DHAXALREEB
Xagaaga 2015

Redsea Cultural Foundation with Partners

Presents

Bandhigga Caalamiga ah ee Buugaagta Hargeysa

8th Hargeysa International Book Fair

1st - 6th August



NIGERIA
Guest
Country

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A Message From The Director Hargeysa Cultural Centre



We are delighted to have, at the 8th exhibition of Hargeysa International Book Fair (HIBF) Nigeria as this year's guest country, being represented by such luminous scholars , artist, and leading literary figures whose renown extend far beyond their home country such as Professor Niyi Osundare, Okey Ndibe, Chuma Nwokolo and more.

We are equal proud to announce that HIBF is hosting the first east African WOW – Women Of the World – Hargeysa, and will be attended by Jude Kelly, The founder of the WOW - Women of the World global movement of festivals and Hannah Pool, the WOW – Southbank Centre, London, curator.

HIBF is also honoured to host and present the work of diaspora Somali writers and scholars including the highly-esteemed playwright Said Salah, the writers Rashid Sheikh Abdilahi, and the Islamic scholar, public intellectual, and journalist Sheikh Mahamoud Sheik Dalmar. We are also delighted to welcome and introduce the upcoming talent, Hibo Jamal.

This year, we are pleased to have attracted highly steamed artists, writers and scholar from scores of countries South Africa, Kenya, Cameron, Ghana, Turkey, Australia, Sweden, UK, USA and more

All this distinguished guests will interact with colleagues from Somaliland and wider Somali region within the Book Fair's central theme of SPACE.

We, finally hope that you will find this year's HIBF enlightening, stimulating, inspiring and above all enjoyable.

The theme of SPACES

The HIBF has established a reputation as a major site of debate and inspiration to support social reconstruction. This year, the HIBF will adopt the theme of "spaces".

Spaces, spaces and spaces

Spaces around us, physical space, spiritual space, cultural space, political space, social space, personal space, space within the community, space within the family, space within different sectors of the society. Participants will be provoked to learn to allow themselves to acquire their own space, and not to infringe the space of others. The lack of space causes in humans, a poverty of thought, of wellbeing, of personal development. People need space to grow, to think, nurse and nurture their soul.

The concept of space helps us to examine a traditional Somali society as a nomadic community living in a vast almost infinite physical space, defined by an ultimate feeling of freedom and a lack of physical constraints with regard to mobility. But when this community suddenly moves into an urban environment, it finds that traditional notions of space take on new meanings and raise new questions. How does this new urban experience impact on traditional ways of expression and communication? How can we as a society adjust to these new urban spaces? Does moving from rural into urban spaces constrict our sense of spiritual wellbeing?

In Somaliland, we know that constricted spaces do not stop at the appearance of the urban environment or people's movement to cities and towns. The spaces we inhabit have also been impacted by war, oppression and civil strife. Somalis fled from their rural dwellings and from cities to end up in refugee camps, a new physical space. How does experience in these news spaces impact on people's minds, wellbeing and outlook?

Many Somalilanders and other Somalis have ended up as refugees in foreign countries, in Europe and North America. What physical and spiritual space is available to them outside Somaliland? How does the unprecedented exodus of our people to countries beyond our shores affect their space, physically, emotionally and spiritually?



We know that space isn't just altered by outside forces; we also create it. So we may ask ourselves, what must we do to create spaces that enable us? For one thing, we need to start by better understanding the link between the nature of available space and the wellbeing of communities. We need to tap the mental energies of our people by creating appropriate spaces, where people can grow physically and intellectually. We also need to challenge spaces that constrict us, so that we may grow own spaces and for future generations.

Furthermore, we all need to ensure that as a society that everyone in Somaliland has access to open, fair and tolerant spaces.

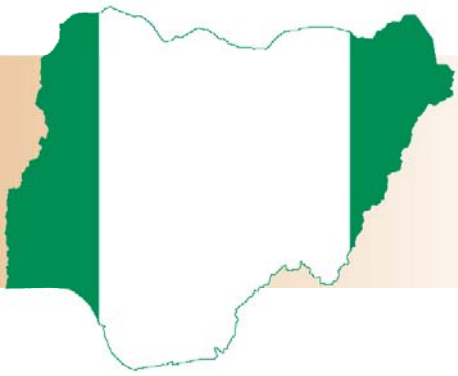
Equally, it's very important that those space are not exclusive, that is why is highly significant that those spaces are shared by all members of the society, for that reason, it's honor for HIBF to provide platform to WOW -Hargeysa to organize panels, talks, reading dedicated to highlight the issues facing women and to celebrate their contribution.

It is our hope that participants of the HIBF 2015 and WOW – Hargeysa will be provoked to think about the nature of space and all its various implications for Somaliland society.

So let us nurture and cultivate just, democratic, tolerant and enabling spaces that release our full intellectual and spiritual capacities.

Nigeria: Our Guest Country Of The Year

An Overview



NIGERIA, or the Federal Republic of Nigeria as it is officially called, is situated at the North West of Africa. This well-known African country, the guest of the Hargeisa International Book Fair for the current year 2015, is prodigious in several dimensions. In 2014, it marked a hundred years of the amalgamation of North and South to form a united Nigeria.

Encompassing a geographical area of 923,768 sq km, with a multi-ethnic population of 170 million making it the most populous country in the African continent and the 17th in the world, Nigeria occupies a wide and diverse terrain of land. It is blessed with expanse of savannah fit for livestock grazing, huge arable lands for cultivation, a long sea coast for fisheries and an abundant mineral wealth lying underground including oil of which it is one of the World's main producers.
Besides these heart warming natural endowments, there is another highly important factor for the lives and well being of the Nigerian people. That is the tolerance, the intrepid co-existentialist aptitude the people so remarkably display in the face of all adversities, which they rightly perceive as an imperative condition for the development of their country.

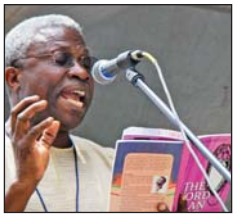




Nigeria is fittingly the country of focus for this year's festival. With over five hundred languages and ethnic nations, the country is home not just to one in four Africans, but one in four of African ethnic nations. With a world famous cultural history stretching from the fifth century BC, through the Nok, Ife, Oyo, Benin, Bornu and Igbo Ukwu among others, the country is also home to a contemporaneous foment of creativity, demonstrated in her vibrant arts, music, film and literature which is recognized not just in Africa but around the world.

That does not mean, in any way, that the country is entirely free from unhappy rifts and internal strife happening within or surrounding its bounds for the world is well aware of the terrorist activities that have recently plagued both the lives of a great number of people as well as the country's reputation. But these can best be understood as no more than ephemeral incidents which once seriously and collectively tackled are bound to vanish as they initially sprang. So that this great African nation can continue to shoulder its immense responsibilities both in Africa and the world in accordance with its unique position and status, utilizing the country's political, cultural, religious and social spaces to accommodate the aspirations of her teeming population into the new post-amalgamation century.

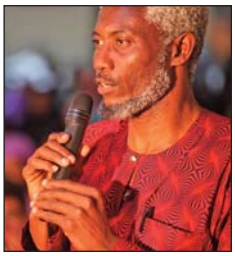
The guest authors from Nigeria include Professor Niyi Osundare, Okey Ndibe, Chuma Nwokolo and more.



Professor Niyi Osundare is a prolific Nigerian poet, dramatist and literary critic. He gained degrees at the University of Ibadan, the University of Leeds and York University, Canada. Previously professor and Head of English at the University of Ibadan, he became professor of English at the University of New Orleans in 1997. Professor Osundare is renowned for his commitment to socially relevant art and artistic activism and has written several open letters to the former President of Nigeria (Olusegun Obasanjo), whom Osundare has often publicly criticised.



Dr. Okey Ndibe is a novelist, political columnist, and essayist. Of Igbo ethnicity, Ndibe was born in Yola, Nigeria. He is the author of Arrows of Rain, a critically acclaimed novel published in 2000. Also, author of Foreign Gods, Inc., Dr. Ndibe is visiting professor at Brown University, where he teaches African and African Diaspora literatures. He has served on the editorial board of Hartford Courant where his essays won national and state awards.



Chuma Nwokolo, Jr. is a Nigerian lawyer, writer and the publisher of African Writing magazine. He is author of the poetry collections Memories of Stone and The Final Testament of a Minor God. His novels include One More Tale for the Road and Diaries of a Dead African, an extract from which was published in La Internazionale as one of the 3 best stories worldwide in 2001. His Young Adults novels include The Extortionist and Dangerous Inheritance. His short story anthologies include The Ghost of Sani Abacha, a witty and satirical collection of 26 stories mostly set in Nigeria. Other anthologies include his latest, one of the commemorative volumes to mark the centenary of Nigeria's amalgamation, How to Spell Naija in 100 Short Stories. He was writer-in-residence at the Ashmolean Museum in Oxford.

Hargeysa International Book Fair - 2015
Guest Country: Ghana



Major Panels and Highlights - HIBF 2015

The 8th Hargeysa International Book Fair will take place in Hargeysa 1-6 August 2015. The Fair has established a reputation as a major site of debate and inspiration to support social reconstruction in Somaliland. Embracing this role, the Fair will adopt the theme of "spaces". The guest country this year will be Nigeria.

HIBF2015 in figures:

1 theme, Spaces,
1 guest country, Nigeria,
43 international guests,
23 countries,
5 continents,
more than 75 local artists,
xx new books……

Short film: The HCC – a year later.

A screening of a short film about the Hargeysa Cultural Centre,

Panel on Spaces: the theme of the year

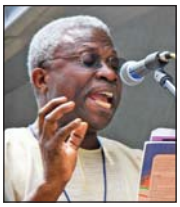
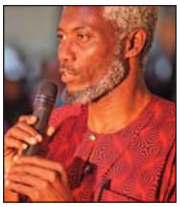






In this session panelists will discuss the theme of this year's festival from various angles informed by their own personal experiences, and their academic and professional experiences. Edna Adan, a passionate leader, multi-awarded social activist who dedicated a whole life to support through a hospital woman and child care, will introduce the theme from her perspective as a health worker and a campaigner for human rights. She will be joined by Shiekh Mohamoud Dalmar and Amina Milgo, two scholars and prominent actists. Finally Hoodo Ayaan Suldaan and Maxamed Cumar will speak about how young Somalilanders need Space to grow within their society.

Panel: The guest country - Nigeria


HIBF2015 will focus on "Spaces" as theme of the year. Nigeria is fittingly the country of focus for this year's festival. In 2014, it marked a hundred years of the amalgamation of North and South to form a united Nigeria. With over five hundred languages and ethnic nations, the country is home not just to one in four Africans, but one in four of African ethnic nations. With a world famous cultural history stretching from the fifth century BC, through the Nok, Ife, Oyo, Benin, Bornu and Igbo Ukwu among others, the country is also home to a contemporaneous foment of creativity, demonstrated in her vibrant arts, music, film and literature which is recognized not just in Africa but around the world. At the same time, critical challenges face the country, most infamously, the recent explosion of terrorism. If the country's future is to be assured, her leaders must creatively expand - and wisely moderate - the country's political, cultural, religious and social spaces to accommodate the aspirations of her teeming population into the new post-amalgamation century.

The guest authors from Nigeria include Professor Niyi Osundare, Dr. Okey Ndibe, Chuma Nwokolo.



Do not miss the children's day







Permanent and temporary art displays at HIBF and HCC:

Photography display and galleries: 1) Rare books display at HCC, 2) Kate Stanworth Photography Display at the major venue of the HCC; 3) Photography Display at the major venue of the HIBF by Samira Al Baroud (Kuwait), Alison Baskerville (UK), Kate Holt (UK-Kenya), Kate Stanworth (UK); 4) Paintings and pencil drawings Display at the major venue of the HCC.

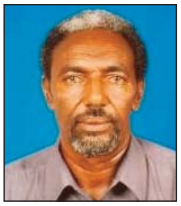









Panel on Xasan Ganay's work

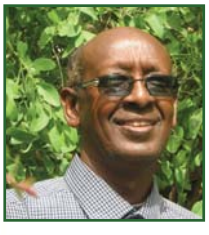


Xasan Xaaji Cabdillaahi "Xasan Ganay" has been described as poet and playwright with natural gift in eloquence and descriptive language, whose imaginary verses touche the deepest feelings of humanity. His ability to describe nomadic environment in verses and his richness of vocabulary made him one of the most respected poets in his era. In the occasion of publication of his first collection of poems, we want to dedicate this panel to the works of Xasan Ganey during the last 40 years. Editors of the collection as well as his colleagues in literature, will honour this launch. The poet will read some of his latest works.



Panel: Conservation of ancient Islamic manuscripts in Somaliland

In December 2014, a collection of eighty-nine of Islamic manuscripts has been localized in a 19th century Qadiriya shrine and other places of Somaliland. The manuscripts, all in Arabic, are thought to have been written and hand copied by Muslim scholars between the end of the 19th century and beginning of the 20th century. These historic heritage items are exposed to deterioration, due to the extremes of temperature and relative humidity of the country and due to the lack of a full-fledged conversation practise. The Hargeysa International Book Fair 2015 invited international and regional experts in Islamic Manuscript preservation, analysis and study, to discuss the state of art in the field of Islamic MSS study, and to assess the presence and circulation of the manuscripts in the Horn of Africa both from an historical perspective and with a eye to the current situation.



Professor Alessandro Gori (University of Copenhagen), Dr. Ahmed Hassen Omer (director of the Institute of Ethiopian Studies at University of Addis Ababa - TBC), Dr. Dr. Michele Petrone, Islam in the Horn of Africa, ERC project) and Jama Musse Jama (director of the Hargeysa Cultural Center) will deliver short presentations followed by a panel discussion and Question and Answer session. The session will be chaired by Ahmed Ibrahim Awale.





Panel: Sooyaal – major classical poetry and music session



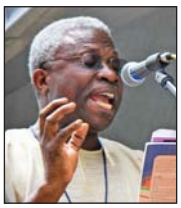


HIBF dedicated an entire night to prominent poets, dramatists, actors and singers and musicians in every year's festival. This year the session will be dedicated to elderly artists, including Jaamac Saleebaan Tubeec, Xasan Xaaji Cabdillaahi "Ganey", Axmed Saleebaan Bidde, Rashid Bullo.

Panel on Knowledge production:

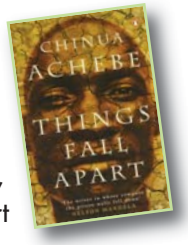
Panel on Knowledge Production and Somali Studies: Structures of domination and marginalisation have persisted their time in knowledge production on and about the African continent and its peoples – stemming especially from the colonial period. A number of African and non-African academics and writers have continued to search for ways of telling the African story and ensuring knowledge about Africa is objective, truthful and properly representative. This is the entire corpus of postcolonial and decolonisation studies. In the wake of #CadaanStudies, in April 2015, this debate comes to life again claiming and advocating a paradigm shift in knowledge production on Somaliland and Somalia, and perhaps the continent. This panel is formed to extend this conversation and provide more nuanced ways of thinking about postcolonial studies, paradigm shift and the political/logistical challenges in knowledge production on the continent over 50 years after independence.

Panel on African fiction writing: The case of Things Fall Apart









Bringing together leading scholars, Professor Niyi Osundare (New Orleans University, USA), Dr Mpalive-Hangson Msiska (Birkbeck, University of London) and Chuma Nkolowo (poet and writer and editor of African Writing Magazine), the panel will highlight the literary, historical and political significance of Things Fall Apart (1958), a novel by the Nigerian writer Chinua Achebe. It is considered to have inaugurated the African novel in English as a cultural practice and legitimate object of study in schools and universities worldwide. Among others, the Panel will seek to respond to the following questions: what were the literary, political and historical contexts that motivated Achebe to write the novel? Why it capture the imagination of readers in Africa and abroad? Why is it one of the most frequently read and studied African and World-literary texts today? How has its critical reception changed over the years? What has the novel done for Nigeria and Africa?

Panel on writing about love in Somali literature: The case of Cilmi boodheri.









The classic story of Cilmi Ismaaciil Liibaan "Boodhari" came back to the literature scene recently as new collection of poetry and biography of the poet has been published. Four different authors' works, including a PhD desertion, have been dedicated to this story in the last couple of years. We invited Rashiid Maxamed Shabeelle (the author of Ma dhabbaa jacalay waa loo dhintaa "it is true people die of love", 1975, second edition 2015), Maxamed Xirsi Guuleed (author of Cilmi Boodhari iyo Caashaqiisii "Cilmi Boodhari and his love", 2014) and Idris Yousouf Elmi (translator of Cilmi Boodheri: L'histoire d'un amour absolu (Cilmi Boodheri: taariikhda Jacayl taam ah" by Abdriscid Ismail Mahamed) to discuss how Somali oral and written literature describe the love it self, and how their works describe in particularly this case of Cilmi Boodhari.





Readers Clubs Presentations:

In this session regional readers clubs will present their activities during the year and, linked to the theme of the year, they will inspire audience and seek support to build local public libraries.







