxa aan galiyey dhawr weedhood oo qeexaya kaalinta naxwe ee uu ka qaato weedhaha saleed ee Afsoomaaliga.

Xubinta labaad waxa aan isku deyey in aan rogoro (generate) weedhsaleed xunbaarsan weedhtoosiyeh, sida ‘nin baa gabayaya’; oo lixda jeer ee suuragala (1*2*3) uu markan oo keli ihi sax yahay ama macne buuxa lee yahay, shanta kale na ay macne daran yihiin. Xubintan weedh-toosiyeh waliba mid uu ku jiro ayaa aan rogorogay.

Xubinta saddexaad waa shax soo koobaysa hawlaha naxweed ee cilmibaadhistanee qeexayo. Xubinta afraad, waxa weeye weedho gabay iyo sharax ba laga soo bogdooxay labada mug (volumes I & II) ee Maansadii Hore ee Soomaalida ee uu qoray Aw Jaamac Cumar Ciise iyo buugga 6 ee Afsomaaliga ee Xarunta Manaahijta, Hargeysa. Kuwaas oo ay xubno ka yihiin afarta weedhtoosiyeh ee ‘ayaa, baa, waa, iyo weeye’, ka na marag kacaya runnimada cilmibaadhistan.

Xubintan labaad iyo ta afraad ba hawlaha naxwe ee kala duwan ee ‘ayaa, baa, waa iyo weeye’ ay lee yihiin, waxa ay ka marag furayaan weedhaha tusmeed ee xubinta koowaad.

Xubinta 1^d.

Weedho uu ku jiro weedhtoosiyeh oo sugaran.

Weedhaha warterbineed (*declarative sentences*) ee Afsoomaaligu ma sugmaan, mur:i buuxda na ma yeeshaan, haddii aanay weedh kasta wehelin afartan weedhtoosiyeh baa, ayaa, waa iyo weeye mikdood: e.g

1. Nin baa hadlaya.
2. Ninka ayaa yimid.
3. Ninkii baa maanta yimid.
4. Maanta ayaa nin hadlayaa.
5. Ninku waa uu hadlayaa.
6. Ninku waa geesi.
7. Arday weeye wiilku..

Haddii aan weedhoo siyaha ka reebu weedh kasta, weedhuu waxa ay u kala baxayaan laba kooxood: Weedho dhiman oo in la dhammeeyo u baahan iyo kuwo qalad ah, bal se ku dhammaystirmaya qurubweedhkii, oo lagu celiyo, sida:

8. Nin hadlaya†
9. Ninka yimid†
10. Ninkii maanta yimid†
11. Maanta nin hadlaya †
12. Ninku geesi*
13. Ninku uu hadlayaa*
14. Arday wiilku*

Weedhaha 8-11 waxa weeye weedho dhiman oo ku hagaagaya ama dhammaystirmaya in hadhaagii weedhaha lagu biiriyo weedhoo siyihii iyo ereyyo kale, kuwa hoosta ka xariiqan, sida:

15. Nin hadlaya baa xafiiska jooga.
16. Ninka yimid ayaa hadlaya.
17. Ninkii maanta yimid baa qaldamay.
18. Maanta nin hadlaya ayaa wax og.

Weedhaha 12- 14 se waxa keli ah ee ay ku saxmayaan, waa weedhoo siyaha oo lagu celiyo, sida:

19. Waa geesi ninku.
20. Waa (uu) hadlayaa ninku.
21. Arday wiilku weeye.

Dhammaan weedhaha sugar ama saxan ee 1-7 iyo 15 ilaa
21 weedhtoosiyayaashu rugtee baa ay weedh kasta ka
fadhiyaan?

† weedhaha ay sumaddan wehelisa waa kuwo dhiman .
* weedhaha ay sumaddan wehelisa sax ma aha ee waa qalad.
(uu) magacuyaalka qaansooyinka ku jiraa waa (uu) bixi karaa.

Si aan jawaab ugu helo su'aashan sare, waxa laga ma maar-maan ah adeegsiga fikrado saleed oo ka shidaalqaadanaya xaqiiqada ka jirta hadalka. Naxwe ahaan, kolkaas, weedh kastaa waxa ay guud ahaan ka kooban tahay, wax la sheegayo ama la tebinayo iyo wixii laga sheegayo ama laga te-linayo, sida:

22. Qof baa sheekaynaya.
23. Hashu waa gabno.
24. Baabuurku tiyoote weeye.

Ereyyada hoosta ka xariiqani dhammaan waa waxa la tebinayo, Kuwa aan hoosta ka xariiqnayni se, waa wixii laga sheegayo. Waxa kale oo la dhihi karaa, ereyyada suntani waa yeele (subject ama faacil), kuwa aan sutanayni se waa yeelayn (predicate ama cibaara ficliya). Haddii yeeluhu erey yahay ama ay ku sidkan yihiin ereyyo kale, waxa aan ku magacaabayaa '**odhaah magac'**, (OM, noun phrase, ama cibaara ismiya), sida kuwan hoosta ka xariiqan:

25. Qofka murmaya ayaa qaldan.
26. Gabadha ka heesaysa raadiyaha waa sodoh.
27. Markabka taagan dekedda mid dagaal weeye.

Haddii se ay yeelayntu erey tahay ama ay ereyyo kale ku biiraan, waxa weeye '**odhaah fal**', (OF, verb phrase ama cibaara ficliya), sida kuwan hoosta ka xariiqan:

28. Dad baa ku murmaya xafiiska.
29. Ninku waa (uu) kasayaa hadalkaaga.
30. Tagsigu mid la kiraystay weeye.

Kolkaas afarta qurubweedheed, waxa ay u qaybsamaan laba kooxood: kuwo qayb ka ah odhaahda magac (OM) iyo qaar qayb ka ah odhaahda fal (OF). Labada weedhtoosiyee ee '**baa**' iyo '**ayaa**' waxa ay ka mid yihiin ama ku sidkan yihiin OM (22, 25, 28). Labada kale ee '**waa**' iyo '**weeye**' na, waxa ay xubin ka yihiin OF (23, 24, 26, 27, 29, 30).

Sida aan u hubiyo hawlaha naxweed ee '**ayaa**, **baa**, **waa** iyo **weeye**' ee ku qeexan weedhaha sare, waxa aan ku tijaa-binayaan weedho aan anigu si gaar ah u rogrogay iyo kuwo aan ka soo goldooxay qoraallo kale oo dadka kale qoray.

Xubinta 2^d: Kuwa aan rogrogay (paradeigmatic examples)

I. Weedhaha ka kooban magaca iyo fal ee '**baa**' xanbaarsan

Ai:

Geed baa jabay
Baa jabay geed *
Jabay geed baa *
Jabay baa geed.*
Baa geed jabay *

Lixdan weedhood ta ugu horraysa oo keli ah ayaa sugar ama sax ah. Weedhan 1^d '**baa**' waxa ay ku sidkan tahay oo ay la guurtaa, ka na dambaysaa yeelaha ama OM; ku ma sidkana falka ama OF. Sababta oo ah, dhammaan shanta dareerimood (*word order*) ee kale waa qalad oo ma sugna.

II. Weedhaha ka kooban magac iyo fal ee '**ayaa**' xanbaarsan

Aii:

Geesiga ayaa halgamaya.
Ayaa geesiga halgamaya.*
Geesiga halgamaya ayaa.*
Halgamaya ayaa geesiga.*
Ayaa halgamaya geesiga.*
Halgamaya geesiga ayaa.*

Lixdan weedhood, sidii kuwii hore oo kale, waxa sugar weedha ugu horraysa oo keli ah. In ay '**ayaa**' iyo '**baa**' isku hawlaxwe yihiin ayaa aad halkaas ka garan karanaysaa. Labadu ba waxa ay ku sidkan yihiin ama la guuraan, ka na dambeeyaan magaca iyo wixii raaca, OM. Ku ma sidkana falka iyo wixii raaca, OF.

III Weedhaha ka kooban magac iyo fal ee '**waa**' xanbaarsan

Aiii.

Wiilku waa (uu) ordayaa.
Waa (uu) wiilku ordayaa*.
Wiilku ordayaa waa (uu)*
Ordayaa waa (uu) wiilku.*
Waa (uu) ordayaa wiilku.
Ordayaa wiilku waa (uu).*

Lixdan dareerimood ee weedha, laba ayaa sugar ama sax ah. Labada ba weedhtoosiyaha '**waa**', waxa uu ku sidkan yahay ama la guuraan magacuyaalka (**uu**) oo bixi kara iyo falkii weedha oo ah '**ordayaa**' iyo wixii raaca.

IV. Weedhaha ka kooban magac iyo fal ee**'weeye' xanbaarsan**

Aiv.

Geed weeye jabay.[†]

Weeye jabay geed.*

Geed jabay weeye.[†]

Jabay weeye geed.*

Weeye geed jabay.*

Jabay geed weeye.*

Lixdan weedhood, midi na ma ah weedh buuxda ama dhan, laba ayaa ah kuwo dhiman. Afarta kale ba waa qalad ama sax ma ah. Kuwa dhimani, waxa ay ku dhammaystirmayaan, sidan:

Geed weeye jabay, waxa meesha yaal.Waxa meesha yaal, geed jabay weeye.

Labada jeer ba 'weeye' waxa ay ka dambaysaa magaca 'geed'.

V. Weedhaha ka kooban laba magac iyo fal ee**'baa/ayaa' xanbaarsan:**

Rogrogidda weedh kasta oo ka kooban laba magac iyo fal, waxa suuragal ah afar iyo labaatan (1*2*3*4) dareeri-mood (word order). Lixdan weedhood (Bi iyo Bii) oo keli ah ayaa sugan ama sax ah, iyada oo isbeddel yari ku dhacay weedhaha 'Bii'. Saddexda weedhood ee hore (Bi) 'baa' ama 'ayaa' waxa ay ku sidkan tahay yeelaha. Saddexda dambe se (Bii), waxa ay ku sidkan tahay layeelaha Magacuyaalka 'uu' ee ka dambeeya, 'ayaa' ama 'baa' (weedhaha Bii), ku ma jiro qaansoooyinka, laga ma na maarmi karo. Maxaa yeeley, 'ayaa/baa' waxa ay ku sidkan tahay layeelaha oo ah 'xoolo'. Ku ma sidkana yeelaha oo ah 'daad'. Markaas na magacuyaalka 'uu' waxa uu fadhiyaa rugtii yeelaha ee 'daad'. Haddii se ay magacuyaalka yeeleed, 'uu' iyo magaca uu wakiilk u yahay meel ku wada kulmaan, waa in uu mid-kood baxaa magacuyaalku sida Bii 'Xolo ayaa/baa (uu) daad qaaday'.

Bi: Bii:

Daad baa/ayaa xolo qaaday.Xolo ayaa/baa (uu) daad qaaday.Xolo daad baa/ayaa qaaday.Daad xolo ayaa/baa uu qaaday.Daad baa/ayaa qaaday xolo.Xolo ayaa/baa uu qaaday daad.

Labada jeer ba, qurubweedheedka 'ayaa/baa', waxa uu ku sidkan yahay magac ama odhaah magac. Ma suuragasho in uu ku sidkamo fal ama odhaah fal, sida:

Biii:

Qaaday ayaa/baa daad xolo.*Daad qaaday ayaa/baa xolo.*Xolo daad qaaday ayaa/baa.*

Waxa aad moodaa in uu faraq yari u dhexeeyo 'baa' iyo 'ayaa' marka qoraalka, 'Geedka baa jabay' dadku inta badan ma yidhaahdo. Marka hadalka se dadku isku si ayaa uu u dhahaa 'ayaa iyo baa' marka ay ku sidkan yihiin magac uu qodobka 'ka' raaco, sida, 'Geedkii baa/ ayaa jabay'. Haddii qodobka 'kii' uu magaca raaco na, qoraal ahaan, waa isku dhaqan 'ayaa iyo baa', sida, 'Geedkii baa/ ayaa jabay.'

VI. Weedhaha ka kooban laba magac iyo fal ee**'waa' xanbaarsan:**

Haddii aan 'ayaa/baa' ku beddelo 'waa' weedhaha Bi iyo Bii, waxa qeexmaya faraqa u dhexeeyaa labada weedh-toosiye, sida:

Biv.

Daad waa (uu) xolo qaaday.*Xolo waa (uu) daad qaaday.*Xolo daad waa (uu) qaaday.Daad xolo waa (uu) qaaday.Daad waa (uu) qaaday xolo.Xolo waa (uu) qaaday daad.

Afarta weedhood ee sugani (kuwa aan sumaddan * lahayn), weedhooosiyaha 'waa', waxa uu ku sidkan yahay ama la guura, ka na horreeyaa falka 'qaaday'. Yeelaha 'daad' iyo layeelaha 'xolo' ba, waa ay ka hotrayn karaan, ka na dambayn karaan; kala ma ay se dhiegeli karaan weedhooosiyaha 'waa' iyo falka 'qaaday', sida labada weedhood ee ku suntan calaamadden **,

VII. Weedhaha ka kooban laba magac iyo fal ee**'weeye' xanbaarsan:**

Marka aan 'waa' ku beddelo 'weeye' weedhaha sare ee Biv, waxa ay isu beddelyaan kuwo aan wartebin ahayn sida:

Bv.

Daad weeye xolo qaaday[†].Xolo weeye daad qaaday[†].Xolo daad weeye qaaday*.Daad xolo weeye qaaday*.Daad weeye qaaday xolo[†].Xolo weeye qaaday daad.*

Hadda lixdii weedhood, saddex waxa ay noqdeen kuwo aan sognayn (kuwa calaamadden * leh). Saddex na waxa ay noqdeen kuwo dalab leh (kuwa calaamadden † leh), waa na

kuwo aan gudbinayn fikradda wartebineed. Wuxa se la odhan karaa waa ku munaasabadeed (situational sentences), kuwa sheekaysiga ama haasaawaha. Halkan na kaga faalloon maayo.

VIII. Weedho ka kooban laba magac oo keli ah, mid yeele (subject) ah iyo mid dhammeeye (complement) ah, sida:

Ci:

Qalinku waa biiroo.

Waa biiroo qalinku.

Qalinku biiroo waa.*

Biiroo waa qalinku.*

Waa qalinku biiroo.*

Biiroo qalinku waa.*

Labada weedhood ee sugar ama saxa ah, '**waa**' waxa ay mar walba ku sidkan tahay ama la guurtaa dhammeeyaha (yeelaha iyo dhammeeyuhu, mar walba isku wax ayaa ay tilmaamaan, markaas 'qalinka' iyo 'biiroo' waa isku shay). Dhammaan weedhahani waxa weeye kuwo aan fal lahayn, la na gudboon weedhaha carabiga ee mutbada iyo khabarkiisa ama kuwa ingiriisiga ee 'verb to be sentences'. Qurub-weedheedka '**waa**' haddii aan ku beddello '**weeye**', weedha 'C' waxa ka abuurmaya weedhahan:

Cii:

Qalinku weeye biiroo*

Weeye biiroo qalinku*

Qalinku biiroo weeye.

Biiroo weeye qalinku.

Weeye qalinku biiroo*

Biiroo qalinku weeye.

Weedhaha 'Cii', '**weeye**' waxa ay ka daba dhacdaa dhammeeyaha '**biiroo**'. Saddexda sugar ama saxan ayaa tusaale u ah. Yeeluhu waa uu ugu horrayn karaa weedha, ugu dhaxayn karaa, ugu na dambayn karaa. '**Waa**' iyo '**weeye**' waxa ay kala galaan laba meelood oo isku lid ah. '**Weeye**' mar walba, waxa ay ka dambaysaa dhammeeyaha, waa na ka horrayn kartaa yeelaha. '**Waa**' se mar walba, waxa ay ka horraysaa dhammeeyaha, mar na ka ma dambayso.

Weedhahan aan falka lahayn ee ka kooban labada magac ee mid yeele yahay; ka kale na dhammeeye yahay ee isku wax tilmaamaya, waxa ay falka 'ah' qaataan marka weedhtoosiyasha 'ayaa, baa iyo waa' lagu biiriyo, sida:

Ciii:

Qalinku waa (uu) yahay biiroo.

Waa (uu) yahay biiroo qalinku.

Qalinku biiroo waa (uu) yahay.

Biiroo waa (uu) yahay qalinku.

Waa (uu) yahay qalinku biiroo.

Biiroo qalinku waa (uu) yahay.

Dhammaan lixdii weedhood ba waa ay sugmeen markii '**waa**' iyo '**yahay**' lagu daray. Labada magac na welisiku shay ayaa ay tilmaamayaan. Sidaasi oo kale haddii lagu biiriyo '**ayaa/baa**', waxa ay weedhahani isu beddelayaan, sidan:

Dii:

Qalinka ayaa/baa ah biiroo

Qalinku biiroo ayaa/baa uu yahay..

Qalinka ayaa/baa biiroo ah.

Biiroo ayaa /baa uu yahay qalinku

Biiroo qalinka ayaa/baa ah.

Biiroo ayaa/baa uu qalinku yahay

Weedhahii dhammaan waa ay sugmeen. Faraq ayaa se u dhhexeeya. Weedhaha '**ayaa/baa**' ay weedhtoosiye u tahay, waxa weheliya falka ahaansho ee '**ah**' oo laba dhisme ama qaab yeeshay. ('**ah**' saddex jeer, '**yahay**' na saddex jeer). Saddexda jeer ee uu fal ahaanshuhu yahay '**yahay**', waxa weedhaha weheliya magacuyaalka yeele ee '**uu**' oo aan weedhaha ka bixi karin. Haddii laga saaro, sidii weedhahii ay '**waa**' weedhtoosiye u ahayd, kuwan '**ayaa/baa**' macnahoodu waa uu burburaya, sida: saddexdan weedhood:

Biiroo baa/ayaa yahay qalinku.*

Biiroo baa/ayaa qalinku yahay.*

Qalinku biiroo baa/ayaa yahay.*

Hadda waxa aad moodaa in ay weedhaha '**waa, ayaa** ama **baa**' ay isku melmeen; labada ba waxa ku jira '**uu yahay**', yeelihii na, waa isku dhisme sida (qalinku):

Diii:

Qalinku waa (uu) yahay biiroo.

Koobid (wuu yahay).

Qalinku biiroo waa (uu) yahay.

Koobid (wuu yahay).

Biiroo baa/ayaa uu yahay qalinku.

Koobid (ayuu/buu yahay).

Biiroo baa/ayaa uu qalinku yahay.

Koobid (buu/ayuu yahay).

Ku kala sidkanaanta OM (**ayaa/baa**) ama OF (waa) ka sokow, faraqa u dhhexeeya weedhaha ay '**waa**' qurubweedheed u tahay iyo kuwa ay '**ayaa/baa**' qurubweedheed u tahay, waxa uu yahay: mar uu magacuyaalka '**uu**' bixi karo iyo mar aanuu bixi karin. Marka uu baxo, yeelihii weedha ayaa hadhaya, kolkaas na dhismaha (form) falahaashuhu waa uu kala duwan yahay (**ayaa/baa, ah**), (**waa, yahay**), sida:

Qalinku waa yahay biiroo.

Qalinku biiroo waa yahay.

Qalinka ayaa/baa ah biiroo.

Qalinka ayaa/baa biiroo ah.

Marka se aanuu bixin, yeelaha loo ma baahdo oo magacuyaalka ayaa ka wakiil ah, falahaashuhu na isku dhisme ayaa uu noqdaa, sida:

Waa uu yahay biiroo.

Biirroo waa uu yahay.

Biirroo ayaa/baa uu yahay.

Waxa se muhim ah mar walba in magaca uu ka wakiilka yahay magacuyaalku hore loogu soo sheegay hadal iyo qoraal ba, wixii weedha ka horreeyey.

IX. Odhaah Magac oo ay ereyyo kale ku biireen.

Qurubweedheedyada 'ayaa/baa', waxa ay xubin ka yihiin mar walba odhaah magac (OM) iyo wixii raaca, sida:

31. Marka qodob raaco, sida:

Nin	
Ninka	
Ninkii	
Ninkan	baa/ayaa dabka shidaya
Ninkaasi	
Ninkeeri	
Ninkeedu	
Ninkee?	

Qurubweedhka 'ayaa/baa' waxa uu ku sidkan yahay qodob 'nin' mooyaan ee. Haddii odhaah magac oo xanbaarsan qodob ay ku biiraan ereyyo kale, sidee baa uu weedhtoosiyaha 'ayaa/baa' ula dhaqmayaadha odhaah magac?

Bal u firso odhaahda magac ee weedha 32 oo aan ku biiriyeey ereyyo kale, sida :

32. Marka ay ereyyo kale ku sii biiraan OM, sida:

Nin hadlaya	
Ninka qoslaya	
Ninkii heesaya	
Ninkan shaadhka cas	baa/ayaa dabka shidaya
Ninkaasi qaadka ku sita xagasha	
Ninkeeri gaaban ee koofiyadda gashan	
Ninkeeda geedka jooga	
Ninkee u dhaxeeyaa guriga iyo baabuurka?	

Odhaah magac si kasta oo ay ereyyo ugu biiraan mar walba 'ayaa/baa' waa ay ugu dambaysaa. Kolkaas waxa aan odhan karaa, waa ay ka qoqobtaa weedha inteeda kale.

Waxa na aan hore u soo sheegay in ay 'ayaa/baa' ku biiri karto magac ama odhaah magac, yeele ama layeelle ama hawl kasta oo naxwe ahaan ay hayso OM.

Sidaasi daraadeed 'ayaa/baa' waxa aan ka tarayaa odhaahda magac ee yeele ee ay ku sidkan tahay ee weedihaa 31 iyo 32, oo waxa aan u tarayaa odhaahda magac layeelle ee ah 'dabka', sida:33 iyo 34.:

33. Marka ay 'ayaa/baa' ku sidkanto odhaah magac qodob raacay oo aan yeele ahayn, sida:

Nin	
Ninkii	
Ninkii	
Ninkani	
Ninkaasi	dabka ayaa/baa uu shidaya.
Ninkeeri	
Ninkeedu	
Ninkee?	

Markii aan weedha 31 ka wareejiyey weedhtoosiyaha 'ayaa/baa' odhaahda magac ee hawl naxwe oo yeele haysa, oo aan ku sidkay odhaahda magac ee hawl layeelle haysa, waxa ku dhacay isbeddel muuqda. Shaqallo ayaa ku biiray ama iska isbeddeley odhaahdii magac ee haysay, hadda na haysa hawl yeele (kuwa aad u madaw), Nin, Ninkii, iyo Ninkee? mooyaan ee. Falkii weedha na waxa uu iska beddeley shaqla gaaban, 'shidaya' oo waxa uu isu beddeley shaqla dheer, 'shidaya'. Waxa kale oo ku soo biiray weedhii magacuyaalka yeele ee 'uu' oo ka dambeeyaa, ku na xiga 'ayaa/baa', hoosta na ka xariiqan.

34. Marka ay odhaah magac ereyyo kale ku sii biiraan, sida:

Nin hadlayaa	
Ninka qoslayaa	
Ninkii cadhaysaa	
Ninkan fadhiyaa	
Ninkee gaabani	
Ninkeeda geedka jooga	dabka ayaa/baa uu shidaya.
Ninkaasi qaadka xagasha ku sitaa	
Ninkan shaadhka cas gashan ee-	
guriga iyo baabuurka u dhaxeeyaa	

Haddii aad u fiirsato odhaahda magac ee yeele ee weedhan 34, waxa aad ogaanaysaa in uu odhaah yeele oo kasta shaqal ku biiray ama iska beddelay (kuwa aad u madaw) sidii weedhii 33d.

Marka uu weedhtoosiye ku sidkan yahay odhaah magac oo yeele ah, isbeddelka weedhaha 31^{da} iyo 32^{da} ka ma muuqdo. Kolkaas weedhu waa mid cufan (intensive) & ama yeeluhu waa yeele guud (subject as a topic). Marka se

uu weedhyoosiyuhu ku sidkan yahay odhaah magac oo layeеле ah, waxa ka muuqda weedhaha isbeddel oo shaqal dheer ayaa raaca sida kuwa 33^{da} iyo 34^{da}, kolkaas na weedhu waa mid fidsan (extensive) & ama yeeluhu waa yeele gaar (normal subject).

cufanaanta ama fidsanaanta weedha, waxa aad ka akhridaa Anderyefiski B. W. 1968

Xubinta 3^d

Shax soo koobaysa hawlaha naxweed ee Qurubweedheedyada (sentence particles).- *Baa, ayaa, waa, weeye*

Tusaalayaal

1 Baa

- 1a. Nin baa yimid
- 2b. Ninkii baa maanta hadlaya
- 1c. Maanta baa nin hadlayaa

- 2a. Ninku baa yimid*
- 2b. Ninku baa maanta hadlaya*

Sharaxa sharciyada

- 1. ‘**Baa**’ waxa ay xagga dambe kaga sidkantaa odhaah magac (odhaah magac; waa magac iyo wixii ku sidkan ee la guura), sida 1a-c.
- 2. ‘**Baa**’: ku ma sidkanto magaca marka uu raaco qodobka ‘-ku’, i.e. 2a & b.

II. Ayaa

- 3a. Agaasime ayaa jooga xafiiska
- 3b. Agaasimaha ayaa maanta hadlaya
- 3c. Agaasimihii ayaa wareegto faafiyay.

- 4a. Agaasimuhu ayaa maanta hadlaya.*
- 4b. Agaasimuhu ayaa hadlaya *

- 1. ‘**Ayaa**’ waxa ay xagga dambe kaga sidkantaa odhaah magac, i.e. 3a.-c.
- 2. ‘**Ayaa**’ ku ma sidkanto magaca marka uu raaco qodobka “-ku” i.e. 4a-b..

III. Waa₁

- 5a. Dad waa (uu) yimid.
- b. Waa (uu) yimid dad.
- c. Dadku waa (uu) hadlayaa maanta.
- d. Waa (uu) hadlayaa maanta dadku.
- e. dadku waa (uu) waramayaa hadda.
- f. Waa (uu) waramayaa dadkii hadda.

- 6a. Dadka waa (uu) yimid*
- b. Waa (uu) yimid dadka*
- c. Dadka waa (uu) hadlayaa maanta*
- d. Waa (uu) hadlayaa maanta dadka*

- 1. ‘**Waa₁**’: waxa ay mar walba xagga hore kaga sidkantaa falka, i.e. 5a-f.
- 2. **Waa₁**: iyo falka wax ba u ma dhaxayn karaan magacuyaal yeele mooyaan ee, i.e. 5a – f.
- 3. ‘**Waa₁**’: ma sugto weedha marka uu qodobka ‘-ka’ raaco yeelaha (6a-d).

NB : ‘**Waa**’ mar wax ay qurubweedheed u tahay weedho wartebineed (declarative) oo fal leh, sida kuwan 5a-f. Mar na waxa ay qurubweedheed u tahay weedho wartebineed oo aan fal lahayn, sida kuwa 7a-f ama sharciga hoose lambarka afraad

IV. Waa₂

- 7a. Wasiir waa siyaasi.
 - b. Waa siyaasi wasiir
 - c. Wasiirku waa bare.
 - d. Wasiirku waa garsoore.
 - f. Waa garsoore wasiirkii.
-
- 8a. Waa wasiirku garsoore.*
 - b. Waa wasiirkii garsoore.*
 - c. Wasiirku waa bare.*
 - d. Waa garsoore wasiirkii.*

V. Weeye

- 9a. Inani ardayad weeye.
 - b. Ardayad weeye inani.
 - c. Gabadhu garsoore weeye.
 - d. Garsoore gabadhu weeye.
 - e. Ninkii geesi weeye.
 - f. Geesi weeye ninkii.
 - g. Sodihi gaari weeye.
 - h. Gaari sodihi weeye.
 - i. Hali irmaan weeye.
 - j. Irmaan hali weeye.
 - k. Hashu gaane weeye.
 - l. Gaane weeye hashu.
-
- 10a. Weeye inani ardayad.*
 - b. Weeye ardayad inani.*

4. 'Waxa₂' ay ku sidkantaa dhammeeyaha marka aanay weedhuhu fal lahayn, sida, 7a-f.

5. 'Waxa₂' ma suganto marka yeelihu u dhixeyyo iyada iyo dhammeeyaha (8a & b).

6. 'Waxa₂' ma sugto weedha marka uu qodobka 'ka' raaco yeelaha (8c & d).

4. 'Weeye' waxa ay qurubweedheed u tahay weedhaha warxebineed ee aan falka lahayn (9a-l)

5. 'Weeye' waxa ay mar walba ka dambaysaa dhammeeyaha, i.e. 9a & l.

5. Yeelihu waa uu kala dhixgeli karaa dhammeeyaha iyo "weeye" i.e. 9d, h & j.

6. 'Weeye' ugu ma horrayn karto weedha i.e. 10a & b.

Soo koobid

Qurubweedheedyada 'baa, ayaa, waa iyo weeye' waxa ay raacaan weedhaha warxebineed.

'Ayaa/baa' waxa ay ku sidkantaa odhaah magac (noun phrase) ama yeelaha (the subject).

'Waa' iyo 'weeye' se waxa ay ku sidkamaan odhaah fal (verb phrase) ama yeelaynta (the predicate).

'Waa' waxa ay weedhtoosiye u tahay weedhaha falka leh iyo kuwa aan falka lahayn.

'Weeye' se waxa ay weedhtoosiye u tahay weedhaha aan falka lahayn oo keli ah.

Xubinta 4^d.
Weedho laga soo goldooxay buuggaga
'Maansadii Hore ee Soomaalida (mugagga I & II) iyo Buugga 6^d ee Afsoomaliga'.

Waxa xusid mudan weedhaha aan ka soo guuriyey buugga 6^d oo ku jira bogga 26 laynka (L) iyo 58, L2, L5 iyo L7d. oo qurubweedheedhka 'ayaa' u isticmaalay sida loo isticmaalo erey su'aaleedka 'yaa'. Afsoomaaligu bilaaba aanuu qoraan jirin oo uu hadal uun ku koobnaa intii ka horraysay 1972, ereygu ma muuqan. Markaas su'aasha 'yaa yimid?' ama 'ayaa yimid?' labada ba waa la dhihi jiray. Waxa kale oo la dhahaa 'dadka ayaa yimid' oo aan su'aal ahayn. 'Ayaa' oo erey su'aal loo adeegsado, waxa ka badan marka loo adeegsado qurubweedheed / weedhtoosiye. Sidaas daraadeed waxa habboon in 'ayaa' loo isticmaalo weedhtoosiye, 'yaa' na loo adeegsado ereysu'aaleed ama qurubsu'aaled.

Marka hadalka, waxa isku duubma ama koobma weedhtoosiya iyo magacuyaalka yeeleed, sida *ayay, bay, way, ayuu, buu, wuu* iwm. Kuwan fidintooda, waxa aan ku dhexqoray qaansooyin weedha gadaasheeda, sida {ayaa ay}, {baa ay}, {waa ay}, {ayaa uu}, {baa uu}, {waa uu} iwm. Weedh kasta qurubweedheedku OM iyo OF kol ba kii uu ku sidkan yahay hoos baa aan ka xarriiqay. 'Waa1' waxa ay ka horreysaa fal ama odhaah fal (OF); 'Waa2' waxa ay ka horreysaa magac ama odhaah magac ((OM)).

Weedhahan aan ka soo guuriyey qoraallo kale, waa ay dhammaystiran yihiin. Sidaas darteed xarafka hore waxa aan ku qoray far weyn (capital), walaw weedhaha qaarkood ay qayb ka ahaayeen weedho kale.

Mugga I (vol. I)

Bogga 169

- L 7: Wiilkii baa yiri.
- L16: Markay cabaar sii socdeen baa odaygii wiilkii ku yiri.
- L20: Wiilkii baa yiri.
- L20: Odaygii baa yiri.
- L22: Waagii baa beryey.
- L22: Qoraxdii baa soo baxday, Fardihii baa ka hogtay.
- L34: Labadaasna kayntii baa reebtay

Bogga 170

- L 7: Sidii odaygu sheegay bay arrintii ku dhamaatay. {baa ay}
- L13: Xalay buu sidii baab quraan, beerka ii galaye. {baa uu}
- L30: Buntuq iyo rasaas bay la dhici, baariyaaladuye. {baa ay}

Bogga 181

Mugga I (vol. I)

Bogga 83

- L1: Jabkii daraawiishta ka dib ayaa Ismaciil Mire iyo rag kale u duuleen beelo...
- L 1: Boqol nin oo daraawiish ahaa ayaa ilaalo ama jooga loogu diray dhanka galbeed ...
- L1: Annagoo carruura oo ari la joogna ayaa gabar walaashay ah waxay noogu sheekaysay, hooyaday waxa ay ka maqasho.
- L21: Faarax (afcad) isagoo libin ku geeraaray ayuu liqay ximan iyo ... {ayaa uu}
- Bogga 169
- L4: Oday fardo dhaari ah oo indhoole ah iyo wiil uu dhalay ayaa israacay goor habeenimo ah.
- L16: Siday farduhu u miranayeen ayaa wiilkii odaygii ku yidhi :
"aabbe waagii waa ₁ dhaw yahay".
- L 36: Sidii oo kale ayuu odaygii ugu sheegay. {ayaa uu}
- Bogga 170
- L1: Sidii bay noqotay, mar dawla. {baa ay}
- L26: Sidii odaygii sheegay bay arrintii ku dhammaatay. {baa ay}

1. Baa**2. ayaa**

Afsoomaali Buug 6^d.**2. ayaa**

- Bogga 26 L18: ... "ayaa ka masuul ah gurigiinna? {yaa}
- Bogga 58 L2: Ayaa shirkadda isugu veeray? {yaa}
- L5: Ayaan ka soo qaybgelin shirka? {yaa aan}
- L7: Ayaa isku soo dubariday barnaamijka? {yaa}

3. Waa

- Bogga 165 L1: Waa₂ sideed jir gu'giisu, ama waa sagaal jir.
- L3: Waa₂ da'daan waxna seegin.
- L9: Sideed jirku weli waa₂ dhal.
- L17: Waa₂ in labada gabay isku xaraf yihiin.
- L18: Waa₂ in labada gabay isku ujeedo yihiin.
- L19: Waa₂ in labada gabay isku xilli la tirihey.
- L23: Waa₂ isku xaraf, waa₂ isku ujeedo, waa₂ isku xilli.
- Bogga 166 L6: Barna inaan u dhaafaa tan, waa₂ bakhtiyu fuude.
- L7: Abidkiinba waa₁ bixin jirteen, badow la fuulaaye
- L10: "... waa₁ lagu siiyey"...
- Bogga 167 L13: "Ashkir orodki waa₁ maalintu..."
- Bogga 169 L3: Waa₂ sheeko hore oo filweyn
- L10: <Ababbe waa₁ hayaa>
- L13: <Ababbe kaana waa₁ hayaa>
- L17: <Ababbe waagii waa₁ dhaw yahay>
- L19: <Ababbe waagii waa₁ beryey>

Mugga II (vol. II)**4. Weeye**

- Bogga 39 L19: Mid weeye haddii lays galoo, Geel la kala qaado.
- Bogga 40 L2: Garabsaar rag weeye, Hadduu gogosha soo daadsho.
- Bogga 47 L8: Gartay weeye inaan Maxamedooow, Galan-galcoobaaye.
- Bogga 91 L18: Mabsuud weeye badidood waxay, mudanhayaan ceebe.
- Bogga 96 L5: Gashaanka iyo labada waran, inaan gubaa weeye.
- L6: Gaaroodigaan fuuli jirey, inaan gataa weeye.
- L8: Golihii rag joogaba inaan, garab maraa weeye.
- Bogga 165 L24: Haasaawe weeye hanti laga ma qaadin.

Afsoomaali Buug 6^d.

- Bogga 16 L14: Xaqii uu ilmahaagu
Hooyo aabbo lahaha,
Isna uu tabanaaayo,
Saw ayaan darro maaha,
Abuurkii dadka weeye.

Tixraac:

Aw Jaamac Cumar Ciise, 2005, Maansadii hore ee Soomaalida, Mugga I & II,
Xarunta manaa hijta, 2004, Af-soomaaliga buugga 6aad.

LITERARY CRITICISM/ANALYSIS

FAAQIDAAD SUUGAANEED

Dhulgariirka Hadraawi iyo Dhibaatada Dir-sooca

Rashid Sheekh Cabdillaahi X Axmed "Gadhweyne"

Waxay ahayd galabti Bisha May ahayd kowda, sannadkii 2007da, markii uu Maxamed Warsame "Hadraawi" qol ka mid ah qolalka shirarka ee hoteelka Maansoor ee Hargeysa uu ku soo bandhigay tixdiisa la magacbaxday Dhulgariir. Maxfal ay dad aad u tiro badani isugu yimaaddeen buu tixdaas ka hor akhriyey, halkaas oo sidi maansooyinka Hadraawi looga bartay ay kicisay xiise aad u weyn.

Tixdan iyo xiisaha ay kicisay waxaa gooniyeelaya qaddiyadda ay ka hadlayso oo ah dhibaatada haysata dadka qolo ahaan loo dirsooco. Sacabka iyo sawaxanka riyaqa ah ee tuduc wal oo tixda ka mid ah ba lagu gelbinayey, intii akhrinreedu socotay, waxaa raacay khudbado ay madasha ka jeediyeen dad magac iyo misaan siyaasadeed iyo dhaqan ba lagu maleeyo oo dhibaatada ka hadlay. Dhammaan na dadkii madashaas habeenkaas ka hadlay, culimo iyo cuqaal kale ba, waxay muujiyeen mowqifkooda ku liddiga ah dhaqanka isirquudhsiga, waxay na ku wada ballanqaadeen in ay u hawlgeli doonaan baabi'inta dhaqankaas foosha xun.

Haddii se la isweydiyo maxaa xiisahan ka rumoobi? iyo muxuu tolow qof wali ba yeeli? ma ka dhabayn doonaa ballankaas? jawaabtu waxay noqon Allaa ku ogaalqaba; weedha se Hadraawi ee gunaanadka tixdu kalsoonni badan ku ma qabto in dareenka dadku dhakhso facil u noqon doono; dhaqanna sidiisa ba wax tix maanseed iyo khudbado ku suula ma aha. Dhaarin dabadeed, Hadraawi waa kan ku leh: Haddaan dhaho haddaan dhigo haddaan weliba dhiibdhiibo Anigoon wax kuu dhimin haddaan dhegaha kuu buuxsho Dhaqdhaqaaq ma kaa iman karaa dhiillo lagu baajo?

Su'aashu waa tu ay canaan iyo guhaadi ba ku jiraan, ka ma na muuqato filasho wacani. Yeelkeede waxaan se isleeyahay tixdani hawraat Somaaliyeed waa tii u horraysay ee mowqif kan oo kale ah ka qaadata ee dareen danqashadan oo kale wata ka muujisa, bal difaaca dadka la isirsoocayo iska ba daayoo. Dhaxalka suugaaneed ee Soomaali laga hayaa, marka ay dadkan soo qaaddo, waxay uga maahmaah-

dhigataa wixii la liidayo iyo wixii la xumaysto ee laga diqoodo.

Khudbadaha dareenka kulul leh ee baaqa tixda Dhulgariir taageeraya iyo waaqica dhabta ahi intee bay tallow isu jiraan?

Hadraawi dhinaciisa, tixdani waa xujo uu innaga inoo la danleeyahay. Wawa uu mudmudayaa oo uu bal inuu hurdada ka tooso gujinayaa damiirkeenna dadnimo. Waxaad se mooddan in aanu taa na kalsoonni ku qabin. Bal u fiirso tuduca tixda u dambeeya ee aad mooddo in uu Alle inagu ashkataynayo

Dhabtuun buu khalqigu diidayaa meesha dheer tegaye Dhulgariirka waa laga baqaa waayo soo dhaxaye La dhex joogi maayoo arlada dheel mashow qorane Qof ba wuxu dhigtaa baa u yaal dhiilkka aakhiro'e Ninkii dhiirri sheegtow isfuro way dhanaan tahaye.

Maqaalkan hadda ina horyaal waxa uu ku saabsan yahay laba qodob oo ka hore yahay tixda Dhulgariir ka kaale na yahay dhaqanka isirfaquuq laftiisa.

Ta hore ee ah tixda, waxaynu meelo ka daymoon doonaa Hadraawi iyo ulajeeddadiisa ama risaaladda ay siddo ee aynu tixida ka akhrisanayno. Waxa aynnu dhex raacin doonaa oo aynu wax ka odhan doonaa tajrubada maanseed iyo dhismaha maansada. Isla falaqaynta ulajeeddada Hadraawi iyo tixdiisa ayeynu u mari doonaa qodobka labaad ee dhibaatada isirsooca. Marka aan arrintan dambe ka hadlayo, waxa aan rabaa in aan farriinta Hadraawi ajiibo oo aan ugu yaraan guto waajibka ereyga.

Mushkiladda isirsoocu waxay ku xidid leedahay taariikhda dhaqanka bulsheed iyo siyaasadeed ee dadka Soomaalida u gaarka ah. Faallada tixda iyo daraasadda dhibaatadu na kuma eka hal mowduuc oo lagaga hadli karo qoraal mid ah, haddii aan la helin wax mideeyaa. Waxaan is-leeyahay waxaa isu keeni karaa waa filirkha ama aragtida Hadraawi ee ku saabsan mushkiladda iyo sida lagaga bixi karayo, taasoo aynu tixda lafteeda ka masanuunin karno.

Mar haddii ay sidaa tahay, waxaynu xoogga saari fikradda ay tixdu cabbirayso iyo waxa ay ina farayso.
Tixda iyo Hadraawi

Hadraawi, marka hore, waa halabuur cabqari ah, waa na maansoyahan farshaxan ah oo Aad ugu xeeldheer fanka ereyga. Isla mar ahaan, waa nin adduunka uu ku nool yahay iyo waxaa ka socda ba u dhug leh, aragtidiisa xorta na ah ka leh; waa nin mabda' adag oo caqligiisa ku mowqif qaata. Maansoyahan ahaan ladhka dareenkiisa iyo shucuutrtiisa iyo waayaha dadkiisa ayaa isu gaashaanbuurta oo ka hadliya ka na keena maansada. Ha yeeshiisla mar ahaan, waxay maansadiisaasi wadataa fikir iyo aragtii asaga u gaar ah oo ku addan nolosha bulshadiisa iyo xaalandaha ay ku sugan tahay.

Sidaas darteed waxaynu odhan karnaa dulucda shish ee maansada Hadraawi wax kasta ba ha ka hadlaysee ka ma madhna mowqif siyaasadeed oo u taagan difaaca qaddiyada gobannimada Soomaaliyeed iyo gaar ahaan noolaynta iyo xoojinta dhaqanka iyo hiddaha Soomaalida. Xataa maansadiisa la moodo in ay Aad uga fog tahay wejigaas, tusaaletahaan kuwa jacaylka ku saabsan, ayaa si dadban looga dheehan karayaa xaqiqadaas. Bal tusaaletu soo qado middii Aad doonto: Habla Geeska Afrika, Shan-ubaxley ama Heego-Muuq-dheer ama tu kasta oo kale, waxa Aad ku arki qayaya uu siinayo waddanka iyo gobannimadiisa iyo ku-dhaadashada magaciisa; waxaa kale oo Aad ku arki halka uu ka joogo dhaqanka Soomaaliyeed iyo sida uu ugu dheer yahay ee ay u la weyn yahiin aqoonta iyo qiyamta uu gebi ahaan ba weeleeyaa.

Waxaa raaca oo ay in badan oo maansada Hadraawi ka mid ahi xanbaartaa adduun-arag, fikir iyo aragtii falsafeed oo asaga u gaar ah taas oo si ballaadhan u maraysa abuurta koonka Alle, halka uu aadamigu kaga jiro iyo karaamada la siiyey ee salaysa ama salka u ah masuuliyadda ka saaran abuurta kale dhammaanteed. Mowqifkaa guudmarka ah ayey maansada Hadraawi hoos uga dhaadhadca oo waxay aaddaa mashaakilka siyaasadeed iyo bulsheed ee waaqica nolosha ka taagan. Qaddiyadda dadka isir ahaan loo takoor ee ay tixda Dhulgarriir ka hadlaysaa na waxay ku abtirsanaysaa mashaakilka bulsho-siyaasadeed ee fikirkaa maansoyahanka Hadraawi si gaar ah u shuqliya. Muran mala oo waa mushkilad tilmaamaysa saamaynta uu dhaqankii qabiilada Soomaaliyeed ee soo-jireenkii ahaa ku leeyahay bulshada maanta; qaddiyad ahaan na waxay luggooyo weyn ku haysaa mustaqbalka bulshada, waayo qarannimo iyo ummadnimo Soomaaliyeed ku ma saldhigayso, lagu ma na xaqiijin karo wax aan ahayn qiyamka caddaaladda iyo sinnaanta muwaaddiniinta.

Mushakiladdaas ayada ah ayuu Hadraawi gooni u labaxay oo uu kal iyo kas ba la falgalay; waxaa na uu ka halabuuray tixda uu uga magac-dhigay Dhulgarriir. Magaca laftiisa waxaa laga masannuuninayaa macne iyo ujeeddo la xidhiidh leh halis ka soo fool leh arrintan, haddii sida Hadraawi ay ugu muuqato aan inta goori goor tahay wax laga qabannin.

Tajrubada Maansada

Sidii aynu hore u nidhi, Hadraawi marka hore waa maansoyahan. Wax kasta oo uu maanso inoogu sheegayo (fikrad, hawaale-warraan, hogo-tusaale iyo duun-ka-hadal) caqliga oo qudha ku ma soo gudbinayo ee mid walba kasha iyo qalbiga ayuu ka soo goynayaa. Erayadu waxay mar kasta walwaalayaan tajrubad iyo waayo'argnimo ku saabsan maansada iyo waxa ka keenay; waxa ay maansadu siddaa ladhka ka abuurmay waxa soo maray, waxa uu arkay ama uu waaqica nolosha iyo gedgeddoonka waayaha bulsheed kala kulmay iyo waxa uu intaas ba kala soo baxay ee murti ah. Sidaas darteed, maansada Hadraawi waxaad mar wal ba ka dhadhansanaysaa, qadhaadh iyo macaanba, sida uu waqqica uu ka maansoonayaa ugu dhadhamay; wuxuu na intaas oo dhan inoogu soo tebinayaa bilicda luqada suugaaneed ee lagu yaqaan halabuure baacdheer oo Hadraawi oo kale ah. Wuxuu adeegsaday mugga weyn ee miisaanka gabayga wuxuu na ina soo hordhigay hawraat murtiyeed qalbi dhagaxoobay ka ilmaysiinaysa.

