

DHAXALREEB

XARUNTA DHAQANKA EE HARGEYSA



Maanso "Miski"
Rashiid Sh. Cabdillaahi

Guuldarrada
Filinsamaynta
Soomaalida
Ibraahin Yuusuf
Axmed "Hawd"

Saddex Goor
Xaq Mudan
Xasan Daahir
Ismaaciil "Weedhsame"

Traveling: The Art
of Serendipity
Donia Jamal

Dhaxalreeb - ISSN 2074-028X

Tirsiga 1/2018

Soosaare

Karunta Dhaqanka ee Hargeysa

REDSEA Culture Foundation

Ponte Invisibile Edizioni

www.redsea-online.org

admin@redsea-online.org

Tifaftire guud

Dr. Jama Musse Jama

jama@redsea-online.org

Tifaftire iyo soosaaraha cadadkan

Ismaaciil Cabdillaahi “Ubax”

ismail.abdillahi@redsea-online.org

Sarwirka Jaldiga

Ciise Muuse

Wakiillada gobollada iyo debedda

Ka eeg bogga

<http://www.redsea-online.org/dhaxalreeb>

Qoraalka ku socda tifaftiraha

Email: dhaxalreeb@redsea-online.org

Buugaagta la faallaynayo

Karunta Dhaqanka ee Hargeysa

Golaha talabixinta iyo tifaftirka

Cabdalle Ducaale Wacays

Siciid Jaamac Xuseen

Sahra Jibriil

Cabdalle Cismaan Shafey

Cabdillaahi Cawed Cige

Maxamed Ibraahin Warsame “Hadraawi”

Rashiid Sheekh Cabdillaahi “Gadhwayne”

Kasan Cabdi Madar

© 2018 Xuquuqda qoraalkani waxay u dhawran tahay soosaaraha wargeyska.

TUSMO



- 06 **Guuldarrada Filinsamaynta Soomaalida**
Ibraahin Yuusuf Axmed "Hawd"
- 09 **Marxaladda saddexaad ee maansada Hadraawi**
Ibraahin Yuusuf Axmed "Hawd"
- 15 **Tamashle**
Ibraahin Yuusuf Axmed "Hawd"
- 18 **Saddex Goor Xaq Mudan**
Xasan Daahir Ismaaciil "Weedhsame"
- 20 **Maanso "Miski"**
Rashiid Sheekh Cabdillaahi
- 24 **Warbixin Kooban Barnaamijyadii u Dambeeyay**
- 37 **Traveling: The Art of Serendipity**
Donia Jamal
- 39 **Hargeysa Ideas II, 2014 in Conversation with Nuruddin Farah**
- 45 **Wednesdays' evening are taken in Hargeisa!**
Tirsit Yetbarek
- 49 **The Gentle Lioness Sleeps (In Memoriam: Yoliswa Siyolwe)**
Mpalive Msiska
- 50 **Qolqolka Shaxanka ee Xarunta Dhaqanka Hargeysa**
- 52 **Rugta Kutubta**

Dhaxalreeb - Muraayadda Xarunta Dhaqanka ee Hargeysa, 2009-2018

Jaamac Muuse Jaamac

Dhaxalreeb waa xogxejiye sannadkiiba dhowr goor uga soo baxa Hargeysa qaabab kala duwan (ku daabacan waraaq, ku qaybsan mareegaha PDF, ku codaysan cajalado). Tan iyo markii uu bilaabmay oo ahayd sannadkii 2009-kii, waxa uu ahaa muraayadda Xarunta Dhaqanka ee Hargeysa ee laga dheehan karo hawla-ha dhaqan, shaxan, waxbarasho, fan, faaqidaad, xusuusxejin, dood-wadaag iyo kaydba leh ee ka socda Xarunta. Waana hage aqooneed oo ay ku soo baxaan qoraallo cilmbaadhiseed oo aan kalgal sugaran lahayni.

Sannadkan oo Xarunta Dhaqanku marti gelin doonto Bandhiggii 11aad ee Buugaagta Hargeysa, 40-guuradii aasaaska Ururka Caalamiga ah ee Cilmib-aadhista Soomaalida oo ku beegan Shirwaynihii 13aad iyo Furitaanka Rasmiga ah ee hoyga cusub ee Xarunta, Dhaxalreeb waxa uu isna yeelanayaa soo bixitaan joogto ah, tifatire cusub iyo gole talineed oo ballaadhan.

Bandhigga Caalamiga ah ee Buugaagta Hargeysa waxa uu soo afmeeray tobankii sannadood ee u horreeyey ee ololaha dhigaalcurinta, akhriska iyo qoraalka noocayadiisa kala duwan. Ololahaas waxa baalal u ahaa Bandhigga Hargeysa iyo Buugaagta Wareegta, oo iyada oo la kaashanayo Naadiyada Akhriska, lagu dhiirri gelinayay in waddanka laga furo rugo wax akhris meel kasta. Guusha ololahaasi waa mid muuqda oo tirada buugaagta la soo saaray ee Soomaaliga ku qoran iyo goobaha wax akhriska magaaloyinka dalku ba ay aad u koreen. Tiro ahaan markaa meel wanaagsan baynu maraynaa.

Tobanka sannadood ee hadda bilaabmay waxa ay hawl-wadeennada Xaruntu xoogga saari doonaan tayaynta, mar haddii tiradii meel wanaagsan i noo marayso. Dhaxalreeb wejigiisa cusubna waxa uu ka turjumayaan tayaynta qoraalcurinta iyo waxqorista, waxaana aan ku han weynahay in uu noqon doono maraggii isbeddelka tayadaas.

Akhris wanaagsan



Guuldarrada Filinsamaynta Soomaalida

Ibraahin Yuusuf Axmed
"Hawd"



Waxbarashada cusub ee dalkeenna ka bilaabatay sannadihii 1930-nadii, fan heeseedka iyo fan masraxeedka iyaguna ubax dillaacsaday qaybtii dambe ee 1950-nadii, iyo maansadii waddaniyadeed ee xoogga lahayd, iyo dabadeed dawladnimadii la qaataay 1960-kii, iyo haddana magaaloobiddii weynayd, intaaibaa wax ay ahaayeen maayado isbadajoog ah oo isbeddel bulsheed siday. Arrimahaas oo dhami waa astaamaaha cusboonaynta iyo dardar gelinta ilbaxnimada ummadeed. Haddaba aynnu jalleecno fanka loo yaqaanno filin sida uu dhaqanka cusub ee soomaalidu ku noqday iyo halka ayis la mareen.

Haddii aynnu aragnay in tacliinta, fan heeseedka, fan masraxeedka, iyo maansadaba cusboonayn weyn oo fikirka iyo dhaqanka bulshada beddeshay ku dhacday, fanka filinku sidee buu noqday? Jawaabtu iyada oo kooban, fankaa u gu ma aynnaan guulaysan sidii hawlah kale ee aynnu soo xusnay. Sababtu wax ay ahaydba, tobannaan sannadood oo la ga joogo bilawgii cusboonaynta aynnu ka hadlayno, maanta weli fanka filin samaynta caydh baynuu ka nahay.

In kasta oo iskudaygii kowaad ee hawshani ku beegnaa badhtamihii sannadihii 1970-nadii, sida flinkii tayada liitay ee Dan iyo Dookh, aqondarrada iyo fashilka taa innaga haystaa weli waa halkii. Marar badan oo badan baa la arkay tijabooyin arrintaas ku saabsan, giddigood se is ku si ayay u fashilmee, dhinac walba oo la ga eego. Flinkii u gu kharashka badnaa ee la ga maalgeliyay khasnaddii Qaranka Soomaaliyeed, oo ahaa kii la ga jilay Maxamed Cabdulle Xasan, in kasta oo wax badan loo huray, oo xitaa shisheeye lacag la gu siiyay,

sida la og yahay aad buu u qими liitay, xagga soosaaridda, jilitanka iyo dhan walba, wuuna noqon waayay wax naf leh oo ay bulshadu xiisayo kana sheekayso.

Fadhiidnimada ama guuldarrada filin samaynta soomaalidu iyada oo guud ahaanba qayb ka ahaan karta dibudhaca iyo burburka ku habsaydamdha dhaqanka iyo fikirka oo dhan xilligii dambe ee filinku hanaqaadi lahaa, haddana mid baa u sii dheer. Waxaa la og yahay filin samayntu in ay tahay mashruuc baaxad leh oo isu gu dhafan xirfado iyo aqoono badan oo la isu gegeeyo, aqoonahaas oo giddigood u baahan takhasus. Waxaa loo baahan yahay cid soosaaridda aqoon u leh, cid duubista ku wanaagsan, cid jilitanka u jajaban, cid muuqalka diyaarin taqaan, cid farsamada codaynta baratay, cid ilaysinta ama iftiiminta dhab u garanaya, iyo shaqooyin kale oo badan. Kaalin walba oo kaa-limahaas ka mid ahi waa lamuhuraan si loo helo filin hagaagsan oo dhammaystiran. Mid qudha oo kuwaa ka mid ahi haddii ay meesha ka maqan yahay dhaliisheedu wax ay ka muuqanaysaa natijada hawsha. Xirafadahaas oo dhan baa haddaba filin samayntenna ka maqan.

Maxaa keenay xirfadaha ka la duwan ee filan samaynta loo adeegsado in aynnaan lahayn, ama innagu yar yihiin? Arrimo badan oo isbiirsaday baa sabab u noqon kara. U gu horrayn waa la og yahay tacliintu sideedaba weli in aanay ina biyadigin. Taa darteed qofka waxbarasho waqtii ku bixinayaa badanaa wax uu u jeestaa xirfad la is la yaqaan oo risiq la gu la soo bixi karo, farsamooyinka filinkuna ma ay ahayn wax hirgalay oo la yaqaan. Dhanka kalena la ma helin maamul dawladeed oo arrinta bulshada

ku dhiirrigeliya ama u fududeeya. Kolka saddexaadna saboolnimada bulsheed baa xayirtay in si fudud loo helo alaabada filin samayntu u baahnayd oo badanaa qimo badan jooga, sida kamaradaha.

Aqoon la'aanta filinka innaga hay-sataa wax ay ina xusuusinaysaa fan masraxeedka oo aad u taabbagalay qudhisa sida aynnu u gu liidan-nay soosaariddiisa habboon. Run ahaantii ruwaayadda soomaaliyeed curinta halaburkeeda mooyee arrimaheeda kale weligood ma ay gaadhin heer la gu magacaabi karo ruwaayad dhab ah. Tusaale ahaan soosaaridda ruwaayadda iyo idil ahaan farsamooyinka kale ee loo baahan yahay, loo ma kaashan jirin aqoon nadaamsan, wax ay se is ka ahayd bawsi, mana jirin jilaa qudha oo fanka jilitanka dugsi ku soo bartay. Qof wal oo ruwaayada-ha daawan jiray wuu og yahay wixii rafaad iyo silic ka taagnaa codka, ilayska iyo guud ahaan golaha matalaadda. Hal codbaahiye ama laba masraxa ka dhex taagan ayay jilayaashu marka ay hadlayaan u kaltami jireen oo qofba markiisa loo bannayn jiray, xaaladdaasina wax ay dhabqin jirtay habsamida iyo qulqulka iyo dabadeed runnimada fanka la daawanayo. Halkaa waxaa ka wada muuqda saboolnimo aan qalabkii jilitanka la ga haqab la'ayn, iyo farsamo xumo ku timid iyada oo aan aqoontaas cilmi ahaan loo baran. Waana is la labada ammuurood ee la dhihi karo filin samaynta ayay caqabad ku noqdeen.

In aanan weligay arag filin soomaaliyeed oo macno ii yeeshaa darteed baanan dan u ga gelin haddii aan maqla mid la hadalhayo. Maalin dhowayd baa haddaba la ii sheegay in magaaladan aan deggan ahay ee Göteborg la keenay filin ay dad

soomaaliyeed Ingiriiska ku sameeyeen. Bal soo daawo oo aragtidaada na la wadaag, ayaa la iga codsaday. Fiid Jimce ah oo filinku socday baan taw idhi oo bartii la ga dhigayay is ku sii daayay. Filashadayda oo aan wanaagsanayn baan daawasho u fadhiistay. Dabadeedna? Alla mxaa i geeyay! Qaab darrada loo soo bandhigay baa ka sii darrayd.

Marxaladda saddexaad ee maansada Hadraawi

Ibraahin Yuusuf Axmed ” Hawd”

Maxamed Ibraahin Warsame ”Hadraawi” waa ninka isirka soomaalida u gu maanso badan u guna maanso wacan. Hadalkaasi wax uu dhadhami karaa go'aan macangagnimo ku karto, waayo bulshadeenna nafsiyad ahaan ka la daadsan maanta ma macaana in gabyaaga la tartansiinyo. Maya, kolka aynnu maansada Hadraawi sidaa ku qiimaynaynno cid la tartansiin maynno, wax se aynnu u ga aragti qaadanaynnaa suugaanta soomaaliyeed guud ahaanteed. Abuurta bani aadanka ayayna ka mid tahay, oo la ma dayn karo, in wax la qiimeeyo, wax walbana la meeleyyo.

Ku dhiirrashada go'aankaa kor ku xusan wax aynnu ku salaynnay qiimaynta saddex ammuurood oo ay tahay in qof walba maansadiisa la gu eego. Ta kowaad waa murtida iyo falsafadda baaxadda leh iyo garashada fog ee ku jirta maansada Hadraawi. Ta labaad waa hibada halabuur iyo tayada sare ee dhisme ahaan maansadiisu lee dahay. Ta saddexaadna waa tirada badan ee maansadiisa, iyada oo ay hubaal tahay in aanu jirin soomaali kale oo tiriay intaas oo tixood oo weliba badankoodu yihiin kuwa maansada soomaalida u gu dhaadheer.

Xaqiqadada haddii aynnu ka gudubno, waxaa jira fac uu ninkani ka tirsanaa oo uu gundhingga fikirka oo dhan la wadaago. Facaasi wax uu lahaa laba duruufood oo gooni ka dhigay, kana duway kii isaga ka horreeyay iyo kan maanta kacay labadaba. Duruufta kowaad waa in facani hanaqaaday marxaladdii soomaalinimada cusub iyo dawladnimada. Ta labaadna waa is la soomaalinnimada iyo

dawladnimada oo facani eeday, taas oo halabuurkiisa saamayn aad u weyn ku yeelatay.

Faca Hadraawi wax uu la kacaamay soomaalida cusub ee he-shay tacliinta, waddaniyadda, dawladaynta iyo magaaloo-bidda. Sidaa darteed aad buu u ga fikir iyo dhaqan duwanaa dadkii ka horreeyay. Kolka la soo dhaafo aab-bayaashii tacliinta, firfircoonda u gu qими badan ee cusboonaynta soomaalida facan baa lahaa. Dhanka kalena raggaasi waa is la kii ku guuldarraystay ilbaxnimadii iyo soomaalinnimadii cusbaa in uu burbur ka badbaadiyo. Labadaa arrimood ayay taariikhdu ku xusuusan doontaa: hoggaaminta soomaalinnimada cusub iyo haddana duminteeda. Nimankaa in la ka la qaadqaado oo arrinta labadeeda dhinac masuuliyaddeeda loo qaybiyaa waa masalo kale oo aan halkan macno ku lahayn.