HIBF Junior: storytelling for children at Hargeysa International Book Fair

Renowned authors of children literature as well as volunteers of HIBF will read for school children aged between 5 to 12. In this occasion, we will build the African Story Tenth, a wider project in several Eastern Africa countries that will tap at HIBF. For centuries, Africans have passed stories down from one generation to the next through storytelling. Recounted through songs, drama or simply by a captivating storyteller, these stories play a crucial role in passing on important lessons to children, especially around moral themes like greed and generosity, actions and consequence, manhood and womanhood, and so on. Some also are a fantastic reservoir of local histories, myths and legends. Coordinated by Hoodo-Ayaan Suldan, director of Maxamed Mooge Center for Heritage and Fardus M Dheere, writers Maimuna Jallow, Ahmed A Awale and others will read for our younger generation of audience.

What is Arete Stories?



Arete Stories is leading provider of multi-media communications throughout East Africa, including Somaliland. Arete has helped a diverse range of organisations tell their own stories; both visually and through the written word. Arete designs customized training workshops to help individuals and organisations tell their own stories more effectively. Arete was founded in 2012 by photojournalist Kate Holt who has over twenty years experience working for the international media.

Hargeisa International Book Fair:

UNICEF Photo Exhibition

One of the CRC's provisions (Article 13) states that children should have the right to freedom of expression in any media but in Somaliland and Somalia the voice and opinions of children are seldom heard. However UNICEF Somalia/Somaliland teamed up with photographer Kate Holt to give nearly 1000 Somali children the chance to learn how to take photographs and provide the world with a unique insight into their world. The exhibition will consist of 16 A1 foamex panels.The photographs will be selected from those taken by children as part of the "Photoclub" Project in Hargeisa. The themes of the photographs would fall into four categories: family and friends, play, water and food.



UNICEF Photo Workshop



Photographer and trainer, Kate Holt from Arete Stories, will run a short workshop for children who participated in the original UNICEF supported Photo club workshop in Hargeisa. The workshop will develop the children's photography talents further and explore a new creative theme.

Women of the World Festival

as an integral part of the Hargeysa International Book Fair



Red Sea Cultural Foundation is delighted to host and invite you the first ***WOW - Women of the World*** Festival in East Africa. ***WOW - Women of the World Hargeisa*** will be launched this year as an integral part of the ***Hargeysa International Book Fair***, which will run between the 1st and 6th August 2015.

WOW - Women of the World is a global movement of festivals, launched at London's Southbank Centre in 2011 by Jude Kelly CBE, Artistic Director of Southbank Centre. Each festival across the world celebrates the formidable strength and inventiveness of women and takes a frank look at what prevents them from achieving their potential, forming a movement towards achieving social equality.

In what is still largely a male dominated society, trailblazing women in Somaliland are leaving an indelible mark in both the private and public sector, since 1991. Somaliland has made considerable progress and women have played a crucial role in building and improving country's democracy and economical development. for the first time, the country has several female ministers, prosecutors, emerging women leaders and an increasing number of women heading successful businesses. Their inspiring stories of trials and triumphs are however largely unheard, uncelebrated and unreported. In the spirit of the WOW - Women of the World global festivals WOW - Women of the World Hargeysa will provide a dedicated platform to highlight the voices of women and share their unique journeys. Presenting an exciting program of talks, readings, workshops, exhibitions and keynotes, WOW - Women of the World Hargeisa will tackle issues directly affecting the lives of Somali women.

The experiences, deliberations and wisdom exchanged during WOW - Women of the World Hargeysa will examine how social, cultural, political, and economic barriers, which have prevented women from equitable and meaningful participation in public life, can be dismantled. We will look at the positive contributions in the struggle for equality, fairness and justice. We will also explore how the arts can be a fun and effective tool to probe, challenge and effect change.

Join us "WOW" and be inspired as WOW - Women of the World Hargeisa provides a new platform to discuss, explore and challenge issues affecting women and girls.

HARGEYSA - EVENTS

Alison Baskerville Exhibitions



Flowers of Hargeisa - Alison was once told that the plastic bags around the city of Hargeisa were the flowers of the city. As a photographer she felt the real flowers were the women of the city. Their colourful clothes and quietly determined spirit led her to produce a series of images of women from the rural communities to the inner city; women who create and instill inspiration to the population with their innovative spirit. Alison Baskerville will be sharing those photographs and commentary with us.



Alison Baskerville is a British documentary photographer. Alison has focused on the impact of conflict on women's lives in various areas of conflict around the world, including Afghanistan, Mali, Israel/Gaza and the Philippines. Along with her work in conflict she also investigates social and domestic issues both abroad and in the UK including the current excavations of war graves in Somaliland and role of women in the capital of Hargeisa. Alison is also a regular contributor to WOW London. She holds a degree in Photojournalism from the University of Westminster. Her work has been published by the Times, the Guardian, The Daily Telegraph, The Sunday Mirror and BBC Pictures.



Let's talk politics



Women have been playing an important role in Contributing processes of development democracy, rule of law and peace-building in Somaliland However, in recent years overall women's political participation in Somaliland has not been significantly improved still very low compared to the number of men in decision-making bodies at all levels . This panel examines the reasons behind the low political participation of women despite female voters making up the largest electorate in the country . What are the structural barriers preventing women from competing in elections? How do negative attitudes and portrayal of women in public life shape their chances of success? What kinds of reforms -legal, social and institutional - are needed to create a fair playing field and help advance access for women in politics?

Join Eritrean born British journalist and curator ***Hannah Pool*** in conversation with the following distinguished guests:





Her Excellency Shukri Ismail Bandare, Minister of Environment
Her Excellency Samsam Abdi Adan, Minister of Finance
And Amina Milgo Warsame, an activist and researcher will present members of the public with their priceless experiences as they jointly reflect on their own political careers and how more doors can be opened for women to join and encouraging women's political participation in politics.

Whose Somaliland is it?

War, peace, displacement, return, destruction and recovery; Somaliland's recent history is one filled with seismic events. However, there is limited reflection on how this turbulent history has impacted the lives of women in Somaliland. Their experiences, sacrifices and stories are however not forgotten. We ask how the birth of a new democratic state has touched the lives of women. Have there been unfulfilled promises? What does it really mean to be a woman or girl in present day Somaliland?

Join Dr. Siham Riyaale, Faduma Bihi, and prominent disability rights activist who lost both her legs after stepping on a mine, Hibo Salah, the first female to be ranked Major in the Somaliland Police Force and others join our panel gives you their experiences and reflect on the dynamic role of women in Somali society.

Don't miss

Sunday
2 August 2015
10:00 -11:00

Edna Adan

Edna Adan in conversation with Jude Kelly, Artistic Director of the Southbank Centre, London and founder of WOW - Women of the World.

Very few people embody the collective hope, tenacity and aspiration of a nation as well as Edna Aden does. A trained nurse, senior WHO official, first female Foreign Minister of Somaliland, activist and sincere advocate of women's rights. After a successful career at the WHO, Edna invested her personal wealth and knowledge to reduce the staggeringly high numbers of preventable infant and maternal mortality in Somaliland. Join with us and come to find out what most inspired Edna to start the daunting humanitarian mission to built Somaliland's first maternity hospital and train 1,000 midwives.




WOW









Intergeneration talk:
carving spaces for the next generation - Girls, future and leadership

Nadifa Mohamed, acclaimed British novelist of Somali heritage, will be in conversation with *Muna Ahmed Omar* a young female writer, Hawo Jama Abdi, young female poet, and disability rights activist, who is born blind and Yasmin M. Kahin, playwright, and a poet. Together they will explore generational changes in women's writing, the importance of controlling one's own narrative and the importance of role models for inspiring the next generation of leaders.






Don't miss

Monday 3 August 2015 (10:00 -11:00)

Keynote by first lady of ***Somaliland***: Amina Mahamud Jirde



Her Excellency Aamina Mahamed Jirde, first lady of Somaliland is a vocal proponent on women's issues in Somaliland. She graduated from Burao Girls School, before moving to London with her children. Once in London, she completed her higher studies and worked for a number of public sector organizations, her most prominent role being the Deputy of Head of the Refugee Council in the UK

(11:00 -12:00)



Closing remarks from Jude Kelly, Artistic Director of Southbank Centre, London, and founder of the *WOW - Women of the World festival movement*

Jude Kelly was appointed Artistic Director of Southbank Centre, Britain's largest cultural institution, in 2006. She founded Solent People's Theatre and Battersea Arts Centre, and was the founding director of the West Yorkshire Playhouse. In 1997, she was awarded an OBE for her services to theatre, and in 2015 she was made a CBE in the New Year honours for services to the Arts. She has directed over 100 productions from the Royal Shakespeare Company to the Châtalet in Paris. Jude is a member of the London Cultural Strategy Group, and was part of the Cultural Olympiad which was responsible for the ongoing framework for delivering the creative, cultural and educational aspects of London's Olympic and Paralympic Games in 2012. Jude created WOW - Women of the World Festival in 2011, and it is now in its 5th year at Southbank Centre and has grown to be a movement, with festivals happening in 15 countries across 5 continents.

'WOW is supported internationally by Bloomberg

Bloomberg support Southbank Centre in developing WOW globally, making it possible for the organisation to grow WOW both in the UK, and internationally. Their funding enables Southbank Centre to develop the structures and agreements which facilitate our work with partners. Thanks to their support Southbank Centre was able to create and host WOW –Women of the World Online, a free digital resource which showcases WOW content from around the world. This website provides the international platform for WOW and facilitates the promotion of content from global WOW festivals.

Hargeysa Rebuilding, An Outsider's View

A poem by Jack Mapanje





The ex-British protectorate of Somaliland,
No longer engaged in local feuds, wrangles

And civil wars with her southern neighbors
Down town Mogadishu, feuds and wars that

Turned dense agal huts with matted fences
To ruins, debris, shards, dust – Somalilanders

At home and from diasporas are asserting
Their roots. They are rebuilding Hargeysa into

A peaceful well-fortified capital city and, on
Their own terms. With Hargeysa Civil War

Memorial in the center and the Mig fighter
Jet that razed buildings down rudely poised,

A reminder how it mortified the city but gave
The nation freedom, today stone is rebuilding

On stone, brick on brick, glass on plate glass.
And it's not just the chirpy men chewing their

Khat after work or the men in sandals with
White robes flowing; it's not the women decent

In colorful saris; despite the world that takes
No notice, everyone in Hargeysa is jostling

For their patch of road, street, land: chickens,
Goats, sheep, camels, donkey-carts, minibuses

Taxis, the endless file of women and men
Beside market walkways with their basket

Cages full of wads of money chasing your US
Dollars – everybody is re-designing Hargeysa

City to their hearts desire. And it's working.
There's no load shedding. The guns guarding

Gates and doors that matter are for Al-Shabaab
Who won't get here again after their fateful

Suicide bombs of years gone by. So, when next
You visit Hargeysa drive gently beside the side-

walks, people are rebuilding; it's a shame we
Turn blind to such little nations that function!





Jack Mapanje, Senior Lecturer in Creative Writing at the University of Newcastle upon Tyne, author of several collections of poetry, the editor of several more, and the recipient of awards including the Rotterdam Poetry International Award and the African Literature Association (USA) Fonlon-Nichols Award. Jack was the guest of Hargeysa International Book 2014 and he has written after his visit the following poem about his memories of Hargeysa city.

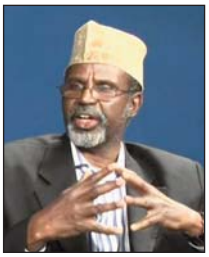
Other prominent guests of the HIBF 2015



Joe Addo is a renowned architect born in Ghana, West Africa who trained at the Architectural Association in London. He worked in Finland, UK and USA before setting up his own practice in Los Angeles in 1991. He was a founding partner of the A + D Museum in Los Angeles, whose mission is to advance knowledge and to enable people to understand and appreciate architecture and design. He moved back to his native country Ghana in 2004 where he is the CEO of Constructs R+D, an innovative (TM) research and Development Company and Chairman of ArchiAfrika Foundation an organization that is broadening the discourse on Africa's built environment to encompass the role of socio-cultural design inspired development. Joe will be working with group of young Somaliland architects to reflect on the physical spaces of African cities, and particularly how the spaces in Somaliland cities are in transformation



Nadifa Mohamed was born in Hargeysa, Somaliland in 1981 and was educated in the UK, studying history and politics at St Hilda's College, Oxford. Although she grew up in the UK, she has remained connected to her birth country. Her debut Novel Black Mamba Boy, is a tribute to the spectacular travels of her father from his days as a young street child in Aden to his extraordinary journeys across Africa and Europe to when he finally settled in the UK. Black Mamba Boy has received critical acclaim and was launched at the HIBF in 2010. Nadifa has been hailed as one of the most promising Somali authors of her generation. In 2014 Nadifa, again launched her second novel, The Orchard of Lost Souls at the HIBF. The HIBF is delighted to invite Nadifa Mohamed again back to her hometown as a shining example and inspiration to the Somaliland youth.



Farah Ahmed Ali "Gamuute", a writer and poet and literary scholar based in Canada, who has spent many years researching metrical structure of Somali poetry, which culminated in publishing of his latest book "Coming of age: an Introduction to Somali Metrics" published by Redsea. Farah Gamuute is currently working with Redsea Cultural Foundation in a study on Concordance list of poetry of Mohamed Ibraahim Warsame "Hadraawi".



Rashiid Maxamed Shabeelle is a writer and contemporary collector of oral poetry and oral traditions, now living in The Netherlands. He published in 1975 "Ma dhabbaa Jcalaywaa loo dhintaa?" (It is true that people die of love?), which is a collection of transcripts of poems of Cilmi Boodheri, placed within the framework of biography of the poet. Hodan, Rashiid's mother, and Cilmi Boodhewri are mythical couple known as the 'Romeo and Juliet' of Somali culture. Rashiid is now publishing a revised edition of the historical book, of which manuscript was censored at the time he wrote, because the topic was considered taboo.



Jonny Steinberg is a South African writer and scholar, and Associate Professor in African Criminology at Oxford University. He will launch his most recent book, A Man of Good Hope, published in January 2015, which records the life history of a Somali man who fled Mogadishu as a child in 1991, grew up itinerant and unsettled in various east African countries. His story is a frame for exploring a range of African questions, from state collapse in Somalia, to the relationship between formal state institutions and undocumented people, to xenophobia in South Africa.



Rashid Axmed 'Gadhweyne' is an esteemed scholar, social scientist and literary critic and Chairman for the War Crimes Investigation Commission in Hargeisa, Somaliland. His most recent book published by RedSea as part of the Cursiyo Series is entitled Aduun iyo Taladii, and explores the themes of freedom, tolerance, righteousness, equality and their true normative, ethical deep moral reasoning in the Somali context. He has also recently edited a collection entitled 'War and Peace: An Anthology of Somali literature'.





Hannah Pool is a British–Eritrean writer and journalist. Author of My Fathers' Daughter and curator talks & debates at Southbank Centre Women of the World (WOW) & Africa Utopia, Hannah was born near the town of Keren in Eritrea during the war for independence from Ethiopia. She writes for The Guardian newspaper. She is a patron of the SI Leeds Literary Prize for unpublished fiction by Black and Asian women in the UK.





Maïmouna Jallow is a Nairobi-based writer, journalist and media trainer who uses poetry, prose and radio to explore questions around modernity & identity and all that exists in the cracks in between. She has worked as a radio producer for the BBC World Service; as a correspondent in the island nation of São Tomé and Principe; and managed Regional Communications for Medécins Sans Frontières (MSF) in the Horn of Africa region. Maïmouna currently reports on arts, culture and music for the What's On Africa website and is working on a collection of children's stories to help preserve traditional oral tales from East & the Horn of Africa. Maïmouna is an African Literature major (SOAS) and speaks English, French, Spanish and Portuguese.

Professor Alessandro Gori teaches Arabic Language and Literature at the University of Copenhagen. His main field of study is the Islamic Arabic literary tradition in the Horn of Africa (especially Ethiopia) in which he has published extensively. Although he's never visited Somaliland, professor Gori has academic links with Somaliland, in fact, his PhD thesis (1998) focused to Somali hagiographical literature in Arabic (translation and analysis of the manuscripts of the hagiographies of shaykh Ishaq b. Axmad). He is presently conducting a project on the Islamic (mainly Arabic) Literature of the Horn of Africa, and he with other scholars will present the state of the art of the project.





