

DHAXALREEB

Xagaaga 2014

Redsea Culture Foundation with Partners

Presents Bandhigga Caalamiga ah ee Buugaagta Hargeysa

7TH HARGEYSA International Book fair

HARGEYSA
8th - 13th
Agoost 2014

Xaga, Juun - Agoost 2014 - ISSN 2074-028X



www.redsea-online.com/dhaxalreeb
e: dhaxalreeb@redsea-online.com

Dhaxalreeb - ISSN 2074-028X

Warside ka hadla aqoonta, dhaqanka, fanka iyo suugaanta.

Dhaxalreeb waa warside sannadkii soo baxa dhowr jeer oo kusoo baxa qaabab kala duwan:

Dhaxalreeb (Warsida ka hadla aqoonta, dhaqanka, fanka iyo suugaanta) waxa uu soo baxaa sannadkii afar jeer. Gu', Dayr, Xagaa iyo Jiilaal. Tirsigani waa kii Xagaaga 2014 ka, waxaana uu u gaar yahay Bandhigga Caalamiga ah ee Buugaagta Hargeysa 8-13 Agoost 2014.

Taxanaha Dhaxalreeb waa qoraallo aan kalgal sugaran lahayn oo sannadkiiba dhowr jeer kasoo baxa degelka redsea-online.com oo loo qaybiyo si buug elektoroonig ah. Ka eeg <http://www.redseaonline.com/ebooks>.

Soo saare / Publisher:

Ponte Invisibile Edizioni

REDSEA Culture Foundation

www.redsea-online.com | admin@redsea-online.com

Tifatire guud/Editor in chief

Jaamac Muuse Jaamac, jama@jamamusse.com

Tifatire cadadkan/Guest editors of the issue

Ibraahin Yuusuf Ahmed "Hawd" and Giulia Liberatore

Wakiillada/Country representatives

Ka eeg bogga <http://www.redsea-online.com/dhaxalreeb>

Qoraalka ku socda tifatiraha / Articles to the editor

Email: dhaxalreeb@redsea-online.com

Buugaagta / Books for review

Jama Musse Jama

Via Pietro Giordani 4, 56123 Pisa, Italy.

Sarwirka Jaldiga / Cover Page

Mutafe Saeed

Golaha talo-bixinta iyo tifatirka / Advisory board and editorial team

Cabdalle Ducaale Wacays, Ayaan Maxamuud Cashuur, Mustafe Aadan Nuur,

Cabdalle Cismaan Shafey, Cabdillaahi Cawed Cige, Maxamed Ibraahin Warsame "Hadraawi",

Ibraahin Yuusuf Axmed "Hawd", Jaamac Muuse Jaamac, Maxamed Jaamac "Kayd", Rashiid Sheekh

Cabdillaahi "Gadhwayne", Xasan Cabdi Madar.

© 2014 Xuquuqda qoraalkani waxay u dhawrantahay soo saaraha wargayska.



A Message From The Director

Hargeysa Cultural Centre



At long last Hargeysa has its own Cultural Centre. This is more than simply good news for the arts and culture sector in the country, but also marks the realisation of what many Somalilanders and their friends have dreamed for over the years. It is the embodiment of the what, seven years ago, the Hargeysa International Book Fair was founded for. It is with great delight that we convey this message to our artists, scholars, researchers, students, children and ordinary citizens, who, we are certain, will make this place their second home. And we hope this may also be true for all those people who earnestly stood by us and sincerely wished us well in fulfilling this wonderful vision. On this equally solemn and joyous occasion, we would like to celebrate this highly important event with one of the most popular song poems composed by the outstanding poet and most distinguished Somali playwright, the late Hassan Sheikh Mumin. We have reproduced the song poem below with a rather liberal English translation. Our intention is to enable the readership to grasp at least the most essential glimpses of Hassan's poetic mission and remember the wisdom of a worthy son of Somaliland, who years ago so eloquently described the vital role played of language, art, culture and heritage in our society.

About HIBF

'HIBF believes learning is driven by inspiration, reading and writing'

Hargeysa International Book Fair (HIBF) has been running annually in Hargeysa over the last six years. Staffed by a team of 50 volunteers from Somaliland and abroad, HIBF is the main cultural event in Somaliland and one of the largest public celebrations of books in East Africa. It brings writers, poets, artists and thinkers from Somaliland and from all over the world to share and discuss their art and literary productions with the audience. The main aim of the festival is to promote a culture of reading and writing in the country, by producing and publishing high quality Somali literature and translating international classical literature, (including fiction, poetry and drama) into Somali. We aim to enable young people to access a range of cultural heritages; our intention is to stimulate the revival of all forms of art and human expression, including painting, poetry reciting, story-telling, drama composition and of course, writing.

The Redsea Online Cultural Foundation

The Redsea Online Cultural Foundation, (RCF) is an organisation based in Somaliland that aims to promote reading and creative writing in Somali speaking society with a particular focus on youth. The organisation gives young people access to world culture by translating internationally renowned classical literature into the Somali language. The Redsea Foundation established the Hargeysa International Book Fair (HIBF) in 2008 and has been a strong advocate for cultural development in Somaliland. Somalis are traditionally an oral society, and their culture is profoundly animated by the spoken word. The highest art of Somali Culture is poetry, which is typically performed rather than written down. Somalis have a long and proud history as a nation of storytellers and poets but, as a result of decades of war and environmental damage is now what would be identified as 'a zone of silence'. Governmental infrastructure is inadequate for the urgent tasks of recovery and reconstruction, as exemplified by the poor educational provision.

The foundation is based on the belief of the importance regarding the preservation of Somali traditional human-created wisdom (literature, indigenous science, traditional games, language and all other forms of art of human expression) in the form of the written word.



The Theme Of The Year

Imagination: An Important Faculty Of The Mind

Every year the management of the Hargeysa International Book Fair chooses a major theme to which all contributions must speak; this therefore serves as a unifying thread throughout the multicultural festival. Last year's theme was JOURNEY which also featured in our magazine DHAXALREEB; as for this year, we have chosen the theme of the IMAGINATION. Why? Let us say from the outset that although we are so bountifully blessed with such an enormous corpus and cultural wealth, the majority of people living on our planet are still unable to use their IMAGINATION and appreciate the miraculous historical evolution through which humanity has traversed over the past few millennia. Pitifully, most of us are among those the great German poet Goethe defined as 'Any one who cannot draw from the past three thousand years, must be living from hand to mouth.' Amidst the incalculable riches filling the world, there are millions of people over the continents who go hungry and homeless and to whom hand watches, mobile phones, and cars are unthinkable luxuries. We wonder if the well off can really IMAGINE their plight.



Like memory and intelligence, the IMAGINATION is a natural faculty of the human mind. It is, indeed, one of the most important faculties capable of growth and development and without which our lives would have been rendered dreary and meaningless. We can safely say that almost all the baffling achievements enjoyed by humanity today had but barely a century before been perceived as totally incredible. They have come true thanks to our creative IMAGINATION coupled with the fascinating journeys of scientific explorations that continue to this day.

Returning to our main concern- the launching of the Hargeysa International Book Fair- we believe that any attempt to radically transform our society should begin with morphing our rich oral tradition into a well-sustained culture, based on reading and writing. This we hold as an essential requisite that would eventually enable our people, mainly the young generation, to have access to the various fields of knowledge and thus keep abreast of their dynamically advancing world and contribute to its ongoing development. This measure, as can be seen, definitely entails a long process demanding collective work, dedication, endurance and relentless strife; but first and foremost it requires a creative IMAGINATION. That is why we are always keen to invite likeminded colleagues from the African continent and beyond, particularly those engaged in the field of literature, art and culture in order to cooperate in our common endeavours and exchange experiences beneficial to the progress of our respective societies.

Realities are stranger than fantasies: Through continual toil, study and knowledge can we harness the wildest dreams of the IMAGINATION into stark realities. The world around us bears witness to this, including the simple mobile phone and computer set linked to the satellite station in outer space. Who would have thought, including even the most optimistically visionary black American, that within a few decades from Martin Luther King's spellbinding address 'I HAVE A DREAM' to the crowds in Washington in 1963, a Barak Obama would be ceremoniously escorted to the White House as the reigning President of the world's most powerful nation on earth, the USA. But having said this, make no mistake that this dream of the great humanist Martin Luther King still remains to be far from being realised. On the contrary, all the ills in his lifetime he so vehemently condemned, are still rife and rampant in his boastful country. Creative IMAGINATION remains nonetheless all- important.

Moving to a completely different sphere, but maintaining the same dauntless spirit, we can IMAGINE that the unsafe, insecure treacherous wild plains that are today inhabited by hapless Somalis in the God forsaken regions in the Horn of Africa would be, not before long, seething with amazing prosperity inviting millions of tourists the world over, and becoming at the same time the most ideal site for space crafts equipped with all facilities for passengers bound for the other planets of Mars and further afield.

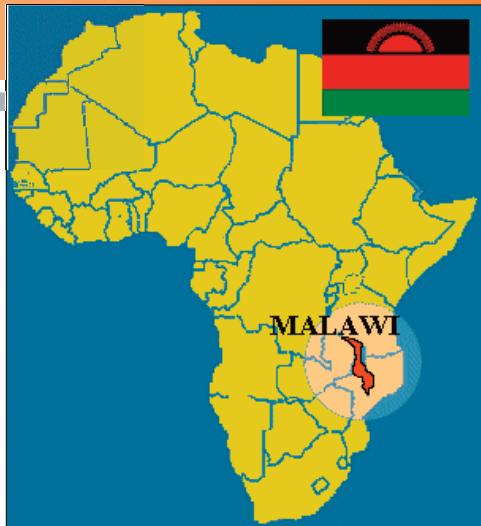
Likewise, we can also globally IMAGINE our future children being born immunised and totally free from such deadly diseases as malaria, meningitis, leukaemia, aids, cancer etc and enjoying their entire lives to the fullest potential without worrying about ill-health and the scourge of mental impairment and physical deformity.

So, let our motto for this year 2014 be: 'Set Your Imaginations Free, Higher Still, And Still Higher'.

Malawi: Our Guest Country Of The Year

An Overview

Malawi borders Tanzania to the north, Mozambique, to the East, south and Southwest and Zambia to the West. It is a land-locked country with a population of about 15 million. It is both Christian and Muslim and there are other religions as well, such as Hinduism, Buddhism and Ancestor worship. It is sometimes regarded as part of Southern African and at other times as part of East Africa. There are good reasons for this confusion, as it has had important cultural and historical links with both regions. Some of the ethnic groups in Malawi, for instance, the Ngoni of the Central and Northern Regions, originated in South Africa and their culture is similar to that of other Nguni groups, for example, the Zulu and the Xhosa of South Africa and Ndebele of Zimbabwe.



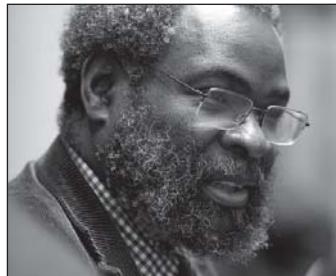
Malawi has had trade links with the East African coasts for centuries. In the 19th century, Malawi was part of the slave trade between the East African coast and the mainland. As a result of the slave trade, there are a number of people of Malawian ancestry in places such as Zanzibar and Mombasa, and some of them still hold onto their Malawian cultural roots. Noticeably, some of these groups played an important part in the struggle for independence in Malawi. Apart from the Ngoni, other major groups in Malawi are the Chewa (Central Region), the Sena, Lomwe and Yao in the Southern Region and the Tumbuka, Tonga, Lambya and Nkhonde in the North. Chichewa is widely spoken and understood and English is the official language.



Malawi has a rich and diverse indigenous culture. As archaeologists have shown, it has some of the earliest human settlements in the world. In the 15th century, it was home to the Maravi Kingdom which reportedly stretched to parts of modern-day Mozambique and Zambia. Subsequently, other small kingdoms emerged and some of them have evolved into modern-day chieftaincies. The country has a huge oral literary tradition: proverbs, folktales, tongue-twisters, legends, myths and songs. There are traditional masquerades called Gule Wamkulu and dances such Masewe, Tchopa, Indingala, Muganda, Ingoma and Visekese. On national days, there is usually a representative sample of such traditional performances in stadia and grounds throughout the country. There is as well a written literature in some of the indigenous languages, for example Chichewa. Malawi also has a thriving literature written in English, with some of the writers such as Jack Mapanje winning international acclaim.

Malawi's capital is Lilongwe, situated in the Central Region of the country and its former and colonial capital was Zomba (now a University town). Geographically, Malawi is dominated by its lake, which runs from the north to the South. It is 560 to 580 kilometres long, and about 75 kilometres wide. It is an invaluable source of fish, among which the most popular is Chambo (Tilapia Malawiana). Another popular delicacy from the lake is a small fish called Usipa (a cyprinid). The lake has some of the most beautiful beaches in Africa and they are a major tourist attraction. It is also used for

transportation of both passengers and goods. In addition to the lake, Malawi has a variety of landscapes, including high mountains such as Mulanje and Zomba Mountains in the South, Dedza in the Central Region and Nyika Plateau in the North. It is also worth noting that there are a number of game reserves in Malawi. The country has rich arable land and a number of rivers, such as the Shire, South Rukuru and Dwangwa. In terms of agriculture, it grows tea, coffee, tobacco, sugar, cotton, groundnuts and maize, to mention a few. However, recently, it has diversified into mining uranium, coal and other minerals. Malawi has small manufacturing industry, but there remains much room for expansion.



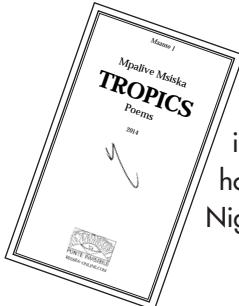
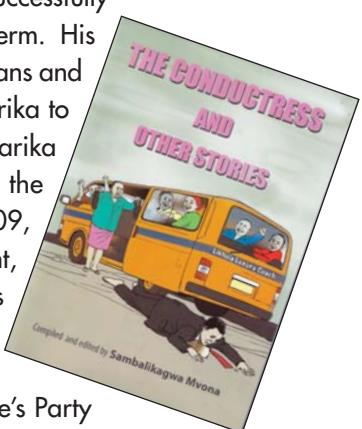
On Malawi



It was a British colony from about 1893 to 1964, and it was called Nyasaland. During this period, Christian missionaries established churches and schools and, in some cases, hospitals in the country. Malawi also has a Muslim population, about 10% of the total population. Islam came through trade and cultural contacts with the East African coast. The country became independent in 1964 and a republic in 1966 under the leadership of Dr Hastings Kamuzu Banda and his Malawi Congress Party. Dr Banda ruled Malawi as a one-party dictatorship until 1994. Following massive protests from Malawians and pressure from the international community, Banda agreed to hold a national referendum on the one party-state in 1993, in which Malawians voted overwhelmingly for multiparty democracy. The following year, multiparty elections were held and Banda lost to Bakili Muluzi and his United Democratic Front (UDF). The election of Muluzi was particularly significant for the fact, although Malawi is predominantly Christian, Muluzi who is a Muslim won, suggesting that religion was not a major factor in Malawian politics.



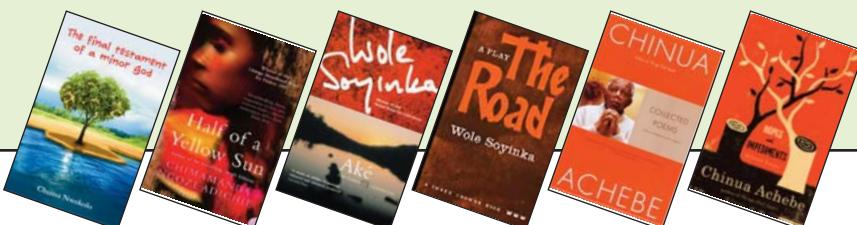
Muluzi ran the country until 2004 when he stepped down after unsuccessfully trying to change the constitution so that he could run for an extra term. His attempt to change the constitution was opposed strongly by Malawians and the international community. He handpicked Dr Bingu wa Mutharika to succeed him and the latter won the 2004 elections, but soon Mutharika fell out with his predecessor and then formed his own party, the Democratic Progressive Party (DPP). He won the second term in 2009, but died in office in 2012 and was succeeded by the Vice-President, Mrs Joyce Banda, who is the current President of Malawi. She is the first Malawian woman President and second woman President in Africa. As Mutharika had expelled her from his party, she ascended to the presidency as leader of her own party, the People's Party (PP) rather than that of the deceased President, which complicated matters greatly initially.



Despite some tension, the transition from Mutharika to Banda was peaceful. The next general elections will be in May 2014 and the contest for the Presidency is quite stiff. Although, there are still major economic, social and even political problems in the country, Malawi seems to have managed to sustain its multiparty democracy for almost twenty years now. It is largely a peaceful country which is also home to Africans from other countries, such as Somalia, Eritrea, Ethiopia, Burundi, Rwanda, Congo, Nigeria and Zimbabwe, among others.

Written by Mpaliwe-Hangson Msiska

In 2015, Nigeria will be the Hargeysa International Book Fair Guest Country of the Year!



Hargeysa International Book Fair:

8-13 August 2014

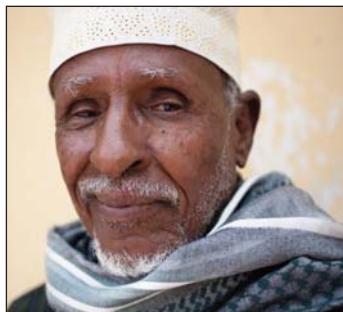
Friday 8th August

09:00 - 10:00: Opening Ceremony:

The 7th Hargeysa International Book Fair

This year's HIBF will be officially launched by the Minister of Education, Madam Zamzam Abdi Adan, following an introductory musical performance by a youth cultural organisation. The 2014 book fair explores the theme of the 'Imagination', which will be introduced by social activist, French Legion of Honour recipient and former Foreign Minister of Somaliland, Edna Adan Ismail.

She will be joined on stage by poet and writer Mahamed Ibrahim Warsame 'Hadraawi', writer Nuradin Farah and other noted artists and intellectuals who will present their views and perspectives on the theme. This opening session will also include the voices of young people who will explore the theme of the 'imagination' through their own art, poetry, writing and dance.



Venue: Guriga Shaqaalaha

10:00 - 11:00: Unpacking the 'Imagination'

In this session, panelist will discuss the theme of the 2014 HIBF from various angles informed by their own personal, academic and professional experiences. Amina Milgo, the chairperson of the board of trustees of the Redsea Culture Foundation, will reflect on the theme as a gender expert and a campaigner for human rights. Sheikh Mohamud Dalmar, a highly revered scholar in Islamic studies, history and civilization, will discuss how Islam and Islamic civilization encourage the 'imagination' in both academic work and in everyday life. Finally, Ridwan Osman will explore how young people in Somaliland can use their 'imagination' as a tool to imagine a better world.

Panelist: Amina Milgo Mahamud, Sheikh Mohamud Sheikh Dalmar and Ridwaan Osman

11:00-11:30: Hudaydi.

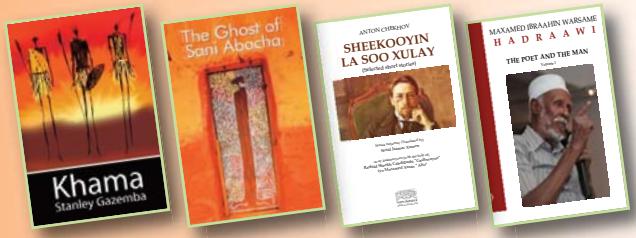
The King of Uid, Ahmed Ismail Hudaydi, accompanied by a team of local vocalists including Shay Mire Dacar and Cadnaan of Xiddigaha Geeska will perform a live session, shedding light on the theme of the 'Imagination' through their musical creativity.



11:30 - 12:30 The Book Fair Opens its Doors

Visitors will be given the opportunity to browse the book stalls and acquire new items. Visiting authors will be available for book signings and informal meetings with the audience.





13:00 - 13:30: Lunch for Guests

14:00-16:00: Launch Ceremony: The Hargeysa Cultural Centre

The Somaliland National Vision 2030 seeks to build a nation whose citizens recognise the unique contribution played by culture in the building of their nation. Somali heritage and national identity in Somaliland are deeply rooted in the arts and culture. Culture, whether it entails poetry, spoken word, song, verse or more contemporary forms of expression such as new media or online publications, remains prevalent in contemporary Somaliland. So why not employ culture for development purposes? The Hargeysa Cultural Center (HCC) has been created for this purpose: to harness, promote and advance the role of culture and the arts in Somaliland's development.



14:00 - 14:15: Festival participants are invited to join a guided tour of the new Hargeysa Cultural Centre (HCC), which will include a visit to the library and the gallery. Director of the HCC and representatives of supporting organisations will welcome the audience.

14:15 - 14:30: Somaliland icon and internationally renowned poet and thinker, 'Hadraawi' will announce the official opening of the HCC

14:30 - 15:00: A group of young dancers will perform Somali traditional dances

15:00 - 15:30: A musical performance by the popular group known as the Xidigaha Geeska (Stars of the Horn)

15:30 - 16:00: A short documentary screening followed by a conclusion to the evening.

Saturday 9th August

08:00 -10:00: In Conversation with Nuradin Farah

Author of over 10 books, Nuradin Farah is a prominent and internationally renowned Somali writer, who has studied in India and the UK. One of the first writers to break with the Somali oral tradition, his novels are written in English and have been translated into a dozen languages. Farah is considered one of the most important contemporary writers in Africa. HIBF is delighted to organise this session in which the author will reflect on the theme of the year in relation to his literary career, and share some his latest works.



10:00 - 10:30: Exhibiting Somaliland

A picture speaks a thousand words. This saying is no truer than for the series of visual art that will be on display throughout this session. Prominent photo-journalists Angela Fisher, Carol Beckwith, Kate Standmore and Yusuf Dahir will present a joint exhibition on Africa and Somaliland, past and present. This exhibition will be accompanied by the artistic works developed by creative photography trainees enrolled on a course organised by the some of the above mentioned photojournalists and aimed at the next generation of Somaliland photographers.

Nadifa Mohamed: 2013 Granta Prize for the Best Young British Novelist



10:30 - 11:00: Screening: Imagining Society Through the Arts

The artistic department of the HCC will help unleash the creative juices of young artists, writers, painters, actors, dancers, filmmakers to allow them to articulate their fears, dreams and hopes for themselves and their communities. These young artists will explore what imagination means to them, and they will be given the opportunity to showcase their work.



11:00-12:00: Book Launch - *The Orchard of Lost Souls* by Nadifa Mohamed

The Orchard of Lost Souls is Nadifa Mohamed's second novel. Based in Hargeysa in 1988 the book describes the fall of the former Somali Democratic Republic through the eyes of three women. As the country is unravelled by a government war against its people, the fates of the three women are twisted irrevocably together. Intimate, frank, brimming with beauty and fierce love, *The Orchard of Lost Souls* is an unforgettable account of ordinary lives lived in extraordinary times. Nadifa Mohamed won the 2010 Betty Trask Prize for her first novel, *Black Mamba Boy*, and was the winner of the 2013 Granta prize for Best of Young British Novelists.

The session will be followed by a book signing.