Iyada oo ay guud ahaan sidaa ahayd, Hadraawi intii uu noolaa, sida rag kale, wax uu isaga gudbay saddex marx-aladood oo waaweyn, saddexdaas oo mid waliba si cad u ga muuqato halabuurkiisa. Ta hore waa tii soomaalinnimada iyo cusboonaynta fikirka iyo dhaqanka. In uu miyi ku garaadsaday haddana reer Cadmeed noqday wax ay mac-naynaysaa in uu afka iyo dhaqanka naftiisa meel weyn ka dejijo. Waana arrin la is la yaqaan in qofka halabuurka lihi kolka uu dalkiisa ka maqan yahay hilawga iyo dalt-abayadu jeclaysiyyaan cidda uu yahay iyo dhaqankii uu ku garaadsaday, dabadeed uu godlado. Dhanka kalena Cadan oo waagaa ahayd magaalo ay ilbaxnimo weyni taallay in uu wax ku bartay garaadkiisa ayay furfurtay oo wixiisi wax kale u gu dartay.

Hadraawi isaga oo duruufahaas lahaa ayuu ku hanaqaaday soomaalinnimada cusub iyo cusboonaynta bulsheed ee ay raggii isaga ka waaweynaa dabkeeda shideen. Taa waxaa u dheerayd baraaruggii iyo baaqyadii qaaradeed ee Pan Africanism iyo kii la midka ahaa ee Pan Arabism ama loo yaqaanno "Naasiri". Ta dambe wax uu la qabay soomaalidii badnayd ee waagaa reer Cadmeedka ahayd oo ay carabnimadu ku ladhnyad. Sidaa darteed isaga oo ay niyadsami iyo han soomaalinnimo ka buuxaan ayuu ka mid noqday maayaddii Cadan ka soo rogmatay xilligii baraka-weyn ee loo yaqaanno "Xabbadi Keentay" sannadkii 1967. Niyadsamidaa aynnu sheegnay wax ay ka muuqataa Hadraawi tixihii maansadiisa u gu horreeyay markii uu dalka yimid.. Halabuurkiisa xilligaa, iyo ilaa horraantii 1970-nadii, wax aynnu ka arkaynnaa waddaniyad ama jacayl, labadaas arrimood oo ah astaamaha hanka iyo fayoobida nafsiyadeed.

Marxaladda labaad ee waayaha faca Hadraawi waa tii qala-

laasaha siyaasadeed, kolkaas oo cusboonayntii fikir-bul-sheed ee facaas iyo kelitalisnimadii qabyaaladeed ee Maxamed Siyaad Barre xoog isu hirdiyeen. Waxaa xigtay colaaddii ka dhex dhacday garashadii cusboonaynta iyo tii askarta. Halkaa waxaa ku khasaaroobay halabuur iyo tamar ummadeed oo aad iyo aad u baaxad weyn. Gaar ahaan Hadraawi oo kacdoonkaa hormuud ka ahaa beryahaas oo dhan (1973 - 1990) maansadiisu wax kale oo ay ka hadashay waa dhif iyo naadir.

Marxaladda saddexaad ee faca Hadraawi waa dhicistii maamulkii askarta, iyo haddana burburki dawladnimada iyo ka la daadashadii bulshada. Maalintaa ka dib facan halabuurkiisu wax uu noqday calaacal iyo qoomammo. Waxaa u caddaatay halgankii dheeraa ee cusboonaynta soomaalida, iyo mar kale ka xoroobiddii awoddha askarta, labadiiba natijadoodu in ay noqotay waxba. Shacbi gaajaysan oo is cunaya, magaalooyin dambaska noqday, iyo dawlad la'aan ayuu facani isa soo dhex taagay. Dabadeed qaadanwaa baa ku dhacay. Halkaas bay calo-oxumada iyo qoomammadu ka dhasheen. Laakiin maxaa la ga calool xumaaday ee la ga qoomammooday? Ma in la da-reemay jidkii halganka xoraynta loo maray in uu ahaa mid aan qummanayn? Ma in dadaalkii cusbaanayntu noqday khasaare? Ma in la mooday umadda loo halgamayay in ay ahayd mid aan waxaas oo dhan u qalmin? Taag la'aan iyo ciilkaanbi aan soohdin lahayn baa dhammaan halabuurkii xilligaa ku habsaday. U firso dhammaan raggii maansada hormuudka ka ahaa: Hadraawi, Gaarriye, Ibraahin-Gadhle, Qaasin, Xasan-Ganey, Yamyam

Quusta iyo niyadjabka waxaa u gu darraa Hadraawi. Kolkii hore waxaaba wuu ka indho qarsaday oo Yurub buu u dhuyaalay. Ha ahaatee firxadkaasi wax uu noqday "Fallaadhi gilgilasho kaa ga ma go'do". Intii uu qurbaha joogay qoomammadii uu qabay waxaa u gu biirtay daltabyo iyo hilow, waxaana ku dhacday naf canaanasho iyo hiiftan. Dabadeed waa kii burqaday tixda fajicisada reebtay ee "Dabahuwan". Markii xigtayna waa kii dib isu sii daayay ee dalkii ku la dhex dhacay muusannaw. "War is ma ogine waa aynnu dunnaye, ina badbaadiya, oo weliba dhanka Eebbe inoo erya!" ayuu ahaa dhambaalka Hadraawi ee cusubi. Maalintaa ka dib wax alla wixii uu maanso curiyay sidaas bay ku timid, halkaas bayna ku socotaa. Manhajkaa fikir ayaa noqday sida keliya ee uu u arkay in uu bulshadiisa ku dawayn karo isaguna is ku dawayn karo. Xaalku waa "Alle la cuskay!". Taa natijadeedu wax ay noqotay ama noqon karto qiimaynteedu waa maalin kale iyo timaaddada.

Fikirka Alle la cuskay ee Hadraawi marxaladdan door

biday ha ahaado mid badbaado la ga dhex raadinayo, laakiin runtii ku ma taxna halgankii cusboonaynta ee hore. Fikirkan dambe dan badan, ama danba, ka ma laha casriyaynta iyo kacdoon gelinta ilbaxnimada soomaalida, sidii ay ahayd 50-nadii, 60-nadii iyo 70-nadii. Tani halgan ma aha ee waa arrin; talo la gu dabaqabanayo um-mad loo arkay in ay rogmanayso oo haadaantii baabba'a ku sii hoobanayso. Hankii iyo niyadsamidii hore halkan ma jiraan. Soomaalidu ha midowdo ma aha. Soomaalidu xoog ha yeelato ma aha. Soomaalidu ha ilbaxdo ma aha. Soomaalidu dunida meel wacan ha ka gasho ma aha. Waa se soomaalidu dhimasho ha ka badbaaddo. Afgaradka badbaadintuna waa qaadka oo la is ka daayo, qabyaaladda oo la ga koro, sinnaan bulsheed oo diinta ku dherersan oo la helo, iyo irisiqa la haysto oo la iimaansado, la dhawrto, lana tarmiyo. Intas oo dhan waddada la gu gaadhi karaa waa cuskashada xadhigga Eebbe, ayuu ahaa dhambaalka marxaladdan cusubi.

Masaladaa haddii maansayahannada ninba meel ka bilaabay, Hadraawi wax uu ku ibarfuray tixda Baarcaddaha ah ee "Dabahuwan", tixdaas oo nafsiyadda dadka soomaalida aad u ruxday. Hab-dhaca ama qaab dhismeedka tixdu waa xeeladda u gu waxtarsan ee dadka la gu la hadlo: in dareenka nafsiyadda tebiyaha iyo lootebiyuhu midoobaan oo is ku milmaan. "Dabahuwan" sida ay u samaysan tahay waxaa la moodaya Hadraawi in uu naftiisa uun ka hadlayo oo la hadlayo, runtu se sidaa ma aha. Iyada oo ay tiisuna meesha ku jirto, arrinku waa xaaladda nafsiyadeed iyo bulsheed ee uu u arko in dadkisu ku sugan yihin. Waana dhab oo umadda soomaalidu aad ayay u gu sifowday waxa ay tixdaasi ka hadashay sannadkii 1996.

Haa, "Dabahuwan" ayuu Hadraawi ku ballaysimay marxaladda saddexaad ee halabuurkiisa, hilinkaas ayuuna intii dambe oo dhan ku arooriyyay. Tixaha la ka la yidhaahdo "Hal iyo halkiis", "Adduunyadu waa besteed", "Awaaltiris", "Anuun baa hooyadaa ah", "Mayal dheer". "Dhulgariir", giddigood waxba ka ga ma duwana "Dabahuwan". Wax ay wada doonayaan in ay tilmaamaan sida uu soomaaligu u ga lumay toobiyihii nolosha, dabadeed kolkii uu ambaday u hoogay una ayaandarrooday. Dabcan eeddani meesha ma timaaddeen haddii la gu liibaani lahaa cusboonayntii hore.

Tixda "Adduunyadu waa besteed" sidii aynnu sheegnay waa is la "Dabahuwan" oo si kale u dhacaysa cod kale-na ku hadlaysa. Waa is la labadii masalo ee ka la ahaa sida akhlaaq ahaan loo dumay, iyo sida ay badbaadadu tahay oo loo arko in Eebbe la isu dhiibo. "Adduunyadu waa besteed" waxa ay ka ga duwan tahay "Dabahuwan" waa

iyada oo rajo hilaadinaysa. Haa, foolxumooyinka jira cid wanaajin karta ayaa nool. Bal u firso axadkan soo socda dhaqankiisa, iyo haddana saadaasha ay tixku ku dhammaanayso:

Waxaa isu soo bulladay
Bugaanbugihii wakhtiga
Bilaash-jeceshii casriga
Bulaanbuliyay tumeen
Dadkuna budulkooda raac
Siyaasina beel ku dhoof
Dantiisa ku baadidoon
Ku baaji xilkay lahayd
Sidii goray baarcaddee
Ballaadhsiga diin ka dhigay
Baxnaanada sii adkee
Hilaadaha sii burburi
Bawaarkana sii ulee
Bilaale ka qaad yaraa
Cishaba huri duur belbela
Billaawaha sii casee
Billaahida sii xasee
Buskeeda ku sii xabaal
Biliiliqo sii dhudhum
Baruurana sii fantee
Awaalaha sii basaas
Sidii buro soo noqnoqoy.

Wuxuu Boqorkeedu yidhi
Wixii Bido meel u yaal
Ilaah bixiyaa ka dhow
Bushaarana way jirtaa
Hadday falaw baaban tahay
Banaanadiyaa xaslada
Hadday bili doorsan tahay
Baftiyo qurux baa u taal
Hadday tahay biir aja ah
Caway ku ballaysan tahay
Bar-laawe hadduu didsaday
Barbaar gudan baa u nool
Hadduu baqal-fuul gurguray
Baroor faras baa hidda ah
Hadduu badhax-miis ku dhalay
Runtaan la biyayn karayn

Nin baydhsadayow dan guud
Waxaa jira baadidoon
Af booli wixii ku maqan
Col soo bedayaa ogsoon
Badraanno hadday jiraan
Barqaa la gu waayayaa

Hadday wada B.M tahay
 Buruud kiciyaa dul yaal
 Waxay bohol jiidhayaan
 Libaax bulbulaa ku jira
 In baal sidataa dahsoon
 In baabbaco laa digtoon
 Dhashii Beder baa xidhxiidhan
 Biddena camalkiis u daa.

"Anuun baa hooyadaa ah" waa hoogga qofka soomaaliyeed ee cusub ka ga dhacay hab-nololeedkii iyo habsamidi qoyska. "Mayal Dheer" wax ay ka hadlaysaa ninka soomaaliyeed ee dhaqan dumay ee aayihii noloshiisa qadka siistay sida uu u dhaxalwareegay. "Dhulgariir" waa awaalawarran, canaan bulsheed, iyo talo ku saabsan soomaalidu kolkii ay cusboonaynta ku guuldarraysatay sida ay u gu jirto xaaland ka liidata tii gabowday ee ay beri doontay in ay ka baxdo, iyo sida qaybsanaanta iyo dulmiga dhexdeeda ah cadaawuhu u ga faa'idaysan karo.

Waddadaa diinta iyo hiiftanka ah iyo la xisaabtanka nafta ayuu halabuurkeennu maanta ku taagan yahay, qabkaas ayuuna fikirkeenna xooggiisu u socdaa. Waa ta keentay codka suugaaneed ee barbaartu, jaad uu yahayba, in uu u bato waano iyo wacdi bulshada ku jeeda. Halqabsigu waa diinta, dunidu gaalo iyo muslin ayay u ka la dhambalan tahay, casriga iyo waxa uu wato oo dhanna waa la hiifayaa. Astaamahaa kor ku xusan ayaynnu ku garan doonnaa fikirka marxaladdan saddexaad ee Hadraawi horseday.

Tamashle

Ibraahin Yuusuf Axmed "Hawd"

Kulaylka qorraxda ayuu ka hadhsaday oo goor duhur iyo casar u dhexeysa sariirta dhabarka u gu jiifaa. Qol uu keli ku yahay ayuu saqafka indhaha ku hayaa. Diillimo yaryar oo saqafka ka muuqda ayay eegmadiisu ogaan la'aan u raacraacdya, fekerka iyo xusuusta uu ku maqan yahay ayuuna sii macaansaday. In kasta oo aanay hurdo badani hayn in uu kulaylka ka yara seexdo ayuu doonayay. Laakiin gabadha uu berri u ardaadhigayo arrinkeeda ayaa markiiba ku soo dhacay iyo sida hawli noqon doonto. Waa tu yar oo wacan oo ay go'aan adag is la meel dhigeen, xaggeedana ka ma welwel qabo, laakiin xilka ku soo socda sida uu u maamuli lahaa ayay maalmahan oo dhan maskaxdisu dayn la dahay.

Hawsha guurka ayuu fekerku ku soo galay, laakiin imika xusuuso iyo filashooyin is ku wada raran oo aanu u tooghayn baa ku soo furmay, dabadeed wuu is ka sii jeclaystay. Mar uu fekerkiisa jiciirtay ku baraarugay wuu la yaabay sida ay maskaxdu maalinba meel aanu filayn u gu hayaamiso. Cajiib! Alla maskaxdu tan badanaa! ayuu la yaabay. Riyooyinkii xalay buu la fajacsanaa iyo sidii ay run u gu ekaayeen, iyo dhulkii ay geeyeen, iyo meesha imika loo daaddihiay. Alla maskaxdu qaad weynaa! ayuu is yidhi. Mar kale ayuu mala'awaalkii macaanaa la tegay oo samada u la baxay. Saqafkii buu dhex galay oo ku libdhay. Wuu ogaa in uu sii socdo oo xiskiisu dhalanteed ku sii lumayo, laakiin wuu isa soo qaban kari waayay, naftiisa ayaa doonaysay oo wuu sii jeclaystay ilaa uu lumay oo is waayay.

Imika waa soddon jir Burco ka ga shaqaysta farsamada baabuurtta, laakiin yaraantii reer miyi buu ahaa. Miyiga in uu ku noolaado oo xoolo dhaqdo oo degaanka dabiiciga ah dhex joogo ayuu ka jeclaa Burco, duruufaha nolosha ayaa se magaalada qiiqa iyo siigada iyo qaylada badan ku dabray. Qiiqa iyo siigada iyo qaylada iyo qorraxda ayuu imikana ka soo dhuuntay marka uu sariirta dhabarka u jiifo ee saqafka eegayo ee khayaaligiisu faraha ka baxay. Degaan miyi iyo xoolo iyo duni dhan buu daawanayaa.