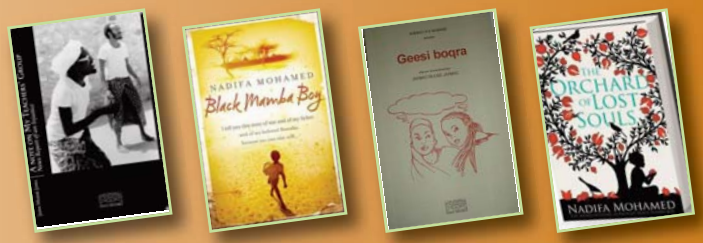
Dr. Mpalive Msiska is a Reader (Associate Professor) in English and Humanities at Birkbeck, University of London. He is a Board member of the Caine Prize for African Writing, The Royal African Society, the Journal of Southern African Studies and the Canon Collins Trust, among others. For the past two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

Donia Jamal Adan, 25, is a human rights activist, campaigner particularly for the rights of women and girls empowerment. She is an Australian-born traveller with roots in Somaliland. Presently, she is undertaking her MA in Political Science and Law at Yale University. A former Regional Information and Communication officer for Oxfam Australia as well as a Technical Advisor for UNDP in relation to the Syrian refugees; which enabled her to work and travel all across the Middle East and North Africa. Her talk will be about her views on spaces in her life as a young person who has travelled between different cultures.





Dr. Michele Petrone has a PhD in analysis of written transmission of Islamic texts and its pitfalls. This includes both scholarly and devotional works with a particular attention to their authorship. The study of the transmission of knowledge is focused on sub-Saharan areas, where the role of Sufism in the transmission of knowledge is still active in preserving the heritage of the 'ulamā' of the past, being local or not.





Mary Harper is the BBC's Africa Editor. She has reported from conflict zones on the continent for the past twenty years, with a special interest in Somalia and the growth of Islamism, sea piracy and migration issue. HIBF will be promoting her recent book "Getting Somalia Wrong?: Faith, War and Hope in a Shattered State". Mary has a special interest in Somalia and travels the region extensively, reporting from many other African conflict zones including Algeria, the Democratic Republic of Congo, Liberia, Sierra Leone and Sudan.



Idris Youssouf Elmi, a Djibouti national is an expert in the dynamic of language and situation (attitudes, feelings and representations). He has also studied the phenomena of migration in the Horn of Africa. He has taught French language and culture and Education for many years at University of Djibouti. Idris is currently the UNESCO Program Coordinator at Djibouti. Idris has published extensively and is the author of, among others, La Galaxie de l'Absurde, (Editions de l'Harmattan, Paris 1997), price winner of the Académie d'outre-mer (1998) and the poetry collection Nostalgies ou le Joug du verbe (1998). He has also written plays, poems and articlesin French and in Somali.



Michael Walls is Director of Research and Course Director of the MSc programme in Development Administration and Planning at the Development Planning Unit, UCL (University College London). Dr. Walls wrote "A Somali Nation-State: History, Culture and Somaliland's Political Transition", a book in which he considered the process of state formation in Somaliland. He maintains an active involvement in a number of Somali-related organisations, including Somaliland Focus (UK). Michael was a member of the international observer team for the 2005 parliamentary elections, and with Steve Kibble was joint coordinator of the international observer team for the presidential elections in 2010 and the local council elections in 2012. He has also been working in Somalia's state of Puntland as they move towards a multi-party electoral system.



Abdirahman Cadani, 29, is a video journalist and cameraman living in Istanbul, Turkey. He started life in Hargeisa, Somaliland in 1986, moving to Amsterdam and then to London. He studied broadcasting at university where he discovered a passion for current affairs. His first job was at ITV news covering the UK, 3 years later he began at Al Jazeera English. His work takes him to many of the world's most dangerous places, recent deployments include the wars in Syria, Iraq, Ukraine and Libya. He now works for CBS as Cameraman covering the Middle East.



Phyllis Muthoni is the author of the critically acclaimed poetry book Lilac Uprising (X). Her poetry has variously been described as "fantastic", "thrilling" and "inspiring", by poets such as Stephen Partington and Khainga O'Okwemba; she has contributed extensively to Kwani and the Black Arts Quarterly magazine (Stanford University). Finally, Phyllis has self published and written a book that redefines how Kenya can be viewed – a fascinating and exciting read.

Ciku Kimeria, co-author of "Of goats and poisoned oranges: More surprises than Thika road" lives and works in Kenya as a consultant focusing on international development issues at Dalberg Global Development Advisors. In her free time, she enjoys writing and traveling. She loves people, learning different languages, experiencing new cultures and various other art forms in addition to writing – singing, playing the guitar etc. She is particularly fascinated by the universality of human emotions and enjoys reading books about people whose culture she knows little about. She hopes to use her work to reach more people with stories about Kenyan people that they can relate to – even if they do not know much about Kenya.







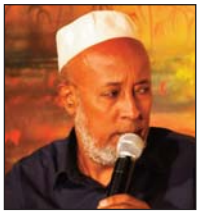
Cabdillaahi Cawed Cige has been based in the UK for over 25 years; poet, novelist and short-story writer. The author of "Ladh", his new book "Roge" explores many issues: the devastating effects of the civil war, death, and destruction but also the power of love, commitment and the importance of the voices of women to be heard.



Dzekashu MacViban is a curator, writer and freelance journalist based in Yaoundé, Cameroon. He holds a BA in Bilingual Letters (English/French) from the University of Buea. In 2011 he published a collection of poems titled Scions of the Malcontent, founded Bakwa magazine and in 2012 he participated in the Kwani Literary Festival in Nairobi as part of the Moving Africa programme. After a one-year gig at the Ann Arbor Review of Books, he subsequently wrote for Goethe.de/Kamerun and IDG Connect. His work has also featured in Wasafiri and Fashizblack among other places and his nonfiction and poetry have been translated into German, Spanish, Italian and Japanese. In 2013, he was curator of the Cameroon leg of the Spoken Word Project, organized by the Goethe-Institute. He mostly writes about art, culture, politics and IT. Dzekashu will read his poetry as well as excerpts of short stories during the festival.



Sayid-Ahmed Jama is an author based in Sweden. He is the former chairperson of Somaliland Writers Association. His work includes "Socdaalkii Dheeraa" (the long journey), a fictionalized story based on real experiences of the war in former Somaliland in 1988. Sayid-Ahmed recently published short stories in Swedish and Somali for children.



Cabdalla Xaaji (Djibouti) is the author of Xeer Ciise, a detailed reference book on one of the strictest indigenous rules comparable to the modern contemporary laws. He is a TV program officer and he manages the archive department of Djibouti National TV. Cabdalle will launch "Qalin ma koobaan", his latest collection of poetry by Ali Mooge. Ali Mooge was contemporary poet who dead premature in his early 30iest(?) but left an extraordinary production of poems.



Samira Al Baroud is a diaspora photographer based in Kuwait. Her goal of photography is to show a positive image about her home despite the typical image of being the land of famine and war. She won a photography contest "Focus on the good" in Kuwait with one photo taken in Hargeysa- Somaliland.



Benjamin Dix is a professional photographer and has worked as a Communications Manager for the United Nations and various international NGOs across Asia and Africa for the past 12 years. He was based in LTTE controlled Vanni, North Sri Lanka with the UN from 2004 - 2008. Benjamin has a BA in Political Geography of South Asia (SOAS, 2002) an MA in Anthropology of Conflict and Violence (Sussex, 2011) and is currently writing his Doctorate in Anthropology: Artistic Representation of Violence (Sussex).



Mohamed Omer is a certified Life coach specializing in personal and group development and a global motivational speaker with focus on spirituality, life empowerment, youth and social issues. While having special interest to pertaining East African problems in our times, Mohamed travels countless miles across the globe giving inspirational interventions that develop inconceivable uplifted spirit in people, delivering powerful life improvement messages and cultivating the energy of change. Mohamed is currently the founder & the director of The Success Institute For Human Development-East Africa's first life coaching centre founded to help people improve the quality of their lives and offer life-changing support through life coaching and tailored creative trainings. Mohamed is currently based in Hargeysa where he runs the institute.

The Flying Armchair and other Tales

Maimouna Jallow

Journalist and writer Maimouna Jallow explores how stories help our children discover new worlds.



My son Omar doesn't love reading (yet!). In fact, he finds it quite difficult. What he does love is squeezing next to me on our beige 'flying' armchair, and listening as I read to him. For the two of us, reading is a shared safe-place, where after a day of many distractions, we have each other's undivided attention.

But in as much as this routine roots us in each other, stories are also a way for us to travel the world in our minds. Whether it is Jane the Explorer crisscrossing the seven continents in search of elephants, or the cunning Hare duping the unsuspecting Tortoise, we can traverse the physical space that we are in through the stories that we read. And in a world where many children live in restricted spaces, from congested urban neighbourhoods to inhospitable refugee camps, to have the gift of stories is also to have a certain freedom that no one can take away.



South African author Zukiswa Wanner has written four adult novels, and also two children's books, Jama Loves Bananas (Jacana, 2012) and Refilwe (Jacana, 2014). "Both as children and as adults, I think stories are absolutely important not only to escape the physical space which may not always be pleasant for a reader but so as to educate a reader about spaces they may not have access to," she says. "Which of us who read Achebe's Things Fall Apart did not think as though we were citizens of Umuofia? Which woman can read Mohamed's Orchard of Lost Souls without feeling as though we were active participants when Siad Barre fell in Somalia?"

The opportunity to transcend their physical space and partake in someone else's world also teaches children empathy, but as journalist and author Griffin Shea highlights, it is equally important that they are able to see themselves reflected in the stories they read or listen to.



Griffin is white American. It was when he adopted his two sons, who are Guatemalan and Thai-South African, that he became aware of the dearth of books that have non-white kids as their protagonist. "Kids are the stars of their own stories, but when they don't see themselves reflected in the world, that limits their sense of what is possible. It's also damaging for white kids, because they are never invited to imagine themselves as child of colour leading an adventure and seeing the world through their eyes. We routinely ask young people to relate to flesh-eating vampires and zombies, but not think about the world from the point of view of a fellow human being from a different background."

Griffin has taken to studying ethnic diversity in young adult novels, to see what the barriers to getting more books published are. The statistics are pretty grim. In a typical year over the last decade in South Africa, three or four young adult novels get published about a black protagonist. In the US, only 8 per cent of the roughly 3,600 children's books published in 2013 were about black people. Yet non-whites make up nearly a quarter of the population.

According to Griffin, the consequences of not reversing the status quo are grave. "For Africa in particular, I find the situation incredibly damaging. If we don't tell compelling stories about African history, culture,





both traditional and modern, those things become invisible. And if they're invisible, they don't exist in our collective consciousness as humanity."



Writers like Zukiswa and Griffin are trying to make a dent in these figures. Refilwe is a subversion of Rapunzel, whose long dreadlocks save her from a lifetime stuck in a tower. "When I wrote Refilwe, I wanted children on this continent to see people they could identify with. I did that using a classic fairy tale because I was testing the waters and I wanted to know how children would respond to my version of a story they knew. The response has always been positive."

And that's just it. You would be hard pressed to find a child who does not like stories. In February, I embarked on a journey to collect traditional oral stories. I went to Zanzibar in the first leg of what I hope will be a journey throughout East and the Horn of Africa. On the day I arrived, the first place I went to was the Old Fort in the centre of the historic capital city, Stone Town. Within a couple of hours, I had recorded a dozen folktales from the women who own the curio shops in the grassy amphitheatre. Around us, children pressed inwards, eager to hear the tales. Efforts are being made to make more diverse books available and get more children reading. Online resources like the African Story Book Project are trying to make it easier for more children's books to be available in African languages. In Kenya, Storymoja has a Reading Revolution campaign that aims to increase access to books. They have started over 50 libraries in two years. However, it is a drop in the ocean when you consider that there are more than 20,000 primary schools in Kenya without libraries.

So we need more literary festivals, more read-a-thons, more publishers focusing on books that represent the diversity of the world that we live in to reverse the current situation. And we need more parents and guardians to cuddle up with their little ones and create the space for stories. Omar is seven and I have already started to mourn the day when I won't be able to make funny voices and run my fingers through his halo of curls as he turns the pages for the umpteenth time of his favourite book, A Very Curious Bear. But I hope that by then, he will love reading all by himself, so that the world of his imagination will take him on journeys far beyond the physical space that he inhabits.

Exhibition

All that remains - "Hargeisa is a grave site." Comments forensic anthropologist Jose Pablo Baraybar as he examines one of many mass graves in the capital of the autonomous region known as Somaliland. According to the Somaliland War Crimes Investigation Committee (WCIC) there are over 50,000 victims buried in grave sites across the country as the result of the Somali civil war between 1988 - 1991. The only way that these graves can be excavated is through a Peruvian forensic NGO known as EPAF (Equipo Peruvian Anthropologie Forense) who travels once a year with students who volunteer to help excavate the sites. "People deserve to be buried with dignity." Adds Jose. "No one should be buried like an animal." Now in its third year the excavations have resulted in the retrieval of 63 remains. As Somaliland struggles to establish independence with the International community it also aspires to re live it's past and question what happened to ensure that the next generation will not repeat the mistakes of its forefathers.



Alison Baskerville

Space and Representation:

On "Authentic" identities and the façade total revolution

Yusuf K. Serunkuma

There are two ways to lose oneself: walled segregation in the particular or dilution in the "universal" – Aime Cesaire, Discourse on Colonialism (1950)

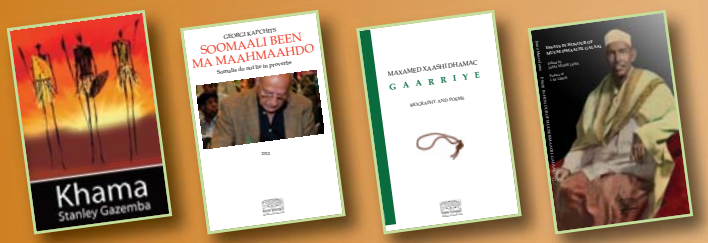


Sometime in April, I had a seminar on postcolonial studies with MA students at the University of Hargeysa. We had read a section from Ngugi's The Language of African Literature, and as the conversation unfolded, we touched identity and belonging – we also wandered and discussed a bit of the Somali diaspora – a conversation, which was particularly exhilarating. As we strolled out of class at the end of the session, one of the students came over and reiterated his position: "I do not consider these diaspora people as Somalis. You cannot hold an American passport and remain a Somali!"

"How then do you want us to think about them? These people belong to clans here; they speak the language; own pieces of land, and have not abandoned their kindred. They send support every day. Why other them as not Somali?" I protested, again. From the look on his face, it was evident I had not made any sense. He came back with a sharp diatribe on their "un-Somali cultural behaviours" [I'm not sure I understood this really well], their excessive friendliness with foreigners pointing to the case of the Puntland President, Abdiweli Muhammad Ali who he accused of giving the Somali semi-autonomous region of Puntland to his American compatriots/friends, among other accusations. "There are so many white people roaming the presidential palace," he noted. With a colonial experience not long forgotten, and a persistent broken and vulnerable state in Somalia, it would be unfair to accuse my student of racism or even xenophobia.

Of course, many voices will disagree with this position. One other student who had been drawn to our conversation suggested that despite his "American-ness" President Abdiweli was running Puntland well. By implication, for this practical benefit – running the country well – he deserved all the right to be fully Somali. Aware that there are several Somalis in this category [official documents in Somaliland indicate that 15 per cent of its 3.5 million people population, are a diaspora community] I do not intend to open a debate on whether all Somalis are Somalis but some are more Somali than others. I intend to use this overview to illuminate larger debates on identity and belonging, and in other cases authenticity. In the horn and East Africa, space – both political [right to belong, say as a citizen] and intellectual [right to produce knowledge about a community] is being negotiated through arbitrary claims of nativity and authenticity that undermine the very basis of our cross-cultural and disorderly reality. You will often hear claims of Kenyans of Somali descent as not "Kenyan enough." The same claims, as mentioned above will argue that diaspora Somalis are not Somali enough.

The anti-colonial narrative continues to be cast through the arena of yearning for total revolution (David Scott 101-105, 135). Many anti-colonial elites have been criticised for harbouring "Eurocentric aspirations and their betrayal of the Africa or the subaltern." This rather ahistorical criticism is couched in the language of "total revolution" (ibid, 135), blind to the fact capitalist modes of production continue to connect the world (both former colonisers and colonised) in more ways than ever imagined. Indeed, hitherto reified categories, that is, First, Second and Third World – as ways of dividing and understanding the world – are fast becoming obsolete (Aijaz, 1992). Despite this apparent change of fortunes, we still clamour for an authentic ideal [real Somali, real African, or just Africans], which we assign specific sensibilities and competencies. Because these identities are increasingly becoming difficult to touch; are succumbing to influences/modernities from various corners, we have assigned as authentic, "that which is resisting (Mursic, 2013: 46)." The "inauthentic" then becomes defined as corrupted by Eurocentric ideas [in either fashion, music, religion, language, or scholarly aspirations – a Eurocentric modernity].
In the wake of the post-Garrisa Attack Somali-Kenya politics, where Kenyans of Somali descent are being othered across East Africa, we are once again called upon to rethink our claims to space and identity in the region. Somalia and Somaliland also provides us with a context for a discussion on authenticity as



a concept, especially when debates between diaspora and homebred Somalis are examined [this will need more examination elsewhere].