15:00-15:30: The Power of the Written Word

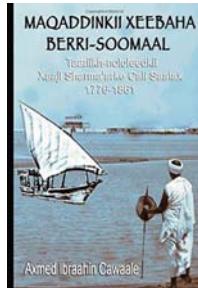
Authors Said Jama and Rashid Shiekh Abdillahi will reflect on the power of the written word, by describing the two book series, published by Redsea Culture Foundation, and on which they have collaborated. *Curisyo* (Essays) is a series of books which explore the theme of citizenship and individual responsibilities, and address some of the biggest and most challenging social issues. *Iswaydaarsi* (Exchange) is a series of translations of Western classics into Somali and Somali oral literature into English. It aims to improve access to world literature for Somali speakers as well as to promote Somali literature to the rest of the world. Authors Said Jama and Rashid Shiekh Abdillahi will share their views with the young and upcoming writers.

Other books: upcoming authors will showcase their books

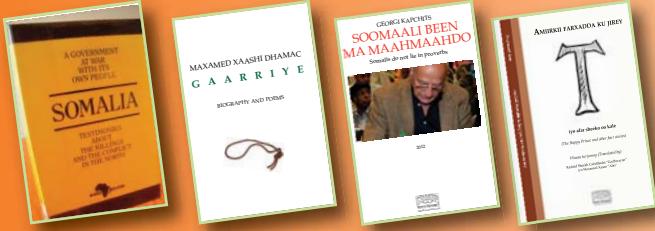
15:30 - 16:00: Book launch: In this session we will present a selection of books locally published in Somali, followed by a question and answer sessions with the authors.



16:00 - 16:30: Book launch: *Maqaddinkii Xeebaha Berri-Soomaal: Taariikh-Nololeedkii Xaaji Sharmaarke Cali Saalax (1776-1861)* by Ahmed Ibrahim Awale



This book is a biographical account of Haji Shermarke Ali Saleh (1776-1861), a remarkable person with an astounding career, who wielded wide political and economic influence in the northern coast of the present day Somaliland and the nearby regions during the first half of the nineteenth century. European travellers and administrators have dubbed him 'the Political Boss of the Somali Coast' and 'the Principal Native Authority'. During his rule of Zelia he hosted Richard Burton throughout his perilous trip to Harar. The book also analyses the circumstances that led to the end of his rule and his mysterious disappearance.



16:30 - 17:00: Book launch: *Dheemankii lagu Maamuusay Maydh: Sheekh Isxaaq Ibnu Axmed*, by Maxamad Cabdi Dauud.

The book on the history of Shiekh Isxaaq Ibnu Ahmed was anticipated last year during the HIBF 2013 and the presentation of the book generated interesting vivid debate. The book has been recently published and we are presenting this new edition to allow the discussion to continue.

17:00 - 18:00: In Conversation with Yousaf Ali Khan

British film director Yousaf Ali Khan wrote and directed *Skin Deep* (2001), a short film about racism, and *Talk With Angels* (2003), another short film about a young boy whose mother suffered from schizophrenia, a film that was partly autobiographical and which was nominated for an Oscar. He also directed *Angels of Mercy*, a Channel 4 documentary about Keith Mann and the Animal Liberation Front, and *Almost Adult* (2006), about two teenage girls who emigrated from the Congo and Kenya to the UK. In this session, Khan will share his experience of working as a film director, and present some of his latest projects.



18:00 - 18:30: In Conversation with Harvey Morris

Harvey Morris has covered revolutions, wars, politics and diplomacy in the Middle East, Europe, Africa, and North and South America working as a full-time journalist for over 40 years. He is the author of three books on the Middle East, including the best-selling *Saddam's War*.

19:00 - 19:30: Poetry and Short Stories: Siciid Saalax Axmed

Educator, playwright and author, Siciid Saalax Axmed will read some excerpts from his *Lix Sheeko* collection of short stories. He will explore how new ideas can be conveyed creatively through the medium of literature, i.e. in prose and poetry, through painting, sculpture, photo or any other audio-visual form. How do creative people approach what they do? Why does a poet write a poem? Where does the use of the profound imagination fit in the rules of creativity in literature and art in general? What makes literature what it is? How does creativity enrich the imagination? Starting off with these questions, we will try to imagine what the imagination is all about.



19:30 - 20:00: Poetry Recital by Phyllis Muthoni

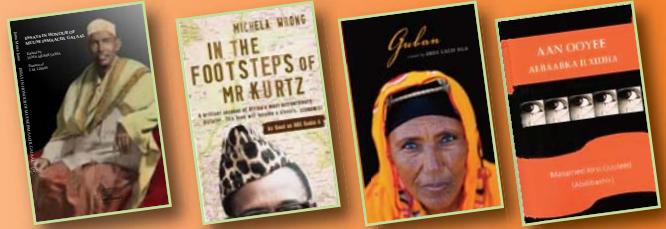
Phyllis will read from her acclaimed poetry book *Lilac Uprising*. She will also share some of her new poetry written for Somaliland. Over time she has been developing some of her new writing that reflects her experiences in Somaliland—her engagement with the people, their culture, and their spirit.

20:00 - 20:25: A woman sitaad vocalist performance of traditional female spiritual songs

20:25 - 20:40: Poetry recital by emerging young poets

20:40 - 21:00: Folk dance performance by the Hiddo Academy





Sunday 10th August

09:00-10:00: Celebrating Edna Adan Ismail's contribution to her motherland

The Honorary Doctorate for Edna from University of Pennsylvania is just the latest recognition of her numerous achievements. Edna has been a passionate leader not only as a hands-on nurse in Somaliland, but also in building the Edna Adan Maternity Hospital and creating a training system to produce more nurses and midwives to work in remote areas of Somaliland. She served as the country's Minister of Foreign Affairs between 2003-2006. HIBF is delighted to celebrate this international recognition of Edna's work; her talk will be followed by a panel discussion.



Speaker: Edna Adan Ismail

Respondents: Suleiman Guleid, Shukri Bandare, Ayan Mahamoud

10:00 - 11:00: In Conversation with Jon Lee Anderson

Anderson is a prolific writer, and also the author of the best-selling 800-plus page biography of the iconic Marxist revolutionary Che Guevara, which was published under the title of *Che Guevara: A Revolutionary Life*. HIBF is delighted to present a collection of his major works on Africa as an international investigative reporter, as well as an acclaimed biographer. This collection is locally published by Redsea Culture Foundation with permission for widespread circulation in Somaliland. The Staff Writer of the New Yorker, Jon Lee Anderson, will share with his new audience his extensive reporting experience.

The session will be followed by a book signing.

11:00 - 12:00: Malawi Day - Mplive Msiska, John Mpame, Sambalikagwa Mvona, Norah Mervis Lungu

HIBF 2014's Guest Country of the year is Malawi, a country that has many similarities with Somaliland. Despite its major economic, social and political problems, Malawi seems to have managed to sustain its multiparty democracy for almost twenty years. It is largely a peaceful country, and also home to Africans from other countries, such as Eritrea, Ethiopia, Burundi, Rwanda, Congo, Nigeria and Zimbabwe, and among them also people of Somali origin. Malawi has a rich and diverse indigenous culture. As archaeologists have shown, it has some of the earliest human settlements in the world. In the 15th century, it was home to the Maravi Kingdom, which reportedly stretched to parts of modern-day Mozambique and Zambia. The country has a huge oral literary tradition including proverbs, folktales, tongue-twisters, legends, myths and songs. There are traditional masquerades called *Gule Wamkulu* and dances

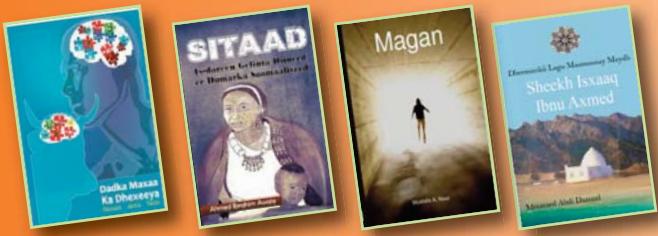


such as *Masewe*, *Tchopa*, *Indingala*, *Muganda*, *Ingoma* and *Visekese*. HIBF is delighted to host academics, poets and writers from Malawi. This session will be dedicated to learning more about Malawi as country, and Malawian culture and heritage. Professors John Mpame and Mplive Msiska will be accompanied by the President of the Malawian Writers Union Sambalikagwa Mvona, who will talk about his experience of standing as a candidate for parliament in the recent elections in Malawi. Norah Mervis Lungu, the Secretary of MWU who will read from her poetry collection.

12:00 - 12:45: Launch of Bulhan's Books

The author of the classic work *Frantz Fanon and the Psychology of Oppression* (1985), Dr. Bulhan has recently been working on Somaliland and has written a trilogy on the people, society and history of Somaliland: his





first volume *Politics of Cain: One Hundred Years of Crises in Somali society*, was followed by *Loosing Art of Survival* and *In-Between Three Civilizations: Archaeology of Forgotten Experience and the Triple Teritage of Somalis*. This session will be dedicated to these three volumes. Dr. Bulhan studied at Wesleyan University, Boston University, and Harvard University. Following service as tenured professor at Boston University and the Director of Family Therapy Program at Boston University Medical Centre, Prof. Bulhan started a health consulting firm in the USA. He returned to Somaliland to mediate a conflict in 1994-1996, subsequently remaining in the country to help in socio-economic rebuilding and trauma treatment. Founding member of the Academy of Peace and Development among the other civil society organizations, and former President of the University of Hargeisa, Dr. Bulhan is now the Chief Clinician of the Maan-dhaye Clinic.

12:45 - 13:00: Book Signing

15:00 - 15:30: Curisyo iyo Iswaydaarsi: Sheekh Dalmar iyo Mohamed Hassan 'Alto'

Seasoned journalist and scholar on the history of Islam, Mahamoud Sh. Dalmar, and writer, linguist and translator Mohamed Hassan 'Alto' will jointly present their latest works. They will share with the audience a collection of journalistic, scientific, social and governance terminologies.



15:30 - 16:00: Book launch: Barkhad Maxamed Kaariye and Saddaam Xuseen Carab

Qat has its undeniable consequences on Somaliland society. *Kadab-gooye (The Killer)* is Barkhad Maxamed Kaariye's début book-length work. It relates both true and fictionalised stories from Qat consumers. *Aleen* is the second collection of short stories by Saddaam Xuseen Carab. The authors will read some excerpts from their respective short volumes and will comment on each others' books.

16:00 – 16:30: Book Launch: A Presentation of Axmed Macallin Jaamac's book

Rashiid Sheekh Cabdillaahi and Axmed Macallin Jaamac worked together to transcribe, edit and revise Axmed first book in 2013 *Cadlidoonaha daal Allaa baday: Shirkii Xayawaanka Soomaaliyeed, 1988* (The 1988 Great Assembly of Somali Animals). This is an Orwellian like story where political affairs are narrated through the lives of animals. Rashiid Sheekh Cabdillaahi will share with the audience his experience of working on the book, and in particular will talk about the difficulty of writing in Somali language and the Maanso literary form of Somali poetry. He will argue for the need to standardise a new form of writing for the Maanso, which includes the abbreviation of certain wordings to comply with the meter system of Somali poetry.

15:30-16:30 Literary Revival in Somaliland

Somaliland is experiencing a literary revival as young and upcoming writers are publishing across the country. This panel will showcase some of the latest books published in Somali language in Somaliland.



17:00-17:55: Share Your Talent! Young People's Perspectives

This panel provides an opportunity for emerging artists and poets from different regions of Somaliland to present their work. We are pleased to welcome Readers Clubs and other poets from Berbera, Boorama, Burco, Ceerigaabo, Gebiley, Hargeysa, Laascaanood, and Shiekh.



17:55-18:10: Book reading by Chuma Nwokolo, Jr.

Chuma Nwokolo, Jr., was called to the bar in 1984, after which he worked for the Legal Aid Council and was managing partner of the C&G Chambers, Lagos. He was writer-in-residence of the Ashmolean Museum, Oxford. He is a public speaker and publisher of African Writing Magazine. His books include the novel, *Diaries of a Dead African* (2003), the poetry collections, *Memories of Stone* (2006) and *The Final Testament of a Minor God* (2014), and the anthologies, *The Ghost of Sani Abacha* (2012) and *How to Spell Naija in 100 Short Stories* (Vol 1.) (2014). Throughout the session he will read excerpts from his latest work.



18:30-20:00: Panel on Youth, Education and Employment

Improving employment opportunities for young people requires a broad and concerted effort from all stakeholders. While governments are primarily responsible for creating an enabling environment for youth employment, employers—as major providers of jobs—and workers—as direct beneficiaries—have an important role to play in the process. The role of higher institutions is also crucial. In this panel we will hear the voices of a range of stakeholders, including the youth themselves, and the directors of Somaliland's leading universities.

Panelist: Omar Ali Abdillahi (Amoud Vice President), Dr. Abdisalan (University of Hargeysa, formerly Buroa), Dr. Said Ahmed (Gollis University and Adan Hagoog (Information and Communication Officer of the European Union Hargeisa Field Office and former Shaqaddoon organization member).



20:00-20:30: Poetry Reading with 'Weedhsame'

Hassan Dahir Ismail is perhaps the most famous young contemporary poet across the Somali speaking regions. Popularly known as 'Weedhsame' (right minded), he was born in 1982 in Kalabaydh in the Somaliland Republic. His early childhood was for the most part spent in agro-pastoral settings, an experience he vividly describes as his first taste of education. Throughout this period, he showed an intense curiosity in the natural environment—an experience that continues to influence his work. His poetry is widely read particularly by the younger generation who find it highly appealing. It is interesting to note that 'Weedhsame's works are unique in this regard and perhaps a clear indication that he is able to speak to young people using their 'language' and advocating for their causes. What is also remarkable is that his works is highly popular among Somalis living in the west, who regard it as an important educational resource. In this session, 'Weedhsame' will read some of his most recent poetry.

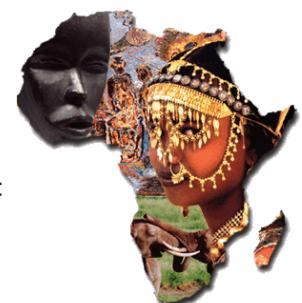


20:00 -20:45: Prominent vocalists will sing some of their captivating love songs to the audience accompanied by the musician Abdinaasir Macallin Caydiid

Monday 11th August

09:00-10:30: Writing about Africa

The panel discussion will bring together Dr Mpalive Msiska (Associate Professor, Birkbeck College, University of London), Chuma Nwokolo (Lawyer, Writer and Publisher), Dr Fredrick Golooba-Mutemi (Researcher, Analyst, and Columnist), Michela Wrong (Journalist and Author) and Jon Lee Anderson (Biographer, Journalist and Staff Writer for The New Yorker).



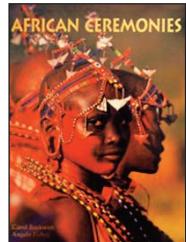
The panellists will contrast how Western and African media cover African events. The authors and journalist in the session have a long experience of engaging with literature on Africa; they have written about contemporary political and social issues facing the continent such as governance, corruption and war that hinder the ability of African nations to develop.



Panellist: Dr Mpalive Msiska, Chuma Nwokolo, Jr., Dr Frederick Golooba-Mutemi, Michela Wrong and Jon Lee Anderson.

10:30-11:30: Documenting African Heritage: In conversation with Angela Fisher & Carol Beckwith

For thirty years American-born Carol Beckwith and Australian Angela Fisher have been documenting the fast-disappearing traditional cultures of Africa. Since their original meeting in Kenya, the two photographers have travelled over 270,000 miles through forty countries and encountered more than 150 African cultures. This year they will be adding their experience in Somaliland to their long list of publications. In this session, the two photographers will talk about their experience, expectations and what they imagine about the land, the culture, and the people in their first trip to Somaliland.



11:30-12:30: Discussion on Somaliland relevant issues and a Book Launch: "A Somali nation-state: History, Culture and Somaliland's Political Transition" by Michael Walls

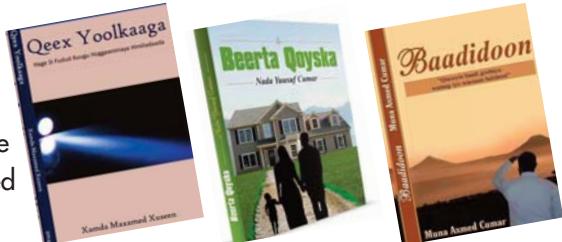


Michael Walls is the Director of Research and Course Director of the MSc programme in Development Administration and Planning at the Development Planning Unit, UCL (University College London). His doctoral research considered the process of state formation in Somaliland and he maintains an active involvement in a number of Somali-related organisations, including Somaliland Focus (UK). His book is based on the research conclusion of his thesis. Dr. Walls in particular focuses on how Somaliland society is shifting from one kind of democracy to a new one, and the strengths and weaknesses of this transition process. In the presentation of the book, other national and international observers will join in the discussion and talk about current and relevant social and political issues in Somaliland.

The session will be followed by a book signing.

15:00 - 15:30: Female Writers in the Making

This session will focus on three stories published by three young home grown female writers in Somaliland: Muna Ahmed, Xamda Maxamed Xuseen and Nada Yuusuf Omar.



15:30-16:30: Northern winds / Dabaylaho waqooyi / Pohjoisia tuulia: In collaboration with Somaliland Seura, Finland.



The Finnish participation to this year's HIBF brings together presenters Nura Farah, Amran Mohamed Ahmed and Naima Mohamud, and will be organised in collaboration with Somaliland Seura. **Amran Mohamed Ahmed** has been an enthusiastic cultural ambassador for Somali culture and traditions in Finland and beyond for more than twenty years. In addition to her beautiful poetry compositions and her active involvement in various literary activities, she has been creative and innovative in several media modes, including journalism and radio & TV program, as an editor and presenter. **Nura Farah** made an amazing breakthrough on the literary scene in February 2014 with her novel *Daughters Of The Desert*, written and published in Finnish. She had been working for several years on an emancipatory story of her heroine Khadija, which is set in the nomadic environment prior to the independence of Somali from colonial rule. In her work she reflects on the mind-sets, traditions, emotions, sorrows, joys, and environmental and cultural challenges faced by a nomadic community. The overall narrative can be seen also as a rarely narrated and extraordinary love story, or a story of enlightenment and liberation. **Naima Mohamud** is a film director, screenwriter, columnist, and photographer. Since her teenage years Naima dreamed of a career in the film business, and hoped of becoming a film director

and screenwriter, being able to tell stories and create engaging narratives. Her first three short films have been focused on advocating humanitarian causes - tolerance, fairness, caring and promoting diversity. She was awarded a prize at the Chicago International Children's Film Festival in 2013 for her first fiction film *Fatima*, and nominated as the Finnish educator of the year in 2014 in recognition of her exceptional talent, her advocacy work for family values, and her determination to live up to her ideals and dreams.

17:00-17:30: Documentary Film Screening: with Naima Mahamoud and Iman Sheel.

Naima Mahamud is Somali-Finnish film director, screenwriter, columnist, and photographer. **Iman Sheel** is a Law graduate, UK Civil Servant and a Somali community activist. Iman is passionate about promoting change and highlighting the important contributions made by people of Somali descent. In 2013, alongside Sahan Society Centre, she produced a documentary entitled *The Forgotten Soldiers*, which pays tribute to all the Somali heroes who fought for Great Britain during the first and second world wars. This session will screen the works of these two talented Somali women from the diaspora.



17:30-18:00: When Two Oral Cultures Meet: Somaliland and Malawi

Poetry reading: Maxamed Ibrahin Warsame 'Hadraawi' and Jack Mapanje.

Somaliland and Malawi have many similarities, one of which is the role of oral literature in both cultures. Both societies have a significant oral literary tradition which includes proverbs, folktales, tongue-twisters, legends, myths and songs. The two poets who form part of this panel session, Maxamed Ibrahin Warsame 'Hadraawi' and Jack Mapanje, also share some similarities, namely their commitment to social and political activism. They were both arrested by two respective dictatorships because their poetry spoke out against the regimes and promoted social justice. The two poets will share their experiences throughout this exciting panel, and will recite some of their poems.

19:30-21:00: Women's Poetry and the Imagination

Female poets based in Somaliland, and HIBF female guests will read from their work, and engage in a discussion on women's poetry with Elizabeth Spackman and Muna Ahmed.



21:15-21:30 The evening will close with a musical performance by some of the most renowned female vocalists and traditional Somali Sitaat performers.

Tuesday 12th August

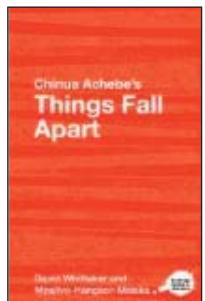
09:00-10:00: Panel on Imagined Communities in Africa and the Horn in collaboration with The Rift Valley Institute

An imagined community is different from an actual community because it is not and cannot, for obvious reasons, be based on everyday face-to-face interactions between its members. In this panel, artists from different countries of the Horn will discuss what an imagined society means to them, and contrast these reflections with the reality on the ground. The team from African countries will be joined by Graziano Graziani, author of *Stati d'Eccezione: Cosa Sono Le Micronazioni*, in which he documents forty short stories about microscopic nations which claim independence without international recognition. He will be experimenting with his definition and judging its applicability to the case of Somaliland, an independent and unrecognised state.

Panelist: Somaliland (Dr. Hussein A Bulhan), Malawi (Norah Lungu), Kenya (Billy Kahora), Uganda (Frederick Golooba-Mutebi).

10:00-10:30: Poetry reading: Mplice Msiska

Dr. Mplice Msiska is a Reader (Associate Professor) in English and Humanities at Birkbeck, University of London. He is a Board member of the Caine Prize for African Writing, The Royal African Society, the Journal of Southern African Studies and the Canon Collins Trust, among others. For the past two years, he has been a Judge for the Brunel University African Poetry Prize and has previously served as a Judge for The Caine Prize for African Writing. He studied in Malawi, Canada and Scotland and has taught at the Universities of Malawi, Stirling and Bath Spa. In addition to journal articles and book-chapters, he has published the following books Post-colonial Identity in Wole Soyinka, (2007) and Wole Soyinka, (1998); co-authored Chinua Achebe's *Things Fall Apart* (2007) and *The Quiet Chameleon: A Study of Poetry from Central Africa* (1992) and co-edited *Writing and Africa* (1997). He was a member of the University of Malawi Writers Group and the University Travelling Theatre.



10:30-11:00: Book launch: Igiaba Scego

Igiaba Scego was born in 1974 in Rome. Her parents left Somalia and came to Italy after Siad Barre's military junta took over. After high school, she studied Literature and Education and then began to publish her own texts. Her books include *La Nomade Che amava Alfred Hitchcock* (The Nomad who Loved Hitchcock), *Rhoda, Oltre Babilonia* (Beyond Babylon) and *La Mia Casa è Dove Sono* (My home is where I am). One of the basic themes of Igiaba Scego's highly autobiographical work is her double identity as both Somali and Italian - a relatively new topic in Italy, which has only recently become a destination for immigrants. Throughout HIBF 2014 she will launch her three new books (one fiction and two no-fiction), which are due to be published in 2014/2015.