Inta aynaan tixda inteeda kale u gudbin, aynu horta cabbaat isdultaagno ararta tixda. Guud ahaan ararta Hadraawi waxay leedahay wax gaar yeelaya oo ay kaga duwan tahay dhaqankii araarashada ee lagu ogaa maansoyahankii Soomaaliyeed ee soo-jireenkii ahaa. Gabayaagii hore waxaa lagu yaqiin arat gaaban oo tixda iyo waxay ka hadlayso ka go'an ama aan xidhiidh toos ah la lahayn. Waxay badi ba ahayd dhawr sadar ama haddii ay badato hal tuduc oo uu gabayaagu naftiisa ku hafro (waa sidii ay odhan jireene), gabayaaga qayrkii ah na ugu faano oo uu yidhaahdo agtayda ma iman karaan.

Weji kale oo uu gabayaagii hore u araran jiray waxa uu ahaa in uu kaga hadlo waxa damqay ee habeenkaa gabayga ka keenay asaga oo weli ba sheeganaya in uu muddo aan yarayn aamusnaa. Sidaas darteed waxaynu odhan karnaa waxay badi ba ahayd arar Aad u gaaban, mowduuc ahaan ka gooni ah dhismaha tixda aan na laga sii garan karin waxa ay tixdu ka hadli doonto; bal haddii laga tago arartaas, tixdu wax ba u ma noqonayn. Malahayga taasi

waa sabata keentay in badanka maansadii raggii hore, inta inaga soo gaadhay, ay inagu soo gaadhaan arar la'aan; waayo suugaanta maskaxda dadku kaydinayso ee carrabka lagu tebinaya waxay u bantiillay illowshiiyaha dadka; ararta maansada aynu soo sheegnay na waxay ahayd waxa u horreeya ee la illaawo. Hadraawi wax weyn buu habkaas arareed ka beddelay.

Arartiisu, Hadraawi, waxay ka mid tahay oo ay cad aan ka go'ayn ka tahay tixda lafteeida, duluc iyo dhisme ba. Sidiisa ba, isu-dhammaha tix maanseeedda wuxuu leeyahay waaxo iyo xubno xidhiidhsan oo ay mideeyaan mowduuca iyo ujeeddada guud. Ararta Hadraawi hadda ba, waa qayb hordhac ah oo dhismaha tixda meel ay buuxiso iyo kaalingu dashodeeda ku leh.

In badan oo maansada Hadraawi ka mid ahi waa tixo dherer iyo dhumuc ba aad u mudhbaxay. Xagga dhererka waa wada boqollaaley; bal waxaa ku jira kuwo kunka tiigsanaya. Dhumucda na, tix wali ba waa bad mug weyn oo gudaheeda loogu tegayo aragt, fakir iyo murti ba, tajrubaad maanseeed aad u ballaadhan oo ka tibaax-celinaysa baaxadda adduunka iyo socotada waayaha nolosha iyo wacaaleyaasha gudaheeda ku hirdamaya. Dabcan, gedgeddoonka waayaha nolosha bulsheed waa qiso socota, tixdu na wejigaas bay leedahay. Sidaas darteed waxaa gudaheeda ka aloosan daraamada nolosha aadamiga iyo falcelinta kas iyo kal ba ka soo go'ay maansoyahanka ee ku saabsan xaaladda uu ka maansooday. Gedo-raaca maansadu markan waa hirar iyo mowjado daraameed oo iska daba imanaya. Araartu na waa qayb ka mid ah hirarkas; waa hirka ama hirarka u horreeya ee ay tixdu inagu salaamayo.

Waxaa gaar-yeelaya ararta Hadraawi xidhiidhka ay la leedahay qaybaha iyo hirarka kale ee tixda. Waxaynu odhan karnaa marka hore waa qayb tixda ka mid ah oo inagu aroorarinaysa ujeeddada guud ee tixdu ku saabsan tahay; waxaa kale oo aynu odhan karnaa waa qayb uu maansoyahanku maanka iyo dareenka dadka uu la hadlalo ku jeedinayo mucda fikradda iyo ujeeddada asaasiga ee maansada, taasoo isla markaa na uu rabo in uu ina dareensiyo cimilada nafsiga ah ee tixda gudaheeda ka oogan.

Xagga shakilaadda (dhisidda) hannaanka, siyaal kala duwan buu Hadraawi maansadiisa ugu arar-yeelaa; sidaas darteed tix wali ba waxay leedahay ararteeda goonida ah. Waxaynu odhan karnaa dhammi ba ararta maansadiisu wax bay wadaagtaa, wax na way ku kala duwan tahay. Tusaaleyaasheedu way faro-badan yihiin; hadda se intaas u ma dhaafayno. Waxaynu uga gudbaynaa tixda hadda ina hor taalla ee Dhulgarir.

Dhulgarir

Halqabsiga magacyada afar qof ka dib, ayuu maansoyahanku u gudbayaa ararta tixdan gabayga ah. Arar dheer buu si tallaabo-tallaabo ah ugu sii durkaya dhinaca nuxurka iyo ujeeddada tixda. Tudeeida u horreeya waxa uu kaga hadlayaa oo uu xaqeeda marinayaa guud ahaan ba waxa suugaanata la yidhaahdo, dhiskeeda iyo milgaheeda; wuxuu xoogga saarayaa waxay mudan tahay ee wanaaggeedu ku jiro iyo waxa dila ee ay tahay in laga jiro. Si guud buu arrima-haas uga hadlayaa; wuxuu ku baaqayaa suugaanta samoku-maalkeeda, wuxuu na ka digayaa wax aanay geyin oo lagu tiriyo iyo si foolxun oo loo dhigo. Marka la eego sidaa guudmarka fog ah ee uu wax u dhigay waxaad mooddaa in uu aad uga fog yahay ujeeddadii maansadan; ma se aha sidaas. Wuxuu muujisanayaa oo uu mowduuca tixda ugu sii gogolxaadhayaa aragtida iyo mowqifka uu ka leeyahay kaalinta suugaanta, taas oo uu tixdan na ku barraxayo. Bal u fiirsto baydadkan iyo sida ay u dhadhamayaan: Dadka dhiirri iyo qowl san baa lagu dhacsiiyaaye Sida loo dhahaa buu khalqigu ugu dhegtagaaya Dhunkaal iyo xajjin la ma marshiyo dhuumatiyo sheele Sida dhuuniqaataha murtida loo ma dheeh-tiro'e.

Marka uu ka hadlalo wanaajinta dhiskeeda waxa uu odhanayaa:

Dheeldheelligaa laga jiraa waa la dherershaaye Dhetroor iyo waxaa lagu hojaa weli ba dhaad-dhaade Dhoomaha waxaa laga xushaa teeda dhumuc weyne.

Waxaa halkan ka muuqanaya hab iyo hannaan loo araarto oo hor leh; taas oo isla mar ahaan ina tusaysa cabqarinnimo suugaaaneed oo layaab leh. Haddii maansoyahankii asaga ka horreeyey, marka uu ararnayo, soo dhigan jiray kartidiisa halabuurnnimo, Hadraawi wuxuu soo dhiganayaa mabda'iisa ku saabsan kaalinta suugaanta iyo milgaha ay mudan tahay.

Hirka xiga, waxay arartu hoos uga guuraysaa guud ahaan suugaanta, waxay na gaar u abbaaraysaa tixdan Dhulgarir lafteeida. Waxa halkan ka bilaabmayaa ma aha dhumucdi tixda; weli arartii baynu ku dhex jirnaa. Waxa aynu markan gelaynaa qayb arata ka mid ah oo si kulul tilmaamo uga bixinaysa gabaygan iyo dhambaalka uu sido, kaas oo wata qaylo-dhaan, baaq iyo boorrin wada socoda. Dhambaalka iyo magaca Dhulgarir ayuu maansoyahanku is-lahaysiinayaa oo uu dareen dhiillo lihi ka dhalanayaa. Waa dhambaal halis weyni ku jirto oo aan si na loo fudaydsan

karin. Runtii, waxaa halkan inooga muuqanaya sida ay ararta tixdu markan inoo dhex-gelinayso xaaladda dhiil-laysan ee jawiga maansada ka oogan. Bal u fiirso afartan bayd ee u horreeya tuduca:

Gabaygani dhambaal buu sidaa waayyo soo dhaxaye
Dhulgariir na waa kii la baxay dhalashadiisiye
Dhaw-dhawda qaadka iyo ka culus dhaanwadaa yidhiye
Ka na dheer is-yeelyeelka iyo ii-dheh iyo faane.

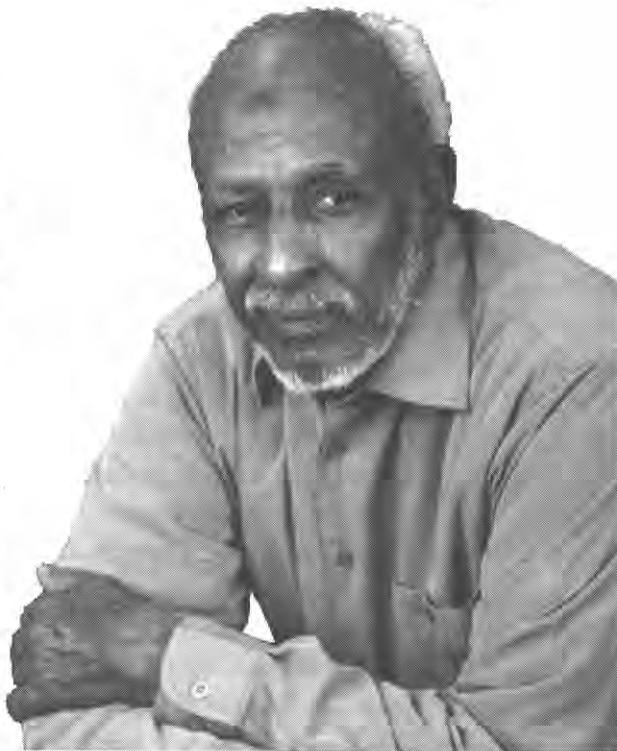
Gees kale na tuducani, sidii aynu hore u nidhi, waa baaq iyo boorrin; waa dhiillogelin u dhacaysa bal in laga damqado oo laga digiigixdo dulmiga ay tixdu ka hadlayso; waxa uu maansoyahanku halkan inoogu yeedhayaa in aynu arrinta halka uu dhigay ka sii dhaqaajinno:
Xaajada halkaasaan dhigoo dhaabad baw dihine
In la sii dhaqaajay rabtaa dhaygay badanleye
Oo loo dhaadhaco halkay dhuux ka leedahaye.

Baaqa iyo boorrinta waxaa raacaya ilaa laba iyo toban sadar oo wada sarbeeb iyo shareer ah, kuwaas oo si duurxul ah tilmaamo uga bixinaya dadka ay tixdu baaqeeda u dirayso ee ay ku boorrinayso in ay mushkiladda dirsooca iyo takoorka wax ka qabtaan. Waxay arartu, marka ay halkan marayso, si dadban inoo dareensiinaysaa dhego-adaygga iyo diidmada qayaxan ee uu dhambaalkani kala kulmi karo bulsho ay ka lumeen dhammi ba qiyamti dhaqanka sami; bulsho aan dhexdeeda runta, xaqa iyo caddaaladdu wax darejo ah ku lahayn oo aan wax ba lagu qabsanin, sinnaanta na dhalil iyo wax la diido looga yaqaan; dhul liiti iyo wax-mataare ay isugu soo hadheen:
Waxa lumay dhudhumintii runtiyo dheelliitiriihiye
Inta samaha dhuxulayn kartaa waa dhif iyo kowe
Dhalool bay isugu biirtay iyo tii dharjo ahayde.

Saddexdan sadar waa tusaalahu ugu kooban ee tilmaamaya sida uu maansoyahanka uga awaale-warramayo xaaladdaas layaabka leh.

Dayrada weyn ee ka dhadhamaysa tuducani waxay muujinaysaa meesha cidhiidhyoon ee xalka mushiladda dirsoocu ku libdhan yahay, hase ahaatee farriintu ma aha quusin; bal waa in culayska hawlsheeda loo dhabar adaygo oo aan laga hadhin ilaa laga yoolgaadhayo. Saddexdan sadar oo tuduca u dambeeyaa ayaa yididdiilada kuu soo celinaya: Dhirindhirintu waa shay san oo lagu dhabriiraaye
Hal-dhabaalaha Maxamedow tii dhammayd geliye
Ha is-dhigan nin noolow hiddadu waysu dhigantaaye.

Marka aynu ka eegno kala-jeeddada ka dhaxaysa dhambaalka iyo waayaha qallafsan ee ay qaddiyadiisu dhexooda taallo, waxaynu tuducan ku arkaynaa daraamada maanseed ee ay araartani u sii googolxaadhayso.



Maxamed Ibraahim Warsame "Hadraawi"

Waxaynu hadda u gudbaynaa tuduc kale oo runtii mid layaab leh ah. Haddii la soo qaado qurux suugaaneed iyo xeeldheerideed, ama la is-weyddiiyo halabuurnimo iyo baacdheerideed, intu ba waxay ku ururtay oo laga dayi karaa tuducan. Bal u fiirso oo keli ah meesha uu dhismaha tixda ka fadhiyo iyo sida uu u la xidhiidh leeyahay labada geesood ee araarta iyo mucda maansda; haddii aan cid kale ba iska reebo, aniga tuducani si gaar ah buu iigu dhegay. Wuxuu i geyeysiiyey in aan akhrintiisa in badan ku noqnoqdo. Waxaa iga hor timid su'aasha ah ma tixda ararteedii baad weli ku dhex jirtaa mise iyadii baad bilowday oo gudagashay? Aakhirkii waxaan ku daystay in uu tuducani yahay meel dhexe oo isku xidhaysa dhammaadka ararta iyo bilowga tixda. Si kasta ba dheh oo tuducani waa afaaf aad u tool-moon oo laga gelaayo ludda maansada Dhulgariir. Wuxuu ina tusinayaal halabuurnnimo aan baacdheerideeda la soo koobi karin, ay na yar tahay cidda maanta nool ee heerdeeda hawaysan kartaa.

Wuxuu tuducani ku bilaabmayaa daraamo cajiib ah oo inta ay xawli dheer kugu soo wadhfiso adiga oo kurbanaya daf ku soo siinaysa mowduucii tixda. Waxa uu maansoya-

hanku ina hor keenayaa hummaaggaa gababadh uu magaca Hibo u la baxay. Sheeko nafteeda ah buu halkaa ka bilaa-byaa; wuxuu inoo soo tebinayaa kor iyo kalba gabadhaa qaayaheeda aan wax loo dhigaa jirin iyo hadda na sida loo qiiime-dilayo. Farxad, naxdin iyo ciil baa kugu kulmaya oo mar keli ah ku wada saaqaya, sababtu na waa gabadhaas Alle si wal ba ugu buriyey iyo macne-darrada deeqda Eebbe looga xarrimayo. Halkan bay ka abyamaysaa daraamada tixda ee ku gelinaysa farxad iyo ashqaraar, naxdin iyo murugo na kugu dambaysiinaysa. Asaga oo aan toos u soo qaadin u na magacdhebin arrinta ay tixdu ku saabsan tahay ayuu gabadha hortiisa keenayaa oo la hadlayaa. Tilmaamaha quruxdeeda, sida Alle u sameeyey ayuu ku faro-yaraysa-nayaa; dhinaca shakhsiyaddeeda, wanaaggeeda dadnimo iyo dhabeelnimadeeda ay haweenimoo u yeelatay ayuu u sii dhaafayaa; wuu ka sii gudbayaa oo asalkeeda dhalasho ayuu ka raadinaya meesha u fog ee aan qofna ba shishe u dhaafi karin, isla markaa na murman-la'da ah ee aanay cidina cid ugu faani karin; waxa uu ugu abtirinayaa Aadan iyo Xaawa. Waxa uu ku dhaabadaynayaa in aan dhalasho cidi na wax dheerayn; dalilkeeda na waxa uu odhanayaa: Dhulka laga ma soo qodin dadkee Aadan baa dhalaye Adigiyo hablaha dhinaca kale waysu dhigantaane Dhud qudhaad ka wada beeranteen dhaadashada guunde

Mar keli ah ayuu maansoyahanku farxadda iyo ashqaraarka quruxda iyo qaayaha Hibo inaga rogaya; samada ayuu inaga soo dejinayaa oo xaqiipo qadhaadh oo dhulka taal buu ina dul-keenayaa. Inanta Hibo quruxda jidhkeeda iyo qaayaha shakhsiyaddeeda dadnimo ama dun-wanaaggaa nafteeda, mid na lagu ma qiiimeeyo oo wax ba u ma taraan. Waxa ay wanaag lahayd ba waxaa lagaga duudsiyey been la soo dhab-dhabay oo la la xidhiidhiyey qoloda ay ka dhalatay. Waxay taasi ku noqotay nabar aan laga bogsannin oo duunka iyo qalbiga kaga yaal, dusheeda na ka muuqda. Halkaas ayey iyada iyo hablihi la qayrka ahaa ku kala leexdeen. Xaaladdeeda dhabta ah sidan buu u tilmaamayaa: Dhab-dhab baad ku kala leexateen adiyo joogdheree Dhawowelanka waxa kuugu wacan ama se dhoohnaanta Dhabdarrooyinkoodaa qalbigu dhaawac-dumayaaye Dhimbir bay ku saareen dabool baali kaa dhigaye Dhafoortaabadkoodaa qodqoday dhabannadaadiye Dhaqaaq-joogsigaagiyo wejiga dhaxanta saarsaaran Dhadhansiga dareenkaa ka culus buuro soo dhacaye.

Marka lagu daro sadarka u dambeeya ee muujinaya mowqifka maansoyahanku, tuducani waxa uu noqon karayaa tix dhommays-tiran oo kelideed taagan, wax kale oo lagu

daro na aan u baahnayn. Inanta Hibo haddii ay qof dhab ahaan jira tahay iyo haddii kale ba, waa tusale u-yaal (symbol) ah oo matalaya xaaladda ay beelaha la isirfaquuqaa boqollaal sannadood ku nool yahiin. Kala-jeeddada daraamada ku jirta tuducani waxay si sarbeeban ugu duurxulaysaa xaaladdaa murugada leh ee ay dadka la dirsoocaa ku nool yahiin. Runtii waa qiso tarajiidi ah oo dhommays-tiran; dhumucda tixdu na, marka wax yat laga soo reebo, fikraddaas ayey ku dul wareegaysaa.

Quruxda uu tuducani wax dheer yahay waxay ku jirtaa dhawr dhudoood oo kuwo guud iyo kuwo gaar ba leh. Waxaa u horreya qaabka masraxiga ah ee gaadhsiiisan ilaa xad sidii oo aad hortaada ku arkayso oo aad daawanayso maansoyahanka oo ay gabadha qurxooni hortiisa fadhidoo uu na toos u la hadlaayo. Waxaa raaca oo iyana si weyn kuu dareen-jiidanaya kuu na laabqaadaya daraamada labada is-waayey ee ah quruxda iyo qaayaha inanta iyo duudsiga garashada gurracan ku dhisan ee ay bulshada kala kulantay.

Dhudda kale ee iyana xusidda gaarka ah mudani waa luqada suugaaneed ee uu Hadraawi inoogu soo gudbinayo dareenkiisa iyo ujeeddadiisa uu tuducani xambaarsan yahay. In badan oo quruxda tuducan ka mid ahi waxa uu ka soo jeedaa hummaagaynta layaabka leh ee weedhaha wada shareeran iyo meesha uu uga soo dhiro-goynayo iyo doorashada erezada cuddoon iyo sida uu mid walba meeshiisa u fadhiisinayo.

Waxaa halkan ku sugar oo haddii aad hoos u sii dhugato na ku cajebgelinaya tajrubada la xidhiidha waayaha nolosha ee maansoyahanka ku kicisay ladhaa maanseed iyo raadka ay taasi ku yeelatay luqada suugaaneed ee tixda. Marka uu ka hadlayo ee sifaynayo bilicda gabadha Hibo, wanaaggeeda qofnimo iyo dhabeelnimadeeda aad u sarraysa, suuradaha iyo erezada suugaaneed ee uu ujeeddadaas u adeegsanayaa waa kuwo wada widh-widhaya oo firfircoor, muusiko jaan-dhac fudud na ku daanshodaanshoonaya. Waxaa ka mid ah oo uu quruxda gabadha u ekeysiinaya: laan dharab ka toostay. Wuu ku sii talaxtegaya oo dhalankeeda waxa uu odhanayaa: waa luulka iyo dhiraha yaaquud; waxaa kale oo uu ku tilmaamayaa dhibicda roobka iyo cadceed looshan. Ereyda jaan-dhaca ama dheh shubaasha cuddoon leh waxaa ka mid ah: qurux iyo dheg, dherer iyo laf, dhaabad iyo seed. Higilkaa muuqeeda waxa uu odhanayaa: Dhul fog baad ka laacdaa sidii dheenta laallida'e.

Tuducan bilowgiisa hore waxaa ku dareen-jiidanaya sida uu maansoyahanku ugu kala guurayo labada jawi ee ay labada qaybood kala wataan; sida uu mar keli ah uga gudbayo jawiga farxadda leh ee qaybta hore, u na gudagalayo

jawiga muragada iyo xanuunka leh ee qaybta dambe. Waxaa si gaat ah qalbiga ugu dhegaya sadarradan ammaanta inanta ku saabsan oo odhanayo:

Qurux iyo dhieg baad leedahiiyo, dhaabat iyo seese
Dherer iyo laf baad leedahiiyo dhaygag iyo yaabe
Dhebi heeg u baxay baad ka tahay, dhoobojiifyada'e.

Quruxda meesha ku jirtaa waa sarbeebla labada uu maansoyahanku is-barbardihiigay ee kala ah dhebiga heeggii u baxay ee inta uu dhulka xididdo adag ku mutay qun isu taagay iyo ka dhulka jiifa ee dhoobada dul saaran. Sirtu waa macnaha iyo ujeeddada uu duurxulka sarbeeblu u dhacayo; waxay sadarradani, runtii, si aad u qurux badan u tilmaamyaan heerka aad u fog ee ay gabadhanii hablaha qayrkeed ah qurux iyo qaayo dadnimo ka durugtay.

Intaas wixii ka dambeeyaa tixdi oo bayaan ah baynu geleynaa oo araarta iyo murankeeda halkaas ayeynu kaga hadhaynaa. Ha yeeshi naftu si fudud u ma qaadaynayso in tixdi halkan ka bilaabmayso, waayo su'aasha ah: wixii aynu ilaa hadda soo wadnay ma wada arar bay ahayd, ayaa weli taagan.

Aynu hadda dayno dhinaca si-araggaa iyo mowqifka ay tixdu, duluc ahaan, siddo.

Dhulgariir: Tijaabo maanseed, aragti iyo mowqif

Tixda Dhulgariir waxay cabbiraysaa tajrubo maanseed gaar ah oo ku saabsan sida uu maansoyahanku u dhadhamiyey mushkiladda ee ay u damaqday. Sida qofkii akhriyaa ama maqlaa ba arki karo, waxay tixdu ka hadlaysaa la na hadlaysaa laba qolo oo kala ah kuwa takoorka ku dhaqma iyo kuwa la takooro. Kuwa hore inna ba dareen iyo ogaal toona u ma laha dhaqankoodaasi, qawl iyo ficiil ba, xanuunka uu ku hayo dadka ay isirsoocayaan; is-ma na ay weydiyaan raadka xun ee uu dadkaas ku reebay, xag dhaqan, dhaaqale iyo xaalad nafsiyadeed ba, ku na reebayo ee sida joogtada ah ugu socda. Waxaa magacooda lagu soo qaadaa oo looga maahmaaha dhigaa tusaalaha wixii la liidayo iyo wax kasta oo ceeb laga yaqyaqsoodo loo yaqaanno.

Isla markaas haddii kuwa dulmigaan ku kacaya la weydiyo sababta ay u galayaan dulmiga intaas le'eg ee ay cadhada Eebbe iyo ciqaabtiisa ugu badheedhayaan, jawaabta degdegga ah ee ay sida fudud kuugu dhibayaan waxa weeye: *waxa dadkan lagu sheegayaa waa wax ku run ah ama ka muuqda oo ay isir iyo dhalan u leeyabiin*. Sidaa ayaa la is-dhacsiiyey oo dembiga lagu jidaysatay. Waxa ka muuqda ee lagu ceebaynayo, haddii ay wax ka jiraan, waa

natiijada takooriddoodu keentay; ha yeeshi sida kale ayaa loo rogay oo waxaa laga dhigay ta lagu nacay ee sababtay in la takooro la na quudhsado.

Tajrubaada qadhaadhka badan ee ay dadkani boqollaalka sano ku soo noolaayeen, ayaga oo qudha ayaa ka warrami lahaa, waa se laga horjoogsaday, waayo sida naftooda loo takooray ee dhaqan iyo dhaqaale ba debeedda looga dhigay ayaa murti suugaaneed waxii ay yidhaahdeen iyo waxii ay odhan lahaayeen ba afka dhoobo looga saaray oo loogu cabbudhiyey. Waxaa cunaqabateeyey oo codkoodii aammusiyyey dhego san oo la diiday in lagu dhegaysto. Wixii hawraar iyo murti ay yidhaadaan ba waa laga warrami waayey oo magacooda dartii baa faddare looga yeelay oo dhegaha looga furaystay. Waxaa loogu beddelay hawraaro beenabuur loogu nisbeeyey oo caqlizumo iyo wax liita ku suntaya. Mar haddii ay sidaas noqotay, oo codkoodii na lagu takooray, wax la sugaa ba waa in bal mar uun cid kale xaqooda ka dhawaajiso.

Ha yeeshi go'doonku waa labada geesood ba, taas owgeed na sida loo faquuqay ee loo go'doomiyey ayaa looga go'doomay oo maxaa joogtaan oo saaka ku berideen la ma yidhaahdo. Waxaa la is-weydiin karaa oo su'aal meesha ku jirta ah sidee loo aqbalay Xuseen Aw Faarax, Cabdillaahi Cabdi Shube, Cumar Dhuule (Saddexda ba Alle ha naxariisto) iyo fannaaniinta fanka muusikada Soomaaliyeed ee casrigan ku caanbaxay, sida Maxamed Saleebaan, Xasan-Girayd Xasan Diiriye iyo kuwo kale ba leh? Si aad u kooban waxaynu odhan karnaa nimankan fankooda iyo suugaantoodu waxay la hanaqaadeen dhaqdhaqaqii gobannimo-doonka Soomaaliyeed iyo ruuxdii waddaniyadda iyo qarannimada ee la socotay, taas oo derbiyo badan waqtigaas jebisay. Ha yeeshi ayaga laftoodu qadiyadda guud ee Soomaali hortaallay mooyee tii beeshooda gaar uga ma ay hadlin. Maanta oo dib loo guuray, Somaalinnimo na kala daadatay, malaha si kale ayaa wax la isu weydiin karaa.

Hadraawi ma aha nin soo arkay oo soo dhadhamiyey qadhaadhka isirfaquuqa iyo takooridda fal iyo qowl mid na, waayo ka ma uu dhalanin qolooyinka ay dhibaataadaasi ku dhacdo. Ma na jirto, sida aynu hore isu tusnay, murti suugaaneed dhaqankaas ku liddi ahayd oo qalbigiisa saamayn ku lahayd. Su'aashu waxaa weeye: *Ilaa xadkee buu Hadraawi u dhaadlacay oo ka dareen-buuxsaday waayoyaha dadkani ku nool yahiin bogollaalka sano?* Kollay ba sida ay ila tahay, tixda ka ma muuqato ama laga dhadhamin maayo danqashada qofkii nabarku ku dhacay, waa na ay muuqataa in ay tahay tixdu hiil debedeed.

Tajrubaad maanseedda ee ay tixdan Dhulgariir ka dhalatay, sida ay i la tahay, waxay u noqonaysaa dhawr ammuurood:

Ta koowaad waa saamaynta marxaladda taariikheed ee ay suugaanta Hadraawi ku abtirsanayso. Wuxuu lahaa qiiro waddani ah oo baaqeedu yahay, qarnnimo iyo midnnimo Soomaali dhammaanteed kulmisa. Halqab-siyada asaasiga ee halgankaasi lahaa waxaa u mudnaa “QABYAALADDU HA DHACDO!” iyo “SOMAALIDU HA NOOLAATO!”.

Dabayshaas ahayd waddaniyadda Somaaliyeed, gumaysidiidka iyo qabyaalad-diidku, sida la garan karo, waxay lahayd suugaanteeda dulucdaas xambaarsan. Baaqa qabyaalad-diidka iyo Soomaalinnimodoonka ahi, nuxur ahaan, sidiisa ayuu uga soo horjeedaa isirsooca; suugaantii marxaladdaa soo baxdayna, in kasta oo aanay toos ugu dagaallamin uga na hadlin qaddiyadda dadka la isirsooco, hadda na baaqeeda is-beddeldoona ahayd; waayo fikradda Soomaalinnimada ayaa tallaabo togan ahayd; waayo fikradda isir-ku-faanka, dhalashada qabiil iyo isirquudhsigu waa laba is-leh oo isku xidhan. Xalkoodu na waa sidaas oo kale oo kalagooni kuma imanayo (mar kale iyo meel kale ayey taasi leedahay).

Wacyiga siyaasadeed iyo kartidiisa suugaaneed ee waayaha marxaladdaas iyo halgankeedii wejiyada badnaa bay ku soo ifbaxeen suugaanyahanno badan oo waqtigaa caanbaxay; runtii na Hadraawi wuxuu ka mid yahay sugaanyahannadaas ay dhashay waddaniyadda iyo qarannimada ummadda Soomaaliyeed ee marxaladdaasi. Haddii anuu ku jirin hormoodkii suugaantaas ee ay ka mid yihiin Yuusuf Xaaji Aadan, Xaaji Aadan “Af-Qallooc”, Cali Sugulle, Cabdillaahi Suldaan “Timacadde”, “Dallaayad”, Axmed Baasarce “Barkhadcas”, Axmed Ismaaciil Diiriye “Qaasin”, Xuseen Aw Faarax, Cali Xuseen iyo Qaasin Hilowle, haddii aynu qaar uun ka xusno, waxa uu ahaa da’di suugaaneed ee toos ugu xigtay ee ayaga ka dabqaadatay.

Waxaynu ku soo ururin karnaa tajrubaada uu Maxamed Ibraahin Warsame “Hadraawi” kaga tibaaxcelinaya dhibaatada dadka la isirsooco waa mid ka soo jeedda wacyigii gumaysidiidka, qabyaalad-diidka iyo gobannimodoonka ahayd; dareenkii ku-dhaadashada magaca Soomaalinnimada ee lagu tiyooyey waqtigaa.

Teeda labaad na tajrubaad-maanseedda tixdani, mala-hayga, waxay innagu la noqonaysaa sagaashanaadkii qarnigi labaataanaad, gaar ahaan, wejigii ay ku dhammaatay dirirtii

lagu la jiray xukunkii kelitaliyahii Maxamed Siyaad Barre, burburkii ku dhacay dalkii Soomaaliya ee dal iyo dawlad ba askaxa ka dhigay iyo daadduunkii kumannaanka qaxootiga ah ku filqay daafaha dunida. Waqtigaas ayuu Hadraawi tegay dalka Ingriska oo uu dhawr sannadood ku noolaa. Wuxuu la kulmay nolosha Yurub iyo Soomaali ku soo dulkuftay oo bayhoof ku timid. Waxaa mar qudha hirdiyey oo uu u qaadan waayey is-beddelka dhaqanguurka ah ee Soomaali ku dhacay. Wuxuu arkay wax kasta oo lagu faani jiray oo laga dhaqaaqay iyo wixii laga faani jiray ama cid lagu caayi jiray oo la qaayibay. Tajrubadeedu waxay si weyn uga muuqataa tixdan Dhulgariir iyo dhammaanba tixhii uu waqtigaas ka dib tiriyeey.

Aynu hadda tixda ka daymoonno dhinaca si-aragga Hadraawi iyo mowqifka ay tixdu duluc ahaan siddo. Horteed se waxaa ila habboon in ayuu ka feejigo-lahaanno qalad si yar loogu dhaco; waa ayadoo loo qaato in runta fannimo iyo runta taariikheed ama ka-warbixinta waaqica bulsheed iyo siyaasadeed yihiin wax isku mid ah oo la isku saameeli karo. Qofka fannaanka ahi – oo uu maansoyahanku na ka mid yahay – waxa uu ka tibaaxceliyaa wax asaga duunkiisa ku jira, wax asaga beerqaaday oo dareenkiisa kiciyey iyo wax wacyigii la-falgalay; sidaas darteed tiisa gaar ahaaneed buu ina soo hordhigaa. Taariikhayahanku se intii awooddisa ah wuxuu ku dedaala in uu waxa waaqica ka jira ama ka jiray sidiisa inoogu soo gudbiyo asaga oo dareenkiisa gaarka ah intii karaankiisu yahay dabraya.

Tusaale ahaan gabayaaga Soomaaliyeed ee sannadiihii kontonaadkii iyo lixdanaadkii, sida Qaasin iyo Timocadde oo kale, waxay ka bixiyeen Sayid Maxamed Cabaddille ammaan aad u weyn. Shaki ma laha oo maansoyahannadaas waxay maansadoodaasi cabbiraysay xiisaha gobannimodoonka iyo xaaladda dad u busaylay ku-abtrisiga Soomaalinnimada ee xilligaas oognaa. Ha yeeshi su'aasha ku saabsan waxa Ina Cabdille Xasan dhab ahaan ahayd kama jawaabayaan gabayadaasi. Jawaabtu waxay sugaysaa cid aan gabayo tirinayn ee shakhsiyadda Sayidka dhinac walba ka eegaysa oo ka dhex baadhaysa dhaccadii falkiisa iyo waayihii ku heeraartaa. Waxay ku kooban tahay, oo ayuu afeeftan yar kaga hadhaynaa, fannaanku marka uu dhab u halabuuraayo naftiisa ayuu ka runsheegaa; cilmi-baadhusu se waa in uu waaqica uu dersayo ka runsheego.

Waxay aragtida Hadraawi ee tixdan Dhulgariir salka ku haysaa oo ay ka ambabaxysaa, marka hore, mabda'a asalka ah ee ah dadnimada lagu siman yahay: “Dhulka laga ma soo qodin dadkee Aadan baa dhalaye”. Waxaa labbeeyaa oo ay tixdu aragti iyo mowqif ahaan ba cuskanaysaa caqiidada

diiniga ah ee uu maansoyahanku rumaysan yahay:
"Sinnaantay dhalil moodayaan tii Ilaah dhigaye."

Mabda'aasi, marka aynu hoos ugu sii firsanno, waa dhexroor tuducyada tixda ku wada dhereran. Waxaa saddexceya qaddiyada waddaninnimada iyo gobannimada Soomaaliyeed oo ah qaddiyad si weyn maansoyahanka ugu dheer taas oo uu u arko in aayaheedu mugdi ku jiro haddii aan dhibaatada dirsooca markan aan la xallin oo aan meesha laga bixinin.

Waxay tixdu runtii ina soo hor-dhigaysaa in badan oo ka mid ah is-buritooyinka ku guda jira dhaqanka dirsooca; wuxuu farta innaga saarayaa is-diiddada dhex taalla waxa lagu sababeeyo takoorka iyo quudhsiga dadkaas iyo geesta kale na kaalinta ay dadkaasi ka soo qaateen nolosha kuwa dirsoocaya iyo weliba halgankoodii gobannimodoonka. Sadarradan soo socdaa waxay beenaynayaan oo ay debedda dhigayaan sabab kasta oo dirsooca lagu saleeyo: Dhafdhaf iyo halhays beena baad, soo dhabdhabateene Dhugatiyo cad xaaraan ah'iyo, dhoohan may cunine Dhamaas lagu takooriyo ma jirin, caado dhaaf kale'e Dhab cad iyo ma haysaan dalil, meel la sii dhigaye Dhaqankaas cambaaraynayaa, saaray dhiillada'e.

Waxaa uu maansoyahanku daliilkeeda u doonanayaan waxqabadkoodii iyo wuxtarkii ay bulshada laga takoorayo u lahaayeen. Waxaa uu muujinayaa dad dirirta geesiyaal ku ahaa oo wax kasta oo la qabto kooda kale la dhinac taagnaa oo weliba kan ka faanaya kaga miilcadhaa; balse wax badan uu kan wax takoorayaa qabsan waayey u qabatay; hayeeshee abaalkoodii la seegay meeshii ammaanta na loogu beddelay dhalil iyo dhaleeco. Maansadan Dhulgariir runtii aad bay ugu sii talaxtagaysaa qodobkan asaga ah. Waxay tilmaamaysaa sida uu dulmigu dadkaas u bahdilay; runtii na muraayaddeenna ayaa foolxumaysay oo xataa ayaga na sidaa ka dhaadhicisay; wax kasta ay tabceen na sidaas ayaanay waxba uga dheefin ee ay cad iyo caano iyo magac ba uga qadeen. Dulucda sidaas ah bay sadarradani cabbirayaan:

Cishaday dhanaan tahay haddii, laysu dhololfayto
Dhab-u-dirirka waa lagu yihiin, dhaanto iyo shishe
Rag hadduu dhabiltamo naftay, dhigi yaqiinneene
In kastuu xiniin-dhaaf yahuu, dhiirrinnimo sheegto
Mar haddaan dhallil lagu gudbayn, dhalasho mooyaane
Dareenkiisu wuxuu dhaadaya, hoos in loo dhigaye.

Qayb kale oo isla tuducan ka mid ahi waxay leedahay:
Gudmahay afeeyeen ka badan, lag iyo dheeraade
Hadday dhigan lahaayeen miduun, maal ba may dhaqane
Dhaxalkiisa may soo xarayn, dhogorta xoolaaye

Weligood dhalaal subag ah iyo dhaashi may heline
Dhay iyo karuur labda weel dhoosha may geline
Hadday dhami lahaayeen miduun dhiil ba may tolane
Dhegahooda maag baa qabsaday, shayna may dhimine.

Waa tii aynu hore u nidhi maansoyahanku ama se fannaanku ba guud ahaan duunkiisa ayuu hadlaa, duunkiisa na xaqiiqooyinka waaqica sida muraayadda uga ma muuqaalceliyo. Waxay hadda tixdu innagu dareen-galinaysaa natijo ka timid dhibaatada dirsooca oo ah in ay dadka dhibaataadaasi ku dhacdaa ay dalka ka dhuyaalaan; waxaa na aad mooddaa in uu Hadraawi ayaga uun taas ku gaar yeelayo. Ha yeeshee ayaga uun ma aha ee hiyiga Soomaalidu ba waagan waa hayaan debeedeed; tixdu se waxay siddaa qaylodhaan kulul oo ka digaysa gumaysigii Reer Yurub oo mar kale soo noqonaya ka na soo dusaya markan goldoloollada dirsooca iyo takoorka ay Soomaalidu badhkeed ku hayso. Maansoyahanku halkan waxa uu male-awaalayaa in gumaysigii ka faa'iidaysanayo dadkan, uu na dhaqaale, cilmi iyo saanad ba ku soo hubayn doono, oo uu ayaga u adeegsan doono xoog uu dalka ku qabsado mar kale:

Nin dhug lihi ba wuu garanayaa, suuldhabaalahaa'e
Dhabbadaad u xaadheen ninkii, soo dhuslayn jiraye
Dhextaalkeeda goortuu hubsaday, soo dhabbacateeye
Dhalliilaha markuu sahansaduu, meel ka soo dhacaye
Dhawaaq toosiyow baxay lugtii, dhaافتay jeeniga'e
Waa kaa dhaqaaliyo hubiyo, dhoof u soo helaye
Dhuxul hoos ka nool iyo dab baa, soo dhabiibkiciye.

Agaya, marka ay tahay dadka la dirsooco, tixdu waxay ku waaninaysaa sabir; waxay na leedahay: sabirkiinna dheer iyo xaqaa idin la jira oo tiinna soo dhicin doona ee idinku xagga Eebbe xiga. Haddii se talo noqoto aargoosi iyo gacanta oo ay qaadaan, tixdu ayada na ka ma reebin, waxay se ku waaninaysaa oo qudha in aanay ku talaxtagin:
Haddii dhagar in aad geysataan, laabtu dhigi weydo
Sidaad dhaab u soofaysateen, haw dhabaynina'e
Cishadaad wax dhiillayn kartaan, dhaafa tii culuse
Sida aar jaguugaha dhufsaday haw dhirlaynina'e
Dhanka Eebbahay xiga addiuun, ways ka dhalanteede.

In isticmaarkii Yurub dadkan duullaan soo geliyo oo uu mar kale dalka ku qabsadaa waa male-awaal aad u fog oo aan si fudud loo rumaysan karin, ha yeeshee talaxtagga intaas le'egi waa tu halabuurka lagu yaqaan; waa na laga arkaa wax aan markaas loo fadhiyin oo waayo dambe dhabooba. Waxaa se isna meesha ka muuqda mowqifki Hadraawi beryahan

ba muujiyeyee ahaa diidmo qayaxan oo ku liddi ah xadaa-raddan iyo dalalka Reer Galbeed ee ka hormoodka ah. Wax kasta ba mowqifka Hadraawi ha ahaadee, adduunka maanta tab iyo xeelado kale ayaa la isku qabsanaya.

Tixdu waxay meelo innaga tusaysaa masalooyinka aan badiba loo fiiro-yeelannin. Waa run oo Hadraawi lagu la murmi maayo kaalintii ay dadkan la dirsoocaya ku lahaayeen halgankii gobannimodoonka Soomaaliyeed ee afartannadii iyo kontonnadii qarniigii labaatanaad, ha yeeshi waxa uu innagu kordhiyey oo tixdan Dhulgariir ku soo arooray waxa weeye: guushii halganka iyo calankii xorriyadda dabadeed in aan toodii hoos loo dhugannin. Haddii shisheeye Soomaali wada gumaysanayey, Soomaaliyi ayadu na way is-gumaysanaysay. Haddii ay shisheeyihii iska xoraysay, tii gudaheeda taallay may dayin. Si aad u qurxoon buu u dhigayaa oo waxa uu si wacan u adeegsanayaa usluubaha Af soomaaligu isu cabbiro kuwa ugu quruxda badan, sida isku baraarujinta tagtadii ayada oo waxa jooga loo danleeyahay; waxa uu leeyahay:

Dhabdhablhu markuu yimi arlada, may dhammaya talo'e
Waa tii dhufaannadu khalqiga, soo dhex gelyiene
Waa kii dhamaastiyo falkiyo, keenay dhalanteede
Waa kii dhibaadada la yimid dheego-dheegaha'e
Waa kii dhufaysyada qotee, dhoonbir soo rogaye
Waa tay dhankaas iyo dhankaas, baahday dhiilladuye
Markay dhabaqday waa kii shacbigu, soo dhalaashadaye.

Sidaas ayuu u taxaya oo muusiqa shubaashaa lihi isaga daba imanayaa. Ujeeddada se uu aakhirka ku soo hoorinayaa waa dhugasho-darrada ay la kulantay qadiyadda dadkii la isirquudhsanayey, ilaa ay arrintu maanta shinkeedii dhaaftay:

Gobannimada waa tii dhagdhago, dhaanto loo tumaye
Dharaartaa na waad wada jirteen, dhiiftu kululayde
Waa loo dhammaa maalmihii, laysu dhaarsadaye
Ha yeeshi ma sii dhugan caqligu teeda dhinac tiille
dhiilladu halkay weeran tahay, loo ma faaldhigine
Waa tii la dhaawacay markay dhalatay guushiiye
Weligeed dhan baa qaawanaa, dhidibbadeediye
Xaajadu intay dhawdahay, dhaymo leedahaye
Shinkeedii markay dhaaftay bay, keentay dhabandheebe

Canaan kulul buu Hadraawi innooga leeyahy oo arrintan innooga soo jeedinayaa oo waxa uu arkaa fursad aynu luminay. Waxa uu ku doodayaa, fursaddas luntay darteed, in ay arrinta dirsooci tahay meesha inna daloosha ee uu gumaysigii shisheeye innooga soo dusi doono... Canaanta

dabadeed baaqiisu waa maanta ba fursadi way jirtaa ee yaanay lumin; ha yeeshi yididdilo weyni ka ma muuqato maan-soyahanka. Wuxuu arkaya dhego-adayg iyo weliba dulmigii oo dib loo dhardhaarayo. Hadraawi qaylodhaan buu inagu la soo dhex-dhacay oo waxa uu inoogu baaqayaa in aynu innagu mushkiladda xalkeeda hadda la nimaadno: Ummad yahay dhab baa loo hadlaa, waad is-dhigateene Dulmigii lafaa dhuuxay baad, dib u dhadhaarteene Ummad baad xaqeedii dhammaa, dhababka saarteene Gunaadkii naftii weli ma dhigin, wuu se dhiig baxaye Garaadkiinuu wuu dhaafsan yahay, dhiilkha buuxsamaye Maanta na waxaa idin dhex taal tii dib loo dhigaye Caaway u dhowdahay haddaad, dhugasho siisaane Haddaan dhaymo loo helin xujada, mooyi tii dhiciye.

Buur ahow ama buur ku tiirsanow

Aynu hadda isu deynno maansoyahanka iyo maansadiisa oo aynu fikraddiisa ereyo ka nidhaahno. Ta ku saabsan soonoqoshada gumeysigii shisheeye wax ba ka odhan mayno, waayo dawladaha reer Yurub iyo Maraykan, si kale ayey ku haystaan caalamka maanta; waxaa ku filan oo cid walba hoostooda keentay heerka horumarka cilmiga iyo farsamada ee ay ilaa hadda ayagu mayalkeeda hayaan. Baahida dadka adduunka ku nool dhammaantii ayey ayagu sameeyaan, haqabtirkiiisa na hayaan (tii Alle na loo wada magan) oo ayaga laga doontaa. Adduunka maantu na si buu isugu soo durkayaa oo isugu wada xidhmaya. Wanaaggu ayada na ka ma madhna oo malaha in la kala durkaa ma sama. Adduunka maanta ka ma go'i karno oo ma ba suurowdo. Su'aasha inna hortaal waa sidee baynu uga mid noqonnaa caalamka maanta oo teenna ugu darsanna? Waa se tu aynaan hadda dooddeeda ku jirin ee iyada halkaas u daa.