Isaga oo aad u niyad wacan ayuu tegay miyiga oo roobban oo barwaaqo ah oo xooluhu dhaleen. Wax waliba waa ay wacan yihiin oo qurux badan yihiin. Wax waliba. Wax uu dareemayaan gobannimo iyo weynaan iyo sarrayn iyo jacayl iyo raynrayn. Waa barqo aan kululayn oo qorraxdu daruuraha roobban ku dhuumaalaysanayso. Dhulku uumi udgoon oo rays ah buu neefsanayaa. Roobabkii kuga ayaa ciidda jilciyay, xalayna gudgude weyn baa arlada miray oo kolka cagtu dhulka ku dhacdo wuu diismayaa oo dayaan baa ka yeedhaya. Waa ay aad u dhir badan oo caleentu dabooshay. Geed waliba bilicda abuurtiisa u gu sarraysa ayuu ku dhaatay, wax uuna soo bandhigay caleen, ubax, midho iyo laamo curdin ah. Geed waliba barwaaqada ayuu ka hodmay, dabadeed noolaha martiya deeqsinnimo ku sooray. Nolosha waa ay is buuxisay oo waxba ma dhinna, wax walibana waa raallli. Kaynta hawrtay ayuu keligi dhex marayaa. Ma degdegsana oo dan ka baylahaysaa ma jirto. Waa tamashle. Wax uu qabaa wanaag nafsadeed oo aad u weyn.

Dharabka dhirta ka tifqaya ayaa jabaqda xoojinaya oo meel durugsan baa wax la ga

maqlayaa. Noolaha ayda ka buuxa inta ishu qabanayso waxaa ka badan inta dhawaaqeeda la maqlayo. Wax uu maqlayaa cida xoolaha. Baarqab baa mar guuxaya, mar doobta ka ga daryaaminaya, mar kalena micilisanaya. Geel baa ololaya marna reemaya, oo nirgo ayaa yuusaya marna dunuunucaya. Ri baa ciyaysa, orgi baa qalaadaya oo qaloonbiyaya. Ido iyo naylo ayaa isu ciyaya. Lo baa araasiyaysa oo bannaaxiyaysa. Fardo ayaa dananya. Sawaxanka shimbiraha ayaa isu baxaya; shimbiro isu yeedhaya, isu heesaya oo isu jiibinaya. Koor geel baa baxaysa, boodaan iyo aleenba. Wax uu maqlayaa dhawaaqyada kurayada iyo foodleyda xoolaha la jooga ee bardoodamaya. Yeedhooda iyo hadalkooda iyo oohintooda iyo qosolkoodaba wuu maqlayaa. Foodhida xoolaha la gu wado ayuu maqlayaa. Foodhi-gaallada ay wiilashu is ku maaweeulinayaanna wuu maqlayaa. Waxaas oo cod iyo intas oo dhawaaqba wuu maqlayaa.

Isaga oo liibaantaa dhex tamashleynaya ayuu baabuur guux weyn oo soo ag maray ka ga nixiyay. Mise wallahay qolkii yaraa buu jiifaa oo saqafka cad liidadka yaryar daawanayaa! Oo wixii oo dhami ma dhalanteed bay ahaayeen? Cajiib! Alla maskaxdu qaad weynaa! ayuu mar kale is yidhi. Ilbidhiqsigli kaa xigay ayuu khayaaligiisu mar kale dib u cararay.

Ayda barwaqaqaysan ee uu dhex jiidhayo laamaha curubta iyo caleenta xooluhu goosteen, ubaxa ka la jaadka ah iyo xabagta roobku qooyay waxaa ka soo kakamaysa ur ka la duwan oo sinka u loollamaysa. Ilbidhiqsigli walba wax uu dareemayaa maqal, muuqaal iyo ur cusub oo gooni ah. Bal eeg labadaa sagaaro ee isa sii daba gaatamaya, ayay naftiisu tidhi, waa yac iyo atoor. Bal eeg cawshaa gubadka yar daaqaysa, dhawr jucuur oo geeso waaweyn baa ku dhex jira. Bal eeg saddexdaa dabataagood iyo liigga. Wacanaan lahaydee inaad aragto deero siig la socdo, iyo garanuug. Waad soo aragtay gorayoo-yin ugxn dhigtay oo haldhaayo iyo gorayacawlo isu gu jira. Goodir waad aragtay oo xitaa markii aad dhaafaysay kaa ma uu didin, laakiin biciid ma aad arag, raadkiisa rayska maray ayaad se aragtay. Ugaadha degaankan ku nooli inta jaad ee ay tahay matirin kartaa? ayuu is wayddiyay. Haa, haddii aad u soo jeesato waad tirin kartaa. Ugaadha, dugaagga iyo dhirtaba waad tirin kartaa, laakiin cayayaanka Ilaahay uun baa tirin kara.

Midho curdin ah ayuu geed hohob ah ka goostay. Jinaw si wacan u baxay ayuu dhawr caleemood oo dharabku tifqayo ka goostay, dhanaan uu u baahnaa ayaana qanjaha roray. Marooro duur ku soohan buu ka furfurtay, dhanaan macaan ayayna lahayd. Carrabro'aad rayska ka qotoma oo dhudhun dherer la'eg buu arkay oo daawsho ku dhaafay. Xamankow curdin ah oo geed xoday ah hoostiisa rayska wadhan buu arkay, sida quruxda badan ee uu faraqyada u bixiyay ayuuna daawaday, dabadeed far buu ka goostay. Sarmaan-jiif weyn oo sida dallaayadda isu fidisay oo ubax cad oo udgooni qariyay oo duulaagu ku damaashaadayo ayuu ubax ka goostay oo udgoonkiisa ursaday. Sarmaanta hoosteeda ee ciidda cas ee rayska ah ee aan cawska lahayn ayuu eegmada geliyay, wax uuna arkay dhawr like oo qaarkood soo fuureen qaarkoodna debedda yimiddeen. Timayuluq iyaduna soo fuurtayna wuu arkay. Rayska sarmaanta hoosteeda ahi aad buu u udgoonaa una qaboobaa, in uu yara fadhiisto ayuuna ka fekeray, laakiin ma uu daallanayn. Wax uu doonayaa maanta oo dhan in uu aydan is ka sii dhex socdo oo aanu ka bixin.

Mar kale maqalkiisa waxaa dhabqiyay niman aad u qaylqaylinaya oo daaqaddiisa hoos maraya. Illayn weli saqafkii buu daawanayaa! Dhinac buu isu rogay isaga oo doonaya in uu yara seexdo oo dhalanteedka maskaxda ka saaro, mar kale ayuuna sii yara eegay hawsha guurkiisa. Laakiin imikana derbiga sariirta ku dhinac yaalla ayay indhihiisu qabteen. Qudhaanjo yar oo maraysa ayuu isha la raacay, sidii uu u eegayay ayna wax

kale u la ekaatay. Waa gaadhi waddo ku taagan. Maya, waa dameer dhaaminaya. Ama waa hal oo aroor ah. Sac xitaa waa ay u eg tahay, iyo xitaa lax, ama ri. Haddana wuu la yaabay sida ay maskaxdiisu qudhaanjadan wax kale u ga dhigtay. Maxaa qudhaanjada u ekaysiyyay gadhi iyo xolo?! Cajiib! Taas buu ka fekerayay, mooyi se goor uu haddana kayntii hore ku noqday.

Maskaxdiisa waxaa ku soo dhacday dhirta uu dhex socdo tiradeedu inta ay ahaan kartto, in uu tiriyo ayuuna ka fekeray. Fikrad liidata ayay la noqotay, haddana wax uu bilaabay in uu tiriyo. Lebi, yucub, raydab, qudhac, maygaag, bisiq, qararro, xagar, xoday, xagarmadow, gawllallo, dhammaajo, qadhoon, dhuundhas, cadaad, bilcil, jaleef-an, qansax, gumar... sabansabdho, himir, dhuyac, dhafaruur... wax uu is arkay isaga oo tirinta dhirta ku shuqlan. Haddana wax uu ka fekeray geed walba abuurtiisa waxa uu ka yaqaanno. Xodaygu in uu lee yahay dheecaan caano u eg oo marka la turqo ka soo burqada in yar ka dibna xabag noqda ayaa maskaxdiisa ku soo dhacday. Alla xodaygu qadhaadha! ayuu xusuustay. Taa beddelkeeda xagarmadowgu in uu lee yahay dheecaan aan midab iyo dhadhan lahayn oo qunyar u soo baxa, hadhowna noqda xanjo la raamsado iyo foox udgoon oo la shito ayuu og yahay. Haa, dharkaynka isagana waxaa ka soo burqada dheecaan caano u eg oo haddii ay jidhkaaga taabtaan ku guba oo aad muudhmuudho.

Si kediso ah wax uu u gu soo baxay xeryagaallo waaweyn oo cidla ah oo saaka geelal ka dareereen. Xeryihii buu dhex galay. Ardaagii buu istaagay; ardaa aad u weyn oo oodo iyo caws la gu dugsiyay, dureemana aad loo gu goglax oo xerayaha ka dhex samaysan. Dabkii saaka la shitay oo dambas daboolay weli wuu sii nool yahay. Ardaaga muskiisa ayuu egeegay. Haa, gaawayaaal caano ah oo xarfanaya oo yacayga ardaaga ku xasaysan buu arkay. Mid buu la soo baxay oo inta uu gogoshii dureemada ahayd la fadhiistay labada dhaban qabsaday. Caano lis ah oo qaboobay oo macaan oo udgoon oo la garan-ayo in geel dhalay la ga lisay ayay ahaayeen. Kolkii uu dhamay ee ka dhergay ayuu meeshii ku celiyay, cawskii awal ku daboolnaana si wacan u gu deday. Ma uu dareemin caanaha in uu xaday, waayo wuu hubay raggii meesha dhigay in ay ku farxi lahaayeen cid u baahani in ay dhantay. Socodkiisii ayuu sii watay.

Sidii uu u socday dhulkii waxaa ku dhacay isbeddel uu dareemay. Haa, hoobasho ayuu dhulku yeeshay uu dareemay in uu hore u hantaaqoonayo. Damal badan oo teedsan ayay haddana hortiisa indhuhu qabteen. Intii aanu feker haleelin ayay sankiisa soo gaad-hay ur gooni ah. Ilbidhiqsigli xigayna il bannaan buu u soo baxay. Haa, waa balli weyn oo biyuhu galac lee yihiin. Biyihii oo qaboobaa ayuu cabbay, dabadeed madaxa iyo gacmaha iyo lugaha ku maydhay. Biyaha sida deggan u jiifa, ee hareeraha garagaradu ka lingaxday, damasha waaweynina hadoodishay, ayda barwaqaqada ahina ku meegaaran tahay ayuu baraadli'i u daawaday. Meel ka qurux badani in aanay dunida jirin buu naftiisa u gu dhaartay. Cid uu jecel yahay in ay la joogto oo la daawato ayuu jeclaystay. Il-bidhiqsigaa ayuu dhabarkiisa jaqaf ka maqlay, mise waa Xiis, tii uu berri u fadhiisan lahaa! Farxaddii buu hambaraberay. Sariirtii buu dhanka kale isu gu rogay. Cajiib! Alla maskaxdu qaad weynaa, ayuu la sii yaabay.

Isaga oo adduunkaa ku jira ayuu ogaaday in ay goor dambe noqotay qorraxdiina qabow-day, dabadeed inta uu kacay ayuu dharkii shaqada gashaday. Dharka shaqadu aad buu u uskag badnaa oo saliid iyo habaas baa isu gu dhegay, siifadda ka soo uraysa ayaana ka daran. Geerashkiisi boodhka weynaa kolkii uu mar kale ka shaqo galay sawirradii quruxda badnaa ayaa maskaxdiisa ka buuxay. Malaha iyaga ayuu dheefsanayay oo foolxumada geerashka u gu adkaysanayay. Kollay xusuusta Xiis wuu dheefsanayay oo foolxumada geerashka u gu dulqaadanayay.

SADDEX GOOR XAQ MUDAN

Xasan Daahir Ismaaciil “Weedhsame”

Ninka soomaaliyeed hidde ahaan wax uu lahaa qofnimo aad u qallafsan aadna u arxan daran, duruufaha nolosha iyo degaanka oo adkaa ayaana sidaa ka dhigay. Taasi wax ay keentay in debecsanaanta, qoboobaanta iyo naxariista loo arko jileec, nugayl iyo liidnimo. Kakanaanta ninka soomaaliyeed wax ay aad u ga muuqataa suugaanta oo ah waxa ka turjuma dareennada u gu hooseeya ee dadka. Maansada soomaalidii hore aad ayay u yar tahay inta muujinaysa jacaylka, naxariista iyo guud ahaan macaanka nolosha.

Qofnimada sidaas u adadag ayuu ninka soomaaliyeed nolosha oo dhan la galay. Tusaale ahaan xidhiidka qoyska (marwo, waalid, walaal iyo ubad intaba) ninku wax uu u la dhaqmi jiray si qallafsan, oo aanu marnaba jacaylkisa muujin. Qaabkaas ayuu u arkayay in ay tahay in loo dhaqmo si aanay noloshu u jilcin oo u jabin. Sababtaas ayay maansada raggii hore aad u gu yar tahay tix nin hooyadii ku ammaanayo, ama aabbihi amma walaalladii ama ooridiisa amma ubadkiisa. Koolkoolinta ayuu diiddan yahay oo u arkaa dacifimo. Kolka uu xubnaha qoyskiisa tilmaamayo wax uu odhan jiray “odayga iyo islaanta i dhalay”, “kuwa aannu walaalaha nahay”, “ta ii dhaxday, yaryarka hooyadood, ta aannu wada joogno iwm”, “kuwa aan dhalay”.

Haddaba is la xilligii ay dhaqankeenna soo gashay ninku in uu jacaylkisa ka maansodo, oo weliba u rogo fan iyo suugaan bulsheed, ayay bilaabatay xidhiidka gacal-tooyo ee qoysku in uu is muujiyo oo afka la ga sheego. Tusaalayaal badan ayaynnu soo helaynnaa sidii ay arrintani bulshada u ga dhix abuurantay ee u faaftay. Haddaba hooyada oo ah ruux mudan xurmada iyo jacaylka u gu badan ayuu ninkii soomaaliyeed ee qallafsanaa u debcay oo bilaabay in uu dhabteeda ka ooyo. Taa sababteeda dad baa moodi kara diinta oo aan hore loo aqoon oo dhowaan la bartay, laakiin dintu waxa ay hooyada ka tidhi qof muslin ahi weligiiba wuu yaqannay. Isbeddelka waxa keenay taa ma aha ee waa furfurnaantii iyo cusboonaantii dhaqanka soo galay.

Maansooinka badan ee xurmada iyo jacaylka hooyada la ga tiriyay maanta aad bay u badan yihiin, idilkoodna waa wax la curiyay intii ay cusboonaantu bilaabatay. Laba heesood oo isu xilli dhowaa, kuna beegnaa badhtamihii 1970-nadii, oo ay ka la tiriyeen Maxamed Ibraahin Warsame “Hadraawi” iyo Carays Ciise Kaarshe, ayaa meesha u gu sarraysa ka galay maansada maamuusidda hooyada. Dabadeedna dhaqan ayay noqotay.

Heesta halkan ku qoran oo tubtaa ku arooraysa waxa

tiriay Xasan Daahir Ismaaciil oo la gu naanayso “Weedhsame”.