The idea of "total revolution" is decipherable in Gayatri Spivak's question: "Can the Subaltern [Africans, Indians, Women, Middle Easterners, or Somali] Speak?" This is especially so because of the challenges in defining the subaltern. Following Foucault, Spivak noted that, "the oppressed, if given a chance (the problem of representation cannot be bypassed here) and the way to solidarity through alliance politics…can speak and know their conditions." But the question that remains [which I think Spivak does not answer]: "Who constitutes the subaltern? If we removed the dominant foreigner, and the dominant indigenous groups at all levels [of narrativity or social structure], how easy is it to find a tangible authentic subaltern or the people? Despite the easily recognisable effacement/oppression/misrepresentation of the subaltern, there seems considerable difficulty defining the subaltern.



I want to suggest that we move away from asking questions about whether the subaltern can speak or if anybody is listening and ask questions about the terrain in which the so-called subaltern speaks, as a more liberating way of shading light on the debates of representation, identities and decolonisation campaigns. In this sense, I want to suggest that questions of who should represent/speak for a certain category of society [women, tribal groups, nations, class, religious communities] should be considered obsolete. I have two reasons for this position: First, all formerly colonised spaces and the people that live these places are conscripts. This demands upon us, however reluctantly, to appreciate the permanent impress that history has over us (Scott, 135). Colonialism then becomes an important beginning moment in our decolonisation campaign, not that we admiringly look at it, but acknowledge that the political-cognitive terrain of the present [scholarship and human interaction] has been permanently re-organised by this and similar events in history (Scott, 127). Second, following Said (2003), I am suggesting a re-invigoration of philological cultural and textual analysis. This is not to acquiesce to cultural relativism [whose critic by the way has continuously failed to rid itself of cultural arrogance] but enabling space for in-depth textual analysis on the terms of the subject being studied. The idea of total revolution [especially in the decolonisation campaign] and even its cousin authenticity [with reference to identity, citizenship, belonging] are just "good but for absolutely nothing (Mursic, 2013)."

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The Hargeysa Cultural Centre

Hargeysa Cultural Centre (HCC) was opened in 2014. The Centre was established by Redsea Cultural Foundation (RCF) in partnership with Rift Valley Institute (RVI) and is funded by the European Union and Prince Claus Fund. The Centre enjoys financial and moral support from organisations such as the National Endowment for Democracy, Oxfam, Pharo Foundation, Miles Morland Foundation, Dahabshiil, and with the support of Somaliland civil society organizations.





Since its establishment, the Hargeysa Cultural Centre has become an important feature in Hargeysa's cultural landscape. The success of the centre owes much to the respect that RCF has gained from its work on running the annual Hargeysa International Book Fair that is now in its eight year, which has become one of the most important cultural events in the Horn of Africa.

The Library



The center has a library with over 15,000 titles, journals and magazines. The library prides itself on a unique collection of literature written on Somali Studies by Somali and foreign writers. It houses rare copies of books some of which have been out of print for the past six decades. The library attracts local university students, resident researchers and international researchers writing about Somaliland.

The Theatre



At the center of the compound there is a structure that takes its design from the traditional Somali aqal (traditional hut), the walls of which are decorated by alool, in traditional colors and hues. This is the centre's theatre. The theatre, which is able to accommodate up to a seventy people, is a rehearsal studio for actors, and a place where plays for a limited audience can be staged.

The theatre is equipped with a modern sound system and lighting facilities so it acts as a multipurpose facility, a venue for the evenings of light music, traditional dance, video film screenings, lectures, training courses and as a general meeting hall.

The Main Stage



At the central ground of the compound, there is an open-air stage. Surrounding this stage is a wide space where over five hundred people can be seated. The main stage is also a multipurpose facility, where public performances, lectures and debates are staged for large audiences. The main stage is also an important venue for children, where for two hours every Thursday afternoon, popular comedians, poets, musicians and educators entertain them. The HCC has therefore become a popular new space for parents and children where they can learn about their culture, as well as for the talented and renowned actors and educators who work with them.





Art Gallery

The main building houses the offices of HCC and a gallery where aspiring painters, sculptors and photographers can display their works. This has become an important venue for young local artists who previously had no place to exhibit their works. The gallery is also used as a lecture room in the evenings.





Courses

The Hargeysa Cultural Centre provides courses on acting, dance, photography, the Somali language, and creative writing for young people (and some older ones) interested in culture and the arts. These courses are oversubscribed as more and more young people become familiar with the center. Established writers and seasoned poets are frequenting the centre to share their experience with aspiring poets and writers.

Join and support us to build a permanent space for the Cultural Centre in Hargeysa: Library, Theatre, Conference hall, Art gallery, Research Center, and more.

Write info@hargeysaculturalcenter.org for more information.
Follow us @HIBF #HargeysaCulturalCenter #HIBF2015

The Rift Valley Institute (RVI)

The Rift Valley Institute (RVI) supports the Redsea Cultural Foundation and the Hargeysa Cultural Centre, and their project to revive Somali culture and promote reconciliation, citizenship, tolerance and regional integration, with the active participation of youth and women in cultural activities.

www.riftvalley.net

Rift Valley Institute
Taasisi ya Bonde Kuu
معهد الأخدود العظيم
Machadka Dooxada Rift
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Instituto do Vale do Rift
东非大裂谷研究院
Institut de la Vallée du Rift

The Rift Valley Institute (www.riftvalley.net) is an independent, non-profit organization, founded in Sudan in 2001, currently working in seven countries in Eastern and Central Africa. The aim of the Institute is to advance useful knowledge of the region and its diverse communities, bringing a better understanding of local realities to bear on social and political action. The RVI works with institutions in the region to develop and implement long-term programmes that combine action-oriented research with education and public information.

Besides its support of the Hargeysa Cultural Centre, the RVI is engaged with several other projects in Somaliland. It has recently published a research paper, The Economics of Elections in Somaliland, focusing on elections not just as political processes, but also economic events. The RVI is also collaborating with the Institute for Peace and Conflict Studies (IPCS) at the University of Hargeysa (UoH). In Puntland, the RVI is working with the Centre for Postgraduate Studies, Research and Capacity Development (CPSRCD) at Puntland State University, in Garowe, to deliver training in research techniques in order to improve the quality of educational courses, and to develop centres of excellence for research. The RVI is also engaged in a scoping study to inform the Somaliland government in drafting a National Land Policy

Sheeko iyo Shaahid: Baratan Suugaaneed – 2015 Tartankii 8aad

Bandhig
Seeska Hiddaha iyo Dhaqanka ee "Redsea" iyaga oo duulaya fikradda aasaaska u ah ee ah jiritaankooda oo ah inay ka qayb-qaataan wax kasta oo horumarinaaya taabbagelinta dhigista, fidinta hiddaha iyo suugaanta; xoojinta fanka iyo farshaxanka; baahinta dhaqanka qorista iyo akhriska iyo gaar ahaan kobcinta qoraalka Af-Soomaaliga, waxa ay soo bandhigayaan Kulankii Siddeedaad ee ku baratanka Sheeko Curinta Toolmoon, "Sheeko iyo Shaahid".



Sheekooyinka ka soo qaybgalayaa ma aha isku jeeddo e mawduuca sheekadu ku socoto waxa u madax bannaan qoraaga. Waxa se sannadkan lagu dheerrigelinayaa in qoraagu ku saleeyo sheekadiisa mawduuca sannadkan ee Bandhigga Caalamiga ah ee Buugaagta Hargeysa oo sannadkan ah "Spaces".

Waxa halkan ku lifaaqan xeerka Sheeko iyo Shaahid ee sannadkan 2015.

Xeerka
Baratanka "Sheeko iyo Shaahid" waxaa qeexaya xeerkan.

1. Waxaa lagu tartamayaa sheeko Af Soomaali ku qoran oo aan hore loo daabicin. Ka qaybgalka tartanku waa lacag la'aan; waxana uu u furan yahay qof kasta oo da'diisu ka yar tahay 40 jir.
2. Tartanku waxa uu u furan yahay Sheeko (dhacdo dhab ah amase male-awaal). Nuxurka sheekada qoraaga ayaa u xor ah. Waana sheeko aan hore loo daabicin (buug ahaan, degellada internetka, iyo wargays toona). Guddigu waxay dhiirrigelinaysaa sheekooyinka la xidhiidha mawduuca sannadka ee Bandhigga Caalamiga ah ee Buugaagta Hargeysa.
3. Qofkastaa waxa uu ku tartami karaa hal sheeko oo kaliya.
4. Waxa lagu tartamayaa Sheeko Gaaban. Qoraalka yaraantiisu lama laha xidhiidh ka qaybgalka Sheeko iyo Shaahid, mana siinayo, ama wax ka dhimi maayo, marka loo eego dhibcaha tartanka. Waxa la eegi doonaa oo kaliya nuxurka sheekada iyo qaabka dhigaalka. Qeexidda la siiyey Sheeko gaabani waa in aan qoraalku ka badnaan 36000 xaraf oo u dhiganta 20 bog (boggii waxaa loo xisaabinayaa inuu yahay 30 sadar oo min 60 xaraf ah, qiyaastii 1800 oo xaraf boggiiba).
5. Qoraalka waxaa lasoo raacinayaa waraaq gaar ah oo ay ku cadyihiin: (a) magaca qoraaga (ama qoreyaasha), (b) cinwaanka lagala soo xidhiidhayo (oo ay ku jiraan ugu yaraan tirsiga aleenka gacanta (mobile) ama e-mail midkood), (c) taariikhda iyo meesha dhalashada, (d) magaca sheekada uu ku tartamaayo. Waxaa kale oo waraaqdaa lagu soo qorayaa caddayn uu qoraagu saxeexay oo uu ku caddaynayo inuu u yahay qoraaga rasmiga ah ee sheekada, akhriyey, aqbalayna dhammaan farqadaha xeerkan.
6. Habka iyo goorta qoraalka lagusoo gudbinayo:

a. Qoraalka waxaa lagu soo gudbinayaa gacanta isaga oo daabacan oo aanay dusha kaga qornayn magaca qoraaga iyo astaan kale toona; waxaa bogga kowaad lagu qorayaa Cinwaanka Sheekada. Waxaa la soo raacinayaa gal xidhan oo ay ku qoran tahay warbixinta ku cad farqadda 5aad. Waxaa la keenayaa cinwaankan: Xarunta Dhaqanka ee Hargeysa, Xarunta Redsea Culture Foundation, oo ku taalla Shacabka, kadinka biriishka Maroodi Jeex ee Hargeysa, oo ku beegan kasoo horjeedka Hargeysa Club inta ka horreysa 8.00 habeennimo ee 1/08/2015.

b. Qoraalka waxaa iyana lagu soo gudbinayaa isagoo elegtaroonig ah (pen drive, floppy disk amase e-mail). Waa inuu qoraalku ku qoran yahay qorme caadi ah (text file editor, tex, MS Word, iwm). Waxaa bogga kowaad lagu qorayaa Cinwaanka Sheekada. Waxaa lasoo raacinayaa email gaar ah oo gudihiisa ay ku qoran yihiin dhammaan xogta ku cad farqadda 5aad. Waxaa e-mailka loo soo dirayaa inta ka horraysa 12.00 habeenimo ee 1/08/2015 emailka sheeko@redsea-online.org, loona dirayaa nuqul kale info@hargeysabookfair.com. Qofku waa inuu hubiyaa in e-mail kiisa la helay. Haddii aanu jawaabtaas ku helin muddo saddex cisho ah, waa inuu gacanta ka keenaa sida ku cad farqaddan sare. Haddii aanay suuro gal ahayn inuu gacanta ka keeno waa inuu ka eegaa cinwaanka internetka www.hargeysabookfair.com iyo www.redsea-online.com halka lagala soo xidhiidhayo tartanka oo teleefon u soo diraa.

c.Qoraalladu waa inay soo gaadhaan Cinwaannada Xoghaynta (sida ku cad labadan farqadood ee qodobkan 6) inta ka horraysa 12.00 habeennimo ee maalinta Isniinta 1-ka bisha siddeedaad 2015 (xilliga Somaliland). Wax allaale wixii soo gaadha xilligaa dabadeed, kama qayb galayaan tartanka.

7. Qofkasta oo la aqbalo codsigiisa ka qayb galka tartanka waxaa la ogaysiin doonaa inta ka horraysa 2/08/2015 in uu yahay tartame; lanana socodsiin doonaa halka uu kala xidhiidhayo faahfaahin dheeraad ah.

8. Guddiga Qiimaynta

a. Guddi ka kooban ugu yaraan 3 qof (iyo ugu badnaan 5) ayaa loo saari doona qiimaynta Sheekooyinka; Guddigaasi waxay soo qiimayndoontaa darajada Sheeko kastaa hesho iyo ku guulaystayaasha kaalmaha 1aad, 2aad, 3aad iyagoo aan ogayn cidda qortay sheekada.

b. Darajadaasi waxay ku salaysnaan doontaa: bilicda suugaanta; heerka af soomaaliga qoran cilmi ahaan; xikmadda ka danbaysa sheekada; iyo tiraab wanaagga qoraaga.

c. Tartame kasta oo toos ula xidhiidha guddiga qiimaynta inta aan lagu dhawaaqin go'aanka, waxay keeni kartaa lumis xuquuqda tartame.

d. Ehelka tooska ah ee xubin ka mid ah Guddiga Qiimayntu ma tartami karaan, haddii aanu xubinta Guddiga Qiimayntu ka tanaasulin xubinnamadeeda marka ay xubintaasi ogaato in qof ehelkeeda ahi soo tartamay.

9. Go'aanka Baratanka:
Guulaystayaasha tartanku waxay kala heli doonaan:

a. Kaalinta-kowaad:
Astaan (billadda kowaad) oo qoraaga magaciisu ku xardhan yahay iyo abaal-gud lacageed oo ah 200USD oo kaash ah iyo hadiyad u dhiganta 100USD oo ah rasiidh uu buugaag kaga qaadan karo mid ka mid ah maktabadaha dalka ku yaal ee arrinka taageeri doona.

b. Kaalinta-labaad:
Astaan (billadda labaad) oo qoraaga magaciisu ku xardhan yahay iyo abaal-gud lacageed oo ah 100USD oo kaash ah iyo hadiyad u dhiganta 50USD oo ah rasiidh uu buugaag kaga qaadan karo mid ka mid ah maktabadaha dalka ku yaal ee arrinka taageeri doona.

c. Kaalinta-saddexaad:
Astaan (billadda saddexaad) oo qoraaga magaciisu ku xardhan yahay iyo abaal-gud lacageed oo ah 50USD oo kaash ah iyo hadiyad u dhiganta 25USD oo ah rasiidh uu buugaag kaga qaadan karo mid ka mid ah maktabadaha dalka ku yaal ee arrinka taageeri doona. Go'aanka Guddigu waa kamadanbays aan laga ashkatoon karin. Guddiga, oo ka koobnaan doonta xeeldheerayaal suugaanta iyo afsoomaaliga, waxaa si gaar ah loogu magacaabayaa qoraal kale oo kan ku xiga. Waxa lagu martiqaadayaa baratamayaashu in aanay haba yaraatee la xidhiidhin guddiga qiimaynta, xitaa si kamma ah u ogaysiinin mid ka mid ah Guddiga sheekadooda wax lagu garan karo. Eeg qodobka 8c.

10. Bandhigga Go'aanka
Ku dhawaaqista go'aanka tartanka waxaa lagu beegayaa Bandhigga Caalamiga ah ee Buugaagta Hargeysa oo sannadkan. Guulaystayaasha kaalmaha 1-3aad waxaa si gaar ah loogu martiqaadayaa Xafladda Bandhiga Go'aanka baratanka. Waxaa xafladda lagusoo martiqaadayaa warbaahiyayaasha waddaniga iyo kuwa kaleba.

11. Xuquuqda Qoraalka (Copyright) ee sheekooyinka

a. Xuquuqda Abuurka Qoraalka (intellectual property copyright) waxay mar kasta u dhawran tahay Qoraaga Sheekada.

b. Sheekooyinka tartanka ka qaybgala oo dhan maamulka tartanku wuxuu kusii faafin karaa, kuna daabici karaa buug ahaan ama ku soo saari karaa wargaysyada, degellada internetka, joornaallada iyo si kasta oo uu maamulku markaas u arko wanaag, isaga oo markasta xusaaya lahaanshaha sheekada ee qoraaga hal abuuray iyo inay ka qaybgashay tartankan.

12. Ka qaybgalka tartankani wuxuu kufarayaa oggolaanshaha farqad kasta oo xeerkan ka mid ah. Faahfaahin dheeraad ah ka eeg: http://www.hargeysabookfair.com amase http://www.redsea-online.org amase u qora email info@hargeysabookfair.com.

RSOL/K – 001/15 International 01/05/2015

Goob iyo Goor iyo Geeddi Joogta Ah

Rashiid SheekhCabdillaahi (Gadhweyne)



Marka hore Space oo ah ereybixin cilmiyeed iyo falsafadeed, maxaynu afsoomaali ku nidhaa? Meel, goob, barxad iyo bar ama baro, intu ba waa ereyo la soo qaadi karo, waxayse intu ba tilmaamayaan wax taabshada gala oo farta lagu fiiqi karo. Meel gaar ah, halka aad dhulka ka taagan tahay ama fadhido, kobta uu gurigaagu ka dhisan yahay, barta magaalada aad deggan tahay dalka ama adduunka ba kaga taallo, intu ba waa goob, baro iyo kob gaar ah oo farta la saari karo.