Ta muhiimka ah ee dooddha u baahani waa ta ku saabsan dirsooca iyo sidii looga xoroobi lahaa. Ayada oo aad u kooban, xoroowga dadka la dirsoocaa ka ma go'na xoroowga kuwa dirsooca ku haya. Haddii aynu wax yat sii faahfaahinno, mushkiladdu waxay ku arooraysaa oo ay ku xidid leedahay dhismaha nidaamka qabiilada Soomaaliyeed iyo dhaqankeeda xambaarsan wacyiga nasabka iyo dhalashada lagu kala sarreeyo, iyo xoogga cududda dagaal ee lagu ka la sed iyo saami ba roon yahay.

Hanashada hantida xoolaha, dhulka daaqa, ceelka biyaha, iyo dhowrsoonida magac-samida, intu ba waxay saarrayd waranka caaradiisa iyo cududda dirita ee ay qolo wali ba leedahay. Taas owgeed, waxaa qaayaha u weyn bulshada ku lahaa faraha gaashaanqaadka dagaalka geli kara. Ninkii

geeliisa ceel ama carraabe ugu heesay waa halkii uu ka yidhi: *Nin tol-gaaboo/ Teeyoley dhaqay/ Waa u taloxumo/ Suu u tamar la'c*. Waxaa uu ka wadaa waa laga qaadayaa, waayo waxaa geel lagu haysan karaa xoogga tolka oo qudh ah. Biliga iyo buruudka reerku na ayada ayuu saarnaa, ayadaa na gob iyo gun loogu kala baxay. Qabiilkha faraha leh ee xoogga weyn aaya gob ahaa, ka tiroda yari na gun iyo laangaab buu ahaa. Waxaa nasab lagu ahaa abtirsinta ku arooraysa magaca odaga tarmay ee faraca laamaha dheer bixiyey.

Layaab ma leh in tu Alle iyo taranta dabiiciga ah lagu kala bataa. Ha yeeshi bulshada noocan ah, midho-yare waxa uu noqday laba midkood: Laangaab iyo Sab (ma aha magacan dambe oo uga ma jeedno Saab oo ah magaca kulmiya qabiilooyinka Digil iyo Mirifleh). Laangaabku, in kasta oo gun lagu sheegi jiray aanna laga na dibidaabyo la'aan jirin, hadda na waxa uu ku abtirsanayey odayga qabiilkha weyni ba ku abtirsanayo; sidaas darteed magaca guud wax buu ku yeeshay, nasabadda lagu faanayo na ka mid buu ahaa, quwadda qabiilkha na, mar haddii uu ku abtirsaday wuu dugsanayey. Yaanu ba ahaanin'e, wuxuu ahaa nin buur ku tiirsan. Mar haddii uu dhalasho ahaan abtirsiiн sugar yeeshay na waa laga guursanayey oo loo guurinayey oo qabiilooyinka iyo reeraha kale xidid iyo gacal buu ku yeelanayey, odaygoodu na talada reeraha tiisa ayuu ku lahaa oo geed-fadhi buu ahaa. Laangaab ba ha la yidhaado ee wuxuu ahaa laan geed weyn ku taal.

Ka kale waa ninka aan Alle buur ka dhigin buur na aan ku tiirsanayn. Gees kale na, tolalkaas iyo reerahaas aynu ka hadlayno waxaa xeerkooda yeedhinayey quwadda cududda dagaal oo ayadaa la isku tixgelin jiray. Qoladii xoog leh ee cududdeeda ku aargoosan karta ayaa xeer la la gel jiray; taas darteed qoladii aan buur ahayn buur na aan ku tiirsanayni waxay noqotay cid u bantaal dil, dhac iyo xadgudub oo dhan. Reeraha Gabooyaha iyo kuwa la midka ah ee la dirsooco waa la bartiray oo haddii ay dhacday ba, bakhtiga ayaa loo xalaaleeyey, ka dib na lagu faquuqay oo

lagu faddareeyey. Sidaas ayuu magacooda xumo u raacay oo lagu isirfaquuqay.

Maxamed Ibraahim Warsame "*Hadraawi*" waxa uu innaga rabaa in aynu dadkaas ka xorayno dirsooca, quudhsiga iyo goonida loo faquuqay; wuxuu na rabaa in aynu aqoonsanno oo aqbalno dadnimo ay innagu la siman yihiin. Waa daw, waa na xaq ay dadkaas leeyihiin oo aan muran geli karin, in kasta oo ay badan yahiin dadka weli ka muransani. Ha yeeshi su'aashu waxa weeye sidee lagu gaadhi karaa yoolkaas iyo halkee laga abbaaraa mushkiladda?

Mushkiladdu sida aynu hadda ka hor u tilmaannay labada geesood ba way jirtaa ee ma aha mid xalkeedu hal dhinac ka imanayo. Ma aha mushkiladdu xorriyad hal dhinac ka maqan oo ay tahay in dhinac u soo celiyo. Runtii sida ay aniga iigu muuqato, kan wax quudhsanayaa wuxuu addoon u yahay aqoonxumo, jahli iyo wacyi dibudhac ah. Waxaa uu qool ugu jiraa oo uu u xidhan yahay faan qabiil iyo dhalasho-ku-faan. Waa qof mat walba cid uu iska hoosaysiyo doonaya oo wax isku moodaya; waa xaalad bugto ah oo farreeye u baahan. Haddii midka hore u baahan yahay in laga xoreeyo dhibaatada quudhsiga iyo dirsooca lagu hayo, kan dambe na si ka sii weyn buu ugu baahan yahay in laga xoreeyo qabyaaladda iyo dhaqankeeda dhalasho-ku-faanka iyo isla-weynida ah. Bal waxaan leeyahay xoraynta kan dambe ayaa mudnaanta leh; waayo isirquudhsigu asaga ayuu ku xidhan yahay.

Baaqa Hadraawi waa hagaag, ha yeeshi halka aynu ka abbaarayno aynu wax ka beddelno. Mushkiladda isirfaquuqay waxay dhix taallaa is-diiddada iyo iska-soo-horjeedka haybta qabyaaladeed iyo hiyiga ku-dhaadashada magaca qarannimo la wadaago. Haddii tani dhab ahaan u guulaysto dirsooc iyo isirfaquuq ba way bixi oo dhinac wal ba waa laga xoroobi. Madaxbanhaanidii 1960^{ki} ma ahayn sida ay tixda Dhulgatiir u dhigtag, waayo labada geesood midkoodna ku ma xoroobin ee giddi ba waa lagu wada guuldarraystay, ilaa maanta na goobtaas ayey taallaa.

**'Kaana Siib Kanna Saar':
Himiladii Timacadde iyo Halka Maanta La Yaal
Ibraahin Yuusuf Axmed "Hawd"**

Maqaal fiican oo aan mar ka akhriyey wargeyska internet.ka ee Goobjoog.net ayuu Maxamed-Deeq Ibraahim Cabdi isku weydiiyey 'Maxaa soomaalida muqaddas u ah?' Run ahaantii qudhaydu marar hore oo badan ayaan arrintaas ka fekeray aniga oo la yaabban sida ay waxyaalihii la wada sheegan lahaa ugu dambeeyeen wax qabiil sheegto ama lagu sheego. Su'aashu sida ay ii soo jiidatay, qof walbana u soo jiidian karto, ayey muhiim u tahay, waayo dad aan lahayn wax ka dhexeeya oo ay wada ilaashadaan kuna wada faanaan ummad ma aha dadka kalena iskama xigaan.

Weligeed iyada oo ummadnimo la isu qirsanaa ayaa haddana loo noolaa tolal ay guulaha iyo halyeyadu u kala soocan yihiin, maamulkii dawladnimadana sidii loogu midoobay si la mid ah looguma midoobin wacyiga qawmiyadeed. Qarnigii tegay dhexdiisii markii dawladnimadana lagu baruarugay dadaal badan baa loo galay in dareenka iyo wacyiga bulshada la mideeyo. Mar haddii ay maansadu ahayd qalabka ugu door roon ee loo adeegsado taariikhaynta, warfaafinta, iyo qirogelinta, sida caadiga ah halgankaas waxaa hormuud ka ahaa gabyaaga oo maansadooda kor ugu qaaday qof kasta oo maalin uun dan soomaaliyeed dhagax u tuuray. Shaksxiyaad iyo dhacdooyin badan oo aan awel dan laga geli jirin ama qiimayntooda lagu kala qaybsanaa ayaa la nooleeyey, la qurxiyey, lana soo bandhigay. Taasi ma ahayn wax iska dhacayey ee ogaan iyo ku talogal ayaa loo samaynayey.

Tusaale ahaan degmada Oodweyne waxay ahayd meelihi ugu horreeyey ee uu Sayid Maxamed Cabdulle Xasan wax yeelay, isaga oo bilawgii dagaalkiisa dhulkaas ka qaaday geel caan noqday oo loo bixiyey 'Dayaxweerar'. Maalintaas ka dib colaadda reer oodweyne iyo Maxamed Cabdulle Xasan waxay noqotay joogto, waxayna ka mid noqdeen dadkii uu ula baxay "gaalo". Nacaybka labada dhinac kala galay iyo khasaaraha dhacay xad ma lahayn. Sidaas oo ay tahay haddana abwaan Axmed Ismaacil Diiriye "Qaasim" oo degaankaas u dhashay wuxuu ka mid ahaa dadkii Maxamed Cabdulle Xasan ka bixiyey sawir qurxoorn, kuna sifeeyey halyey ummadeed. Taas waxaynu si gaar ah uga arkynaa tixda 'Darwiish' oo uu tiriyey qarnigii tegay

dhexdiisii markii soomaalinnimada cusub la qaabaynayey. Dabcan sidaas wuxuu u yeelay in uu masaxo xumaantii ina Cabdulle Xasan loo hayey mar haddii uu ninkaasi gumaysi la diriray. Qaasim wuxuu doonayey in uu dhiso bartilmaameed soomaalida miday karta.

Sidaas ayaa la waday soddonkii sano ee dawladnimada. Wawaase nasiibxumo ahayd muqaddasaadkaas intii la dhisayey in ka badan ayaan la duminyey, ilaa ay maanta noqdeen wax aan umadda ka dhaxayn. Sidee baa loo duminyey? Waxaa loo dumiyey in shakhsiyaadkii, taariikhii iyo walxihi kale ee muqaddaska laga dhigay ama noqon lahaa haddana isla markaa qabiilooyin gooni u xigsadeen, oo xataa kuwa kale ugu faaneen. Arday la baray qof hebel in uu ahaa halyey soomaaliyeed ayaa maqlayey qof kale oo ka sheeganaya sabab qabiil darteed, amaba xataa isaga ku dibindaabyeynaya. Markaa suurtogal ma ahayn in uu qaddariyo, ee mid kale oo isaga la cid ah ayuu ka raacay. Sidaas ayuu ku abuurmay hab-dhaqan silloon oo ah qof waliba in uu muqaddas ka dhigto waxa ciddooda ku abtirsada, xataa haddii ay bulshada kale u xun yihiin, isla markaa xumeeyo wax kasta oo ciddooda ka baxsan, xataa haddii ay fiican yihiin. Sidaas ayey waxyaalihii la waadaagi lahaa xintan ugu dhex lumeen. Qof heer qaran la geeyay qofka heer qabiil u soo dejiyay ma oga in uu dulmi ka galay qofkaas moodayo inuu wax u taray.

Muqaddasaadka soomaalida waxaa kale oo lagu bur-buriyey awooddii ilaalintooda xilka ugu weyni ka saarnaa taas oo ahayd dawladda. Matalan, calanka buluugga ah ee xiddigta cad dhexda ku leh sannadkii 1960^{kii} ayey dadka soomaalidu ku heshiiyeen in uu u wada noqdo "muqaddas". Waxaa lagu heshiiyey in laga dhigto tusmada gobannimada, midnimada, ummadnimada, sharafta, caddaaladda iyo nabadda. Wawaana ilaalintiisa loo dhisay ciidan aad u hubaysan. Waxaa laga taagay rugaha baarlammaanka, madaxtooyada, cashuuraha, caddaaladda, nabadjelyada, daryeelka iyo meel kasta oo ay bulsho ilbax ahi u irkato. Haddana intii meelood ee uu ka taagnaa waxay noqdeen xarumaha dulmiga iyo xanuunka. Askarigu isaga oo calanka gashan ayuu ubad iyo ummolo soomaaliyeed beerka kaga

tuntay, hablo soomaaliyeed kufsaday, halyeyo ciidda u dhashay wadnaha xabbar kala dhacay, guryihii, tiyaatarkii iyo masjidkiina madfac ku dumiyey. Ugu dambayn wuxuu sabab iyo tusaale u noqday dulmi, dhimasho, burbur iyo nacayb. Markaa dabiici ahaan calankaas dadku waxay u arkaayaan tubta iyo tusmada khasaaraaha iyo guuldarrada. Hal-kii loo heesi lahaa ee muuqiisa laguna farxi lahaa ayaa laga sasay oo la habaaray. Sidaas ayuu ku ymid qaranjabka soomaalidu.

Qof kasta oo soomaaliyeed maskaxda wuxuu ku hayaa sawir ku saabsan munaasabaddii calansaarka ee ku beegnayd 26 juun 1960. Inteenna aan munaasabaddaas joogin iyo intii joogtayba geeraarka caanka ah ee '*Kaana siib kanna saar*' ee Timocadde ayaa inoo ah muraayad aynu dhacdadaas taariikhiga ah ka aragno. La'aantii munaasabaddaas waxaynu ka haysan lahayn male iyo sawir hummaag ah.

Sida caadada inoo ah geed walba oo taariikhheed maanso khusaysa ayaa laga tiriyya, waxaase yaab leh Timocadde sida uu tixdiisan geeraarka ah wadnaha ugala helay danta iyo dareenka uu tooganayey. Afarta meetis ee geeraarkan soo socda dhextaalka u ah ayaa keligood inagu filan in aynu abwaankan u qirno aftahamo iyo aragti fiicni. Waxaa inoo muuqanaya in uu wacyi iyo garasho u lahaa isbeddelkii habeenkaas hortiisa ka dhacayey in uusan ahayn wax caadi ah oo goor kasta iyo goob walba iska dhici kara. Wuxuu garansanaa in uu yahay isbeddel laba xaaladood mid xididdada u siibaya ta kalena dhidibka u taagaya, isbeddel wax dilaya wax kalena noolaynaya, wax taraya wax kalena dejinaya, shar iyo khayr kala miirmaya. Calan gumaysi oo hoos u degaya, iyo mid gobannimo oo neecwada xorriyadda sanka la raacaya iftiinka waaganan higanaya ayuu marag u ahaa macnaheedana fahamsanaa. Guul dhalanaysa iyo guuldarro dhimanaysa ayuu Timocadde shaahid u ahaa. Markaa yaab ma leh in ay tixdani si dabiici iyo daacad ah dareenkiisa uga soo ruqdo afkiisana uga soo burqato. Inta uu qof soomaali ahi dunida ku nool yahay waa tix la noolaanaysa.

Geeraarka wuxuu ku bilaabayaa arar uu kaga sheekaynayo waayihiisa halabuurnimo, isaga oo sheeganaya awooddiisa maanso in ay qudhiiisa la dhalatay. Markii aan ahaa ilmo sabada ku cayaara iyo maanta intii u dhaxaysay gabaygu wuu igu jiray ("gabay" wuxuu ku gaabsaday maanso oo dhan). Sidaas darteed haddii aan deelqaaf ama qalad kale galoo ha iigu denbi dhaafina ee igala xisaabtama, ayuu ku afeefanayaa. Wuxuu ku xijinayaa duco iyo denbidhaaf uu Alle weydiisanayo. Dabadeed wuxuu taariikhaynayaan

arrinta uu ka geeraari doono oo ah xorriyadda, isaga oo si dhammays tiran u sifaynaya calanka tusaalaha u ah xorriyaddaas.

Abwaanku wuxuu kale oo tilmaamayaa waxtarka ummadeed ee calanku soo kordhiyey, oo ay ka mid yihiin: in uu dulligii ay dawlad la'aantu lahyd dadka soomaalida ka saaray, gudcurkii ka fayday oo sida qorraxda dhulka iftiinshay. Wuxuu kale oo ina xasuusinayaa in aanu ahayn wax dawarsi iyo deeq lagu helay ee halgan adag iyo duco Eebbe ku yimid. Wuxuu ku matalayaa jaranjaradii gobannimada iyo sharafta soomaalinnimada loo fuulayey, aadamiga kalena dhexdhixaad u ah. Iyo in ay isaga dartii umaddii toltolka isu halaagaysay ku walaalowday.

Timocadde sida uu maansada u wado ayuu hareeraha eegayaa oo ka shakiyayaa in aynu dareenkiisa farxadda iyo guusha ah la qabno: '*Idinku in aad ila mid tiiuin ma hubo aniguse haddii aanan saddex toddobaad iyo dheeraad oomato afka saarin gaajo i kari mayso oo liibaanta aan xorriyadda iyo dawladnimada ka helayo ayaa igu filan.*' Wuxuu kale oo tusaale taariikhheed ka bixinayaa dadka soomaalida oo ay baahi dhan walba ahi dubatay sida ay nimankii dalka gumaysanayey raaxo ugu noolaan jireen. Ugu dambayn wuxuu toos ula hadlayaa cutubka ciidanka ah ee calanka dhidibka u taagaya, kaas oo ah saldhigga runta ah ee Soomaaliya iyo soomaalinnimada dhalatay. Ciidankaas wuxuu kula talinayaa in ay bulshadooda ugu adeegaan si ka wanaagsan sidii gumaysiga, amaba dhulkooda ugu shaqeeyaan si ka sii sarraysa sida ay ciidanka isticmaarku dhulkooda ugu shaqeeyaan. Gabagabadii wuxuu ina farayaa in aynu dawladnimada rayn rayn iyo sacab ku qaabbilno Ilaahayna uga mahadnaqno.

Geeraarkani wuxuu ka mid yahay kuwa ugu taariikhisan, ugu munaasabsan uguna ujeeddo wanaagsan maansada afka soomaaliga. Ugu horrayn waxaa la isweydiin karaa: Mar haddii dhaqanka dawladnimadu ahaa wax habeenkaa ciidda soomaalida lagaga foolinayey, horena aan loo aqoon calan la ammaano ama loo maansoodo, sidee ayuu Timocadde khayaaligiisa uga helay calanka in uu ka dhigto tusaale uu kaga maarmo wax kasta oo dawladnimada ku jira oo ka hadlid u baahnaa? Sidee ayuu ku keenay intaas sifo wanaagsan iyo ammaan ah uu calanka siiyey, kuwaas oo laga yaabo in aan calammo boqollaal sano jiray lagu ammaanin? Shaki la'aan waa awood maskaxeed iyo fahmo aan qof waliba lahayn. Bal u firso inta magac koolkoolin ah ee uu calanka siiyay: Sagal (sagal maanta darrooray), Seermaweydo (seermaweydo hillaacday), Samada (samada kii u egaa), Sayruukh (sayruukhii Afrikaadow), Sarreeye (sarreeyow ma

nusqaamow), Cisi (sadadu kay ku xidhnaydow), Mideeye, Nabadeeye (kii sadqeeyey qabaa'il ee, saf walaal ah ka yeelaway), Xaqsoore (khalkiga kii u sinnaa), Sallaan (sallaankii istiqlaalkow – "gobannimadow"), Mugdikiciye (kii soo saaray cadceeddow)...

Marka laga reebo afarta meeris ee dhextaalka ah waxaa daawasho, dhadhansi iyo faallo dheer mudan labada beyd ee ah:

Saq dhixaannu ahayne
Kii soo saaray cadceeddow!

Waa hadal kooban laakiin aad u culus oo macnaha guud ee tixda soo koobaya. Dawladnimada in lagu matalo dharaar cad, la'aanteedna habeen madow, ma jirto si ka qoddo fog runtana uga dhow oo arrintaas loo qeexi karaa. Haddana waxaan hubaa in ay jiraan dad labadaas beyd indho gurracan ku eegaya. Oo maxay ugu eegayaan? Weydiuntu waxay ina xasuusinaysaa dooddii ka dhalatay buuggii "*Hal ka haleel*" ee uu Maxamed Baashe X. Xasan sannadkan ka qoray suugaanta Hadraawi, kaas oo tixo iyo beydad gaar u soocay kuna eedeyey in ay yihiin denbileyaal diinta meel kaga dhacay. Haddaba dadka badan ee sidaas u fekeraya halkan waxay soo gelin karaan muran ah: '*Maro yar oo bir ka lulata lama odhan karo qorraxda ayey soo saartay, waayo qorraxda waxaa soo saara Ilaahay oo keliya!*'"

Anigoo sebi uun ahoo
sita leeb iyo qaansoo
siigaduun isku aasoo
sabo reer ka fogaanoon
laygu aaminin soofkiyo
saaca maanta aan joogno
gabaygu waygu sugnaayee
haddii aan sarsarriigo
ama aan surmaseejo
amaba aan sixi waayo
ama aan ka salguuro
amaba laygu saluugo
soomaalida i maqlaysaay
i su'aala hadhow.

Ilaahaan waxba seegine
subaciisa Qur'aankiyo
sabbaxooyin ku sheegayow
Saciira iyo Naciima
Rabbiigii kala seerayow
markay suurtu dhawaqdo e

la soo saaro makhluuqa e
shaciiga iyo saciidka
maalintaad kala soocdo
denbigaannu samaynay
Rabbigayow naga saamax!

Subciyay oo ka dukeeyaye
ka siddeetan samaan
calankaannu sugaynaye
sahankiisa ahaynow
seermaweydo hillaacdayow
sagal maanta darroorayoo
siigadii naga maydhayow
saq dhixaannu ahayne
kii soo saaray cadceeddow
samada kii u ekaayee
xiddigaha mid la siiyayow
Saaxirkii kala guuray
Sarreeyow ma-nusqaamow
aan siduu yahay eegno e
kaana siib kanna saar.

Saadidiinta islaamka e
subcisa jimcayaashiyo
sibyaanta iyo haweenku
calankay saadinaceenow
cidina kaanay na siine
Saatir noogu yaboohayow
Saaxirkii kala guuray
Sarreeyow ma-nusqaamow
aan siduu yahay eegno e
kaana siib kanna saar.

Sallaankii istiqlaalkow
sedadu kay ku xidhnaydow
Sayruukhii Afrikaadow
Saaxirkii kala guuray
sarreeyow ma-nusqaamow
aan siduu yahay eegno e
kaana siib kanna saar.

San-ku-neefle dhammaantii
khalkiga kii u sinnaayeen

Fekerkaasi haddii la sii wadwado wuxuu ku siqayaa: waxba wax kale laguma matali karo!

Si kasta ha ahaatee, xaqiqada soomaalida ee maanta ina hor taal iyo dunida uu Timocadde filayey kala fogaa! Haddana maahmaah baa ah "*Nin aad taqaan oo kaa maqan waad la joogtaa*" taas oo laga wado: qof aad dhab u taqaan marka u kaa maqan yahay sida uu u dhaqmayo male ayaad ku garan kartaa. Timocadde sida uu ku muuijyey maan-sooyin tan ka dambeeyey, ay ka mid tahay tixda "*Dixdhagaxeed*", kama uu tuhun la'ayn dadkiisa in ay qabyaaladdu galaafan doonto. Wuxuuse goor walba yididdiilo ka qabay isbeddel feker iyo dhaqan oo taas ku saabsan. Sababtaas ayuu habeen iyo maalin qaylada uga daali waayey ilaa uu godgalay.

Geeridu waa xaq aan noole dhaafayaa jirin, laakiin waa ay isdarajo dhaantaa. Cabdillaahi Suldaan "Timocadde" qoyskiisa oo keliya kama dhiman ee waxaa tebay malyuumaad soomaali ah oo uu tobaneeyo sano afhayeen daacad ah uga ahaa dareenka waddaniyadda. Armuuse nasiib badnaa? Ma ku noolaan kari lahaa dal sidii aynu soo aragnay ku dambeeyey? Garashadiisu ma qaadan kari lahayd calankii uu sidan kalgacalka leh u gardaadiyey in hoostiisa gabdhaha soomaaliyed lagu kufsado, oo weliba ka wax kufsanaya calanka qudhiiisa gashan yahay?

mid saaxiib la ahayne
singalkii iska diidayow
Saaxirkii kala guurraye
Sarreeyow ma-nusqaamow
aan siduu yahay eegno e
kaana siib kanna saar.

Soomaaloo iscunaysoo
saqda qaylo dhawaaqdiyo
sulub laysu cabbaystiyo
hadba soof la xabbaadhiyo
saraayaa dami weydey
kii laydhiisu na saaqdayow
kii sadqeeyey qabaa'ile
isu saaray gacmaa ee
saf walaala ka yeelayow
Saaxirkii kala guurraye
Sarreeyow ma-nusqaamow
aan siduu yahay eegno e
kaana siib kanna saar.

In sidayda tiiiniyo
in kalaanan saxaynine

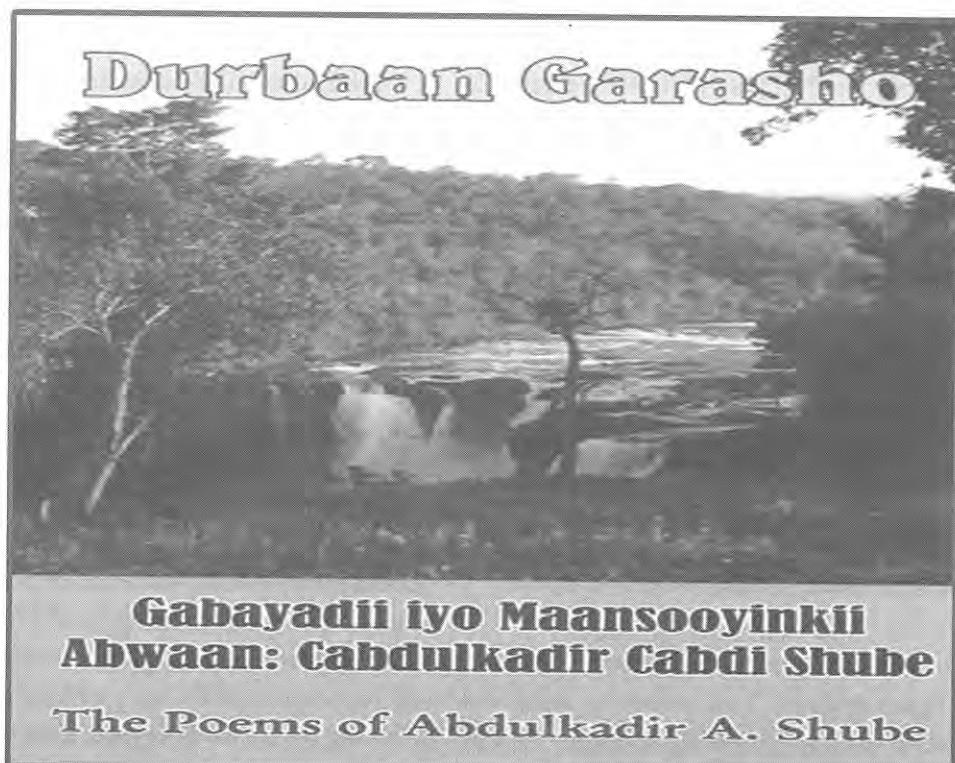
soomaaloo calan taagta
saakaa inoogu horraysoo
saddex wiig iyo maalmo
haddaan soor cuni waayo
safrad laygama yaaboo
sarina mayso naftayda e
Saaxirkii kala guurraye
Sarreeyow ma-nusqaamow
aan siduu yahay eegno e
kaana siib kanna saar.

Nimankii na siraayaye
waax waax noo kala saaftaye
solanayaayey cadkeennee
iyadoo dhexda suunku
sabarkeenna qarqooray
kii sedkeenna cunaayaye
sarartiisa ka muuqdaye
surwaalkii ka yaraadaye
daaro loo sibidheeyiyo
sariiraha lagu seexdiyo
kabadh suuf laga buuxshiyo
mid baabuurka safeeyiyo

aayad saarta carruurtiyo
sagaal booy iyo kuug iyo
weliba seeska lahaa
kii saabaanka u laababayow
Saaxirkii kala guurraye
Sarreeyow ma-nusqaamow
aan siduu yahay eegno e
Kaana siib kanna saar.

Saaka kaa hubka qaataye
intuu soodhka ku taagay
u diyaara salaantiyo
saraakiisha amraysaay
sifihi isticmaarka
ka siyaadiya maantoo
sibilkeennan ag joogoo
sibirtiisa istaaga oo
sare u taaga gacmaayoo
sacabka isku garaacoo
nin walow saddex goor
Subxaanow waa mahaddaa dheh!

F.G.! Geeraarkan waxaa ka maqan laba meeris.



Two new Collections of Somali Poetry¹ by Lidwien Kapteijns

The publication of two collections of poetry by two highly regarded poets, Cabdulqaadir Cabdi Yuusuf known as Shube and late Cabdi Muxumed Amiin, who passed away shortly after the publication of the book, is an important event for anyone interested in Somali poetry. Of these two books, that on the poetry of Cabdi Muxumed is the most comprehensive and best put together. The poetry (poems and song texts) is organized chronologically and divided into four different periods (1960-1969, 1969-1981, 1981-1991, and 1991 -2005), with a section on love songs concluding the book. The poet himself has written introductions to each period and to many individual poems, providing insight into the circumstances of composition. The collection includes texts that have become iconic for particular historical moments. For example, the song called Laankaruuser ("Land cruiser") was composed in 1989, when the regime of Maxamed Siyaad Barre was on its last legs. It was sung by Saado Cali and criticized the madness of the Barre government, which went begging for foreign aid in order to buy Land cruisers, even as the capital city was without basic services:

It is crooked logic and an evil mentality
to buy a land cruiser and go begging at the same time.
Wrap it in beautiful clothes to hide its interior
and buy perfume for it as for a deserving wife.
Persuade yourself that its whirring gives you a noble status
Oh, Horn of Africa!

*Waa maan gurracan, iyo garasho jaan
Laankuruusar gado, soo bari galleey!!!
Dhar qurxoон ku gedef, gudahiisa qari
Sida gaari wacan, barafuun ku goo
Guuxiisa mood gob inaad ku tahay; Geeska Afrikoow.*

Another national treasure of this kind is the song Dalxiiska kaagama imaanin ("I did not leave the country to be a tourist"), known to most Somalis as Dalkaygow ("Oh my country"). Created in 1992 and sung by the famous singer Faduuma Qasim, it has become one of the most well

known and moving laments about the civil war violence that killed so many Somalis and drove so many from their homes. "I did not leave to be a tourist," the song explains; "Violence compelled me."

Because Cabdi Muxumed's poems and songs are a compelling and honest commentary on Somali history and society of the period 1960-2005, this is a jewel of a book and Yuusuf X. Cabdullaahi Xassan (Sheekhulcasri), who assisted the poet in publishing this collection, is to be congratulated with preserving and disseminating the work of so important a poet.. However, even this dedicated publisher could still improve his product. It looks as though the published rushed into publishing the book before the imminent, untimely death of its author. Although the book has a beautiful cover, showing, in color, the "*Hilin Hayaan*" or "Nomadic journey" of the title, the lay-out of the title page is not professional, with the name of the poet as well as the title spelled in different ways. There is also no table of contents.

Cabdulqaadir Cabdulqaadir Cabdi "Shube" is no less brilliant a poet and in the collection reviewed here he protests against the ongoing civil war and anarchy in Somalia, denounces the acts of the politicians whom he holds responsible for this and urges the community to challenge the destructive acts of their so dalled leaders and start national rebuilding. In so doing, Shube represents a living voice of the vast majority of Somalis who have suffered a lot from the civil war and state collapse and who desperately long for peace and better life. Here, Shube is a good example of the Somali poet who always acts as the pulse of his people.

One especially poignant and brilliant example of Shube's poetry in this collection is the poem called Durbaan Garasho ("Drum of knowledge"), which was composed in 1998. With wisdom and passion, it provides a diagnosis and proposes cures for the problems of Somalia. In the following stanza, the poet particularly identifies clannism describing its evils as the main factor in the calamity that has engulfed Somalia:

Clannism is a curse.
There is nothing that can improve or cure it.
It is worse than malaria and fever.
Worse than fatal diseases,
It makes people inhuman
And warps their minds.
It destroys systems
and extinguishes the light.
It shies away from knowledge
and shelters ignorance.
It undermines justice
and facilitates oppression.
Its advocates are full of deceit.

Qabyaaladi waa dareen
Wax duxa iyo daawo ma leh
Ka daran duumoo iyo xanuun
Ka daran cudurrada wax dila
Ka daran oo daawo ma leh
Bulshada way doorisaa
Waxay dalagtaa kasmada
Waxay dumisaa hannaan
Waxay damisaa ilays
Waxay ka didda cilmiga
Waxay dugsataa jahliga
Xaqay la dagaallantaa
Dulmiga way u hiilisaa
Qofkeeduna waa degaa

Formally, this publication has a number of publishing flaws. The poems are not organized - neither chronologically nor thematically. Moreover, while most have short introductions (presumably by the publisher), many are not dated. The collection also does not have a table of contents. Its most serious flaw is that it is full of unnecessary typos, especially in the introductions to the poems. This is something the publisher can easily avoid in the future. What does not become clear, but is of great importance to evaluating this work, is how the publisher obtained the texts of the poems. Did the poet supply them? Did the publisher himself transcribe these very challenging texts? In the future,

more transparency about how such collections come into being and exactly what role the publisher plays would help one evaluate the accomplishment of the editor/publisher and provide further information about the texts themselves. There is no doubt that Maxamed Sheekh Xassan of Scansom Publishers, who has prepared and published a whole series of source publications of Somali poetry and songs, has made a great contribution to the preservation of the Somali intangible cultural heritage (see www.scansom.com). Scansom² is indisputably a leading publisher for books in the Somali language. However, since Scansom has so much experience, one expects even more from them, especially professional copy-editing and high-quality supporting research and information. Nevertheless, this publisher deserves praise for his initiative and for the number of important texts he has made available to readers of Somali everywhere. Given the serious book famine in Somalia and the absence of professional publisher for Somali language books the contribution made by Scansom must be appreciated, specially in terms of quantity.

This is not the place to analyze and comment in detail on the content and form of the poetry itself. However, publications such as these, which follow on the publication of the poetry of Maxamed Ibrahim Warsame "Hadraani," Maxamed Xaashi Dhamac "Gaarrije", Cabdillaahi Suldaan "Timacadde", and others, will facilitate such literary analysis in the future. However, it has to be noted that most books in the Somali language published in recent years, including the poetry collectins of the noted poets mentioned above suffer from the publishing flews mentioned. To do justice to the invaluable content of works like these, it is important to reverse such technical defects.

Notes:

¹ Cabdi Muuxmed Aamiin, Hilin Hayaan: Duuwaanka Suugaanta Abwaanka Cabdi Muuxmed Aamiin (Spanga, Sweden; Iftiinka Aqoonta, Omhassan Publisher, 2006) and Cabdulkadir Cabdi Shube: Durbaan Garasho, Gabayadii iyo Maansooyinkii Abwaan Cabdulkadir Cabdi Shube (Stockholm, Sweden: Scansom Publishers, 2007).

² For more information about this great poet, see the obituary (in Somali) contained in this volume.



Literature of Somali Onomastics and Proverbs

'With Comparison of Foreign Saying'

Anwar Maxamed Diiriye

Medicine is to the body, as good literature is to the soul. During turbulent times, such as ours, once in a while, a book appears on the horizon, to enlighten us, expand our horizons, stretch our imaginations, and sometimes gently challenge us to readjust our cultural lenses by forcing us to think anew, and to travel on uncharted waters. The book under review does all of the above with remarkable adroitness and deftness of the writing hand.

Somalia, an ancient city state of the East African world, which in recent times had been hit hard by the tragedies of war, squalor and early death of its relentless people, had just been rewarded with a powerful literary presence, of a book that seeks to expose the achievements of its heroic people to the cynical world.

The reward is a book by a young emerging author, Mr. Anwar Maxamed, Diiriye, and the name of his book, *Literature of Somali Onomastics and Proverbs*.

The book is organized around explorations of the meaning of Indigenous names, and an exhibition of Somali and English proverbs. Both topics are amply rewarding. They are first rate treatments of important themes in the understanding of the cultural history of a unique nation that shares the glorious past history of the Arab world and the living fountains of African world.

An understanding of contemporary Somalia challenges us to come to terms with a historic nation seeking to determine its rich history by paying homage to Islam, Arabism and Africanity, since Somalia partakes the horizons of a triple heritage.

Chapter one introduces us to Somali nomenclature system, in which any Somali name is followed by the father's name, and the grandfathers. Women retain their names even after marriage. The original names are either Cushitic (African) or Arabic. All Somali names are organized around qualities (white), and names that ward-off the evil eye. Women's names in contrast are categorized by physical or moral attributes. All the names however have meaning. Parents and others are provided with meaning and destiny bearing qualities from which they could choose, when they

want to name their precious offsprings. The nomenclature is one huge depository of identities.

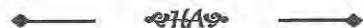
Chapter two delves deeply into Arabic or Islamic names. The attributes of Allah are the ideals that name givers yearn for as they want to grace their children with holy name, hoping that names will map out the destinies of their children. Such names are collected in the *Quran* (*Hadith*). Great are the names that are available in the *Hadith* so that proud parents can locate them and choose them as the blessed names of their children. For example, Abdul means servant of the most gracious. Such is the living power of the second chapter that introduces the reader to a wealth of names, which are simultaneously identity providers, and meaningful conveyors of tradition, customs and history of the Somali nation.

Chapter three and four are intricate and brilliant mediators of meaning instruction and philosophical orality, that is particularly useful to all those cynical outsiders who think that there is no African philosophy. This important book proves that that there is indeed a philosophical sagacity of a Cushitic and Arabic origin, in Somalia's cultural soil. Witness its presence by buying this book and reading it for yourselves.

Consider the following proverbs as mediators of philosophical insight, which are analytic and ethical at the same time.

Wisdom is content out of the knowledge 'Science'
A nation with no archives is like eyes without sight 'vision'.
God's grace does not come in a day's duration.
Prevention is better than cure.

These proverbs and hundreds like them are a wealth of philosophical instruction that we must read. This is a great book written by a very bright young man, whom we must read, and to whom I say thanks for giving me the honor to review.



Futuux Al Xabasha: Raad Raac Taariikheed

Tarjumad: Aadan Xasan Aadan iyo Maxamed Cabdullaahi Riiraash

Daalacashadii: Ismaaciil Cabdi

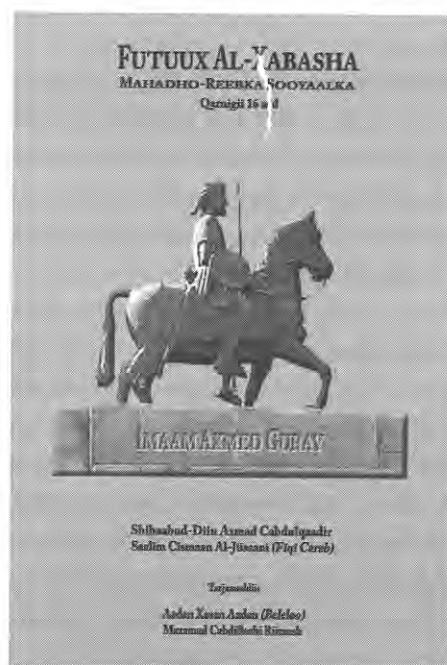
Xilligan oo la joogo bilawgii qarniga 21^{aad}, ummadaha adduunkuna ay higsanayaan deggenaan iyo nabad ku wada noolaansho ayuu gobolkan Geeska Afrika ku jiraa qalaanqal iyo hardan aan joogsi lahayn oo soo bilawday qarniyaal aad u fog, kaas oo ka dhex oognaa dadkii kala haystay labada diinood ee Geeskan ugu xooggan - waa diinta Islaamka iyo tan Kiristaanka ama masiixiga - labadaas dhinac ayay Soomaalidu midkood ka soo jeeddey.

Taariikhdaas Geeska Afrika ee loollanka diineed hadheeyey qorallada lagu diiwaan galiyey waxaa safka hore kaga jira buugga caanka ah ee lagu magacaabo **Futuux Al-Xabashah** ee uu qarnigii 16^{aad} afka Carabiga ku qoray aqoonyahankii la odhan jirey **Shihaabudiin Axmed Cabdulqaadir (Fiqi Carab)**. Buuggan oo ah «**Mahadha Reebka Sooyaalka**» horena loogu tarjumay afaf aad u badan, waxaa nasiib-wanaag ah in markii ugu horresey dhawaan lagu tarjumay afka Soomaaliga. Dadaalkaas waxaa sameeyey oo buuggan af Soomaaliyeeyey labada aqoonyahan ee kala ah : **Aadan Xasan Aadan (Beleloo)** iyo **Macallin Maxamed Cabdillaahi Riiraash** oo ah laban oo suugaanta iyo dhaqanka ka sokow ku caan baxay raadraaca taariikhda iyo ururinta dhaqanka Ummadda, si waynna looga yaqaan Dalka Jabuuti gaar ahaan iyo dhulka Soomaalida guud ahaanba.

Tarjumadda buuggan dhaxalgalka ah, marka laga tago tusmada iyo mahad-naqa, wuxuu ka kooban yahay saddex qaybood oo waaweyn. Qaypta koowaad waa gogoldhig guud. Halkan labada tarjume waxay guudmar iyo kor xaadis qurux badan ku samaynayaan saansaanyihii guud ee hordhaca u ahaa dagaalladii uu **Imaam Axmed Gurey** ku furtay Xabasha, iyagoo farta ku fiiqay in culayskiyo dagaalladii is daba joogga ahaa ee Xabashidu ku haysay deegaannadii Muslimiintu uu sabab u ahaa kacdoonkii iyo gulufyadii aargoosiga ahaa ee xooggaa badnaa ee Imaamka iyo taggi mujaahidiinta ahaa ku furteen inta badan meelihii xuddunta u ahaa boqortooyadii Xabasha ee caanka ahayd. Wawa kale oo ay tilmaameen in buuggan qaybtisii 2^{aad} ee ka hadlaysay dhimashadii imaamka iyo dhinacayadii dhaqaale iyo bulsho ee dawladdii muslinka ahayd aan illaa hadda la ogay meesha uu ku qarsoonyahay in kastoo la isku tax-

lujiyay sidii qaybtaa mar uun gacanta loogu dhigi laaha.

Qaypta labaad oo halkudhegeedu yahay Iftiimin waxay labada tarjume ku soo bandhigayaan dadaalkii hagar la'aaneed ee ay u galeen turjumidda buuggan, iyagoo ay ka hor yimaadeen dhibaatooyin badan oo ay ka mid yihiin, buugga oo ku qornaa afguriyadii carbeed ee kolkaa lagu



hadli jiray, magacyada iyo magac martabadeedyada ku jiray buugga oo ay xilligan wax badani iska beddeleen iyo dhaxal-reebka iyo raadraaca ay heleen oo ahaa mid aad u yar, waxa intaa dheer iyagoo sheegay in ay aayadaha qur'aanka, Axadiista Nabiga (N.N.K.H) iyo magacyada degaannada ay raadraac iyo hubin ku sameeyeen. Dabadeedna ay baadi goob ugu baxeen meelihii dagaalladaasi ka dheceen si xog wixii u hadhay ay u baadi goobaan.

Qaypta saddexaad ahna tan ugu weyn waa dhacdooyikii taxanaha ahaa ee dagaalladii furashada Xabasha ee uu Imaam Axmed hormoodka u ahaa, waxayna ka kooban tahay laba qaybood; waa ta horee waa toddoba duullaan oo is daba joog ahaa oo ku beegan ilaa bogga 205^{aad} ee buuggan, ta labaadna waa duullaano googoos ah.

Haddaba saddexadii duullaan ee ugu horraysay ujeed-dada ugu weyn ee Imaamku waxay ahayd in ummadda

muslinka ah la mideeyo, madaxdii taagta yaraa ee is jijjiidashada iyo khilaafku hagaasiyayna laga takhaluso dadkana la tuso inay is daafici karaan si taas looga midho dhaliyana waxa Imaamku adeegsaday dhawr tabood oo ay ka mid tahay in qaniimooyinkii la soo helay loo qaybiyo dadkii taageerada siiyay Imaamka iyo in lala dagaallamo kala qoqobkii Muslimiinta dhex yaalley oo hoggaan midana loo yeelo. Waxa kale oo ka mid ahaa tabahaas in dadka loo soo celiyo hantidii iyo maxaabiiistii ay Xabashidu ka qaadatay dhulka Muslimiinta Imaamka ka hor iyo in Sekedii oo ay culimadu ururinjireen isla markaana cuni jireen la siiyo dadkii xaqa u lahaa. Tallaaboo yinkaana Imaam Axmed aad buu ugu guulaystay oo Soomaalidii iyo qowniyadiihii kale ee muslinka ahaaba way ku qanceen si waynna waxay isku garab taageen Jihaadkii Imaamka.

Afarta duullaan ee kale, sida an ka fahmay buuggan, waxa Imaamku uu uga dan lahaa laba ujeeddo oo tan koowaad ahayd qabashada dhulka Xabasha iyo fidinta maamulkii muslimiinta, tan labaadna ahayd in Xabashida laga aargoosto burburkii iyo hagardaamooyinkii ay sannadaha badan ku hayeen muslimiinta.

Si taa loo fuliyo Axmed Gurey wuxuu qaaday hawgallo lagu beegsanayay bartilmaameedyadii Boqortooyadii Xabasha ee muhiimka ahaa, gaar ahaanna markii uu boqorkii Xabashida ee Waanag Segad (*Libna Dengej*) waraaq caga juglayn ah uu u soo diray Imaamka. Meelaha muhiimka ah ee muslimiinta bartilmaameed u noqon karayay waxa ka mid ahaa buurta Anba oo ahayd meesha lagu xannaaneeyo wiilasha leh dhaxalka boqortooyada laguna ilaaliyo nabad galyadooda, waxa kaloo ka mid ahaa dhulkii Tegraay oo ay ka imanayeen badriiqyadii dhibka badnaa ee lagu yaqaanay calool adaygga iyo dagaal yahannimada, sidoo kale waxa iyana bartilmaameed ahaa Kaniisadaha oo ahaa meelihii laga soo abaabuli jiray dagaallada ee sahayda iyo qalabkuna u yaallay xoogagga gaalada ah ee dagaallamaya.