Mana gudan xilkaagii
Mana gabin xqaagii
Xasuustana ma moogiye
Xujadaada weyn baan
Xag aan ka ga hagaagiyo
Xeeligeegii laayahay!

Saddex-goor-xaq-mudaney
Xinjirtayda dhiiggaay
Xaramkii labaadey
Xaaska haybaddisaay
Xag alliyo dhankaagay
Qudhu igaga xidhantee
La'aantaa xayaatada
Xabaal baan ka gali laa.

Xadhkihi sammaantiyo
Heeryadii xaqiqada
Xajisee adkaysaay
Qof xannaanadaadiyo
Xiisahaaga waayaa
Xagaldaac ka bixi waa
Xiskiisuna ma buuksam.

Xayndaabka guushaay
Xaruntii aqoontaay
Halabuur xuruuftiyo
Xarakeeyo maansada
Adigaa xanjaadkiyo
Hooyo xaynka ku af bara
Deeqsi xoolo badan oo
Xaasidnimo ka saahiday
Adaa xeerka soo bara.

Hablo xuural-cayniyo
Xariir guudka loo dabay
Xulantida la tiigsado
Adaa xoor ku soo horay
U sii xaadhay daw siman
Misna faray xuduuddiyo
Inta la ga xishoodiyo
Inta aan xajiin iyo
Xumo la gu ogaynee
Garashadu u xilatee
Xusulduubka raadcada
Xergi loo gu baratamo.

Markuu xoolka jiifyo
Markuu xoogga lee yahay
Xildhibaanka uunkani
La'aantaa xal-keenaa
Xero oodi kari waa.

Xarumaha caloosheed
Hooyo i gu xammaashiyo
Xanaf iyo kulayl iyo
Xanuun fooshu lee diyo
Qaydkiyo xansheerkaad
Wallee i gu xambaartiyo
Xaqii naaska maba gudo.

Xiskaygaad ku milantoo
Xididda halbwalaha
Xinjiraha u qaadiyo
Xubnahayga oo dhami
Xaqa aad ka mudantay
Ku xadraynayaanoo
In ta xay aad tahay baan
Xurmayntaada qaanta ah
Xirib qudha qiyas le'eg
Xilbax in aan ku soo gudo
Ku xisaabtamaayoo
Haddaan xoog u lee yoon
Xayiraaya dhiillada
Xanuun iyo bukaan iyo
Xummad maba ad aragteen
Anigaa xawilan laa
Dhibta kuu xammili laa.

Xushmayntaada ruux gabay
Xaqdhawrkaaga baal maray
Ma xasilo adduunyada
Xawdkii rasuulkiyo
Janno waa ka xaaraan.

Qof xeerkaaga sheeg yidhi
Xuduuddiisa gaadh yidhi
Ku xabeebay mooyee
Xusul qudha dhammayn waa
Anna xarafka maansada
Nabarrada xanuunka leh
Ku xadhaadhi mooyiye
Xaasha'e ismaan odhan
Xaqa hooyo lee dahay
Carrab baa xaddidi kara.

Xudduntaan ka beermaay
Xujadii adduunkaay

Xogogaalka dhaqankaay
Xildhibaanka noloshaay
In ta xidid ku nool yahay
Xagtintiyo dhibaatada
Xayndaab biroo adag
Xijaab aan la mari karin
Kaa ga xeerryay Mawlulu
Rabbigay xabaashana
Xaraarahaa Fardawsaad
Xadin kaaga poondee

Anna xiise duugiyo
Dareen xaaluf-diidiyo
Xadantiyo kal kuu xalan
Waa mid aan la xadi karin.

Xeedhada aduunkaa
Xawd i gu sabaysoo
Xamashkiyo ugbaadkii
Cidhifyada ku xidhatee
Xajka kaama baajeen!

Maanso “Miski”

Rashiid Sheekh Cabdillaahi

Maansada “Miski” waa saddex qaybood. Qaybi waxa ay ka hadlaysaa, innagu gobannimada waynu dooni naqananaa, haddii ay galbatana waynu keeni naqaanna; laakiin ma xannaanayn naqaanno, waddaninnimaduna way i nagu yar tahay; waxana i nagu yara badan danaysiga. Haddii umaddu danaysi uun ku dhaqaaqdana, dhalinyaroy idiinkaa u da’ yar, idinka ayaa gobannimadan aayaheeda, macaankeeda iyo nolosheeda u yaryare, annagu waannu gabownay. Haddii danta gaar ah loo cararo, waxa lumaysa wixii i naga dhaxaysay oo dan guud ah, oo sharcigii ah, oo dhaqankii wanaagsanaa ah, oo midnimadii ah, oo rag iyo dumar ah, oo qof weyn iyo qof yar ah. Intaasi hadday i naga luntana, dan gaar ah cid haysanaysaa ma jirto. Mar taas ayay ka hadlaysaa oo anaa naftayda leh: “Waxaa imika taagan ha ku milmin ee waxaad qabasataa dariiqii Rasulku maray CSW.” Markaasay nebi-ammaan noqonaysaa. Haddana, aakhiro ayay i na yara tusaysaa. Laakiin waxaan yara iftiiminayaa in yar oo suugaanta ah meelo yaryar. waxaynu had iyo gooraale ammaanta u qaadan jirnay habalaha, gaar ahaan marka la ammaanayo, dayaxa, cadceedda, Daalo, ubaxa, geel dhalay, xareedda iyo waxyaabo kale. Imika waxa hablihii i noo matalaya midabbo badan oo daruuro ah; way shirayaan; waxay macsumayaan dayaxa. Dayaxuna waa wiil, waana guurmeer. Shir bay u samaynayaan, xaflad, wuu imanaya, wuu gacan qaadayaa; markaa waxa uu ugu mahad naqayaa nuurkii; waana guurmeero wuu eegayaa iyo gooraale.

Way isqurxinaysaa, bootar baa hor yaalla; cedar bay haysataa; saasay haysaa; sidaasay gurasaa. Show ninkan dayaxuna waa badow oo waa baadiye fowqal baadiye oo dookhiisu madowga cabbaadhyaha leh, iyo maarriind-halaalka iyo masciideedka iyo midabka casar-jabiska ah iyo casaansoomaaligeennii xaadda lahaa, show ninkuba intaasuu ka helaa. Xaggaas ayuu ka bilaabay. Mar alle markay aragtay in xaggaa laga bilaabay ayaa garabkeedii laga kacay, intay “uhu” tidhi bay afka xaggaa u jeedisay. Tii oo is cabbudhinaysa oo cidiyahaasina naftii ka baxday, ayuu yidhi, “Haye dhiin,” oo ay tidhi “Haja, haja, ha ii sheegin.” Iska sasabayay. Dayaxa dabeeto mushkuladdii, waxa uu qaadanayaa casaankii xaadda lahaa oo inta midab jira oo dhami ku sharrahan yahay oo mardhacyo leh. Wuu ku soo boodayaa; waa la is gacan qaadayaa. Waa la heshiinayaa. Laakiin xaggaa culimo ma joogto oo wax u meherinaya ma hayo; dhulkana ma iman karaan, macsina ma yaqaannaan; haddana muraadkoodii bay helayaan. Waxa u minxiis ah ururka oo wiil ah; waxa u shaqaynaya oo guriga ka shaqaynaya, Gaafka ka shaqaynaya xiddigaha oo hablo ah. Laba mahiigaan ayaa u dabbaal degaya; onkodku waa inan oo arooska waa laga heesayaay oo kamankuu tumayaa oo waa mudrib. Saddexda xadhig ba waa uu isla helaya. Adigu ninku macsum buu gelaya. Dayaxa laba uun baa ka adag; inay cadceedi ku soo baxdo iyo inuu madoobaado. Labadaba wuu ka nabad gelaya. Haddaba waa tan “Miski.”

Bulshadaan muddo dheer u macallin ahaa
Maansheeyey sidii mahiigaan
Rag maali og baa markaa u cushoo
Miciinkeeda maandhow way necebtoo
Cashuurba mudduu u miisaayoo
Waa kii maskaxdiisa maal siyyoo
Maahmaah ka sameeyey mahadho ahoo
Cabdi baa ku matalay miroodka lo’dee
Hadduu maqalkii musbaar kaga jiro
Milgahaa calankiyo midnimada ba
Haddaanay u muuqan maaree.
Qabyaalad masayrtay haw muhatee
Waa kaa muruqodi maadh ka qadshoo
Minjiyo madax toona garan maynoo

Maroodi u maydhi kari maynee
Mur iyo dacar mowjadaha lidiqa ah
Mabda’aa lagu jabay mashruuca xilka leh
Ruuxii ku milmaa xumaan martiyee
Ha moodin in uu macaash ku jirro
Intoon dhiig ka miirto maatida
Maryahaan ku tukado marmarin maayee

Jidiinka madow nafyahay ka maqline
Waa taa mustaqiimkii laga maarmoo
Xaaraan maqdaca mubaax noqotoo
Masuul la dirtoo miskiinka dulmiya
Magaratada maalki baa hodayoo
Musuq bay ka dhisteen mandaradaha oo
Madluunna macbuudku waa ogyahee
Iimaan madhan baa musiibo ahoo
Muskiyo ma arkaan maraa qodax loo
Meydkyo ma tebaan marxuunka dhintoo
Kuwii mamay baa hadhaw mergadoo
Laf meel xun istaagtay baa makashoo
Mawdkii dili laa maqnaan maayee
Mar baa iman doonta uu mudayoo
Ifka ba maararrowgu waa maalmee

Marinka ha ka tegin la mahadinayoo
Jannadaa malab iyo macaan badan lehe
Maalintay darantee miciinka dhabta ah
Mursalka Alle doort ay oo Muxamad ah
In aan madashaas maciisa noqdoon
Xawdkiisa maggaabsho ka ma maarmee
Macnaha fahanoo nafyahay maqaloo
Mursalkuu rabbi keenay mowliid
Miski baa ifka yimid markii uu dhashoo
Dhirtii muruxdaa magooool bixisoo
Muslinkii maqlay baa muraaqoodoo
Gaaladaa murug iyo madluun ku dhacoo
Anigu ma oggoli maqaarsaaree
Manidii laga tuujay Maxamuudiyo
Marwadii Faadumaan maceeda ahoo
Midhihi Cali baan illeyn ka midoo
Awowgay mudanaa ammaan mulkiyee
Milayguu di’i jiray raxmaadka maraa
Miray uu garamaale mayracayoo
Maal uu cuskadiyo midhaaf ku da’oo
Xareedu moqorkii haraa mallidoo
Maadhiyo dixidii mugged u baxdoo
Man uunsaday ubax majeeranayoo
Sidii Maacaleesh ku maanqaadiyo
Himirtoo malabliyo midhcaantii

Midhaa dhebigiyo madheedhki oo
Hoobaantu masowday madaxii
Magoolka dhirtiyo cagaar mudmudoo
Aan maal cunin meeris kolay tahay
Miyiga soke iyo magaalada
Malkada qaybisiyo madaha labadaa
Cirkoo muddo iyo dharaaro maqnaa
Mayeygoo curtay maalin iideedoo
Muunidiina ka qaaday maansha Alloo
Dadkii masallaha mushaaxaayoo
Xariirtii Makiyo maryii la xidhoo
Muslinkii tukiyeen musheekhdiiyoo
Fooruhu ku masruufo milicsiga
Shan kastoy marsadaan malyuun cadarro ah
Intaasu madad iyo marqaan malahee
Waxaan marag iyo markhaati ka ahay

Macbuudkaa ka sameeyey maawaradoo
Udgoon aan maydhmin Maxamed baa helay.

Magaanku ma gaadho maal la dhacee
Manaayaha maydalkaa xarbiyoo
Miidaanka halista ah mucduu u galiyo
Geesiga miiggan baa dhufayska mutee
Maalkay kor u qaadday maayadi
Rag baa dhemuquurta mowjadahee
Anigu meel sokaan iskaga maydhane
Elleen ma aqaa murtida la tirshoo
Shaytayda midh waan mutuhinaayee
Maansada aan luggooyo miimka ah.

Maqrubkoo galay maalin dabadeed;
Isagoo ka mulkiyey maqaamkii
U muruxsaday miiladiisii
Dayaxoo soddon midab macsuumeen oo
Daruuro malaasan meegaaroo
Caddaan u muquurtay maariinoo
Maydhaan ku sameeyey muuqiyyoo
Miskeed yidhi sagal macaan badanoo
Mareego ku yeeshay madaxiyyoo
Miliilicay maydal qoor dheeroo
Cagaar magansaday mucda u galayoo
Maamuusay madow qardhaaso lehoo
Ximir aan iska maydhin caad maray iyo
Mataano yihiin masciideedoo
Maalay iyo xaydh mullaaxsadayoo
Maslaxanaaya dhiin masayr galayoo

Mukhayntii ka yeeshay maansha Alloo
Cawlaan la madaystay xoosh makaloo
Muquunshay intaanu moos odhanoo
Mudkiyo isku loohsay maydhaqa oo
Ka milicsaday meel agtiisa ah iyo
Sugul uu majeertay mee yidhi oo
Casuuus ka maqnayd u muhanaayoo

Meehaahay intuu ku maax-dumayoo
Jeegaan isku maray macawiso leh.
Intaas oo midab oo malkada degay
Dayaxoo maris dhebay u muuso qoslooo
Mkidhaafay dhedhodaad madashaas oo
Salaanta ku maalay midgitiisoo
Leebabkoo mudacyiyo maxaadho sidiyo
Madagtuu ku dhejiyo qodxii ku mudoo
Mihiimsiiyey nuurkii oo Milan oo
Marriimay midduu ka caashaqay oo
Murriyad iyo sudhay makaawiba oo
Casaan mardhacyo leh marta u furatoo
Intay marxabbaysay maamuustoo
Isagoon mufti iyo wadaad u meherin
Macrina aan samaynин muran li'i
Mafsuuday intuu muraadsaday oo
Halkaa madaddaalo mush noqotoo
Ururku u malxiisay maalmo yar oo
Mashxarad xiddiguu madiixeen oo
Mahiigaan hillaac ku maansheeyoo
Miishmiishay fallaadho mowjad ahoo
Fad milliqsaday miidaddowsaday oo
Onkodku maqal gaaban meexaanshoo
Muyuusig garacay mahadho ah oo
Mii reeda ka taabtay meeldhexe oo
Madaha dhigtay mooshinkisii oo
Maaxaaya macsuun rabbaaniya oo
Nuurkaa mashaqeeyey maamulayoo
Macaansday malabki doocaan oo
Ku mahadnaqay maadhka uu helayoo
Mahdigii kelidii u soo marayoo
Mood iyo ka baqayn madoobaad oo
Quruxdaa miidhan iyo iftiinka mudhbaxay
Mariiqa fog iyo malluug an dhaweyn
Intay muxubbada muraaqoodeen
Markay martyeen masuug ma ahee
Midnimo ugu qaybshay miisaankoo
Dhammaan ka maseeyey maal bixintoo
Minankooda ku siiyey muunada,
Shan kastoy muunaddaa indhuu mahadshaan

Intaasi madad iyo marqaan ma lahee
Waxaan marag iyo markhaati ka ahay
Mudanow nabigaa ka muuq dheer.