Asalka ereyadan kor ku xusani-sida erey kasta oo kale- waxa uu ku aroorayaa taariikhda bulshadiisa. Waxaa uu la mug yahay heerka ay bulshadu la falgashay adduunkeeda dabeecadeed, bulsheed iyo aqoonta waayo-aragnimada ay ku kasbatay. Afka Soomaaliga waxa aad ugu badan ereyada tilmaamaya walaxaha gaarka ah ee taabashada gala iyo falka waxqabashada tooska ah. Ereyada ah haltusmeedyada guud (general concepts), macnaha mutuxa ah ama fikraddu, Soomaaliga ku ma badna. Waqtiga hadda ah oo ay ilbaxnimada casrigu saamayn ku yaalatay dareenka iyo maanka dadka Soomaalida, higsiga aqoonta cilmiga iyo farsamo waxay lagama-maarmaan ka yeelayaan, isbeddel gees walba ah. Afsoomaaligu na, si uu aqoonta cilmiga casriga u weeleeyo waa in uu sameeyo isbeddelka loo baahan yahay. Innaga oo aan halkii dadkii hore dhigay ka qaadin, waxa aynu u baahan nahay in afka Soomaaliga aynu ku reer-gelino aqoonta cilimiga sayniska, dhaqaalaha iyo bulshada, iyo aqoonta farsamda waqtigan. Reer-gelintu wax sii fog ma aha. Waxa ay sugaysaa intii u cid ah oo erebixin mid ah ku heshiisa, isku si u adeejisa oo wadajir u meelmarisa. Haddan ba, tan iyo intii afku qormay, ereybixino door ah baa sidaas ku hirgalay.

Hadda maxaynu nidhaa ee ereybixin u qaadannaa. Waxaa igu soo dhacay ereyada kor ku xusan. Waxaan hadda na is-idhi malaha ereyga space waxa uu sheegayaa madhan bannaan oo wax kasta oo jurmi lehi la'eggiisa ka qaato oo uu buuxiyo. Waxaa asagu na igu soo dhacay "haawan ama haawo", in kasta oo aanan soojeedinta talada ka saaraynin, qoraalkan ku ma adeegsanayo. Soojeedintaas hore ha sii joogto ee waxa aan, kumeelgaadh ahaan, doortay ereyga goob. Waxaan is-idhi dunidu ba markeeda hore, waa goob weyn. Qorraxda ama qorraxaha, meerayaasha iyo iyo xiddigaha mid wali ba goob iyo majare ayuu hayaa, geeddi joogta ah buu ku jiraa. Sidaas darteed wuu gooraysan yahay oo goobtiisu marba waa halka uu marayo.

Goobtu goor bay la xidhiidhaa, waayo dunidu, socoto joogta bay ku jirtaa. Shalay halkii ay ahayd maanta ma aha, berri na ma noqon doonto. Goobi sidaas owgeed waa awoodda garashadeenna, aqoonta cilmiyeed iyo heerka kartida aynu ku laylinno adduunka ee teenna ugu adeejinno. Bulshadii waayo hore dhaxanta jiilaalkii ka shidanaysay duur ay kanbalka ka soo guratay, goobteeda ay hanatay intaas bay ahayd. Bulshada maanta tamartii dhulka hoostiisa ku jirtay u salab-samaysatay ee weel aad u mug weyn ku shubatay goobteedu tii hore ka weyn. Markii ay ka sii socoto ee ay tamarta qorraxda laylyato goobteedu waa koonka dunida dhammaantii.

Hal qof, goobtiisa koowaad waa dhabta hooyo. Goor baa, mar kasta, wehelisa oo waqtiga sunsumaya buu la korayaa. Geeddiga nolosha ayaa sidaas ah. Ka dib, bil iyo sannad ba, mar kasta, in buu durkaa oo goobtiisa ballaadhsadaa. Hadba awoodda jirka, , garaadka iyo aqoonta uu kororsado ayey baaxadda goobtiisu la ballaarataa. Goob, goor iyo geeddi baa markan na isku xidhan. Inta uu ciidmo iyo inta uu taliyo iyo inta uu saameeyaa, sannadaha da'diisa ayey la socdaan. Aqoonta cilmiga la barto ayaa goobta qofka wax badan ku darta. Caalinka adduunka wax weyn ku soo kordhiyey ee kutubtiisu maktabadaha dalalka adduunka oo dhan yaalliin ee goobaha waxbarashada iyo cilmibaadhista laga hadalhayo, sida Albert Einstein, goobtiisu waa adduunka oo dhan. Sidaas darteed, marka la eego heer qofeed, baaxadda goobtiisu waxay la siman tahay inta uu aqoon iyo waxqabad ka gaadhsiisan yahay.

Horumarka cilimiga iyo teknolojiyadu waa goob ballaadhsi, bal guud ahaan ba, socotada taariikhda aadanaha lafteedu, waa goob ballaadhsi joogta ah. Bal soo qaado bulsho tacab-soosaarkeedu ku filan yahay baahida qoys ee maalmeed. Qalabkiisa iyo hawlqabadkiisu ba waa inta dhawr qof isugu timaaddo; quudashadiisu na gurigooda ma dhaafto ama wax aad u yar baa suuqa tuulada gaadha. Tacabkaasi





goobta uu ka unkamay iyo goobta uu u gudbay waa intaas. Waxaa ka duwan tacabka ay soo saariddiisa ka qaybqaateen malaayiin dad ah oo qaarradaha adduunka kala joogaa, lagu na kala gadanayo dalalka adduunka. Waxaa si dhab ah isu la falgalay aqoonta iyo farsamada dadyowga adduunka ku nool. Dadyowgii adduunku waxay noqdeen bulsho keli oo goob qudh ah ku wada nool (adduunka). Waa sababta caalamka maanta loogu suureeyo sidii tuulo keli ah.

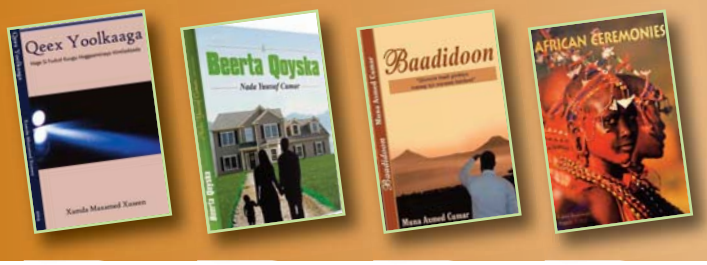
Dhaqdhaqaaqa waqtiga gudihiisa ee joogtada ah ayaa isbeddelka goobtu ku xidhan yahay. Goor kasta waxqabadka dadku, wadar ahaan, wixii uu soo kordhiyo ee cilimi iyo farsamo, iyo horunmar ah ayaa ballaadhiya awoodda hanashada adduunka maadiga ah, dhulka, samada iyo badda.

Soomaaliland iyo dalalka la midka ah ee la legdamaya dhiska qarannimo iyo baahiyaha nolosha asaasiga, goobta dhaqdhaqaaqoodu aad buu uga kooban yahay goobta ay tiigsanayaan kuwa meereyaasha haawada sare sahaminayaa. Hankaasi se kama reebbana Soomaaliland iyo kuwa la midka ah. Ta doorka ahi waa garashada goobta laga dhaqaaqayo, jidka la raacayo iyo goobta lagu geeddiga yahay. Waxa u horreeya oo tu wal ba ka mudan, dhismaha qaran jirrid adag leh oo dhulkiisa si buuxda gacanta ugu haya. Hanashada dalku ma aha xoog ay dawladdu dadkeeda ku muquuniso. Waa dawlad-wanaagga iyo waxtarka maamulkeeda, caddaaladda iyo sinnaanta ay dadka ku dhaqdo ku la na dhaqanto; waa qaran dadku, dhab ahaan, wada leeyahay oo sharci ku dhaqma. Waa qaran, cadow dalka debedda kaga iman kara xoog u leh ee aan dadkiisa u xoog weynayn. Goobta qaranku waa hadba inta ay dawladdu, si buuxda u hanan karto qalbiga dadkeeda oo dhan, taas oo u fududaynaysa in ay si buuxda gacanta ugu qabato dalka ay sheeganayso. Waxaa u soo raaca, inta ay Soomaaliland saamayn ku yeelan karto nolosha siyaasadeed, dhaqaale iyo amniyeed ee dalalka gobolka ay ka tirsan tahay iyo adduunka kale ba. Wax badani ba riyo ha ahaadeen ee hadda na waa goobta laga eegayo; haddii maanta laga waayo na, berri ka maalin, halkaas ayaa laga filayaa in ay gaarto. Waa middii nin geeljire ahaa laga reebaye: " halyahay ama gooji ama ha goojinnin; geela gu'gan rimay baan kugu tirinayaa". Qof nooli waa kii isweydiiya inta uu marba u jiro goobta uu ogyahay in laga filayo.

Isbeddelka dhinaca bulsheed, asaguna waa goob ballaadhsi. Xeyndaabka xidhiidhadaada bulsheed ayagu na goob bay kugu furayaan. Abtirsiinta qabiil ee jilib iyo jibsin hoos kuu la sii degaysa iyo kooxda ku midaysan isahaansha bulsheed ee ku dhisan qiyamta dadnimada wacan, sharciga iyo caddaaladda, iskaashiga iyo iskutiirsanaanta noloshu, waa laba goob-bulsheed oo aad u kala duwan. Ta hore waa xero qoqob eexo iyo xintan ku dhisan. Ta kale waa dad magac dal iyo qaran ku wada dhaataa. Waxaa mideeya dadnimada iyo dalka ay wadaagaan. Qofkii ballaadhka bulshada daneeya, goobta dhaqdhaqaaqiisa iyo saamayntiisu ballaadhka bulshada ayey ku baahsan tahay. Ka hungurigiisa oo qudh ah daneeya, adduunkiisu waa hebellada uu wax mooday ee uu gacanta hoos dhiganayo. Mansab-doon magac qabiil huwani koox iyo degaan qabiil buu ku oodmay, dal iyo dadba, intii kale, agtiisa waa ku shisheeye. Dalku ba qurubyo qabiil buu noqonayaa. Dalku agtiisa jiritaan sugan ma laha. Yeedhu maqlaa waxay tidhaa: "waa degaankii iyo magaaladii Reer Hebel". Dal la wadaagaa ba ma jirayo, in kasta oo magaca guud afka laga sheegayo.

Goobtaas tu ka duwan baa jirta. Ka soo qaad hoggaamiye siyaasadeed oo dadka meel kasta oo ay ku nool yihiin, ka la hadlaya danaha guud ee noloshooda; hoggaamiye joogto uga fakiraya dhibaatooyinka dhaqaalaha, caddaaladda iyo nabadgelyada, waxbarashada iyo caafimaadka; hoggaamiye dadka wax weydiinaya oo ayaga ka waraysanaya wax kasta oo ay ka cabanayaan, oo isla markaas kala tashanaya sida wax looga qaban karo; hoggaamiye aan tiisa oo keli ku soconin ee caqliga dadka, cilmga iyo aqoonta gaar ahaaneed xurmeeya oo wax weydiiya; hoggaamiye aan cidna fogaynin ee kuwa ka mowqifka duwan iyo kuwa mucaaridka asaga ku ah ba dhegaysta oo la tashada; hoggaamiyehani waa ka isku ballaadhin kara ee dhab ahaan dalka ba u rogi kara goob siyaasadeed oo mid ah. Asaga ayaa xeryo qoqobka qabiil jebin kara oo dalka midayn kara.

Haddii aynu garanno goobta aynu maanta ku sugan nahay, oo aynu astaysanno goobta aynu ku geeddiga nahay, tallaabo kasta iyo goorteeda na qorshayno oo ku hawlgallo, dal iyo qaran magac



leh iyo ummad taariikh leh baynu reebi. Waxa ina horyaal gaggaabyo culus oo ay tahay in aynu jebino. Geeddiga koowaad waa xidhiidhinta iyo isku xidhka dalka, si uu u noqdo dal mid ah oo aan qabiilooyin iyo reero loo kala sheegan, balse inaga dhexeeya oo uu qofka muwaaddinka ahi meeshii uu doono ba ka degi karo, ayada oo aanay cidi ka sheeganaynin. Dal mid ah waxaa abuura dhaqaale horumarsan, tacabsoosaar ballaadhan iyo suuq mid ah. Bal aynu taas ku riyoonno. Aynu ismoodsiinno innaga oo meel walba marinay waddooyin wadaahi ah, xadiidka tareenka , dekado iyo garoommo dayuuradeed. Riyadu waxay tidhi: taas waxaa ka dhashay bulsho wada xidhiidha oo si fudud isugu tallowda oo goob walba dalka ku wada nool. Horumarka dhaqaale iyo bulsheed ee sidan ahi, haddii uu dhaboobo, asaga ayaa jebin dooan goobaha qoondooyinka qabaa'il.

Goobta ay tahay in laga guuro iyo ta loo socdo, geeddi mid ah lagaga ma geyoodo ee hayaan boqollaal geeddi ah baa u dhexeeya. Goor walb na hawsheeda oo aan laga daaahin bay u baahan tahay. Gudgudehii Maxamed Ibraahim Warsame "Hadraawi" waxa uu yidhi:-

Marka uu gabaabsiyo xilliga laga gu' weynaaday,
Ayuun baa ninkii gudan karaa dhan ugu guuraaye,
Qabyadeedu waa guun intay gaadho weligeede,
Galab nool ba ooddeedu waa gudinta loo hayye,
Nin gufeeya mooyee ma jiro ruux gunaanadayye.

Waa goob, goor walba geeddi laga sii yahay. Markanna Gudgudehii Maxamed Ibraahim Warsame"Hadraawi" waxa uu ina yidhi:-

Gawdiidka iyo quusta waa lagu gumoobaaye,
Mar haddaan hillaab lagu gudbayn giriftan mooyaane,
Gabgabteedu waa xubin intay gawrac leedahaye,
Geeddiga cagaa daaliyaa lagu geyoodaaye,
Gellimaadka hays kaga jirtiyo guure bahallaaye,
Gubuxsiga mar uun bay tirsiga meel ka soo geliye,
Gargaraaciddeediyo ha deyn geed ka didinteeda.

Rashiid Sheekh Cabdillaah



Gaarnimada Maansada Qaasin

Ibraahin Yuusuf Axmed "Hawd"



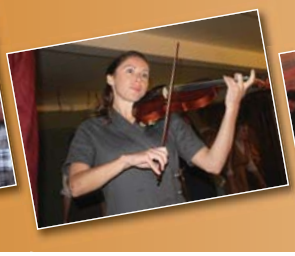
Gabayga Qaasin, sidii Timacade iyo rag kaleba, wax uu la dhashay soomaalinnimada cusub iyo dawladnimada. Sanooyinkii lixdannadii oo dhan gabaygiisu wax uu ka mid ahaa kuwa u gu xooggan u guna tayada wacan ee bulshada u hadla ama la hadla, is la markaa wax ka sheega siyaasaddii dalka. Berigaa gabayga Qaasin wax uu ka mid ahaa codadka u gu kulkulul ee siyaasigu ka baqo dadweynuhuna dhegta la raaco. Tabtii Timacadde xilligaa Qaasin wax uu aad u gu caanbaxay wacyigelinta dadweynaha iyo eedaynta dhaqan xumada siyaasiga. Sidaa darteed gabaygiisii waqtigaasi dhawr tixood mooyee aad buu isu gu wada eg yahay: macnaha, ujeeddada iyo erayada. Gabyaagii maansada waddaniga ah ee berigaa badankoodu haddii ay bulshada iyo siyaasiga is ku si u dhaliili jireen, isagu weligii dhanka bulshada ayuu taagnaa oo afkeeda ku hadlayay, riddadiisuna wax ay ku jeedday oo keliya siyaasiga. Mar walba wax uu ka hadli jiray dulmiga iyo daryeel la'aanta dadweynaha haysta.

Gabayga Qaasin wax uu lee yahay laba sifo oo siiyay dhadhan macaan iyo tayo sare dabadeed dadka jeclaysiiyay. Midda kowaad waa xoogga af soomaaligiisa oo leh sawracii gabayga hiddaha la gu yaqaannay. Midda labaadna waa aqoonta iyo ilbaxnnimada cusub ee maansadiisa ku dheehan kol haddii uu ka mid ahaa dadkii waxbartay ee magaaloobay. Sida la og yahay noloshii cusbayd ee magaaladu maansada soomaaliyeed wax ay ku samaysay isbeddel dhanka luqadda iyo fikirkaba ah, hayeeshee haddana la ga ma bixin ama la ga ma go'in afkii iyo fikirkii hiddaha, Qaasin ayaana taa tusaale wanaagsan u ah. Sawirrada uu wax innagu tusayo wax aad mooddaa geeljire geelii dhex jooga. Sideedaba arrinta u gu weyn ee maansadiisa quruxda iyo xoogga siisay waa sida uu isu gu dhafay afka miyiga iyo fikirka magaalada. Xeeladdaas baa u gu mudnayd berigaa dhaqaajinta dareenka bulshada oo weli aad u gu xidhnayd hab-nololeedka miyiga.