11:00-11:30: Book Launch: Graziano Graziani

Graziano Graziani was born in Rome and currently works as a speaker in Fahrenheit, a literature program on Radio 3 Rai (the National Public Broadcasting Company). He wrote several essays about contemporary Italian theatre. His first novel is entitled *Esperia* (2008), and amongst his other publications a play about P. F. Gachet, Van Gogh's doctor (2009), and a long poem in roman dialect entitled *I Sonetti del Corvaccio* (2011). His lastest book, *Stati d'eccezione. Cosa Sono le Micronazioni* (2012), includes forty short stories about microscopic nations which claim independence without international recognition. He will be experimenting and testing his thesis in relation to the situation in Somaliland as an independent and yet unrecognised state.



11:30-12:00: Book launch: Muthoni Garland

Muthoni Garland writes fiction for adults and children. Her work has been published in literary journals including Kwani, Farafina and Chimurenga and in several anthologies in the USA and UK. Her anthology, *Helicopter Beetles* is available on Amazon as an e-book. Muthoni is also a storyteller and has appeared on stage in Kenya, Italy and the UK. She is also a founding member of the writer's collective, Storymoja, based in Nairobi. HIBF is delighted to present Muthoni's work for the first time in Somaliland. Her two adult novellas - *Halfway Between Nairobi and Dundori* and *Tracking the Scent of My Mother*, which was short-listed for the 2006 Caine Prize, will be presented at this panel discussion.

12:00 - 13:00: Culture and Development in Somaliland

Culture shapes individuals' worldviews and the ways in which communities and societies address the changes and challenges they face. Culture is therefore crucial to the development—the act or process of growing or improving—of any society. The connections between culture, art, and development are now recognised internationally. For instance UNESCO has recently

stated its commitment to mainstreaming culture into its development work. Its aims to introduce culture as a priority in the post-2015 UN development goals. In this session we will argue that investment in culture is major priority for Africa, and in particular for post-conflict countries such as Somaliland.

Speaker: Dr. Sada Mire

Respondent: David Coulson, Executive Chairman of the Trust for African Rock Art (TARA). Mr Coulson will speak about Somaliland's rock art in an international—and Pan African—context, and will showcase images and stories about rock art and the importance of the role of Culture in Somaliland and Africa.

15:00-17:00: Emerging Writers: Newly Published Books



This session is dedicated to newly published books. Local authors will share their experiences of writing and publishing in Somaliland with authors who have published abroad.

17:00 - 18:00: Djibouti Arts: Cabdalla Xaaji Cismaan, Canab Guleed

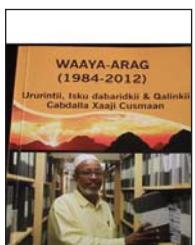
Author Cabdalla Xaaji Cismaan will present his new book *Waayo Arag* (*Experience*), 1984-2012, based on the series of radio programmes in Radio Djibouti which focus on Somali indigenous culture and traditional laws. This will be followed by a recital by Canab Guleed, who will read excerpts from her poetry. The history of Cilmi Boodhari will be read in a poetic form by three Djiboutian artists accompanied by a musical ensemble composed of Ayuub Ciid (singer), Xasan Cusleeye (musician) and Cabbaas (narrator), Mahado Ahmed Maydhane (vocalist) and Suge (poet).



18:30 - 19:30 In conversation with Michela Wrong

19:30- 20:30: Sheeko iyo Shaahid: Competition Award Ceremony

This short story competition is intended to inspire the youth to write and publish their work, but also to encourage the next generation of writers to develop their critical thinking, composition and storytelling skills. The participants will be expected to present original stories, and the winners will be awarded their prizes by the writers Nadifa Mohamed and John Lee Anderson.



20:30-21:30: Sooyaal - Poetry night

Sooyaal Poetry night: renowned and upcoming poets will share the platform for poetry recital night

Somali Week Festival

16 to 27 October 2014
Oxford House, London

Imagination is the theme of the year!

Dalladda Naadiyada Akhriska:



Wednesday 13th August

09:00 - 11:00: Readers Club Presentation

Halkaraan Readers Club in Burco hosted a two-day conference to establish an Umbrella Organisation for all Somaliland Regional Readers Clubs. In this session, the leaders of the Umbrella organisation will present their achievements over the past year. The Reader's Clubs together with The Somaliland Life Makers (Somaliland youth organisation) will discuss how to augment readership in Somaliland and to organise future campaigns in this regard.



12:00-13:30: Traditional Board Games (Shax, Layli goobalay) and their pedagogic role

Several authors who have dedicated themselves to writing about Shax and Layli Goobalay in the past two years will be available to meet the audience. This session will also organise the first Somaliland Shax Game tournament, a popular traditional Somali game. The winner will be named the Shax Master of the Year.

15:30 - 16:30: HIBF for Juniors: The Somaliland Circus

In the final event of the programme, Hargeysa International Book Fair in collaboration with Havoyoco presents the Somaliland Circus, an entertainment event for the public at large.



16:30 - 17:30: Summing Up and Conclusion - The Way Forward

HIBF concludes the six-day program of events with a summary of the main points from the various panels and lectures followed by a discussion on the theme and plans for 2015.

19:30 - 21:00: Closing Gala (by invitation)

Major topic

Closing Gala: The Moving Library and Play production

During the closing Gala we will screen a short documentary film of the inaugural Moving Library tour of 2014 and the campaign to press local authorities to set up public local libraries. Finally, we will screen the most historically ground-breaking of Somali plays, The Trap, directed by Abdirahman Yusuf Artan. The Trap is an innovative play that breaks away from traditional theatrical norms in an attempt to depict, in a highly creative way, the vicious circle in which nomads are caught. The play succinctly captures some of the major threads running throughout the HIBF 2014 and its exploration of the 'Imagination.'



[Conclusion entertainment event]

A Message From The Director

Hargeysa Cultural Centre

At long last Hargeysa has its own Cultural Centre. This is more than simply good news for the arts and culture sector in the country, but also marks the realisation of what many Somalilanders and their friends have dreamed for over the years. It is the embodiment of the what, seven years ago, the Hargeysa International Book Fair was founded for. It is with great delight that we convey this message to our artists, scholars, researchers, students, children and ordinary citizens, who, we are certain, will make this place their second home. And we hope this may also be true for all those people who earnestly stood by us and sincerely wished us well in fulfilling this wonderful vision. On this equally solemn and joyous occasion, we would like to celebrate this highly important event with one of the most popular song poems composed by the outstanding poet and most distinguished Somali playwright, the late Hassan Sheikh Mumin. We have reproduced the song poem below with a rather liberal English translation. Our intention is to enable the readership to grasp at least the most essential glimpses of Hassan's poetic mission and remember the wisdom of a worthy son of Somaliland, who years ago so eloquently described the vital role played of language, art, culture and heritage in our society.

In a masterpiece of literary work, Hassan Sheikh Mumin wrote *Dadwaynahaan Hanuuninnaa* (*We Guide The Masses*) in 1968 within his most notable play *Shabeel naagood* (translated by B.W. Andrzejewski in *Leopard Among The Women*). This verse-chorus lyrics, consisting of three stanzas, became so popular also because it was used for the opening of every show performed by the Waaberi troupe (the major national musical group). The leading vocalist who sings the song is Hibo Mahamed 'Hibo Nuura', with other prominent Waaberi members performing the chorus. The music was composed and arranged and directed by Bashiir Xaddi. The core message of the song is that culture constitutes the bedrock for the social and individual development of human beings. The three stanzas focus respectively on Language, Heritage and the Arts. At the end of each stanza the chorus sharply contrasts with the stanza both melodically and rhythmically. It reminds the listener about how artists always produce to the best of their abilities, and how they work with dignity, vigilance and perseverance, while entertaining the masses, so that the core values of our society can be protected, reformed and promoted, with the aim of leading the people towards a common interest.

The first stanza focuses on the mother tongue:

Habeen iyo dharaar
Hadalladaan dhisnaa
Afkeenna Hooya oo
Horumaraan
Ku hamminaa
Haggaaminnaa
Had iyo jeer
Habnaa oo
Waan hagaajinnaa
Ma hagrannee waan
U hawlgalnaa
Murtidaan hurinnaa
Kala hufnaa
Haqabitirnaa
U heellan nahay
Dadwaynahaan
Hanuuninnaa
Haasaawinnaa
Danta u hagnaa.

Every day and night,
We create narratives,
Our major desire being our mother tongue developed,
We lead, feeding this development, for its betterment,
Never making less of what is in our capacity, we work for this,
Holding high the wisdom, filtering to get its best part,
nourishing and ready for its growth,
We guide the public, entertain the masses, and direct them to
the common interest.

Now it comes to the heritage:

Taariikhda hiddahaan
Habaaska ka tirnaa
Hannaankii aan ku soo
Dhaqmaynay baan u hiilinnaa
Lamahuraan
Hilinka toosan baan
Dhallinta u horgalnaa
Ma hagrannee waan
U hawlgalnaa
Murtidaan hurinnaa



Kala hufnaa
Haqab tirnaa
U heellan nahay
Dadwaynahaan
Hanuunninnaa
Haasaawinnaa
Danta u hagnaa.

The story of our heritage,
We clean it and refurbish,
In defense of our way we used to life, and to behave,
So essential, we inspire the youth, guide them to the right path,
Never making less of what is in our capacity, we work for this,
Holding high the wisdom, filtering to get its best part,
nourishing and ready for its growth,
We guide the public, entertain the masses, and direct them to
the common interest.

And finally he describes the art and performance:

Buraanbur iyo hees
Heello iyo ciyaar
Gabayo haybad
Iyo hadhaa leh
Baannu hindisnaa
Hurdadaan gu'yaal
Ka haayirnaa
Naftayadaan hurnaa
Ma hagrannee waan
U hawlgalnaa
Murtidaan hurinnaa
Kala hufnaa
Haqab tirnaa
U heellan nahay
Dadwaynahaan
Hanuunninnaa
Haasaawinnaa
Danta u hagnaa.

Lyrics of every type, those by poetesses, and songs,
Traditional play and modern entertainment,
High quality literature, we compose poems with everlasting
value,
Loosing nights and nights of sleep, we offer and dedicate our
life, unselfishly,
Never making less of what is in our capacity, we work for this,
Holding high the wisdom, filtering to get its best part,
nourishing and ready for its growth,
We guide the public, entertain the masses, and direct them to
the common interest.

Hassan does not lose the chance to identify the issues dear to him. First, in the third stanza, among the types of Somali poetry and the works of art identified, he singles out *Buraanbur*, the genre of poetry composed by women, thus reaffirming the role of the woman in the society. Second, in all the three stanzas his desire to 'reform' the culture and social matters can be read between the lines. He wants to underscore that preserving the heritage, the language and literature, is crucially important but at the same time he reminds us to improve, to filter them for betterment leaving aside unbefitting attitudes and habits - in other words to reform the culture itself in a way befitting modern society.

Hassan Sheikh Mumin will always be remembered by his fellow countrymen and women for his immense contributions as a magnificent teacher and outstanding popular artist of rare qualities.

Hassan Shiekh Mumim (Xasan Sheekh Muummin in Somali), [Zeila, 1931 - Oslo, 2008]. Born in the coastal town of Zaila in what was then the British Protectorate of Somaliland, now Republic of Somaliland, he moved to Boorame when he was nine, where he completed his elementary education. Radio broadcaster and then staff of the Cultural Department of the Ministry of Education, Hassan was an intellectual who dedicated his whole life to social and political activism through literature. Poet, reciter and educationalist, he was one of the most renowned playwrights Somali society ever produced. He is known for his philosophical compositions in his lyrics, focusing on important social issues like the status of women and role of education in the development of the society. One of his latest compositions is Samo Ku Waar, the national anthem of Somaliland.



Han iyo Hilaadin

Rashiid Sheekh Cabdillaahi (Gadhweyne)



Xoolo carar ah haddii uu meel cidla ah gabbalku ugu dhacayo kama fekeraan halista bahalka caawa ku soo fool leh. Irmaanta ilmaheedii saaka laga reebay baa kelideed hoyata, waayo ayada waxaa dowga ku carraabisaa abuurta dhalanka ah ee hooyada. Kuwa kale marka ay indhaha saaraan bahalka soo weeraray ayay didmada ordaan. Sidaas ayaa loo yidhi waa "indhakugaraadleh". Waxaa laga wadaa wixii toos ugu muuqda oo qudh ah ayey gartaan. Shinniduna, sida Alle Quraanka ku xusay, dhulka ayey ku foofaa; ubaxa ayey miirta ka nuugtaa oo malab bay ka suubbisaa (Suuratul Naxal, 68-69). Waxqabadkeedu wuxuu ku dhisan yahay hab xidhiidhsan oo si weyn isugu dubbaridan, natijadu na waa awlallo xabagbarsheed malab ah. Aboorku na dundumo malaasan buu dhisaa, shimbirtu na caws iyo qori bay buulkeeda ka samaysaa oo ay ogaxdeeda dhigataa, mayeedhaanka kale na qaarkood godad bay qotaan oo guri ka dhigtaan.

Noolaha mayeedhaanka ahi markan waxqabad buu leeyahay, hayeeshee waa waxqabad aan ku iman kuna salaysnayn caqli fekeray oo ujeeddadiisa sii hilaadiyey. Sababtu waxaa weeye, mayeedhaanku ma laha han iyo hilaadin ee abuurta dhalanka Alle ku aburay (instinct) ayaa ku riixda waxa uu suubbinayo. Waa sababta ugu wacan in aan falaadkoodu isbeddel iyo horumar u yeelannin. Shinnidu, tusaale ahaan, weligeed isku si bay malabka u samaysaa; farsamo iyo dalag midna wax cusub ma soo kordhiso. Sababtu waa hilaadin iyo hummaagayn baanay lahayn.

Aadamiga ayaa kartidaas leh. Asaga ayaa waxa jooga ka hilaadiya oo maskaxdiisu suuraysaa wax aan markaas jirin. Caqli Alle ku gaar yeelay buu aadamigu ku gartaa wax aan hortiisa oollin oo aan indhaha u muuqan, maqal, ur iyo taabasho na aan lagu haleeli karin. Hilaadintu waa malamalayn iyo mala'awaal, waana halabuurka maskaxda dadka ee suuraysa hummaagyo kale oo caqliga u muuqanaya.

Ereyga hilaadin waxaynu ka tarjumaynaa ereyga imagination ee afingiriiska ah. Marka aynu u noqonno afkii reer miyiga soomaaliyeed, roob meel fog ka hillaacay bay hilaadin jireen meesha lagu malayn karo in uu hayo. Cidla kama mutuhinaynin ee dhulka iyo cimilada labada ba way yaqaanneen oo hilaadintoodu qiyas bay ku fadhiday. Waxaa jooga ayaa laga temediya waxa maqan iyo waxa iman kara, sidaa darteed jidka isbeddelku hilaadin buu ku bilaabmaa. Hilaadinta togani markan waa ayada oo ay maskaxdeennu waxa jooga ka ambabaxdo, wax aan jirin na ka halaburto. Xeel iyo aqoon bay ku sal leedahay oo doorrooneyaal kale ayey hummaagaysaa oo lagu hawl galaa. Xaaladda lagu sugaran yahay baa laga hilaadiyaa xaaladda ka wacan ee looga guuri karo. Gebiga aqoonta aadamiga iyo horumarkiisu ba hilaadinta caqliga ayey salka ku hayaan.

Hilaadintu, marka cilmibaadhis laga hadlayo waxay u dhigantaa macnaha ereyga Hypothesis, sidaa darteed hilaaddu waa jawaabta cilmibaadhishu is hordhigto ee ay tijaabo geliso. Ma na aha taasi sheeko laga male'awaalo meel madhan ee xaqiiqooyinka jira ayaa laga dhambalaa. Mar haddii aanay xaqiiqada jiraalka ahi gun la soo taabto lahayn na hilaadinteedu na meel ay ku dhammaato ma laha.

Laba isku xidhan

Hanka iyo Hilaaddu waa laba isku xidhan; qof walba meesha hankiisu jiro ayey hilaaddiisu taal. Ka soo qaad, tusaale ahaan, sheekadii yarayd ee koobka. Laba qof baynu hordhignay koobkii la yidhi badhkii baa wax ku jiraan, ama dhinaca kale, badhkii baa madhan (waa isku mide). Qofkii yidhi koobka kala badhkii baa buuxa ayaa lagu majeertay oo hankiisa la yidhi dhinaca wacan buu wax ka eegay. Aragtidaasi malaa meesha way ku jirtaa, ha yeeshi geesta kale na murti baa taalla. Bal u fiirso weedha "koobka badhkii baa madhan", waxay gees kale innaga tusaysaa hanka aadamiga ee mar kasta arkaya waxa dhiman iyo heerka aan weli la gaadhin. Hanka dhimaalka arkaya ayaa dhala hilaadinta heel ka wacan ta lagu sugaran yahay. Hayaanka horumarka aadamigu ugu sahan tegey dayaxa iyo meerayaasha ka shisheeya ee dusheenna ah, cilmiga iyo teknolojiyada casrigan, qaab-dhismeedka bulsho siyaasadeed iyo qiyamta xorriyadda iyo dimoqraadiyadda hannaanisa wadanoolaanshaha iyo waxwadaqabsiga dadka, intaba waxaa keenay oo had walba na horkacaya hanka iyo hilaadinta joogtada ah ee wax maqan higsanaya.

Hilaadinta Fanka iyo Suugaata

Halabuurka fanku asagu na, sida uu u dhan yahay, waxa uu ku arooraa han iyo hilaadin. Fannaan, maansoyahan, muusiqeeye, qoraa masrax iyo sheeko, iyo farshaxan kale, mid kasta oo uu yahay, adduunka ayuu u eegaa una arkaa si dadka kale ka duwan. Isha ayuu geliyaa, ka dibna inta uu furfuro oo uu cardaadduqaha ka dhigo ayuu si kale maskaxdiisa dib ugu dhisaa. Tiisa hummaagga ah ayaa qalbigeenna qaadata oo aynu la ashqaraarnaa oo ku hiranna. Adduunka uu halabuuray waa hilaadinta cabqariyadda fannaanka ee si kale uga muuqaal-celinaysa adduunkeenna iyo waayaha nolosheenna. Filqanka dunida iyo waxa ku nool buu si aan caadigii lagu ogaa ahayn u rogayaa oo u dhaqdhaqaajinyaa. Hummaagyada uu asagu ka halabuuray buu ina rumaysiinayaa.

Maxamed Ibraahin Warsame "Hadraawi" tixdiisa Debedyaal, ninka uu ula baxay magacaas ee uu tixda na ugu magac-daray, ma aha nin nool oo jira. Hadda na waa qof leh sifaale gaar ah oo dadka lagaga soo sooci karo, waa shakhsiyad suugaaneed ama faneed dhab ahaan u jirta. Jiritaanka shakhsiyaddaasi kuwo nool oo dhulka dushiisa soconaya bay ka sugnaan roon tahay. Waxaynu odhan karnaa Hadraawi meel durugsan buu ka hilaadiyey qofaynta debedyaal.

Debedyaal dad ahaan buu ugu soo arooray tixda. Waxa ka sii xeel dheer marka uu fannaanku qofeyo wax kale oo aan dad ahayn. Xasan Cabdillaahi "Ganey" gorgor buu hortiisa soo fadhiisiyey oo uu waraysi iyo dood dheer la yeeshay. Hadraawi na mar kale, tixdiisa Daahyaley, silsiladdii Deelley lafeeda ayuu ka dhigay qof uu la hadlayo. Waa kan ducada faraya ee ku odhanaya:

Deelleyna aan faro
Duco iyo sidii roon
Dowgaagu waa sahan
Dadku waa abbaartaa
Isku dira bahdeed iyo
Kala dila ha noqonnine
Isku dara ha lagu dhaho
Nin xumaa danee' yoo
Waxa jira damqanayee
Yaanu xagalkadaac iyo
Goldalolo kaa helin
Xidho duubka nabadeed
Daacadd' iyo runta ba sheeg
Daaraanta magacow.

Ilaa tiro ka badan konton sadar ayuu Deelley, sidii qof hortiisa jooga, ku la dardaarmayaa oo aakhirka na maansada ku soo gunaanadayaa.

Axmed Sheekh Jaamac na, sheekadiisa maanseed ee Cadlidoonaha Daal Allaa baday, xoolaha soomaalida ayuu dad ka dhigay oo shirweyne isugu geeyey. Wuu ka hadliyey oo waxa uu afka u geliyey dooddha ka dhex oogan labada dhinac ee kala ah soomaalida maanta iyo ilbaxannimada aadamiga ee qarniga kow iyo labaatanaad. Lama-seegaanka timaaddada ayuu ka hilaadiyey. Ayadu na waa tusaalaha hanka iyo hilaadinta fanka.

Hilaadin Taban

Han iyo hilaadin tabani na way jiraan. Aynu soo qaadanno tusaale laba ah. Midi waa ismoodsiis qofka been tusa. Waa marka qofku madaxiisa ka abuuro wax aan jirin ee uu meeshii xaqqiqaada gashado, ee uu taas run ka dhigto ugu na dhaqmo sidaa. Ha lagu ba kala heer noqdo ee waa bukaan dadka qaar garashada kaga dhaca. Kiisa u darani waa ka waallida ah

Filasho wacan: Kadab gooye, Barkhad Maxamed Kaariye

ee, tusaale ahaan, ay qofka madaxiisa gasho, uu na rumaysto cadow daba taagan oo meel walba ugu dhuumanaya; ama uu rumaysto in xanuun darani hayo iwm. Mid kale na waa qof bulshada uu ku dhex nool yahay ka xidhiidh-furma, halkiisii na gashada adduun kale oo hummaag ah, ka dibna kelidii isla hadla. Kuwan hilaadintoodu waa tu ambada; halis bay na noftooda iyo dadka kale ba gelin kartaa. Kuwani waa dad jirran oo daaweyn u baahan.

Sharqabe adduunka si kale mooday baa asagu na jira. Qawaaniinta waaqica jiraalka ah buu ka dul boodaa oo wax aan suurogal ahayn buu hilaadiyaa. Tusaalaha u darani waa kelitaliyeaasha xukunka maroorsada. Naasigii Hitler waxa uu ismoodsiiyey oo rumaystay in uu xoogga Jarmalka ku jebin karo dhammaan dawladihii awoodda lahaa ee xilligiisii jiray; waxa uu holladay oo ku tallaabsaday in uu Jarmalku dunida qabsado iyo in uu qoomiyado dhan ifka ka tiro. Hilaaddisu wax aan suurogelaynin bay ahayd, wuu na ku jabay. Siyaad Barre na in kasta oo aanu tii Hitler tu la mid ah geysan karayn, la jaad buu ahaa. Waxa uu doonay in ay talo ba -tagtadeed iyo timaaddadeed ba- tiisa oo qudh ah noqoto; in caqli fekera iyo cod dhawaqaqaa ba kiisa oo keli ah ahaado. Cid walba xoog iyo xabbad buu ku dayey in uu ku muquuniyo. Ma dhacdo ayey ahayd, ugu dambayntii na waxay soo jiidday guuldarro. Ayada oo aanay weli dhicin bay Hadraawi iyo Xasan Ganey guuldarrada sugaysa Siyaad Barre isku si u hilaadiyien. Tixdii Hadraawi ee Taawilo (1980) waxay tidhi:

Boqorkii tilmaannaa
Taagtiiisa kibir'yo
Qayrkii ku tanaxwee
Tagganaan ku raacdee
In ay tiisa noqotee
Tartankaa ku dheeraa - (Hal-karaan, Bogga 192)

Xasan Ganey na tixdiisa Fiidmeer(1980kii) waxa uu yidhi:

Walwaal faantuu sidaa
Buur dheer buu fananayaa
Gadaal u la faagashada
Cabbaar wuu firixdhabee
Fig baastaa durugsanayd.