Ugu danbaynna duullimaadyadaa todobada ah waxa ka danbeeyay muslimiintu weerarro googoos ah oo ay uga dan lahaayeen fidinta Diinta, diyaarinta dawlad muslin ah oo caasimaddeedu tahay badhtamaha dhulka Xabashida iyo in si kama danbays ah loo soo afjaro weerarradii ay Xabashidu had iyo goor kula kacaysay dhulka Muslimiinta.

Gabagabadiina Imaamku xabashidii si xun buu u jabiyyat Wuxuna xarun maamul ka dhigntay Danbiya oo ku taalla gobol hodan ah oon gu' iyo jilaal midna abaari ka dhicin.

Labada qore ee buuggaan tarjumay hannaanka iyo erayada ay u adeegsadeen tarjamadda ee ka hadluya sida

dagaalka iyo iska hot imaadyadu u dhacayeen waxaad moodaa inay meesha goob joog u ahaayeen, balse is odhan maysid waxa aad akhriyaysaa waa tarjamadda qoraalkii asalka ahaa. waxa intaa dheer qofka buuggan akhrisanayaa wuxu dhix mushaaxayaa xamaasad iyo kacdoon uu is moodayo inuu isaguba yahay mujaahidka Imaamka la socda taana waa ta buuggan u yeeshay dhadhan ka duwan buugaagta kale ee tarjuman een illaa hadda aan akhriyay waxan tusaale u soo qaadan karnaa mid ka mid ah goobihii jihaadka ee mahadhooreebka noqday ee illaa hadda xasuustoodu baabi'in.

Waxana xusid mudan dagaalkii Shinbira kore oo dhacay maalin arbaca ah sannadkii 935^{kii} oo ku beegan 1529^{kii}. Dagaalkaa Xabashidu si wayn bay iskugu diyaarisay, waxay soo saareen qalab wixii ay haysteen sida gaashaammadii daa'uudiga ahaa, koofiyadiihii sabuuriiga ahaa, seefihii Masar iyo warmihii khadiya, Tiradooda lama qiyaasi karayn oo askartooda waxad moodaysay Koronkor, waxay ahaayeen todoba saf oo midna dhinaca ka kale arkayn. Safka qudha ee gaaladuna wuxuu u dhigmayay shan saf oo muslimiin ah waxay wateen 16000 oo faras. Qalabka lagu shaaximay fardaha waxa laga keenay Berri Carab, intooda lugta ahayd ee sidatay gaashaanka, qaansooyinka iyo leebabka sumaysan iyo waliba warmaha hillaacaya waxay ka badnaayeen 200,000 oo nin.

Haddaan xagga muslimiinta eegno habeenkii waxay ku baryeen duco, salliga nabiga iyo salaad, waagu markuu baryayna Imaamkii ayaa talo wayddiiyay waxayna ugu ja-waabeen « dagaalku waa himiladayada iyo halkaan ku soconno waanan u adkaysanaynaa Illaa uu Eebbe na kala xukumayo ». Waxa markii dagaalka la isku diyaariyay Imaamka agjoogay 500 oo geesiyaalkii la yaqaannay ah oo ay ka mid ahaayeen Xamse Aljowfi, Faraj Sabbara, Takiye Xadiid, iyo qaar kaloo badnaa. Tirada fardoolaydu waxay ahayd 560 faras inta kalana waxay ahaayeen 12000 oo nin oo wada dagaal yahanno ah.

Imaamka iyo mujaahidiintu waxay akhriyayeen aayadda 200 ee Suuradda Cimraan iyo aayadda 111 ee Suuradda Atawba waxayna si wayn ugu salliyayeen rasuulka (N.N.KH).

Wax la isku soo sinqaba Boqorkii Xabashida ayaa amar ku bixay in dagaalka la bilaabo waana la isku mulaaqmay oo waa la is dhixgalay, siigo iyo qawda seefaha, dananka fardaha iyo taaha ragga mooyee wax kale lama maqlayn boodhkuna cirka ayuu isku shareeray, riinna ninka kale magaranayn. Dagaalkaasi waxa uu socday barqadii illaa ay Cadceeddu ka dhacaysay,

Wuxu dagaalku sidaa u socdaba xabashiddi jaanta ayay wadheen oo kumayaal ayaa laga laayay meydkoodii-

baana dhuulka buuxiyay muslimiintina Tahliil iyo Takbir iyo Salliga Nabiga ayay mar qudha ku wada dhawaaqeen iyagoo farxadda iyo guushuna wajiyadooda ka muuqato. Gaalada maalintaa kumayaal ayaa laga dilay waxase ugu magac dheeraa badriiq la odhan jiray Roobeel oo ka mid ahaa badriiqyada Tigray waxa kale oo ka mid ahaa badriiq dagaal yahan ahaa oo la odhan jiray Cuqube Miikaa'iil oo uu Imaamku gacantiisa ku dilay. Waxaa iyana la laayay laba addoon oo khasnadda Boqorka hayay iyo waliba :

Badriiq Jaan Balaw
Badriiq Suum Dalmat
Badriiq Gebra Med-hin
Badriiq Samnajaan
Badriiq Maha Tante
Badriiq Wajaamo
Badriiq Sawangeed Baxar Nagaash.

Duuduub ahaan badriiqyada Tigray ee maalintaa la laayay waxay ahaayeen 86 badriiq iyo tobantun iyo dheeraad haldoorkoodii ah waxa kale oo muslimiintu maalintaa qudha ka jareen 114 badriiq oo kale waxana laga boqno gooyay 600 oo faras, dagaalyahannadii lugta ahaana haba sheegin tiradooda, dadka nolosha lagu qabtay waxaa ugu caansanaa boqorka Xabashida seeddigi oo la odhan jiray Tekle Medhin

Ragga musliminnta maalintaa ka shahiiday waxa ka mid ahaa Xamse oo reer Joof ahaa, Xadiid Khorojo, Kabiir Ibraahim, Fiqi Maxamed Khadiibkii Sayma, Dalwa Baali iyo Maxamed Dawaara. duuduub tirada muslimiinta ee shahiiday waxay ahaayeen 5000 oo geesiyaal ahaa.

Sidaa ayuu dagaalkaasi ku dhammaaday muslimiintuna halkaabay degeen oo ay saddex bilood joogeen iyagoo gaul iyo boojimo ku cimaamadan.

Haddaba waxa la iswayddiin karaa muxuu ahaa Axmed Guray ama Imaam Axmed?

Sida buuggan ku cad waa mujaahid quraan ruug ah, waa aqoon yahan da' yar, waa indheergarad dulqaad badan, waa dagaal yahan cabsi iyo baqdini ardaagiisa oollin, waa nin aamminsan wada tashiga iyo dhegaysiga aragtida ciidankiisa, waa nin ixtiraam iyo qaddarinba u hayay culimada Diinta iyo fiqiyada oo talo kuma tallaabsan aanay ka raalli noqon hoggaamiyayaasha iyo ahludiinku. Habeenki wuxu ku seexan jiray Alla bari iyo akhriska Quraanka, ciidamadiisuna waxay ahaayeen niman Ilahay iyo Jihaad u go'ay oo ay dhab ka tahay Isla. Inniimadu. Axmed ma ahayn nin adduunyo jecel, waayo dahab ay ciidankii oo dhani isku raacay in la siiyo xaaskiisi Dilwanbara ayuu isku diiday

isagoo leh "waa xoolo dadwiyahka ka dhexeyya", ciidankiisana wuxuu ka daadin jiray boojimooyinka; marka dagaal lagu jiro ama la isku diyaarinayaba. Ma ahayn nin qabiila oo muslinkaa tolki ah, wuxuu hoggamiye u ahaa Soomaali, Xarla, ciidammadii Badda raggi loo yihiin, Wasiirradii iyo dhammaanba dadkii kala duwanaa ee hoos imanayay maa-mulkisa. Wuu caddaalad badnaa, waana ta ilaa hadda loogu magacaabi la'yahay qabiil amma qowmiyad gaar ah.

Imaam Axmed waa ninkii Xabasha furtay, waa ninkii u soo celiyay xuquuqda dadkii laga dhacay ee itaalka yaraa. Waa hoggaamiye ay taariikhdu waarisay. Hadduu ku noolaan lahaa meel an geeska afrika ahaynna magaciisa waxaa loo xafidsanaan lahaa sida ragga ay maanta Orobba ku faanto, amma Aasiya iyo Ameerika ka caanka ah.

Ugu danbayn waxa in la xuso mudan habka iyo nidaamka tarjumidda buuggan waa mid ay tarjumayaashu si aad ah iskugu taxallujieen. Waxay ilaaliyen xuquuqda mu'allifka isla markaana waxay dhawreen raalli galinta akhristaha, iyadoon garan karno dareenka iyo fahamka u dhexeyya labada waqt ee ay kala noolyihii akhristaha iyo mu'allifkuba inay aad u kala fogyihii. Haddana tarjumayaalku waxay ka dhigeen mid si fudud iskula jaanqaadi karta. Waxa kale oo ay wacdaroo ku dhigeen waa isticmaalka hufan ee ay u adeegsadeen erezada iyagoo isku dheelli tiray fikradda uu buuggu tabinayo iyo odhaahda lagu cabbiray. Waana midda qofka akhrisanaya u sahlaysa inuu ku raaxaysto daalacashada buuggan. Waxa kale oo ay labada qoraa ku dadaaleen eray bixin iyo macnaynta magacyada iyo meelaha ay u arkayeen inay shaki ama madaw ka gali karo qofka buuggan daalacanaya. Bogga 18-19 ee hordhaca guud inta u dhaxaysa Iftiiminta iyo mahadnaqa waxay dhigeen khariidad aad loo qurxiyay oo midabaysan si wacanna kuu tusinaysa goobihii dagallada foodda la isku daray iyo hilimmadii jihaadka.

Waxay ka fogaadeen in dareekooda laga dhex arko buugga oo waxay tarjumeen xaqaa'iqdii iyo dhacdooyinkii ay ka atkeen buugga.

Waxan ku soo gunaanadayaa buuggani wuxuu ku soo beegmay wakhti muslimiinta Geeska Afrika ay ku jiraan xograadin ku saabsan hawiyaddooda ama haytooda dhabta ah iyo taariikhhoodii hore, wuxuuna maktabadda Soomaalida ku soo kordhinaya qimo cusub oo taariikhheed waana waa cusub oo u baryay cilmiibaadhayaasha iyo aqoonnyannada af Soomaaliga adeegsada inay jirto taariikh iyo xog badan oo ka maqan abtirsiumada runta ah ee ummada Geeska Afrika, gaar ahaana Soomaalida oo ay burburisay kala qoqobka qabiilkii iyo dagaallada sokeeye oo uu ku lumay mustaqbalii fac ama jiil dhan. ← ◊ →

GOBAAD:

Dhaqansidaha Afka, Suugaanta, Taariikhda, iyo Arrimaha Bulshada

Cabdulqaadir M. Wacays

Dhaqansidaha Gobaad tirsigisa koowaad ee aan halka ku daalacanayno wuxuu ka kooban yahay 154 bog, wuxuuna guud ahaan himilaynayaa in uu koobo dhinacyada afka, suugaanta, taariikhda, iyo arrimaha bulshada, isagoo ka eegaya xagga dhaqanka Soomaalida. Majaladdan waxay u qoran tahay qaab-buugeed loogu talagalay lafagurka dhaqanka iyo bulshada Soomaaliyeed, laf-dhabarna u noqda kobicinta aqoonta ardayda Soomaalida, cilmi-baaraayaasha shisheeye ee daneeya wax-ka-ogaanshaha Soomaalida, iyo guud ahaan akhristayaasha Soomaaliyeed.

Sida ku cad gogoldhingga majaladdan, dhaqansidaha GOBAAD oo haatan loo asteyey in uu soo baxo sanadkiiba mar, kuma dhalan gurdan-raac iyo hiyi-kaç, balse wuxuu soo maray marxalado kala duwan oo tijaabo-gelin ah, wuxuuna sanadihi 2002-dii iyo billowgii 2003-dii bishiisa mar ku soo bixi jirey qaab wargeys ahaaneed oo muuqaal ahaan uu ka dhumuc weyn yahay kan imminka soo baxay, wuxuuna xambaarsanaa qormooyin nuxur leh oo dhaqanka, afka, suugaanta iyo arrimaha bulshadaba wax uga bidhaamin jirey akhristayaashiisa.

Guud ahaan, tirsigan koowaad ee Dhaqansidaha GOBAAD ee wajiga cusub leh wuxuu xambaarsan yahay siddeed qormo oo ay ku farayaraysteen qalin-maal Soomaaliyeed, kuwaas oo qaar ka mid ah aan dib-u-milicsi kooban ku samayn doono.

Gobaadkan cusub wuxuu ku furmayaa gorfayn Deeq Aadan Diiriye ku qaadaa dhigayo cilmiga xiddigiska, kaas oo lafdhabar u ahaa dhaqanka Soomaalidii hore. Dadkii hore waxaa caado u ahayd inay Aad ugu fiirsadaa xiddigaha iyo muuqallada ay sameeyaan, iyagoo aaminsanaa in ay saamayn xoog leh ku leeyihin waxyabaha dhulka ka dhacaya, cimilada, iyo noloshoodaba.

Akhrinta qormadan waxay i bartay in Xiddigisku lafdhabar u ahaan jirey nolosha Soomaalida. Qof ahaan, xilliyo kala duwan oo aan safarro gaagaaban ku tegey xee-baha Bari ee Soomaaliya, waxaan la yaabi jirey heerka aqooneed ee yaabka leh ee ay reer Barigu ka gaareen adeegsiga cilmiga xiddigiska, kaasoo illaa maantadan qayb weyn ka ah hab-nololeedkooda.

Majaladdan ayaa si faahfaahsan uga hadleysa saamaynta uu cilmiga xiddigisku ku lahaa dhaqanka iyo nolosha Soomaalida. Hase yeeshi, waxaa loo gaahan yahay in qormooyinka noocan ah ay hoos ugu daadegaan saamaynta uu cilmigaasi weli ku leeyahay hab-nololeedka Soomaalida maanta, si akhristuhu uusan ugu qaadan in laga taariikhay-nayo dhaqan duugoobey oo aan haatan la isticmaalin.

Qoraallada kale ee dhumucda weyn waxaa ka mid ah diraasad halkudhaggeedu yahay *Ma dhab baa "Soomalida Dhaqankeedaa Burburka Baday?"* taas oo Maxamed Daahir Afrax kula cilmi-doodayo dad dhaqankii Soomaalida ee soo jireenka ahaa ku eedheeya inuu ka masuul yahay burburka ku dhacay ummadda Soomaaliyeed.

Indhowaalaba doodda sii xoogeysaneysey ee ku saabsan meeleynta saldhigga burburka Soomaaliya iyo Soomaalida waxaa jira qalinley, Soomaali iyo ajnabiba leh, oo si soo kordhaysa farta ugu fiiqaya in Soomaalida uu dhaqankeedu burburka baday, dhaqankaas oo ay ku eedaynayaan inuu ahaa mid xalaaleeya dilka, kala-dambayn la'aanta (anarchy) iyo gar-ma-qaatenimada (Said Samatar, 1991).

Hase yeeshi, Dr. Maxamed Daahir Afrax, oo ah qalinmaal iyo xeeldheere ku fogaadey arrimaha dhaqanka iyo suugaanta Soomaalida, ayaa qoraalkan dheer wuxuu ku doodayaa fikrad taas ka duwan. Wuxuu doddiisa ku furayaa su'aalo ay ka mid yihiin:

Dhibaataada dhacday yaa ka mas'uul ah? Ma run bay sheegayaan dadka ku doodaya cidda ka mas'uulka ah in ay tahay guud ahaan hiddaha iyo qaabka fekerka Soomaalida, gaar ahaanna dhaqanka qabyaaladda ee ay weligeed ku soo dhisnayd bulshada Soomaalidu? Dhaqanka Soomaalida iyo adduun-aragga uu da'aha soo koraya ku barbaariyo ma wuxuu ahaan jirey mid dadka u jiheeya dhanka burburinta, isu-xoog-sheegadka, gar-ma-qaatenimada, iyo kala-yaaca, mise wuxuu ahaa mid u jiheeya dhanka dhismaha, isxurmaynta iyo nabadda?

Dr. Afrax, weydiimahaas kor ku taxan iyo kuwo kale oo la ayni ah ayuu soo hordhigayaa akhristayaasha, isagoo dabadeed unkaya dood culus oo jawaabo loogu raadinayo su'aalaahaas qallafsan. Asagoo cuskanaya ama soo dalishanaya suugaan fara badan, dhacdooyin taariikheed iyo maahmaahyo soo jireen ah ayuu wuxuu caddaynayaahab-dhaqankii soo jireenka ahaa ee Soomaalida, in kastoo ay ku dhex jiraan waxyalo dhib-wadeen ah oo ay sal u yihiin colaadaha qabyaaladda ku dhisan, haddana sifooyinkiisa

ugu xooggan inay abayaan kuwo dhimsa-kalkaal ah oo ay hogaamiyaan qiyamka nabadda, is qaddarinta, dulmi-diidka, iskaashiga iyo isku duubnida bulshada. Wuxuu qeexayaa dhaqanka keenay burburka in aanu ahayn kii soo jireenka ahaa balse uu yahay dhaqan-siyaasadeed sumaysan oo soogalooti ah oo uu sida daacuunka u fidhey hab-dhaqanka gar-wadeenka siyaasadda dalka laga soo bilaabo nuskii dambe ee qarnigii labaatanaad.

Qoraal kale oo aad u xiisa badan oo halkudheggiisu yahay *Hal-abuur Hiddeedka Haweenka Soomaalida* ayaa Anwar Maxamed Diiriye si faahfaahsan ugu soo bandhigaya kaalinta haweenka Soomaalidu ku leeyihii hal-abuurka tixda, iyo weliba awooddooda gaarka ah ee xagga maansaynta. Qoraha qormadan wuxuu buraanburka ku tilmaa-mayaa inuu yahay “*boqoradda*” tixda, halka uu gabaygana ku magacaabayo “*boqorka*” tixda suugaanta Soomaalida. Hase yeeshie, marka aan maqalno “*hal-abuur hiddeedka haweenka Soomaalida*” waxaa durba xusuustenna kusoo dhaca “*buraanbur*” oo keliya, iyadoo aan is-moodsiinno in guud ahaan hal-abuurka haweenku uusan dhinacna u dhaafii karin curinta “*buraanburka*”.

Si taa ka duwan, qormadan waxay si xiiso badan uga warramaysaa guud ahaan qaybaha kala duwan ee hal-abuurka haweenka oo weliba uu ku jiro gabayga oo ay kaalintooda ku leeyihii, iyo sida tacab-suugaaneedkaasi saamayn toos ah iyo mid dadbanba ugu leeyahay nolosha iyo qaybaha bulshada, intaba. Qoruhu wuxuu horteenka keenayaa tixo gabayo ah, haweenkii tiriye, iyo sababihii ay u tiriyeen, kuwaasoo akhrintooda kugu tidaaya waddadii uu qoruhu kula rabey ee ahayd in aad garwaaqsato kaalinta haweenka ee xagga hal-abuurka suugaanta, iyo in marrarka qaarkood ay baro dheer yihiin tagga xagga tirinta gabayada.

Malahayga, gebagebada qormadan, waxa keliya oo aan tabey, taasoo aan is leeyahay qoruhu kama ilduufine malaha tirsiyada dambe ayuu kusoo bandhigi doonaa, waa: haweenka iyo kaalintooda fanka iyo suugaanta casriga ah guud ahaan. Dhanka kale, qormadan waxay u muuqataa in ay isku koobtay hal-abuur hiddeedka haweenka ka soo jeeda dhaqanka reer-guuraaga, iyadoo ay meesha ka maqan yihiin halabuurkii beero-qodotada iyo kii banaadiriga oo runti kaalin weyn kaga jira guud ahaan hal-abuurka fanka iyo suugaanta Soomaalida. Mar kale, waa suurtagal in uu qoruhu dib u dhigtag mawduucyadaas.

Qormooyinka kale ee sida weyn ii xiiso-geliyey ee ku jira tirsigan waxaa ka mid ah qoraal dheer oo ka hadlaya sooyaalka iyo suugaanta Abwaan Maxamed Jaamac Ilkacase; taariikhda lacagaha Soomaalida; sheeko gaaaban; iyo

gabay qiiro badan oo hal-ku-dheggiisu yahay “*calanka ooyaaya!*”. Guud ahaan qormooyinkaas waa kuwo xiiso badan oo aanan ka daalin akhrintooda.

Bahda Dhaqansidaha Gobaad waxay gogoldhigga majaladdan kaga sii afeefteen in dhaqansiduhu ka caagganan doono arrimaha siyaasadda. Dhanka kalena, waxay ballan-qaaddeen in tarsi kasta ay majaladdan u xulan doonaan “*qormooyin tayo leh, si ay u kobciso, tacliimiso, una xoodaamiso garaadka akhristayaasheeda, islamarkaana u ibo-furto maskax dhaqankeeda u dhug leh*”.

Haddaba, maadaama Dhaqansidaha Gobaad uu u dhashay, una taagan yahay ujeeddada kor ku xusan, bahda Gobaad waxaa looga fadhiyaa kala saafidda ama kala soocidda dhaqankii soomaalida ee soo-jireenka ahaa, iyo “*dhaqan-siyaasadeedka sumaysan*” ee haatan lagu dhaqmo (sida uu farta ku fiqayo qoraalka Maxamed Afrax), iyadoo haatanba qarka loo saaran yahay in la wada rumaysto in dhaqan-siyaasadeedkaas sumaysani yahay dhaqankii soo-jireenka ahaa ee Soomaalida. Sidoo kale, bahda Gobaad waxaa kaloo looga fadhiyaa in xittaa ay kala hufaan dhaqan Soomaalijii soo-jireenka ahaa oo isaga qudhiisu leh qaybo badan oo aan la saanqaadi karin nolosha casriga ah.

Sidaas awgeed, hal-xiraalaha ama xujada adag ee hor taal bahda Gobaad ayaa ah soo-helidda waddadii ay u mari lahaayeen gudashada xilkaas ummadeed ee ay dhabarka u riteen iyagoo misana ka caaggan faragashiga arrimaha siyaasadda Soomaalida. Qof ahaan, waa wax aan dhici kari doonin. *Nin xil qaadayse eed qaad.*

Guud ahaan tirsiga koowaad ee majaladdan Gobaad wuxuu xambaarsan yahay qoraallo xiiso badan oo dhinac kasta ka dheellitiran. Hase yeeshie, waxay mararka qaarkood ishaydu qabaneysey il-duufyo aan badnayn oo xagga higaadda ah iyo cabbirka farta oo mar mar kala-kaan ah.

Dhanka kale, waxaa hubaal ah in af Soomaaliga ku qoran majaladdan uu aad ugu adag yahay dhallinyarada qurbo-joogta ah ee uu afka Soomaaligu cirriiriga ku yahay, kuwaasoo qayb muhiim ah ka ah kooxaha ay majaladdan bartilmameedsanayso. Sidaas awgeed, waxay ku habboonan lahayd in qormo kasta loo sameeyo “*eray-koobe*” ama “*glossary*” lagu fasirayo erayada qaarkood.

Ugu dambayn, maadaama majaladdan himileyneyso in ay saldhig u noqoto kaydinta dhaqanka Soomaalida, kobcinta aqoonta ardayda Soomaalida iyo cilmi-baarayaasha shisheeye ee daneeya wax-ka-ogaanshaha dhaqanka Soomaalida, waxaan iyana meesha ka madhnayn baahida loo qabo in qormooyinka afka Soomaaliga ah ay barbar socdaan dhiggooda oo ku qoran afka Ingiriisiga. ← ➤

Farewell Xasan Shiikh Muumin: an Abwaan* of Singular Stature

By: Maxamed Dahir Afrax

A distinguished poet, playwright, actor, broadcaster, educator and a great innovator, Xasan Shiikh Muumin was borne on 25 December 1931 in the historic coastal town of Saylac. He was the only son of a middle class family in the Somali standards of the time. His father, Shiikh Muumin, was a small trader and highly respected man of religion. At the age of nine, Xasan moved with his family to the inland small town of Borame where he grew up and received his Koranic and elementary education in the 1940s. Thus, in his sedentary background, Xasan was rather unique among noted Somali playwrights of his generation, most of whom were from rural (mainly pastoral) backgrounds. Nonetheless, Xasan was not any less versed with Somali traditional culture than any of his fellow dramatists from pastoral origins, as could be observed from his work most of which is deeply rooted in Somali oral tradition. In his professional life, Xasan took up several employments, the longest and most significant of which was his work for the state-owned national radio station, Radio Mogadishu (1968-1976). He worked there as a broadcaster, producer of cultural programmes and as a composer of poems, songs and radio dramas.

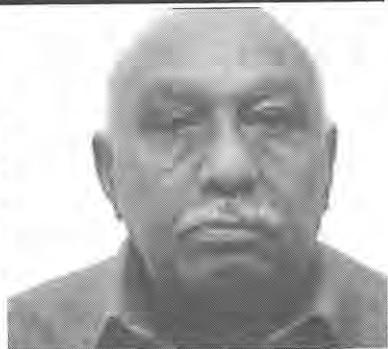
Before putting his playwriting skills to the test, Xasan started his creative career as a poet. His first poems were closely associated with his involvement in the then sweeping political movement for Somali national independence. As a very young man in Borame and Jigjiga, Xasan was attracted to the philosophy and activities of the patriotic movement for Somali independence from the British and Ethiopian colonial rules of the time. This experience has had a remarkable impact in the formation of Xasan's world view as a committed playwright and adamant advocate of socio-political reform in his country.

As far back as early 1950s, Xasan became one of the founding members in Jigiiga and Borame of the Somali Youth League (S.Y.L), the leading nationalist party in the 1940s-50s. Upon

independence in 1960, when the SYL became the ruling party, it lost the massive popular support it had enjoyed in its earlier years; its leaders were fiercely criticised for becoming corrupt and incompetent and for turning away from the original principles of the party. It was then that Xasan Shiikh Muumin abandoned the SYL; instead, he joined the then leading opposition party, the Somali Democratic Union (SDU), later becoming its secretary.

In an interview I had with him in his home town of Borame on 22 August 1997, Xasan explained how his first experience with poetic composition was inspired by the political environment of nation-building orientation that prevailed in the country at the time (late 1950s). He related the story of the first beginnings which he recalled with astonishing detail and apparent relish. It was on a Monday, the 13th of May 1957. Xasan was in Borame as an active member of SYL. The organisation of an important public event was under way, namely, the 9th anniversary of the foundation of the popular party which was scheduled to be celebrated in two days time. By the 1950s it was already an established tradition that literary and artistic presentations, especially poetry and drama with patriotic themes, constitute a major component in the programme of any such public event organised by a political party.

As a young enthusiast with a promising, yet unexplored talent, Xasan decided to participate in the big event with a poem of his own. In our conversation during the interview, he narrated the exiting story of how he locked himself in that Monday evening, with big amounts of cigarettes and *qat*, for an extra warm-up, and how he struggled the whole night, travelling to unknown territories, carried away by his imagination. The result was three songs, with patriotic themes, one after the other. The first, which he describes as his 'first-born' tix (verse), was a didactic account urging the



Abwaan Xasan Shiikh Muumin

Somali public to struggle for a better future as an independent state. It begins with the words '*Dadaala Soomalaay*', 'Oh Somalis, make efforts!' repeated as a refrain.

In the second song, the poet champions modern education as a key for building a modern nation-state. The piece centres around another instructive refrain: '*Carruurta wax baxal!*' (Educate the children!) The call for modern education was a theme favoured by many Somali poets and playwrights at the time.

As mentioned earlier, before engaging in the creation of full-length stage plays, Xasan Shiikh Muumin composed poetry and short dramas for radio broadcasts. Indeed, it was one of these radio dramas, *Hubsiino Hal baa la Siistaa*, 'Certainty is exchanged for a she-camel' (1966), that first established Xasan's reputation as a dramatist. Many of his poems (mostly sung) and short dramas were broadcast through former Radio Mugadishu and Radio Hargeysa as well as the Somali service of the BBC.

The famous play *Shabeelnaagood* (the Libertine) was the first and the most popular of a series of four stage plays which Xasan composed from 1968-1973. The titles of the other three are *Gaaraabidhaan*, (Glow-worm) (1969), *Ehlunaarka Adduunka*, (The Damned of the Earth) (1971), and *Dunidu maskaxday magan u tabay*, (The World relies on the Brain) (1973).

In all of these plays, late Xasan combats against socio-political ills in Somali society; he acts as a social critique committed to 'winnow right from wrong'. In his masterpiece, *Shabeel-naagood*, he launches a fierce attack against a set of destructive social and political behaviour. He acts as wise preacher, as someone with primary responsibility to 'guide the public rightly' as he declares in the opening of the play. The central theme in *Shabeelnaagood* is how the then emerging playboys in the burgeoning Somali towns ruthlessly ruin the future of young girls using such deceitful tactics as false marriage. The impact of the extra popular play was such that the term 'shabeelnaagood' (playboy or lady killer) coined by Xasan Shiikh Muumin has become a commonly used entry in modern Somali vocabulary. It should be noted that *Shabeelnaagood* has been translated into English (the only Somali-Somali play translated into a foreign language) by late professor Andrzejewski of London University and was published in London by Oxford University Press in 1997.

The main focus in the themes of the remaining three plays is social and political critique. In *Gaaraabidhaan*, for instance, the playwright criticizes the behavior of the new

generation of Somalis most of whom are educated in foreign countries and then come back with misconceived understanding of modern lifestyle. *Ehelunaarka Adduunka* was a cry against the dangers of the prevailing injustice in the distribution of wealth within the new Somali society.

In all his work late Xasan was a true representative of his time of creative committedness and extraordinary artistic energy. The period of the late 1960s and early 1970s was not only the prime time of Xasan's artistic career but it was the golden era (*berisamaad*) of Somali literature and performing arts. The entire scene of Somali cultural life was characterized by an overwhelming energy of literary and artistic creation. Cultural revivalism and socio-political reform were the dominant trends sustained by most Somali artists of the time. It was the time when artistic creators were best motivated and most energetic in their endeavour to strike a delicate balance between acting as cultural preservers and championing social reform with modern orientation.

Thus, Xasan Shiikh Muumin truly represented in his plays this prime time in that, on the one hand, he firmly stood for traditional values while on the other he wholeheartedly advocated modern-oriented ideals promoting social change.

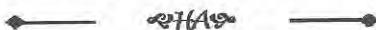
Like many other leading playwrights of the *berisamaad* era, Xasan withdrew from the play-making practice and kept a low profile ever since around the mid-1970s when he moved from the Somali capital Mogadishu to the Republic of Djibouti and, later, back to his district of birth, Borame. It could be the suppression of freedom of expression by the military rule of General Siyaad Barre at the time that had frustrated to silence Xasan Shiikh Muumin and other foremost playwrights, as explained by Xasan himself in the lengthy tape-recorded conversation I had with him in Borame on 22 August 1997. Answering my questions, however, Xasan explained that taking distance from the spot-light did not mean that he gave up his career as a poet/playwright; in fact he informed me of some recent poems of his as well as outlined plays; he particularly underlined the importance of a play script he had under the title of *Nabi-Daayer*. He also told me that he intended to reproduce the play *Gaaraabidhaan* 'Glow worm' which he considered as his best ever. Comparing between *Gaaraabidhaan*, and *Shabeelnaagood*, he sounded rather critical to the latter. Contrary to my evaluation of *Shabeelnaagood*, which I have studied in several of my published books and academic articles and which I have graded as the best Somali play ever staged, the playwright looked down to his

play saying '*wax weyn may ahayn* [was not a big thing]'. He said that he was not able to invest enough time to improve it further. 'I composed it in just 21 days' he recalled. When I asked him the reason why he did not take the time he felt was needed he answered, with some ambiguity, that he was pressurized by 'some people' from a position of authority.

The late abwaan, Xasan Shiikh Muumin spent his last years in exile, mostly in Norway. There he continued acting as an educator taking upon himself to 'guide the public rightly', this time through public lectures, media interviews and video-recorded literary presentations addressing the Somali community in the Diaspora.

Xasan Shiikh Muumin died in Oslo, Norway on 16 January 2008. When his body arrived at the Djibouti Airport - on its way to Borame where the late abwaan was buried - the President of Djibouti, Ismail Omar Guelleh, awarded him posthumously the highest medal of culture. This symbolised how highly this great abwaan was respected by his people.

* A Somali word for a distinguished, multi-talented literary / artistic creator.



Homage to Cumar Macallin/Omar Maalin

By Ali Moussa Iye,
translated from the French by
Suzanne Muddle' Lilius

Ali Moussa Iye, the Djiboutian writer, scholar who for a long time worked with our recently departed colleague, wishes to pay him his last respects and remind us of Omar's important contributions to the knowledge of Somali culture.

It's customary to praise those who have departed for the next world. In our society, there's a tendency to do more for the dead than for the living, as if we must relieve our bad conscience about not having sufficiently recognized and appreciated those remarkable persons who have suddenly left us bereaved. In some African cultures, people will even go heavily into debt to honour the memory of the very same persons that were left to die in poverty and solitude.

In speaking of my friend, Cumar Macallin, I would not like to offer myself up to this exercise of necrology, even if I feel guilty of not having visited him recently. I decided

to write about him first of all to remind us of how important the oeuvre that he has left us as his legacy is to our cultural heritage. It's to postpone, for an instant, the forgetfulness that will no doubt follow the condolences offered to the bereaved family. Omar "Kuul" left us as discretely and humbly as he lived among us.

We will no more see his frail and hesitant silhouette, we will no longer hear his strong and rough voice. In the name of all those who feel this same loss, I would like to pay homage to a man who lived only for his creative art and his research. Omar the poet, Omar the story teller, Omar the communicator, Omar the "Abwaan", the man of culture who dedicated his life to exploring the secrets of the word and the mystery of the Xeer (Somali customary law).

As a specialist in the Somali tradition, open to the world - Omar Maalin (the educator) was my teacher, the one who opened my eyes to the riches of our legal and literary traditions, who



Abwaan Cumar Macallin

helped me question and put into perspective the knowledge received at the universities in the West. When I, as a young PhD student, chose to work on the processes of economic and cultural interdependence that prefigured the phenomenon of globalisation, Omar persuaded me to look into some more deserving subjects and to write on the intangible heritage in danger of oblivion. I will never forget the great lessons in law, political philosophy and literature delivered by the old masters of the Xeer whom he made me meet. Omar was a patient translator as he made me grasp the depth of their thought and the subtlety of their words. Without him, I would never have been able to write on the Xeer.

After Frank Fanon, the visionary West Indian psychiatrist who made me understand the mechanisms of the alienation of the colonized, after Cheik Anta Diop, the Senegalese sage who taught me the importance of the contributions of African civilisations to human progress, after Aimé Césaire, "the fundamental Negro" who gave the fatal blow to any civilizing pretensions of colonialism, Omar Maalin was the one who contributed the most to make me change the way I saw my own culture.

He was a generous man who loved to share his knowl-

ledge, his feelings and his visions as a poet. Far from desperately clinging to his roots, he was a man open to the world. In order to illustrate an idea, he could quote, in Russian, poems by Pushkin (the great Russian poet of African origin), recite, in English, verses by Shakespeare (the English playwright who has indelibly marked Western theatre), and, in Somali, poems by Hadraawi (the universal poet) or by Sayid Abdallah Hassan (the Somali hero of the magic word).

... The courage to swim against the current, against complicity and conformism, against ignorance and neglect... Like any impassioned artist, Omar disregarded his own life. In a society where having seems to replace being, he appeared to be a poor wretch, a drop-out in search of some vain absoluteness. Some saw him even as a crank who, instead of haranguing people on the good and the bad as so many religious preachers, brooded on the merits of an heritage seen as past and gone. Omar paid a high price for this social incomprehension but, like all learned men, he preferred the hardships of life in the margins to abandoning his quest for truth. Such is life; societies move forward because men and women like him have the courage to swim against the current, against complicity and conformism, against ignorance and neglect.

Omar was an eclectic who took interest in all the Arts. He became the friend of poets and Sufis, of musicians and actors, of journalists and radio presenters. He contributed to bring Somali poetry out of its pedantry and conventions. He introduced a poetic style that was more accessible to young townspeople who couldn't relate to any nostalgia for "*berisamaad*" (the good old pastoral days). He tried to innovate in the fields of rhythmic construction and rhyming, where our poetry has at times grown quite stiff.

In the manner of the iconoclastic writer Louis-Ferdinand Céline, who entered French literature like a burglar, bringing with him the crude way of speaking of people from the working-class suburbs, Omar introduced a new poetical genre which he called, with irony, "*suugaan dhul jiif*", grass root poetry, in order to push around established rules. With all these innovations, he should have enjoyed a place of honour at the university, transmitting his knowledge in a more formal manner. Instead, he had to be content with sharing it in the absent-minded hoo-haa of qat chewing session.

Omar, you have left us and only God knows the place that awaits you in the next world. You have left orphaned

many Djiboutians who admired you without knowing how to tell you so in time. Following the examples of Abdillahi Doualeh "Iftiin", William Syad, Mohamed Ali "Fourchette", Abdallah Ley, Mohamed Ali Talha, Abdo Hamargod "Goffaneh", Cheikh Ahmed, and others, you have joined the ranks of these creators who burned up their lives in service of their art, and whose cinders will not burn out in a hurry.

May your departure serve to teach us to be more attentive to the men and women of culture, artists and creators alive who live precariously, and give them a fairer place in our society.

Men come and go, but their oeuvres live on. Omar, you will maybe be more present now than when you lived among us, because the trace of light you left as an imprint behind you, like a shooting star, may inspire and guide others on the path of artistic creation.

This is why I would like to make an appeal to the relevant Ministries and to all who love culture and to all Patrons of the Arts in Djibouti, to gather your scattered writings and to publish them. These texts should very quickly be presented in book form, in order to dispel the fate that the great sage Hampate Ba feared. He said: every time a sage of the oral tradition dies, it's like a whole library burned.

Premonitory, you liked to quote this pastoral saying; "*Nin dhinta, kabibiisa dhaama*" (Once a man dies, his shoes are worth more than him). Far from minimizing the loss of a beloved one, this metaphor of the shoe held another meaning for you. It made explicit the fact that men are born and that they die, but that the most important thing is what they pass on to their fellow men.

In pastoral societies knowing how to deal with scarce resources (today, that would be called ecological management and sustainable development), the sandals made of extremely durable strips of camel hide would survive its user to be recycled and redistributed to the next of kin.

When one knows how useful such sandals are on the thorny paths of our countryside, it's easier to understand the force of this shoe reference.

Even the sages of our Xeer used this metaphor in comparing the Xeer to shoes which should guide men on the path of Law - "*Xeer waa kab lagu socdo*" – "Customary law is the shoes n which you walk."

Omar, thank you for your shoes and their thongs (dhagaley) of culture that you have left us. May your soul rest in peace and the grave be easy on you! ← →

Diaspora Blues
(Short story)

By Ugaaso Boocow

"Innaga oon haybad qabin
Hal beesa an suubsan karin
Habaaskeey naga huftoo
Waa tii noo hiillisaye
Hooyadu waa lama huraan"

Before we have the dignity of a grown-up
or can do even a cent's worth of work
she shakes the dust of our clothes
and encourages us.
Mother is indispensable!

*Careys Ciise Karshe's song,
Hooyadu waa lama huraan (Mother is indispensable).*

Filsan buries her face into the free end of her transparent silk red *guntiino* (wraparound dress), suppressing the ominous piercing cry buried deep in her throat. When her feet can no longer bear to support the weight of her burden, she collapses in despair on the Saudi sofa. She listens attentively to the voice of her mother squeezed into the telephone wire that connects Hawl-Wadhaag, Mogadishu to Toronto. It is small and lukewarm, in obvious contradiction to the immensity of the voluminous woman she had adored in a faded Polaroid. The woman's glossy kohl-rimmed eyes squinted into the flash of the camera. Her delicate face, lightly shielded by a veil of white lace, revealed a prominent nose and cherry-coloured lips. Henna-painted fingers were loosely linked to those of a man casting her a dreamy sidelong glance full of admiration, as they made their way through a sea of ululating women and men with olive green sarongs and golden fountain pens peering from the breast pockets of their neatly pressed white shirts.

At times Filsan holds the receiver at a distance from her face with her free hand, as the other, clasping the ends of her *guntiino* works mechanically on wiping the stream of tears that is pouring from her mascara-smeared eyes. She coughs nervously, an old habit to suppress tears of protest. But when her mother, in the unadulterated genuine tone universally associated only with those who have conceived,

carried and delivered, asks her what the matter is, she simply says - it's flu season in Toronto.

"I can't be expected to tolerate this Gutaale Gacameey" she could hear her mother say monotonously, somewhere in a dark and frightening corner of her mind. Gutaale would sit on the sofa with peacocks, crossed legs hidden under a flamboyant sarong, white singlet displaying grey half moons under his armpit as he rested an elbow on the shoulder of his mother, cautiously thumbing an amber rosary dangling from a bent index finger. He listens to her unpacking insults like a man who is avoiding to rub more salt on the fresh wounds of a soon to-be-ex-wife. He strokes his raven-black goatee with care, nodding, as if this is expected of him, at her unfolding hysteria. He would follow her with his dark chocolate-coloured eyes as if he were wholeheartedly concerned with her every word, nonchalantly uttering 'nacam, waa runtaa, adaa saxsan - your right' as she talked without censoring herself, parading about, piercing the air with unrestrained hand gestures.

Grandma Amina, sitting beside Gutaale, holds a six-months-old baby in her arms - one hand under its neck, the other under its bottom - rocking it just as the midwife Batuulo had recommended: rhythmically from side to side. She lifts the baby above her head, gazing at it lovingly, smiling a smile so overwhelmingly wide that it reveals

missing back teeth, when suddenly the baby burps back undigested breast milk onto her lap. The warmth and stench of the milk oozing through her *dirac* (fine, cotton-gauze dress) causes her to exhale theatrically, helplessly. With visible disdain, she passes the baby gently to Gutaale, as she stands up to remove her powder-blue *dirac* with golden stitchings and pulls her satin turquoise petticoat with scallop edges up to her chest. "All we ask is that you leave, Filsan; you can go wherever you so please," she says with an air of righteousness, powerfully flinging the soiled garment on top of a heap of dirty clothing in the far corridor.

Now Filsan's mother paces about impatiently and short on breath, bolting into every room, resolutely squeezing into a small sliver suitcase whose clasp had broken every single silk *dirac*, vintage *guntiino*, satin petticoat, antique shawl, and flamboyant batik *malqabad* (wrap) from various dresser drawers, and collecting in a burlap bag bare chunks of frankincense, bottles of Egyptian jasmine, and ornaments of inherited gold.

"If you think she'll bear you a son, so be it!" she spits, producing a pair of Fiskar's scissors from a drawer. "So be it, Gutaale!" she declares haughtily, taking the set of sharp blades to one of her wedding pictures, diligently dismembering Gutaale's head first. She now throws the Polaroid she had triumphantly cut up into thin air. "How dare he take a second wife!", she asks, knitting her brows before an invisible audience. "I suppose you don't know children come from God uh? Pshaw, mi dispiace amore! From Allah we come and to Him we shall return. He gives and He takes, you scoundrel! One must be satisfied with what one gets!" she declares vociferously in one breath. The depth of her words carrying this uncontested truth pleases her ears, alleviates the throbbing at her temples. "I should have suspected this long, long, long ago," she now says, snapping her fingers precisely to emphasize "long ago" is as common among Somalis. "Look," she begins, directing an unapologetic index at Gutaale from the corridor. "Your money," she continues, rubbing the tips of her fingers together as Somalis do when referring to profit, "is not ample enough to buy me dignity." "I refuse - *habarteedee ka tahay* (absolutely impossible - *refuse* to be co-wife with another woman!)" she declares, narrowing her eyes to hold their astonished stare. The baby attempts to grab hold of the rosary Gutaale is dangling above its head. "Just leave the baby," Grandma Amina reiterates once more with finality, wrinkling her nose in vexation.

Leaning its fragile neck on Grandma Amina's arm, the baby reaches vigorously, excitedly, with clenching and unclenching hands for the floating string of beads, receiving a wealth of attention as Grandma Amina rains kisses on its tummy and Gutaale tickles its toes.

And so, Qaali decided to leave the Waabberi neighborhood that very night. Afraid to return deflowered, disgraced and empty-handed to her home in Jowhar, she would settle in the Hawl-wadhaag quarter with her older sister, Raalliyi. Gutaale, advising that she take a breather and reason with herself in time to save face, would generously pay her in a lump sum the equivalent of his earnings of the past year as a fair, even if temporary, exchange for their baby. Qaali grasps her condition fully. As she lives in a country where custody rights are assigned to the spouse affluent enough to raise the child, she is intelligent enough to understand that she has none of the required characteristics except every possible ounce of resentment. So she takes the money planted on top of her small silver suitcase reluctantly, hissing under her breath the curses spoken by orphans or widows who wish the earth to open up and swallow all their sorrow.

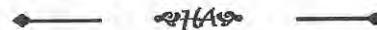
That night however, as dark clouds congregated in the skies, perhaps as a prophesy of the gloomy life ahead, Qaali decided to nurse her only child for the last time. But the baby is so fatigued from being rocked back and forth in the arms of its grandmother that when Qaali teasingly holds a soft breast under its droopy top lip, it shows no desire to be fed. Scrunching its face into a yawn, the baby chooses instead ... to sleep. As the lantern near its crib bathes its delicate face in soft light, its' mother attempts to remember in the smallest details, as if mathematically, every possible piece of this precious, somewhat fortunate moment. And so, when salty tears flood her face curving in toward the dimples in her cheeks, Qaali attempts not to wipe them away but instead welcomes the stream, along with the air filled with a scent of cumin and frankincense, cloves and cardamom.

Qaali lowers her face to the level of her baby, kissing the puffiness of its eye lids admiringly. She trails her fingers along the tufts of black curls mapped out on its tiny scalp and rubs the back of her index finger on the pale translucent skin of its rosy cheeks. She finally shuts the door behind her, whilst Filsan, for the last time, silently sinks into a blissful sleep before the very eyes of her mother. A civil war would separate them for the next twenty-six years! Qaali now tiresomely clasps her suitcase to her chest,

mesmerized by her daughter's chest rising and falling under a powder-blue *guntiino*.