Masalo adag oo minhaajka ku taal
Marsada cilmiga ah muftaa furfura
Marwada fiican baa majeero geyda
Hashii mohollinaa marti deeqda
Soorta na milixdaa macaanaysa
Rag baa maxaada oo mataano roga
Suugaanta mugga weyn in baa murdisse
Anigu ma aqaan murtida la tirshee
Shantayda midh waan mutuhinaayee
Maansada aan luggooyo miimka ah.

Maqdis baa looga yeedhay Maxamuudoo
Geenyaa sida miig cirkaa la martoo
Malaggii la socdaa iskaga maagoo
Madashii carshiguu macsuun ku noqdo
Millad baa Rabbigeen muhiimsiiyoo
Quraankoo mucjiso ah ayuu mulkiyoo
Maskaxdii dunidoo masuulka dhabta ah
U macallin ah meytii iyo xay
Mowlahaan kor u qaaday magaciisoo
Waxaan marag iyo markhaati ka ahay
Makhluuqa in uu u mudanyahay.

Hadraawaa mahwiyyoo xaqeeda marshoo
Dacar baa sida mayl madfaca laliyoo
Guuleed buu ku mannaystay mowluhuyoo
Axmed baa hal-muceedka miisaamoo
Qays baa sida mayey u maansheeyoo
Meexaamiye Aadan baa mudh-baxshoo
Dheeg baa manka iyo midhaa ka gurto
Tix-maalka Calaa mahoobiyyeyoo
Markuu maago Muuse loo ma hayoo
Shaacir baa majaraha u miina-dayee
Aniga maarrabaygu meel ma tagoo
Illeen ma aqaan murtida la tirshee

Shantayda midh waan mutuhinaayee
Maansada aan luggooyo miimka ah.

Mushaaxa iftiinka maalmo yar
Aadmiga marayaa ma waaraayo
Mulkiile markuu adduunka masaxo
Makhluuqu dhammaan maxsahrka tubanyahay
Dadkoo muddug ahi maryo xidhnayn

Surmiyo macaluul la miinyo xunyee
Milicdu u timaaddo madaxyada ee
In maalliyo kii madhnaan jiray iyo
Intii madax iyo miskiinnada
Dhammaan massoyiin midna ba wax ahayn
Naf iyo wax ay mudan ismoogyiin
Loo miiso wax ay mutaysteen
Xubnuhu mudduci iyo markhaati noqdaan
Maalintaan muran iyo makeeki jirayn
La kala madho muumin iyo gaal
Abaal-marin muhannigaa siyoo
Muslinku waxay heli mushaharkoodee
Muftaaxa Jahannama munaafaq sitiyo
Murtadka urayee malcuunnada
Mulxidka ragga yidhi ismehersada ee
Galmada ka matala muwaashiga ee
Macsida ku sameeya miidaanke
Toddoba marxal oo mid ciid tahay
Kalaabta laga maydho muudasada ee
Allaha Maaligga ah ma jiro yidhi ee
Minhaajyada dhigay musqulihiiyee

Gaalada mardafka leh Ilaah madhi
Mursalka Alle doortayoo Maxamed ah
Midh laga waaga eed marmariya leh
Kuwaasi musiibo waw madhaxoo
Ayagaa ku macsuuman naaro mug lehe
Macbuudka Allee aan magansanayow
In kastoon Maka iyo Madiinaba tegey
Faralka ka maqnaan maskiiddada
Soonka na ku mitido markaan ladanahay
Sakada ku masuugin maal-hayn
Ma moogi inaan madmadow badanoo
Miciinkaagu waa mid mowjadahoo
Addoon ku martyey mindhaa ma qadee
Dembigaannu maleegnay naga maydhoo
Dhammaan muslimiinta maamuusoo
Jannadaada macaan ha noo miyin

WARBIXIN KOOBAN

BARNAAMIJYADII UDAMBEEYEY

**“Hargeysa iyo Habeenka
Cabdillaahi Xasan Ganay”**

18/08/2017

Daaddihiye:

Rooble Cabdi Muuse

Goobta:

Maansoor Hotel

Cabdillaahi Xasan Ganey waxa uu ka mid yahay halabuurka suugaanyahanka ah ee Somaliland. Cabdillaahi waxa uu in muddo ah ka maqnaa dalka. Wuxuu suugaantiisa ku suntan arrimaha bulshada intooda badan ka soo tirihey dalka Marayanka. Cabdillaahi waxa kale oo uu aad caan ugu yahay samaynta heesaha, kuwaas oo ay qaadaan fannaaniin tiro badan. Barnaamijkani waxa uu ahaa kii u horreeyey ee uu dalka ku qabto sannadka 2017-ka. Wuxa ka soo qayb galay dhallinyaro aad u tiro badan oo xiisaynayey suugaantiisa.

Sidoo kale waxa uu barnaamijkani u gudbay gobolka Togdheer, caasimaddiisa Burco. Barnaamijkaas Burco waxa Cabdillaahi X. Ganey ku wehelinyey abwaan Cabdiraxmaan Abees iyo abwaan Xasan Daahir “Weedhsame.” Maa-lintan oo ku beegnayd 25-kii Agoost 2017 ayaa waxa ka soo qayb galay tiro ka badan 900 oo qof.



Dhallinyarta iyo Ganacsiga

07/09/2017

Daaddihiye:

Khalid Maxamed Siciid

Goobta:

Xarunta Dhaqanka ee Hargeysa

Ma qasab baa in aad cid u shaqaysa, adiga oo adigu iskaa u shaqaysan kara? Inta badan, dadku waxa ay raadiyaan shaqo, shaqo dalkeenna aad u adag in la helo, iyada oo laga yaabo in qofkani uu si fudud isagu shaqo u abuuri kari lahaa. Si aad adigu shaqo u abuurto, dabcan waxa la rabaa in aad marka hore la timaaddo fikirkii, ka dibna fulintiisa. Dad badan oo dhallinyaro u badan ayaa laga yaabaa in ay hayaan fikirro waxku-ool ah, sidaas oo ay tahay, ma fuliyaan. Sababta dhowr waxyaabood ayaa lagu sheegaa. Midka ugu weynina waa in aanu qofku lahayn geesinnimadii uu ku fulin lahaa arrintaas. Haddaba si loo dhiirri geliyo dhallinyarta, waxa barnaamijkan marti ku ahaa Xasan Ibraahin oo lagu naanayo “Dhakajebiye”, ahna magaca shirkadda uu ka socdo iyo Khayre Ibraahin oo ah mulkiilaha shirkadda “Brandkii”.

Xasan waxa uu baadhitaan ku sameeyey shaaha magaalada lagu cabbo, waxaanu xaqiqsaday in aanu suuqa ka heli karin shaaha guriga lagu sameeyo oo kale. Taasi waxa ay ku dhalisay in uu xambaarto falaas weyn oo uu ka buuxo shaah uu dhadhankiisa hubo, suuqyada magaaladana uu la wareego.

Xasan oo ah mataanka Xuseen ayaa ka warramay sidii loo la yaabay walaalkii markii isaga oo qurbaha ka yimid uu magaalada Hargeysa



shaah la wareegay, balse markii dambe loo bogay. Taasi waxa ay markii dambe dhalisay in shaqaale cusub la qoro, magaaladana lagu faafiyoo.

Khayre Ibraahin oo soo bartay cilmiga loo yaqaanno “Electronic Commerce” ayaa arkay baahida loo qabo in ay shirkaduhu yeeshaan astaan iyo magac u diiwaan gashan oo u gaar ah. Taasi waxa ay ku dhalisay in uu sameeyo shirkadda Brandkii oo ka caawisa in shirkaddu ama ururku uu yeesho astaan aan u ekayn boqollaalka kale ee isku wada eg. Loo diiwaan geliyo, si fududna ugu noqoto baadisooc.

Caweyskan oo ahaa mid roob weyni ka da’ayey magaalada ayaa haddana ahaa mid aanu roobku celin dhallinyartii ka soo qayb galaysay si ay wax uga korodhsadaan, iyaga oo dharkoodu qoyan yahayna ay su’aalo aan dhammaad lahayn weydiinayeen.

Caweyska Suugaanta

09/09/2017

Daaddihiye:

Yaasmiin Maxamed Kaahin

Goobta:

Xarunta Dhaqanka ee Hargeysa

Caweyskani waxa uu ka mid ahaa kuwa ugu waaweyn ee ka dhacay Xarunta Dhaqanka ee Hargeysa intii ka dambeysay Carwada Buugaagta. Dadka ka soo qayb galay oo kor u dhaafay 800 oo qof ayaa diyaar u ahaa in ay dhegaystaan, muuqaaalkoodana ka bogtaan afar abwaan oo ah kuwa ay dhallinyarta aad ugu xidhan tahay xilligan. Cabdiraxmaan Abees, Cabdiqaadir Qalingle, Xasan Dhuxul “Laabsaalax” iyo Cabdillaahi Xasan “Ganey” ayaa caweyskan suugaantooda qayb ka mid ah u soo xulay bulshada soo hor fadhiday iyo kuwa sida tooska ah hawada uga la socdayba.

Mawduucyadu waxa ay isugu jireen kuwo wacyi bulsheed ah iyo kuwo madadaalo ah, labadaba. Sidee loo dabar jaraa qabyaaladda iyo faquuqa noocyadiisa kala duwan? Sidee bulshadu ku noqon kartaa mid caafimaad qabta? Sidee se loo sixi karaa khaladaadka jira iyada oo aan la lumen waxa la wada leeyahay? Suugaantu miyay ka saamayn yartay tii qarnigii hore dabayaqaadiisii la tirin jirey? Haddii ay sidaas tahay, waa maxay sababtu? Waa weydiimo lagaga jawaabay tix iyo tiraab labadaba.



HAVOYOCO

25/09/2017

Daaddihiye: Goobta:

Farduus M Dheere

Xarunta Dhaqanka ee Hargeysa

Barnaamijkani waxa uu daba socdaa ama uu ka mid yahay mawduuc taxane ah oo lagaga doodayo dhallinyarta iyo shaqala'aanta baahsan ee haysata. Weydiinta salka u ah dooddani waxa ay ahayd, "Ma shaqala'aan ayaa jirta mise shaqaysila'aan?"

Dad badan ayaa ku dooda in ay jirto hoosudhac ku yimid rabitaanka dadka ee ah in ay qabtaan shaqo aanay u arkayn in ay tahay tii ay qalbiga ku hayeen. Khasab miyaa in xafis laga shaqeeyo, suurtagal se ma tahay in ay dhammaan sidaa la yeelo? Haddiiba aad hore u heli weydo shaqadii aad wax u soo baratay, ma jirtaa tababarro saa'id ah oo aad qaadan karto si aad xirfaddaada uga dhigto mid soo jiidata shaqabixiyaha?

Martida barnaamijkani waxa ay ahayd hay'adda Havoyoco oo ah hay'ad si dhow ula shaqaysa dhallinyarta, bixisana tababarro iyo waxbarashooyin xirfadeed oo qofka u sahla in uu si fudud shaqo u helo. Cabdillaahi Maxamuud Xasan oo ah maamula guud ee Havoyoco ee Somaliland ayaa ka hadlay barnaamijada kala duwan ee ay u hayaan dhallinyarta, si ay suuqa shaqada

hore ugu geli karaan. Waxa uu sheegay in ay muhiimadda siyyaan dadka aanu dhaqaalhoodu wanaagsanayn, hadhowna kuwooda dhibcaha sare keena ay u hayaan fursad ah in la deymiyo kharas raasamaal ah oo uu meherad ku furan karo.

Fu'aad Cabdillaahi oo ah Tababare Sare oo Dugsiga Farsamada Gacanta ee Havoyoco ah ayaa dadka uga warramay sida ay tababarradaasi qofka ugu fududayn karaan in ay shaqo helaan. Waxa kale oo uu sheegay in ay muhiim tahay in marka uu qofku shahaado jaamacadeed sito, uu qaadan karo tababar farsamada gacanta ah oo wax badan ka taraysa mustaqbalka qofka.

Cabdishkuur Cali Aar oo ah Madaxa Barnaamijada Horumarinta Dhalliyarada ee Havoyoco ayaa sheegay in ay jirto jid kale oo uu qofku mari karo, jaamacadduna aanay ahayn mid ay qasab tahay in la wada maro.



25/09/2017

Haweenka iyo Garsoorka

27/09/2017

Daaddihiye: Goobta:

Nuurul-huda Cali Banfas

Xarunta Dhaqanka ee Hargeysa

Waxa in badan laga faalloodaa sida dhibbanayaasha dheddig aanay mararka qaar u soo bandhigan karin dacwad-dooda maadaama ay raggu aad ugu badan yihiin goobaha garsoorka oo dhan. Laga yaabaa in ay qofka dumarka ahi ka xishooto in ay ka warranto faldambiyeed iyada ka dhan ah, amaba sababo kale awgood aanay ugu sheegan karin ragga. Taasi waa marka laga eego dhanka dhibbanaha. Dhanka kale ee dhallinyarta iyo in ay u sinnaadaan tacliinta dalka taalla, inantuna ay shaqo ku heli karto wixii ay soo baratay, iyada oo aan lagu faquuqay dheddignimadeeda.

Nasiibwanaag, taasi waa ay soo yaraanaysaa xilligan la joogo, walow ay hawl badani dhiman tahay. Haween badan ayaa ku jira ciidanka amaba dembibaadhayaal ah, tirade haweenka ee qareennada ahi waa ay soo kordhaysaa, qaarkoodna waxaba ay ka shaqeeyaan xafiiska xeerilaalinta.

Hibo waxa ay ka baxday jaamcadda sannadkii 2012, imikana waxa ay xeerilaaliye ahayd laga soo bilaabo 2014-kii. Farduus, sidoo kale 2012 ay waxbarashadeedii dhammaysay, maantana waa qareen. Xubinta saddexaad ee caweyskan goobjoogga ahayd waa Hoodo oo ah dembibaadhe.

Garsoorka Somaliland iyo dardargelinta in la kordhiyo tirada haweenku waxa ay saamayn yeelatay ka dib kulankii ay Wasaaradda Caddaaladdu soo agaasintay sannadkii 2008-dii. Shirkaasi waxa uu wax ka taray ka-qaybgalka haweenka ee nidaamka caddaalada ee dalka.



Caweyska Suugaanta

28/09/2017

Daaddihiye: Goobta:
Khadra Maxamed Xarunta Dhaqanka ee Hargeysa

Sidee loo dheellitiri karaa golaha suugaanta ee dalka? Sidee ayaa se loo dhiirri gelin karaa hibooyinka aan la dhaadanayn ee dalka gobol walba jooga? Xarunta Dhaqanka ee Hargeysa ayaa waxa ay bilowday in ay saamayn ku yeelato arrintan, waxna ka beddesho sida ay imika tahay. Habeenka "Caweyska Suugaanta" ayaa ah mid ay u siman yihiin dhammaan dhallinyarta uu Ilaahay hibada u siiyey tirinta suugaanta, lab iyo dheddig, gobol kasta oo ay joogaanba.

Deeqa Nuux Yoonis, Maxamed Galaydh, Ibraahim Xagar iyo Cabdiqani Mandela waa dhallinyar ka mid ah kuwa maanta ay tahay in la siiyo masrax ay suugaantooda ku soo bandhigaan, lagana faa'ideysto. Caweyskan waxa ay afartoodu ku soo bandhigeen, dadka 300 kor u dhaafay ee fadhiyana ay la wadaageen suugaan dhinacyo badan taabanaysa. Haddii ay noqoto wadaniyadda, toosinta jiilka ay ka midka yihiin iyo dhanka jacaylka, intaba.