Labadu ba waxay hilaadiyien oo ay sidii wax dhacay uga hadleen hungada uu ku dambaynayo talagalka Siyaad Barre.

Nuxurka bulsheed

Hilaadinta togani waxay leedahay nuxurka ifafaale bulsheed. Baahiyaha wadarta bulsheed bay ka tibaaxcelisaa oo ka warkeentaa, himilo ay leedahay na way ku biyashubtaa. Waxay shishe u aragtaa xidhiidhka ay dhibaatada keli-kelida dadku la leedahay xaaladda guud ee bulshada. Qof nuxurkaas bulsheed arki waayey hilaadintisu xal ma keento, waayo dhibaatada guud buu tu qofeed moodaa. Tusaale ahaan dadkan dhallinta u badan ee dhuyaalka Yurub nafta ku biimaynaya ayaa kuwo badani ku sababeeyaan gef dadkaas qof qof ugu gaar ah. Waa run oo marka qof walba goonidii loo warysto tiisa gaar ahaaneed baa jawaabtiisa ku jirta. Wacaasha se ifafaalaha tahriibta ka dambaysaa tu qofeed ma aha. Caqliga dhallintaas canaananaya ee wacyigelin keli ah la maciinsada, aan na arkaynifafaalayaasha guud, ma hilaadin karo mushkiladda xalkeeda.

Bulshadu marka ay caafimaad qabto waxay yeelataa han wadareed ku hanuuniya hilaadinta lagama-maarmaanka horumarka bulsheed ee marxaladda la marayo. Marka ay qas iyo qalalaase ku jirto na hilaadintu way ambataa oo danaysi qofeed oo aan waxba xeerinayn bay noqotaa. Taas na dhismaha bulshada ayaa ku burubura, waayo qiyamtii iyo xeerkii wada noolaanshaha bulsheed baa ku luma. Waa la dugaagoobaa oo waxaa la gala xaalad uu qofba tiisa keli ah u ordayo. Waxaa

Filasho wacan: Aleen, Saddaam Xuseen Carab

ka dhasha xasillooni darro, isnac iyo colado sokeeye. Burburku cidna wax u ma reebo oo hilaadinta hungurigu qaatawaa lagu wada guul darraystaa; hungurigii-raac asagu na damaciisa wuu ku waayaa; karis xun, baa la yidhi, ayadu na ku la.

Xaaladda soomaalida maanta waxaa ku badan han gadaal u jeeda oo xilli tegay iyo wax aan suuragal ahayn hilaadinaya. Waa aragtida maanta ku dheggan qabiilka ee dhaqankeeedii qarannimada ku astaynaysa. Waa aragtii hungo ah.

Waxaa la mid ah gocoshada iyo shallaytada joogtada ah ee had iyo jeer lagu xusuusto waxii dhibaato ina soo maray. Konton iyo dheeraad sannadood oo la soo dhaafay waxaa ina soo maray xukunno xaqqdarro oo innagu la dhaqmay eexo qabyaaladeed, dulmi iyo caddaalad-darro gaadhay ilaa heer xasuuq ah. Gocashada joogtada ah iyo guntashada utun iyo godob weligeed u ciil-qabta aargoosi ayadu na hanka iyo hilaadda gadaal bay u jeedinaysaa. Ka ma wado hadalka ha la illaabo taariikhda oo yaan la xusuusan wixii ina soo maray; waxa aan hadalka uga danleeyahay aynu tii ina soo martay uga faa'iidsanno teenna soo socota; waxa aan ku baaqayaa in aynu dulmigii iyo caddaalad-darradii dhacday ka hilaadinno caddaalad, sinnaan iyo wanaag lagu wada noolaado oo aynu markan hankeenna mustaqbalka u jahayno.

Gebagebo ahaan, hanka hortiisa eegaya ee meesha sare higsanaya, iyo hilaadda ka ambabaxda runta waaqica jira, hiyigedu na yahay danta wadarta bulsheed iyo xalaasha qofeed, Allaa la jira oo ma hungowdo. Maraggeedu waa Bandhig Buugaageedka Caalamiga ah ee Hargeysa. Markii aan bilaabayey qoridda maqaalkan ayaan u wardoontay Jaamac Muuse Jaamac. Waxa aan weydiistay in uu isbarbardhigo meeshii uu ka bilaabay hilaadda Bandhiggan Buugaagta Hargeysa iyo meesha uu hadda marayo, uu na iigu soo gudbiyo dhambaal email ah. Waxa uu markiiba ii soo celiyey hadal, sida aan u arko, soo ururinaya waxa ay yihii hanka iyo hilaadinta togan ee laga dhabayn karaa. Wuxuu yidhi Jaamac:

"Waxa aan ku fekerayey in aan laba habeen isu keeno tobaneeyo qof oo ka sheekeeya buugaagta. Maantana waxa uu marayaa 12 caanomaal oo aan loo kala bixin, iyo 10 000 oo qof in sare u dhaafay oo bandhiggii kii ugu dambeeyey ka soo qayb galay. Waxaa ka dhashay lix riwaayadood oo beddelay habkii masraxyadda. Berigaa waxa jiray wax faro ku tiris ah oo buugaag afsoomaali ku qoran oo la soo bandhigi karaayey, maantana Hargeysa oo keliya aya 20eeyo cusub sannadkii lagu daabacaa, marka laga reebo kuwa aynu debedda ka qaadnay oo sare u dhaafay 5000 oo buug sannadkiiba. Kaaf iyo kala dheeri! Habeen dhawayd ayaan arkay qolo i daawisiisay cajaladdii laga duubay furitaankii 2008. Wax aan maalintaa idhi ayey i xusuusiyeen 'haddii maanta dadka wax akhriyaa yihii 100 qof, oo marka uu bandiggu dhammaado aynu noqnonno 101 qof, waxaynu joognaa guul'. Sheeko iyo Shaahid waxaa ka soo qayb galay afar sheeko oo ay saddex guulaysatay, sannadkii dhawaana (2013) 40eeyo ayey sare u dhaafeen inta u hollatay in ay ka qayb galaan. Waxaan isleeyahay, haba yaraatee guuli timi, dariqa inna horyaallaana waa dheer yahay, oo in ka badanina waa soo socotaa."

Nuxurka hanka, kiisa togan iyo hilaadinta waaqica jira ka duusha iyo waxqabashada dhiirrada leh ayuu hadalkaasi, si dadban, u cabbirayaa; taas ayaan ku doortay in aan qoraalkan ku gebagebeeyo.

Rashiid Sheekh Cabdillaahi (Gadhweyne)

Mala'awaalku waa ilayska maskaxda

Ibraahin Yuusuf Axmed "Hawd"



Qoraalkan oo ka hadli doona sawirashada maskaxeed ee afka qalaad ku ah imagination, carabidana حیال ayaa la is wayddiiyay erayga af soomaali ahaan ku qumman. Mala'awaal iyo suurayn baa ka mid ahaa kuwii la ii soo bandhigay, labadaa ka la doorashadooda ayaana runtii aniga igu fillaatay oo aan dhaafi waayay. Rashiid-Gadhweyne, in kasta oo uu qudhiiisu labadaba adeegsaday, wax uu gooni u doortay mid saddexaad oo ah hilaadin, qoraalkiisa tirsigan ee ciwaankiisu yahay "Han iyo Hilaadin".

Mala'awaal oo ah eray ka samaysan is ku darka male iyo awaal, ka hore qeexid u ma baahna, ka dambe ayaa se malaha yara dadban. Awaalid waa filashada ama suuraynta waqtii ama wax aan la aqooni sida ay noqon karaan. Sidaa darteed macnuhu waa malaynta awaalahaa ama suuraynta ama sawirashada maskaxdu ku siin karto. Shaqalka e ee halkaa gala kolka eray kale raaco dhawaaqisu wax uu isu dooriyaa a, sidaas ayayna tahay in loo qoro.

Maskaxda dadku waa waxa u gu sarreeya nolasha, waayo iyada oo qudha ayaa garata oo qeexda dunida. Haddii aanay maskaxda dadku jirteen wax kale oo iskii macno u yeelan lahaa ma jiro. Taa macnaheedu ma aha jiritaanka oo dhami dadka dartii buu u jiraa, dadka oo qudha ayaa se leh garaad dunida qeexi kara. Garaadkaa sarreeya dadka waxaa u dheer wacyi, oo ah ilays maanka baraarujiya oo wax fahanshiya, awoodna u siiya in uu is ku xidhixidho muuqaallada, dhacdooyinka, sababaha iyo natiijooyinka. Tusaale ahaan wacyigaasi waa waxa dadka keligii u suurtageliya in uu tagtada, taaganta iyo timaaddada isaga wada dabqaado, dabadeed natijadooda iyo awaalahooda inta uu isu wada geysto tubta nolosha ku iftiinsado. Garashada sidaa u ballaadhan una abaabulan ayuu dadku danaha ku maamushaa oo noole wal oo kale ka ga doorroonaaday.

Waxaa la yidhaahdaa wax kasta oo maskax bani aadan suuraysan kartaa waa run ama waa wax rumoobi kara, xitaa haddii ay yihii wax kolkaa la joogo mustaxiil u muuqda. Aragtidaasi wax ay u eg tahay mid garashadu diidayso oo suurtagalnimada ka fog, waayo sawirashada maskaxdu soohdin ma leh, oo xitaa waxyalo waalli u eg baa ku soo dhici kara. Wayddiintu se wax ay tahay, suurayntaasi haddii aanay run ahayn ama rumoobi karin maxaa marka horeba maanka ku ku soo ridaya? Xilka dhalanka ah ee maskaxdu sidiisaba sow ma aha in ay wax suurayso dabadeed is ku daydo waxaa in ay ka dhabayso?

Haddii aynnu garwaaqsanno farsamo wal oo aynnu maanta adeegsannaa intii aan la baran in ay ahayd dhalanteed, qaarkoodna qofka ka hadla loo qaadan lahaa maanlaawe, fikradda ah mala'awaal walba waa la ga dhabayn karaa garawshiinyo ayay lee dahay. Dayuuradda iyo telefoonka iyo kun waxyalood oo kale wax ay ka soo bilawdeen maskax si dhalanteed u eg wax u sawiratay.

Awoodda yaabka badan ee ay maskaxdu u lee dahay in ay wax mala'awaasho waxaa si weyn u gu danaysta falsafadda, diinta iyo sayniska. Ta falsafadda tusaale wax aynnu u ga dhigan karnaa fikrad cajiib ah oo uu keenay maskaxshiilkii Giriigga ahaa ee la odhan jiray Balaaton (Platon) oo noolaa 350 C.h. Fikradda uu ninkaasi mala'awaalay, oo aynnu ku afcelin karno "aragtaynta dunida", wax ay wayddiin gelinaysaa dunidan aynnu naqaan ee maalin walba ku dhex nool nahay in ay xaqiiqo tahay iyo in ay tahay dhalanteed aynnu innagu xaqiiqo moodaynno. Tusaalaha uu arrintaa ku muujiyay waa sidan:

Koox dad ah baa ku jirta bohol, weligood iyo waaqoodna meel aan halkaa ahayn ma ay arag mana yaqaannaan. Dadka dhabarkoodu bohosha afaafkeeda ayuu xigaa, wax ayna ku sii jeedaan derbiga shishe ee bohoshooda. Bohosha debeddeeda ee dhabarkooda ku beegan oog baa ka belbelaysa, iyaga iyo oogta dhedoodana dad baa dhaqdhaqaaya, dadkaa dhaqdhaqaqaya oo hadhkoodu derbiga gudaha bohosha ku dhacayo. Haddaba dadka bohosha joogaa weligood wax ay daawanayaan oo faallaynayaan hadhkaa derbiga bohoshooda ka dhaqdhaqaqaya, kaas oo ay u haystaan wax sidiisaa dhab ku ah, mana oga waxaasi in uu yahay nolol debedda ka jirta hadhkeedii. Haddii uu mid iyaga ka mid ahi bohosha ka baxo wax uu soo arki lahaa dunida runta ah ee debedda ka jirta, wax uuna soo ogaan lahaa waxan ay weligood daawanayeen in aanu run ahayn ee yahay runta hooskeedii. Haddii se uu qofkaasi saaxiibbadii ku soo noqdo, oo xaqiqaada uu soo arkay u ga warramo, ma ay rumaysteen ee waa ay ku maadsan lahaayeen.

Ka sii darane, kooxdaasi wixii ay weligood runta moodayeen haddii ay noqotay duni kale hadhkeed, maxaa diidaya runta cusub ee ay ku hambaabereen qudheedu in ay tahay been kale (hadh kale) oo ay xaqiiqo kale ka sii dambayso? Ujeedka mala'awaalkani waa in ay dadku mar walba xaqiiqo u haystaan xaaladda garasho ee ay ku jiraan, taas oo isbeddeli karta haddii ogaanshahooda wax is ka dooriyaan. Taa maanta waxaa la gu macnaystaa culuunta psychology.

Si taa hore la mid ah diintuna waa ay ku danaysataa xoogga iyo hibada mala'awaalka dadka. Run ahaantii diinta sideedaba mala'awaalkeenna ayaa inoo macneeya, haddii kale wax badan oo ay ka hadasho ma aynnaan garanneen. Tusaale ahaan sifooyinka Eebbe waa ay ka baxsan yihiin garaadkeenna, waxa qudha ee la gu macnaysan karaana waa mala'awaalka oo ina tusi kara wax aynnaan aqoon iyo waaya'aragnimo u lahayn. Tusaale ahaan bilaw la'aanta iyo dhammaad la'aanta, oo ka mid ah sifooyinka Alle, khayaalka maskaxdu wuu keeni karaa se ma qexi karo. Tusaale kale waa jannada oo loo sifeeyay si aad u ga fog waaya'aragnimada iyo aqoonta bani aadanka, taas oo haddana ku dherersan itaalka ay maskaxdu wax ku sawiran karto, iyada oo la gu tusaalaynayo waxyaalaha la yaqaan ee la suuraysan karo. Sida ay diintu sheegtay jannadu wax ay ka dhisan tahay macdanta dadku yaqaanno inta u gu qaalisan sida lacag (fidda), dahab, miski, luul iyo yaaquud, ciiddeeduna waa sacaraan. Jannadu wax ay lee dahay siddeed irridood, irrid walbana ballaceeda rakuub dheereeyaa wax uu dhaafi karaa saddex maalmood. Wax ay ka kooban tahay boqol fooq, laba dabaq oo walibana wax ay ka la sarreeyaan inta cirka iyo dhulku isu jiraan. Dabaqyada jannooyinka waxaa u gu sarraysa Fardawsaa, iyada ayayna webiyada jannada oo dhami ka soo durduraan, korkeeda ayuuna saaran yahay Carshiga Alle.

Webiyada jannada mara mid waa caano, mid kale waa khamri kuwa cabba u macaan, ku kalena waa biyo. Mid Kawsar la yidhaahdaa wax uu gaar u yahay Nebi Maxamed (scw), waana webi caanaha ka cad malabkana ka macaan, ayna joogaan shimbiro mid walba qorteedu tulud la'eg tahay. Jannada Kawsar waxaa ku yaalla geed aan hooskiisa rakuubku boqol sannadood ka gudbi karin, dhirtuna goor walba wax ay lee dahay hoobaan soo raaracda oo gacantu gaadhayso. Jannada waxaa ka dhisan teendhooyin ama khaymado luul ka samaysan, kuwaas oo doc waliba dhereran tahay lixdan mayl.

Sidaas bay qisooyinka aakhiro u ga baxsan yihiin aqoonta iyo waaya'aragnimada dadka, is la markaa haddana u waafaqsan yihiin mala'awaalka maskaxdu keento ee oggolaato. Mar bay diintu doontaa barwaaqada jannada taalla in ay dhaafiso mala'awaalka dadka ka surtooba, markaana waxaa la yidhi "waa barwaaqo aan wax la mid ah weligeed ili arag, dhegi maqlin, garasho dadeedna ku soo dhicin مَا لَا عِنْ رَأْتُ، وَلَا أَذْنَ سَمِعْتُ، وَلَا خَطَرَ عَلَى قَلْبِ بَشَرٍ". Halkaasi waa suuraynta u gu fog ee maskaxdu tiigsan karto.

Dhinaca saddexaad ee fogaanta awoodda mala'awaalka loo adeegsaday waa hindisaha aragtiyaha cilmiga. Tanna aynnu tusaale u ga dhiganno xisaabinta baaxadda koonka aynnu innaga iyo dhulkeennan yari ku dhex jirno. Intii uu aadamigu jiray wax badan buu habeen madow cirka eegay, oo maleeyay waxan oo xiddigo ah iyo waxan oo adduun ah ee isdaba guurayaa waxa ay yihiin iyo inta ay baac iyo ballac la'eg yihiin. Sheeko xariirooyin mala'awaal ah buu dabadeed dadku waxaa ka curiyay. Innaga awowyadeen iyo ayeyooyinkeen xiddigahaa wax ay u bixiyeen Laxo, Lo, Waylo, Wil, Awr Cir, Habaarqabe iwm, waxaas oo ku qotoma aqoontii iyo noloshii ay yaqaanneen. Qolo wal oo kalena sidaa si la mid ah ayay yeeli jirtay.

Maanta cilmigii wax badan oo koonka ku saabsan buu furfuray oo mala'awaalkii ka saaray. Hayeeshee kol haddii weli koonka guntiisa fog la gaadhin la yahay waxaa abuur may mala'awaal cusub oo aqoonta la helay ka aragtii qaadanaya. Tusaale ahaan haddii la caddeeyay ilaysku in uu yahay waxa jira waxa u gu xawaare dheer, kaas oo ilbidhiqsigliiba jara 300 000 km, koonka inta la og yahay ballaciisa waxaa la gu qaddaray masaafo ilaysku isaga gudbi karo 14 bilyan oo sannadood. Baaxadda sidaa u weyni cilmi kasta oo ay tahay maskaxdeennu si fudud u qaadan kari mayso. Haddana dadka culuuntaa ka shaqeeyaa wax ay soo bandhigaan mala'awaal odhanaya "mar haddii weynida koonku aanay xad lahayn, suurtagalmada dhulal keennan la mid ah oo ay nolol teenna la mid ahi ka jiri kartaa xad ma leh". Suurayntii cajabta lahayd ee maskaxda iyo horumarkii cilmiga ayaa is la siqay oo is la fogaaday.

Hawlaha ay maskaxdu awooddeeda mala'awaalka ku qabato waxaa ka mid ah curinta halabuurka. Erayga halabuur af soomaaliga wax weyn buu u gu filan yahay, meel weyn buuna u buuxiyaa macnanayta waxa uu sheegayo. Hal iyo abuur is ku darkoodu waa curin wax cusub oo aan hore u jirin. Hal keligii waa wax ama jiritaan. Markaa waa wax kasta oo suugaan

ahaan ama farshaxan ahaan ama fasamo ahaan la abuuro: maansada, sheekada, ruwaayadda, filinka, farshaxanka gacanta iwm. Hal waxaa kale oo ah keenidda fikrad ama talo wax soo kordhis, oo tusaale ahaan siyaasiga mala'awaalka nooli wax uu curin karaa hannaan siyaasadeed oo loo aayo. In la hindiso aqoon ama agab cusub iyaguna dabcan waa halabuur. Halalkas oo dhan dhisiddoodu wax ay la mid tahay abuurid duni cusub. Haddaba si wax caynkaas ah oo qiimi leh loo abuuro waxaa loo baahan yahay horta maskaxdu in ay wax suuraysato.

Maskaxdu kolka ay wax mala'awaalayso kaftan iyo ciyaar ka ma aha ee wax ay gudanysaa xilka abuurteeda ee ah in ay wax hindisto iyo in ay dunideeda habayso oo macnayso. Jeer baan akhriyay qoraal ku doodaya sheeko faneedda wanaagsani in ay ka qiimi badan tahay xeer cilmiyeedka loo aayay ee Relativity ee loo gu abtiriyo Albert Einstein. Sababta oo ah, ayuu yidhi qofkii hadalkaa qoray, xeer cilmiyeedkani waa wax iskii isaga jiray oo kollayba cid uun baa soo saari lahayd, laakiin sheeko faneeddu waa halabuur u gaar ah aqoonta, waaya'aragnimada iyo mala'aawalka qofkii curiyay oo qudha, taas oo haddii ay dadka dunida oo dhami isugu wada tagaan aanay qori karin. Haa, sidaas ayay maskaxda qofku gooni iyo gaar u tahay oo aan maskax kale meesheeda u buuxin karin. Maskax walba oo aadami oo dunidan timid waxa ay og tahay, waxa ay dareemayso, waxa ay suuraynayso iyo waxa ay abuuri karto ma jirto mid kale oo yeeli kartaa.

Halabuurku maskaxda dadka wuu xoojiyaa oo dhisaa. Cilmi ahaan maskaxdu kolka ay wax badan sawirato ee duni badan oo khayaali ah daawato unugyadeedu waa ay tarmaan, fahankeeduna waa uu xoogaystaa. Sidaa darteed Mala'awaalka iyo halabuurka ka dhashaa maskaxda keenaysa iyo ta kale ee helaysa labadaba waa uu nafaqeeyaa. Sawirrada iyo fikradaha uu halabuurka innagu dhaliyaa waxa ay inoo noqdaan garasho iyo hodannimo nafsiyadeed. Ogow oo in aad aqal mugdi ah dhex fadhid iyo in aad kayn barwaaqo ah oo nololi ka buuxdo ama magaalo weyn oo cammiran dhex tamashlaysaa naftaada u ka la waxtarsan. Marka hore qofnimadaada oo dhami waa ay bakhtiyaysaa, kolka dambe se waa ay koraysaa.

Maskaxda dadku in aanay is ku heer iyo is ku awood ka ahayn mala'awaalka waxyaalo badan baa sabab u ah. U gu horrayn qofku waxa uu ku jira xero dhaqan-bulsheed iyo dhaqan-aqooneed, firfircoonda maskaxdiisuna taa ayay ku jaango'an tahay. Kolba heerka uu qofku ka joogo ogaanshaha iyo aqoonta dunida, ta uu ku jiro iyo ta ka baxsan, teeda maaddiga ah iyo teeda ruuxiga ahba, ayaa xaddida adduun-araggiisa iyo awoodda suurayntiisa.

Suuraynta maskaxeed ama mala'awaalku saamayn asaasi ah buu ku lee yahay nolol maalmeedda qofka, waayo waa lafdhabarta hab-fikriisa iyo aragtidiisa nolosha, iyo dabadeed hab-dhaqankiisa oo dhan. Heerar iyo dhinacyo ka la duwan baa taa la ga dhugan karaa. Tusaale ahaan waxaa jira wax la yidhaahdo mala'aawal bulsheed (sociological imagination) oo ah sida joogtada ah ee qofku isu gu xidho meesha uu joogo, xilliga uu taagan yahay, dadka uu ku dhex jiro, iyo dadka falalkooda iyo sababaha keenaya. Is ku xidhka arrimahaas iyo qimaysigooda ayaa qofka ku hoggaamiya fahanka noloshiisa iyo sida uu xaaladaha ku xeeran u macnaysanayo ee u la dhaqmayo. Taas baa korisa marna qaabaysa garaadka, bulsheynimada iyo anshaxa qofka. Halkaas buu ka dhaansadaa kuna dhaamiyaa firfircoondiisa maskaxeed iyo hab-dhaqankiisa bulsheed oo dhan. Halkaas bay ka abuurmaan caadooyinka iyo xeerarka la is la oggol yahay. Laakiin sida ay taasi qofka u gu tahay asaaska nolosha iyo ka mid ahaanshaha bulshadiisa, si liddi ku ah ayay hakisa koboca fikriisa iyo aqoontiisa. Waayo is la duruufahaa bulsheed ee uu ku badbaadayo ayaa mar kale qofka maskaxdiisa xayira oo dabar adag ku xidha. Taas baa u diidda in uu hore u tallaabsado oo ku dhiirrado wax ka baxsan xaaladdaa bulsheed ee uu ku sugar yahay.