Filsan would eventually grow up to become as old as twenty five, claiming ownership of her destiny; with her name engraved onto a strip of golden plastic next to the door of a noteworthy office; chauffeured home to be constantly and impatiently called hooyo (mother) by her

teething toddler. Yet still, every time her mother, unexpectedly calling from Hawl-Wadhaag, over the intricate telephone wires asks what's wrong, she coughs nervously and, repressing the lump in her throat, replies, even when bars of sunlight pour from the parting in the curtains, that its flu season in Toronto.



The Dream (Short story)

By Muna Afrah*

My legs were pounding with pain. It was damp, smelly and slippery, but I had to go on. Something was forcing me to go on. That something was deep inside my head, and every time I tried to reach out for it, it slipped further and further away, right out of my grasp. Every time I finished a set of stairs, I would let out a sigh of relief, only to find that there was another set of stairs and another, waiting. When a strange dizziness comes over me and I like I'm not going to make it, it is then when I see the light, forcing my tired eyes to squint. Then there is one more step to go. But I can not take it. My sweaty grip on the banister slowly starts to slip. Then I start to fall. Down, down, down, into the darkness.

I wake up, drenched in sweat. I take a few minutes to recover. Unlike a normal dream, this dream left me tired and panting, even though I have just been lying down on my bed. I stood up, but my legs felt tired. *Why do I always have that dream?* I thought. *It's so annoying, and tiring, it just won't go away.* This dream keeps coming back to me for three months. Ever since I turned thirteen. I couldn't tell my mother. She wouldn't care. I could hear exactly what the conversation would be like.

"Mum, I've been having strange dreams."

"That's normal, darling."

"But mum I'm always..."

"You can tell me all about it later, but right now I need to go to work"

And I'd know and she'd know that 'later' will always be later, it would never come.

That day I went to school. It was an ordinary day until I was stopped by a strange-looking man in a hooded jumper

with his hood up and a long, dark coat. I remember him so clearly. His bushy eyebrows, his eager face expression, his desperate hand clutching my shoulder, tighter and tighter as he spoke in a whisper:

"Are you the boy?" he whispered.

"Well, yes, I am a boy, if that's what you mean," I replied in a whisper, too frightened to meet his eyes. I looked down at the ground. If there was one thing my mum had taught me, it was to never give away too much information about myself to strangers.

"I know, but are you the boy, the only boy that can help us, the world?"

I could see he was losing his patience; I was petrified of this man. Was he normal? What was wrong with him?

"Look at me!" he shouted, shaking me. "Look at me! I need to see your face!"

"Miss...Miss, help!" I squeaked.

"No, listen, do you know about the stairs? Lots and lots of stairs." He talked to me as if I was three, not thirteen.

"The DREAM." I know my mum told me not to give out too much information about myself, but I feel I need to tell this to someone, otherwise I might explode.

"Okay, okay," said the man, beginning to calm down. "Do you know about the light too?"

"Yes! Yes! But how do you know? Why do I have that dream?" My head was buzzing with unanswered questions. He looked behind me as his eyes widened with fear.

"Listen. Meet me outside the gates at three o'clock sharp." And with that, he was gone.

"Shoo! Shoo! Silly man. Oh Alex, did he hurt you?" said Miss Maybourne, my history teacher.
"No, no, Miss, I'm fine."

At three o'clock, he was there but he was not wearing a long coat or a hood. He looked less scary than he did earlier.

"Listen, boy, you need to go home and when you sleep and have that dream, take that last step. Step into the light. There you will find a piece of string, pull it as hard as you can, then run back down the stairs." He said this slowly. "What? How on earth do you know about the dream? How do you know that I don't make it? And how do you know about the light?"

"Listen, the light is evil, dead people are using it to bring themselves back to life, so you need to stop it, only you can do this. The rest is too complicated, you already know enough."

"No, please go on."

"Well, if you don't stop the light, then when the dead people rise, the people from the past will come to the present, so the present will turn into the past and therefore, there will be no future. Only past. In order to succeed, they will need to kill all of the people of the present, which is us. Ok?"

"But why me?"

"They made sure it would be a child, to make it harder."

"Ok. I'll do it."

"Thank you."

I didn't even bother to explain anything to my mum. She wouldn't even notice I was gone for at least three days. It was night time again and I had the same dream, but this time on the last step, I tried to hang on. My leg went up and it almost made it when suddenly, I slipped. I began to fall down, down, down. But this time someone grabbed my hand and helped me. He got me up and I walked towards the light. Before I stepped in, I turned around to see who had helped me. It was that man. He waved and mouthed, "bye." I stepped into the light. What did he mean 'bye'? I pulled the string and then my world went black! Forever! I sacrificed my life for the whole of mankind, without even knowing it.

Notes:

* Muna Wrote this story at the age of 13, as hinted in the story.



Lama-Filaan (Sheeko Gaaban)

Mustafe M. Khayrre

Naa miyuu dhego la' yahay qofku mise wuu dhego nadag yahay muxuu cagaha la soo jiidayaa" ayuu maqlay iyadoo cod gaaban lagu leeyahay markii uu cagaha soo galiyey baska. Dhinacii codku kaga imanayey ayuu dhakhsu u daymooday. Wuxuu indhaha ku gubay laba gab-dhood oo fadhiya meel ka yar durugsan halka uu taagan yahay.

"Fadhiiso gaadhigu wuu dhaqaaqayaaye" ayuu kirishboygii yidhi isaga oo albaabka sii xidhaya.

"Halkeen fadhiistaa?" ayuu yidhi Naasir inta uu iska cadheysiyyey farahana u taagay dhinicii kirishboyga.

"Ma kursigan dadka ka hor jeeda...oo maxaa i fadhiisinaya ma khayriyadii baan joogaa oo khudbad baan jeedinaya...waar meel hagaagsan noo tilmaan." Yarkii oo aan waxba u arag hadallada dirirta ah ee lagula dul dhacay ayaa dirawalkii la hadlay oo yidhi:

"Ina dhaqaaji haddaba waa la dhan yahaye", Naasir cabbaar buu sii taagnaa laakiin markii dambe dan baa badday in uu iska fadhiisto halkii uu diidayey, maadaama aanu jirin kursi kale oo bannaaniba. Buuqii, sawaxankii iyo sheekoooyinkii baska ka dhex socday ayaa mar qudha joogsaday. Ardaydi oo yaabban baa soo wada eegtay dhinaca Naasir. Isaguse cid yaabban iyo cid kale toona dan kamuu galine wuxu la kala baxay wax u eg waraaqo lalaaban oo uu gacanta ku sitay.

Sida ardayda kale, Naasir boorso iyo buugaag ma sito. Umana lebisna sidii laga filayey. Suudh iyo tay midna ma xidhna. Wawa muuqata in aanu xataa shaadhka iyo surwaalka iska cawllan ee uu xidhan yahay si fiican u soo kaawiyadayn, kabaha sandalka ahna iska soo baalashayn.

"Kan xayraanka ahina xagguu inoo soo raacay. Malaha kaasay odhan doonaanba waa arday" ayay tidhi Nimco inta ay hoos u gujisay saaxiibaddeed Layla.

"Oo miyaanad hore u arag. Anigu waxan ku arkay sawirradii xafaladdii xidhitaanka sannad-dugsiyeedka. Waxan u malaynayaaba in uu foomfoor yahay oo ay Hindha isku fasal yihiin." ayay Laylina tidhi.

"Warkiisa oo dhanba kollay iyadaa farta inaga saari" ayay sii raacisay.

"Laa Illaaha illallaah! ma kan baa foomfoor ah!" Faalladii bay sii wadeen. "Indhihiisu casaa ma xalay oo dhan buu saamalay ahaa mise wuu u dhashay! Oo tolow muxuu timahan ku baxay ee aad hawdka mooddo isaga xiiri waayey". "Naa hoos u hadal yaanu ina maqlime; kani maaha mid laga lug baxayee".

Inkastoo safarka loo baxaya uu ku kooban yahay kedis-aqoonneed muddo laba maalmood ah soconaya, haddana ardayda muhiimad weyn buu u leeyayah. Waxay booqanayaan magaalada Boorama oo lixdanka arday ee labada bas saaran saddex ama afar ka mid ah mooyee intooda kale aanay hore u arag. Wuxuu jira qaar aan weligood gaadhin kantaroolka galbeed ee Hargeysa. Waxay xiise gaar ah u qabaan aragtida qaybaha dalkooda ka tirsan ee muuqaal-koodu u dhiman yahay iyo wajiyada cusub ee ay kula kulmi doonaan Boorame.

Intii dhexda lagu sii jiray ardayda waxay u ahayd farxad iyo qosol. Maalin ciid ah ugama ay dhacayn. Sheekooin guud iyo kuwa gaar ahba waa la wadaagayey. Hablaha badankoodu kuraas isku dhaw bay fadhiyaan waxase jira dhawr hablood oo si kala goon gooni ah innamo ay malaha faq leeyihiin ula fadhiya. Laba arday oo jidka hore u maray ayaa kuraasta hore la fadhiisiyey. Waxayna ardayda u sheegayaan kolba meesha la matayo iyo wixii niyaddooda ku soo dhaca iyagoo isticmaalaya mikrifoon macmal ah oo meesha loogu takibay.

"Waxan idiinku bishaaraynaynaa inaad soo arki doontaan gorayada joogta Boorama" ayuu yidhi mid ka mid ah wiilashii dalyaqaanka ahaa.

"Gorayo haad noqon wayday uun baan maqlaaye horta gorayadu waa maxay?" ayuu yidhi mid ka mid ah ardaydi. Mid kale ayaa soo booday oo yidhi

"Ma maantaad gorayo garan la' dahay. Show ciyaalo-maamad ahayd. Dee gorayadu waa awr sidii shimbiraha baadad leh" ...qax...qax...qax...qosol baa kuraastii laga daatay.

Naasir isagu waxaas oo dhan war uma hayo. Ma nuuxsanayo oo waxad mooddaa in uu kursiga ku laxaamadan yahay. Wajigiisa farxad iyo murugo midna kama muuqato. Dhawr jeer dhegta wuu ka maqlay iyadoo la xamanayo la iskuna tilmaamayo; isma se dareensiin. Asal ahaan waa nin furfurnaan u dhashay dadkana haasaawiya. Waxase shaqsiyaddiisa iyo muuqaalkiisaba beddelay balwadda oo uu si

baas ugu talax tagay. Habeen iyo dharaar qaadka kama kaco sigaarkana sida silsiladda ayuu isugu daba xidhiidhiyaa. Waa mar uu mirqaansan yahay iyo mar uu qaaddiraysan yahay. Waalidkiisa iyo inta noloshiisa danaysaa wax kasta way sameeyeen oo way uga taag waayeen. Mararka uu aabihii hadalka ku kululeeyo wuxu isku difaaca "aaboo adiga iyo asxaabtaaduba sowdinka cuna ee waliba ciseeya. Haddii uu qaadku wax xun yahay maad iska daysaan". In kastoo dhaqaalaha qoyskoodu aanu fiicnayn, haddana meel uu ka keenaba Naasir ma waayo balwaddiisa.

Markii Gabiley la soo gaadhay ayay ardaydi dhuulka u dageen si ay magaalada u soo daawadaan cabbitaan fududna u doontaan. Koox hablo ah oo tamashlayntii dabadeed iyagu ardayda ka soo cag horeysay ayaa isku urursaday geed hadh leh oo aan ka fogayn halka ay basasku yaallaan. Waxay arkeen ninkii Naasir oo halkii ay kaga tageen sidii ay ku ogaayeen u kuududa. "Inankan horta maxaa ka siya? Waa mid aan la yaabay. Bal maxaa kaligii ku dhextadiiyey gaadhiga ummaddii Ilaahay oo dhami ka degtay! Waraaqo aad moodo in lagu falay ayuun buu ku foorataa" ayay tidhi Nimco oo jeclaysanaysay in ay akhbaarta la wadaagto saaxiibaddeeda gaarka ah oo iyadu baska kale saarnayd. In daqiqado ah bay falanqaynayeen.

"Car ma u tagna bal wuxu ina yidhaah" ayay tidhi mid ka mid ah hablibii oo aad u xiisaynaysa in ay soo aragto wiilkan dhagaheeda laga badiyey. Gabdhiihii kalena way ku raaceen waxase ka dardaar-werisay Nimco.

"Ma u tagnaayaa...naa hoy ka jooga ninkaas ha u taginee haddii kale khasada idinka soo raacd..."

"Salaamu calaykum" ayay tidhi iyadoo codkeeda laga dareemi karayo baqdin. "Calaykum wa salaam" ayuu ku yidhi codkiisii xabeebta lahaa isaga oo aan kor soo eegin. "Walaal maxaa meeshan cidlada ah kaligaa ku dhextuu riyeey inta ay ardaydu taxtaxaash iyo dalxiis u kala go'een?" Naasir oo yaaban ayaa markii uu weedhahan dabacsan maqlay kor u soo jaleecay gabadha la hadlaysa. Waaba Farax oo dhooda-caddeynaysa!

Farax waxay ka mid tahay hablaha ugu cadcad uguna caansan dugsiga. Waxay magac iyo maamuuusba ku heshay sida firfircoo ee ay mar kasta uga qayb qaadato hawlahay ardaydu abbaabulaan. Gaar ahaan waxay sumcad weyn ku heshay xafladdii xidhitaanka sannad-dugsiyeedkii hore oo ay kaalin muuqata ka qaadatay khudbad loo wada bogayna

ka jeedisay. Dhinaca waxbarashadana waxay ku jirtaa hablaha faro-ku-tiriska ah ee wiilasha kula tartama dara-jooyinka u sareeya. Quruxdeeda dabiiciga ah waxa sii buunbuuniyey xarragada iyo lebbiska aan maalin kaliya ka liicin. Muuqaalka guud qofka arkaa wuxu qiyaasi karaa in ay ka soo jeedo qoys aan dhaqaalihisu xumayn. Ardayda, macalimiinta, waardiyeeyasha dugsiga ilaa darawaliinta basaska si isku mid ah ayaa loo qaddariyaa. Goob kasta oo ay joogsataba waxay ku heshaa soo dhawayn diirran. Innamada ay isku fasalka yihiinna u sheekaynteeda way u kala badiyaan. Ragga niyadda ku hayaa ma yara; hase ahaatee cid ku dhiirata lama hayo. Malaha burjigeeda ayaa sarreyya.

Farax lafteeedu way og tahay sida loogu han weyn yahay iyaduna way isu han weyn tahay. Laakiin cidna iskalam qab weyna filkeedna iskama waynaysiiso. Haybaddeeda iyo hibooyinka Ilahay siiyey si khaldan uguma adeegato kamana dhigato awood loogu habrado. Qof kasta waxay u ogoshahay qofnimo. Ku magac leh iyo ku aan muuqanba si isku mid ah ayay ula dhaqantaa. Waa qof bulshada ogol oo ka taxadarta fici kasta oo dadku u arki karaan in uu baydhsan yahay. Laakiin Naasir wuxu ka hystaa fikir kaas ka duwan. Aqoon dhow uma laha balse marraka uu sheed ka bidhaansado waxay ugu muuqan jirtay in ay tahay qof qab weyn oo kibir badan. Isagana dadka caynkaas ah lama tuso. Inuu salaanta ka qaado xataa ma jecaysto.

“Maxaanu dalxiisnaa” ayuu yidhi inta uu isku laabay waraqlihii uu akhriyayey “qaar guddi-ku-sheeg ah ayaa madaxaygii mijo u rogay. Waxan la mid ahay ninkii yidhi duul culimo qastaanu nahay. Inta ay dhawr maalmood ka hor guriga iigu yimaadeen oo igu yidhaahdeen maaddada Soomaaliga ka soo adkaw ayay haddana xalay arday fariin ii soo fareen ay leeyihiin waxaad ka jawaabysaa su’alaha fisigiska. Buug fisigis ahna xafadda kumaan haysan. Mar-kaan soo baxayey ayaan labadan cutub oo buug aan hayn jiray ka go’ay daaqadda qolkayga ka soo qaatay”. Farax oo u muujinaysa sida ay luggoooyadaas uga xun tahay ayaa tidhi:

“Oo walaal maxay sidaas kuugu galeen?”. Naasir oo mar-kan kaftan iyo furfurnaansho iska baadhbaadhaya ayaa yidhi

“Bal adba wakaase waxay uga jeedaan garo. Dee waxan is idhi intii karaankaaga ah ka gjiji hablahaas quruxda badan ee wada faraxsani yey soo noqon iyagoo guul-darro da-

reemaya’e”. Wuxu sii raaciyeey qosol uu dirqi isaga keenay. “Wallaahi anigaba werwer iyo xiise isku dhafan ayay igu hayaan kedis-aqooneedka berrito iyo kubbadda cagta ee ka dambaysaaba” ayay tidhi Farax oo u qaadan la’ qaabbi-laadda diirran ee ay kala kulantay ninkii ay markii hore la-hadalkiisa ka baqaysay.

Dhaqaaqii gaadhiga iyo dadkii oo dhinacooga soo wada eegaya ayuun bay ku war heleen. Farax oo naxdin iyo kha-jilaadi isugu biirtay ayaa si degdeg ah u kacday.

“Waar ii joog aan idinka dagee”. Xaggay ku degi baskii ay la socotayba mar horuu dhaqaqaqaye. Buuq baa aloosmay.

“Waar inanta baskeeda gaadhsii” iyo “kanba ha iska saar-naato”. Naasir baa isna kacay oo yidhi:

“Anigaa taagnaanaya ee adigu kursigaygan ku fadhiiso”. Xalku wuxu noqday in ay cidhiidhsato kursigii Layla iyo Nimco fadhiyeen.

Naasir wuxu mar kale la kala baxay waraaqihii. Laakiin marka uu in yar akhriyoba waxa ku furmaya mawjado tashwiish ah oo aanu xakamayn karayn. Waxa maankiisa ku soo noqnoqonaysa sheekadii gaabnayd ee isaga iyo Farax dhex martay. Waxa isu qaban la’ sida fudud ee ay iyada isula jaan qaadeen iyo sidii uu uga qalooday soddonkii arday ee hore baska u saarnaa. Boqol su’alood baa mar qudhia sida dhibica roobka madixiisa ugu soo daatay.

“Waar niyow maxay ahayd diiradda khaldan ee aan gab-dhan ku eegi jiray. Ma sidan uun bay qof wanaagsan oo sheeko macaan u ahayd? Miyaan ka fikirayba in ay iyadoo kale jirto. Yaa! Alla ilehe xaal baan siiyey.” Wuxu niyeystay in ay suurtagal tahay in mar kale isaga iyo Farax ay caawa sheeko u dhiganta ama ka xiiso badan tii maanta wadaagi karaan. Laakiin may dhaboobin.

Waa 12th November 1999. Waxa la fadhiyaa barxadda weyn ee dugsiga Sh. Cali Jawhar oo si heer sare ah loo nidaamiyey loona qurxiyey. Waa la isku arkay meesha oo ushii kor loo tuuraa dhul uma dhacayso. Badhtanka waxa fadhiya laba kooxood oo dhiniciba tobantahay kuna lebbisan dirayska caddaanka iyo madowga isugu jira ee ardayda dugsiyada sare caanka ku yihiin. Waxa laga soo kala xulay labada dugsi ee aqoon-is-weydaarsigu dhex marayo: Faarax Oomaar, Hargeysa iyo Sheekh Cali Jawhar, Boorama. Darbiyada waxa afarta kooneba ku dhejisan hal-ku-dheggo waxbarashada dhiiri-galinaya: *aqoon la'aani waa awood la'aan, aqoon la'aani waa iftiin la'aan, aqoonfu waa*

furaha guusha iyo weedho kale. Dhagahana waxa ku soo dhacaya heeso shucuurtu kor u qaadaya oo ay ka mid yihihi "arday baan ahayoo ubixii waddan kaan ahayoo" iyo "dugisayada aada walaalayaalo aada". Wajiyada dadku waxay ka siman yihiin farxad. Malaha waxa xiisaha kor usii qaaday iyadoo ay tahay markii u horeysay ee arday reer Hargeysa ahi aqoon-is-weydaarsi u yimaadaan Boorama muddo ka badan tobant sanno. Waa astaan wanaagsan oo muujinaysa sida ay bulshadu isugu soo dhawaatay, isku dhex gashay, isuguna laab furnaatay dagaaladii dabadood.

Khudbadihii madaxda iyo maamulayaasha dabadeed su'aashii koowaad waxa la weydiiyey dugsigii martida loo ahaa. "Kumuu ahaa saynisyahankii daah-furay xoogga cuf-is-jiidatku?". Ardayad isku kalsoon ayaa markiiba jawaabitii la soo boodday- "Sir Isaac Newton". Sacab iyo mashxarad baa u dhacay. Waxoogaa baa labada dugsi marba midi ka kale madaxa la dhaafayey. "Kumuu ahaa ninkii tirihey gabayga hal-ku-dheggiisu yahay Allahayow nin ii daran maxaan daafta hore seexshay?" ayaa la waydiiyey Faarax Oomaar. Waa la is wada eegay oo cid soo kacda la waayey. Xamxam iyo xashaashaq baa bilaabmay. "Waar mee kii Naasir?" Ninkii maadada Soomaaliga loo daba fadhiisan jiray meel uu ku dambeeyey lama yaqaan. Mar kale ayaa xidhiidhiyihii barnaamijku ku celiyey su'aashii. "Kaa qayrul-masuulka ah maxay inoogu soo dareen way ogaayeen in aan la isku halleyn karayne. Maxay halkiisa arday kale oo Soomaaliga ku wanaagsan ugu bedeli waayeen. Hoggaanka xun waa lagu jabaaye guddidaa waxaas oo dhan inoogu wacan" ayuu ku calaacalay Sakariye oo ka tirsan ardayda xulka ah. "Waar guddida eed ha saatin ninku isagaa daniiisa u maqnaadaye" ayuu mid kale ugu jawaabay. Werwerkii baa cirka isku shareeray.

Waxase mar kaliya lagu war helay sacab is qabsaday. Tolow maxaa dhacay? Waa ninkii madoobaa ee caatada ahaa, Naasir, oo markii uu albaabka ka soo galay toos u abbaaray dhinicii mikrifoonka.

"Gabaygaas waxa iska lahaa Ugaas Nuur". Sacab aan kala joogsi lahayn iyo qaylo xamaasadeed ayaa la isugu daray. Tartankaasi wuxu ku dhammaaday barbaro; waxase libin lama-dafiraan ah kala soo hoyday Naasir oo dugsigooda uga jawaabay saddexdii su'aalood ee ugu adkaa. Wuxu halkaas kula baxay naaneysta ah "Gurmud".

Sidii Boorama looga soo noqdayba Naasir wuu iska yaaban yahay. Habeenki marka uu sii seexanayo iyo subixii marka uu soo toosaba sawirkha maskaxdiisa ku jiraa waa Farax. Wax aan iyada ahayn kama fikiro. Subaxa aanu iyada

indhaha saarin wuxu iskuulka ka rawaxaa isagoo madluunsan. Maalmaha uu la kulmo ama sheeko la wadaagona farxad buu la hoydaa. Fallaadhii jacaylka ayaa si lama filaan ah ugu soo fakatay.

Mar walba wuu ku tashadaa in uu dareenkiisa dhabta ah la socodsiiyo Farax. Laakiin wuxu ka tallaabsan kari la'yahay caqabado waaweyn oo hor yaal. Fule xantii ma moogee wuu og yahay sawirkha aan wanaagsanay ee bulshadu isaga ka haysato iyo ceebihiisa suuqa daadsan. Waxa kale oo uu ogyahay in ay Farax tahay qof tusaale loo soo qaato marka laga hadlayo hablaha wanaagsan. Saamaynta ay taasi yeelan kartona wuu garan karaa. Sidaas daraadeed, wax kasta oo uu is leeyahay Farax waad ku soo jiidan kartaa wuu sameeyaa. Inkastoo ay weli ku adag tahay, haddana wuxu ku tashaday in uu balwadaha faraha ka qaado taas oo aanu hore uga fikiri jirin.

"Haddii aad qaadka iska dayso yaad raaci ileyn asxaabtaada oo dhami way qayilaane. Maxaadse qaban kubadna ma ciyaari kartid oo beri hore ayaad ka fadhiisataye" ayuu ku fikiraa. Saaxiibadii ayaa iyaguna cadaadis ku haya "Waar ma qaadkaa hooyadaa ka diiday in aad joojiso ayaad leedahay waxan u joojinaya si an Farax u soo jiito. Sowdigan durba la hayste u noqday idinkoon isba soo gaadhin" ayuu yidhi Maxamed oo doonaya in aanu saaxiibkii Naasir ka degin doonta mirqaanka.

Naasir wax kasta waxa hadda kala muhiimsan sidii ay isaga iyo Farax isugu soo dhawaan lahaayeen. Geed dheer iyo mid gaabanba wuxu u fuulay sidii uu u joogtay lahaa kulanka dhex mara labadooda. Wuxuna ku guuleystay in maalmaha qaar uu gelinka dambe xaafadda ugu tago si uu maadooyinka uu ku fican yahay uga caawiyo maadaama uu laba fasal iyada ka sarreeyo. Walow ay kaga soo beegantay wakhtigii qayilaadda, haddana wuxu u arkay in ay tahay fursad lama-dayacaan. Wuxuna kulanadaas uga faa'iideystay in uu Farax uga sheekeeyo hab-dhaqanada uu leeyahay ee isaga laftiisu aanu jeclayn isagoo ka hor tagaya in ay cid kale ka maqasho.

Dad badani way la yaaban yihiin sababta Farax oo aad loogu han weynaa ay had iyo jeer ula socoto ama loo arko iyadoo la joogta Naasirkii faraha-laga-qaadka ahaa. Layla iyo Nimco oo ay dadka isugu dhawaayeen dhawr jeer bay Farax isku dhaceen iyagoo u soo jeediyeen in ay Naasir agtiisa ka fogaaato iyaduna ay ka diidday. Isaga qudhiiisa kaftan iyo dacaayad aan xad lahayn baa ku socota. Waxa ugu sii daran asxaabiisa gaarka ah.

"Ma ninkaaggi aan ogayn ayaa maanta u waalanaya tu yat"

oo aan waxba u ogayn” ayuu ku yidhi Aadan oo helay fursad uu kaga aargoosto kaftankii kadeednaa ee uu Naasir beryaha qaar ku hayn jiray.

“Waar inuu qalbigisu qalalay baan moodayee weli wuu ladan yahay haddii uu jacaylba hadal hayo” ayuu Cabdifaataaxna ugu jiibiyey. “Waar haddaba sideenu yeelhaa?” ayuu yidhi Naasir oo koob shaaha oo uu cabayey miiska sii dul dhigaya.

“Iskuulkii baanu idinka fadhiyi la’ayne maqaaxidiina maad noogu darteen. Anigaaba idinka gar darnaa markaan arri-mahayga hoose idiiin furfuray”. Hadalkii buu sii watay “waar ileyn ninkii Cilmi Boodhari markuu lahaa Soomaalidaa caado xune iguma caydeene run buu sheegayey! Noociinan oo kaluu arkay.

Muddo sideed bilood ah kadib waxa maanta Naasir ka go'an in uu wax kastaba daboolka ka qaado. Haatan isaga iyo Farax si kastaba way isku barteen isfahanka u dhaxeeyaanaaad buu u sareeyaa. Saadaashiisuna waxay sheegaysaa in Farax lafteedu ay isaga jeceshahay. Sidaas oo ay tahay haddana werwer badan ayuu qabaa.

“Haddii ay Farax kugu gacan saydho maxaad yeeli doontaa? Intee in leeg bay taasi xidhiidhkiinii caadiga ahaa wax u dhimi doontaa?” Su'aalahaas iyo kuwo kale ayuu is weydiyya.

“Waar ma ninkaagii aan cidna wax isaga tirin jirin ayaa maanta awoodi kari la' in uu Farax ku yidhaa waan ku jecelahay. Wax kastoo ay ku kacaysaba waa in aad arrintan dhinac isaga riddaa”. Xalay buu telefoon kala hadlay kana codsaday in ay hal saac ka soo horreysa xilliga ardaydu dugsiga yimaadaan.

Wakhtigii ay ballantu ahayd ayay Farax dugsigii soo gaa-dhay. Salaan diirran kadib waxay dacalka kale kaga fadhiisatay miiskii uu Naasir ku fadhiyey. Wakhti gaaban oo sheeko guud ah kadib Naasir ayaa hadalkii si buuxda ula wareegay.

“Walaal Faraxeey waxan jeclaystay in aan kuu soo ban dhigo arrin aan beryahaaba kaala maagganaa. Waxad tahay qof aad u qaaliya aadna iigu culus. Waaad noloshayda ku yeelatay raad wanaagsan oo aanay cid kale weligeed ku yeelateen. Adigu ma ogid laakiin waxaad tahay qofka sababta u ah isbeddel kasta oo igu dhacay. Waxad wax weyn ka beddeshay hab-nololeedkaygii. Waxad sabab u noqotay in aan balwadiihii ka dhex baxo wax-barashadiina u soo jeedsado. Dedaalkayga, guulaha aan maanta gaadhay iyo himilooyinka aan hiigsanayoba saameyn baad ku

leedahay. Runtii, waxad iga soo saartay meel madaw waxanad i keentay meel iftiin ah. Waxan kuu qabaa jacayl aad u weyn oo aanan ka fikirin in noociisa oo kale i soo mari karo. Waxa ugu weyn ee maskaxdaydu ka fikirtaana waa adiga. In aan ku helaa waxay iiga dhigan tahay in aan wax kasta adduunka ku helay. Ma jiro hadal kale oo ii bannaan oo aan ahayn in aan ku idhaah WAAN KU JECELAHAY!”.

Farax shucuurteedu aad bay isu beddeshay. Iyadoo warqad yar oo miiska dushiisa taallay si is-moog ah qalin ugu xarxarriiqaysa ayay hadalkana si wanaagsan u dhuuxaysay. “Naasir walaal, runtii maad ii sheegin manaan la socon in aad ilaa xadkaas i jeceshahay. Wax weyn bay ii tahay in aan ogaado in aan noloshaada ku yeeshay raad wanaagsan iyo in aad i jeceshahayba. Iskuma aan ogayn awoodda aan saamaynta intaas la eg ugu yeelan karo qof bani'adam ah. Waxan qirayaa in aad tahay shakhsiyad dun wanaagsan. Haddii aan runta kuu sheego waxad tahay wiilkaa ugu qaddarinta badanahay dhallinyarada Faarax Omaar dhigata. Muddo yar ka hor haddii aad damacaaga ii sheegi layhayd tuntii...” Halkaas marka ay marayso ayuu hadalku ka kala go'ay. In yar kadib ayay haddana dib u bilawday “Waxa jira arrimo dhawr ah oo aanan kula socodsii. Aabahay wuxu doonayaa in aan waxbarasho jaamacadeed dhawaan dalka uga baxo. Aniguna taas aad baan ugu faraxsanahay. Waayo waxa niyaddayda ku jirta in aan mustaqbalka noqdo qof magac leh oo tirsan oo gacan ka gaysata horumarinta dalkeeda iyo dadkeeda. Haddii aanan waxbarasho sare helin riyadaydaasi ma rumoobi karto”.

Naasir wuxuu u holladay in uu hadalka ka dhex galoo “waan kugu taageersanahay....” hase ahaatee iyadii baa ka boobtay oo sii wadatay, “Waxase taas ka soo horreeya arrin kale oo muhiim ah. Waxa jirta in muddooyinkanba ay xaa-faddu culeys igu saaraysay in aan aqbalo guurka wiil aanu xigto nahay oo dibedda jooga. Waan ka warwareegay markii hore oo way igu adkayd in aan aayar uun mustaqbalayga oo dhan gacanta u galiyo qof aanan garanayn. Balse markii aanu inankii is barannay ee aan wada xidhiidhnay waan is fahanay waanan ku qancay. Isaga ayaanan mustaqbalka is guursanaynaa oo hadda adiga waxba kulama qaban karo. WAAN KA XUMAHAY!



Dhaqan-Bi'is (Sheeko Gaaban)

Mustafa Ibraahim Food

Mustafa Ibraahim sheekadan gaaban wuxuu kaga qaybgalay tartan-suugaaneed ku saabsan sheeka-qorista kaas oo Naadiga PEN u qabtay ardayda dugsiyada Jabuuti, bishii Febraayo 2009. Waa sheekadii ku guulaysaty abaal-marinta koowaad. Tifatirayaasha Halabuur waxay sheekadan u faafinayaan si ay u dhiirrigaliyaan ardayda da'da yare e isku dayaya halabuurka qalinka iyagoo adeegsanaya afkooda hooyo.

Wajigiisa waxaa ka muuqda daal laga garan karo inuu in badan ka soo socdey tuulada yare e uu daggan yahay. Laga yaabe in aanu daalkani ka muuqdeen hadduu ahaan lahaanin dhallinyara ah, mase ahee waxaa ka muuqata inuu in badan ifka joogey. Korkiisa waxaa ka da'aya dhidid uu wasakheeyay boodhka timihiisa wada qariyey. Isagoo indhaha kolba dhan u duwaya sidii uu la yaabban yahay hab-dhaqanka magaalada, ayuu wuxuu ku soo baxay dugsi ku yaal daafaha magaalada Jabuuti. Markuu u gartay meeshani in ay tahay dugsi waxbarasho ayuu is ag taagay isagoo dhollocaynaaya. Wuxuu ku faraxsan yahay muuqaalka ardayda, wuxuuse ka cabsi qabaa falal xun oo kaga yimaada ciyala suuqiinta magaalada..

Dhawrsane in kastoo uu yahay oday reer miyi ah, haddana wuu garanaya qiiamaha waxbarashada. Isagoo wajigiisa yididiilo ka muuqato tusbaxa uu qoorta ku sitaana uu u lulmayo sida laan lag ku taala ayuu wuxuu isha ku dhuftay wiil yar, gaaban, tima cawllan oo gashan surwaal iyo garan aad uga wayn. Qoorta waxaa u sudhan silis ay arigtidiisu Dhawrsane xasuusisay dabar awr. Cagaha wuxuu ku sitaa wax la moodo kabo askareed. Halkii Dhawrsane taagnaa meel ku dhow ayuu gidaar isku tiriyey lugna laabay. Midh sigaara ayuu jeebka kala soo baxay. Intuu shitay ayuu cutub qiiq ah sare u afuufay si ay ku jirto isla weyni iyo ku faanfaan.

Dhawrsane ayaa kor iyo hoos u eegay isagoo isweydinaya: 'aar qofkan yar ee sida orgi shilini cuntay u socda buuggana sitaa ma arday baa? Tolow ma la hadlalaa mise waa iska daayaa ciyalkan magaalada laga ammaan heli mayee' "Salama calaykum, magacaa adeer?" Dhawrsanaa ku dhiirraday.

"Macaykuma salaam, adeer magacaygu waa Dharaar" wiilkii baa Dhawrsane siiyey jawaab ka asluubaysan tii ku filayey. Odaygii ayaa kolkaa intuu ku dhiirraday sii weydiyey. "Adeer maxaa kuga kalifay inaad sidan u dhaqantid ood waliba siigaar budbbudhisid adoo arday yar ah?" Dharaar oo wajigii is beddelay ayaa intuu odaygii six un u eegay wuxuu ugu jawaabay:

"Adeer oday badiyaad tahay, nolosha casriga abna waxba kama garanaysid ee fadlan ujeedadaada u dhaaf."

"Adeer, Dharaar, aflagaaddana ha ign ahaatee, dhaqan bi'is baad tahay baan u maleeyaa. Ardayda kale ee dugsiga wax kula bartaa ma'sidaadan un baa?"

"Haa, waa carsi sidayda, in yar oo badwiina maahine.".

Dhawrsane wuu iska aamusay isagoo wiilkii eegaya, ka dibna wuu ka dhaqaqay. Dhawr talaabo markuu qaadaba dib ayuu u soo egayey. Wuxuu la yaabban yahay fadhi-xumada uu isla faacuulinayo iyo qiiqa uu kolba dhan u ganayo. Isagoo weli sii daymoonaya ayuu wuxuu ku baraarugay cof uu garabka ku dhuftay. Degdeg buu ugu soo jeestay si u raalli galiyo Wuxuu arkay Gabadh ka mida ardayadii dugsiga. Waa gabadh maariin ah, timalaadu casaan yihiiin, shalmad ka qaawan, afkana aad u casaysatay. Waxay sidataa garan yar oo aad ugu dhajisan iyo surwaal gaaban oo aan dhaafsiisnayn jilbeheeda. Lugeheeda waxaa ku xidhixidhan kabo cidhba dhaadheer oo guudka xarko ku leh. Jidhkeeda iyo dharka ay xidhan tahay lama kala garanayo. Dhawrsane oo mar kale sii yaabay ayaa gabadhii wuxuu weyiyey:

"Adeer ma dhar baad u haysataa waxaan aad gashantahay"

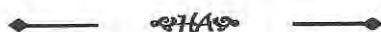
"Adeer ma abi badawad joogta baaddiyaha aad ka timi. Dharkani wuu ka qiima badan yahay darbaalladan calculus ee wadaaddadu na leeyihin qaata" ayay ugu jawaabtay iyadoo isla weyni indha kolna hoos kolna sare u dhigaysa.

"Adeer ma sedan baad ardayad ku tahay? Gabdhaha kula dhigtaana ma waxan bay wada gashadaan?"

"In yar oo argagixiso u eg maahine intooda kale waa sidayda" Ayay ugu jawaabtay iyadoo qoslaysa.

Dhawsane amankaag ayuu madaxa gacmaha saaray, isagoo cod murugaysan ku leh:

"Waa nasibdarro inay kuwii aan aayaha ka sugaynay, iftiinkii waddanka, indhibii shacabka iyo ubax noo baxaya iyo aabbaha barrito iyaga weeye an lahaayn inay noqdaan kuwan aan arkay maanta".



DRAMA / MASRAX

Muuqaal laga soo qaataay riwaayaaddi

SHABEELNAGOOD

ee uu curiyey:

Xasan Shiikh Muumin

[Waa aqalkii reer Guuleed Cawaale oo odaygii socdaal ku maqan yahay. Islaantiisii Shammado Liibaan iyo gabadheedii Shallaayo oo beryahaanba caafimaad-xumadeedu welwel badan ku haysey. Shammado waxay sugaysaa dhakhtarad Kulmiya oo ay ugu yeedhay si ay u baadho waxa uu yahay cudurka haya Shallaayo]

Shammado : Ma ba socoto ! alla, sideen yeelaa? Tii gabadh ahayd na waa besteed! Nimanyohow, naagaha dhakhtar ku sheegga ihi maba shaqaysanayaan ba ! Ilah bay ka tahay, hurdo iyo waxay ka soo bixi waayeen, een, maxay ahaytooy, een... Hadda ammaan mid kale doontaa? Maya, is ka sug cabbaar e.

Kulmiya: Hello, how are you?

Shammado: Maxaad tidhi maandheey?

Kulmiya: Ii warran!

Shammado: Haa, nabad. Maxaad la soo raagtay?

Kulmiya: Hadda dad buka ayaaban ka imid oon fiisid ka qaadayay, ayaaban saacaddan uga soo degdegay. Haye? Maxaa darraa?

Shammado: Maxaa darraa waa maxay?

Sow tii gabadh ahayd besteed ma aha?

Gabahdhii baa iga besteed ah, maandheey.

Kulmiya: Maxaa ku dhacay?

Shammado: Waallaahi garan maayo, laakiin sariirta ba ka ma kacdo, waxaan u malaynayaa inay ameebe qabto.

Kulmiya: Maxay qabtaa?

Shammado: Ameebel Ameebel Calooshaasaa loo galay oo besteed weeye. Oo waxaan Ku weydiiyay,

Kulmiya: Hmmmmmm...

Shammado: Anigu hadda uun waxaan idhi, Kulmiya iigu yeedha e, goormaad soo noqotay?

Ayaan dhexdaasaan waxaan maqlay inaad timid e .

Kulmiya: Haa, Anigu waxaan soo noqday, imminka in laba bilood ah ba waan joogay. Horta, Shammadooy i dhegaysol

Shammado: Haye.

Kulmiya: Waaan Kaaga sheekaynayaa waxan dhakh-tarnimada la yidhaa dhibtii aan la soo maray.

Shammado: Waa ka muuqataa caatada iyo lafahaaga ba. Haye?

Kulmiya: Iskuulkii aan bilaabay
Ayaantaan ka bormoosay
Kooras baan u baxay
Oroobaan u boqoolay
You know Orooba?
Waxaan soo baranaayay
Dhakhtarradii u bislaaday
Ee bidaartu ay ku caddaysay
Cilmigii ay qoreen baan
Had ba beyj rogayay.

Shammado: Wad u egtahay. Haye?

Kulmiya: Shammadooy kaa basarkiisa
Bartay oo ka bogtay
Inantaadan bukta
Horta waa inaan baadho
Halkaa beerkiyo laabta
Xubintii belbelaysa
Bacdadddeeda ogaado
Haddii Eebbe badbaadsho
Inna na waannu bogsiin
Markaa waa biririx
Beyno saliin iyo kaalsho
Iyo kiniin baynu ku baanan.

Laakiin waxaan Ku su'aalay, maxay cuntaa inantu?

Shammado: Maxay cuntaa baad leedahay!

Waa ba sakaraad e maxay cuntaa?

Kulmiya: Haye, cuntaday cuni jirtay, fitamiinka, fitamiinka sii, fitamiin Ey, maxay cuni jirtay?

Shammado: Yaa? Waxay cuntaa waxba kuu qaban maayaan e sug.

Kulmiya: Waxay cunto maad ii sheegl

Shammado: Belaayo ku degtay!

Kulmiya: Ii sheeg waxay cunto!

Shammado: Oo ma dhigaysaa?

Kulmiya: Oo! Dhakhtarnimadayda ma waxaad moodaysaa bilaash? *Three years* baan baranaayay. *What do you mean.*

Shammado: Maandheey af carbeedka iga aayat e.

- Kulmiya:** Tell me please! Hadal, hadal, hadal!
- Shammado:** Hadda maandheey, in kastaan reer beled ahay, ma ogtahay inaan af Talyaaniga sidaa u aqoon aad igula hadlaysid!
- Kulmiya:** Mi dispiace, ila hadal baan ku idhi. Dhaqso iigu sheeg!
- Shammado:** Waxay cuntaa, basbaas, kow dheh,
- Kulmiya:** Haye.
- Shammado:** Beer ceedhiin,
- Kulmiya:** Yaa? Yaa?
- Shammado:** Basbaas iyo beer ceedhin iyo bataato iyo babay iyo binigal iyo bursaliid ay mar ku laab jeexdo. Kaas horta waa bay ku sakaraaddaa, way is ka jeceshahay uun moogi ye.
- Kulmiya:** Listen, what is the bursaliid?
What is the meaning of bursaliid?
- Shammado:** Sow taan ku idhi ma aha, haygula hadlin af T alyaani dambe!
- Kulmiya:** Waxaan ku idhi bahalkan aad hadda sheegtay waxaad tidhi digirsaliid leh maxay tahay?
- Shammado:** Woho! Oo maandheey, laba sanaad maqnayd, ma bursaliid baanad aqoon adigu? Belaayo ku degtay!
- Kulmiya:** Inantii halkay joogtaa?
- Shammado:** Qolkaasay ku jirtaa. Mululukh malalakh! Naa, bal kaalay! Aar illayn calaamo! Naa hee dheh bal kaalay maandheey, hooy, hooy, bal ii warraan, eeddo!
- Kulmiya:** Baadhay oo inantii uma baahna dawooyin.
- Shammado:** Oo eeddo, sow tan besteed ah!
- Kulmiya:** Waa bad aanad filayn oo cudurkaa boqol jaad ah.
- Shammado:** Haa ye ma barbarkaa midigtaa, ma bixdixdaa la hayaa, ma beerkay ka buktaa, eeddo sow tan besteed ah. Sow tii bidaartu cilmiga kugu soo gashay waa sidee!
- Kulmiya:** I am very sorry. Weli ba waxan ka xumahay waxaan ka imid bahalkii dadka fisitada lagaga qaadayay. Ayaamahan oo kale na fisitada ma qaadno Khamiis-taannu dadka baadhaa. Laakiin inantaadii waa loo baxay, in kastoo cilmigaygi uun imminka aan cabbirtee waan malaynhayaa.
- Shammado:** Maxaa jira dheh, maxaa jira dheh ee? Markii hore markaan kuu yeedhayay boqol goor ayaan waxaan damcay in taas le'eg oo tahlil ah inaan ku taago. Haddaba waxaan is idhi ilbax is ka dhig oo dhaakhtarad u yeedho.
- Kulmiya:** Haye?
- Shammado:** Waan is ka ogaa, maandheey, in ilcayn u baxayso gabadhdha.
- Kulmiya:** Yaa? Yaa?
- Shammado:** Waa la cawryay!
- Kulmiya:** La cawryay!
- Shammado:** Haa, maxaa jira is ka dhaaf iyada oo hadda ima bayraac in quruxdayda, kow dheh, lakiin aabbahay inta maal igaga baxday, alla haw naxariistee timahaagaa uma dhowa. Ilcaynta daraaddeed, qardhaas u goo, xildiid u shid, xagga ka lab, wadaad u gee, naftii baa baxday.
- Kulmiya:** Oo kaalay, ma cudurkaasaa ku helay beri?
- Shammado:** Saifiir baan la saarrraa baan ku idhi afar bilood.
- Kulmiya:** Miyey waalantahay? Hadda maxaad naga soo luggoynaysaa?
- Shammado:** Waa runtaa oo awel baan gefay, maxaa jira haddaan tahlil amma qardhaas u xidho way ba roonaan lahayd. Lakiin ilbax is ka dhig baan idhi, sow taan kuu sheegay.
- Kulmiya:** Waxaan ku idhi, hadalkeennii waxaan u malaynayaa, wuu is yar jiidhay e, inantaadii uur bay leedahay.
- Shammado:** Ashadu...
- Kulmiya:** Waa afar bilood.
- Shammado:** Alla ba'ay! Ma anaan garan basbaaskiyo beerka ceedhiin! Alla ohoo hoy! Alla, adduunka xaggeen ka aadaa?
- Xaaji Guuleed na iga dambeeyaa, alla!
- Shallaayo:** Hooyo kaalay, maxaa kugu dhacay?
- Shammado:** Alloy, ohoo...
- Shallaayo:** Hooyo, maxaa kugu dhacay?
- Shammado:** Naa iga tag! Alla, iga daa!
- Shallaayo:** Hooyo, naga aammus dee, maxaad la ooyaysaa?
- Shammado:** Ee, ihii, jhii... Calaacalayey calooshaada waxaa ku jira Calaamaddan kuu qarsoon caawa maan fileyn Dhakhtaratdeennii cuudoonayd codkay i tidhi Hooyo, carrabkaygii hadal soo ba celinni waa Cirkaa igu soo dumoo caafirmaad ma qabo Cammuuddiyo hooyo dhulku wayla ciirayaan Catraddii waa dahab e calafkaagii sow ma dumini? Ciddaa igu wiirsan oo waygu caayayaan e Xaggeen, cago bararayey ceebtaan u la kacaa ye?
- Shallaayo:** Hooyo, maxaad leedahay? Kaalay, kaalay, hooyo! Aniga waad i caayaysaa, hooyo, aniga maxaa Ilahay iigu jirrabay inaan ilmo wacal ah dhalo?