Ku dhegganaantiisa dhaqankii hore, iyo iskudaygiisa ah iswaafajinta dawladnimada iyo qabiilka, Qaasin waa ay la fogaadeen, waxaana la odhan karaa waa tusaalaha kowaad ee gabyaagii waagaas. Isaga oo ahaa filasoof aad u fikir sarreeya, ahaana nin dadkiisa la doonayay ilbaxnimo fog, haddana ka ma uu waantoobi jirin cidda uu dhaliilayo marka uu doono in uu u qabyaaladeeyo. Maxamed Ibraahin Cigaal, Aadan Cabdulle Cismaan, Cabdirisaaq X Xuseen, iyo Maxamed Siyaad Barre, giddigood siyaasaddooda wuu saluugay una gabyay, qaarkoodna wax uu ku la hadlay af qabyaaladeed oo aan ka duwanayn kii miyiga.

Xoogga dhaqanku ku lee yahay maansadiisa waa heerka u gu sarreeya idil ahaan maansada cusub ee soomaalida. Tixo dhan buu bilawga ilaa dhammaadka ka ga hadlayaa geel, iyo sida geelaasi u baylahsan yahay ee u darxumaysan yahay. Ujeedkiisu waa in uu dadweynaha oo geela aad u jecel caloolxumeeyo oo ku abuuro cadho iyo dhiidhi si siyaasiga xun loo gu kaco. Tan soo socotaa wax ay ka mid tahay dhawr isu wada xilli dhowaa aadna isu gu wada eg, oo giddigood si yaab badan isu gu matalaya geela iyo dawladnimada. Qof aan soomaali ahayn, iyo xitaa qof soomaaliyeed oo aan hiddaha aqoon u lahayni, ma garan karo waxa la ga hadlayaa in ay tahay dawladnimada. Run ahaantii qofkii soomaaliyeed ee berigaa noolaa, ee dhaqashada geela yaqaannay, tixdani wax ay ku abuuraysaa caloolxumo gaadhsiisan in uu ooyo marka sidan soo soocta loo tuso darxumada iyo silica hashaa haysta:

Irmaanaatay Maandeeqe waad ibakuryayseene
Afarteeda naas baan lahaa ubadka deeqsiiye
Ma afurin agoontii waddiyo kii usha u sidaye
Nimaan aabbihii maali jirin loo ma aammino'e
Innamada dhowaan ii kacow waydin eersadaye
Waa taad abaar iyo dhul baas u ambaqaaddeene
Ololkeedu waa ii baxaa oogta waabberiye
Oon iyo harraad waa waxay la alwanaysaaye
Ergin iyo aroor qocondhalay adhi la daaqdaaye
Waataa ilmaha loo gu xidhay geed adaahiye'e
Goortaan hadhuubkow aslaa Ula qalwayseene


Iyo meerisyadan ku jira tix kale:

Hashaan gaaxinayaan lahaa gorofka way buuxin
Gaaroodi iyo Hawd hashii labagardaaqaysay
Wax la yidhi haddaa goodirtii la gu gabraartaaye
Wax la yidhi golbaa la gu dabraa geed-waraabe lehe
Wax la yidhi gal daayeer cabbay habari geysaaye
Gobaad wax ay la daaqdaa sagaal gorayocawloode
Wax la yidhi gomode naasihii giigsanaan jiraye
Wax la yidhi gujaa la gu lisaa labada gooroode
Golqaniinna waa loo gu daraa yaanay gaagixine

Meerisyada soo socda oo ku jiray tix ka mid ah kuwiisii lixdannadii, wax ay tusaale u yihiin gabaygiisa ku dhisan af soomaaliga reer guuraaga. Waa xeeladdii kicinta waddaniyadda ee xilligaa ee dadka la gu la hadlayay af ay garanayaan oo dareenkooda taabanaya:

Geeddiga la raray meel fog baa loo gol lee yahaye
Gaadiidka waxaa loo hor marin ka u gadhqaad dheere
Gaargaarrin maayee askari giigsan baa wadiye
Gudoodiyo mir baa loo lallabi guure bahallayne
Gabbal dhiciyo waabberi jidkaa la gu galoollaane
Gaajiyo harraad iyo surmaa guudka loo dhigiye
Gocondhiyo cagaag baa lugaha gaar ka soo bixiye
Garbo iyo jar baa layska shubi gootin iyo laage
Guryasamo ilaa la gu furay gibishu saarraane

Aadan Cabdulle Cismaan, oo ahaa madaxweynihii u gu horreeyay Jamhuuriyadd Soomaaliya midowgii ka dib, Qaasin ma uu jeclayn. Dabcan taa sababteeda waa la garan karaa, waayo madaxweynahaasi si eex ah ayuu xukuumaddiisii u gu badiyay Gobolka Koonfureed ee uu isaga u dhashay, gaar ahaan wax uu ursaday niman ay gobollada dhexe ka wada yimaaddeen, xidid iyo xigaalna ahaayeen. Kursigii labaad ee dawladdaa midowday u gu awood badnaa Aadan-Cadde wax uu u ka la dambaysiiyay Cabdirashiid Cali Sharma'arke iyo Cabdirisaaq X Xuseen "Ina Catoosh", kuwaas oo qudhoodu reer koonfureed ahaa, gaar ahaan Cabdirisaaq reer waqooyiga waa ay is ku xumaadeen.

Dhibsashada iyo dhaleecaynta xukuumadda Aadan-Cadde reer waqooyigu waa ay ka sinnaayeen, waayo waalli ayaa loo arkay in koonfurtu labada xil ee u gu sarreeya dalka is ku darsato, sidaa darteed tixdani ma aha tii kowaad ee Qaasin maamulkaa ku dhaliilay. Kolkii Aadan-Cadde dhacay sannadkii 1967 waxaa madaxweyne iyo Raysalwasaare isu noqday Cabdirashiid Cali Sharma'arke oo koonfur ah, iyo Maxamed Ibraahin Cigaal oo reer waqooyi ah. Dabadeed waxaa markii kowaad la dareemay dawladnimo dhanka caddaaladda u socota. Dhicista Aadan-Cadde iyo raysalwasaarannimada Cigaal ayuu Qaasin ka tiriyay gabaygan soo socda oo ah kii u gu qallafsanaa ee uu weligii cid u tiriyay. Wax uu yidhi:

Niyad baan u ledayaa hurdada Naasir Naxarowe
Nabdigaan ka soo jeedi jiray noogay oo dhacaye
Nasashada darteed baad indhaha nadarka yaabtaaye
Naxligii calooshiyo bogsade nabarradeediiye
Naxariistu waa naca kufriga nidar galkeediiye
Neecaw qaboow iyo dabayl naafac laa timiye



Nabad iyo naq roob baa beddelay Naylo Jaliyiiye
Nacabkii Ilaah na ga kaxee naaquska ahaaye
Nasiib baannu lee nahay haddaan Aadan soo noqone

Niistii xareed baa ka timid naannida ahayde
Nuuxnuuxsigii Ina Catoosh nugul ka soo doogye
Nataaqadi na gaadhiyo lugtii na la ga naafeeyay
Wuxu nacallaqabihii na baday waa ka noollahaye
Nabsigii wax badan loo dhursugay nacasti soo gaadhye
Nooleba mar uun buu samaha nacam yidhaahdaaye
Noolaatay yididdiiladii naxashka saarrayde
Mar haddii ninkii gayay kursiga nabadgelyo u fuulay
Nimcadiyo sow mahadnaq uun la gu negaan maayo

Falsafadda Qaasin ee maansadiisa joogtada ku ahi waa in qiimiga iyo macnaha nolosha qofku ay ku xidhan tahay hadba sida uu dadkiisa iyo dalkiisa wax u taro wax u gashado. Tix ay meerisyadan soo socdaa ku jireen oo uu ka ga cabanayo dhega'adaygga dadkiisa iyo sida ay u ga guurtay qiiradii waddaniyadeed ee ay ku horumari lahaayeen, gunaanadkeeda ayaynnu taa ka arkaynnaa. U fiirso:

Mugdi baan ka gacanhaadiyaa Maxamed-Kaydowe
Mus cadaawe la ga teediyaan meerayaa debede
Soomaali midab doorsantaan meeday lee yahaye
Dad musbaar dhegaha ka ga jiraan maqal ku tuugaaye
Noloshuba macaan ma leh ninkaan magac ka reebayne
Maan mahadin maantaan dhashay ii mashxaradeene

Fikirka caynkaas ahi mar kale waa sidan:

Garoo noloshu gebigeedba waa gole cayaareede
Go'aankeedu waa sheekadoo gelaysa taariikhe
Gardarriyo xumaan iyo samaan gees ay noqotaaba
Ninba wuxu dadweynaha gashaday gumaradeed maalye
Nafiba geedka ay beeratay goosan midhihiise

Filasoof fikir fog buu ahaa baynu soo nidhi, waana run oo gabaygiisa ayay taasi ka buuxdaa. Had iyo goor wax uu hilaadin jiray ama eegi jiray meel fog oo ka ilbaxnimo sarraysa halkii maalintaa dadkiisu yaalleen. Taa tusaalaheedu iyada oo aan tix iyo laba ahayn oo ay gabaygiisa ka buuxdo, aynnu ka aragno meerisyadan hoose. Waa nuskii dambe ee sannadihii lixdannadii. Niyadsamida dunida iyo saadaasha horumarka aadamigu dardar buu yeeshay ka dib markii quwado cusubi soo baxeen, is la markaa samada loo baxay oo Dayaxa guudkiisa la gu tallaabsaday. Iyada oo ay sidaa tahay ayay madaxdii soomaalidu meesha is ka taagtaagan yihiin oo aanay umaddoodii waxba u soo kordhin, ayuu lee yahay.

Dayaxaa la ka la boobayaa Dirirki Cawleede
Xiddigtii Dagaar iyo la dhaaf Diillintii Guraye
Dib baa Laxaha loo eegayaa Sacana waa daafe
Duqii samada la gu sheegayiyo dide Cirjiidhiiye
Dabaylaha rag baa ka la yaqaan dawga loo maro'e





Hadba waqalka dihin Ruushku waw doogsin cararaaye
Daruuraha la weeraray nin ogi dan u ga faallooye
Nin da'dii halkaa gaadhay oo daallan baan ahaye
Ha yeeshee dabkeedu ha ba ee doqoni waa mooge
Daab gudimo weli soo ma jarin wiilashaan diraye

Meelo badan oo ka mid ah maansada Qaasin, gaar ahaan tixda"Cirsankayeedh", waxaa la ga dhex arkaa saadaal joogto ah oo ku saabsan ciidanka qalabka sidaa in uu talada dalka qabsan doono, oo siyaasiga rayidka ah ee musuqmaasuqa iyo qabyaaladda la gu ibtileeyay la ridi doono. Sidii bay noqotay oo sannadkii 1969 ayay askartii dalka qabsatay. Laakiin isbeddelkii uu saadiyay kolkii uu dhacay qudhiisu u ma aayin, ciddii kowaad ee eeddayna isaga ayay noqotay oo juuqba waa loo diiday. Maya, bilawgii askarta wax uu ku qaaday dagaal aad u kulul, oo weliba qabyaaladaysan, laakiin beryihii dambe oo dhan wax uu ku jiray aamus iyo maqnaan la ga garanayo quus iyo niyadjab weyn. Quusta iyo niyadjabka uu qabay waxaa tusaale loo ga dhigan karaa in aanu waxba ku darsan dagaalkii weynaa ee Soomaali Galbeed, taas oo ahayd qaddiyaddii uu halgankeeda weligii ku taamayay. Abwaankii weynaa ee Xaaji Afqallooc baa ka mid ah gabyaaga ay xilligaa ku bilaabatay quusta ku saabsan cusboonaynta soomaalida iyo taabbagelinta dawladnimo hagaagsan. Qaasin weligii niyadjabkaa ka ma soo kaban, oo xitaa halgankii dambe ee askarta la gu ridayay tixaha uu ku darsaday waa cagajiid.



Maanso ku sheekaynta Hadraawi

Ibraahin Yuusuf Axmed "Hawd"



Maanso ku sheekayntu waa qaab halabuurku ku yeesho qurux, tayo sare iyo xusuus dhaqameed. Siyaalo badan iyo heerar ka la duwan ayay taasi hiddaha soomaalida u gu jirtaa, hees carruureedda ilaa gabayga. Tusaale ahaan heestan soo socota ee ay hablaha yaryari maqasha ku kaxeeyaan waa sheekayn, sidan ayayna u dhigan tahay:

Beri reerkayagu guur
Waxaraha wad la i yidhi
Usha dhebi la ii qaad
Tiriyoo tiraan maqan
Doondoonay oo helay
Doobow ayaad tahay?...

Guur oo Galbeed qabay
Wadi maayo baan idhi
Iska soo wadaanwaday
Tiro qoor cas baa maqan
Doob geed hurdaan helay

Sida aynnu aragno heestu waa qiso ay gabadh yari xusuusteeda nololeed ku tebinayso. Sidaas bay sheekayntu hiddaha u ga buuxdaa, taas baana maansada u gudubta oo xilli walba ku jirta. Maanso ku sheekayntu in ay murtida iyo dhadhanka tixda xoojiso ka sokow, qisada ay ka hadlayso ayaa qayb ka noqota dhaxalka murtiyeed oo dhaqanka afka oo dhan ku milanta. Qisada maanso ku jirta weligeed la ma illaawo, gole kasta oo ay ku habboon tahayna waa la soo qaataa, si la mid ah sida maahmaahda iyo odhaahda. Caynkaas baa hadalka habsami loo gu gaadhaa fahanka iyo garashada dadka.

Haddaba sidii uu abwaan Dhoodaan caado u gu lahaa gabaygiisa in uu ku dhex maahmaaho, abwaan Hadraawi wax uu jecel yahay maansadii in uu ku sheekeeyo. Xitaa tixda aan sheeko toos ah lahayn si u dhow ayay taasi u gu jirtaa. Xeeladdaasi wax ay ka mid tahay heerarka u gu sarreeya ee tix loo dhiso. Halabuurka caynkaas ah tayada waxaa u yeela iyada oo noqonaysa laba jaad oo is ku dhafan oo ah sheeko iyo maanso. Taas baa nafta jeclaysiisa murtidana xoojisa.

Ilaa saddex siyaalood bay u dhacdaa maanso ku sheekayntu. Midi waa iyada oo gabyaagu tixdiisa ku dhiso qiso uu isagu curiyay oo qeexaysa waayaha uu ka hadlayo, tusaale ahaan jiiftada Debedyaal. Sida labaad waa soo xigashada qiso ku jirta hiddaha bulsheed, taas oo dulucdeeda uu maansayahanku ku toogto barta ujeedkiisa, tusaale ahaan qisooyinka Habar Guurtay iyo Xidinxiid ee ku jira tixda Hambaabber. Sida saddexaadna waa adeegsiga murti caalami ah oo la ga yaabo in aan la garanayn ciddii samaysay, tusaale ahaan qisada ku jirta tixda Debedyaal ee sheegaysa nasiibku in uu yahay habar dhanakada il qudha ku leh oo dunida ka dhex raadinaysa wiilkii keli ahaa ee ay dhashay, oo ay marba qof kale isagii mooddo oo kor u la booddo, kolka ay aragto in aanu isagii ahaynna dhulka ku tuurto.

Halkan wax aynnu ku soo qaadaynnaa saddex ka mid ah sheekooyinka ku jira maansada Hadraawi, kuwaas oo ka la ah Beerlula(Beledweyn), Habar Guurtay iyo Xidinxiid.

Heestani waa ta u gu sarraysa hees faneedda soomaaliyeed dhanka farshaxannimada loo yaqaanno "maanso ku sheekaynta". Ma aha oo qudha qiso jacayl ah oo dhammays tiran, waxaa se kale oo fiiro iyo tixgelin mudan xalladaynta ay u dhacayso. Qulqulka qisadu sida ay u bilaabatay, ararteeda, heerarka ay martay, iyo halka ay ku dhammaatay, tix ma mooddid ee wax ay u eg tahay sheeko faneed tiraab ahaan loo qoray. Waa xeeladda u gu wanaagsan fanka sheekaynta in qisada la ga bilaabo meel dhegaystaha ama akhristaha ku abuurta xiise iyo iswayddiin. Xiisahaa iyo iswayddiintaas baa ku sii jeclaysiiya in aad sii raacdo oo bal arrinka wax kale ka sii ogaato. Sidaa darteed heestani jidhaba wax ay innagu dhufanaysaa nabar kedis ah oo innagu baraarujinaya waxa la ga hadli doono. Jacaylku in uu Boodhari dilay haddii aad been moodi jirtay maxaa soo kordhay? ayaa markiiba ku gu soo dhacaysa. Taa waxaa innagu sii xoojinaya dhawrka meeris ee saddexdaa ku xiga, kuwaas oo si darandoorri iyo degdeg ah nafteenna u gu laba-dhacaya kana warramaya wacdaraha xanuunka jacaylku lee yahay. Intaasiba waa hordhac la innoogu diyaarinayo taxanaha qisada iyo waxa dhici doona. Innaga oo u bislaannay qirista halista caashaqa ayaa la inoo meerinayaa sheeko dheer oo dhiiggu hoorayo.