Xayirnaanta maskaxeed ee caynkaas ah awoodda qudha ee jebin kartaa waa qofka oo ay u suurtagasho in uu kordhiyo waxbarashadiisa iyo ogaanshaha wax cusub. Taas oo qudha ayaa durkisa fikriisa oo suurtagelisa in uu dhan kale wax ka eego si kalena wax u qimaysto. Waana hubaal oo bulsho hodan ku ah mala'awaalka iyo firfircoonda maskaxeed wax ay haysaa tub iftiin leh, wax ayna awooddan in ay dunida furfurto oo garashooyin cusub ka soo saarto.

Dalka Malaawi

Dalka Malaawi qaaradda Afrika ayuu ku yaal. Dhinaca waqooyiga wuxuu xad la leeyahay Tansaaniya, xagga bariga, koonfurta, iyo koonfur-galbeedna dalka Musaambiig, galbeedkana waxaa ka xiga Saambya. Waa dal dhulku dhinac walba kaga wareegsan yahay oo aan bad lahayn. Tirada dadka ku nooli waa 15 milyan. Diimaha dadka ugu tirada badan yahay waa Masiixiga iyo Islaamka; weyna jiraan diino kale sida Hinduuga, Buudaha, iyo kuwo intaba ka horreeyay.

Dalka Malaawi mar waxaa lagu tiriya dalalka Koonfur Afrika ku yaal; marmar kalena kuwa Bariga Afrika, sababta oo ah labadaba wuxuu la leeyahay xidhiidh taariikheed iyo mid dhaqan. Bulshada kala isirka ah ee wada degta dalka Malaawi waxaa ka mid ah Ngoni oo gobollada Waqooyiga iyo Bartamaha ku nool, kana soo jeedda asal ahaan Koonfurta Afrika, waxayna dhaqan wadaag la leeyihii qolyaha kale ee dalkaas deggan sida Suulu-ga iyo Xhosa-ha Koonfur Afrika iyo Ndebele-da Simbaabwi.

Dalka Malaawi muudo qarniyal ah ayuu xidhiidh ganacsi la lahaa xeebaha Bariga Afrika. Qarnigii 19aad Malaawi waxay ka qayb ahayd ganacsigii addoonsiga ee isu marayay xeebaha Bariga Afrika iyo Afrikada kale. Taasi waxay keentay in ay weli sii joogaan magaalooyinka Sansibaar iyo Mombaasa dad ka soo jeeda Malaawi oo weli dhaqankoodii sii haysta. Dadkaas qaar ka mid ah ayaa ka qaybqaatay halgankii uu dalka Malaawi u soo galay gobannimadiisa. Kooxda Ngoni-da ka sokow, waxaa dalka si tiro leh ugu nool kooxda Chewa (gobollada badhtamaha), Sena, Lomwe iyo Yao oo koonfurta dalka dega, iyo Tombuka, Tongo, Lambya, iyo Nkhonde oo iyaguna kaqooyiga ku nool. Afka sida ugu badan dalkaas lagaga hadlaa waa Chichewa; Af-Ingiriisiguna waa afka rasmiga ah.

Dalka Malaawi wuxuu leeyahay dhaqan hodon ah oo kala duwan oo dadka ka dhheeeyaa. Sida ay cilmi-baadhabayaasha dhulka qodaa ay muujiyeen dalkaasi waa meelihii ugu horreeyay ee bani aadanka degaanka u ahaa. Qarnigii 15aad waxaa ka jiray dhulkaas boqortooyadii Maravi ee ilaa iyo haatan tafuurteedii joogaan dalalka Musaambiig iyo Saambya. Boqortooyooyin kale iyana waxa ka dhismay beelo-taliyeenno halkaas ka jira. Dalkaasi wuxuu qani ku yahay dhaqan odhaaheedka: maahmaahda, sheeko-xariirada, malamalaynta, sheekooyika soojireenka ah, heesaha, iyo kuwa la mala'awaalo. Waxaa caan ka ah jilista lagu magacaabo Gule iyo ciyaaraaha Masewe, Tchopa, Indingala, Muganda, Ngoma, iyo visekese. Maalmaha loo dabbaaldegayo xuska qarameed ciyaaraahaas oo idil ayaa ka qabsooma fagaarayaasha iyo goobaha caanka ah ee dalka gebi ahaantiis. Waxaa isna si lixaad leh u jira in Afka Chichwe wax lagu qoro. Af-Ingiriisiga laftiisu si xooggan ayuu uga hirgalay dalka Malaawi oo qorayaal caan adduuka ka ah ayaa dalkaa u dhashay sida Jack Mapanje.

Lilongwe waa magaalamadaxda dalka Malaawi, waxayna ku taal bartamaha dalka. Hore magaalada Zomba ayaa caasimad u ahaan jirtay, imminkase waxay tahay magaala-jaamacadeed. Astaamaha uu dalka Malaawi ku caan yahay waa haraha biyaha ee ku kala dherersan koonfurta iyo waqooyiga, dherekooduna waxaa uu isu jiraa 560-580 km; ballacoolduna 75 km. Harahaasi kallunka ayay hodan ku yihii, khaas ahaan kallunka loo yaqaan Chambo. Kuwo kale oo yaryar oo la yidhaahdo Usipa aad ayaa loo jecel yahay. Intaas waxaa u dheer harahaasi waxay leeyihii xeebo qurxoon oo dalxiis loogu yimaaddo. Faa'iidooyinka kale ee harahaasi waa iyaga oo marin-biyeed ahaan loo adeegsado safarka dadka iyo badeecadaba ugu kala gudbaan. Xagga dhulka, dalka Malawi ban iyo buuraley soo-jiidasho leh ayuu qabaa. Buuraha kuwa ugu caansani waa Mulanji iyo Zomba oo koonfurta ku yaal, iyo Dedza oo ku yaal gobollada badhtamaha, iyo Nyika oo waqooyiga ku yaal. Ban weyn oo ugaadhu ku nooshahay oo seeraysan ayaa isna jira.

Dalka Malaawi dhulkiisu waa mid beeraha ku fiican iyo webiyaal la yaqaan sida Shire, Rukuru-ha koonfureed iyo Dwangwa. Beeraha waxaa ka baxa shaaha, bunka, buuriga, sonkorta, cudbiga, galleyda, lawska ikk. Beryahan dambe dalku wuxuu u soo jeestay in uu quudarreeyo dhinaca macdanta sida yuraaniyamka, dhuxuldhagaxda iyo kuwo kale. Wershadaha farsamada ee Malaawi ma ay badna, waxaase jirta fursad weyn oo ay ku tisqaadi karaan.

Dalka Malaawi laga soo bilaabo 1893 ilaa 1964 mustacmarad Ingiriis ayuu ahaa oo lagu magacaabi jirey Nyasaland. Muddadaas badderiyo ka socda diinta Masiixiga ayaa dalka ka furay kaniisado iyo dugsiyo, mararka qaarkoodna cusbitaallo.

Muslinka dalka Malaawi ku nool waxaa lagu qiyaasaa 10%, Diinta Islaamkuna waxay uga timid xeebaha Bariga Afrika iyada oo ganacsi iyo dhaqan la socota.

Dalka Malaawi wuxuu madaxbannaanidiisa hantay sannadkii 1964, jamhuuriyadna wuxuu isu rogay 1966 iyada oo uu hoggaamiye ka ahaa Dr. Hastings Banda iyo xisbigiisa Mu'tamarka Malaawi (MCP). Dr Banda xisbi kelinnimo ah ayuu dalka ku xukumay ilaa 1994. Sannad ka hor 1993, ayaa afti la qaaday ka dib markii dalka gudhiisa iyo beesha caalamku culays saareen taliska Dr. Banda, aftidaas oo lagu oggolaaday in dalka lagu maamulo dimuqraadiyadda xisbiyada badan. Sannadkii ku xigay ayaa jagadii madaxweynaha uu kala wareegay Bakili Muluzi oo ka socday Jabhadda Dimuqraaddiga Midaysan (UDF). Micnaha weyn ee ku jiray guushaa uu soo hooyay Muluzi waxay ahayd in uu isaga oo muslin ah madaxweyne ka noqday dalka oo shicbiga intiisa ugu badani masiixi tahay, taas oo muujisay in aan diintu is hortaagayn siyaasadda dalka Malaawi isku maamulayo.

Muluzi wuxuu madaxweyne ahaa ilaa sannadkii 2004, in kasta oo uu isku dayay in uu dastuurka beddelo si uu mar kale isu soo sharraxo. Arrintaa kuma uu guulaysan oo shacbiga iyo beesha caalamkuba way ka hor yimaaddeen. Nin kale oo uu isagu gacan ku lahaa, oo ah Bingi Wa Mutharika, ayaa doorashadii 2004 ku guulaystay. Mar labaad ayaa Mutharika madaxweyne loo doortay sannadkii 2009, isaga oo markan ka baxay xisbigii Muluzi oo samaystay mid cusub oo la yidhaahdo Xisbiga Horusocodka Dimuqraaddiga (DPP). Mutharika isaga oo madaxweyne ah ayuu geeriyyoday 2012. Kuxigeentiisi oo ah marwada la yidhaahdo Joyce Banda ayaa jagadii qabatay welina maanta haya. Waa haweenaydii ugu horraysay ee dalka Malaawi madaxweyne ka noqotay; Afrika oo dhanna waa haweenaydii labaad. Markii uu madaxweyne Mutharika haweenaydaa ka saaray xisbigiisa ayay mid cusub furatay kaas oo la yidhaahdo Xisbiga Dadweynaha (PP) oo madaxweynennimada ku hanatay. Arrintaasina qas siyaasadeed ayay bulshada dhexdeeda ka abuurtay. Ha yeeshi, si xasilloon ayaa madaxweynenimada lagula kala wareegay, murkucasho yari ha iska jirtee.

Doorashada soo socotaa Malaawi waxay ka qabsoomaysaa sannadkan 2014, loollankuna mid qadhaadh ayuu u eg yahay. In kasta oo ay jiraan dhibaatooyin dhaqaale, kuwo bulsheed, iyo kuwo siyaasadeedba misna habka dimuqraadiyadda xisbiyada badan ayuu dalku ku dhaqmayay muddadaas 23 sannadood ah. Malaawi waa dal si roon nabadda looga tixgeliyo oo dadyaw kale oo Afrikaan ahi si wacan ugu dhex noolaan karaan sida dadka Soomaaliyeed, kuwa Itoobbiyaan, Erateri, Burundi, Ruwaandi, reer Koongo, Nayjeriyaan, Simbaabwiyaan haddii aynnu dhawr ka soo qaaadanno.

Mpalive-Hangson Msiska



Laba tixood: Weedhsame

Tirsigan Dhaxalreeb wax aynnu ku soo qaadaynnaa laba heesood oo ka mid ah maansada waayadan la tiriay kuwa ugu tayo wacan. Waa labada maanso ee la ka la yidhaahdo "Wax aan ahay afkaagii" iyo "Rasmi". Labadaba waxaa tiriay Xasan Daahir Ismaaciil oo lagu naanayso Weedhsame

Waxan Ahay Afkaagi

Heestan soo socotaa waa Jiifto. Jiiftadu wax ay ka mid tahay miisaannada maansada soomaaliyeed kuwa u gu caansan ee tirinteeda iyo ku dhaqankeeda loo gu badsado. Hidde ahaan jiiftada hees ciyaareed iyo hees hawleedba waa la ga dhigan jiray, intii la magaaloobayna fanka iyo fikirka cusub ayay meesha u gu sarraysa ka gashay. Cabdillaahi Diiriye Guuleed "Carraale" buuggiisa cilmbaadhistaa ah ee la yidhaahdo Miisaanka Maansada Soomaaliyeed wax uu ku qoray:

"Jiiftadu waxay ku jirtaa qaybaha maansada ugu muhiimsan uguna caansan. Waxaa la ogsoon yahay in ay muddo dheer soo jirtay jiiftadu, waxaana la hubaa in ay ka horreysey gabayga. Meerisyada jiiftadu way ka nud yar yihiin kuwa gabay. Koritaanka cilmiguna, sida kaskuba inoo sheegi karo, waxa uu ka abuurmaa wax fudud una kobcaa wax adag. Kolkaa waxa aynu malayn karnaa in ay qaybaha maansadu sida ay u ka la nud yar yihiin u kala horreeyeen. (...) Jiifto asalkeedu waxa uu ka yimi meerisyo inta xoolaha loo caweynayo iyada oo ardaaga la jiifo lagu kaftami jirey, la iskuna hal-xidhaalayn jirey."

Haddaba heestan soo socota oo miisankeedu kaa yahay, Weedhsame wax uu ka mala'awaalay haddii af soomaaligu hadli lahaa waxa uu dadkiisa ku odhan lahaa. Habkaasi waa xeelad suugaaneed oo la yidhaahdo "qofayn", taas oo ah in wax aan qof ahayn loo matalo cod u dhigma haddii uu waxaasi hadli lahaa wixii uu dhihi lahaa. Ujeedka sidaa loo yeelayaa waa xiisegelin iyo xoojin la gu doonayo in riddada dhambaalku fogaato oo cidda loo dirayo hagaag u gaadho. Haddaba tixda "Wax aan ahay afkaagii" wax ay tidhi:

Abtirsiiinadaadiyo
Isirkayo abkaagiyo
Waxan ahay astaantuu
Dadku kugu aqoonsado
Waxan ahay afkaagii.

Waxan ahay afkaaraha
Cudud lagu abqaaliyo

Axadhkiyo u-fiirsiga
Codka lagu aloosoo
Garashada ugaaska ah
Anigaa aroorshee
Mar haddaan abaarsado
Kasmadiyo aqoontaa
Arradoo basaasoo
Ergisada dhiggaa baad
Ilbaxnimo ka eegtaa
Waxan ahay afkaagii.

Waxan ahay afgarashadu
Udubkay ku joogtiyo
Dooddiyo ammaantiyo
Arartiyo tusaalaha
Dhawaq lagu abuuriyo
Dariiqiyo iliilaha
Kaska oodan loo maro
Waxan ahay afkaagii.

Dhaxalkii awowgaa
Halka lagu ilaashee
Ubucdiisu taalliyo
Waxan ahay ardaagii
Ubadkiyo barbaartaba
Lagu ababinaayee
Anshixiyo asluubtiyo
Iidaanka diintiyo
In uu jiro llaahay
Eray loogu sheegiyo
In ta kuu ammaarada
Halka laga ogaan karo
Waxan ahay afkaagii.

Iigu faan asaaggaa
Igu baro aqoontana
Akhriskayga noolee
Abidkaa i horumari
Awoodddayda waynee
Iniintayda baaqbaaq
Anigaad i leedahay
Waxan ahay afkaagii.

In ta aan irmaanahay
Adna waad ab leedahay
Mar haddaan abaadase
Asal-guurku waa dhaxal.

RASMI

Tixdan soo socota miisaankeedu waa Baarcadde. Baarcadduhu waa ciyaar dhaqankeenna ka salguurtay laakiin waagii hore aad loo jeclaa, gaar ahaanna barbaarta ayaa aad u xiisayn jirtay. Kolba doobka jacaylku ku fogaado ayaa ciyaartan ku falnaa oo tuman jiray loona tumi jiray. Doobkaasi kolka uu xaalad jacayl oo ribbatay ku jiro inta uu baarcaddeeyo ayuu xilalkiisa bulsheed oo dhan faraha ka qaadi jiray. Kolkaa wax uu u dhaqmi jiray sidii qof maraan ah, bulshaduna sidaas ayay ku xaqdhwari jirtay. Markaas buu ciyaartan u banbixi jiray, loona aqoonsan jiray baarcadde ama nin baarcaddeeyay. Ninka baarcaddeeyaa hablaha wax uu ku qasbi jiray in ay la ciyaraan oo u ciyaraan, oo xitaa aqalladooda ayuu dhengad ka ga soo dareerin jiray, dhaqanka ayaana sidaa u oggolaa oo loo ma diidi jirin. Hablaha qudhoddu, sida hiddaha ka muuqata, ninka caynkaas ah in ay la ciyaraan oo u ciyaraan ayay jeclaayeen, waayo badanaa wax uu ahaa hoobal laashin ah oo dheesha iyo heesaha balaayo ku qaba. Ninka baarcaddeeyaa iyo habluhu heesihii ay isu tirin jireen waxaa ka mid ahaa isaga oo yidhaahda:

Haddaan casarkii carraabo
Haddaan dawga cagta saaro
Cid uun baan heli lahaaye
Casaankiinnaa i today

Iyo iyaga oo dhaha:

Ninkii waallaa la waa
La waayoo la heli waa
Miyuu duuloo la dilay
Ma duunyoo soo wadaa

Cismaan-Yare Cagadabaylow
Shalay buu Cadan ka yimidoo
Casuustii baa ku taaloo
Caguhu way maydhan yiinoo

Haddaba innaga oo Baarcaddaha sidaa u og, hees wal oo miisaankeeda leh oo jacaylka dumarka ku saabsani wax ay soo celinaysaa xusuustaa fog ee hiddaha, nafsiyad ahaan iyo af ahaanba. Baarcaddahan soo socda Weedhsame wax uu u bixiyay "Rasmi", wax uuna yidhi:

In taan xiisuhu ragaadin
Jacaylkuna raran cantuugin
In taad rucubtiyo u eegtay
Rumaankiyo ubaxa dayrta
Ragguna kuu wada hanweynyey
Run baa lagu meel maraaye
Ha raygalin aayahaaga.

Wanaag ruuxii u jeeda
Waabay ruufada ha siinnin
Dadkuna waa raasamaale
Riqiis yey kula ahaannin.

Xadkii raalliyo ha dhaafin
Xilkii hooyada ha riiqin
Khiyaliga ha u raxlaynin
Baskaa roodhida dhigaaya
Ha fuulin sidii rakaabka
Rubbiyo beesadi ma goyso
Ruux nool sida xoolihiiye
Hankaaga ryaal ha siisan.

Sidii raha qayladaada
Hadduu reeruhu ku tooso
Waxaad rarataa habaare
Karaahidu waa rasaase
Cawrooy ka xishood Raxmaanka.

Markaad rooshaan bislayso
Haddaad rodol rodol u miisto
In taad ruqateed ilduufto
Hadday jibbo kula rabbaasto
Raqdaaduu haad cunaaye
Rogrogo hadalkaan ku leeyey.

Ha noqon riyo mala'awaala
Ha noqon rudha iyo mid roorta
Ha noqon rays iyo ris diida
Ha noqon raas iyo rug seega
Ha noqon rati heeryo daaqa
Ha noqon midan cidi ku raynin
Ha noqon Ruush iyo Maraykan
Ha noqon rukunnada iblayska
Ha noqon ruugaamin booda
Ha noqon sharafeed rukaasa
Rubbaanada marin habaabey.

Jacayllada roodhi kowda
Jacayllada soo rucleeda
Jacayllada soo riddeeda
Jacayllada raafdillaaca
Jacayllada reer magaalka
In taasiba waa ma raagto.

Ragguna waa wada rag uune
In baa raxan iyo libaaxa
In baa riibiga la cayna
In baa lafaruug ku caana
In baa biqilkuun rifaysa
Waxaa jira ceeb-rabbayste
Hablaha rubad goyn yaqaanne
Ka hoyo roondada mirqaanka.

Xanuunkii ruux-ma-dhaafe
Rooggii ha u dhigin casaaye
Rooxaantii Ladan wanjaaftay
Barbaartay raadgurtaaye
Kollay manaxaha rasaysan
Colmoog raaskaynu naalle
Raadkaaga ka baaji dhiillo.

Rasmigu waa raas xalaala
Rarkyo heeryada jacaylka
Reerkaagaa lala sugaaye
Rugaha boodhka leh ka dhawro
Runiyo been lama maseeyo
Rafiq dhabi waa xishoodka
Sidii Ramadaan qof soomman
Dhawrsoonida sii raxayso
Kolay tahay raysmagaadho
Asturo ruuneyy jidhkaaga.

Mid dhaqankiisii ka rooray
Hiddaha reer Yurub la haysta
Surwaalkana hoos u riixay
Raamaaluhu yuu ku guursan.

Hablaha sida roobladhaca ah
Shantaa faralkana rukuuca
limaan iyo rogobna sheegtay
Hablaha rucdigiyo nuxuusta
Ruqseeyee samo ka doortay

Safkaasaa rixin u fiican
Geyaankuna wada rabaaye
Kitaabka kuwaa la raaco.

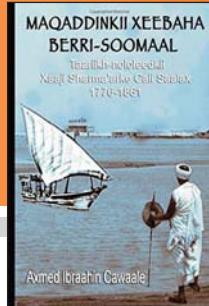
Addoon Rabbijji yaqaanna
Raandhiis iyo aayatiin leh
Rafaadkana kaa ilaasha
Kaa raalliya kuu riyaqa
Intaad raadiso ha waayin.

Da'dii anna Reestifaaga
Rabbaa oge waan ka weynay
Ka rooni darkaad i mooday
La yidhi doqon ririxanyootay
Dhugmada sababuhu ka raaran
Ranjaan kula diidayaaye
Fadeexad adoon rabbaysan
Dhaleecadu yay ku raacin.



Gorfayn buug: "Maqaddinkii Xeebaha Berri-Soomaal"

Ibraahin Yuusuf Axmed "Hawd"



Dhaxalreeb oo arrinkiisa tirsigani yahay mala'waal, waxaa habboon in aynnu ku soo qaadannno buug taariikhed oo cusub oo ku saabsan nin han iyo hammi weyn lahaa. Hanka iyo hammiguna sidoodaba waa damac wanaagsan oo mala'awaalku qofka mustaqbalka ka tuso. Haddaba nin soomaaliyeed oo yaab lahaa oo la odhan jiray Sharma'arke Cali Saalax laba boqol iyo konton sannadood hortood wax uu hawaystay in uu noqdo madaxweyne dawladeed, wuuna ku guulaystay. Taariikhdaas oo ah mid qaayo leh iyada iyo kuwo badan oo la mid ah maanta horteed xaggeeda loo ma dhaqaaqin. Sidaas buu sooyaalka ummadeed oo dhami u baylahsan yahay. Tanna qoristeeda wax uu Eebbe ku ilhaamiyay Axmed Ibraahin Cawaale, wax uuna ciwaan u ga dhigay Maqaddinkii Xeebaha Berri-Soomaal - Taariikh-nololeeddi Xaaqii Sharma'arke Cali Saalax (1776 - 1861).