Shammado: Naa waa maxay waxan caloosha kaaga buuxaa?

Shallaayo: Hooyo aniga ilmahaygu wacel ma aha e aabbay leeyihii. Hadeer baanan farta kaa soo saarayaa. Intii saddex bilood ah na, hooyo, nin baa aniga igu nikaaxsanaa. Isagaa xishood badan aan, hooyo, dadka u iman ma aha e, hooyo, aniga maxaad ii caayaysaa. Adduunka ninka ugu maal badan oo ugu saro badan oo ugu maal badan weeye ba. Ninka adigu aad sheegaysid waa joornalyeeri! Adduunka wax ka maal badani ma jiro, Maxaa ilmo wacal ah ii soo jiiday? waad i caayayaa, hooyo, aniga!

Shammado: Naa hooy, kaalay, ninka ma Hargeysa loo beddelay, sow mid la arko ma aha?

Shallaayo: Dee mayee hooyo, isagaa is ka xishood badan e haddeer ma kuu keenaa?

Shammado: Ma shariif baa?

Shallaayo: Maya, hooyo, dadkoo dhan baabu neceb-yahay oo waa is ka xishood badanyahay.

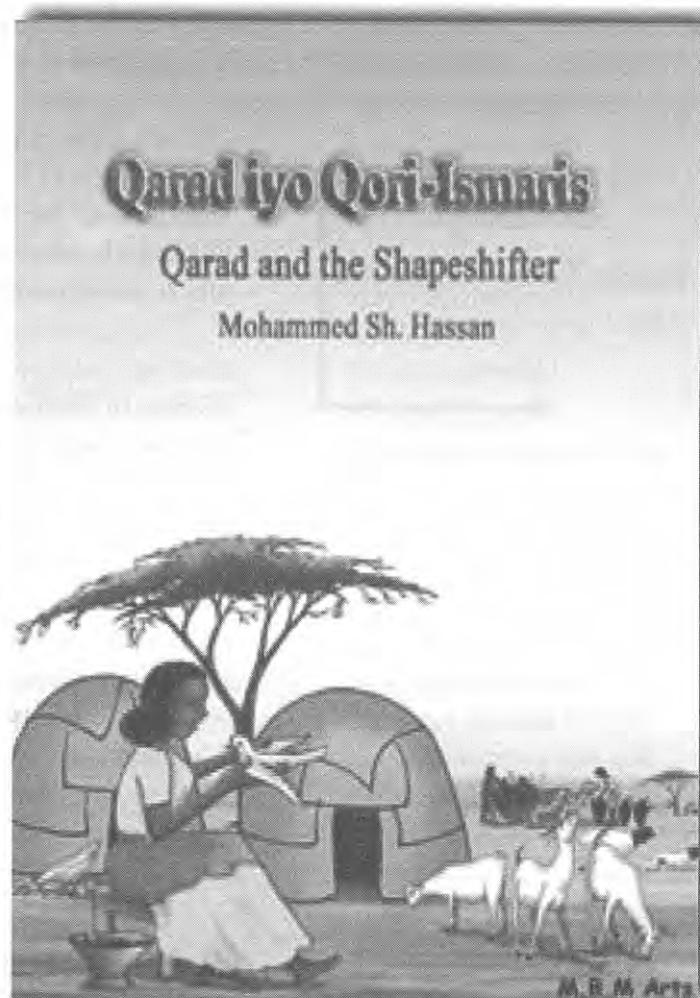
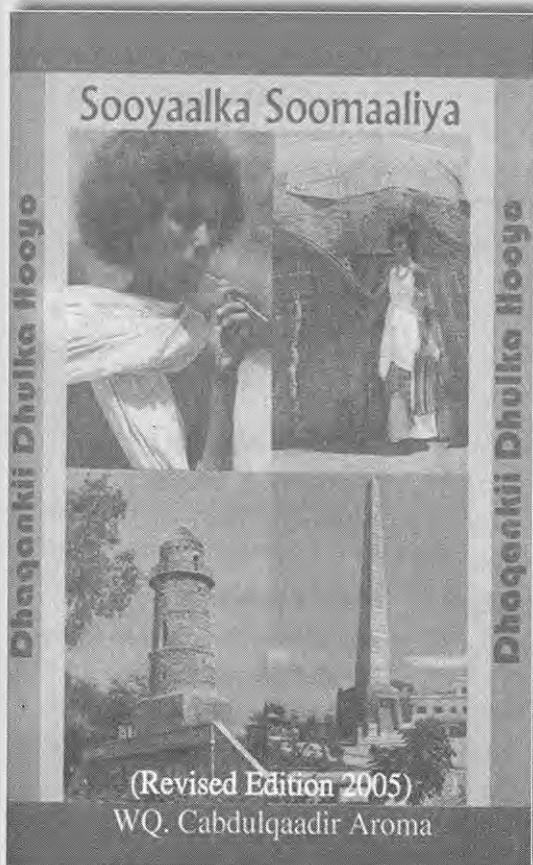
Shammado: Maandheey, in ilaahay ku liibaano adduun iyo aakhiro ba, dhan kasta, midig, bidix, goor kasta Ilaahay inuu ku liibaano, kuwaasaan u gadaya! Kuwaas! Dayl Xataa haddaan wax kale waayo gambadaydaan u gadaya.

Shallaayo: Kaaga ma baahna ba, hooyo, dee.

Shammado: Maandheey, ninkii keen! Maandheey, shan daqiiqaan ku sugayaa.

Shallaayo: Haddeer anaa kuu keenaya.

Shammado: In ilaahay ku liibaano ii keen!



Halabuur qaybtiiwa maansada waxaa caado ah in tirsiga kasta loo xulo maansooyin ku midaysan astaan ay wadaagaan ama arrin ay ku wada wajahan yihiin. Tirsigan waxaan u qoondaynay maansooyinka ardayda da'yarta ah ee dugsiyada dhigata ay ku iba-furayaan hibadooda curdanka ah ee soo koraysa. Waxaan si gaar ahaaneed mudnaan u siinnay maansooyinkii ku guulaystay tartan suugaaneed oo uu qabanqaabiye Naadiga PEN ee Qalinleyda iyo Halabuurka Soomaaliyed laguna qabtay magaalada Jabuuti.

Xulka maansooyinka ee aad hoos ku arki doontaan waxay isugu jiraan laba qaybood. Qaybta hore, ahna tan weyn, waa shan maanso oo gaagaaban oo ay curiyeen shan arday oo wax ka barta dugsiyada sare ee Jabuuti, kuwaas oo kala ah Dugsiga Sare ee Imam Annawawi, Lycee de Balbala iyo Lycee de Djibouti. Shanta maanso waxay u soo kala horreeyaan sidii ay ugu kala hor mareen abaalmarinta.

Waxaa soo raacda maanso dheer oo qiima badan oo ay cudhisay gabadh iyana ardayad ah oo ku nool magaalada Burco. Waxay ardayad ka tahay Jaamacadda Burco. Waxay iyana kaalinta labaad ka gashay tartan-suugaaneed lagu curinayey maansooyin lagu wacyi-galinayey dhallinyarada tahrribka ku waalatay; Tartankaa oo ay qabanqaabadiisa isla kaashadeen haya'do caalami ah iyo kuwo maxalli ah waxaa lagu qabtay magaalada Hargeysa bishii August 2008. Waan isku daynay inaan helno maansadii ku guulaysatey kaalinta koowaad wayse noo suurtoobi weydey.

Ujeeddada aan u doorannay daabacaadda maansooyinkan waa in aan dhiirrigalino da'da soo koraysa kuna dhiirrigalino halabuurka iyo adeegsiga afka hooyo.

Afka Hooyo

Yaasiin Xasan Maxamuud

Arday Dugsiga Lycee de Balbala,
Djibouti

Waa maansadii ku guulaysatay
abaalmarintii koowaad ee tartan-
maanseedkii PEN u qabtay arday da
dugsiyada Jabuuti.

Ummad waxay hankeediy
Higsashada ku hanataa
Heegada sareetiy
Heer sare ku gaadhaa
Afka hooyo weeyaan.

Waxa haga garaadkee
Hinjiyana aqoontee
Hilin toosan mariyee
Ku hagaa dariiq wacan
Afka hooyo weeyaan.

Waxa haybad gaariyo
Shafar kugu hagoogee

Xirsi kuu ahaan kara
Hibo aad u leedahay
Afka hooyo weeyaan.

Murti lagu hadaaqiy
Hoobaan ku deeqdoo
Cilmi looga hagar baxoo
Hanti aad u leedahay
Afka hooyo weeyaan.

Murti waa hillacee
Hadal iyo dhammaantii
Hawraartu waxay tahay
Afka hooyo waa gube
Waa inaan hirgalinnaa.

Nabadeey

Mustafe Cali Maxamuud

Lycee de Balbala

Tixdani iyana waxay ku guulaysatay
abaalmarintii saddexaad.

Nabadeey macaaneey
Macdan iyo barwaqooy
Maal iyo addiunyooy
Makhluuquba dhammaantii
Tuu ka midaysan yahayee
Lagu wada mabsuudaay
Lagaa maarmi maayoo
Waan kuu mashxaradnee
Meel kale ha naga tegin
Waligaa ha naga madhan

Mudantu ilaal iyo
Mawle noogu deeqaay
Weligaa ha naga madhan

Mashaqiy xumaan iyo
Colaad waan ka maagnoo
Mabda'eenna maahee
Adigaan ku muhannee
Weligaa ha naga madhan

Maatidiyo waayeel
Adigaw maciin ahe
Weligaa ha naga madhan.

Dareen Arday**Yaxye Yuusuf Cabdi**

Lycee de Djibouti

*Waa maansadii ku guulaysatey
abaalmarinta labaad isla tartanka
kor ku xusan.*

Da'yartaan u baaqaa
Dugsigaan dhex joogaa
Danohooda guud iyo
Darsigaan ilaashaa
Afartaa dhe deelley.

Diintiyo qur'aankiyo
Dalka iyo dadkaygaba
Marna daranyo lama rabo
Nin dadaalayaan ahay.

Dabadeed waxaan idhi
Marka qalin daraalaha
Itixaanka loo dego
Daayinow Ilaahoow
Ka dul dhiga jawaabtiyo
Doorroone iga yeel.

Doodaydu waa taa
Dareenkaygu waa baro
Duco lagu sabootiyay.

Hooyo**Nagaad Ibraahin Rooble**

Lycee de Balbala

Hooyooy macaaneey
Hoygii adduunkaay
Halkeen kaa tilmaamaa

Haasaawahaagii
Hadal hoobintaadii
Habeen-qaadiddaadii
Hawraar samaantii

Habsaneey hubkaagii
Hubaal baan u garannoo
Halkanaan ka xusayaa

Hooyooy macaanceey
Hoygii adduunkaay
Halkeen kaa tilmaama

Halgankaad ku taabtaa
Hubkoodaad u dhiibtaa
Habsan baad ku waadhaa
Hawraar san siisaa
Hanaqaadka gabadhiyo
Halyaygaad habaysaa
Hammaddiisa oogtaa
Hooyadayda gacalooy
Halkeen kaa tilmaamaa

Qalanjadii haweenkaay
Dugsigaagii hooyooy
Heer baan ka gaadhnoo
Halkanaan ka xusayaa

Hooyooy macaaneey
Hoygii adduunkay
Halkeen kaa tilmaamaa.

Ma Huraan**Nuura Maxamed Cali**

*Maansadan waxaa tirisay gabadh
da' yar oo ardayad ah Jaamacadda
Burco. Waxay kaga qayb gashay
tartan-suugaaneed ku saabsan
wacyigalinta dhallinyarada naftooda
ku biimeeya tahriibka dibadaha loo
qaxo. Waxay ku guulaysatay abaal-
marintilabaad ee tartankaas oo lagu
qabtaymagaalada Hargeysa, Bishii*

Agosto 2008.

Daa'imkii abuurtiyo
Nebigii la doortiyo
Diin kudhaqan islaamkiyo

Daacaddiyo cibaadada
Iuuxii ka dayrsani
Kuma dego dhulkiisoo
Iimaan daciifuu
La dawaafayaayoo
Degelkuu ilaahay
Dunidaba ka siiyiyo
Ma aamino dalkisoo
Maskaxdiisa daashiyo

Mammirkiisu wuxuu yidhi
Nimaan debed u dhoofini
Ama aan ka soo degin
Dadku uma istaagaan
Gaadhi lagu dalxiisiyo
Daar wakan ma heli karo
Ubad daadahayn iyo
Mahaweysto dumaroo
Derejana ma haybsado
Iimaan daciifuu
La dawaafayaayoo
Maskaxdiisa daashiyo

Dammirkiisu wuxuu yidhi
Dal shisheeye kaantegin
Risiq kama durduurtoo
Ma anfaco dadkoodana
Wuxuu doonayaayuu
U diifaysanyahayoo
Isu diiqad galiyaa
Doolar gaalo leedahay
Doondooriistiisoo
Da'yartuu la joogana
urba inay tahriibtuu
Sida dureyga oo kale
Degdeg ugu tallaalaan
Markay daafacaan badi
Waxa uu ku doodaa
Degmadeenu dheef ma leh
Deegaankeenu waa holof
Deeradiyo ugaadhii
Door horay ka yaaceen
Dadna kuma sugnaan karo
Wuxuu derejedeeyaa
Dhaqan kooda doonaa
Kuwa uu ka daawaday
Shaashadaha la daaroo
Oo duulimaad ku ah
Ciiddeenan dihinee

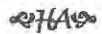
Laga rogin daboolkiyo
 Nimcadan daa'imkeen dhigay
 Inaynaga dareershaan
 Si ay uga dur-duurtaan
 Maansadaydan deelka ah
 Malaa way ila durugtee
 Aan soo dabbaalee
 Waxay daarrantahay waa
 Dadkan wada tahribee
 Ka salkacay dantiisee
 Intay deynta qaateen
 Dusay ee dhaqaaqee
 Dayacee naftoodii
 Saxaraha dariiq dheer
 Diibku uu ka haagee
 Badhna diley harraadee
 Sida damallo waaweyn
 Ama dogobyo xaabo ah
 Lafahaa is dulsaarani
 Qalbi diiddo weynaa
 Waxa taa ka sii daran
 Doonni aan xariif wadin
 Ama darawal caadi ah
 Inta lagu dirqiyayee
 Sida demesh alaaboo ah
 Dusha la iska saaree
 Igageeda lagu diro
 Waxay dulundul caysoo
 Mawjadaha is dabomaray
 Hadba doc u kexeeyan
 Ka duwaan jiheeyaha
 Dabadeed asqawdee
 Gudcur dama habeen deden
 Cirka oo daruuraha
 Midba dacal ka keenoo
 Daah madow ku soo xidhay
 Ka damaan mishiinadu
 Biyihuna dalooshaan
 Meel u daadeg uu jirin
 Dadku ay alaamkii
 Sakaarad deyaankii
 Hadba doc isu kuusaan
 Dabayshuna dhankeedii
 Dacallada ka xaydoo
 Maryihii ka diirtoo
 Ruuxna aanu ruux deyin
 Hooyo iyo dadkeeduna

Midba dacal ka qayshoo
 Isu diiri waayeen
 Doontii qaraqantoo
 Dadkii wadamuquureen
 Dabadeed halaagmeen
 Inta aan gunta u degin
 Ama bahal ka dalamsiin
 Baddu daafadeysee
 Xeebta dacalladeediy
 Inta haadka duushiyo
 Dooryaan ku fadhayaan
 Dalalkay naf moodeen
 Raqdaa soo dacweeyeen
 Soomaali dabar go'e
 Haddii aan la dabaqaban
 Inuu cudur dillaac
 Daacuun ka dhalan karo.
 Dabka waxa ku dhacayee
 Sidii daannigii iyo
 Asharaadka dumayaa
 Ilayn waa dadkeenee
 Dar-xumooyinkaa dhacay
 Dhibkoodii dareennee
 Hadhuub daatay caanaha
 Dabadaa la qaban jiray
 Daad hadduu yimaaddona
 Moos lagu dabaaliyo
 Talaa la isku deyrree
 Duqaydiyo wax garadkoow
 Aqoonyahan la doortiyo
 Abwaannada dalkeenoow
 Culimadeenna diintaay
 Danyartiyo tijaartaay
 Inta dumar mar xidhatiyo
 Hooyooy ma daashoo
 Inta ay damqaysiyo
 Dawladda iyo shicibkoow
 Isku duubni wada jiraa
 Ilxun lagaga doogaa
 Dulucduna waxay tahay
 Duco aan ku darayee
 Iigu deeqa aammiin
 daa'imoow allahayoow
 Waxaan kaa dalbanayaa
 Mahuraan dalkaygoot
 Doorashadu u hagaagliyo
 Calankoo diwaan galoo



Nuura Mohamed Ali

Daafaha adduunyada
 Dadku daawadaanoo
 Dalxiis loo yimaaddo.
 Daa'imoow allahayoow
 Wawaan kaa dalbanayaa
 Mahuraan dalgaygoot
 Seermaweydo dihin iyo
 Dirirkii ku hooroo
 Degelkuna samaadoo
 Durdurada xareed iyo
 Doogu uu isgaadhoo
 Nimco lagu dabbaashiyo
 Nabad lagu dekeeyaa.
 Daa'imoow allahayoow
 Wawaan kaa dalbanayaa
 Khayraadka dihiniyo
 Anfacada ku dedenbaan
 Abidkay dugsanayee
 Allahayoow dalkaygiyo
 Dadkayaga isgaransii.



Mahad-naq

Xasan Boqorre Aadan

Dugsiga Sare An Nawawi, Djibouti

Maamuus iyo waxaa mahad-naq mudan,
 madasha ree PEN e

Qabanqaabshay qiimaha Afkiyo, qaala bixintiiye
 Quburada waxaan odhan lahaa, waa qiyaas wacane
 Ha quwaysto qiimaha askani, qaran ha soo toos-sho
 Qaybaha kalana ha u dhaxlaan, qaabka xoolaha e
 Idinkuna qudhinnaa ku mudan, qiimo gooniya e
 Annaguna qiyaastaa inaan, qaadannaa mudane.



INTERVIEW / WARAYSIGA TIRSIGAN

Waa waraysi HALABUUR la yeeshay abwaan Aadan Faarax Samatar

kana dhacay Jabuuti, 28kii Jun 2007. Waxaa qaaday Tifaftiraha Halabuur, wuxuna u dhacay sidan:

Halabuur:

Adan Faarax, waxaad leedabay doorar jyo hibootin badan oo fan jyo suugaaneed. Wuxaan tabay fannaan, hal-abuur, suugaanyahan, halgamaa. Haddaba kee jeceshahay in uu magacaaga ku lammaanaado oo lagugu yeero?

Aadan Faarax Samatar:

Waxaan doorbidaa in la iigu yeedho abwaan Adan Faarax, kaasi dhanka aan u badanahay weeyaan. Waan heesi jirey, jilaa baan ahaa, majaajillada (maadeys) waan samaynayey, masraxyahaan baan ahaa oo riwaayadaha sida loo sameeyo xariif baan ku ahaa, halgamaa waan soo ahaa. Laakiin halgankii uu soo dhammaaday, heesi-hiina waxaan filayaa inaan da' ka gaadhay oo haatan arrimo badan soo gabaabsiyeen. Waxaase weli halkii taagan oon iga hadhaynin waa abwaannimada.

Halabuur:

Maanta sida laga yaabo in aad ogtahay, Soomaalidu qofkii hees curiya ama dhawr tixood oo yaryarba waxay isaga magaacaaban abwaan. Haddaba Abwaan Aaden Faarax, wax nooga sheeg kaalinta ama waajibka abwaanku ku leeyahay bulshada, xilkka abwaanku ay tabay inuu ka dhex guto bulshadiisa iyo waddankiisa. Xilalka aad isleedahay waa ugu muhiimsan yibin inuu guto abwaanku waa ku wee?

Aadan:

Abwaanku wuxuu ka hadlaa aragtidiisa, waxyaabaha laga hadlaana way badan yihiin. Wuxaan arkayaa wax inta badan dadku aanay arkayn, oo aanay cabbirayn, waxaa ayuu isagu cabbirtaa oo uu magac u bixiyaa. Waxyabo dadku la arkaynna inta badan xagga abwaanka ayey ka yimaaddaan, abwaanku waa sahamiye, hadduu beenaale noqdana dadweynaha uu majarahabaabiyya oo wadhi baa ka raacda, "Beenaale sahan looma dirto" waati la yidhi, meel aan raxmadiba ku dii' in oo roob lahayn oo masiibo ka taagantahay ayuu reerka u hor kacaayuu ku jabiyyaa. Sidaa darteed abwaanku waa sahamiye inuu been ku hadlo oo uu wax aan xaq iyo xaqiijo ahayn uu daweynaha ku hodo loogama fadhiyo. Waxaa looga baahan yahay tilmaan buuxda iyo talo buuxda. Waxaan anigu jeclahay wax



Aadan Faarax Samatar

muuqda iyo wax muuqan doona inaan ka hadlo, aragtida shacbigana aan cabbiro.

Haddaan wax kaaga soo qabto wax yaabaha bulshadu jeceshahay in laga hadlo ee tilmaanta ah ee ka hadlaya matalan gobonnimada ama dalka, gef ama xadgudub taas ayaan toos u abbaaraa oo aan uga hadlaa.

Halabuur:

Dhinacyo kala duwan ayaad fanka ama suugaanta ka soo gashaa oo aad wax ku cabbirtaa. Mar waad gabaydaa, marna waa adiga heesa, riwaayadabana sameeya. Haddaba qaybahaa kala duwan ee halabuurka kee baa ugu habboon ee aad door biddaa in aad ku gudbiso dareenkaaga?

Aadan:

Abwaannadu ninba si buu wax u dhaqaajiyaa oo habab iyo siyaabo kala duwan ayey wax u cabbiraan. Af-Soomaaliguna waa margi baa la yidhaa. Aniguse riwaayadaha iyo masraxa aad baan ugu cabbiraa.

Riwaayado badan oo aan sameeyey way jireen.Mid "War la'aan la deris" ayuu magaceedu ahaa, Jabuuti bay ka hadlaysay.

Halabbur:

Taa riwaayadaha waan u soo noqon doonaa e. Haddii aanse xagga maansada kale u leexanno. Berigii hore maansada waxaa hoggaamin jiray Gabayga, baddaa gabayga ayaa godadka maansada ugu badnaa uguna caansanaa. Waayadan dambe laga soo bilaabo 1970^{ki} waxay noqotay in gabaygu soo yaraado oo la adeegsado jiifta iyo godadka kale ee beydadka gaaban sida geeraarka, guuxa iyo kuwa la mid ab. Haddaba, inkastood gabayga adeegsatid haddana aad ayaad u isticmaashaan badaha kale een gabayga ahayn adiga iyo halabunurrada kale ee kula faca abba iyo kuwa idinka dambeeyeyba. Haddaba maxay kula tahay sababta gabayga looga sii guuray ee loogu batay adeegsiga maansooyinka beydadkoodu gaaban yahay siiba jiiftada, oo jiiftadu maanta noqotay jaadka maansada ee loogu adeegsiga badan yahay. Taa maxaa sabab u ab baad u malaynaysaa?

Aadan:

Waagii hore suugaanta curadkeedu gabay buu ahaa, curintana waxa ugu adag waa gabayga.Gabaygu uu ka tooxdheer yahay, wuu ka murtibadan yahay, wuu ka cimri dheer yahay oo waan wada haynnaa, inta badan wixii tag yidhi in badan baa la xasuusan yahay.Imika waxa timid in wax walba halka u fudud laga soo qabtay. Berigii hore kolkaad wax iibsanaysid, hal shay qalii ah oo cimri badan leh ayaad iibsanaysay, maantana halkiisii lix shay oon qiimo iyo cimri toona lahayn ayaad iibsan.Dadkan dambe ee wax curiyaa suugaantan gaagaaban bay u batay, oo gabaygi waa laga hawl yaraystay.Dadkii shanleyda curin jirey baa dhankaa u batay siday aniga ila tahay, nin walba wuxuu is yidhi tix gabaya oo keli ah ujeeddo ku dhammayn kari meyside, tan gaaban ayaad ku dhammaysan kartaa. Kolka taa iska adeegso ayuu is yidhi.

Waa sidaa aan kuu sheegaye, wax walba Taywaan yar bay iska yeesheen oo ka sokeeya alaabti qiimah lahayd ee qaaliga ahayd.Ilama aha in gabayga la dhaami doono,waayo gabaygu wuxuu ahaa wax la iska dhaxlo oo murtidiisu ay dheer tahay oo maanta la hayo raggi tegey wixii ay yidhaahdeen.

Gabayga waxa soo raacayey geeraarka oo inta badanna dagaallada loo adeegsan jiray, murtidiisuna sidaa bay ku waaraysay oo goobtaa "hebel" muxuu ka yidhi? baa la odhan jirey ama geeraarkaa goobtaa baa laga tiriye ayaa la odhan jiray. Marka waxaan u malaynaysaa

wakhtigaa degdegsan iyo wahsiga ama ka hawl yataysiga ayaa dedejiyey gabayga, balse weli way jiraan dad weli gabya oo gabayo tiriya. Dhallinyaro si fiican u gabayda ayaan marar badan ka maqalaa barnaamijka Tixmaal.

Halabuur:

Waxaad nooga warrantaa waxyaabihii saameynta kugu labaa ama kugu dhaqaajiyey in aad tixsamayo ama halabuur kaleba ee sababta u ahaa in aad maansooto bilowgiiba?

Aadan:

Waxaan ahaa nin baadiye ku dhashay, ku barbaaray. Anigoo sagaal jir ah ayaa Diri-dhaba la i geeyey oon qur'aanka halkaa ku bartay kuna dhammeeyey. Abba-hayna sheekh buu ahaa, kolkii dambena baadiyaan ku noqday,nin labadaba miyi iyo magaaloba ku barbaaray baan ahaa.Markii hore waxaan tirin jirey maanso-carruureed. Carruurta, dhexdeeda gabayaan isku tirin jirnay oo gabayadii raggii hore ayaan ereyo ka soo qaadan jirnay oo beydad aan leenahay ku darsanay-nay.Da'daa yaryari waxay odhan jireen "waar Aadan gabayga uu yaqaannaa". Tix dheer oo dhan oo aan anigu gooni u lahaana waqtigaa ma jirin, halkaas ayaan ka sii waday.Markii iigu horreysay dinaca fanka cusub, beri baan riwaayad galay, haddaan daawaday riwaayaddii, waxaan arkay Af-Soomaali la taxay inay tahay heesaha iyo waxaan lagu hadlayo oo dhan. Sheekaduna qiso rag ka fikiray inay tahay baan ogaaday. Wax la samayn karo inay tahayna waan fahmay. Ninkii muusiigga riwaayaddaa tumayey wuxuu ahaa Maxamuud Ismaaciil (Xudeydi). Nirkaa macallinka ah ayaan iska daba kacay, waan la fadhiistay, heeso gaagaaban oo imika idaacadda aan oollin oo aan anigu lahaa ayuu ii tumay. Ninkii Xudeydi wuxuu ba i geliyey jacayl aan fankii u qaaday. "Haba deyn fanka" ayuu igu yidhi, aad ayuu ii ammaanay, wuuna i dhiirri geliyey. Nin aad u dhallin yar baan ahaa markaa. Kolkay halkaa joogtay, halgankii gumeysiga lagula jiray ee jabhaddu hoggaaminaysay ayaan ku biiray. Dabadeedna anigoo hub ka keenay Soomaaliya ayaal la i qabtay oo la i xidhay. Xudeydi oo isna i raadinayey waa la qabtay oo waa la garaacay. Dhinac fanka ayaan kaga jiray dhinaca kalena halgankii iyo jabhaddii ayaan kaga jiray.Markii la i qabtay (4) afar sannadood oo xabsi ah ayaa la igu xukumay.Muddadii aan xabsiga ku jiray waxaa soo baxay wax igu qorsoona oo hal-abuukaygii ah. Fankaygiina xabsigii ayuu ku sii xuub dillaacsaday oo ku xoogeysatay. Afartii sano oo waxba la iga saamixin ayaan laastay, dabadeedna waxaan soo baxay anigoo

abwaan buuxa ah. Wuxaa la i xidhay 30^{kuu} bishii 5^{aad} ee 1964^{kuu}, waxaan xabsiga ka soo baxay 30^{kuu} bishii 5^{aad} 1968^{kuu}.

Waxaan xabsiga ka soo baxay oo aan magaaladan Jabuuti imid magacaygii oo kor loo hayo oo si weyn la ii hadal hayo. Waagaana qofkii halganka dartii loo xidho qiimo ayuu lahaa oo dadku way karaameyn jireen, markii ba riwaayad ayaan sameeyay. Riwaayaddii ayaa shacabkiina igu gargaaray oo ficiil dartii la iigu soo buuxiyey.

Hal-abuur:

Riwaayadda waan u soo laaban doonaa balse wax nooga sheeg maansoyinkii ama tiixhii aad samaysay intii aad xabsiga ku jirtay?

Aadan:

Heesahaygii kuwii u horreeyay, qaafiyaddaad ka garanaysaa, waxa ka mid ahayd heestan Adhigaan jirow, dacawada haw jabin Kugu daalayoo, kuu danseegayeey Naar iyo darraan, biyo kuu dul dhigoo Anigyo duqdaa, dulmi kugu qabnee Adhigaan jirow, dacawada haw jabin

Heestaasi qaafiyadda xagga hore alif yaa kaga jira xagga dambena waad arkaysaa. Heesihii u horreeyey ayey ka mid ahayd oo waxaad arkaysaa sida qaafiyaddu tahay. Dabadeed waan ka gudbayoo heeso kaloo hadda idaacadda (RTD) yaal yaan sameeyey oo ay ka mid tahay.

Waxay ii gu' firisoy, hooyaday geesi iigu yeedhaba Markaan tobantir jir gaadhaan, gooh iyo dhibtaa galay Waxaa jirta hees kaloo jacayl ah oo dhallinyaranimedayda iyo cimrigayga tilmaamaysa oo ereyadeeda ay ka mid yihiin, Xalaan dheelallaaboo Intoon dhabanka ku qabsaday Dhexda gacanta mariyoon Ku dhunkadaye ma ogtahay".

Heeso cayn kaas oo miidhan ah, maalintaan xabsiga ka soo baxay ka dib ayaan wada duubay. Lix heesood ayaan maalin qudha idaacadda ka soo daayey anigoo horey heeso la iiga maql. Sidaas ayaa fankaygii ku hirgalay.

Halabuur:

Yaa heesahaas laxanka iyo muusigga kuugu sameeyay?

Aadan:

Ereyada anaa lahaa, laxanka anaa iska lahaa, muusiggana

waxaa u gataacay lixdaa heesoodba Allaha u naxariistee, Maxamed Cali Foursheed. Xudeydi oo macallinkaygii ahaa markaa waddanka uu ka maqnaa. Waxaa soo raacayey oo xagga organka tumayey Yoonis Saalax Yuusuf, oo isna dhintay Allaha u naxariistee oo kooxdii Caarrey aan ka wada tirsanay. Waan ka soo gudubnay, dabadeedna waxaan aasaasnay kooxdii gacan macaan, oo dadkii sameeyey ayaan ka mid ahaa. Ibrahim Barre Dharaar, Allaha u naxariistee ayaa ahaa odaygii aasaasay ee hooggaamiyaha u noqday kooxda.

Halabuur:

Riwaayad aad samaysay tee kuugu horreysay? Maxay ku saabsanayd? Magaceeduna muxuu ahaa? Xaggeese lagu dhigay?

Aadan:

Riwaayaddii iigu horreysay magaceedu wuxuu ahaa "Hammad Rag iyo Hinaaso Dumar". Golaha riwaayadaha ee Saaliinka loo yaqaan ee Jabuuti ku yaal ayaan ku dhignay. Laba jeer oo min saddex habeen ah ayaan dhignay. Riwaayaddan qisadeedu waxay ku saabsanayd waxyaabo noloshayda saameeyay. Anigoo nin dhallinyaro ah ayaan gabadh guursaday. Gabadhii ayaa ubad ii yeelan weyday. Waxaan damcay inaan gabadh labaad guur sado. Waa hammaddii ragga ee garo, hinaase dumar baa markaa yimid. Gabadhii hore ee ii dhaliweyday ayaa markaa hinaastay.

Markaa waxay hablihi kale maqleen inaan doonayo gabadh labaad inaan guursado. Wuxuu iigu timid islaan da'weyn. Islaantii waan diidoo waa aniga caayey ee ku idhi, "Habar yahay gabowday, bay raamsan".

Waxaa kaloo riwaayadda ku jirtay gabadh yar oo jaadka cunta sigaarkana qijiisa, waa sheeko dhab ah oo i qabsatay oo aan riwaayadda ku daray. Anigoo aqal irridiisa fadhiya oo qayilaya riwaaddana samayenteeda ku guda jira ayey gabadh yar iigu soo gashay aqalka. Jaadkii iyo sigaarkii ayey iga boobtay. Illeen tan yar xaraaraa dishoo aqalkoodii oo ay ku xabbisnayd bay ka soo baxsatay. Maxaad ahayd baan weydiyey?. Waxay ii sheegtay inay aqalkooda ka soo baxsatay oo silsilad ay waalidkeed ku xidheen iska jabisay. Waxay tidhi markuu abbaahay salaadka casar tegay habartiina huruddo ayaan silsiladdii iska jabiyeey oon soo baxsaday. Imika xaggee tagi baan ku idhi? Waxay tidhi, aqal inaan kiraystaan doonaya. Waxaa ii muuqatay inay qofkani yari saaqidnimo u banbaxday. Markaa waa anigii idhi:

Tobanjir bay ku ba'day,
taqsiin jaaday ku juftay
tiriifayf bay acabtay
Kaarteeyad ay tirisay
Kolba mid bay u tagtay
Taraasad bay noqotee
Alla Allah, yartu taariikh daranaa

Riwaayad ku dhisan waayaha nolosha waxyaabo iga
soo maray bay ahayd.

Markaa aan guurka labaad hammiyey, waataa xaaskii
hore igu hinaastay. Kolkaa hammaddii ragga iyo
hinaasihii dumarka ayaa isjiidhay. Taa ayaa iigu horreysay
riwaayad aan allifo oo aan masrax geeyo, waana 1969^{kii}.

Halabuur:

*Riwaayadda jilaayaasheedii iyo muusikeystayaashii yaad ka
xasunsan tahay?*

Aadan:

Riwaayaddaa fannaaniintii matalaysay, Siciid Xamarqoodh ayaa ka mid ahaa, Maxamed Jaamac Xasan, Nimco Jaamac, Rooble Dabbaale. Waxaa muusigga riwaayadda tumayey ragga ay ka mid ahaayeen Maxamed Cali Foorsheed, Yoonis Saalax, Cabdi Ibraahim (*Bawbaw*), iyo Ibraahim Barre, Allaha u naxariistee.

Halabuur:

Riwaayadaha berigaa sidee loo xiiseyn jiray?

Aadan Faarax:

Si weyn ayaa loo xiiseyn jiray waayo dadkuna dad
gobonnimoodoon ah ayey ahaayeen oo Aad u kacsan
ereyga aan si sarbeeb ah u nidhaahno ee aan gabadh
kula hadlaynno ayaa laga dhigayey gobonnimoodoon.
Qofku sida uu jecel yahay ayuu ka dhiganayey,
kolkaasay kalmadduna saani ugu ekaanaysay siday
dadku rabaan. Tusaale ahaan, Siciid Xamarqoodh baa
heesay oo yidhi,

Dawadaa Dikhil taalla

Wadka oonan idaarin

Waanan deyni karaynno

Waan duulayaaye

Dad yahow salaama"

Gabadhuu jeclaa baa Dikhil iska fadhida oo uu la
hadlayaa, maxaa loo qaataay gobonnimoodoon.
Jamciyadda Qaruumaha ka dhaxaysaan tagayaa oo
gobannimaan ka doonayaa baa loo macnaystay. Halkii
laga dhigo yeyna uu ekaanaysay, hadba meesha dadka
damqaysa ayey ku qaboojinayeen. Waayo bulshadaa

kaa badan baa micnaha iska leh oo siday ku anfacayso
u fasiranaysee adigu waa dheh weeye.

Halabuur:

*Markaad halkaas maraysay ee fannaan caan baxay aad
noqotay, maxaa xigay? halkee wax uga sii socdeen halkaa,
hadday tahay halabmuurkaagii iyo hadday tahay fanmas-
raxeekii Jabuutiba?*

Aadan Faarax:

Fanku berigaa wixii ka horreeyey wuu kala qaybsanaa
oo midnimadiisu ma weynayn qalab fiicanna mahaysan.
Alle ha u naxariistee, Ibraahim Barre Dharaar aaya
ahaa ninkii u horreeyey ee kooxda Caarrey la yidhaa
sameeyey, intii aan anigu xabsiga ku jiray ayuuna asaasay.
Wuxuu ahaa ninkii u horreeyey oo Jabuuti muusig
orkestra ah Jabuuti keenay, kooxdaa baa yeelatay oo
markaa mmuusig casri ah Jabuutina ka garaacdya.
Ninkaa baana jeebkiisa ka maalgelinayey. Waayadii
hore kaman iyo darbuugad iyo daf ayaa la tumi jiray.
Dawladda Faransiiksana wuu u shaqaynayoo dhakhtar
buu ahaa. Kolkaan xabsiga ka soo baxayna riwaayad-
daydii ugu horraysay ninkii ila qabanqaabiyeey ee igu
gacan siiyey buu ahaa. Magaca Caarrey ayaana riwaay-
yaddaydii lagu dhigay berigaa. Markii dambe anigaa
noqday guddoomiyihii kooxda Caarrey waayo Ibraahim
Barre Dharaar aaya iska casilay guddoomiyenimadii.
Fikrad kale ayuu Ibraahim markaana keenay oo uu
noola yimid, taas oo midnimada fanka ku wajahnayd.
Wuxuu nagu yidhi, waay fanka Jabuuti ee midiba meel
taagan yahay waan mideyn karaynaaye duqeyda maa-
musha ee reer reer ku maamusha aan shir u qabanno.
Waxaan u yeedhnay Xasan Cilmi oo markaa koox
guddoomiye u ahaa ayaan u yeedhanay. Xasan Cilmi
markaa waxay isku koox ahaayeen Axmed Qalinle
Good oo loo yaqaan (*Bariisle*). Saddexdoodaa iyo
labadayadii aniga iyo Ibraahim Barre oo qabanqaabiyeey
iyo aabbihii guud ah ayaa fadhiisannay. Arrinkii
ayaan u bandhignay iyaguna way nagu raaceen oo nagu
gacan qaadeen inaan koox qudha samaysanno. Sabab-
taan isku raacnay ee iskaaya fahmsiisay waxay ahayd
halgankii gobonnimada. Waxaan is nidhi midnimo
haddii aan abuurno oo aan midowno innagu ummad-
duna way nagu dayan oo way midoobi. Meel aan isugu
keenno awooddeenna iyo wax qabadkeenna, meel
qudhana aan ka fulinno

Si dadkii kala taageersanaa saddexdaa kooxood mar
qudhaa ay noogu soo galaan riwaayadaha, mabda'een-

nuna uu noogu hirgalo, lacagna aan uga helno. Waxaan ku heshiinnay inaan halkoox oo magaceedu Gacan Macaan yahay aan samaysanno. Anigaana guddoomiyihii u horreeyey la ii doortay.

Riwaayaduhu sida ay maanta yihiin may ahayn berigaa, dadkuna ka maanta muu ahayn. Riwaaduhu qisad iyo micno ayey lahaayeen, lacag xoolehna way lahaayeen oo shacbigu lacag bay keenayeen. Wax laga shaqeeyey ayaan la meelmaraynay, dadkuna wuu u heellana oo wax buu ka dhex daawanayey. Waxaan ku heshiinnay bil walba inaan tiwaayad dhigno. Nidaam ayaan samaynnay, maamul iyo dhaqaale leh, fannaaniintana mid kasta 20000 (Labaatan kun oo Faran ayaan bishii siinaynay oo dakhliga tiwaayadaha naga soo gala ah.

Halabuur:

Riwaayadahaasi maxay u badnaayeen, mandnucoodumuxuu abaa?

Aadan Faarax:

Riwaayaduhu waddani ayey u badnaayeen dad kuna waddaniyad ayaan ku jirtay. Waxaa ku jira dareenkooda ayeyna ka dhex eeganayeen. Fanka iyo tiwaayadahana berigaa farxad iyo dhiirrigelin yey ka dhiganayeen. Halgankay ka mid ahayd, taas ayaan aasaas u ahayd. Waxaa kaloo jirtay; sumcad xumo ayaan fanka u taallay oo ah “*Fannaaniintu waa saqidiin*”. Waxaan go’amaaminnay markaa, si aan sumcaddaa xun u baabi’inno, billasta kolkaan tiwaayadda dhigno inaan, mawliid dhigno si ay sumcaddaa xuni nooga hadho. Culimaa’ udiinka magaalada inaan u yeedhno, qaadka soo qaadno, xoolaha soo iibinno oon qalno, gabdhaha fannaaniinta ahina dheryaha kariyan, debaddeed in la isugu yimaaddo oo halkaa mawliidka lagu akhriyo. Fannaaniintii tiwaayaddii way dhammeyeenoo mawliidki bay dhigayaan baa la odhan jiray. Sumcaddii xumayd ayaan halkaa iskaga maydhnay. Inaan dad akhlaaq iyo diin leh nahay oo aan dad xun ahayn ayaan dadkii u muujinnay, waayo mashaa’iikhdi ayaa na laga dhex arkayey.

Halabuur:

Abwaannadii fannaaniintaa ka tirsanaa ee riwaayadahaa samaynayey kuwee abaayeen?

Aadan Faarax:

Intaan xasuusto waxa ka mid ahaa, Xasan Cilmi, Ibraahim Gadhlle (Naxariistii janno Alle ha ka waraabiye), Nuux Ismaaciil (Allaha u naxariistee) Saleebaan Xuseen oo imika Arabsiyo jooga, Xasan Seed oo markii dambe Sucuudiga u dhoofay, Aadan Diiriye (Dacar) Allaha u naxariistee, Jigjigaawe isna allaha u naxariistee

ioo aniga dabcan. Waxaa jiray kuwo aan sidaa loo garanay oo wax curiya, oo nagu soo biiri jirey, oo wax baan sidaa oon odhanaynay, ka qabta oo ka qora ayaan la odhan jiray, oo sidaa ayaan looga reebayey. Riwaaya-dahoodana sidaa ayaan lagu dhigi jiray. Waxaan kolkaa noqonnay xaruntii fanka oo cid walba ku soo hirato oo wixii Jabuuti fan xiisaynaya oo dhan uu noo imanayey. Xitaa Fannaaniintii Soomaaliyeed ayaan qaar badani nagu soo jabeen. Halkan xarun noqotay oo lagu soo wada degay. Waxaa noo yimidday oo ka mid ahaa Cabdi-Qays oo kolki horeba Jabuuti ka tegay, Cabiraxmaan Raas (Alle ha u naxariistee), Bashiir Xaddi, Xaliimo Cabdi Odawaa oo halkan ku dhimatay (Alle ha u naxariistee), Faadumo Axmed oo Muqdisho ka timid markii hore, Sahra Axmed iyo in kale oo badan. Waxa kale oo jiray fannaaniin badan oo qaarkood kolna naga tagayeen kolna nagu soo noqonayeen iyo kuwo naga mid noqday intaba way lahaayeen.

Halabuur:

Kooxdaa Gacan macaan fannaaniintii muusigga tumayey, heesaagi iyo jilayaashii magayadoodii kuwee abaayeen?

Aadan Faarax:

Xagga Muusijiga waxaa jiray Maxamed Cali Foorsheed, Yoonis Saalax labadaasi way dhinteen Alle ha u naxariisto, Cali Shire iyo Cumar Cali iyagana Allaha u naxariisto, iyo Rabbiile saddexdaasi xagga durbaannada iyo darbuugadaha ayey qaabilساناayeen .Cabdi Cali Abraar (*Shiine*) Samirre Siciid, Xasan Diini nin la odhan jiray oo millateerka ka tirasanaa oo saksifoonka afuufi jiray. Xagga jilidda iyo heesaaga, Cabdinuur Allaale, Siciid Xamarqoodh, Ibraahim Suleymaan (Ibraahim Bile ayaan loo yiqinnay) muusiggana tumi jiray, mulaxinna ahaa oo codadka samayn jiray. Gabdhaha xiddigaha ah waxa ka mid ahaa Nimco Jaamac, Xawa Geelqaad, Hodan Xaaji Maxamuud oo hadda Sucuudiga joogta, Ruun Cumar, Xaliimo Cabdi Odawaa iyo qaar kale oo fara badan. Kooxdaa Gacan-macaan sidaas bay ku hirgashay. Waxaa jirtay marmar duruufuhu na kala baahiyaan oon yara dabcaynay oo hoos u dhacaynay, haddana in muddo ah dabadeedba waan isku soo noqonaynay, waayo dad halgan ku jira ayaan ahayn oo duruufaha iyo cadowga aan leenahay oo aan ognahay darteed waan isku soo noqonay, inaan kala baahno ama kala daaddannana cadowgaa jiray ayaan noogu wacnaa. Markaanse baylah aragnaba waan isu imaanaynay, oo ereyadaan isugu baaqi jirnay een isku baaraarujinaynay waxa ka mid ahaa:

Dadkii kala baahsanaayee
 Kala lumay beryihii hore
 Maysku soo baxeenoo
 Weliba iyagoo baraarugay
 Maysku baaqeen"

Sidaa waxaa ku bilowday riwaayadiihii "Geeddiyaasha"
 la baxay Geeddigii koowaad, kii labaad ilaa Geeddigii
 afraad, oo ay kooxdaa Gacan-macaan ay dhigaysay.