Maansada "Xeer-ku-dirir" waxa ay la hadlaysay bulshada reer Somaliland oo dhan, balse waxa ay si gaar ah ugu socotay qof kasta oo dadka xil u haya am araba in uu u qabto. Waxa kale oo goobtaas joogay Xiddigaha Geeska oo halkaas ka qaaday heeso dhowr ah oo ay ka mid tahay heesta "Hankaagu ha dhaafo reer hebel."



Daahfurka Maansada "Xeer-ku-dirir" iyo Xasan Dhuxul "Laabsaalax"

05/10/2017

Daaddihiye: Goobta:
Yaasmin Maxamed Kaahin Xarunta Dhaqanka ee Hargeysa

Xasan Saleebaan Dhuxul oo loo yaqaanno "Laabsaalax" waa aas-aasaha Xiddigaha Geeska, ahna halabuurka allifay heeso aad u badan oo ay qaadaan fannaaniinta kooxda iyo kuwo kaleba. Xasan waxa lagu bartay samaynta heesaha, haddii ay tahay ereyada iyo laxankaba. Balse caweyskan waxa uu soo bandhigayey maanso uu ugu magac daray "Xeer-ku-dirir". Maansadan oo uu kula dardaarmayey hoggaamiyayaasha xisbiyada qaranka iyo dhammaan mas'uuliyiinta xilalka u haya dawladda, waxa daahfurkeedii ka soo qayb galay marti ay ka mid yihiin abwaanno xubno kale oo dawladda ka socday.



YAASMIIN MAXAMED KAAHIN

Daaddihiye:

Khadra Maxamed

Goobta:

Xarunta Dhaqanka ee Hargeysa

06/10/2017

Yaasmiin Maxamed Kaahin waa da'yarta suugaanyahanka ah, alliftana riwaayadaha. Yaasmiin waxa ay safar dheer ugu kacday gobollada waddanka oo dhan. Socodkeedu waxa uu isku xidhayey Awdal ilaa Sool iyo inta u dhaxaysa. Safarkeedu waxa uu daarraa bandhigga riwaayadda ay alliftay ee la yidhaahdo "Dhiifta waaya iyo dhal-in warkeedii". Taas waxa u dheeraa in ay gobol kasta u wadday maanso u gaar ah. Socdaalkan oo muddo qaataay ayaa lagu soo gunaanaday caweyskan. Wawa goobta lagu daawaday muuqaal soo koobaya socdaalkeedii iyo wixii ay kala kulantay gobol kasta. Taas waxa dheeraa maansadii gobolka Maroodijeex oo ay ugu luuqaysay. Caweyska waxa dhextaal u ahaa heeso kaban ah.

Deeqa Nuux Yoonis, Maxamed Galaydh, Ibraahim Xagar iyo Cabdiqani Mandela waa dhallinyar ka mid ah kuwa maanta ay tahay in la siiyo masrax ay suugaantooda ku soo bandhigaan, lagana faa'ideysto. Caweyskan waxa ay afartoodu ku soo bandhigeen, dadka 300 kor u dhaafay ee fadhiyana ay la wadaageen suugaan dhinacyo badan taabanaysa. Haddii ay noqoto wadaniyadda, toosinta jiilkay ka midka yihin iyo dhanka jacaylka, intaba.



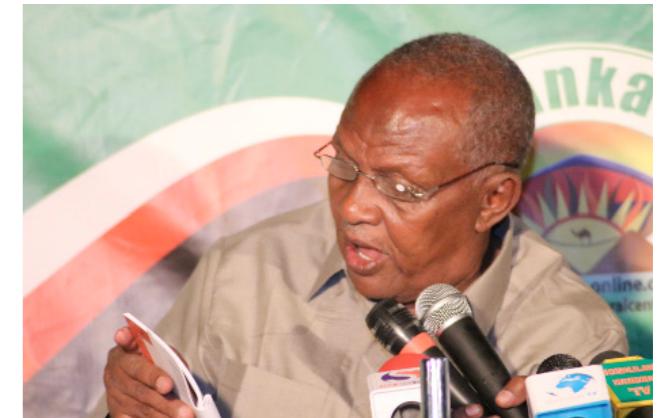
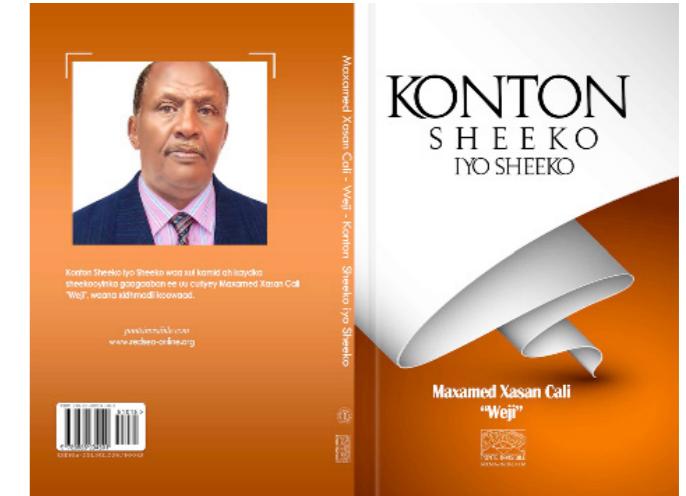
Daahfurka “50 Sheeko iyo Sheeko”

Goobta:

Xarunta Dhaqanka ee Hargeysa

15/10/2017

Maxamed Xasan Cali "Weji" waa suugaanyahan, mur-timaal in badan ka soo shaqeeyay idaacadda Radio Hargeysa. Weji waxa uu aad caan ugu yahay curinta sheekooinka gaagaaban, balse ay murtidoodu aad u cuudoon tahay. Waa laba shay oo aan inta badan la midayn karin, se uu isagu ku guulaystay, hibana u leeyahay. Konton sheeko oo ka mid ah sheekooynikaas tirada badan, ayuu meel isugu geeyey oo uu habeenkan soo bandhigay.



Caweyska Suugaanta

Daaddihiye:

Hodan Riiraash, Khadar Cawil Black, Maariya Cismaan

Goobta:

Xarunta Dhaqanka ee Hargeysa



Caweys ka mid ah kuwa loogu jecel yahay ayaa sidii looga bartay habeenkan madasha keenay saddex dhallinyar ah. Khadar oo Aad caan ugu ah jacburka ayaa dhowr maanso goobta ka tirihey, mid ka mid ahi ay ahayd baroordiiq uu u sameeyey, Alle ha u naxariistee, Macallin Xasan Cawaale. Hodan waxa ay ka maansootan tahriibka, Maariya Cismaanna jacaylka ayay maanso dheer ku xustay.



30/11/2017

Tababbarka Digital Storytelling

Goobta:

Xarunta Dhaqanka ee Hargeysa

In ay bulsho yeelato muuqbaahiye aan ahayn ka guryaha yaalla, balse ah mid si fudud looga heli karo Baraha Bulshada, dhowr daqiqo gudahoodna ku gudbin kara macluumaad muuqaal ballaadhan bixinaya, ayaa noqotay lagamamaarmaan tobankii sanno ee u dambeeyey. Qodobkani waxa uu ahaa mid lagaga horreeyo Somaliland, weliina wuu yahay. Nasiibwanaag waa ay joogaan sawirqaadayaa caan baxay oo dunida laga yaqaanno, laakiin Somaliland ma laha kuwo la mid ah oo maqal iyo muuqaal u gudbin kara habka casriga ah ee maanta la adeegsado.

Tababbarkani waxa uu ahaa mid taas wax ka beddeli karaya, soona saari kara dad aqoonta "Digital Storytelling" leh.

Waxa is diiwaan geliyey 30 dhallinyar ah, yimidna maalintii tababbarka. Waxa casharkan bixinayey Princeley H. Glorious oo ah muwaaddin reer Tanzania ah, balse muddo bil hawlo shaqo u joogey Somaliland, martina si gaar ah ugu ahaa Xarunta Dhaqanka ee Hargeysa. Princeley waa sawirqaade khibrad dheer u leh tebinta sheekooyinka ee habka muuqalka casriga ah. Maadaama oo uu marti u ahaa Xarunta Dhaqanka, waxa uu go'aansaday in uu ku darsado waxqabadka Xarunta, tababbarkan.

Waxa halkas ka soo baxay dhallinyaro fahmay heerka ay ka gaadhi karaan mihnaddan, haddii qof ama laba ay ka soo baxaanna, ay wax badan ka beddeli karaan sida ay imika xaaladdu tahay.

02/12/2017



Hawlaha Ka Baxsan Xarunta Gudaheeda

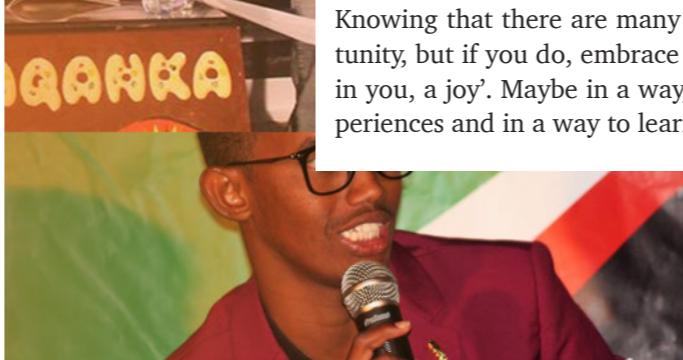
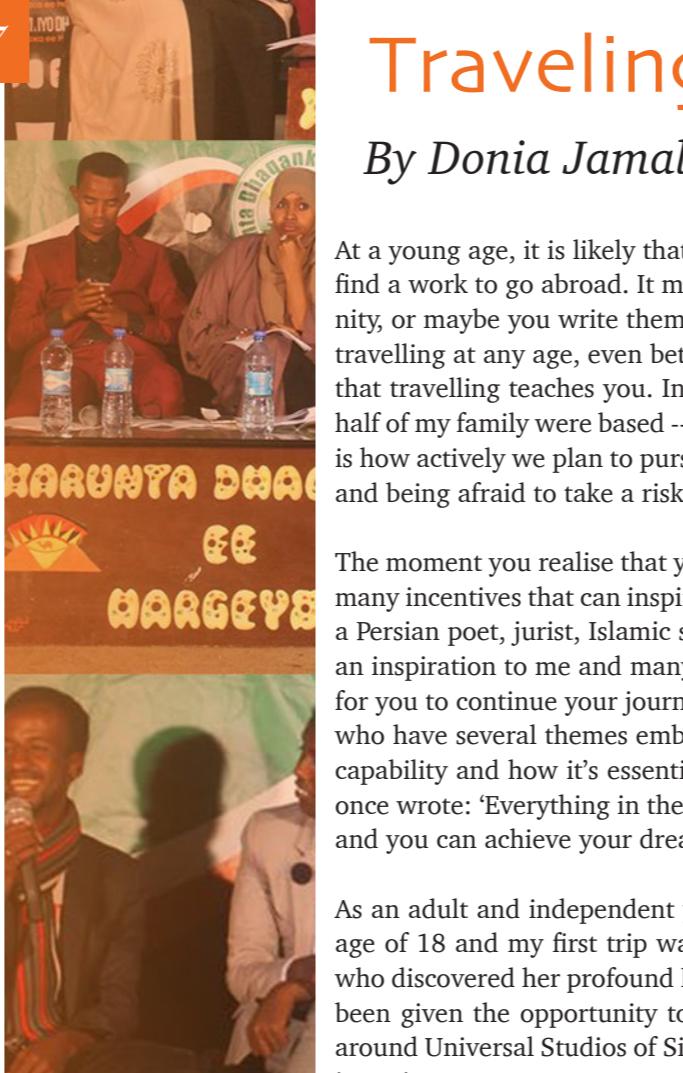
In kasta oo ay shaqada inteeda badan ka dhacdo Xarunta Dhaqanka gudaheeda, haddana waxa khasab ah in mararka qaarkood laga gudbo xadka magaalada iyo ka dalkaba. Safarradani waxa ay noqon karaan kuwo aqoonkorodhs iyo kuwo tababarso cid kale la siinayo ah labadaba. Safarradaas waxa ka mid ah kii u dambeeyey ee bishii 12-aad 2017 lagu tegay Kigali, Rwanda.

Caasimadda Rwanda ee Kigali waxa isugu imanayey dhowr iyo labaatan qof oo isugu jira halabuur iyo ururro halabuurka dhiirri geliya ama siyaabo kala duwanba ula shaqeeya. Arrinta xiisaha leh ayaa ahayd in ay dhammaantood xiisaynayeen in ay wax ka ogaadaan Xarunta Dhaqanka ee Hargeysa oo ay in badan warkeeda maqleen. Waxa dhacaysay in xiisaha loo qabo Xarunta iyo gebi ahaanba Somaliland uu hadheeyo ururradii kale ee dhigoodaa ahaa.

Wax la kaydsado dad baa u mudan, Xaruntuna waxa ay rejaynaysaa in dhowaan la arki doono midhaha ka dhasha wadashaqaynta halabuurka Afrikaanka ah iyo Xarunta Dhaqanka ee Hargeysa.



02/12/2017



Traveling, The Art Of Serendipity

By Donia Jamal

At a young age, it is likely that you will receive some kind of useful information and encouragement to travel and find a work to go abroad. It may seem like you have a lot going on, so you don't seriously consider as an opportunity, or maybe you write them off and prepare your trip on travel later in your life. Personally, I would encourage travelling at any age, even better if you start from a young age as it comes equipped with various positive lessons that travelling teaches you. In my childhood, apart from travelling between New Zealand and Australia -- where half of my family were based -- I had an inherent desire to travel across the world like many of us, but the challenge is how actively we plan to pursue our dreams that can be due to a lack of enough resources, not having confidence and being afraid to take a risk, or maybe not knowing the best time and the best way to begin.

The moment you realise that you have a dream, having assessed your ability to achieve that dream, you can utilise many incentives that can inspire and motivate you to achieve your dream. I found comfort and inspiration in Rumi, a Persian poet, jurist, Islamic scholar and theologian man who lived in the 13th-century. He continues to serve as an inspiration to me and many other millions around the world primarily as a traveler. His words stir the passion for you to continue your journey or if you want to start your journey later. If you get acquainted with his wisdom, who have several themes embedded in them such as inspiration, motivation, patience, hope, love it, to know our capability and how it's essential to achieve our dream this defines us who we are and who we want to be. As he once wrote: 'Everything in the universe is within you, ask all from yourself', this means you can be who you want, and you can achieve your dream.

As an adult and independent young woman I've been travelling -- solo and within a group environment -- at the age of 18 and my first trip was to Bali, Indonesia -- a place huge and foreign to a young Somali-Australian girl, who discovered her profound love for the beauty of nature and beaches. Whilst interning for Qantas Airline, I have been given the opportunity to travel to many places. Since then, I've been to about 12 countries, from touring around Universal Studios of Singapore, South African table mountain, Egypt's ancient pyramids to the Eiffel Tower in Paris.

Travel brings power and love into your life, and that is what Rumi once said. I firmly believe it to be true because the numerous people you meet on the train, airports, coffee shops, airlines, buses or on the road could become some of the most valuable friends in your life. They share you their experiences, memories which you have never heard. You are given the opportunity to learn and see things you may not otherwise, you realise there is a much more significant world outside your hometown that encourages you to understand the reality outside your restricted circle. I encourage young people to leave their comfort zone to the see new places and learn new things. There are many options available wherever you are in this world.