Qoraaga buuggan wax aan hore u ga akhristay saddex buug oo aan run ahaantii mid walba tayadiisa u bogay. Haa, tayada buugaagta qoraagan wax aan u gu bogay sida aqoonaysan ee sugnaanta iyo raadraaca leh ee uu hiddaha u soo gudbiyo, isaga oo adeegsada af soomaali hodan ah oo dabaqabasho u ah erayo sii dhimanaya. Dirkii Sacmaallada, Sitaad iyo Qaylo-dhaan Degaan saddexdaba wax aan ka helay akhris aan mahadiiyay oo naftayda meel u buuxiyay.

Anigu ilaa yaraantii wax aan maqli jiray qiso ku saabsan suldaan beri fog ka talin jiray xeebaha waqooyi ee dalka. Taariikhaha caynkan ah wax ay ahayd in la ga barto hay'adaha qaranka ee tacliinta iyo warfaafinta, laakiin weligeed ma ay dhicin; waxaa la ga jecel yahay qiso ku saabsan geeljire basarxumo iyo batraannimo sameeyay. Xaaqii Sharma'arke Cali Saalax wax uu noolaa intii u dhaxaysay 1776 - 1861, wax uuna ku dhashay degmada Maydh ee gobolka Sanaag. Reerahoodu wax ay lahaayeen dhaqasho miyi, ganaci magaalo iyo badmaaxnimo intaba. Tusaale ahaan xilligii uu yaraa adeerradii qaar baa degganaa Cadan oo ahayd magaalo aad u cammiran. Halkas ayuu isaguna barbaarnimo ku tegay oo adduun-araggiisa iyo hankisu ku dhismeen.

Iyada oo la doonayo in la sababeeyo ninkaa waxa dhaqaajiyay ee ka dhigay ninkii weynaa ee uu noqday, taariikhdu wax ay ina baraysaa dhacdo qofnimadiisa aad u taabatay. Qisadu wax ay odhanaysaa xilli ku beegan 1790-nadii, Sharma'arke oo labaataneeyo gu jira, ayaa Cadan la joogay adeerkii Yuusuf Boore Cawad. Labaatan jir maalintaa Cadan joogana loo ga ma fadhiyo wax aan ahayn in uu xoogsado oo wax dhaqdo. Hayeeshee adeerkii Sharma'arke wax uu ku eedeyay in uu yahay mashaqayste dantiimooge ah. Yuusuf isaga oo sida la yidhi yarka talo ka la quustay ayuu maalintii dambe gole tolka Cadan deggani hadhimo isugu yimaaddeen ka dhix fadeexadeeyay oo dhaliishii ku qiray. Dabcan daqiqaddaa indhaha adeerradii iyo ilmo adeerradii ee soo wada eegay ma xanuun yarayn. Sidiibuu isaga oo aan soortii la soo dhigay dhadhamin golihii ka kacay.

Sharma'arke maalintaa goortii uu meeshii ka tegay wixii uu dareemayay iyo sidii uu u fekerayay waa aynnu qiyaasi karnaa, hayeeshee qoraaga buuggu taa wax uu innagu tusay sawir suugaaneed oo aan dhacdada runteedii la ga dhigan karin. Guud ahaanna qisadani iyada oo hubaashii ninkaa aad u saamayn karta, haddana qofna abuurtiisa dhabta ahi sidaa fudud u ma doorsoonto, sidaa darteed Sharma'arke karti aanu u dhalan canaan ku ma heleen.

Si walba, Sharma'arke maalintaa wax uu u guntaday xoogsi adag, wax uuna ka bilaabay badmaaxnimo. Doonni ganaci oo daafaha Badda Cadmeed isaga gooshi jirtay ayuu raacay. Muddo yar ka dib ninkii doonnida lahaa wax uu macaashay hanti aad u ga badan wixii uu filayay, taana wax uu ku helay kartida iyo hawl Karnimada Sharma'arke. Dabadeed wax uu u ballanqaaday haddii ay dhawr goosh oo kale sidan u faa'iidaan in uu doonnidaba isaga siin doono. Sidiibay noqotay oo waqtii ka dib Sharma'arke ayaa doontii yeeshay. Sidaas buu ka ga mid noqday badmaaxyada hantida leh ee la yaqaan.

In badan kartida iyo ayaanku waa ay is wataan, waana halka ay ka dhalatay murtida soomaaliyeed ee tidhaahda "Geesi Ilaahey ma xilo". Haddaba Sharma'arke oo doontiisa ganaci ku shaqaysta ayay dhacdo caan noqotay la kulantay. Maalintii

ay taariikhdu ahayd 10 Abril 1825, agagaaraha magaalada Berbera waxaa ku soo caaryay markab Ingiriis oo magaciisu ahaa Mary Ann. Dabadeed raggii magaalada ayaa markabkii weerar iyo boob ku caseeyay, halkaas oo ay ku dileen qaar ka mid ah badmaaxiintii. Maalintaa iyo maantaba budhcadnimada baduhu waa wax jira. Sidaas oo kale maalintaa iyo maantaba badmaaxyada waa u xeer in ay isu gurmadaan oo kooda ay haysato samatabixiyaan. Haddaba Sharma'arke oo badda iska maraya ayaa shilkaa ku soo baxay, dabadeed si geesinnimo iyo nafhurid leh ayuu u gu gurmaday Mary Ann iyo raggii watay. In kasta oo qudhisa dirirtaa dhaawac ka gaadhey, wuu ku guulaystay markabkii iyo raggii saarnaa intoodii noolayd in uu badbaadiyo.

Falkaasi wax uu cirka geeyay sumcaddii iyo magaciii Sharma'arke ee badaha. Madaxdii Ingriska u fadhiday Cadan wax ay siyeen abaalgud ku astaysan jubbad maamuuseed ay u yaqaannaan Honorary Dress. Wax ay kale oo u qoreen shahaado sharaf dadka Boqortooyada Biriteyn iyo idil ahaan reer Yurub ku wargelinaysa in ay ninkaa geesiga ah meesha ay ku arkaanba maamuusaan oo u xilqabaan. In kasta oo aanu buuggu soo qaadin waxtar uu Sharma'arke taa ku helay, waa la malayn karaa in ay isaga iyo ganacsigisa dallad u noqotay, waayo reer Yurub berigaa aad ayay u gu soo xoogaysanayeen xeebaha carabta iyo kuwa Geeska Afrika.

Sida la wada yaqaan, magaalada Saylac wax ay lee dahay taariikh aad u gun dheer, weligeedna wax ay lahayd magac weyn oo aad u iftiima. Facweynideedu wax ay gaadhsiisan tahay in aan weli la ogayn dhab ahaan goortii la degay ee ay magaalowday. La ga soo bilaabo xilliyadii ay Diinta Islaamku Geeska Afrika ku faafaysay, la gu soo xijiyo loollankii weynaa ee Muslinka iyo Masiixiga ka dhex taagnaa, iyo ilaa markii ay ilbaxnimada cusub ee Yurub ina soo gaadhey, intaaba Saylac wax ay ahayd xuddunta dhacdooyinka iyo ilbaxnimada geyigan. Ilaa bilawgii hanaqaadka Ilbaxnimada Islaamka ma jirto cid dhulkaan timid oo aan Saylac qoraal ku magacaabini.

Waqtigaas oo dhan waxaa la malaynayaa Saylac marnaba in aanay waayin maamul dawladeed, oo ama iyada iyo degaankeeda ku eg, ama u gudba Itoobbiya, qoomiyadda Cafarta iyo ilaa Yaman. Waxaa kale oo la is la qirsan yahay in ay ahayd magaalo weligeed cammiran oo dadyow ka la duwani ku wada dhaqan yihii. Carab, turki iyo soomali intuba in ay ka taliyeen ayaa loo badinayaa, dadkaas oo wada huwanaa Ilbaxnimada Islaamka, oo qarniyadii dambe si dadban ama toos ah u hoos iman jiray Imbiradooriyaddii weynayd ee Cismaaniyada. Sharma'arke, oo ku caan noqon doona Xaaji Sharma'arke, xilligaa uu badmaaxa iyo ganacsadaha ahaa, Saldanada Saylac wax ay hoos joogtay calanka Cismaaniyada, waxaana ka talinayay nin carbeed. Haddaba si ay u gu dhalatayba, waxaa u muuqatay ka talinta Saylac in uu isagu ninkaa carbeed ka ga xaq lee yahay. Sidaas buu taa oggolaanshaeeda u ga soo qaataay masuulki Cismaaniyada ee fadhiiy Yaman, qorshahaas buuna u la tegay Suldaankii Saylac. Kolkii uu kaasi qorshaha ka dhego adaygyna inta uu hub iyo ciidan u doontay ayuu xoog ku muquuniyay oo magaaladii awood ka ga qabsaday sannadkii 1839. Damacaasi sida uu u gu dhashay, iyo sida ay isaga iyo Cismaaniyiintu isu la jaanqaadeen, buugga ku ma cadda, waana arrin baadhitaan u baahan.

Si walba, Xaaji Sharma'arke awooddii Saldanadda Saylac kolkii ay u cagadhigatay wax uu geliyay dardar iyo nolol cusub, waxaana durkay maamulkisi, xidhiidhkiisa siyaasadeed iyo kiisa ganacsi. Wax uu noqday soomaaligii u gu horreeyay ee taladiisa hoos keena dad aan soomaali ahayn, ha noqoto dadkii ka la isirka ahaa ee Saylac ku dhaqnaa, ama ha ahaato degmooyinka deriska ah. U gu yaraan wax uu sadada ka qaadan jiray suldaankii qoomiyadda Cafarta ee Tojorra oo sannad walba xoolo aad u badan u keeni jiray. Si taa la mid ah wax uu ahaa soomaaligii u gu horreeyay, inta la og yahay, ee ka taliya la gana oggol yahay dhul aan reerkoodu degganayn.

Taariikhda buuggan ku qoran inteeda raadraaca iyo sugnaanta lihi waa qoraallada badan ee ay ka tageen shisheeyihii waagaa arlada galaabaxay. Taas ayaana in badan ka kalsooni badan taariikh afeedda sida caadiga ah beenabuurku ka buuxo. Haddaba shisheeyaha Xaaji Sharma'arke arkay ee wax ka qoray wax ay ku qeexe in uu ahaa nin gob ah oo aad u han weyn. Wax ay ku tilmaameen labalafood, dherer iyo dhumucba, aadna u muuq wanaagsan. Wax ay ku sheegeen nin maskax furan oo wiilashiisa debbedda waxbarasho u gu dira. Dhulmarenkii la odhan jiray Richard Burton berigii uu Saylac

ku booqday, wiilkiisa weyn oo tacliin debbedda ah ka soo noqday baa halkaa la joogay, kaas oo ahaa caalim sida uu wax u akhriyayo ku indho madoobaan jiray. Waxaa kale oo maalmahaa dhulka carabta tacliin u gu maqnaa wiil kale oo uu XaaJigu dhalay.

Xogaha aynnu buuggan ka baranaynno waxaa ka mid ah, hoos u dhaca ku iman doona awoodda Saldanadda Saylac in ay ka dhalatay Faransiiska oo soo degay Obokh, sidaas oo ay Saylac ku wayday xoolo badan oo sannad walba halkaa u ga iman jiray. Is la markaa dhabbada tareenka ee isku xidha Jabbuuti iyo Itoobbiya ee Faransiisku dhisay wax ay leexisay aadna u wiiqday ganacsigii Saylac.

Sannadkii 1861 ayay dhammaatay Saldanaddii Sharma'arke, waxyaalaha taa sababay ee aynnu buugga ka dhex arkaynnanaa aad bay u badan yihiin. Ugu horraynba, Imbiradooriyaddii Cismaaniyada ee Dunida Islaamka dusha ka ilaalin jirtay ayaa daciftay, is la jeerkaas oo quwadaha Yurub awood badan yeeshen dunidana ku digaafeen. Marka xigta Faransiisku wax uu soo degay xeebaha maanta loo yaqaan Jabbuuti, ganacsi badan ayaana xaggaa u wareegay. Mar saddexaad addoontii la ga dhoofin jiray Saylac iyo Tojorra oo dhaqaale ka soo bixi jiray waa la joojiyay ka dib kolkii Ingriisku addoonsigii dunida ka mamnoocay. Ingriiska qudhiiisu Berbera ayuu dhab u soo farageliyay oo awood ku yeeshay, taas oo Saylac tartan ku noqotay. Dhinaca kalena reer Berbera oo XaaJI Sharma'arke ku tuhmaya in uu doonayo in uu qabsadaa waa ay colaadiyeen. Intaa waxaa dheer, qunsulkii Faransiiska u fadhiiyay Yaman oo si madmadow ku jiro u dhintay, dabadeed dilkiisii XaaJI Sharma'arke wax la ga saaray. Arrimahaas oo dhami waa ay jireen, ha ahaatee dhab ahaantii ma cadda sababta runta ah ee keentay saldanaddaasi u gu dambayn in ay dhammaato.

Taa waxaa la mid ah sida uu buuggani u ga gungaadhi kari waayay halka uu XaaJI Sharma'arke ku dambeeyay, iyo sidii uu u dhintay ama meeshii uu ku dhintay. Qisooyinka ay taariikhdu sheegayso ee taa ku saabsani ciidda ayay ka badan yihiin, waxaa se inoo iftiimaysa XaaJiga in dalka la ga saaray dabadeed uu debedda ku dhintay. Sida dalka loo ga saaray in ay ahayd afduub ay quwadaha Yurub geysteen, iyo in ay ahayd qorshe uu maleegay masuulkii Cismaaniyada ee Yaman, labadu is ku si ayay buugga u ga dhex muuqdaan. Waxaa se hubaal ah xogtaasi in ay ku kaydsan tahay arkiifiyada dawladaha Yurub ee ay khusayso, waayo Sharma'arke wax uu ahaa nin magac weyn leh oo ay saldanaddiisa xidhiidh diblomaasiyadeed la lahaayeen, aadna u la macaammili jireen. Taa darteed ma suurtowdo in aanay xog dhammaystiran ka hayn sida wax u dhaceen iyo halka uu ninkaasi ku dambeeyay.

Buuggan Maqaddinkii Xeebaha Berri-Soomaal - Taariikh-nololeeddii XaaJI Sharma'arke Cali Saalax wax uu bilaw wanaagsan u noqon karaa ururinta, daraasynta, iyo aqoonaynta taariikhdeenna ummadeed ee cusub. Taariikh aad u badan oo sida tan innaga ka la filiqsan oo innaga baylahsan baa u baahan dabaqabasho, iyo dabadeed midayn iyo manhajyn. Waqtii dheer oo af soomaaligu qornaa laakiin aan arrimahaan wax muuqda la ga qaban ayaa u baahan in maanta la soo gudo, qof walba oo aqoonteeda lihina meesha ku habboon ka ga dhaqaqaqo. Axmed Ibraahin Cawaale isagana aynnu mar kale ammaan iyo bogaadin ku siinno hawshan qaayaha leh ee uu isu xilqaamay sida wacanna xilkeeda u gutay.

Xogta buugga

Ciwaanka: Maqaddinkii Xeebaha Berri-Soomaal - Taariikh-nololeeddii XaaJI Sharma'arke Cali Saalax.

Tirada bog: 95 bog.

Qoraaga: Axmed Ibraahin Cawaale.

Soosaaridda: Liibaan Publishers, Denmark, Copenhagen.

Daabicidda kowaad: Qaahira.

Xidhiidhinta: aiawaleh@gmail.com

Xidhiidhka mareegta: http://www.amazon.com/Maqaddinkii-Xeebaha-Berri-Soomaal-Taariikh-Nololeedkii-Sharmaarke/dp/8799520834/ref=sr_1_1?ie=UTF8&qid=1404745081&sr=8-1&keywords=maqaddinkii+xeebaha+berri-soomaal#reader_8799520834

Xeerka Astaamaynta Qoraalka

Qofku kolka uu hadlayo ma dhurmo ee hadalkiisa wuu habeeyaa oo hagaajiyaa, kana dhigaa wax la dhegaysan karo. Sida taa loo gu ka la wanaagsan yahay baa loo ka la dhihid macaan yahay loona ka la codkarsan yahay. Joogsiyada iyo hakadyada uu qofku hadalkiisa ku ka la sooco, kicinta codadkiisa iyo dejintooda, xigashada murti kale iyo muujinta in ay xigasho tahay... siyaalahaa iyo siyaalo ka mid ah buu qofku hadalkiisa ku qurxiyaa si uu cidda dhegaysanaysa maqalkeeda iyo maankeeda u hanto. Taas bay dadku ku ka la xariifsan yihii. Qoristuna waa la mid oo hadalka la qorayo haddii aan xeer iyo xeelad loo raacin si wacan la isu la garan maayo, saamayntii loo baahnaana yeelan maayo. Sidaa darteed, haddii ay aftahano hadal jirto, aftahano qoraalna waa ay jirtaa.

U gu horrayn qorista waxaa loo ga baahan yahay astaamo la gu maamulo oo la gu maareeyo, haddii taa la waayana waxaa soo baxaya qoraal aan madax iyo mijo ka la lahayn. Tusaale ahaan haddii aan la astayn meesha hadal ka bilawdo ama ku dhammaado foolxumada ka sokow waxaa lumaya garashada macnaha. Haddaba astaamaha ugu mudan ee hadalka qoran lagu agaasimaa waa kuwan soo socda (eraybixinta qaarkeedna aniga ayaa sameeyay):

1. Sadar cusub

Hadal wal oo la qorayo dabcan waxaa la ga bilaabaa sadar cusub. Sadarkaa eraygiisa kowaad xarafkiisa kowaad waa in uu weynaadaa. Saddex siyaalood ayuuna sadarka cusubi u bilawdaa. Mar waa bilwga qoraalka, mar kale waa cutub qaraalka ka mid ah, mar saddexaadna waa faqrud cusub. Labadaa jeer ee hore dunida waa la gu ka la duwan yahay oo dad baa sadarka hore saddex tallaabo gudaha qoraalka u geliya, dad kalena ma geliyaan. Marka saddexaad se waa la ga siman yahay in faqradda hadalkii hore ku xidhan saddex tallaabo gudaha la geliyo. Qoraallada qaar faqradaha mid walba ta ka korrysya hal tallaabo ayaa faqraddii kore hoos loo ga durkaa. Danta arrimahaas oo dhan la ga lee yahayna waa in la muujiyo meesha jumlad ama faqrud cusubi ka bilaabanayso, si hadalku u ka la soocnaado.

2. Weyneynta xarafka kowaad magac wal oo gaar ah

Shardigaa badanaa waa la is la yaqaan, oo tusaale ahaan waa la wada qoraa: Axmed, Hargeysa, Afrika iwm. Laakiin gef weyn oo la aad loo galaa waa weynaynta magacyada guud, tusaale: qof, madaxweyne, dad, magaalo, dal, qaarad duni, geed, bahal, libaax iwm. Magacyadan dambe gaar ma aha ee magac-tilmaameed guud, sidaa darteed xarafkooda kowaad la ma weyneeyo.

3. Hakad ,

Hakadka waxaa lagu gaagaabiyyaa jumladda dheer si loo muujiyo meel akhriska loogu neefsan karo, waayo kolka la hadlayaba la ma duddubiyo ee waa la yara hak'hakiyaa. Faallo yar ama qeexid gaaban oo Aad jumladda dhex gashanayso qudheeda laba hakad waa la gu xidhaa. Astaantan iyo tan ku soo xigta ee joogsi labadaba dadka aan qorista caadaysani dhibaato ayay ku qabaan. Wax aad arkaysaa jumlad aad u dheer oo ka kooban jumlad-hoosaadyo badan haddana aan hakad qudha lahayn. Taa beddelkeedana wax aad arkaysaa hakadyo ama joogsiyo aan loo baahnayn oo qoraalkii is ka dhex yaalyaalla. Hadal aan macno buuxa lahayn in hakad ama joogsi la geliyaa iyaduna waa xaaraan.

4. Joogsi .

Waa marka jumladdu dhammaato iyada oo macne buuxa bixisay, is la markaa ka soocmi karta jumladda ku soo xigta.

5. Joogsi dhiman ;

Waxaa la gu asteeyaa meel jumladdu macne buuxa ku yeelatay laakiin aanay joogsi buuxa gaadhin; ama haddii jumladda inteeda hadhay aanay macne ohaan iskeed isu taagi karin.

6. Astaan wayddiineed ?

Waa calaamad la gu garto hadalku in uu yahay su'aal xitaa haddii aan warcelin loo ga baahnayn.

7. Astaan dhawaaq !

Waxaa la gu qoraa hadalka ah yeedh ama qaylo, amaba leh lamafilaannimada sida naxdinta iyo farxadda weyn, amaba leh yaab iyo qaadanwaa. Guud ahaan ujeedka astaantani waa muujinta dareen xooggan.

8. Astaan qaylo ASTAAN QAYLO

Erayga ama weedha oo la gu qoro xarfo wada waaweyni wax ay macnaysaa hadalkaasi in uu yahay qaylo dheer. Waxaa kale oo loo adeegsadaa muujinta eray la doonayo in carrabka aad loo gu adkeeyo ama hadalka intiisa kale la ga soo dhex dhufuto. Ciwaannadana waa la ga dhigi karaa xarfo wada waaweyn.

9. Moos :

Labada dhibcood ee is dul saaraan waxaa la gu ka la soocaa faallada hadalka iyo odhaah qof toos u dhihi doono. Waxaa kale oo loo adeegsadaa hadal la soo yidhi iyo waxa hadalkaa loo la jeedo. Waxaa kale oo la gu qabtaa ciwaan hoosaadka qoraalka.

10. Qulqul ...

Saddexda dhibcood ee is daba taxani wax ay muujiyaan hadal isaga oo socda wax kale soo dhix galeen ama ka la go'ay, amaba isaga oo aan dhammaan sabab uun loo joojiyay.

11. Jiitin -

Waxaa la gu muujiyaa hadalku kolka uu darandoori ama haasaawe yahay halka qof walba intiisu ka bilaabanayso. Waxaa kale oo loo adeegsadaa bilawga jumlad sii qeexaysa mid iyada ka horraysa.

12. Xero " "

Waxaa la gu dhix qoraa eray ama jumlad cid toos loo ga soo xiganayo, ama wax hadalka socda si uun u ga gooni ah. Waxaa kale oo la gu xereeyaa eray ama weedh aan la hubin in ay sidaa ahayd ama ujeeddo aan teedii ahayn loo dhahay.

13. Edeg ()

Labada qaanso ee is ka horjeeda waxaa la gu dhix qoraa eray ama weedh mid ka horreysay qeexaysa ama fasiraysa.

14. Ardaa []

Waa astaan la gu garto waxa ku dhix qorani in ay hadalka socda marti ku yihii ee aanay ka mid ahayn.

15. Qoqob /

Waa astaan la gu ka la dadbo laba eray ama laba weedhood oo beddel isu noqon kara. Waxaa kale oo la gu ka la oodaa jumlado taxan oo aan ahayn hadal caadi ah sida fikrado, meerisyo maanso iwm.

16. Qoqob madhan /.../

Laba qoqob oo ay saddex dhibcood ama jiitini ku dhix jirto waxaa la gu muujiyaa hadalka socda ee xigashada ah in ay qayb ka mid ahi halkaa ka maqan tahay.

17. Guntin ' '

Labada hamse marmar wax ay qaataan xilka astaanta qodobka 12-aad ee xero, waxaana la gu dhix qoraa hadal xigasho ah ama si uun loo gooniyaynayo. Waxaa se kale oo la gu ka la soocaa laba xigasho oo is dhix galay (adiga oo qoraya xigasho xero ku jirta haddii ay soo dhix xigasho kale oo taa hore la socota wax aad ku soocaysaa laba hamse dhixdood).