Halabuur:

Riwaayadahaa Geeddiyaasha yaa fikraddooda lahaa ama
 curin jiray?

Aadan Faarax:

Labada hore Ibraahim Gadhle ayaa lahaa, mid anigaa
 lahaa, midna Qooryaraa lahaa, waxaase quwaddu ahayd
 ama ugu saamayn badnaa ugu caansanaa labadaa
 Ibraahim Gadhle ee Geeddigii koowaad iyo kii labaad,
 kuwaas ayaa ugu xoog badnaa welina heesohoodii Aad u
 nool yihiin. Waxaa ka mid ahaa oo Geeddigii koowaad
 ku jiray heesta caanka noqotay ee tidhaa, "Gabban
 mayno, inaho gibidhsan mayno, wixii nalo gudboon, waan
 gudanaymaa", iyo gabayga la yidhaa, "Afrikada Allahayow
 maxaa laga abuuraayey", ee ay Faadumo Axmed ku
 luuqayso, iyo gabay jacbur ahaa oo Aad loogu qoslo
 oo uu Ibraahim Gadhle yidhaa,
 Maalintii Diggool yimid kolki, dawga lagu yaacay
 Cadho nagu dhabowdiyo kolki, taahi lala luuday
 Faarax-xaad2 hortiisa ninkii, joogsadaan ahaye
 Inkastoon harraadoo naftuna, barafka doonaysay
 Shaaha iyo Kookaha ninkii, diiday baan ahaye".

Geeddigii aan anigu sameeyey waxaa la odhan jiray,
 waan dagaallami lahaaye dirqi baan isku hayaa. Waxay
 ahayd riwaayad sarbee ah oo qarsoon oo arrimo isku
 dhafan ka hadlaysa. Sarbeebla waxaan u adeegsaday,
 markaa xorriyad hadal ma jirin oo cadaadiska gumay-
 siga ayaa in la hadlo diiddanaa, waxayna soo baxday
 1972kii. Markaa Ibraahim Gadhle labada Geeddi, kii
 koowaad iyo kii labaad uu sameeyey xorriyadda
 hadalku way ka yara wanaagsanayd markaan anigu tan
 sameeyey. Heesihii ku jiray waxa ka mid ahaa:
 Aabbahay ma noolyahay? Ma jiraa adduunyada? Tolow
 ma arki doonaa? Riwaayaddaa Siciid Xamarqoodh
 ayaa matalayey. Waaan ula jeeday Maxamuud Xarbi.
 Beryahaa ayaa magaalada waxaa ku jirtay sheeko ah
 Maxamuud Xarbi uu nool yahay oo meel baa lagu
 hayaa oo lagu qariyey iyo wuu dhintay. Heesihii kale

waxaa ka mid ahaa mid tidhaahda; Idil hooyaday baa,
 intoy ila abraatay, arlo kale I geysay.

Waxay tilmaamaysay ilmo dhulkiisii inta laga kexeyey
 dhul kale la geeyey oo hallaabay oo jinsiyaddiisii uu
 waayey doondoonaaya. Waxaa taa laga matalayey dadkii
 Afrika inta laga guray Ameerika la geeyey, oo dib u
 doondoonaaya summaddoodii iyo asalkoodii oo leh,
 xaggee asalkaygii ahaa?

Hees arrawelo la yidhaa ayaa iyana ku jirtay, oo
 gabdhuhu ku luuqaynayeen;

Arrawelo waa tii, ragga iibinaysee
 Abaalkooda marisee, aaqilaax wax siisee
 Isha kay u reebtaa, na addoonsanaayee.

Markaas waxaan ula jeedaa nin Jabuuti xukumayey
 oogaalka u shaqaynayey oo reer Jabuuti ahaa.

Gabadh dhaxalkii awoowgeed laga boobay oo raggi
 dhaxlay iyo rag oo dhanba u cadhaysan oo iskaga soo
 tagtay halkii raggi dhacay ay joogeen oo beled kale
 timid, ayaa wiil ku caashaqayaa oo guur ka doonaya, i
 iyaduna ciilkii hayey ayey ula baydhaysaa. Waxayna ku
 odhanaysaa.

Ruuxii an dhiidhiyin,
 Dhibta lagama dhawree,

Bal in laygu dhaar galay
 Ma kuwii i dhacayee
 Dhaxalkaygii qaatay

Dhaayulu arkaayaan
 Dhimashada haddaan diido
 Wad idhaafi maayee
 Maxaan dhawrayaa
 Rag haddaan dhammayn karayo
 Dhulka waan ka tiri laa.

Inankii ayaa markaa wuxuu yidhi:
 Inan yahay dharaar qudha
 Kuma saarin dhaayaha
 Dhibna kuuma geysane
 Goormaan ku dhacayee
 Kaa qaatay dhaxalkee
 Kuu geystay dhaawaca
 Dhabta dumar ma sheegaane
 Dhayal baad ku ooydaane
 Dheeldheelku waa maxay

Ma halkaan dhismiyo
guur ka waday baa
Dhiiggeygu adna
kuu dhadhamayaa
Rag Allaa dhammadayn karee
Ma adaa wax dhimi kara

Halabuur:

Riwaayadahaagii kale ee ka dambeeyey intii xornimada la
qaaday kuwee ka mid ahaa?

Aadan Faarax:

“War la aan la deris” oo kuwii ugu muhiimsanaa ka mid ah soona baxday jilaal kii sannadkii 1982^{ki} ayaa ka mid ahayd, kooxdii Sharaf Band ee ay lahayd Allaha u naxariistee Mako Rooble ayaa dhigatay. Waxay ka hadlaysay siyaasad, waxay qisadeedu ahayd, reer meel deggan oo “Bah Dahabo” la yidhaa, oo islaan odaygeedii ka dhintay ay haysato, maal iyo carruurba leh, oo markaa raggii jaarka ahaa ama meelaha ka dhowaa u soo tartamayaan, mid waliba inuu isagu guursado ayuu doonayaa oo dumaasha anigaa leh ayuu leeyahay. Islaantii raggii midkood ayaa guursaday, dabadeedna indhibii iyo dhegihii ayey beeshay. Kolkii sidaasi dhacday, ayaa ninka islaanta indhaha ka tuuray laga furay, gurigana in ninka laga saaro ayaa la gartay. Waxaana la go’amiyey oo la yidhi, cid kale oo dumaalaysaa ma jirto, iskeed ayey u joogaysaa, isku maamulaysaa, carruurteeda iyo reerkeedana u haysanaysaa. Sidaa kolkii lagu heshiiyey ayaa islaantii araggii, maqalkii iyo caafimaadkiiba u soo noqdeen, sidaasayna ku bogsatay. Markaa waxaan ula jeeday Jabuuti kolkii gumaysigii haystay ee Faransiiska xornimada u oggolaaday, damaciin siyaasadeed ee waddama jaarkeeda ah ee Soomaaliya iyo Itoobiya ay ka lahaayeen madaxbannaanidii Jabuuti. Waddamadaasi oo mid waliba doonaayey Jabuuti in ay xaggiisa soo marto. Hadduu taas waayana in aanu u oggolaan ka kale in uu Jabuuti uga dhawaado. “Haddii waddan bebel, Jabuuti u soo dhawaado anna waan soo gelayaa, hadduu kaa dibadda ka joogana anna waan ka joogayaa”, ayaa dooddu ahayd. Taa macnaheedu waxay ahayd gobannimada Jabuuti ayaa la isku haystay. War la’aan la deris ujeeddada ugu weyni taas bay ahayd. Riwaayad ahaan tii iigu qaalsanayd maskax ahaan riwaayadahayga ayey ahayd. Ereyadeedii haddaan wax ka soo qaado waxaa ka mid ahayd hees idaacadda taal oo uu ku heesay fannaanka la yidhaahdo Cismaan Ceeleeye, eteyadeedii waxaan ka xasuustaa:

Arrimaha badhkood iyo
Markaan eego aadmiga
Taydana u fiirsado
Nafta waxaan idhaahdaa
Ninna haw abaalgelin
Eed iyo xumaan baro
Eexada ha moogaan
Ha ka yaabin aaqilo
Ruuxii ayaan qudha
Il qalloocsan kuugu daya
Eebada ku kala goo.
Aayaadka diintiyo
Markaan eego aakhiro
Adduunkana ka fiirsado
Nafta waxaan idhaahdaa
Agoon daadeheeyiyo
Runta aabbacheed noqo
Aayaha ka taliyoo
Ididiilo nabadeed
Weligaa ogsoonow
Ummaddana walaalee
Uurxumo la’aan iyo
Iimaan ku noolow

Heestaa iyo tu kale ayaa idaacadda taal wixii kale way hallaabbeen. Heesta kale “dhallin yaro gu’joogta” ayaa la yidhaa waxaana ku heesa Cabdulqaadir Baaruud. Golay deyni maysee
Hadday goor habeen nimoo
Isuku soo gudaanoy
Sacab wada garaacdaan
Ooy geelo geeloy
Soo gaadho sheekadu

Hadday laba geyaan ahi
Gooni isku raacaan
Taladooda gaarka ah
Guur kama hadhayne
Annaguna geddoodii
Gacaloy ma yeellaa?

Heesaha kale magacyadii iyo dhaqaaqoodii wax baan ka hayaa, waxa ka mid ahayd hees ka dhaqaaqaysay:
Qamareey nin raga
Qawl laga dhaxliyo
Qawl baa ka hadha.
Waxayna ku soo dhammaanaysay;

Qosolkii walaalnimo
Markii laygu qoonaad
Qalbigii nac baa galay.

Heesaha kale waxaa ka mid ahaa mid ereyadani ay ku jireen:

Indhuuhu daymo badanaa
Qalbigu dookha jecelaa
Afkuna doodda neceebaa!

Waxaa ka mid ahaa Baaruud ayaa ka mid ahaa, Cabdi. waa nin sheegan waayey wixii hayey oo dareenkiisa wixii ku jiray ayey tilmaamaysaa.

Halabuur:

Abwaan Aadan Faarax, sidee kuugu muuqdaa waxqabadka fanku waqtigaan xaadiraka ab marka la garab dhigo xilliyadii hore ee aad ka taariikaynaysey?

Aadan Faarax:

Run ahaan waxaa ii muuqdaa hoos u dhac weyn oo ku yimidey dhaqdhaqaaciif fanka siiba xagga riwaayadaha. Garan maayo goor noogu dambeysey riwaayad qjima leh oo la heer ah riwaayadiihii aanu dhiqi jirney labaatan ilaa soddon sano horteed. Soomaaliya oo ahayd halkii

uu ka dab qaadan jirey fanka Jabuuti markay burburtay, fankiina la burburay arrintaasi saamayn weyn ayay ku yeelatay fankii Jabuuti, dadkiina waxaad mooddaa inay caajiseen. Waxaa iyana dhacday inay dibadaha u yaaceen in badan oo ka mid ah fannaaniintii waaweynaa ee reer Jabuuti, taas oo nasiibdarro ah.

Halabuur:

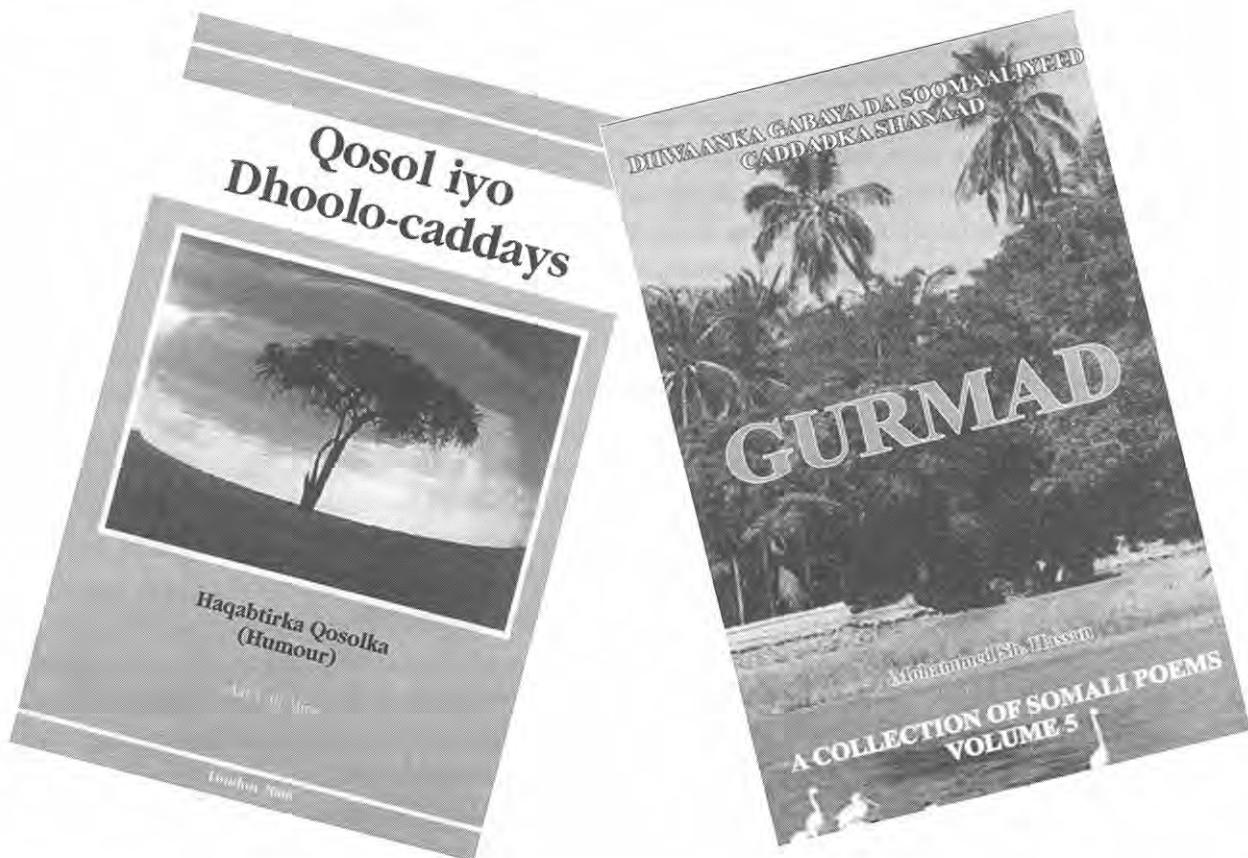
Haddaba maxaad ku talin lahayd si loo nooleeyo ama loo dardar galijo waxqabadkii fanka?

Aadan Faarax:

Waxaan odhan lahaa, bal horta ha lagu baraarugo oo ha la fahmo inay dhibaato jirto, inuu fankeennii khatar ku jiro ama hoos u sii socdo. Sida kor loogu qaadi karayaana waa in loo wada istaago oo la isla wada kaashado sidii loo dardar galin lahaa. Fannaaniinta, dowladda, ururrada bulsha-weynta in ay is wada kaashadaan oo mid waliba kaalintiisa ka soo baxo ayaa lagu gaadhi karayaa waxqabad midha dhala.

Halabuur:

Aad baad u mahadsantabay abwaan Aadan Faarax Samatar.



Xaflad Qaran oo Jabuuti lagu Daah-furay dib u Dhalashada Halabuur

Dib u dhalashada Wargeys-xilliyeed ka Halabuur ee Dhaqanka iyo Suugaanta Soomaalida waxay la kulantay soo dhoweyn aad u diirran. Halabuur waxaa si farxad leh loogu soo dhoweyyay dalkii lagu daabacay oo ah Imaaraadka Carabta, dalkii uu dib ugu dhashay oo ah Jamhuuriyadda Jabuuti iyo dalkii uu hore ugu dhashay oo ah Ingiriiska intaba. Waxaa kaloo si diirran loogu soo dhaweyyey dalka Soomaaliya iyo meel kasta oo ay joogto Soomaali wax akhrida, siiba xagga qurbaha. Soo dhoweyntii ugu heerka sarraysey waxay ahayd tii ka dhacday Janhuuriyadda Jabuuti, sida aan ka arki doonno faahfaahinta warbixinta hoos ku qoran.



Daafurkii Hal-abuur ee Jabuuti

Guriga Ummadda ee magaalada Jabuuti 3^{di} Jannaayo 2008da waxaa lagu qabtay xaflad heer sare ah oo lagu Daahfuray dib-u-dhalashada Wargeys-xilliyeedka Halabuur iyo Madasha Dhaqanka iyo Isutebinta ee Halabuur (*Halabuur Centre for Culture and Communication*). Xafladdan oo ahayd heer qaran, masuuliinta dalka iyo qaybaha kala duwan ee bulshaduna ay ka wada qayb galeen waxaa hormuud ka ahaa, hadal qiiima lehna ka jeediye Madaxweynaha Jamhuuriyadda Jabuuti Mudane Ismaaciil Cumar Geelle oo ay weheliyeen marwada Madaxweynaha, Marwo Khadra Maxamuud Xayd, Ra'iisulwasaaraha dalka, Dileite

Maxamed Dileite iyo xubno badan oo ka tirsan golayaasha Dowladda iyo baartammaanka Jabuuti. Waxaa iyana ka qaygalay dad fara badan oo ka koobnaa dhammaan bulshada qaybeheeda kala duwan: aqoonyahanno, qorayaal, hal-abuur fan iyo suugaaneed, warfidiyeen iyo dadweynaha daneeyya qoraalka iyo akhriska.

Daahfurka Halabuur waxaa lagu soo bandhigay gabayo, heeso, khudbado iyo maadeys xxisa leh. Waxaa si gaar ahaaneed dadka u soo jiitay riwaayad ay soo bandhigeen arday wax ka barata dugsiga Charles de Foulcauld ee magaalada Jabuuti. Riwaayaddas oo uu curiyay macallin Muumin Xuseen oo ah maamulaha isla dugsigaas. Riwaayaddas oo ka mid ahayd qoraalladii uu xambaarsanaa wargeyska Halabuur ee la daahfurayay waxay cabbiraysay qiimaha afka hooyo, taas oo dadka, siiba da'yarta ku dhiirrigelinaysay afka hooyo barashadiisa iyo daryeliisaba.

Waxaa kaloo la soo bandhigay heeso iyo gabayo waddani ah oo ka mid ah suugaantii loo adeegsaday halgankii gobonnimodoonka iyo xoojinta midnimada ummadda Jabuuti kana mid ahaa suugaantii faraha badnayd ee wargeyska Halabuur lagu daabacay sida gaarka ahna loogu maamuuusay munaasabaddii xuska 30 jirsiga Jamhuuriyadda Jabuuti. Suugaantaa waddaniga ah ee Xafladdan daahfurka lagu soo bandhigay waxaa ka mid ahaa hees waddani ah oo uu curiyay horena ugu luuqeyyay Allaha u naxariistee fannaankii weynaa Maxamad Cali Talxa. Heestaasi waxaa madasha daahfurka ka qaaday fannaanka caanka ah ee reer Jabuuti Abba Siid. Waxaa iyana soo bandhigtay maanso waddani ah oo ay hore ugu maamuustay dhalashadii xorriyadda Jabuuti ee 27^{ki} Juun 1977, Aamina Aw Cali oo ka mid ah haweenka halabuurka waddaniyiinta ah ee dalka Jabuuti. Barnaamij-dhaqameedkaas xisaha lahaa ee sida weyn loogu riyaqay ka dib, waxaa loo gudbay qaybtii khudbadaha rasmiga ah. Maamuuska munaasabadda iyo murtideeda udub-dhexxadka waxaa xambaarsanayd khudbad qaaya leh oo uu munaasabadda ku sharfay Madaxweynaha Jamhuuriyadda Jabuuti, Mudane Ismaaciil Cumar Geelle. Madaxweynuhu wuxuu tilmaamay in baahi weyn loo qabo in la dhiso lana horumariyo maskaxda iyo aqoonta dadka, gaar ahaan da'da soo koraysa, si looga guulayso jahliga iyo saboolnimada loona gaaro horumar buuxa oo bulsho. Dib-u-dhalashada wargeyska Halabuur iyo asaasidda Ma-

dasha Halabuur ee Dhaqanka iyo Isu-tabinta ayuu Madaxweynuhu ku nuuxnuuksaday in ay tahay tallaabo loo baahnaa oo wax weyn ka tari doonta soo saarista iyo kobcinta hibada qarsoon ee ummadda, gaar ahaan tan dhallinyarada.

Madaxweynuhu isagoo ka hadlay dedaallada socda, aqoonta soo kordhaysa iyo faa'iidada dadaallada noocaan ahi ay u leeyihii horumarka ummadda waxaa uu yidhi: "Waa wax lagu farxo, dhiirri-galinna naga mudan tallaabooyinka is daba joogga ah ee soo korhdaya marba marka ka dambaysa, kuwaas oo wax weyn ku kordhinaya horumarinta qoraalka, dhaqanka iyo aqoonta guud ee dalka; Waa wax lagu farxo marba marka ka dambaysa Jabuuti inay ku sii durkayso inay noqoto madal soo jiidata maskaxda horumarka dhalisa ee ku kala baabsan gobolkeenna iyo dunida dibadda; taas oo sablaysa Jabuuti inay noqoto, xarun ifsaya, iftiin aqooneed, iftiin dhaqan oo laga soo bigsado mandiqaddeenna iyo ka shishayba".

Madaxweynuhu wuxuu tusaaleeyay inuu horumarka dal kasta ku xidhan yahay hadba sida uu dalkaasi ugu guulaysto saddex shay oo asaas u ah horumarka aadmiga: maskax, maal iyo muruq. "Waxyaalaha waddammadu ku kala hormaraan waxaa ka mid ah marba sida ay ugu guulaystaan in ay soo jiitaan maal-galin dibadeed iyo maskax-galin dibadeed, Waliba labada waxaa asaas ah maskaxda, maxaa yeelay ayada gyaya aabbe ka ah sidii maal loo beli labaa. Horaa loogu maahmaahay "dunidu maskax bay magan u tahay", ayuu yidhi Madaxweynuhu.

Madaxweynuhu mar uu ka hadlay ahmiyadda gaarka ah ee ay xukumaddisu siisay dhaqanka, aqoonta qoraalka waxaa uu yidhi: "Dhaqanka iyo qoraalku waxay noo leeyihii muhimmad gaar ahaaneed. Maxaa yeelay waxay sal u yibin horumarka dhinacyada kale oo idil, sidii marar boreba aan sheegay. Ummadi waxay horumar gaadhaa marka ay ku dhaadato ee hore u mariso dhaqankeeda, taariikhdeeda, afkeeda hooyo; marka ay dhiirri-galiso halabuurka dadkeeda. Aad ayaan ugu diirsaday sidii ay fikraddas riwaayadda ugu cabbirayeen ardaydii yaryarayd".

Sida qudha ee dhaqanka darayada looga ilaalil karo, aqoontana hore loogu marin karayo ayaa madaxweynuhu tilmaamay in ay tahay in dadka lagu dhiirrigaliyo in ay wax qoraan, dabadeedna loo fududeeyo sidii loo daabici lahaa ee bulsha-weynta loo gaadhsii lahaa wixii ay qoreen. Wuxuu intaa raaciay in asaaska Jabuuti dib looga asaasay wargeyska iyo madasha Halabuur, shaki la'aan ay tahay tallaabo wax weyn ku soo biirinaysa dhammaan arrimaha hurumarinta dhaqanka iyo aqoonta kuwaas oo dhammaantood u baahan in wax badan laga qabto.

Waxtarka Hal-abuur u yeelan karo bulshada isagoo tilmaamayana waxaa uu yidhi: "Waa aalad suurta galinaysa in

dadka lagu dhiirri galijo qoraalka iyo halabuurka iyo in la soo saaro wixii ay cudbiyeen. Waa madal Jabuuti iyo gobolkeennaba u soo jiidaysa maskaxo badan, gude iyo dibadba. Waa gole kulminaya maskaxaha kala xidhan iyo afafka iyo dhaqammada kala qogoban. Waa kaabad Jabuuti xagga dhaqanka ku xidbaysa gobolka intiisa kale iyo ka shishayba. Waa muraayad laga daawan doono wajiga wanaagsan ee bulshadeenna, sidaa angeedna kor u qaadi doonta sumcadda dalkeenna iyo dadkeenna".



Madaxweyne Ismaaciil Cumar Geelle waxaa uu gunaanadkii hadalkiisa hoosta ka xarriiqay in soo saarista iyo daahfurka wargeys-xilliyeedka Hal-abuur oo ah wargeys-cilmiyed ku takhasusa culuumta bulshada oo ay tiir-dhexaad u yihii dhaqanka iyo suugaantu, ay tahay tallaabo la hubo inay wax weyn ku soo biirin doonto xoojinta iyo horumarinta dhaqankeenna, suugaanteenna, cilmi-baadhisteenna iyo tan gobolkaba. Madaxweynuhu waxaa uu hambalyo iyo bogaadin u jeediyyat dadkii soo fekeray ee u huray maskaxdooda iyo waqtigooda. Wuxuu si gaar ahaaneed bogaadin badan iyo ammaan ballaadhan u jeediyyet Dr. Maxamed Daahir Afrax oo ah ninkii Wargeys-xilliyeedka iyo madasha Halabuur labadaba hore uga asaasay dalka Ingiriiska, imminkana dib uga soo nooleeyey dalka Jabuuti, hormuudna ka ah tifafka wargeyska. "Waxaad qabatay wax weyn oo aaney jirin cid kale uu qabatay" ayuu madaxweynuhu ku bogaadiyyet Dr. Afrax oo garab fadhiyey.

Tifaftiraha Guud ee Halabuur Maxamed Daahir Afrax, oo madaxweynaha ka hor qudhiisu soo jeediyo khudbad u badnayd warbixin, wuxuu ka warramay hawshii loo soo galay iyo heerarkii ay soo martay arrintan dib u kicinta Halabuur. Wuxuu kaloo iftiimiyyet hadafka mashruuican loo abuuran iyo himilooyinka uu tiigsanayo, wuxuuna u mahadceliyey Madaxweyne Ismaaciil Cumar oo uu sheegay in ayan haws-hani suurtagashen la'aanta dhiirri-galintiisa iyo garabgalkiisa. "Ka dib sannado badan oo uu Halabuur ku jirey kacaa-kuf iyo kuundud, dib u dhalashadiisani waxay ku suurta gashay idanka

Ilaahay. Waxay kaloo ku suurta gashay guubaabada iyo garab-galka Madaxweynaha Jamhuuriyadda Jabuut, Mudane Ismaaciil

Cumar Geelle" ayuu yidhi Afrax, Wuxuu kaloo u mahadceliyey dhammaan intii gacan ka geysatay, xag maskaxeed, xag maal iyo muruq intaba. Tafaftiruhu wuxuu si gaar ah aad ugu dheeraaday himilada aqoonyahanka ee bahda Halabuur, halka ay beegsanayaan, asagoo si weyn ugu nuuksaday sababaha uu u go'aansaday in Halabuur loo soo raro Jabuuti oo uu ku tilmaamay halkii mudnayd.

Dr Afrax waxa uu ka hadlay in Jabuuti ay hoy u noqotay maskaxo, dadaallo iyo waxqabadyo kala duwan oo ay ku hawllanyihiin maskaxmaalka Geeska Afrika iyo uu Halabuur arrintaas kaga jiro kaalin hormuudnimo.

Xaflad weyn oo Dubai lagu Daah-furay Halabuurka Cusub

23^{luu} November 2008 magaalada Dubai ee dalka Isutagga Imaaraadka Carabta waxaa lagu qabtay xaflad aad u weyn oo ahayd tii ugu horreysey ee lagu daah-furay HAL-ABUURka cusub ee dib uga dhashay Jabuuti. Xafladdan oo ay abaabulkeeda iska kaashadeen ururrada Jaaliyadda Soomaaliyeed ee Imaaraadka iyo Qunsuliyadda Jabuuti ee Dubai, dadkii sida firfircoo uga qayb galay waxaa hormuud ka ahaa saddexda safir ee dalalka Djibouti, Soomaaliya iyo Kenya. Waxaa kaloo xafladda soo sharfay laba wasiir oo reer Jabuuti ah oo xilligaas booqasho ku joogey Imaaraadka, kuwaas oo kala ah Wasiirkha Waxbarashada Jamhuuriyadda Jabuuti Mudane Cabdi Ibraahim Cabsiifiye iyo Wasiiraddii hore ee Iskaashiga Caalamiga ah ee Jabuuti Marwo Xaawo Axmed. Xafladdan oo ka dhacday Naadiga Suudaan ee magaalada Dubai, Waxaa soo cammiray boqollaal qof oo u badan hormuudka iyo xubnaha jaaliyadaha Jabuuti iyo Soomaaliya ee Imaaraadka. Waxaa qayb wacan ka qaataay qalabka qalabka warbaahinta, sida telefishanka Universal, iyo fannaaariin Soomaaliyeed oo caan ah.

Xafladda daahfurka oo martigelinteeda uu lahaa Safirka Jabuuti u fadhiya dalka Imaaraadka Carabta Mudane Iddiris Axmed Shirwac, waxaa qabanqaabadeeda kaalin hurmuudnimo ku lahaa qunsulka guud ee Jabuuti u fadhiya Dubai Cismaan Muuse Dharaat. Naadiga Dhallinyarada Soomaaliyeed ee SYC oo fadhiigiiyahay Imaaradda Cajmaan ee dalka Isutagga Imaaraadka Carabta ayaa iyaguna kaalin firfircoo ka qaataay. Dhallinyaraddaasi waxay soo bandhi-

geen qalab dhaqameed farabadan oo goobta daahfurka lagu qurxiyay.

Mas'uuliyiintii ka qaybgalay xafladda ayaa halkaa ka jeedihey khudbado ay ku soo dhoweynayeen kuna bogaadinyeen Dib u dhalashada Halabuur iyo doorka uu ka qaadan karo daryeelka iyo kobcinta dhaqanka, suugaanta iyo horumarinta afka hooyo, waqtigaan oo baahi weyn loo qabo soo bixidda wargeys dhaqan-side noocaan ah.

Khudbadahaas isdaba-joogga ah ee ay isaga dambeeyeen masuuliintu waxaa lagu gunaanday hadal uu madasha ka jeedihey tifaftiraha Halabuur, Maxamed Daahir Afrax oo goobjoog ah. Arrimihii uu ka hadlay waxaa ka mid ahay ujeeddada laga leeyahay soo saarista Halabuur iyo sababta loogu doortay in uu wargeyskaasi ka hadlo arrimaha dhaqanka iyo suugaanta. "waa wargeys aan shaqo ku labayn siyaasadda, in dhaqaale laga kasbadana aan loogu talo gelin. Maadaama dhaqanka iyo afku ay yabiin waxa keliya oo maanta mideeya ama isku keeni kara dadka Soomaalida ab ayay lagama maarmaan tahay si Soomaalidu isku badbaadiso in kolka hore la badbadiyo shaygaa dadka ka dbexeyya, halbowlabana u ab jiritaanka ummadden, kaas oo ah afka iyo dhaqanka." ayuu ku yidhi Afrax.

Sababta Jabuuti loogu doortay in wargeysku dib ugu dhasho isagoo ka hadlaya Dr Afrax wuxuu yidhi: "Jabuuti waa meesha keliya ee maanta laga beli karo dbaxal dhaqan uuna ka socdo dhaqdhaqaq siugaaneed oo hufan oo si buuxda u nool, ayna jiraan madax iyo madaxweyne arrintaa u heellan iyo dad iyo dowlad miyir qaba... malaha Soomaalida inteenka kale waan waalannay...".

Mar uu ka hadlayay sababta ay tahay in loo xoojiyo dhaqanka ummaddu ay leedahay waxaa uu yidhi: "Dhaqanku waa dhinaca keliya ee aan maanta ku xooggan nahay ee wanaageennu ka muuqdo ummad abaan, dunida dibaddana aan ugu muujin karno inaan nahay dad wanaagsan oo sharaf leh. Dhinacyada kale oo dhan waan ku fashilannay waana ku ceebownay siiba marka nala ka maro dhanka siyaasadda.".

"Qorayaasha iyo cilmi baarayaasha Soomaalida ka dersa dhanka Siyaasadda waa ay caayaan Soomaalida oo waxay u noqdaan cadow, balse kuwa ka dersa dhanka dhaqanka waa caashaqaan waana ammaanaan Soomaalida oo saaxiib bay noo noqdaan. Markaa meesha aad xoog ku leedabay baa la xoojiyaa. Annaguna meesha aan ku liidanno ee aan ku fashilannay ayaan dabada haysannaas sida siyaasadda iyo qabyaaladda. Haddaba waa in aan usoo jeesanno oo aan xoojinno dhankaa quruxdeennu ka muuqato oo ab afka iyo dhaqanka ab na meel aan ku midoobi karno iyadoo aan xiuddiud, degaan iyo wax na kala qaybiyaa jirin. Waa sababtaa ta maanta aan xooggga u saaraynno dhanka

dhagankeenna, afka iyo sungaanta, waana farrinta uu xambaarsan yahay warsidabani Halabuur", ayuu raaciay Dr Afrax.

Safaaradaha Jabuuti, Kenya iyo Soomaaliya ay ku leeyihin dalka Isutagga Imaaraadka Carabta iyo Qunsiyadda Jabuuti ee Dubai, Shirkado iyo ganacsato xafladda ka qaybgalay aaya dhürrigalin ahaan u iibsaday wargeyska.

Koox fannaaniin ah oo uu hormuud u yahay fannaanka Soomaaliyeed, Saalim Siciid Saalim aaya kaalin weyn ka ciyaaray maawelinta ka-qaybgalayaasha xafladda, xiisaha daahfurkana aad u bilay iyagoo halkaasi ka tumaayey miyuusig iyo heeso xiisa leh oo ay ku jireen qaar waddani ah oo qira leh.

Dib-u-daahfurkii Hal-abuur ee London

Xaflad ka dhacday madasha Rockingham Somali Support Group ee magaalada London oo ay wada jir u qaban qaabiyeen urur lagu magacaabo Kudu Arts iyo Naadiga PEN ee Qalinleyda iyo Hal-abuurka Soomaaliyeed aaya dib loogu daahfuray Wargeyska Hal-abuur 16th July 2008.

Munaasabaddan oo ahayd kulan aqooneed xiisa leh aaya ka koobnayd daahfur loo sameeyay Hal-abuur iyo buugaag kale oo ay qoreen qorayaal Soomaali iyo ajnabiba isugu jira oo soo bandhigay kana dooday fikradaha buugaagtoodu ay xambaarsan yihin. Mawduucyo aqooneed ayay sidoo kale soo bandhigeen aqoonyahannada kulan aqooneedkan isugu yimid.

Kulan aqoonneedka oo loogu magacdaray "wadaxaa-joodka qurbajoogta iyo dib-u-daahfurka Hal-abuur" oo uu daadihinaye guddoomiye Ku-xigeenka Naadiga PEN ee Qalinleyda iyo Hal-aburka Soomaaliyeed, Siciid Jaamac Xuseen, waxaa lagu bilaabay warbixin gaaban oo uu taariikhda wargeysaka Hal-abuur kasoo jeediay Dr Cabdi-salaan Ciise Salwe. Mowduuc kale oo ku saabsan waaraataanka qoraalka Afsoomaaliga aaya waxaa soo jeediay aqoon yahan Maxamed Xasan. Filim (documentary) loogu magacdaray Mustaqbalka Africaanka (African Future) aaya aaya lasoo bandhigay lagana dooday, kaasi oo uu soo gudbiyay aqoon yahan lagu magacaabo Cabdifitaax. Qoraa lagu magacaabo Maxamed Umar oo reer Nayjeeriya ah aaya isagu soo bandhigay faallona ka bixiyay buug cusub oo uu qoray oo uu u bixiyay "**Amina**". Waxaa si xiiso leh looga dooday buug

cusub oo la magic baxay "**Baahida loo qabo Wadaxaa-jood: Timaamaha Wadaxaajood Wax ku-ool ah (The Need for Dialogue: A Practical Dialogue Resource)**" uu qoray Maxamed Sheekh Maxamuud.

Cali Sabiix oo la Guuttoonsiyyay Halabuur

Wafti uu hoggaaminayo Wasiirka Dhaqanka iyo Warfaafinta Jamhuuriyada Jabuuti aaya hadiyad ahaan wargeyska Hal-abuur ugu geeyay dadweyna Golbolka Cali Sabiix ee Jamhuuriyadda Jabuuti, bishii Jannaayo 2008. Waftiga waxaa ka mid ahaa tifaftiraha wargeysaka Hal-abuur Dr. Maxamed Daahir Afrax. Hadiyad ka kooban 500 oo nuql oo Wargeyska Hal-abuur ah aaya Wasiirka Dhaqanka iyo Warfaafinta Mudane Cali Cabdi Faarax wuxuu guuttoonsiyyay Gudoomiyaha Gobolka Cali Sabiix, Ibraahim Suubbane Rayaale oo dadweynaha gobolkiisa ka wakiil ah.

Hadiyaddan waxaa loogu talo galay in loo qaybiyo xarumaha waxbarahso, ururrada iyo naadiyada dhallinyarada iyo da'yarta akhriska jecel ee gobolka si taasi gacan uga geysato dedaalka kor loogu qaadayo akhriska iyo qorista ee gobolka ka socda iyo aqoonta dhallinyaradu u leeyihin dhaqanka, Suugaanta iyo Afkooda hooyo.

Tirada wargeyska ee loogu deeqay gobolka Cali Sabiix waxaa iibiyey shirkadaha ganaci ee kala ah Inchcape, Merille iyo ganacsade Maxamed Aw Saciid oo intaba fadhigoodu yahay dalka Jabuuti.

The Somali-speaking PEN and Halabuur Centre organize a Unique Literary Festival in London

On Sunday 9 November 2008 London witnessed the biggest one day gathering concerning Somali language and literature in Europe. Around one thousand people, predominantly Somalis, from different parts of Britain attended a unique daylong festival promoting Somali language literature books mostly published in Djibouti and the UK.

Members of the Somali community were eager to meet and interact with prominent Somali authors and great poets visiting the UK for the first time, some of them with samples of their recent books in which people have been keenly interested. They came from Djibouti, Somalia, the U.A.E. and the US to take part in a Somali Language Literature Festival and Touring Book Fair organised by the Somali-speaking PEN and Halabuur Centre for Culture and Communication in the Horn of Africa with the theme '*The Word and the Way to a better world*'. This literary venture has taken place in the context of the celebrations for the International Year of Languages (2008) declared by the United Nations and the National Year of Reading in the UK. As part of this broader Festival, the Sunday event was organised at the Dome performance centre in North London in collaboration with the Somali Community Centre and Universal TV.

The event's core content comprised the display and presentations of books, readings from the books, poetry recitations and book signing by the participating authors. The opening session of the event, which was convened by Said Jama Hussein, the vice President of the Somali-speaking PEN, who welcomed the participants on behalf of PEN, started with a number of opening statements and keynote speeches. The acclaimed poet-playwright, Adan Faarah Samatar was the first speaker; he addressed the meeting on behalf of the literary mission from Djibouti, thanking the Somali and Djibouti community in UK for their warm welcome. He underlined the need for joint efforts towards

the protection and development of the Somali language and its literature. The veteran journalist and scholar, Abdulkadir Ali Bolay, who spoke on behalf of the Somali UK community, stressed that the community highly appreciates this literary initiative and is prepared to support future initiatives of this kind.

The background and objectives of this literary venture were then explained by writer Maxamed Daahir, Afrax, President of the Somali-speaking Centre of International PEN and the initiator of this venture. He pointed out that this initiative came as part of the tireless efforts under way in Djibouti to safeguard and develop the Somali language and its literature endangered by the civil war devastations in Somalia. He highlighted the importance of writing and reading, especially in mother tongue urging the Somali Diaspora to support the efforts made by under resourced Somali writers. In this connection, Mr. Afrax commended the continuing and wholehearted support and encouragement provided by the President of Djibouti, Ismail Omar Guelleh, to promote writing in mother tongue.

The literary event was prominently featured by the presence and intervention of Aw Jaamac Cumar Ciise, an elder statesman of Somali literary scholarship, a prolific writer on Somali oral literature and collector of Somali history and cultural heritage. When Aw Jaamac, who is now based in Djibouti, was called to take the floor the crowds that flooded the Dome were overwhelmed by emotions; they welcomed the elder literary statesman with standing ovation. Aw Jaamac shared his around 60 years of experience in collecting oral literature, researching oral tradition and writing on Somali history and literature. He underlined the need for a new generation of writers and researchers to take over and the need for joint efforts to safeguard the endangered heritage and develop the Somali language and literature. In this respect, Aw Jaamac expressed his gratitude to the President and Government of Djibouti for giving him a support without which he wouldn't have been able to produce and publish his recent books on display.

The other literary figure who equalled Aw Jaamac in such a warm reception by everyone present was Cali Sugulle Duncarbeed, another elder statesman of Somali performing arts a leading poet-playwright based in the U.A.E.

He too was received with a standing ovation. Cali's intervention was not only enlightening but also entertaining. In the middle of his explanation of how he used his art to combat clannism and promote mother language, Cali further evoked the emotions of the audience when he asked the famous and much loved veteran female singer, Faduma Qasim Hilowle, to join him and sing some lines from his famous lyrics which she sung tens of years ago.

Other leading poets and authors who either presented their books or recited their poetry or did both included Salah Hashi Arab, poet, playwright and linguistic researcher who presented his most exhausting Somali dictionary; Mohamed Abdillahi Rüraash, historian and literary scholar, who shared with the audience his experience in translating into Somali the world classic, *Tutuh Al-Habashah*, Abdul-kadir Abdi Yusuf known as Shube, a legendary poet, actor and storyteller who was able to shake the entire hall with his extra-ordinary performing skills when he started reciting some moving pieces from the newly published collection of his poetry; author Khaliif Ashkir who commented on his two recent books on Somali literature and oral tradition in an amusing fashion with his witty sense of humour; and Mohamed Hassan Osman who came from the US to share with us a new book he has written on the relationship between parents and their children.

A number of younger but highly talented UK based poets also joined the visiting artists and presented their poetry, these include Abdullahi Botan, Ali Ahmed Senyo, Maxamed Baashe X. Xasan, and others.

The event was rounded up with regenerating Somali music and peace promoting songs performed by well known Somali and Djiboutian performing artists led by Faduma Qasim Hilowle, once celebrated national star in Somalia before the civil war destruction, and Faduma Ahmed, another national star in Djibouti. Other well known artists who performed on this occasion included Kaltun Hassan Bacado, Xadanteeye, Said Hussein, Ahmed Qomaal, Anab Ismail, Zamzam and others.

Throughout the Festival, over one thousand books were on display, including some rare books not available anywhere else. Most of the books were written in field of language and literature. To the surprise of everyone present, a record number of nearly 1000 books was sold in a few hours. This shows how thirsty are members of the Somali community in UK for publications in their mother tongue in general and literary books in particular.

Somali PEN Workshop on The Impact of the Civil War in Somalia on the Writer's Freedom and Career in Commemoration of the Imprisoned Writer's Day

In Commemoration of the Imprisoned Writer's Day, 15 November, the Somali-speaking PEN's Southern Somalia Branch organised a day long workshop at Hotel Sahafi, in the Somali capital, Mogadishu on 16 November 2008. Sponsored by International PEN, the Workshop, brought together over 80 writers, journalists, artists, lawyers, human rights activists, representatives from civil society organisations and others. The focus of the event was the Impact of the Civil War in Somalia on the Freedom and Careers of Somali writers and journalists. The purpose was to create awareness of the prevailing violations against the rights of Somali writers and other members of the creative community in the country as part of the general violations against human rights in Somalia, perpetuated by the continued chaos and lawlessness caused by the long-running civil war.

The proceedings of the event started with an opening speech by the Secretary of the SS PEN's Southern Somalia Branch, Abdinasir Moallin Yusuf, who highlighted the background and significance of the International Day for the Imprisoned Writer. After welcoming and thanking the participants on behalf of PEN, Abdinasir highlighted the importance of the occasion and pointed out that the proclamation of such a day shows how cornered are freedom lovers worldwide, including UNESCO and International PEN, about the suppression of writers' freedom of expression. He made it clear that the main purpose of this event is to create awareness among all concerned of the constant violations committed in Somalia against the rights of writers and journalists because of the nature of their profession as opinion leaders. He also highlighted commitment of PEN to combat against such violations through its tireless campaign at the national, regional and international levels. In addition, Mr. Yusuf stressed the need for joint efforts to reverse this situation.

After a number of opening statements, a major presentation was made by Mr. Sharif Macallin, from the Somali Freedom of Expression Coalition who presented a

report of the problems encountered by writers and journalists in Somalia. He give a warring picture of the latest human rights violations against Somali writers and journalists, including physical attacks, killing, imprisonment, kidnapping, casual arrests, harassments and so forth. Mr. Sharif informed the meeting that last year alone 11 writers and journalists were reported murdered in Somalia and the number is believed to be more. In the first half of this year eight journalist were killed or injured, 30 journalists and writers were arrested, 18 tortured, and 14 were kidnapped.



The report was thoroughly discussed by the participants.

The Meeting then proceeded to another major component, namely a roundtable convened by Prof. Hirsi Haji Ulusow from Mogadishu University. The roundtable focussed on the best ways and means to protect freedom of expression in Somalia. Some of the participants suggested, among other things, to utilise the existing national and international instruments such as the National Charter of Somalia's Federal Government and the Universal Declaration of Human Rights. The participants came up with a number of recommendations including the need for more meetings and for better coordination between all concerned to create a wider awareness of the problem and to join efforts towards finding workable solutions.

The day winded up with a refreshing artistic performance (poetry, music and educational songs) presented by a group of Somali performing artists, including such national stars as Said Mohamed Harawo, Dahabo Shiiikh Maxamuud and Abwaan Farey. The theme of many of the pieces performed were relevant to the focus of the event. Reportage

Wargeysku waxaa hore loogu asaasay magaalada London ee dalka Ingiriiska horraantii sagaashannada. Waaase wargeysku hakaday ka dib markii ay soo wajaheen caqabato maaddi ah oo harjoogsaday horusocodkiisii.