Xoogga iyo quruxda hordhaca heesta waxaa ka daran barta ay ka hinqanayso. Muuqaallada kowaad ee la ina tusayaa waa webi butaacaya oo beero waraabinaya, dhul baadku goglan yahay, dhir ubax daboolay, hoobaan bislaatay, dalaggii oo la gooyay, barbaar faraxsan oo gu barwaaqo ah ciyaar tumanaysa, beri samaad col iyo abaariba ka dheer yihiin. Ma jirto qurux iyo liibaan muuqaalkaa u dhiganta oo maskaxdeenna ku soo dhici kartaa.

Bi'i waa jacaylow
Been baan u haystee

Boodhari inuu dilay

Bi'i waa jacaylow
Cidi baanan karinoo
Bogga kaaga taalliyo
Been baan u haystee

Boog aan la dhayinoo
Beerkiyo wadnaha iyo
In uu yahay bir caashaqu

Webigoo butaacoo
Dhulka baadku jiifoo
Canabkii bislaadoo
Laga tuuray baalkoo
Lagu waa bariistoo
Sow berisamaadkii

Beeraha waraabshoo
Dhirta ubaxu buuxshoo
Badarkiyo galleydii
Bulladiyo ciyaaraha
Beeluhu gu joogaan
Beled Weyne maan tegin

Dhanka bari magaalada
Biyo dahab la moodoo
Bili loo dhameeyoo

Sow boqorad joogtoo
Bilicdii haweenkiyo

Timo boqonta joogoo
Baarkana casaankii
Bul cad lagu xiddeeyoo
Barkanaysa qaaroo
Igu beertay lahashoon

Baal goray la moodoo
Bidix midig is gaadhoo
Badh ku xeexanaysoo
Huwanaysa baaloo
U buseelay maan baran

Sow goor barqa ahoo
Aniga iyo Beerluli

Bishu ay siddeed tahay
Isku maannu soo bixin

Sow bariidadaydii
Buundada ciyaartee
Biyo lulata guudkood

Iyo bedashadeedii
Beled Weyn ku taallee
Badhtankeeda ma ahayn

Sow bixiso weeyee
Beeri joog imay odhan

Ballan maanu dhiganoo

Sow bayd go'aygii
"maantaa la baxayaa"

Layguma bushaareyn
bulshadii imay odhan

Sow waa bastey oo
Ina baaja caawoo

Socod beegsan maayee



1. baxnaansha maan odhan

Sow taliye baasoo
Taydii ma beenayn

Ba'anoo war-moogii

Sow badiba kooxdii
Baabuurka fuulleen
Anna baal kamaan korin
Sow baraq nuglaantii
Baryo kumaan maqnaynoo
batroolka daadshoo
bogsan waayo" maan odhan

Goortay badheedheen

Boholyow daraaddii
Belo lagu ducaystiyo
"Biri may xumaatoo
ka wadaa bukoodoo

Sow beriga waagiyo
Geed baaxad weynoo
La yidhaahdo Baaroo
Ma bidhaan sanaynoo
Ma maqlaynin baaqii

Barqo kulul dhexdoodii
Dherer iyo ballaadh loo
Bilig dheer hirkiisii
Bulxankiisa yeedhiyo

Sow baaxad soorii
Maan noqon bestey oo

Iyo laba boglayntii
Bacadkii ma dheelliman

Sow galab-baqoolkii
Meel baadle joognoo
Sow maan baraarugin

Annagoo barwaaqiyo
Tumanayna Beerrey

Riyo beena weeyee
Baabuur lalaahyood
Fananaaya buur dheer
Nafta sow ma biimayn

Sow baalladaymii
Haad baalle mooddoo
Isma odhan ka boodoo

Nin Banaadir joogoo
Waxaan ahay la baabee
Weli baafis maan ihi

Beled-Weyn la haystoo
Sow baadidoonkii

Beled-Weyn Allahayow

Ka dhig xiro badhaadheed

Beerlula Allahayow

Belaayada hareer mari

Beled-Weyn Allahayow

Ka dhig guri barwaaqeed

Beerlula Allahayow

Beryo samo ku noolee

Beled-Weyn Allahayow

Ka dhig beerta raaxada





2. Habar Guurtay

Dhaqanka bulshada soomaaliyeed waxaa ka mid ah in la cuskado dad loo yaqaanno in ay barakaysan yihiin, oo ay lee yihiin awood Ilaahay siiyay oo ay cidda wax ka durraamata caawin karaan. Dadkaa waxaa ka mid ah wadaaddada Sheekh Cabdilqaaddir Jiilaani, Sheekh Abaaddir, Sheekh Aweys, Sheekh Isxaaq iyo qaar kale. Nimankaa awliyada loo arko kolkol waa la siyaartaa, oo deeq waa loo sadqeeyaa la gu doonayo in xidhiidh wanaagsan la la yeesho. Ha ahaatee waxaa caado ah qofku kol walba oo uu dhibaatoodo in uu nimankaa karaamadooda cuskado oo magacooda u irkado. Haweenka weliba islaamaha ayaa taa u badan. Haddii kale qofkaa aan wax aqoon ah loo lahayn waxbana la la wadaagin in sidiisa loo xusuustaa waa ay yar tahay. Markii arrintu wax ay u ekaatay danaysi ah "marka aan baahdo ku cuskaday, marka aan ladan ahayna ku ma aqaan". Xidhiidhkaa danaysiga dhinaca qudha ah ku dhisan ayaa dabadeed anshax ahaan naftu dhaliishay. Halkaas ayay ka dhalatay qisadan ay bulshadu xaaladda ka soohday.

Qisadu, sida tixdaba ku cad, wax ay odhanaysaa, islaan guuraysa ayaa kolkii ay awrkeedii rarkii u dhammaysay uu culayskii la kici waayay. Hawsha geeddiga ee caynkaas ahi waa ay dhib badan tahay, waayo haddii awrku rarku kuu qaadi waayo aqalka ka ma tegi kartid beeshana ka ma hadhi kartid. Xaaladdaa wax aad u baahataa awood kasta iyo kaalmo kasta oo wax ku la qabata. Haddaba islaantani caalwaagii ayay xusuusatay wadaadkii karaamada lahaa ee Cabdilqaaddir Jiilaani, isagii ayayna u cabatay oo tidhi sidii caadada ahayd: "Cabdilqaaddirow! Jaylaaniyow! Cabdilqaaddir Jaylaaniyow, awrka ii kici!" Dabadeed ratigii rarkii wuu la kacay. Innagu shuqul ku ma lihin awoodda meesha ka adeegtay in ay ahayd karaamadii la durraantay iyo in kale, kolkii se ratigu kacay islaanta waxaa ka sii farxad badnayd inanteedii awrka la raraysay oo u bogtay Cabdilqaaddirka ooggaa waabberi u soo gurmaday ee u gargaaray. Yartu se saaka ka hor ka ma ay fekerin waxa ay wadaadka isu yihiin. Dhaqanka soomaalida ayay xoog ku lee dahay kolka aad baahan tahay cidda wax kuu hurta ee ku badbaadisaa in ay tahay cid tol iyo xigto kuu ah. Dhanka kalena abaalka si aad u guddo cidda kuu gashay waa in aad barataa. "Hooyo, wadaadku horta muxuu inoo yahay?" ayay wayddiisay hooyaydeed. Islaantii oo aan imika wax shiddo ah qabin oo awrkeedii u taagan yahay wax ay hawl yari inanteeda u gu tidhi: "Hooyo, wadaadka kolka aan ka maarmi waayo ayuun baan u cawdayaaye ab iyo isir toonna ma wadaagno."

Qisada ayuun baa haddaba sidan loo dhisay, oo xidhiidhka Cabdilqaaddir Jaylaani iyo islaanta tusaale loo ga dhigtaye, waa dabeecad bani aadanku lee yahay iyo falsafad uu ku nool yahay kolka uu baahan yahay in uu baryootamo, kolka uu ladan yahayna is mahadiyo. Horeba waa tii loo yidhi "Marka ay kadan tahay ayay Alle taqaan".

Hadraawi sidan soo socota ayuu haddaba sheekadaa u gu dhisay heestiisa:

Hawraar iyo sheeko
Beraa habar guurtay
Culaab iyo haamo
Haldhaa kici waayay

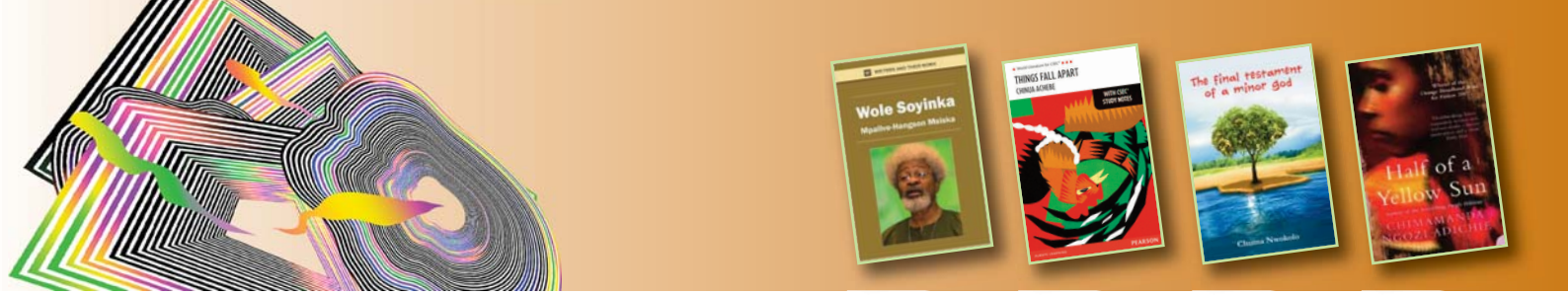
Haween laga reebay
Hayaan raraygeeda
Waxay hilif saartay

Hiyeeda gadh jiidka
Ayay hindiskeeda
Mid aan kolla haabka
Waxay tidhi "Hoogay
Hareer qabo awrka!"

Markuu hollan waayay
Halaanhal ku keentay
Markaa la gu haynnin
Hayaay Cabdil-Qaaddir

Markuu hayinkeedi
Ayay tidhi "Haakah!"
Hilowna besteed ah

Hagaag isu taagay
Hebloo gabanteed ah
Malaa u hanweynna



Karaamada hiirta
Hilmaanina wayday
Ka soo hangallaystay
Ayaa tidhi "Hooyo
Inoo yahay haybta?"

Ku soo hormanaysa
Wadaadka hoggiisa
Siduu u gu hiishay
Muxuu horta Sheekhu

Waxay tidhi "Heedhe
Markuu hingan waayo
Haleel cuskadaaye
Haddaan magaciisa
Ma soo hadalqaado."

Hiboy ratigeennu
Ayaan huriwaaga
Habeen ma wadaagno
Dantaydu higgaadin

Halkaa kolka ay qisadu ku dhammaato ayuu maansayahanku u gudbayaa in uu inoo sheego ujeeddada uu u keenay. Taasna wax uu ku qeexay, in ay isaga (bulshada soomaalida) gef ku tahay in ay taageerto nin danley ah (Afweyne) oo aanay nolol iyo dan la wadaagin, kaas oo aan soomaalinnimada iyo dawladda wax lexjeclo ah ka qabin ee marka ay dantiisa xukun jacaylka tahay uun ka hadla oo ku halqabsada.

Ujeeddiyo haatan
Halyeynimadiisa
Iddiisa ku hoystay
Habaynta xilkayga
Hiddaa sharafkayga
Horseed ka ahaado
Ka haayir idhaahdo

Nin tiisa u heegan
Hashiisa ku dheelmay
Inuu hantidayda
Dhismaa hodankayga
Waxaan nolol haysto
In aan ka habaaro
Ayaa ka hagaagsan

3. Habkii Xidinxiidka

Is la tixdaa hore waxaa ku jirta qiso murti macaan oo iyadana hiddaha la ga keenay. Tii hore haddii ay sifaynaysay sida uu kelitaliyuhu bulshada soomaalida u gu danaysto, tan dambe waa dhinaca kale oo bulshada qudheeda ayaa nafteeda u maahmaahaysa. Markaa go'aannada qisadan ee dhinaca bulshada ahi waa natiijo ka dhalatay danaysigii kelitaliyaha ee qisada hore ku jirtay.

Xidinxiidku (xiidna waa la yidhaahdaaye) waa shimbir aan weynayn xajmi ahaan jidhkiisuna dhuuban yahay, wax uuna lee yahay lugo dhaadheer oo dhuudhuuban. Habeenka ayuu noloshiisa raadsadaa, maalintana caadi ahaan la ma arko. Aad buu u ciyaa una dhawaaq kulul yahay, gaar ahaan habeennada caddada ah ayuu aad u firfircoon yahay. Badanaa wax uu ka qadhaabtaa bananka iyo degellada ama jabaddada abaaday, meelahaas oo la ga yaabo in uu ka helo midho yaryar iyo xasharaad. Xidinxiidka waxaa la arkaa uun isaga oo keli keli ah, kolka uu aad u dhawaaqayaana malaha waa marka uu asoolo ee lammaanihiisa la xidhiidhayo.

Haddaba sheeko dhaqameed soomaaliyeed baa mala'awaashay sababta uu xidinxiidku goor walba kelida u yahay, iyo sababta uu sida shimbiraha kale habeenkii u seexan waayay, iyo weliba sababta uu sida haadda hilibka u cuni waayay. Dabadeed waxaa la yidhi, shimbirkaasi wax uu ahaan jiray bulshay haadda kale ku dhex jira, oo weliba hormuud u ah. Dabadeed maalin bay haaddii ku heshiisay in ay weerar tagto oo hal geel ah soo dilato. Duullankaa waxaa abbaanduule ka ahaa Xidinxiid. Dabadeed kolkii ugaadhsigii la gu soo guulaystay ee hashii la dishay, ayuu xidinxiidkii oo madaxnimo isbidayaa halkeer u baxay oo tukihii ku yidhi: "War Tukow, waan yara seexanayaaye, hasha qal, hilibka si hagaagsan u qaybi, anigana qaybtayda ii dhig, hadhowna i toosi." "Hawraarsan", ayuu yidhi Tuke.






Tukaha waxaa loo arkaa in uu yahay bahal tuug ah oo hungri xun oo aan dhuuni ka xishoon, wax alla wixii uu arkana liqa. Sidaa darteed Tuke haadda intii soo jeedday kolkii uu ka la fuliyay, hilbihii intii hadhay keligii baa quutay, abbaanduulihii hurdayna wuu qadiyay oo ballantii halkii ka ma qaadin. Goor ay habeen tahay ayuu Xidinxiidkii oo aad u gaajaysani soo baraarugay, mise hashii dhammayd ee la qashay qurub yari ka ma yaallo! Dabadeed Tukihii ayuu qaylo iyo canaan ku la dul dhacay. Kiina kuye: "Adeer Xidinxiidow, caawa iyo ilaa intii aan weligayba jiray in aanan hilib hambayn waad i gu taqaannaye waxba ha i gu qaylin!"

Xiidkii oo ay ku dhalaashay wax uu sameeyo wuu garan waayay. Dabadeed ciilkii iyo uurkutaalladii dartood habeenkaa wax uu gaadhay saddex go'aan oo waaweyn, kuwaas oo beddelay abuurtiisa iyo hab-nololeedkiisa oo dhan. Wax uu goostay maalintaa ka dib hilibka in uu ka caago, dib dambe in aanu haad u la bahoobin ee keligii noolaado, iyo weligii in aanu habeen seexan. Maanta waa kaas oo hilibka ma cuno, la mana arko isaga oo shimbiro kale la socda, waana kaa hurdo habeen diidaya ee gabbaldhac ilaa waabberi bananka ka qaylinaya.

Duurxulka qisada wax aynnu ka helaynnaa laba riddo oo mid waliba goonideeda ujeeddo loo dan lee yahay u gaadhaysa. Riddada hore waa xidhiidhkii dhagareed ee bulshada soomaalida iyo kelitaliye Maxammed Siyaad Barre ka dhexeeyay. Waa sidii Kacaanka Oktoobar bilawgii loo aamminay, iyo dabadeed kolkii la isdhigtay dhaqan xumadii iyo dibindaabyadii uu maamulkaasi la soo baxay. Halkaa macnuhu waa sida aanay dadka soomaalidu maalintaa ka dib waxba u la wadaagi doonin una aammini doonin nin danayste ah taladiisa iyo ballanqaadkiisa godobeed.