18. Hamse '

Astaantaasi waa xaraf Farsoomaalida ka mid ah, waxaana loo dhigaa laba ujeeddo. A) in codka kulul (shedka) la gu muujiyo, tusaale ahaan: lo'da ri'da da'da iwm. Ha ahaatee erayadaasi kolka ay ku joogsadaan barta hamsadu saaran tahay astaantaa waa la ga maarmi karaa, tusaale ahaan: lo, ri, da. B) in laba shaqal oo aan is wadan la gu ka la basriyo, tusaale ahaan: go'aan, la'aan, ba'an iwm. Run ahaantiina xilal badan oo hamsadaasi gudan karto ayaanay dad badani maanta adeegsan oo jiit in ka doorbidaan, tusaale ahaan: waaya'aragnimo, mala'awaal, hud'hud, mad'hab iwm.

Astaamuhu meesha ay qoraalka ka ga dhacaan, iyo iyaga qudhoodu sida ay isu la falgalaan ee isu saameeyaan, waa in la ga bartaa buugaagta dunida ee sida hagaagsan u qoran. Dhallinyaradeenna wax qorta qaarkood astaamaynta waa ay ku dhibban yihiin waayo dugsiga ayaan si hagaagsan loo gu soo barin. Akhris badan ayuun baa arrintan la ga ga dhergi karaa, laakiin aynnu wax yar ka sheegno.

Horta hadalka qof toos u odhanayo, ama xigashada sideedii loo soo qaadanayo, waa in la geliyaa xero sidan ah "----". Haddaba hadalkaasi dhawr siyood buu ku bilawdaa kuna dhammaadaa:

- a) In hadalka faallo ku saabsani ka horrayso, tusaale: Axmed wax uu yidhi: "Hargeysa ayaan ku dhashay imikana jaamacadda ka dhigtaa." Halkan hadalkaa xeraysan iyo faallada ka horraysa waxaa ka la moostay astaanta : ee aynnu u bixinay moos.
- b) Hadalkaa xerada ku jira faallo la socotaa ka ma dambayso, waana hadal buuxa oo dhammaaday, sidaa darteed joogsigu xerada gudaha ayuu u galay. Astaantii bilawga ee ahayd : iyo in aan wixii la yidhi faallo gadaal ka raacin ayaan joogsiga gudaha geliyay.
- t) Haddii aan hadalka faallo ka horrayn faallana ka dambayn loo ma baahna astaanta ah : hadalka oo xerada ku jira ayaana toos u bilaabanaya, joogsiga dhammaatkuna markaa gudaha ayuu gelayaa. "Hargeysa ayaan ku dhashay imikana jaamacadda ka dhigtaa."
- j) Hadalka xeraysani sida uu doonaba ha ku soo bilawdee haddii ay gadaal faallo ka raacdo xerada ka dib joogsi ma aha ee waa hakad xerada debbeda ka ga dhacaya, kaas oo muujinaya in ay faallada soo socotaa hadalkii xeraysnaa la socoto. "Hargeysa ayaan ku dhashay imikana jaamacadda ka dhigtaa", ayuu yidhi Axmed. Marmar waxaa dhacda xigashada in laba xero loo qaybiyo oo faallo la dhex geliyo, taasna sida loo astaynayaa wax ay ku xidhan tahay sida uu hadalku isu haysto ama u dhisan yahay. "Hargeysa ayaan ku dhashay", ayuu yidhi Axmed "imikana jaamacadda ka dhigtaa."

Kolka sheeko la qorayo, marka ay jilayaashu haasaawayaan (wada hadlayaan) laba siyood baa la gu muujiya oo ka la ah in qof walba hadalkiisa la ga horraysiyo jiit, ama in qof walba hadalkiisa la geliyo xero. Labada jeerba waxaa wacan in qof walba hadalkiisa sadar cusub la ga bilaabo, xitaa haddii uu yahay eray keliya. Weliba sadarka cusubi waxa uu sii wacan yahay kolka jiitinta la adeegsanayo.

Tusaalahan hoose waa labada siyood ee haasaawe loo qoro:

- Farxiyaay, horta maxaad qabataa? ayuu Axmed wayddiiyay iyada oo inta ay bariidisay kursi soo jiidanaysa.
- Walaal, Jaamacadda Hargeysa ayaan dhigtaa?
- Haa, oo maxaad ka barataa?
- Culuunta kumbiyutarka... hana odhan ragga oo keliya ayaan barta culuunta kumbiyutarka!
- Maya ee runtii aad baan kuu gu bogaadinayaa. Waa aqoon dalkeenna loo ga baahan yahay oo aadan shaqo ku waayi doonin.
- Mahadsanid. Waa run oo mustaqbalka dunidu waa kumbiyutarka. Adigu maxaad qabataa?

- Jaamacadda Kharduum baan saddex sannadood culuunta beeraha ku soo qaataay, dhowaan baanan shaqo ka bilaabay mashruuc Sanaag baradhada ka beeraya, ayuu u gu jawaabay si han iyo niyadsami la ga dareemayo.
- Waan gartay. Waaba wax igu cusub baradhadu in ay dalkeenna ka bixi karto. Jeelaan lahaayee in aan maalin walba helo baradho daray ah, ayay tidhi Farxiya oo xusuusatay sida ay baradhada u jeceshahay.
- Baadhitaan iyo tijaabo badan oo la sameeyay baa la gu ogaaday Sanaag in ay baradho tayo wanaagsani ka bixi karto, ayuu u gu bushaareeyay.

Sidan kalena u firso:

"Farxiyaay, horta maxaad qabataa?" ayuu Axmed wayddiiyay iyada oo inta ay bariidisay kursi soo jiidanaysa.

"Walaal, Jaamacadda Hargeysa ayaan dhigtaa."

"Haa, oo maxaad ka barataa?"

"Culuunta kumbiyutarka... hana odhan ragga oo keliya ayaa barta culuunta kumbiyutarka!"

"Maya, runtii Aad baan kuu gu bogaadinayaa. Waa aqoon dalkeenna loo ga baahan yahay oo aadan shaqo ku waayi doonin."

"Mahadsanid. Waa run oo mustaqbalka dunidu waa kumbiyutarka. Adigu maxaad qabataa?"

"Jaamacadda Kharduum baan saddex sannadood culuunta beeraha ku soo qaataay, imikana wax aan shaqo ka bilaabay shirkad Sanaag baradhada ka beeraysa", ayuu u gu jawaabay si han iyo niyadsami la ga dareemayo.

"Waan gartay. Waaba wax igu cusub baradhadu in ay dalkeenna ka bixi karto. Jeelaan lahaayee in aan maalin walba helo baradho daray ah", ayay tidhi Farxiya oo xusuusatay sida ay baradhada u jeceshahay.

"Baadhitaan iyo tijaabo badan oo la sameeyay baa la gu ogaaday Sanaag in ay baradho weliba tayo wanaagsani ka bixi karto", ayuu u gu bushaareeyay.

Hammigii Cabdi-Yare (Sheeko)

Ibraahin Yuusuf Axmed "Hawd"

Waagii beryaaba waayo leh. "Naa walaal, saaka laxooxdii xumaydha miyaan la hayn?" "Walaal, waxba ma yaallaan ee bigayska falaasta ku jira wax ka cab." Haa, Cabdi-Yare saaka sidaas buu qadoodi gurigii ka ga yimid. Maanta qudheedana gurigii in hadhimo dab loo shidi doono ma hubo. Imikana kolka uu fasalka fadhiyo safraad buu dareemayaa. Sidiisaba inta ay calooshiisu madhan tahay baa badan. Nolosha qoyskooda ayaa sidaa ah; qadaamadhergaan. Lix iyo tobanka sannadood ee uu jiro sidaas buu xaalku ahaa, jidhkiisa ayayna taasi ka muuqataa. Abuur ahaan dherer buu u dhashay, laakiin wayd darteed kolka uu soconayo dhexda ayuu ka liiccaa. Saboolnimadu hugiisa ayay saaran tahay oo iskujoogga uu imika gashan yahay shay kale u ga ma dambeeyo.

Dhigashada dugsiga ma jecla oo wuu ka niyad jabsan yahay. Kuray uu yaqaan oo jeeble ah in uu ku daydo oo nolol maalmeedda la soo baxo ayuu jeelaan lahaa, se labadiisa waalid baa diiddan oo waxbarashada la jecel. Haa, in uu waxbarto oo mustaqbalka dad noqdo ayay la jecel yihiin, laakiin noloshi uu taa ku gaadhi lahaa u ma hayaan. Adoogu lug buu naafu ka yahay oo hawl badan ma qaban karo, hayeeshee hadh iyo habeen hardaf buu nolosha u gu jiraa. Dillaal iyo mallaal, shaqo iyo shaxaad, dhibic risiq ah oo uu heli karaa ka ma baylahdo.

Hooyaduna dumar ay dhar u ka la iibiso iyo dhaqdhaqaaq kaleba cawo iyo dharaar wax uun bay eridaa.

Kacaakufkaas bay kirada labada qol ee ay ku jiraan iyo kadabka reerka ka soo saaraan. Wuxaas oo dadaal ah haddana marar badan ka ma kaaftoomaan in ay xigtada u qayshadaan. Habeenno ayaa iyada oo aan dab la shidin la seexdaa, arooryo kalena qadoodi baa la gu ka la dareeraa.

Cabdi-Yare nafsad u ma hayo casharka taariikhda ah ee macallinku hortiisa walwalaqay. Maskaxdiisu waxa ay ku shuqlan tahay saaxiibbadiisa dugsiga kii uu quraac ka shaxaadi lahaa. Dhallintu sida ay is ku jeeb u yihiin ayay u saaxiibaan, isagana

ardayda ay isugu dhow yihii waa kuwa sidiisa saboolka ah, iyaga ayay se kolba waxa la helo wadaagaan. Haddii ay xisaddu saynis ahaan lahayd wuu is ku tahbiibi lahaa, laakiin maaddada taariikhda sideedaba ma xiiseeyo, sidaa darteed hadalka macallinku dhego laydh u daloola ayuu ka ga dhacayaa.

Sidii uu u fadhiyay, ee waqtiga iyo casharkaba u dhibsanayay, ayuu bilaabay in uu ogaan la'aan qalin iyo warqad is ku xoqo. Xarriijimaha uu qalinka ku jiidjiidayo ayay maskaxdiisu raacday oo xaalad kale u hayaamiyay. Mar qudha ayuu fasalkii ka dheelmaday oo caalam kale u gudbay. Xarriijimihii qalinku wax ay geeyeen guri fillo ah oo uu dugsiga u soo maro. Haddii uu is wayddiin lahaa sababta ay xusuustaasi maskaxdiisa u jiidataw ma garteen. Waa aqal aad u dhismo wacan oo uu nin madax ahi deggan yahay. Marmar kolka uu fillada hoos marayo wax uu isha ku dhuftaa wejiyo dabaqa sare ka soo eegaya, taana quudhsi iyo yasid buu ka dareemaa. Qoyska halkaa deggan cid ka ma yaqaanno, laakiin ninka madaxda ah ayuu warbaahinta ka arkaa. U gu yaraan saddex baabuur oo qaali ah baa filladaa aroor walba ka soo dareera, dhallinyaro qoyska ah oo ladnaani ka muuqato ayaana qaarkood wata.

Maalin walba isaga oo aan ku talagelin ayuu nolosha aqalkaa ka muuqata iyo ta reerkooda isu eegaa, dabadeed mar wax uu rajeeyaa in ay iyaguna taas oo kale heli lahaayeen, mar kalena qolada fillada deggan buu u ciishoodaa. Bulshada ayuu ka bartay madaxdu in ay dalka boobaan oo xaaraan ka wada taajireen. Bulshada ayuu ka bartay lacagtii yarayd ee dalka wax loo gu qaban lahaa in ay dad yari qeedhinka ku qaybsadaan. Dabadeed madaxda oo dhan buu la colloobay.

Intii uu warqadda iyo qalinka ku foororay wax uu is wayddiyyay sababta uu isaga aabbihii madax u noqon waayay, haddana duruufaha noloshu in ay dadka ka la duwaan buu garwaaqsaday. Aabihii in aanu dugsiba dhigan wuu og yahay. Isagu sida uu gaajadan baas u ga bixi lahaa ayuu haddana ka fekeray. Sida uu mustaqbalka nolol dhereg leh ku heli doono ayuu malamaleeyay. Marka aad waxoogaa lacag ah hesho dunidaa Ilaahay isaga tahriib, ayaa ku soo dhacday. Haa, waa la wada tahriibayaa. Kii aad ilmo abtiga ahaydeen ee beri dhowayd tahriibay sow ka durba Yurub lacagta ka soo dira. Adiga maxaa ku dhigay? Dugsiga sare inta aad dhammaynayso uun baad tan joogtaa. Haddaa ma dad dhergay oo ku gu dul nool baad daawanaysaa! Dunidaa loo wada yaacayo adiguna u carar oo meesha is ka ga tag.

Laakiin tahriibtu sida la sheegay waa kadeed miidhan. Haa, waa kadeed iyo cadaab. Imisa ayaad maqashay qof bad ama lamadegaan ku bakhtiyay? Wax badan. Wadaadka masaajidku maalin dhowayd waa kii lahaa "qofka adduun jacayl dartii naftiisa tahriib ku halliga aakhridiisu ma wanaagsana". Ilaahow adiga ayaan kaa magangalay in aan naftayda sidaa u biimeeyo! Gaajada halkan taalla qudheedu waa halaag. Wadaadku muxuu u ga hadli waayay qofka silican dhex yuurura aakhiradiisu waxa ay noqonayso?

Ha tahriibin ee si kale yeel. Wadaad noqo. Wadaaddadu lacag bay wada haystaan oo dawladda ayaa wax siisa, carabtuna lacag bay u soo dirtaa, sida la yidhi. Ma nin ay carabi lacag u soo dirtay baa faqri arkaya? Xaasha. Allaylehe wadaad noqo. Sidaas baa aakhiradaada u wacan adduunkana nolol kuu gu filan. Wadaaddada aad taqaanno oo dhan iyaga iyo reerahooduba barwaaqo ayay ku jiraan. Waa ay wada dhalaalayaan. Aabbe iyo wadaaddadu is ku ma wanaagsana oo wax uu ku caayaa in ay diinta ka baayacmushtaraan. Ma runtiis baa? Dee kollay haa, waayo waa nin weyn oo wax badan og. Yeelkoode nolol wacan bay ku nool yihii. Dadkuba waa wada ganacsato. Bal ka warran haddii aad diinta u jeesato oo wadaad weyn noqoto? Wadaad weyn oo wax la wayddiyo oo masaajidyada ka khudbadeeya haddii aad noqoto? Weligaa ma aad gaajooteen.

Laakiin wadaad naf ma leh. Maxay yidhaahdeen "dumarow, idinka iyo ragga kiinnee badan? Kute: haddii wadaaddada na la gu daro annaga ayaa badan". Wadaad naf ma leh ee wax kale noqo. Siyaasi noqo. Haa, haddii aad tahriibi waydo siyaasi noqo. Madaxda iyo carruurtoodu nolosha ay haystaan bal eeg! Qaarkood dhulka loo tahriibayo ayay ka soo tahriibeen si ay dalka lacag u ga shaqaystaan. Waa in aad siyaasi noqotaa, illaa wa illaa. Haa, ama janan ciidan noqo. Janan? Janankuba sow siyaasi ma aha? Mooyi, laakiin janannadu maxay haystaan? Maba taqaannid janan wax haysta oo warfaafintu ka ma

hadasho. Kuwaasi waa is ka askar gaajaysan. Baayacmushtar haddii aad noqoto bal ka warran? Laakiin maxaad ku baayacmushtari shilinba ma hayside? Maya, siyaasi wax aan ahayn ha noqon. Halkaas bay ka dhow dahay. Maxaa kuu diidi kara in aad noqoto siyaasi caan ah? Siyaasigu hadal uun buu shubaa ee miyuu wax kale yahay? Ninkaa fillada qaaliga ah baabuurga sida geela ka soo dareersadaa ma wax aan siyaasad ahayn buu wax ku helay? Waa maya. Maalinta aad dugsiga ka baxdo siyaasi noqo.

Cabdi-Yare riyadii baa la fogaatay oo hammi adduun baa naftiisi yarayd buuxiyay. Wawa fasalka ka dhacayaa si buuxda ayay xiskiisa u ga baxeen. Codka macallinku waa jabaq madhan, muuquna waa hummaag liita. Dunidan uu dhex galay baa macno leh oo qorshayn u ga baahan.

Qoladan aad ka dhalatay siyaasi qudha oo naf leh la gu ma oga marka la ga reebo keer cahooga ah ee aan waxba idinku fillayn, sida uu odayga ku dhalay goor walba ku calaacalo. Maalinta ay nolosha gurigu idinku adkaato odaygu aad buu u faalleeyaa saboolnimada idin haysata, wax uuna hadalka ku gunaanadaa sababtu in ay tahay dawladda oo aydaan ku lahayn siyaasi adag oo rag wax la qaybsada, dhaameelkana wax idinka soo gilgila. Ilaa intii aad garaadsatay sidaas buu u caban jiray, waana runtii oo nin qudha oo reerkiinna ahi dawladda wax ka ma aha. Waa runtii, haddii aanay runtii ahayn walaashaa Baxsan waa tii jaamacadda dhammaysay ee yaa ka karti badan maxay shaqo u wayday? Saaxiibaddeed Canab oo ay maalin wada qalinjebiyeen sow judhiiba siyaasi reerkooda ahi shaqo ma geyn? Haa, aabbe waa runtii, dalka waa la qaybsaday idinkuna waad ka qaddeen. Kolka aad weynaato waa in aad siyaasi noqtaa.

Maxaa kaa xiga in aad siyaasi noqoto? Waa in aad noqoto uun qof hadal badan. Haa, kuwa warbaahinta ka soo baxa ka u gu hadal badan baa u gu adag oo u gu caansan. Qabiilooyinkana waa in aad ka la barataa, iyo sida qolo walba loo caayo, waayo rag baad loollamaysaan. Qolo walba gabayada iyo maahmaahyada dhaxalgalka ah ee la gu halgaado waa in aad barataa, waayo iyaguba waxa qoladaada la gu tummaatiyo ayay kuu la imanayaan. Waa in aad barataa sida qofka hadal loo gu gaggabiyo ee dhulka loo gu tuuro. Waxaa se taa ka horraysa qoladiinnu in ay ku daba raxlayso. Haa, waxaa la yidhi ninka qoladiisu u raxlaysaa dadka kalena heli kara. Maxay se qoladiinnu ku gu jedlaanaysaa? Dee in aad ururiso oo abaabusho oo magacooda muujiso oo u hadasho, oo aad noqoto nin hashooda u soo dhicin kara. Nin hasha reerkooda soo dhicin waayay ma nin baa? Sidaas buu aabbe yidhaahdaa goor walba. Ilaahay baa nin kaa dhigaye ma taas baad garan wayday? Odayga ku dhalayna waad la tashan, kollayna wuu ku farxi in aad siyaasi noqoto oo reerkiinna hasha u soo dhiciso. Haa, waa talo wanaagsan. Wallaahay waa talo wanaagsan.

Cabdi-Yare imika wuu jiciirtay. Fillo weyn oo doog iyo ubax leh ayuu dhistay. Hooyadii iyo aabbihiina aqal kale ayuu u dhisay. Walaashii Baxsan shaqo wanaagsan buu geeyay, baabuurna wuu siiyay. Walaalkiina debedda ayuu jaamacad u gu diray. Tan yar ee Xamdi ee dugsiga la dhigata ee ay isu qoslaan ayuu guurseday oo filladiisa nolol ku la wadaagay. Alaabada qaaliga ah ee guriga u taallaa waa tii uu xayaysiiska ka daawan jiray. Suudh aan isaga oo kale la arag iyo qoorxidh buu ku taagan yahay. Isaga oo wafdi hoggaaminaya ayuu shanta qaaradoodba dayuurad ku soo maray. Dad ciiddaa la'eg baa dhinac yaacaya. Wariyayaal badan baa ku xoonsan oo kamarado iyo makarafoonno ku soo wada taagaya. Keligii baa hadlaya, keligii baana la dhegaysanayaa.

Kolkii uu hawlihi maanta soo dhammeyay, ee gurigii ku noqday, miis ballaadhan ayay cunto qurxoon oo ka la jaadjaad ahi u gu diyaarsanayd. Markaas buu gaajo xun dareemay. Wax uu ku hambaabberay barihi oo weli dhurmaya oo taariikhda Yurub ku xiiqay. Waxaa ku xigay jaraskii xisadda. Dabadeed dhalanteedkii macaanaa baa ka duulay. Quraac buu u baahnaa.

Ereybixinno

Rashiid Sheekh Cabdillaahi

Morality

Waxa aannu ka soo qaadnay afka Ingiiska; waana ereybixin meelo ka gala aqoonta falsafadda, bulshada iyo siyaasadda. Dulucdiisu, ayada oo aad u kooban, waa sida habboon ee ay tahay in dadku isu la dhaqmaan. Dooddiisa falsafadda siyaasadeed waxay ku dulmeeraysaa arrimaha samaha iyo sharka; waxa qumman ama qalloocan ama gefka; caddaalalda iyo caddaaladdarrada iwm. Daraasadda soomaaliga ah ee arrintani waxay bilowga ina faraysaa ereybixinteeda soomaaliga ah; waxaana ina horimanaya ereyada soo socda oo mid waliba u sharraxan yahay in uu kaalintaa geli karo. Aynnu haddaba mid walba mar isdultaagno.

Akhlaaq:

Waa erey, asal ahaan, ka soo jeeda afka carabiga oo soomaaliyoobay. Dulucda mowduuca "morality" si buuxda ayuu u dabbqaqaya; garashada maanka soomaaliga na aad buu ugu dhaw yahay, waayo si qoto leh buu u galay afka soomaaliga, in kasta oo aanu afsoomaaligu jajabsannin oo aanu si-oolkiisa carbeed wax ka beddelin.

Anshax:

Waa erey soomaali ah. Waxaa loo adeegsadaa tilmaanta dawraaca faldhaqanka bulsheed (social norms of behaviour). Waxa uu u dhigmaa ereyga afsoomaaliga galay ee "edeb"; waxaa kale oo la macne ah dad-la-socod iyo "aslub" oo asagu na afcarbeed ka yimid. Waxaa asagu na la mid ah ama aad ugu dhow ereyga "xishood". Waqtiga hadda ah waxaa soo kordhay in ereygan anshax laga horraysiyo ereyga xeer oo la dhaho xeerka anshaxa. Shirarka iyo kulammada hawlaha muhiimka ah ayaa ereyada code of conduct lagu soomaaliyeeyaa xeerka nashaxa.