Carwo-buugeeddi Jabuuti 2008

Habeennimadii 22ka December 2008 Xarunta Jaamacadda Jabuuti waxaa lagu soo gabagabeeyey Carwo-Buugeeddi Jabuuti 2008 ee uu soo qaban-qaabiyay Naadiga PEN ee Qalinleyda iyo Hal-abuurka Soomaaliyeed, taasi oo muddo seddex cisho ah ka socotey Guriga Ummadda Jabuuti iyo xarumaha waxbarashada. Carwo-buugeedda waxaa isugu yimid qorayaal, abwaanno iyo buug-faafiyeyaa kala yimid Jabuuti gudeheeda, Muqdisho, Hargeysa, Boosaaso, Jigjiga iyo meelo kaleba. Barnaamijka Carqo-buugeeddu wuxuu ka koobnaa shan qaybood oo waaweyn, kuwaas oo kala ahaa :

- 1) Xafladdii furitaanka
- 2) Soo bandhigidda buugaag ku qoran afka hooyo
- 3) Aqoon-is-weydaarsi ama dood-cilmiyed lagu lafagrayey qoraalka iyo buug-faafinta Af-soomaaliga iyo caqabadaha hor taagan
- 4) Buug-wadaag maalmo kala duwan lagu kala qabtay xarumaha waxbarashada Jamhuuriyadda Jabuuti, sida Jaamacadda Jabuuti iyo dugsiyada sare, halkaas oo ay qorayaal iyo abwaanno caan ah iyo kuwo soo korayaba ardayda iyo macallimiinta kula wadaagayeen wixii ay qoreen ardayduna doodo iyo su'aalo kaga qayb qaadanayeen.
- 5) Iyo habeen suugaan-wadaag ah oo lagu lammaaniyey xafladdii xiritaanka.

Carwo-buugeeddu waxay lahayd saddex ujeeddo, kuwaas oo kala ah: (1) Hirgalinta erayga qoran; (2) horumarinta afka hooyo iyo (3) himmad-galinta iyo u hiillinta qorayaasha soo koraya.

Carwada waxaa furay Wasiirka Dhaqanka iyo Warfaafinta Jamhuuriyadda Jabuuti, Mudane Cali Cabdi Faarax, Wasiirka ka hor waxaa ujeeddada carwada iyo qorsheeedaba faahfaahin ka bixiyey Guddoomiyaha Naadiga PEN, Maxamed Daahir Afrax. Dr Afrax wuxuu u mahadceliyey dhammaan intii gacan ku siisay oo uu ugu horreeyo Madaxweynaha Jamhuuriyadda Jibuuti. Waxaa kaloo halkaa ka hadlay Xaashi Cabdillaahi Orax oo ka mid ah odayada PEN. Xaashi. Waxaa iyana xafadda hadallo loo riyaaqay ka soo jeediye abwaan Aadan Faarax oo ku hadlayey magaca suugaanleyda reet Jabuuti iyo qoraa Sahra Jaamac Saalax oo ku hadleysey magaca qorayaashii dibadda laga casumay.

Maalintii koowaad ee uu furmay barnamijka Carwo-buugeedda waxaa laga dooday xaaladda qoraalka, akhriska iyo buug-faafinta ee deegaannada kala duwan ee ay degaan dadka ku hadla ama qora Afka Hooyo. Maalintii labaad ee uu barnamijka sii socdayna waxay ka qeybgalayaasha uga doodeen tarjumidda iyo xasilinta Af-Soomaaliga qoran, caqabadaha taagan iyo waddada horumarinta Afka Hooyo. Maalintii ugu dambeyseyna waxaa Carwo-buugeedda looga dooday caqabadaha iyo cawaaqibka qoraalka Af-Soomaaliga iyo adeegsiga tiknoolojojada, iyadoo ay xusid mudnayd in barnamij kasta gunaanadkiisa ay su'aalo iyo dodo is-veydaarsanayeen ka qeybgalayaasha.

Carwada qaybleedii lagu magacaabay "buug-wadaag" ee ka dhacaysey xarumaha waxbarashada waxay ku bilaa-bantay Dugsiga sare ee Lyce d'Etat Djibouti. Halkaas oo uu ka dhacay aqoon-wadaag ku saabsan suugaantii iyo buugaagtii abwaannada kala ah Aadan Faarax Samatar, Axmed Aw Geeddi, Beddel Cabdillaahi iyo fannaanka caanka ah, Cabdinuur Allaale. Wuxuu ahaa barnamij aad u xiisa badan oo ay wax badan ka faaidaysteen ardayda iyo macallimiinta.

Maalin-labaaddii, 21^{ka} December, barnamij kaas la mid ah ayaa wuxuu ka dhacay dugsiga sare ee Al-Imam Annawawi. Halkaasna waxaa murtidooda iyo buugaag-tooda ardayda iyo macallimiinta la wadaagay laba qoraa oo waaweyn, kuwaas oo kala ah qoraaga ruug-caddaaga ah, Aw Jaamac Cumar Ciise oo laga doodayey buug uu ka qoray taariikhda Jabuuti iyo Shirweynihii Carta; iyo Sahra Jaamac Saalax oo laga soo casumay dalka Imaaraadka Carabta lagalana dood-wadaagayey buug cusub oo ay ku magacawday '*Hinnaasaba Goobaha Shaqada*'. Waxaa iyana goob-joog ahaa dood-wadaaggana qayb ka qaataay qoraa sare Maxamed Daahir Afrax iyo aqoonyahan Maxamed Cabdillaahi Riiraash iyo qaar kale oo ka mid ah madaxda Naadiga PEN. Ardayda iyo macallimiinta oo hore u soo akhriyey buugaagta ayaa qayb libaax ka qaataay dood-wadaagga, waxayna naadiga PEN uga mahad caliyeen fursadda qaliga ah ee uu siiyey.

Maalin-saddexaaddiina barnamijka buug-wadaaggoo wuxuu ka dhacay Jaamacadda Jabuuti. Waxaa laga dood-wadaagay tarjumadda af-Soomaaliga ee buugga caanka ah Futuuxul Alxabashah. Qorayaashii iyo aqoonyahannadii halkaas ardayda jaamacadda ugu tagey waxaa ka mid ahaa Dr. Khadar Cali iyo aqoonyahan Maxamed Cabdillaahi Riiraash oo ka mid ah tarjumayaasha buugga.

Munaasabadda xiritaanka Carwo-Buugeedda Jabuuti oo ka dhacday Jaamacadda Jabuuti waxay ahayd mid aad

u xiiso badan, waxaana Suugaan kala duwan ka soo jeediyay Abwaanno ay ka mid ahaayeen Abwaan C/qaadir Cabdi Shube oo Puntland ka socday, Abwaan Axmed Aw-geeddi oo Somaliland ka socday, Abwaan Bedel C/lлаahi oo ka socda Dhulka is-maamulka Soomaalida Itoobiya iyo Abwaan C/lлаahi Xasan Feero-Geelle oo Jabouti ka socday.

Abwaannada waxay ka jawaabayeen su'aalo ay weydiyeen Ardaydii iyo marti sharaftii munaasabadda lagu casuumay. Abwaannada ayaa waxay kula dardaarmayeen Ardayda wax ka barata Jaamacadda Jibouti ee munaasabadda ka qeybgalay in ay ku daadaalaan sidii ay ku hadalka iyo qoraalka Afkooda Hooyo ay u horumarin lahaayeen.

Talooyin ka Soo baxay mawduuciyadii Laga Dooday

Doodihii iyo aqoon-isweydaarsiyadii seddexda Maalmood ee Carwo-Buugeedda Jabuuti socdey waxaa ka soo baxay talooyin wax ku ool ah oo ay ugu muhiim sanaayeen:

- 1- In la joogteeyo Carwo Buugeedda Jabuuti lana kordhiyo kulan aqooneedyadeeda.
- 2- In la sameeyo guddi u xil-saaran qaban-qaabinta Carwo Buugeedda Jabuuti, oo ku howlan horumarinta qoraalka iyo faafinta buugaagta ku qoran Afka Hooyo.
- 3- In la sameeyo hay'ad u xil-saaran eray-bixinta iyo xasilinta qoraalka Soomaaliga.
- 4- In xoog la saaro ku tarjumidda Af-Soomaaliga buugaagta waa weyn ee dunida si loogu suurtageliyo dadka Soomaaliyed in ay helaan aqoonta iyo cilmiqa ku qoran afafka kale.
- 5- In la baraarujinayo dadka faa'iidooyinka ka ganacsiga buug-faafinta, dadka imminka ku jirana lagu boorrinayo in ay raacaan, ilaaliyaan na habka daabacaadda iyo ka ganacsiga buugaagta ee ay dunidu wadaagto iyadoo lala kaashanayo Rugta Ganacsiga.
- 6- In Dowladda Jabuuti loo gudbiyo codsi ku saabsan in la fuludeeyo canshuurta buugaagta lagu horumarinayo Afafka Hooyo.
- 7- In la xoojiyo taageerana loo helo hay'adaha, ururrada Geeska Afrika iyo ururrada qurbo-joogta ah ee ay shaqadoodu tahay ama ku lug leh qoraalka, buug faafinta iyo cilmibaarista lana helo qaab ay ku wada shaqeeyaan.
- 8- In la sameeyo Sanduuq loogu talogalay daabacadda buugaagta lagu qoro Afafka Hooyo.

Daah-fur buugaag (Book Launch)

Waxay ahayd markii ugu horraysay ee bandhig noocaan ah lagu qabto Garoowe ama Puntland taas oo tilmaan u noqon karta in uu hadda jiro soo baraarug iyo rabitaan dheeraad ah oo loo hayo hal-abuurka iyo dhaqanka Soomaalida.

2749

Sannadguuradii 2aad ee Naadiga Akhristayaasha Hargeysa oo la xusay

Garoowe, May 22, 2008- Magaalada Garoowe ayaa lagu qabtay xaflad lagu daah-furay buugaag Afsoomaali ku qoran oo dhowaan la daabacay. Daahfurkan waxaa lagu qabtay Xarunta Mmaktabadda Puntland (Puntland Library and Resource Center) ee magaalada Garowe, bishii May 22, 2008. Waxaa la soo bandhigay 20,000 oo nuqul oo ka kooban sagaal buug oo ku qoran afka Soomaaliga oo ka hadlaya taariikhda, suugaanta, dhaqanka iyo afka Soomaalida. Buugta waxaa daabacaaddooda maalgelisay hay'adda la yiraahdo Diakonia Sweden xafiiskeeda Garowe, Puntland.

Qorayaasha buugaagta ee xafladda joogay waxaa ka mid ahaa Cabdulqaadir Cabdi Shube oo soo saaray buuggiisa (Durbaan Garasho), Cusman Yaasin Keenadiid oo isaguna soo bandhigay buug qiimo leh oo gabayo ah. Labadan buugba waxay xambaartsanyihii suugaan ka hadlaysa nuxurka dawladnimada iyo nabadda. Waxaa isna lasoo bandhigay buug la yiraahdo Ma Degganayaasha Geeska Afrika oo uu qoray Cabdi Xasan Jimcaale. Buuggan Ma Degganayaasha waxaa uu ka hadlaya taariikhda iyo dhacdooyinka Soomaalida ee qarnigii tegey. Buug ka hadlaysa suugaanta Dumarka oo muujianaya hal-abuurka sare ee haweenka ayaa isna xafladdan daahfurka lagu soo bandhigay. Waxaa daah-furka buugaagta kasoo qayb galay dad aad u fara badan oo isugu jira bulshada rayidka ah, suugaanleyda Soomaalida iyo bahda saxaafadda oo dareen wanaagsan ka muujieyey daabacaadda buugaagta.

Waxaa dhiirrigelin mudan in xafladdii buugaagtan lagu soo bandhigey ay ka muuqatay yididiilo iyo xiiso ku aaddan suugaanta iyo Afka Soomaaliga, taas oo tusaale u noqon karta in weli rajo fiican jiri karto. Dood dheer ayaa laga sameeyey baahida loo qabo in la daabaco, la fidiyo lana urursho qoraalada la xiriira suugaanta iyo Afka Soomaalida iyo weliba in lagu barbaariyo faca cusub ee soo koraya oo aan iyagu wax xiriit ah oo weyn la lahayn dhaqanka Soomaalida.

Saciido Xirsi Cigaal oo madax u ah Hay'adda Diakonia Sweden ayaa sheegtagtay in ay sii wadayaan dhiirri-gelinta hal-abuurka Soomaalida oo ay ku jirto daabacaadda buugaagta cusub.

Hargeysa- May 3, 2008- Damaashaad balaaran oo lagu xusay sannad guuradii labaad ee ka soo wareegtagtay asaaskii Naadiga Akhristayaasha Hargeysa ayaa lagu qabtay Magaalada Hargeysa 3^{adi} bisha May 2008. Damaashaadkaas oo si qurux badan loo agaasimay, waxaa ka soo qayb galay 200 oo qof oo isugu jira dhallinyaro aad u tiro badan oo wax ka barata jaamacadaha waddanka iyo dadka kale ee jecel akhriska iyo qoraalkaba, aqooniyahano iyo qorayaal intaba. Gundhiga xuskan ayaa halku dhag looga dhigay "Sidee loola saaxiibi karaa akhriska iyo qoraalka?"

Xafladda qaybteedii hore waxaa lagu furay maanso magaceedu yahay "*Dhugta waxa idiin qoran*". oo ay soo jeedisay Ilhaam Sheekh Muuse, oo ka mid ah hablahi Naadiga Akhristayaasha Hargeysa. Maansadaas ama jiiftadaas kolba sida ay suugaan dhaadhiyadu ugu yeedhaanba, waxay aad iyo aad u soo jiidataj marti sharuftii iyo dhallinyaradii ka soo qayb gashay xuska. Maansadaasi waxaa curiyay qoraaga Dr. Jaamac Muuse Jaamac. Maansadu waxay hogatusaale u ahayd dhallinta waddanka joogta gebi ahaantood, iyadoo dhinacyo badan ka taabanaysa wadada horumarka loo maro iyo waajibaadka ay tallaabadaasi u baahantahay. Saddex barnaamij oo aad iyo aad u soo jiitay ka qayb galaasha, waxaa ka mid ahaa filin kooban oo Naadigu ku soo bandhigay dhammaan labadii sanno ee uu jiray wax-qabadkiisii iyo guud ahaan buugaag iyo barnaamijyo intii uu soo bandhigay. Waxaa kale oo ka mid ahaa barnaamijka ka mid ahaa cashar uu soo diyaariyay qoraa lagu magacaabo Xasan Cabdi Madar, oo uu kaga hadlay sidii loo qabatimi lahaa akhriska iyo qorista.

Damaashaadka xuska waxaa aad u qurxiyay barnaamij ay soo diyaariyeen laba xubnoood oo ka mid ah Naadigu. Barnaamijkaas oo ka koobnaa maawelo iyo su'aalo ay xubnuhu uga dan lahaayeen in ay ku muujiyaan in aqoontu

ay tahay akhriska. waxa ay soo bandhigeen hal xidhaale lagu muujinayo in wawa la qoraa aanu marnaba lumin ama aanu ka qaloocsamin sidii loo dhigay, balse haddii afka fariin la iska yidhaahdo in ay qalcoosami karto shaki la'aan.

Waxaa kale oo uu Naadigu abaalmarino shahaadooyin ahaa guddoon siiyay dadkii Naadiga gacanta siiyay hawliihsana ku garab galay, sida mareegta Redsea-online.com. Gebagebadii waxaa soo xidhay xafladdaasi Boobe Yuusuf Ducale. Boobe waxa uu hadal kooban oo Aad iyo Aad u mugwaynaa ka yidhi sida akhriska iyo qoraalkuba ay faa'iido u leeyihii. Wawa uu tilmaamay isagoo tusaale u soo qaataay mid kamid ah balwadii ama heelladii Soomaaliyeed, "Wixii la qoraa quruumo jiree muxuu hadal qayyo leeyahay".

Boobe waxa uu kula dardaaray kasoo qayb galayaashii iyo dhammaan xubnihi Naadigaba in guryaha loo oggolaado in qalimada, buuggaagta iyo waraaquhuba ay guriga meel ku yeeshan, sida ay alaaboooyinka kalaba meel ugu leeyihii. Isagoo u duurxulaya dumarka waxa uu tilmaamay "in iyagu (Dumarku) yibin maamulka guriga loona baahan yabay in aanay buuggaagta iyo waraaqaha u arag xashiish guriga dhexyaalla balse ay u sameeyaan meel iyo kababdh lagu kaydiyo sida ay weelkaba ngn qurxiyaan guryabaya!!!!".

Gebo-gebadii, waxaa Boobe ku tiraabay "waa in la tooso, fadbigana laga kaco, waddankan iyo umaddannina aanay lahayn cid kale, balse intiinan iyo inta kale ee caawa meelo aan habboonayn fadhibaay iyo yibin hantida keliya ee waddankani leeyahay". Sacab muujinaya garawshaha runta biyo kama dhibcaanta ah ee Boobe Yuusuf Ducale ayaa is qabsaday, kaasi oo gunaanad u ahaa damaashaadkii sannadguuradii labaad ee Naadiga Akhristayaasha Hargeysa.

Shirweynihii 1aad ee Naadiga Cafar PEN oo Jabuuti ka dhacay

Djibouti - May 2, 2008 - Shirweynihii 1aad ee Naadiga qorayaasha Af-cafariga ku hadla ee loo yaqaan Cafar PEN ayaa lagu qabtay Guriga Ummadda magaalada Jabuuti 2nd Bisii May 2008.

Xafladdii furitaanka Shirweynahan oo si ballaaran looga qaybgalay waxay isu keentay xubnaha naadigaasi, aqoonyahanno, dadka daneeya qoraalka iyo cilmibaarista afafka iyo masuuliyiin ka socday xukuumadda iyo mudanyaal baarlamaanka dalka ka tirsan.

Shirweynaha waxaa lagu soo bandhigay warbixinno ka hadlay marxaladii naadigu soo maray tan iyo markii la asasay 2006dii iyo guulihii uu gaaray iyo qorshayaasha uu mustaqbalka hiigsanaayo. Waxaa kaloo la soo bandhigay suugaan iyo maadadaalo Af-cafar ah.

Lataliyaha Wasuurka Warfaafinta iyo Dhaqanka, Maxamed Kaamil Cali oo wakiilna ka ahaa wasiirkiiisa ayaa munaasabaddan ka hadlay wuxuu xusay in wasaaraddisu aad ugu faraxsan tahay taabbagalka Naadiga Qorayaasha Af-cafariga ku hadla iyo qabsoomidda shirweynihiiisa koowaad, kaasi oo laga filaayo in ay ka soo baxaan talooyin muuqda oo gacan ka geysta horumarinta halabuurka qoraalka, suugaanta, dhaqanka iyo afkaba.

Guddoomiyaha Naadiga Qalinleyda iyo Halabuurka Af-soomaaliga ku hadla ee loo yaqaan Somali PEN, Dr Maxamed Daahir afrax oo isna furitaankii shirweynahaasi ka hadlay wuxuu filmaamay in Naadiga Cafar PEN uu wax ka tari doono baahida weyn ee loo qabo hirgelinta qoraalka iyo dhaqanka ummadaha gobolkan oo ah dad dhaqan ahaan ka soo jeeda bulsho hadal iyo afkana wax isugu gudbisa balse aan caadeysan qoraalka ama qoraalkuba ku cusub yahay sidaa darteedna waxbadani kaga dayacmeen qoraal la'aantaa ama maantaba kaga maqan yibin qoraalka oo ku yar.

Dr Afrax wuxuu yiri "Naadiga Somali PEN dedaal badan ayuu u galay sidii Cafar PEN ku hirgeli labayd, aqoonsi caalami ab na uu bahweynta caalamka ee International PEN uga beli labaa. Taasna wada jir ayaan ugu guulaysannay. Markaa guulaha labadeenna naadi aan hiigsanayno waxaa ka mid ah isusoo dhoweynta labada af iyo in la isku tarjumo labada af iyo aqoonta ay xambaarsan yibinba".

Dr Shixim Waata, Guddoomiyaha Naadiga Cafar PEN, hadal dheer uu halkaa ka jeediay wuxuu kaga warbixiy marxaladii naadiga, ujeeddooyinka uu higsanaayo iyo waxyaabaha uu soo qabtay ilaa waqtigan. Wuxuu kulanka uga mahad celiyay shaqsyaad iyo ururro si nafhur ah u garab joogjoogay Naadiga Cafar PEN tan iyo kolkii la dhisay. Abaal weyn wuxuu sheegay in naadigu u hayo Madaxweynaha Jamhuuriyadda Jabuuti, Mudane Ismaaciil Cumar Geelle oo taageero niyadeed iyo mid maaliyadeedba u huray naadiga talooyin wax ku ool ahna ku deeqay. Waxaa kaloo uu Dr Shixim Wattaa mahadcelin kale u jeediay Naadiga Somali PEN iyo guddoomiyihii Dr Maxamed Daahir afrax uu sheegay in iyaguna si gaara u garabjoogsadeen naadiga Cafar PEN tan kolkii la asasayba, sidoo kalena gacan weyn ka geystay fikirkii asaaskiisa iyo taabba galkiisaba.

Warbixin ku saabsan qaabdhismedka, habka uu u shaqeeyo, qorshayaasha iyo hawlgalka naadiga ayaa ka soo qaybgalayaasha Shirweynaha Koowaad ee Naadiga Cafar PEN waxaa u soo bandhigay Axmed Malko oo ah xoghayaha guud ee Naadiga.

Shirweynaha waxaa Aad u qurxiyay madashana lagu soo bandhigay suugaan-wadaag ay ka qaybgaleen hal-abuurro iyo suuggaanyahanno da'yar oo maansoooyinkooda si xallad leh ula wadaagay ka qaybgalayaashii shirweynaha.

Tartankii Heesaha Hirgalay oo Hargeysa Laga soo Nooleeyay

Hargeysa, April 25 2008 - Tartankii heesaha hirgalay oo muddo todobaad ah Hargeysa ka socday ayaa 25th April la soo gabagabeeyay . Tartankan waxaa ka qaybgalay 20 fannaan oo da'yar, waxaase kama dambaystii isugu soo haray lix fannaan oo mid ka mid ahi ay gabadh tahay.

Fannaaniinta tartanka ka qaybgalay waxay soo bandhigeen heeso ad loo jeclaystay. tartankaas oo ay ka soo qeyb galeen Boqolal qof oo ka mid ah dadweynaha Magaalada Hargeysa, waxa goob-joog ka ahaa Wasiirka Dhaqanka iyo Dalxiiska Somaliland Md. CabdiRisaaq Waabari Rooble iyo Wasiir ku Xigeenka Wasaarada Boosaha iyo Isgaadhsiinta, Abwaano iyo fannaaniint kala duwan oo ka mid ah kuwa haatan heesahooda aad ka loo dhegeysto. Waxayna dhamaantood daawadaayaasha usoo bandhigeen heeso ay la dhaceen si weyn ugu jilboodeen.

Lixda fanaan ee tartankan ku guulaystay waxay kala ahaayeen, Mawliid Cismaan Xasan, Aniisa Axmed Xaashi, Maxamed Bakaal (*Cirro*) CabdiRaxmaan Caydiid (*Odya*) Maxamed Saleebaan Axmed (*Tuke*) iyo Maxamed Cabdillaahi (*Bul-shaawii*). Hay'adaha iyo mas'uuliyiinta tartankan qaban qaabiyyay ayaa shahaadooyin guddoonsiyyay dhammaan fannaaniinti tartanka ka qaybgalay, halka afarta fannaan ee kaalimaha ugu horreeya qatayna loogu talo galay abaal marino lacageed.

Tartankan heesaha hirgalay ee hargeysa dib uga curtay waa mid loogu talo galay in dib loogu nooleeyo halabuurka iyo fanka heesaha laguna xoojiyo laguna soo saaro fannaaniint cusub oo da'yar ah. Sida uu xusay wasiirka dalxiiska ee Soomaaliland oo wasaaraddisu hirgelinta tartankan

hormuud ka ahayd tartankani waa mid si joogto uga sii socondoona hargeysa.

Marka laga yimaado heesaha ay soo bandhigeen fanaanta cusubi, waxa iyana madasha tartanka ka heesay fannaaniint waawayn, oo aad loo yaqaan waqtigan kuwaasoo heesahooda dhiiri-gelin iyo taageero uga dhigay fanaaniinta da'da yar ee ku soo biiray fanka iyo masraxa heesaha. Fannaaniintaasi caanka ah waxaa ka mid ahaa fannaanadda Ubax Daahir Ubax-fahmo iyo Cabdi-Fanax oo hees darandoori ah halkas ka wada qaaday.

Tartanka heesaha hirgalay oo sannadihii berisamaadka ee horraantii toddobaatannada qarnigii tegay caanka ka ahaa siweynna uga hirgalay Somaaliya waxaa uu ahaa ahaa mid ay ku soo shaacbaxeen fannaaniint badan oo maanta aad loo qaddariyo kana mid ah horyaalka heesaaga Soomaaliyeed ee maanta heesahooda sida weyn loo dhegeysto. Sidoo kale tartankaasi waxaa ka soo baxay heeso badan oo ka mid ah kuwa ugu caansan heesha Soomaaliyeed.

Xafiiska Senator Colman iyo Ururka Qalinleyda iyo Hal-Abuurka Soomaaliyeed oo Wada Xusay Maalinta Caalamiga ah ee Afka Hooyo

Minnneapolis, February 21, 2008 - Naadiga Qalinleyda iyo halabuurka Soomaliyeed ee Soomaali PEN Waxaa u suurto gashay sannadkan inMaalinta Caalamiga ah ee Afka Hooyo uu ka xuso magaalada Minneapolis ee gobolka Minisota ee dalka Maraykanka isagoo la kaashanaya xafiiska Senator Norm Colman.

Afka ayaa ah astaanta kaliya ee ay qowmiyaduhu isku af-gartaan isla markaana summad u ah is-fahamka iyo is dhax-galka bulsho kasta oo ku nool dunidan. Afafka hooyo in badan oo ka mid ah hore ayay u dabar go'een in kale oo bddanna waddadii dabar go'a ayay ku soodaan, iyada oo weliba la gartay in afka Soomaaligu ka mid yahay kuwa waddadaas cagta ku sii haya.

Hadaba iyada oo taas laga amba-qaadayo ayaa Senator-ka Xisbiga Jamhuuriga ah ee ka soo baxa Gobolka Minnesota Senator Norm Colman, Mudane Maxamuud Wardheere oo ka tirsan Xafiiska Senator-ka iyo Ururka Qalinleyda iyo Hal-Abuurka Soomaliyeed (Somali Speaking-PEN) waxa ay si wadajir ah u qabteen xaflad lagu xusayo Afka Hooyo

(Soomaaliga), iyada oo ay xafaladdaasi ka dhacday xafiiska Senator-ka ee St. Paul, MN.

Goofta ay munaasibaddu ka dhacday oo lagu xardhay in badan oo ka mid ah qalabka lagu yaqaan hiddaha iyo dhaqanka Soomaaliyeed, waxa isugu yimid Soomaali farabidan oo isugu jirtay Aqoonyahanno, Qalinley, Abwaaanno, Macallimiin, Fannaaniin, Mas'uuliyin ka socotey waaxda waxbarshada ee gobalka Minnesota iyo Arday wax ka barata jaamacadaha gobalka Minnesota.

Ugu horreyntiiba waxa munaasibadda furay Senator Norm Colman oo ah mas'uul saaxiib hoose la ah jaalliyadda Somaaliyeed isla markaana u dhuun-daloola xaalahada ay Soomaalidu ku sugar tahay hadii ay ahaan lahayd gobolkan iyo Soomaaliyaba. Mudane Colman oo hadalkiisa ku bilaabay in uu ula dhacsanyahay sida ay Soomaalidu uga dhex-muuqato bulshada gobolkan isaga oo yiri: "waxaad gobalkan ku soo biiriseen dhaqan cusub oo aad u qaali ah, waxaadna buuxiseen kaalin kasta oo wax ku'ool u ab bulshada sida ganacsiga iyo waxbarashada, waxaadna la timaaddeen howl-karnimo lagu faani karo". Senator-ka oo hadalkiisa sii wata ayaa dulmaray sida ay muhiimka u tahay maamuusidda af-hooyo oo kastaa isla markaana waxa uu ku dardaarmay in la xoojiyo Af-Soomaliga ugu danbeyntiina waxa uu dhambaal tacsinya guddoonsiyyay fannaanada caanka ah Hibo Maxamed Hudoon (Hibo Nuura) isaga oo fannaaniinta, suugaanyahannada iyo dhammaan shacbiga Soomaaliyeedba uga tacsiyeyay geeridii ku timid Abwaaan Xasan Sheekh Muumin.

Intaa kaddib waxa hadalka lagu soo dhaweyyay qoraaga da'da yar oo ilaa hadda soo bandhigay ilaa saddex buug oo ku qoran Soomaali iyo English, isla markaana ah wakiilk Naadiga Qalinleyda iyo Hal-Abuurka Soomaaliyeed (Somali Speaking-PEN) Anwar Maxamed Diiriye, oo isaguna si kooban u dul-maray, ujeedka Maalinta caalamiga ah ee Afka Hooyo iyo is-baddaladii uu soo maray qoritaanka afka hooyo.

"Soomaalidu ma abayn mid weligeed habeeno-maskaxeed qabta, waxa gyna labayd muhindisiin had iyo goor ku taami jirey, dadaalna ugu jirey sidii ay mar u ebyi labaayeen far afkoodu yeesho oo ay ku qortaan sooyaalka & dhaxal-reebka ummaddooda, hadalku ragaadiyey gudbinta dhaxalka jiilashooda" ayuu Anwar yiri.

Anwar waxaa uu daliil cad u soo qaataay taariikhda ay baadidoonkii far afka lagu qoraa soo martay, laga soo bilaabo qarnigii 13aad ilaa qarnigii 20^{ad}.

Abwaan/Macallin Siciid Saalax Axmed isla markaana ah qalinmaal wax badan qoray oo munaasabaddan ka hadlay ayaa isna guudmar taariikhed ku sheegay afka Soomaaliga

yo meesha uu ka soo jeedo isaga oo u sameeyay abtiirsimo afka Soomaaliga una dhigay in uu asal ahaan ka mid yahay afafka la isku yiraahdo 'Hemato/Semitic uu oo ka sii noqday Afro/Asiatic kana siyyabay Cushitic aakbirkaana uu ka sii noqday Eastern Cushitic oo ay iyana ka mid yihiin afafka Oromada, Soomaaliga iyo Canfarto." ayuu Saciid Saalax yiri. Saciid oo halalkiisa sii wata ayaa Af-Soomaliga ku qeexay in uu yahay af qadiimi ah balse aanay dad badan ku hadlin sidaa daraadeedna loo baahan yahay in la xafido.

Dhibaatooyinka Af-Soomaliga Haysta

Siciid Saalax waxaa uu xusay in Afsoomaaliga ay ku xeeran yihiin caqabo sii suullinaya haddii aan lagu bararugun oo aan wax laga qaban. Dhibaatooyin ka ugu waaweyn ee soo wajahay afkan waxa ka mid ah iyada oo ay luntay habkii manaahijta dalka wax loogu barayay ardayda ama jiiylka cusub dowlad la'aanta awgeed iyada oo baddalkeedu noqday goobo waxbarasho oo lagu dhigo manhaj ka soo jeedda dowladaha caawiya hay'addaha maamula goobahaas waxbarasho ee ka furan Soomaaliya islamarkaana laga mamnuucay in wax lagu dhigo Afkii Hooyo laguna badalay afaf kale oo shisheeye si aan dhuunta dhaqaale ee laga helayaa u go'in.

Arrinka kale ee halista ku ah Af-Soomaliga ayuu macallin Siciid Saalax ku macneeyay kumanaanka Soomaalida ah ee dibdada ku soo qaxday oo afkii ka sii suulayo iyaga iyo u badkoodiiba, taas oo ay sabab u tahay badweyn ta lagu soo dhexdhacay ee aan sida sahlan looga dabbaalanm karin.

Waxaa socda dadaal loogu jiro in lagu daro afka Soomaliga maaddooyinka laga barto Jaamacadaha Minnesota. Iyada oo ay qorshahan riixayaan aqoonyahanno iyo macallimiin Soomaaliyeed oo ku nool gobalkan oo ay ka mid yihiin koox arday ah, Saciid Saalax iyo Maxamed Alla-bari oo ah sarkaal ka tirsan Waaxda Waxbarashada ee Gobalka Minnesota, Abwaan Saciid Saalax oo laftiisu ka mid ah Macallintu wax dhigta Dugsiyada Magaalada Minneapolis.

Munaasibaddan waxay ku dhammaatay jawi aad u xiiso badan iyada oo ay goobtana joogeent dad u dhashay dalkan Mareykanka balse ku hadla afka Soomaaliga, oo ay ka mid ahaayeen Professor Phil Lowry oo bara macluumaadka siyaasadda iyo afka Carabiga, haddana barta Af-Soomaliga isaga oo Hibo Nuura iyo Cedar Axmed Kaahin oo goobjoog ahaa ka codsaday in ay maqashiiyan heesihii looga bartay. Ka dibna hablaho hoballada Waabati waxay munaasabadda ku gunaanadeen hees tii "Alif la Kordhabgy" ee uu sameeyay Abwaan Saciid Saalax isla markaana ka mid

ahaaan jirtey heesihii higgaadda Afsoomaaliga lagu bari jiray dadka.

Xuskii maalinka afka hooyo waxa daba-socdey wacyigelin loo sameeyey maalinkas si bulshada Soomaaliyeed oo badidooda laga yaabo in ay ku cusubtahay maalintu loogu baraarujiyo muhimadda ay leedahay. Barnaamij arrintaas ku saabsan waxaa laga baahiyay Radio Kfai, kaas oo qayb ka ahaa barnaamij looga hadlo bulshada Soomaalida iyo waxyabaha ay qabsato.

Muqdisho oo laga Xusay Maalinta Caalamiga ah ee Afka Hooyo

Halkudhegga xuska:

"Afkeennii u Soo Noqday. Ujeedadu Taagan Tahay"

Muqsisho, February 21, 2008 - Munaasabad lagu maa-muusayay Maalinta Caalamiga ah ee 21ka Feberaayo ee Afka Hooyo (Af-soomaaliga) oo uu soo qabanqaabiyay Naadiga PEN ee Qalinleyda iyo Hal-abuurka Soomaaliyeed ayaa lagu qabtay magaalada Muqdisho. Xuska ayaa waxaa ka soo qaybgalay, qaybaha bulshada rayidka ah, warbaahinta, iyo ardayda wax ka barata dugsiyada iyo Jaamacadaha Muqdisho.

Waxaa lasoo bandhigay barnaamij ka kooban saddex qaybood: Khudbado ku saabsan Maalinta Caalamiga ah ee Afka Hooyo iyo xaaladda uu maanta ku sugaran yahay Af-soomaaligu, bandhig suugaaneed ka tarjumaysa afka hooyo iyo bandhig ku saabsan wargeyso iyo qoraallo soo baxay xilligii dowladdii dhexe ee hore iyo kuwa hadda la daabaco oo dhammaantood ku qornaa Af-soomaali.

Xoghaya laanta Koonfurta Soomaaliya ee Naadiga PEN ee Qalinleyda iyo Halabuurka Soomaaliyeed, Cabdinaasir Yuusuf Macallin ayaa ka hadlay muhimadda ballaaran ee ay leedahay Maalinta caalamiga ah ee Afka Hooyo iyo dedaalka naadigiis ugu jiro daryeelka Afka Hooyo.

Professor Mustafe C/llaahi Cali (Dheeg) oo bare ka ah Jaamacadha Muqdisho, oo isna ka hadlay munaasabadda xuska Maalinta Afka Hooyo ayaa si weyn ugu dhereaday Afka Soomaaliga iyo muhimaddiisa, wuxuuna sheegay in afku uu kasoo askumo hooyada, dhulka iyo Dadka. "Afka Soomaaligu, waxaa uu ka mid yahay afafka dowliga ab ee dunida ka jira, wuxuuna ka mid yahay afafka

Kushitiga ee looga hadlo dalalka Bariga Afrika, isagoo weliba ab afka ugu baaxadda weyn, maadaama uu yahay af leh maamul dowli ab oo looga shageeyo xafiisyada iyo howlaha kale", ayuu yiri Professor Dheeg.

Xoghayaha Maaliyadda ee Naadiga PEN Laantiisa Konfurta Soomaaliya, Qamar Salaad Cumar ayaa uga mahadcelisay kaalintii ay qaateen horumarinta Afka Hooyo iyo guud ahaan barnaamijyada Naadiga Shirkadaha Hormuud, Telcom, Global Money Transfer, INXA, Cogwo iyo guddoomiyaha bisha Cas ee Imaaraadka Carabta Ustaad Maxamed C/llaahi iyo cidkasta oo qayb ka ah dedaalka lagu horumariyo afka iyo dhaqanka.

Suugaanley kala duwan ayaa waxay xafladda kasoo jeediyeen erayo suugaaneedyo ay ku cabbirayaan muhimadda Af-soomaaliga. Suugaanyahannadaas waxaa ka mid ahaa: Barre Maxamed Bangladesh, Dahabo Sheekh Maxamed, Cumar C/llaahi Guure iyo kuwo kale.

Halabuur Centre organizes a Well-attended Literary Festival in London

On Sunday 12 October 2008, Halabuur Centre for Culture and Communication in the Horn of Africa organized a day-long poetry festival at Oxford House in East London in the context of the Black History Month celebrations and the Somali Week Festival. The theme of the event was 'the Artist as an Agent of Peace.'

It was a day of Somali poetry, music, book presentation and literary discussion all focusing on the role of Somali art and literature in promoting peace and understanding. The programme was a rich combination of four complementing components: a panel discussion, poetry recitation, book presentation and regenerating music. The panel discussion focused on the theme of 'Yesterday, Today and Tomorrow: the Somali Poet as an Agent of Peace.' The principal participants were prominent Somali literary figures invited from the Horn of Africa, namely, Ali Sugulle, a foremost poet/playwright, Adan Tarabbi, an acclaimed poet, Yusuf Shacir, poet and expert in oral tradition, Maxamed Afrax, a distinguished novelist and literary scholar and Rashid Sh. Abdillahi, literary critic.

The event started with a number of keynote speeches followed by poetry recitations presented by the visiting great poets as well as a number of London-based Somali poets, including Ali Senyo and Abdullahi Botan. The next section was presentation and discussion of a number of new books featured by a book on the life and work of the great Somali poet, Haji Adan Afqalooc. This was followed by the panel discussion centering around the above them. The day was rounded up and refreshed with the performance of pieces of Somali music and poetry presented by London based artists led by former members of 4 Mars from Djibouti such as Xadanteeye and Kaltuun Bacado.

Waxaa Diyaariey

Cabdalla Xaaji Cusmaan

Afar Nin oo Walaalo ah

Afar nin baa walaalo ahayd, Ilaahey badhaadhuu ka dhigay.

1. Nin wuxuu ahaa deeqsi gacan furan oo wax bixinta ku fican
2. Ninna wuxuu ahaa nin gurran oo gaashaandhigga ku fican
3. Ninna wuxuu ahaa nin wadaad qalinduurre ah
4. Ninna wuxuu ahaa garyaqaan taliye ah.

Raggaa walaalaha ahaa geel, lo', adhi iyo gammaan intaba hodan bay ka ahaayeen. Dhulka ay joogaan batwaaqo iyo nabab bay ku qabeen, nin waliba hoostuu ka guuxay, damac baa galay. Wiilkii gaashaandhigga yaqaannay baa raggii kale ku yidhi, warankaygan weyn buu reerku ku dhaqmay oo cadawgu ka cabsoodaa ee waa hore ayaan lagu kala tegi lahaa, sidaa daraaddeed waa inaan xoolo siyaado ah ku helaa. Wiilkii wadaadka ahaa baa halkaa ka soo taahay oo yidhi, anigu intaad huruddiin kitaab baan u akhriyaa, balaayo oo dhan baan kaga xijaabaa, ninkii dhinta anaa quraama oo fiddeeya, anaa ku tukada, dumarkana anaa idin meheriya sidaa daraaddeed waa inaan mushqaayad gooni ah ku helaa.

Wiilkii deeqsiga ahaa baa hadalkii qaataay oo yidhi, martida aan ka barinayo iyo sadaqadda aan ka bixanayo, bari oo dhaqan, baadidaa ha barido, dheregoo wax ha ku dheeraadaanta aan leeyahay buu reerku ku dhaqmay ee waa hore ayaan il lagu qaadi lahaa. Sidaa daraddeed waa inaan sed-bursimo ku helaa. Wiilkii garyaqaan baa yidhi, waara hooy walaalahayow ha inna fidnaynina afar rukun baynnu nahay, darkii xoolaha rukummadii hayey baan nahay, afarteenna rukun oo is haysata ayuu reerku ku dhaqmaye ha inna fidnaynina. Waa loogu jawaabay hadal

badan oo loo joogin buu meesha la fadhiyaa.

Markuu u taag waayey buu yidhi, isku dili mayno e cid inna kala saarta innoo geeya, beelo meesha ay deggan yihiin aad uga fog bay iskula tageen. Degmadan ay yimaaddeen dhibaato weyn baa ka joogta oo dadka haysata. Habeenkiil Ilaah keenaba laba libaax baa duleedka reeraha soo fadhiista, waxa heshiis lagu yahay in habeen kasta qof ay ku casheeyaan loo xidho.

Wiilkii garyaqaan baa beeshii ay u yimaaddeen u warraamay oo yidhi, afartayadu walaalo ayaan nahay, badhaadhe adduun Ilaahey uu noo dhammeeyey wax naga maqani waa waxaan jirin, waanse ku heshiin waynay, anuu reerku igu dhaqmay iyo anaa ayaan leh baan isku haysanna ee na kala saara buu hadalkii ku soo dhammeeyey.

Afartii nin ee walaalaha ahaa waxa galabnimadii saan ay ku fadhiistaan loo dhigay halkii labada libaax soo yuurut-sanayeen. Kadib markii la xeraadiyey ee ay dhargeen baa loo warramay, waxa lagu yidhi; idinku haddii aad nimcad ku jirteen oo aad ku heshiin waydeen annaku dhibaato adduun tii u darrayd baa na haysata, habeen walba laba libaax baa halkan aan fadhino qof nool ugu xidhnaa si aan dadka kale iyo duunyadaba u badbaadinno. Caawa afartiinnani mid iska soo saara libaaxu ku casheeyo, saddexdiinna kalena berri ayaan ni kala saaraynnaa. Intaa markii lagu yidhi baa laga dareeray, wax yar kadib labadii libaax baa halkii soo yuurursaday.

Wiilkii garyaqaan baa wadaadkii ku yidhi, wixii aad reerka ku xijaabaysay libaaxyadan ku kaxee. Baladii aan reerkeenna ka horjoogay kuwanay way ka af waaweyn yihiin buu ku jawaabay wadaadkii.

Wiilkii gurranaa ee gaashaandhigga yaqaannay buu la hadlay, wuxu yidhi, warankaaggi reerka lagaga weecanayey maantaa loo baahan yahay. Kuwan warankayga iyo gaashaankaygu taag uma hayaan buu ku jawaabay.

Wiilkii waan gacan furanahay ku faanayey buu ku yidhi, waara waaba laba keli ah ee wax innaga sii ha socdeene. Reertii aan wax ka loogayey ma dhex joogo buu ku jawaabay.

Haddaba anay i joogtaa ee i maqla walaalahayow buu yidhi wiilkii garyaqaan. Ilaahey baan la kaashan oo labada

libaax waan isku diri markay is diriraan ee ay isla daalaan wuxuu odhan ila kala qabta, dabadeed waa rag daalaye golxaddadaan ku boobaynaa.

Ninkii garyaqaan labadii libaax buu hortagey ,wuxuu yidhi, ninkii caawa aad cuni lahaydeen waakan iga sokeeya, wax baan idin ogahay ee i dhageysta. Ninkani cad yar oo jooharad ah buu leeyahay laba uma kala sooranto nin umbay ku fican tahay inuu cuno, labadiinna kii cuna aaya adduunyada xukumi, booddada uu halkan ka boodo ayuu dunida geesteeda kale ku gaadhi, ku heshiya. Intaa markuu yidhi aaya labadii libaaxba damac galay; mid baa yidhi anaa cuni, oo markaad adigu cunaysid ma adaa leh mise xoolaad siisatay buu yidhi kii labaadna. Fooddaa la isdaray oo dagaal xun baa dhex maray. Markay isla daaleen ee ay isjilciyeen ayuu ninkii markii hore isku diray soo dhex galay isagoo ku dhawaaqaya; sida loogu qaybiyo iyo sida loo kala qabtaba annagaa naqaannee waara kaalaya ila kala qabta aan u kala qaybinnee. Markaa bay afartii ba sidii ballantu ahayd golxad-dadii ku boobeen. Sidaa baana labadii libaax lagu dilay.

Waagii markuu baryey dadkii deegaanku waxay soo tooseen labadii libaax oo dhimatay iyo afartii nin oo bad qabta. Sidee bay wax u dhaceen? noo warramaa la yidhi. Geesi Ilaahey ma xilo e anaa sabab u noqday labadii libaax, baylah badanna waan leenahay ee dhakhso noo kala saara buu yidhi ninkii guusha keenay. Beeshii degmada yaab baa Ilaahey u keenay. Dabadeed beeshii baa garqaad u fadhiisatay waxayna go'aamiyeen in reerku ku dhaqanyahay ninkii libaaxyada ummadda ka badbaadiyey. Hadal iyo dhammaan markii shirat badan la galay waxay degmadii oo dhammi ku heeshiiyeen in ninkaasi degmada oo dhan boqor u noqdo, saddexda kale ee walaalaha ay yihiinna dadka ka mid noqdaan. Sidaa bay arrintii raggu isku khilaafay guul ugu dhammaatay.

Murti Soomaaliyeed

Saddex waa mugdi baa la yidhi
Saddex baa u miciina
Saddex baa ka macaan
Saddex baan mahadin

1. Gudcur waa mugdi baa la yidhi
Dayax baa u miciina
Dharaar baa ka macaan
Nin indha la' baan mahadin
2. Abaari waa mugdi baa la yidhi
Roob da'aa u miciina
Barwaqaan ka macaan
Nin caydaan mahadin
3. Colaadi waa mugdi baa la yidhi
Guddi baa u miciina
Nabad baa ka macaan
Nin dhintaan mahadin

Carrab-Laylis

1. Naylka yaree idaha baddiigaamo si daba diigaandii-gaanle,dhudhun hore dhudhun dambe,dabaa-dhulku-gundhis.
2. Shinbir baa soo kudhubaa-kudhubaa tidhiyoo,shinbir baas, side bay subag sumal oo kulul oo kadan oo kidin hoostiis yaal ula sii kudhubaa-kudhubaa.
3. Oday xun oo hun xun huwan.

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