Meeting people from other cities and cultures will teach you that the way you've been looking at the world isn't exactly the way everybody else sees the world. It will improve your belief about others in good aspects of your culture to others, but also accept the positives of a new culture, even though many people who travel overseas experience a culture shock. It is nothing to be afraid of because learning and experiencing new cultures is a very positive realisation, especially for the young people.

Knowing that there are many important aspects of travelling and being aware that not everyone has this opportunity, but if you do, embrace it. As Rumi once said: 'When you do things from your soul, you feel a river moving in you, a joy'. Maybe in a way, travelling can open your mind to perceive the golden opportunity to gain new experiences and in a way to learn new things. Instead of staying in one fixed place for an extended time, maybe you

need to look into your travelling options. It doesn't necessarily have to be out your country, or an expensive trip, even a road trip to the next city, is an eye-opening experience.

To share my travel experience with Somali youth and the entire world, I decided to create a blog and a Youtube channel that will ultimately feature articles, talks and interviews about a Somali-Australian girl on the road in 2018. I decided to base my project on exploring ten different countries including Somaliland and Somalia.

Hargeysa Ideas II, 2014 in Conversation with Nuruddin Farah

Ideas do not belong to anyone. They help society to grow up collectively as well as individually, and every member of the society needs them. Hargeysa Ideas is series of cultural study publications, based on analysis and views expressed by one of the Hargeysa International Book Fair guest artists in each year. Each issue is initially formalized as a live conversation, with the possibility to have question and answers session that involves the public; and in a subsequent moment the guest artist, with the editor, expands the conversation with possible additional questions.

This year the HIBF had as prominent guest Nuruddin Farah, one of the most important African writers and the author of 14 books, amongst them From a Crooked Rib; The Naked Needle; Yesterday and Tomorrow; Territories; the trilogy: Sweet and Sour Milk, Sardines and Close Sesame; the trilogy: Maps, Gifts and Secrets; the trilogy: Links, Knots and Crossbones, etc. Born in Somalia, he grew up in the Somali-speaking region of Ethiopia, studied in India and the UK, and has long been residing in exile. Now based in South Africa he teaches in the States and travels extensively during the year.

Jama Musse Jama: Nuruddin is here as a guest for the 7th Hargeysa International Book Fair. Thank you for taking the time to talk to me. Let us start with the Book Fair. This is the first time you join us for the fair. What did you expect to see in Hargeysa and what, after a week-long programme of events, have you observed?

Nuruddin Farah: I expected to find at the book fair a large number of books published from outside the country and was pleased to see that there have been attempts to publish texts written in Somali. Above all, I was highly impressed with the quality of the books published by your outfit Redsea.

JMJ: The imagination was the theme of this year's festival, which allowed several different people to address the topic from a variety of perspectives. We also struggled initially to agree on how to translate the word 'imagination' into Somali : mala'awaal, khayaal from the Arabic, suurayn, etc. Would you like to say something about the theme?

NF: I was very delighted to listen to the ongoing debate between the speakers as to what Imagination meant to them, especially the poems authored by the young men and women who participated from the floor.

JMJ: This year Malawi featured as the Guest Country of the year. We hosted the outstanding Professor Mapanje and Dr. Msiska amongst others. Next year we will be inviting Nigeria as our Guest Country. We insist on hosting an African country as our guest also because we want to open ‘a window’ of communication between young Somalilanders and African cultures and literature. What do you think about promoting cultural ties across Africa as well as with Europe (through the diaspora) and the Gulf of Arabia (due to its geographical proximity)?

NF: I would prefer more close contact with Africa, less with Arabia. Personally I feel much closer intellectually and geographically with our continent and was delighted to see the participation of several of my Malawian friends at the Book Fair.

JMJ: Hargeysa International Book Fair is becoming a truly international event which takes place in a peaceful corner of a troubled region. You met with several friends such as Jon Lee Anderson, brilliant young writers like Nadifa Mohamed and many others, and they were keen to meet and converse with you in Hargeysa. What message about Somali culture do you expect these authors, journalists, thinkers and artists to convey to their respective communities?

NF: I believe they arrived with little knowledge about the Somali-speaking world and they left with a better understanding of our culture and our worldview.

JMJ: Throughout your stay in Hargeysa for the Book Fair, you also had the opportunity to visit the decorated shelters of the Laas Geel caves. What impressed you about these cultural sites?

NF: I was moved to see the figurines and felt more convinced than before that we, Somalis, have our way of worship, our way of looking at the world long before Islam arrived in our land. And I hope that we will know more about the origins of these shelters and the reasons why they were created in a future to come.

JMJ: Culture shapes individuals’ worldviews and the ways in which communities address the changes and challenges faced by their societies. To what extent do you think culture has become a priority in Africa and in Somaliland?

NF: Culture tends to bring peoples closer and has also the tendency to create changes in the way we perceive ourselves. It was moving to note how much the Book Fair meant to the residents in this city.

JMJ: The connections between culture, art and development have been increasingly recognized at an international level. For example, UNESCO is deploying an agenda of mainstreaming culture into development, and aims to introduce culture as a priority in a post-2015 UN Development Agenda. Do you think there is an opportunity for culture to take center stage in Somaliland?

NF: It’s been my belief that only by giving more priority to creating written culture, recording our oral literature and by committing more of our efforts to promote the written tradition that we will achieve more developments both in our daily lives as well as in our national cultures. The debate has begun here at the Book Fair and I am pleased to have been a participant in it.

JMJ: A mainstream understanding is that ‘culture is a vector of socio-economic development,’ and a potential for boosting socio-economic growth and employment through cultural industries. Do you see any tangible contributions that can be gained through promoting culture and heritage in the Somaliland economy and the country’s development?

NF: A lot needs to be done for us to promote the healthier aspects of our culture and to exploit the potential that is there.

JMJ: A second interpretation of the relationship between culture and development is to consider culture as “capacity to inspire”, to develop a decent human being, and to produce sustainable wealth in a process which is “based on heritage, diversity, creativity and the transmission of knowledge” that relate culture to all dimensions of sustainable development. Are we distracted by the globalization in producing profit at all costs, from humanizing the development and focusing on the individual?

NF: Culture, when approached with a more progressive secularity serves as a well-rounded, less limited and less limiting way and not when we approach it from a narrow-minded, constrictive manner.

JMJ: Let’s return to discussing Nuruddin as a writer. You are now living almost permanently in Cape Town, in your apartment, which I imagine is in a silent and comfortable place which gives you time to think and write. What is Nuruddin’s standard daily routine in South Africa? When does Nuruddin Farah write for instance?

NF: If and when possible, I write daily from 9am to 5pm. Sadly, there are continuous interruptions, in that I travel a great deal, away from my comfort zone. But at least I would like to make sure that I spend about six months a year doing the writing in Cape Town.

JMJ: I do not want to go back to the same question about why you do not write in Somali. But you are probably well aware that some people criticize the fact that your writings, and the characters and the places that you mention in your books have Somali names, but are not Somali in spirit and do not reflect the ways Somalis behave. They claim that your characters portray a Western style of life in a Somali context. What is your response to that?

NF: My response is that most of the Somalis who criticize me have seldom read any of my books, because those who do read them, are more kind to my efforts at writing.

JMJ: Is there a specific target audience, or readership in your writings?

NF: Every one of my novel has ‘found’ its own audience and I am pleased to say that there are some readers, foreigners and Somalis who admire them even more than I do.

JMJ: Your books have been translated into a dozen languages, with the exception of Somali. Would you like to see your novels read in Somali? Are there any plans to do so? Is anyone working on it?

NF: I would very much love to see several of my novels translated into Somali and I

hope that Redsea/Kayd will make this happen.

JMJ: I heard a friend of mine who said that when Nuruddin's writings first came out, people who did not know about him, confused whether the narrator 'I' of the story was in fact a women. Where did you gain this sensibility to women's issues in your early writings?

NF: In truth, the story on which I based FROM A CROOKED RIB is the story of many Somali women and as a matter of fact I even met a woman who claimed that since the story was hers, perhaps I should consider sharing the royalty with her.

JMJ: You are identified as the first writer to break with the Somali oral tradition. Now, Somali literature is in a transition period, shifting from orality to the written word. What are we losing, and what are we gaining?

NF: The way I see it: I am forever indebted to the Somali oral tradition, which I employ to prop up my writing, assist me in my self-identification with being a Somali. Much of my writing, as a matter of principle, is informed by my borrowing from the Somali oral tradition, despite acknowledging that, as things stand, the Somali oral literature will remain the poor cousin to the written tradition until we organize the recording and dissemination of it via the technological media that are available to us. Even so, with every gain, there is a loss that comes with it. However, in order not to lose much, we must commit ourselves to recording our oral traditions in order to make the transition work to our advantage.

JMJ: I know you do not sympathize with the oral culture and you chose a long time ago to move to the written. On the other hand, Somali oral literature, mainly poetry, is not only rich but also very sophisticated (for instance the scansion system). Are there elements of this oral tradition that need to be preserved at any costs?

NF: It is unfair to accuse me of "not sympathizing" with oral culture. Rather, I do wish to romanticize it.

JMJ: But I heard you labelling the oral literature as the poor cousin of the written literature. Why do you consider it as such?

NF: Because there is something terribly "primitive" about oral culture - and for it to reach more people or even to survive, it cannot do so without technology.

JMJ: Now, on another perspective: is there a specific form of literature that one can call African Literature?

NF: My feeling is that any text written with informed African sensibility belongs to African literature. Africa is a multilingual, multicultural continent and in my discussions I insist that North African literature, whether written in Arabic or French is as an integral part of the continent's literature as the texts produced white South Africans or other African nationals from the continent's South of the Sahara.

JMJ: Most of the contemporary African writers are in some way formed and shaped in and by the West. Can we still call them African writers?

NF: We do and we can and we must. As long as they think of themselves as Africans and their writings as part of the continent's literary production. I tend to take an inclusive stance and am not enamored of the exclusive tendencies shown by narrow-minded literary critics.

JMJ: Africa is not a country. There are 54 different states, 3000 different languages, ... why is there an obsession to talk about Africa as a uniformed society? What do all these countries have in common?

NF: These countries share an African sensibility not found elsewhere. Of course, there are differences among the separate regions of the continent, just as there are differences, say, between Sicily and Sweden on the one hand and England and Italy on the other.

JMJ: In a session of HIBF2014 on "How to write about Africa" you blamed the African writers for not writing enough on Africa. Did you intend the quality of African writing not being developed enough in such a manner to influence the world and change the opinion on Africa, or it is (also) for matter of quantity? We write less than others....

NF: We in Africa produce less writing of exceptional quality than any other continent. That is for sure.

JMJ: You just finished your new book, which will be launched in two months of time. Can you tell us anything about it? At least the title?

NF: The new novel, which is the first part of a new trilogy, is called HIDING IN PLAIN SIGHT.

JMJ: Are you working on a new project?

NF: I am currently at work on the second part of the new trilogy.

JMJ: Are you coming back for the next HIBF? We would love it!

NF: I hope to return when Redsea Culture Foundation publishes the translation, into Somali, of my first novel.



Wednesdays' evening are taken in Hargeisa!

By Tirsit Yetbarek
ADIH coordinator Hargeisa Cultural Center

Wednesdays' evening is taken in Hargeisa! It is a day reserved for Academic Dialog In Hargeisa (ADIH) event at Hargeisa Cultural Center. The event aims to assist in the production of knowledge in the field of Somali studies, also to act as a network for student and scholars during fieldwork in Hargeisa. Similarly, ADIH aims to help scholars gain a better, more nuanced understanding of Somaliland as a subject of study whilst exposing students to a wealth of locally produced knowledge. The idea of the "PhD Days at HCC" on Somali related issues is also to prepare people for the 40th anniversary of the Somali Studies International Congress which, is due to take place in Hargeisa in July 2018. So far, we have had 16 PhD level presentations in wide range of areas ranging from politics, economics, linguistics to natural resource utilization by scholars and PhD students who came from universities in different corners of the world.

The event has a special arrangement of presentation where by discussion rather than a hot spot questioning is used on a moon light open space with in the Hargeisa Cultural Center that has an inspiring environment. Participants take ownership in receiving information, sharing their thoughts in a constructive suggestive manner and assist each other in gaining new perspectives that helps at the end to come to common ground with each presentation issues. Only one rule applies here "introduce yourself before you provide your comments " which is aimed at connecting and advancing the bond of knowing each other for more relaxed communication.

Our last three presentations also evolved with similar tone but even got a wider reception owing it to the fact that they were part of the historic, successful and democratic election Somaliland had. All the three presenters were part of the International Election Observation mission as a Sort term observer. First, we had Dr. Scott Pegg Professor and Chair of the Depart-

ment of Political Science at Indiana University Purdue University Indianapolis (IUPUI). His presentation on ‘Twenty Years of De Facto State Studies: Progress, Problems and Prospects’ surfaced issues centering on the struggle for self-determination with in the past 20 years research including Somaliland whereby he stated that the challenge remains constant starting from naming such entities, irregularities in international principles and limitation on new perspective of academic dialog on the area. He further asserted that fundamentally there remains a continued failure to reach agreement on the number of these entities that exist or have existed since 1945. The nuanced and empirically rich academic literature has also largely failed to advance journalists or policymakers’ understanding of de facto states. Yet, the prospects for de facto state studies remain bright. More diverse comparative work, renewed attention to how engagement without recognition might facilitate the participation of unrecognized entities in international politics, a renewed focus on parent state strategies, and increased attention to de facto states and conflict resolution are areas deserving of greater scholarly attention was the pillar point he wanted to pass. Recent developments from Catalonia to Somaliland were discussed with in this presentation framework which lead to heated, informative and interesting dialog night.

With the well ignited appetite by Dr. Pegg’s presentation, we had our following Wednesday dialog with the young scholar Mr. Yusuf Serunkuma who is a PhD student at Makerere University Institute of Social Research (MISR), Makerere University in Kampala. His work focuses on exploiting the craft and aesthetics of popular culture (poetry, nationalist music, monuments, popular narratives and practices, national celebrations, fliers and symbols of statehood such as the national flag, and recent ethnography, 2015) mostly through ethnography, discourse and literary analysis, Yusuf’s work examines the ways in which Somaliland political identity and national consciousness is mobilized as an independent nation state seceding from Somalia. Using the case study of Somaliland, as a form of de-imagined nationalism, Yusuf then attempts to theorize secessionist nationalism (Eritrea, South Sudan, Pakistan, Biafra, Catalonia, Scotland etc.) as it is distinctly different from other forms of nationalism especially anticolonial nationalism. Participants were impressed with the diverging perspective he was trying to illustrate how identity depiction matters by negating the traditional ‘I am this because I am not that’ which he said unless

aspiring nations start centering their self-determination in a way that starts and ends in what they are, he said will still be in a continuous challenge of waiting. In his explanation he stated that in Somaliland’s nationalist project he has two arguments: Firstly, he presents that through its “officially sponsored” popular cultural items (such as the symbols of statehood, monuments, nationalist music and poetry, select events such as the arrest of the Horn Stars returning from Mogadishu in 2015 etc.), Somaliland has constructed a public identity that thrives on an intimate juxtaposition/foil with Somalia. He argues that is perilous as there is potential for nationalist amnesia/violence once the foil disappears. Secondly, that although most of scholarship rightly celebrates the peace and stability in the country of the last 26 years, sustaining the images and histories of violence in its public identity and institutional symbolisms suggests it has remained a country at war. He asserted that Somaliland ought to build a national consciousness without Somalia as its referent. “my suggestions include monumentalizing cultural and SNM heroes, first presidents, significant historical figures etc.” Secondly, by defining itself in essentially internationalist terms (democrats, anti-terrorism, victims of a genocide), Somaliland surrenders both the power to define itself in its own terms (say, cultural-traditional) to the international regime of power, which defines those terms. As well, this has potential to plunge the country into cultural/nationalist amnesia once the terms of the debate shift. On the bases of this presentation participants provided pro and critics by giving example of struggle all over the world which lighted up the discussion. Among the core comments were the international principle of state recognition being binding to have a referent state be it as a mother state or patron which are central in the self-determination process. well his argument popular culture shall be used to identify what Somaliland is as it stands on its own description was concluded with a performance by HCC Cultural Dance team that played ‘Hobby’.