Dhaqan:

Waa erey soomaali ah, wuu na u dhigmaa oo wuu buuxinayaa macnaha ereyga "akhlaaq". Sidaas ayaa loogu adeegsadaa qiyamta iyo qaayosoorka falka samaha loo yaqaan iyo anshaxa wanaagsan ee xurmada dadka lagu kasbado. Isla markaa labada dhinac ba wuu u jjidmaa oo samo iyo xumo ba waa lagu ladhaa; iska-soo-horjeedka labada macne na wuu qaataa. Sidaas darteed dhaqansami iyo dhaqanxumo labada ba waa laga hadlaa. Hayeeshee waqtiga hadda ah waxaa kale, oo ereybixin ahaan, lagu xidhiidhiyaa aqoonta iyo dhaxalka maaddiga iyo ruuxiga ah ee bulsheed oo cilmi, fan iyo suugaanba leh. Sidaas darteed inta badan waxaa hadda ereygan (oo marar ereyga hidde la raaciyo) looga jeedaa culture.

Gobannimo:

Waa erey soomaali ah; wax aad u badan oo dad la-dhaqanka wakan ah buu xambaaraa. Xishoodka, dulqaadka, deeqda xurmaynta iyo xaqdhawrka dadka kale, xorriyadda, isku fillaanshaha, isku kalsoonida, iyo intii wakan oo dhan buu tilmaamaya. Sidaas darteed labada geesood ee qaayo-soorka iyo hirashada labada ba wuu tilmaamayaa. Hayeeshee waa erey dhinaca san oo keli ah u yaalla; geesta xumaha uma taallaabayo waayo ma maqlaysid ayada oo laga hadlayo gobannimo-ka-bax, ama gobannimo-darro, halka aad ka maqli karto "dhaqan xumo" ama "akhlaaq xumo" iyo "anshax xumo".

Society

Bulsho:

Waa ereybixin qoriddii afka soomaaliga (1972) ka dib loo adeegsaday laqbeta society. Mujtamac oo afcarabi ah baa isla mancehaas loo adeedsadaa. Wuxuu ereyu tilmaamaya ugajeeddooyin kala duwan oo ay ka mid yahiin: 1) dad wada-nool ah oo leh midnimo dhaqan-dhaqaale iyo siyaasadeed; 2) qaybeta dadweynaha kala heerarka dhaqaale iyo xirfadaha ah iyo kuwa kala degaanka ah (waa sida loo yidhaa bulshada rayidka ah); 3) waqtigan oo uu adduunku si weyn isugu xidhmay waxaa marar la soo qaadhaa bulshada caalamka.

Community:

Ereygaasi waxa uu tilmaamayaa qayb ama koox bulshada weyn ka mid ah oo ay gaar isugu xidhaan dano, baahiyo iyo

qiyam ka dhaxeyya oo u yeela is-ahaansho mid ah. Marka ereygan beel loo la noqdo soo-jireenkii hiddaha soomaalida, gaar ahaan, kii xooladhaqatada, waxaa beel la odhan jiray reero miyiga guuruur oo raacato ah oo xilli go'an isugu yimaadda degaan daaq ahaaneed. Inta ay dhulkaas wada deggan yihii bay isku beel ahaan jireen (sida loo yaqiin). Waxaa la odhan jiray "beel meel hebla deggan". Marka meesha lagu kala guuro, taas oo had iyo jeer dhici jirtay, beelnimadii dadkaasi meesha way ka bixi jirtay.

In kasta oo xoolaraacatada isugu timaadda daaq iyo ceel uu badiba ka dhaxayn jiray magac qabiil - heer uu noqdaba - ereyga beel la ma xidhiin qabiil; waxa uu ahaa erey tilmaamaya degaan magac leh iyo dadka markaa deggan, shardi na u ma ahayn abtirsii qabiilo. Marar badan waxay noqon jireen dad kala qolo ah oo dhul-daaqeen isugu yimid. Qoriddii afsoomaaliga ka dib waxaa ereybixintan beel lagu turjumay community oo ingiriisi ah. Ugajeeddaasi waxay si qumman haddadan uga muuqataa odhaahda hirgashay ee beesha caalamka (International Community). Hayeesho ee waxaa ereyga godkiisii asalka ahaa iyo ereybixintii dambeba ka leexiyey warfaafinta iyo siyaasiga soomaaliyeed ee xilligan, kuwaas oo ereygi kala macne dhigay qabiilo; waa na gef shaacaya oo ay tahay in la joojo.

Ereygani kaalin mid ka badan buu nolosha casriga iyo horumarka la higsanayo ka geli karaa, haddii si caqli iyo cilmi ku dhisan loo adeegsado. Kooxaha bulshada ee kala xirfadaha ah iyo degaannada dhulka ba waa lagu lifaaqi karaa, waxqabadka bulsheed na waa lagu xidhiin karaa oo tusaale ahaan, maamulka horumarinta waa loo adeejin karaa. Waaase loo baahan yahay in laga daayo dad aanay xirfad dhaqaale iyo dhaqan iyo wax kale oo gaar isugu xidhaa jirin, sida qabiilada soomaaliyeed.

Tribe:

Ereyga qabiil, asal ahaan, waa afcarabi (qabiilah). Waxaa uu ka mid yahay ereyada sida fog ugu xididaystay Afsoomaaliga ee in badan suugaanta Soomaalida laga helo, oo tusaale ahaan waa tii uu Xirsi Cabsiye lahaa: Qabiil tab iyo xeel badan arrini waa u wada toose. Afsoomaaliga ma jiro erey guud oo koobaya ugajeeddada ereyga qabiilkha; waxaa se jira ereyo badan oo guud iyo gaar ba gala, oo marka la adeegsanayo hadalka socda uun aad ku garan karto waxa looga jeedo. Tusaale ahaan reer, qabiilda weyn, haamaheeda, jibsinteeda hoose iyo ilaa qoyska intaba eraygaasi wuu noqdaa. Waxa qudh ah ee ujeeddada marba laga wato lagu gartaa waa hadalka uu ku jiro.

Ereyga qolo ayaa marar badan macnaha qabiilo la siyyaa. Hayeeshee, marka la eego siyaalaha kala duwan ee ay Soomaalidu u tidhaahdo, ereyga qolo wuu ka bed weyn yahay ereyga qabiil. Koox iyo wadar dad ah oo si uun markaas isugu xidhanba, xataa safarka wada socdana, waa la odhan karaa qolo. Weliba ma aha erey si dadban loo adeejinayo ee waa magac toos ah.

Qabiilo:

Waa is-ahaansho ku dhisan isir hal adoo ama magac khuraafi ah oo laga soo wada jeedo, nolol dhaqaale dhaqan iyo hiddde la wadaago iyo degaaan gaar ah oo lagu dhaqan yahay. Waxay kale oo qabiilo leedahay isku xidhnaasho siyaasadeed iyo difaac ay hoggaamiyaan odayaal iyo abbaanduulayaal dagaal. Qabiiladu, dhinaca horumarka bulsheed, waxay mar kasta matashaa heer nololeed aanay dawladi hanaqaadin ee uu isku xidhnaashaha qoysnimo xoog leeyahay.

Clan:

Culamada cilmiga Antrobologiga ee sida gaarka ah u dersay bulshada Soomaalida, way ka giigaan adeegsiga ereyga tribe oo waxay ka faddliaan ereyga clan. Marka aynu u la noqonno Qaamuuska Carabiga waxaa u dhigmaya ereyga alcashiirah. Clan, waxa ay yidhaahdaan waxa isku xidha xigtannimo ku dhisan abtirsii silsilad adooyaal laga soo jeedo oo ilaa qoyska hoos u daaddegay. Sidaa darteed waxa jira tolal ay abtirsii hoose isku sii xidho.

Labadan erey ee tolwadaag iyo abtirsii-wadaag labada waa lagu soomaaliyeyn karaa ereyga clan, in kasta oo aan anigu ka dambe doorbidayo.

Qaabkan abtirsiiin-wadaagta ahi, sida Soomaalida iyo dadyow kale laga arkay, waxa uu leeyahay kooxo hoos u sii kala farcama oo ka dhasha ku-abtirsiga odayada marna lagu kulmayo marna lagu kala farcamayo. Kooxahan Soomaalidu waxay u leedahay ereyo badan oo aan meelo sugar oo aan si kala gooni ah u fadhiyin, waayo mar kasta oo aad ka hadlayso farac gaar ah magaca aad doonto ba waad siin kartaa. Adiga oo ka hadlaya qoloda magaca guud iyo adiga ka hadlaya faraca u hooseeya ee jifadu ka dhaxayso, ayaad odhan kartaa qabiilo, qolo ama reer.

I. Lewis, si uu mushkiladdaas uga baxsado, waxa uu dejistay hab ereybixineed oo ah clan family, clan, sub clan, lineage iyo dia paying group. Kaas ayuu si aad ballaadhan ugu dabbaqay dhammaan abtisiin wadaagta Soomaalida xoolo-dhaqatada reerguuraaga ah(eeg buuggiisa caanka ah ee Pastoral Democracy).

State

Qaran:

Waa erey soomaali ah. Waxaa lagu turjumaa state oo loo la jeedo macneyaasha ummad iyo dawlad madaxbannaan oo calan u gaar ah leh. Adduunka maanta meesha ku habboon ee ay u dhigantaa, malaha waa nation state. Marka qaran iyo dawlad isku macne laga dhigo waxaa soo gelaya oo qaran isku noqon kara dadyow af iyo isir ilaa xad ku kala duwan oo ay midnimo siyaasadeed ka dhaxayso. Ereyga qaran waxa marar kale loo adeegsadaa ugajeeddo tilmaamaysa awoodda iyo haybadda uu dal gaar ahi hoos yimaaddo. Markan ereygu wuxuu u dhigmaa ereyga ingiriisiga ah ee sovergneity. Ereybixin ahaan waxa uu ku doorroon yahay in loo badiyo nation state.

Dawlad:

Waa erey ka soo jeeda asal afcarbeed ah. Waxaa badiba lagu asteyaa haya'dda xukunka dal gacanta ku haysa oo ka koobanta saddexda kaalingal ee dejinta sharciga, fulinta sharciga iyo fasiriddiisa. Marka lagu daro dhismaha maamulka hoose (administrative bureaucracy), ciidammada amniga iyo difaaca, waxay soomaalidu giddiba tidhaahdaa dawlo.

Saddexda waaxood oo kala madaxbannaami waa wax taariikhda qarniyadan dambe ee casriga ah iyo mabda'a dimuqraaddiyadu la yimaaddeen, waxase dunida, qarniyo badan ka soo jiray talomaroorsi ay awooddu boqor iyo imbiraaddoor ku keli tahay. Haddanna adduun kama dhammaan kelitalis aan hadal lagu celini.

Wayddiintu waxa weeye sidee loo kala saaraa qaran iyo dawlo? Waxaynu odhan karnaa haddii aynu qaran u qaadanno nation state, dawladnimadu na waa hab-dhismeedka aaladda u noqda qaranka ee uu ku hawlgalo.

Xukuumad:

Waa erey, asal ahaan, afcarabi ah oo soomaaliyoobay. Waxaa badib looga jeedaa hoggaanka sida tooska ah gacanta ugu haya fulinta hawlaho qaranka iyo dawladda. Waa uu u dhigmaa oo lagu turjumi karaa governmenta. Si gaar ah xukuumaddu waa kooxda xilli cayiman hoggaanka maamulka xukunka haya.

Law

Geer:

Waa erey Afsoomaali ah. Asalku waa geer oo waa xaydaab oodan ama wax u dhigma oo hareer walba ka soo xidhan; mar kale na waa xadhigga aqal-soomaaliga dushiisa laga kala rido oo labadiisa dacal labada dhinac ee aqalka loogu xidho qodommo dhulka ku mudan, si aanay dabaylahu aqalka uga qaadin dulsaarka. Tusaale ahaan: Waa lagu geeran yahay ama waa la isku geeray Ha yeeshi reeraha Soomaalidu ereyga geer waxay u la baxeen daw-raac(norms or rules) curfi ah(conventional) oo ay laba qolo ku kala baxaan marka ay dhibaato dhix timaaddo, dhiig iyo dhaqan mid ay noqoto ba. Intaas wuu ka sii gudbay oo wax kasta oo cidi ku heshiisaba- xataa laba qofna ha noqotee- waa geer bay yidhaahdeen.

Dadka intii magac tolliimo iyo isbahaysi hiil wadaagtaa waxay lahaayeen xeer gudahooda ah; intii kala abtirsii ah ee daaqa iyo ceelku kulmiyo ama ba isku degaan ahina waxay lahaayeen xeerar ay ku kala baxaan, markii arrin la isku qabto. Sidaas ayuu ereygani meel weyn ugaga jiray soojireenkii dhaqanka Soomaalida.

Waxaa halkan na xusid gaar ah mudan, xeerkani waxa uu habaynayey xidhiidhka u dhixeyya koox bulsheedyo, ee marna ma abbaaraynin faldhaqanka kelida qofeed; falaadka qofka waxaa loo aanaynayey qoloda uu ka dhashay, aydaa na ciqaab iyo cawil-celin ba qaadaysay. Markii ay timid dawladnimo, ee Afsoomaaliga na la qoray, ayaa ereygan xeer loo qaataay ereybixinta macnaha law. Inta qaybood ee uu leeyahay ba hadda waxaa la yidhaa Xeer. Tusaalaheedu waa Xeerka Ciqaabta, Xeerka Ganacsiga (business law) Xeerka Dawladda Hoose, Xeerka Qoyska, Xeerka Madaniga iwm. Dhanka kale, Xeerka Anshaxa (code of conduct) iyo Xeer-nidaamiye (Internal Regulation) waxaa ayaga gaar yeelaya labada erey ee lagu xidhiiyey (anshax iyo nidaamiye).

Qaunuun (qaynuun):

Ereygani waa erey Afcarabi ah oo soomaaliyoobay. Wuxaan uu si buuxda ugu dhigmaa ereyga law. Ereygan qaunuun waxa uu buuxiyaa oo loo adeegsadaa isla inta loo adeedsado ereybixinta xeer ee kor ku xusan.

Sharci:

Waa erey Afcarabi ah. In kasta oo uu wax badan la wadaago ereyga hore ee qaunuun, waxa uu si gaar u tilmaamayaa xalaalaynta ama sharchiyenta. Hayeeshee Soomaalidu inta badan ereyga sharci, qaunuun iyo xeer isku macne ayey u isticmaalaan.

Dastuur:

Asagu na waa erey Afcarabi ka soo jeeda; waxaa na uu u dhigma aconstitution. Dastoorku ama dastuurku waxa uu ku saabsan yahay habaynta dhismaha xidhiidhada siyaasadeed ee bulshada, sida mabaadida xorriyadaha iyo xuquuqda muwaadiniinta, dhismaha hay'adaha qaranka iyo waajibaadkooda kala duwan iwm. Isla macnahaas ayaa hadda loogu dhaqmaa loona arkaa in ereygu tusayo sharicga koowaad ee ay shuruucda kale ka dhambalanto ee ay hirgelinayso.

Rashiid Sheekh Cabdillaahi (Gadhweyne).



Af aan hagaagsanayn

Ma jiro af aan lahayn naxwe iyo xeerar uu ku dhisan yahay, xeerarkaa haddii aan la raacinna afka waxba la is ku la garan maayo. Haddaba af soomaaliga beryahan dhibaatooyin waaweyn bay dadkiisu ku hayaan, dhibaatooyinkaas oo meelo badan ka soo gala. U gu horrayn ku hadalkii qummanaa ee afku wuu sii lumayaa oo waa la burburiyay. Marka labaad si qarriban baa loo qoraa gaar ahaan higgaadinta. Kolka saddexaadna afaf qalaad baa la gu dhix walaaqaa oo la gu silciyaa. Saddexdaa arrimood iyaga oo goor walba inoo muuqanaya, jegebinta ku hadalka waxaa u gu daran warfidyeenka ka soo jeeda soomaalida koonfureed. Taas baan tusaalayaal ka bixinayaa. Wax aan se codsanayaa kolka aynnu gefka is ka toosinaynno yaan la dhihin "is ku af soomaali ma nihin". In sidaa loo hadlaa waa xilkasnimo darro, waayo afku wuu innaga dhixeyyaa, waana in aynnu wada hagaajinnaa.

Gefafka warbaahinta koonfurtu af soomaaliga ka gasho waxaa u gu daran ka la soocid la'aanta falka la ga warramayo cidda samaysay iyo cidda la gu sameeyay (fale iyo lagufale). Bal u fiirso arrimahan hoose:

"Madaxweynaha waxaa dhaliil dusha uga tuuray kooxda nabad-diidka ah." Hadalkaasi sax ma aha, waxaa se qumman "Madaxweynuhu wax uu dhaliil dusha kaga tuuray kooxda nabad-diidka ah." Haddii kale qofka falku ka imanayaa ma aha madaxweynaha ee isaga ayuu falku ku dhacayaa. Qof wariye ah baa idaacadda VOA ka yidhi: "Dad ka cabanaya siduu u la dhaqmay booliska." Hadalkaasi isaguna ma hagaagsana, wax ay se ahayd boolisku. Haddii kale macnuhu waa dadka ayaan sidaa u la dhaqmay booliska ee booliska ma aha cidda sidaa u la dhaqant dadka.

Labada eray ee uga iyo kaga laba macno oo aad u ka la duwan bay sameeyaan. U fiirso "Cabdi qalin buu daaqadda uga tuuray Canab", "Cabdi saaxiibkii cadaw buu uga hiiliyay", "Cabdi dadka ayuu magaalada uga warramay", "Cabdi lafihiisa ayuu uga baqay ninka hubaysan". Taa waxaa ka duwan: "Cabdi qalin buu dusha kaga tuuray Canab", "Cabdi garaddarada ayuu saaxiibkii kaga hiiliyay", "Cabdi nabad buu magaalada kaga warramay", "Cabdi hubka ayuu ninka kaga baqay". Tusaale ahaan qof baa dhahaya: "Bannaanbax looga soo horjeedo dagaalka", taas oo ku hagaagsanaan lahayd "bannaanbax lagaga soo horjeedo dagaalka". Haddii kale waa in ay noqotaa "sababta looga soo horjeedo dagaalku waa noloshii oo ku burburtay".

Warbaahinta wax ay ka yidhaahdaan "waxaad si toos ah innooga dhegaysanaysaan", taasina ma qummana ee waxaa hagaagsan "waxaad si toos ah nooga dhegaysanaysaan". Innooga iyo nooga waa hadal ka la duwan.

"Shaqadaa waxaa dawladda uga baxaysa lacag badan", waa hadal u eg in laga wado "hawshaa waxaa dawladda uga soo baxaysa". Waxaa hagaagsan "hawshaa waxaa dawladda kaga baxaysa lacag badan".

Qaaq baa warfaafinta ka akhriya "warka maanta waxaa halkan idiinkaga soo jeedinaya...", waxaa se sax ah "warka maanta waxaa halkan idiinka soo jeedinaya".

Ma aha "warkii oo idiinkaga imanaya...", laakiin waa "warkii oo idiinka imanaya...".

Qolada BBC wax ay yidhaahdaan "barta Internet-ka oo ciwaankeennu yahay bbcSomali.com" waxaa se sax ah "ciwaankayagu yahay... Labada eray ee "waxayaga" iyo "waxeennu isku macne ma aha.

Nin baa VOA barnaamijka ciyaaraaha sida u akhriyay (26/06/2014): Axmed Muuse oo Nayjeeriya baallaha kaga ciyaara ayaa daqiqiqad ka dib bareejeyay." Bal ka warran "baallaha kaga ciyaara"? Wax uu u dan lahaa "baallaha uga ciyaara".

"Arrintaa Cabdi muxuu uga jawaabay?" macnaheedu wax uu noqonayaa "ma ahayn Cabdi arrintaa in uu ka jawaabo", waxaa se hagaagsan "Arrintaa Cabdi muxuu ka ga jawaabay?"

Ma dhihi kartid "goor dhow waxaa i soo wacay Cabdi", laakiin dheh "goor dhowayd waxaa i soo wacay Cabdi" iyo "goor

dhow waxaa i soo wici doona/ i soo wacaya Cabdi".

Ma dhihi kartid "Cabdi oo rajaynayo in uu shaqo helo", laakiin dheh "Cabdi oo rajaynaya in uu shaqo helo", iyo "shaqadaas oo uu ka rajaynayo mustaqbal wanaagsan".

Warbaahinta maanta waxaa caado u noqotay in ay dalalka iyo magaaloooyinka magacyadooda ku sheegaan af ingiriisi. Tusaale ahaan wax ay yidhaahdaan oo qoraan South Africa oo ah Koonfur Afrika, South Sudan oo ah Soodaanta Koonfureed, Syria oo ah Suuriya, China oo ah Shiinaha, North America oo ah Waqooyiga Ameerika, Jerusalam oo ah Quddus, West Bank oo ah Daanta Galbeed iqk.

Wax aan reer koonfurka canaanta u gu la dhacay waa ay u gu sii daran yihiin, laakiin warbaahinta afka soomaaliga ku shaqaysa oo dhami dhaliilaha waa ay lee dahay. Tusaale ahaan giddigood waxaa caado u ah in ay adeegsadaan erayo tiro yar oo ay ku soo celceliyaan halkii ay af soomaali badan ku dhaqmi lahaayeen. Waxaa kale oo caado u ah in ay dhawr eray iskaga wada daydaan iyaga oo weliba marar badan si gef ah u adeegsada. Tusaale ahaan erayga baqbole waa ay bahdileen oo nuxurkii ka qaadeen. Baqooluhu waa socod la sameeyo waqtii aad u xaddidan oo ku beegan maalinta badhtankeeda. Waqtiyada kalena magacyo socodkooda la gu tilmaamo ayay lee yihiin, sida jarmaade/kallahaad, dhalandhoo, carraabe, gudoodi iyo guure. Qof saqdhexe dhoofay bay dhahayaan "wuu baqoolay".

Odhaaah

Odhaaahdu waa hadal murtiyeed dhacdo taariikheed ka dhashay, waxaana la soo qaataa kolka la la kulmo si la mid ah tii ay ku baxday. Badanaa waxaa la raaciyyaa ka sheekaynta qisadii ay ku timid, haddii kale murtideeda iyo dulucdeeda oo dhan la heli maayo. Maahmaahda iyo odhaahdu is ku mid ma aha, wax ayna ku ka la duwan yihiin, maahmaahdu wax ay qaadataa halqabsiga ah "Soomaalidu waxay ku maahmaahdaa...", odhaahdu se taa ma qaadan karto. Tusaale ahaan soomaalidu wax ay ku maahmaahdaa "Oodi ab ka dhow". Taa beddelkeeda, nin doonayay in uu hangool goosto waxaa laga sheegay "Hangoolkaygii labadii farraar geed baan ku soo arkay, gadhkii geed baan ku soo arkay, samaydiina geed saddexaad baan ku soo arkay, waxaan garan la'ahay sidii isu gu keeni lahaa!" Wax ay se u eg tahay odhaahdu in ay maahmaahda dhashay, oo maahmaah waliba markii hore wax ay u baxday hab odhaaheed, dabadeed qunyar qunyar ayay u noqotay maahmaah.

Ibraahin Yuusuf Axmed "Hawd"





redsea-online.com
cultural foundation



Prince Claus Fund for
Culture and Development



MILES
MORLAND

Maris Capital
Kilfinan Trust



Supported by:



Ambassador Hotel Somaliland



Maansoor Hotel Hargeysa

REGIONAL READERS CLUBS
APD, SONYO, SOCSA, HAVOYOCO, CANDLELIGHT, NEGAAD, SONSAF,
UNUGGA WADDANIYADDA SOMALILAND



design & print :
07973 756614

HITECH
SIGN & PRINT
www.hitechprint.co.uk