As the forum is centering Somaliland/Somalia based research with internationally acknowledged methodology and research practice, the three presentations we had resonated on Somaliland statehood and mechanisms for development that coincided with the election the state was on. The third presentation was by Miss Amanda Møller Rasmussen who has a background in Social Anthropology of Development (MA) from the School of Oriental and African Studies as well as in African Studies (MA) from the University of Copenhagen. She has been affiliated to

the Centre of African Studies at Copenhagen University as a research assistant and project coordinator. Her research has mainly focused on Somaliland's fishery sector and its development initiatives, exploring the various economic, social and epistemic networks that surround Somaliland's fishery development on both a local and global level. During her presentation she stated that although fisheries in Somaliland have seldom caught the attention of scholars or international actors, the successful articulation of a linkage between "Somali piracy" and regional fisheries have led to more and more development attention, resources and technologies targeted at the Somaliland fishery industry. She argues that this has resulted in linking both local and global actors in an effort to securitize the region. Her presentation reflected more upon how these narratives are used to address issues of poverty and fishery development. At the same time, she investigates how these narratives have made the Somaliland fishery industry - a marginal and often unnoticed industry with little influence on the global community - into an arena from where different local and global actors are able to negotiate their interest, positions, and the allocation of development resources in a globalized world. In such a process establishing, appropriating, and re-establishing ideas about potential dangerous fishermen and the legitimacy of international development by linking up to local desires, global agendas, and the development epistemic communities that surrounds fishery development in Somaliland is mandatory was her point to take from the presentation. As always her presentation was also followed by supplementing perspectives and challenges that shadowed fishery which is an industry Somaliland has a wider opportunity for national development.

Well this is ADIH November with Wednesdays' well spent, academic environment celebrated and the waiting for the next PhD presentation taking over as the last Wednesdays of each month are dedicated to a documentary featuring night that brings the public together to give the dialog another emerging dimension of academic discussion with socially significant documentaries. This week we are screening 'Cultures of Resistance' directed by Iara Lee to lead the way for another intellectual dialog and say goodbye to November a month that once again placed Somaliland back on top of democratic practice success story in Horn of Africa a region dominated by fear after election season.

The Gentle Lioness Sleeps

(In Memoriam:
Yoliswa Siyolwe)

by Mpaliwe Msiska

The gentle lioness sleeps now,
The day's anguish clutching to her heart,
A loveless remainder of the boundless night of steel,
Her secret of transition -
The loneliness of the abyss.

Here the deposed sun lingers on uncertainly,
A hopeful suitor bearing the light of his soul
In his open palms,
But her eyes no longer return his gaze.

Those eyes that spoke of the secret accents of The South,
Of daring mountains which converse with the sky,
Of rivers with the roar of

a thousand lions,
The thunderous smoke of the Limpopo,

The Misted poetry of the Zambezi and the Kafue.

Alas, the hungry sea always awaits,
Lying in ambush for unsuspecting travellers.
I hear you say:

'You came too early,
the forest birds are still singing
And the wild flowers still feast on the morning dew,
Look, the sear of old still lies behind the Summit.'

No do not let them paint your sunrise in Sunset's fading glow.

Cry out: 'One moment more!
Yes just a little time -
There is the love of a child for its mother,
The mother's lonely heaving,
There are still distances of dreams untravelled.'

Oh! You who dwell in the heights beyond
Reach of anguished voices of loss,
Don't you hear the furious sounds riding the protesting winds
Outside this bereft village Church?

There were seedlings awaiting the return
Of the iridescence of dawn,
Or the decisiveness of a tropical downpour.

A day's or perhaps a week's reprieve, oh! God!

But your cheerless measure
is time without morrows.

Oh! Listen to the stillness of departure,
The quiet silence of yesterday's undimmed embers,
As they glow from heart to heart,
In whispers of smoke and thunder.

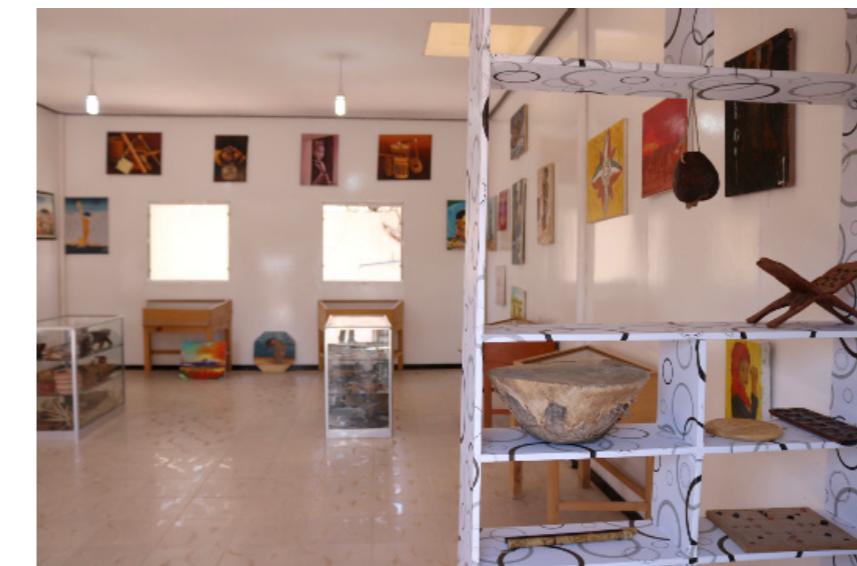
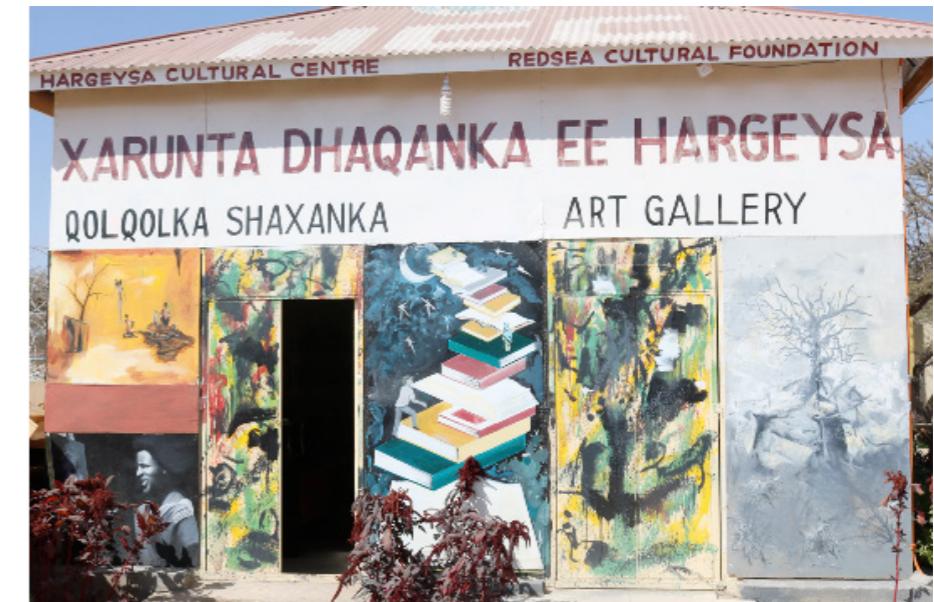
Someday, your face will light the darkness of a lonely hour,
Perhaps, not here, not even there,
But surely you will waive again in a crowded Covent Garden street.

I think she lives,
In the secret chambers of times unknown,
Weaving her days in the colours of Angels.

The Lioness sleeps,
The gentle lioness sleeps.
(London, 21/04/97)

QOLQOLKA SHAXANKA EE XARUNTA DHAQANKA HARGEYSA

Waa maxay Qolqolka Shaxanku “Gallery”? Wuxuu aan weydiiyey su'aashan qaamuuska Cambridge English Dictionary, wuxuu uu iigu jawaabay sidan oo aan kasoo af celiyey Ingiriisi; “waa bar lagu bandhigo farshaxanka sawirrada iyo hibada halabuurnimo ee sawirka ee kala duwan.” Balse intaa inay ka badan tahay baan aaminsanahay. Jiritaanka ummadeed oo dhamaystiran kama maarmo bar ay ku kaydsadaan hiddahooda iyo dh-aqankooda, kuna soo bandhigaan hibooyinkooda halabuurnimo ee farshaxaneed. Laga soo bilaabo dagaalladii sokeeye iyo bilowgii Jamhuuriyadda Somaliland waxa bilaabmay dibudhis qaran, mid dawladeed iyo in la kobciyo oo dibudhis lagu sameeyo qaybaha kala duwan ee aasaasiga u ah nolosha bini'adamka sida; waxbarashada, caafimaadka, ammaanka iyo wixii lagamamaarmaan u ah nolosha. Tobankii sanno ee u dambeeyey waxa socday kacdoonno lagu dhiirri gelinayo dhaqanka akhriska iyo qoraalka, iyo dibusoonooleynta fanka iyo masraxa ee dadkani hiddo iyo dhaqan u leeyihiin, waxa kale oo iyana ah muhiim in la helo baro lagu kaydiyo hiddaha iyo dhaqanka ummaddin, loona kaydiyo timaaddada iyo jiilalka dhalan doona. Taariikh badan iyo farshaxan ayaa ku lumay dagaalladii dalkani soo maray. Qolqolka Shaxanka ee Xarunta Dhaqanka Hargeysa waa bilawga helitaanka degelladaas. Qolqolka Shaxanka ee Xarunta Dhaqanka Hargeysa waa waax ka mid ah waaxyaha Xarunta, gaar ahaan waaxda Ururinta Macluumaadka iyo Arkifiyada (Archive and Information Management Department). Qolqolkan shaxanka waxa yaalla walxo dhaqameed kala duwan, farshaxan ay sawireen dhallinyaro halabuurkooda ku muujiya sawirgacmeedka iyo farshaxan ay ku deegeen ururiyeyaa khaas ahi. Haddaba Qolqolka Shaxanku waxa uu u qaybsamaa saddex qaybood; qaybta laga helo walxo dhaqameedyada, qaybta farshaxanka iyo qaybta sida kumeelgaadhka ah loogu isticmaalo bandhigsawireedyada sawirqaadayaasha kala duwani sawireen (temporary photo exhibition). Wuxuu qabsoomay Qolqolka Shaxanka ee Xarunta Dhaqanka Hargeysa bandhigsawireedyo ay qaadeen sawirqaadayaal kala duwan sida Adnan Abdo oo ka mid ah sawirqaadayaasha Jamhuuriyadda Somaliland iyo Kate Stanworth oo ah sawirqaade reer Ingriis ah.





Dhaqan ahaan waxa la sheegaa in ummadda reer Somaliland aanay caado u lahayn in wax la qoro ama la akhriyo. Wuxuu aragtidaan lagu taageeraa dhaqanka gabayga oo ay aad ugu wada xidhiidhi jireen waayaadii hore. Laakiin, waxa aragtidaa odhanaysa dhaqan umay lahayn ummaddani qoraal ama akhris, ka hor imanaysa, Rugta Kutubta ee Xarunta Dhaqanka Hargeysa, kana tirsan waaxda Ururinta Maclumaadka iyo Arkifiyada (Archive and Information Management Department). Marka laga tago buugta af Soomaaliga ah, waxa yaalla xogo guun ah oo lagu qoray far Carbeed, se af Soomaali ah. In kasta oo farta ummaddan la qoray badhtamihii toddobaatan-nadii ee qarnigii tegay, haddana waxa jirta in aanay caqabad ku noqon farta Soomaaliga oo aan qornayni, lagagana baxay caqabaddan

in wax la qoro sida iya-doo la isticmaalayo far ummad kale qoratay beri hore. Halkaa waxa ka cad in ummaddani ay doontay in ay weelayo taariikhdeeda, hab qoraal ama hab gabay. Waayadan dambe waxa socda kacdoonno hore loogu mari-nayo dhaqanka akhriska iyo qoraalka sida; Bandhigga Caalamiga ah ee Buuggaagta Hargeysa. Bandhiggani waxa uu ka mid yahay bandhigiyada loogu dabbaaldego suugaanta, dhaqanka, akhriska iyo qoraalka ee Bariga Afrika.

Rugta Kutubta, xilligan la joogo, waxa si joogto ah u yimaadda, celcelis ahaan 80 qof maalintii. Dadkaas oo u badan arday dhigta dugsiyada iyo jaamacadaha. Waxa kale oo soo raaca dad samaynaya cilmbaadhisyo kala duwan, una soo doonta xog. Dabaqa hoose ee maktabadda waxa aad ka helaysaa buugaagta af Sooma-

liga ku qoran. Waxa ku weheliya kuwa Carabiga ku qoran iyo dabcan afaf kale oo ay ka mid yihiin Ingiriisi, Jarmal, Faransiis iyo Iswiidhish. Rugta Kutubtu waa halka lagu kaydiyo wargeesyada maalinlaha ah ee dalka ka soo baxa oo dhan, taas oo sahlay-sa in dib loo baadhi karo mustaqbalka, haddii loo baahdo.

Waxa aad ka ergisan kartaa buugga aad rabto, adiga oo marka hore samaysanaya kaadhka xubinnimada. Waxa yaalla internet u furan bulshada oo kuu sahlaya in aad si fudud ugu shaqaysan karto goobta. Waa muhiim in aanay Rugta Kutubtu noqon oo keli ah meel ku kooban adeegyada hoos yimaadda ee la isla garanayo, balse waa in ay muujin karto hawlgelinta barnaamijyo intaa ka bal-laadhan. Taas waxa ka mid

ah tababbarkii u dambeeyey ee cilmiiga maktabada-ha ee dhowaan lagu qabtay isla halkaa. Tababbarkan waxa ka qalin jebiyey oo ka faa'ideystay laba iyo soddon arday. Halkaas waxa lagu bartay qaybaha kala duwan ee muhiimka ah in la barto si loo helo maktabad u shaqaynaysa sida dhiggeeda oo kale. Waxa ka mid ah diiwaangelinta buugaagta iyo in si fudud looga heli karo diiwaanka, lana garanayo buug waliba goobta uu yaallo iyo inta xabbo ee ka taalla. Haddii uu maqan yahayna, la og yahay qofka uu ku maqan yahay iyo maalmaha uu la maqnaaba. Tababbarkan oo ku soo beegmay xilli ay dalka ka furmeen maktabado cusubi, ayaannu rejaynaynaa in uu wax badan ka tari doono, hawlahana u fududayn doono maamulkooda, maadaama ay imika dalka joogaan dhalinyar aqeentoodii leh.