Riddada labaad ee Hadraawi qisadan ka lahaa, oo la ga yaabo in aanay dad badani ku baraarugsanayni, waa qaddiyadda Soomaalilaand-nimada. Haa, macnayntan dambe ayaa runtii ka dhow kana toosan taa hore. Dulucdu marnaba ka ma taggana midnimadii 1960 iyo sidii ay reer Soomaalilaand taa markii dambe u dhadhansadeen ee ahayd in la dagay. Xamaasaddii waddaniyadeed ee labada gobol ku midoobeen, iyo kacdoonkii la gu doonayay xoraynta iyo isu keenidda Soomaaliweyn, labadaba soomaalida waxaa u gu dardar kululaa reer waqooyiga. Markaa dawladnimada goonida ah ee Soomaalilaand maanta wax kale ma aha waa go'aankii adkaa ee Xidinxiidku ka ga maarmay bahaysigii haadda.

Waa sidan meerisyadu:

Habkii xidinxiidka
Horyaal ka ahaaye
La soo helay guusha
Tukaha yidhi "Hoy day
Hagaagna u qaybi

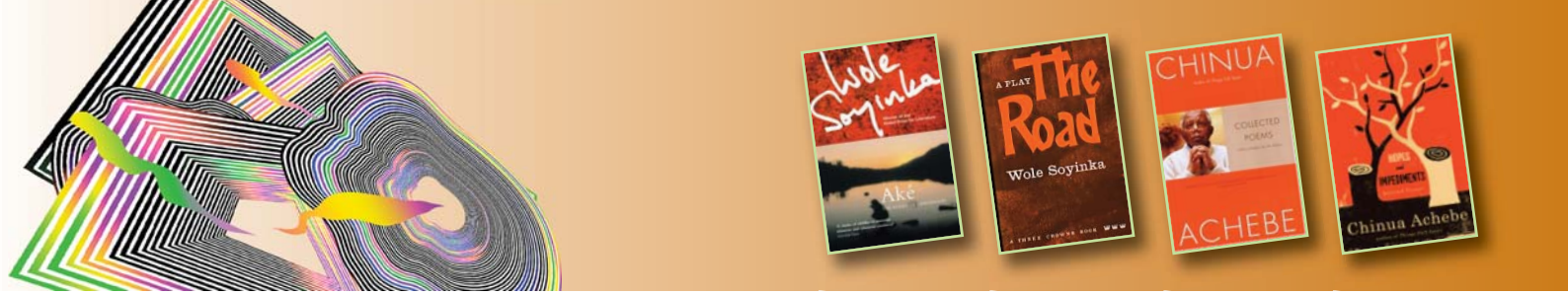
Dugaag huwantiisa
Markii hankakoobka
Libtii la la hoyday
Hashaan qalay saami
Hadhowna i toosi."

Tukow hayedaadu
Dantiisa ka haybi
Halkay talo joogtay
Ninkiina hilmaanyay

Wax bay huwanayde
Qorshii hiyigiisa
Ka sii waday hawsha

Saqdii dhexe hawda
Hareeraha eegyay
Hanqaar warwareegga
Haqdii samri waayay
Waldeys ku la haadyay
Hamuun gorayaale
Wuxuu yidhi "Hoy war

Ninkii hurday toosyay
Raqdii ku hungowyay
Hankaag jaljaleeca
Tukii hanfariirka
Gar laysu hankaabsay
Ninkii Halac-Dheere
Intaan hanaqaaday



Haddeer iyo caawa
In aanan hambaynnin
Maxaad i gu hiifi?"

Haddee weligayba
Horaad u ogayde

Ninkayse ka hoostay
Ka soo kabay haarta:
Hilbaa cuniddooda
In aanu haweysan
Halkii ka ga dhaartay.

Mar bay hawireene
Bahaysiga haadda
Habeen gama'iisa
Ayuu han fogaanta

Dabadeed kolka uu abwaanku dulucda qisada sidan soo socoto u qeexo, waa doqonnimo in aynnu moodno in ay ku eg tahay askartii Oktoobar iyo dulmigii marxaladdaa taagnaa oo qudha. Wax uu yidhi:

Ujeeddiyo haatan
Heddeyda wadkayga
Tubaa halaq yaalka
Ku sii hiradkiisa
Ayaa ka hagaagsan.

Rag waa haladayge
In aan hambalyeyo
Hog laygu qaniinay
Ka haarri agtiisa

Masiibadu adduunyada iyadaa u macallin ah

Xasan Cabdillaahi Xasan "Ganey"

Taariikhdu waa mudan,
Waa jire markhaati leh;

Mar bay ahayd adduunyadu,
Mugdi lagu halaaboo,
Mahadhooyin badanoo,
Dadku ayda magansado;

Katashade miroodkii,
Qarni waliba si u maal,
Casri waliba maaree;

Hadba meeris laga gudub,
Dunidii malaasnayd,
Maskax lagu furfura iyo,
Muruq inuu u sahan tago,
Waxa baray mushkiladaha;

Masiibadu Adduunyada,
Iyadaa u macalina.

Hadba Muhindis faalloo,
Dantu muran ma waydee,
Kolay laysku maandhaaf,
Hadba maydhax loo diir,
Dadku inay maryo helaan,
Iyo meel la seexdaba
Waxa baray mushkiladaha.

Badda maalka waynlee,
Mawjaduhu cartamayaan,
Inuu maadh ku hoos jiro,
Markaad eegto samadaa,
Meel laga koraa jirin,
Inuu Aadmi mari karo,
Waxa baray mushkiladaha;

Masiibadu Adduunyada,
Iyadaa u macalina.

Saddex-Goor Xaq Mudan



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 xidhiidhka qoyska (marwo, waalid, walaal iyo ubad intaba) ninku wax uu u la dhaqmi jiray si qallafsan, oo aanu marnaba jacaylkiisa 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 aabbihii ama walaalladii ama ooridiisa ama ubadkiisa. Koolkoolinta ayuu diiddan yahay oo u arkaa daciifimo. 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 jacaylkiisa ka maansoodo, oo weliba u rogo fan iyo suugaan bulsheed, ayay bilaabatay xidhiidhka gacaltooyo ee qoysku in uu is muujiyo oo afka la ga sheego. Tusaalayaal badan ayaynnu soo helaynnaa sidii ay arrintani bulshada u ga dhex 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 diintu waxa ay hooyada ka tidhi qof muslin ahi weligiiba wuu yaqaannay. Isbeddelka waxa keenay taa ma aha ee waa furfurnaantii iyo cusboonaantii dhaqanka soo galay.

Maansooyinka 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 waxaa tiriyay Xasan Daahir Ismaaciil oo la gu naanayso "Weedhsame".

Mana gudan xilkaagii
Xasuustana ma moogiye
Xag aan ka ga hagaagiyo

Saddex-goor-xaq-mudaney
Xaramkii labaadey
Xag alliyo dhankaagay
La'aantaa xayaatada

Xadhkihii sammaantiyo
Xajisee adkaysaay
Xiisahaaga waayaa
Xiskiisuna ma buuxsamo.

Mana gabin xaqaagii
Xujadaada weyn baan
Xeeligeegii laayahay!

Xinjirtayda dhiiggaay
Xaaska haybaddiisaay
Qudhu igaga xidhantee
Xabaal baan ka gali laa.

Heeryadii xaqiiqada
Qof xannaanadaadiyo
Xagaldaac ka bixi waa

Xayndaabka guushaay
Halabuur xuruuftiyo
Adigaa xanjaadkiyo
Deeqsi xoolo badan oo
Adaa xeerka soo bara.

Xaruntii aqoontaay
Xarakeeyo maansada
Hooyo xaynka ku af bara
Xaasidnimo ka saahiday





Hablo xuural-cayniyo
Xulantida la tiigsado
U sii xaadhay daw siman
Inta la ga xishoodiyo
Xumo la gu ogaynee
Xusulduubka raadcada

Markuu xoolka jiifiyo
Xildhibaanka uunkani
Xero oodi kari waa.

Xarumaha caloosheed
Xanaf iyo kulayl iyo
Qaydkiyo xansheerkaad
Xaqii naaska maba gudo.

Xiskaygaad ku milantoo
Xinjiraha u qaadiyo
Xaqa aad ka mudantay
In ta xay aad tahay baan
Xirib qudha qiyaas le'eg
Ku xisaabtamaayoo
Xayiraaya dhiillada
Xummad maba ad aragteen
Dhibta kuu xammili laa.

Xushmayntaada ruux gabay
Ma xasilo adduunyada
Janno waa ka xaaraan.

Qof xeerkaaga sheeg yidhi
Ku xabeebay mooyee
Anna xarafka maansada
Ku xadhaadhi mooyiye
Xaqa hooyo lee dahay

Xudduntaan ka beermaay
Xogogaalka dhaqankaay
In ta xidid ku nool yahay
Xayndaab biroo adag
Kaa ga xeeryay Mawluhu
Xaraaraha Fardawsaad

Anna xiise duugiyo
Xadantiyo kal kuu xalan

Xeedhada aduunkaa
Xamashkiyo ugbaadkii
Xajka kaama baajeen!

Xariir guudka loo dabay
Adaa xoor ku soo horay
Misna faray xuduuddiyo
Inta aan xajiin iyo
Garashadu u xilatee
Xergi loo gu baratamo.

Markuu xoogga lee yahay
La'aantaa xal-keenaa

Hooyo i gu xammaashiyo
Xanuun fooshu lee diyo
Wallee i gu xambaartiyo

Xididda halbawlaha
Xubnahayga oo dhami
Ku xadraynayaanoo
Xurmayntaada qaanta ah
Xilbax in aan ku soo gudo
Haddaan xoog u lee yoon
Xanuun iyo bukaan iyo
Anigaa xawilan laa

Xaqdhawrkaaga baal maray
Xawdkii rasuulkiyo

Xuduuddiisa gaadh yidhi
Xusul qudha dhammayn waa
Nabarrada xanuunka leh
Xaasha'e ismaan odhan
Carrab baa xaddidi kara.

Xujadii adduunkaay
Xildhibaanka noloshaay
Xagtintiyo dhibaatada
Xijaab aan la mari karin
Rabbigay xabaashana
Xaadin kaaga qoondee

Dareen xaaluf-diidiyo
Waa mid aan la xadi karin.

Xawd i gu sabaysoo
Cidhifyada ku xidhatee

Waayaha afkeenna hooyo

Cabdiraxmaan Faarax 'Barwaaqo'



Ku dhawaaqiddii qoraalka afka ee 21kii Oktoobar, 1972dii, wuxu abuuray ididdiilo iyo ifafaale muujinaya inuu afkeennu kobco oo uu noqdo af lagaga maarmidoono afafkii gumaystayaasha. Run ahaantii, dhawrkii gu' ee u horreey si yaab badan baa loo dareemay inay riyadaasi noqonayso mid rumowda. Hayeeshee, burburkii dawladdii dhexe ee Soomaalida dib nitaasho xoog leh baa ku timid horusocodkii iyo kobocii afkaba, taasi oo horseed u noqotay dib u soo noolaynta adeegsiga afafkii shisheeye. Sidaasi awgeed waxan qoraalkan kooban ku eegidoonnaa sida uu afku u bururay oo aan hadda loo xeerin go'aannadii guddidii afka qoristiisa ku dhawaaqday. Waxa kale oo aanu xusi sida aanay dawladda Soomaalilayn oo 24kii gu' ee dambeeyey haystay dawladnimo iyo maammul madax bannaani aanay marnaba xil isaga saarin kobcinta afka iyo adeegsigiisatoona.

Waxa kale oo uu qoraalku si cad u muujin, inkasta oo uu qodobka 6aad ee Dastuurka Soomaalilayn qorayo inuu af Soomaaligu yahay afka kowaad ee qaranka, sida aanay haddana u jirin wasaarad ama hay'ad dawladeed oo adeegsataa. NGO-yada iyo wasaaradahu dhammaan waxay ku wada xidhiidhaan af shisheeye, kaasi oo ay ahayd in la adeegsado kolka dalal ama hay'ado shisheeye la xidhiidhayo.

Waxa kale oo uu qoraalku si weyn u ifinayaa sida uu afkii ugu noqday halkii uu joogay 1972kii ka hor, tayo ahaanna uu weliba aad uga hooseeyo. Waxale oo uu qoraalku xusayaa sida dugsiyada hoose/dhexe, dugsiyada sare iyo jaamacadaha gaarka loo leeyahay aan haba yaraatee wax culaysa loo saarin looguna sandulleyn inay afka hooyo dhigaan. Sidoo kale wuxu qoraalku xusayaa sida taya afka lagu dhigo dugsiyada dawladdu u ahayn mid heerkii la rabay gaadhsiisan. Sidaasi si la mid ayuu qoraalku u ifinayaa sida ay madaxda iyo dhallinyarada hay'adaha (NGO-yada) u shaqaysaa ugu hadlaan af badhxan oo isugu jira sf Soomaali iyo af shisheeye. Afkaasi oo ah mid ku adag dadkii adeegayada loo fulinayey.

Qoraalku wuxu xusayaa sida aanay dawladaha hoose ee dalka, rugta ganacsiga, iyo wasaaradaha bixiya rukhsaduhu u dhaaddanayn uguna baraarugsanayn ilaalinta afka oo magac kasta oo loola yimaaddo cid wax ka sheegi kartaa u jirin. Waxanu qoraalku muujinayaa warbixinno ku saabsan qaar ka mid ah arrimahaas.

Arrinta u baahan in laga doodo ee uu qoraalku ifinayo baa ah sida aanay u jirin ama ay u adagtahayba helitaanka barayaal u tababaran dhigidda afka hooyo, dalkana uga jirto barayaal la'aani. Barayaasha dhigaana, haddii ay jiraanba, u yihiin qaar aan u tababbarayn.

Ugu dambaynta, wuxuu qoraalku tilmaamayaa tallaabooyinka habboon ee ay tahay in la qaado si afka majarahiisii loogu soo dabbaalo iyo cidda ku habboon ee ay tahay inay tallaabooyinkaasi fuliyaan.

Xarunta kaydka hiddaha, dhaqanka, akhriska iyo qoraalka ee Maxamed Mooge waxay u taagantay kobcinta afkeenna hooyo ee hodanka ah iyo kaydinta hiddaha iyo dhaqanka soo jireenkaa ee aynu awawyadeen ka dhaxalnay.

Waa tabobbar ay xaruntu qabatay oo socdey muddo lix bilood ah, laguna baranayay suugaanta, dhaqanka iyo afka soomaaliga.



Af Soomaaliga iyo wadaadka

Ibraahin Yuusuf Axmed "Hawd"



Beri baa nin soomaaliyeed oo aannu is ku cusbayn kolkii aannu cabbaar sheekaysannay wayddiiyay bal in uu yaqaan nin kale oo aan isagana markaa ka hor dal kale ku bartay. Haa, ninkaa waan aqaan oo jaamacad baannu wada dhigan jirnay, ayuu ii gu jawaabay. Runtii labada nin isu ma ay ekayn is ku degaanna ka ma iman, waxa keliya ee ka dhexeeyayna waa in ay beri is yaqaanneen. Sidee baan haddaba ku gartay in ay is aqoon jireen? Aad ayay isu gu hadal ekaayeen. Labadooda ka dambe marka uu hadlayo erayada uu adeegsado iyo sida isu dhaqdhaqaajiyaa wax ay ahayd kii hore oo tabtii ah. Labada ka hore ayaa da weynaa, ilbaxsanaa oo tacliin sarreeyay, dabadeed ka kale wax walba wuu ka bartay oo ka ga dayday.

Wax aan ogaaday bulshaduna in ay qofka la mid tahay oo ta ka horraysa ku dayato. Tusaale ahaan maanta dunida oo dhami Maraykanka ayay wax walba ka ga dayataa. Si taa la mid ah afka ay bulshada ilbaxa ahi ku hadasho bulshooyinka kale oo dhami waa ay bartaan. Caalimkii muslinka ahaa ee la gu magacaabi jiray Cabdiraxmaan Ibn Khalduun, loona yaqaan "Aabbaha Cilmiga Bulshada) ayaa kolkii kowaad xaqiiqadaa si wacan u qeexay 600 sannadood hortood.

Xumaan iyo samaanba dadku weligii wuu isa saamaynayaa. Siyaalo badan ayay taasi ku fushaa, se ta u gu xooggani waa afka. Barashada af qalaad, siiba mid xaddaarad leh, waa dan aad u weyn, waayo aqoonta iyo waayo'aragnimada afkaas ku jira ayaa la ga dhaansadaa. Carabida oo diin la ga dugsanayo, iyo ingiriisida oo ilbaxnimo loo gu irkanayo ayaa maanta ina haysta. Dad badan oo innaga mid ah baa kolka ay hadlayaan ama wax qorayaan aan ka la sooci karin soomaaliga iyo af kale oo ay wax ka yaqaannaan.

Waadaaddo af carbeedka u qiiraysan, oo rumaysan afkaasi in uu kooda ka barako badan yahay, oo malaha moodaya eraygii afkooda ka soo baxaba in ajar loo ga qorayo ayaa jira. Weedh, maanso, maahmaah iyo sheeko carbeed ayay halaloobinayaan oo hadalkooda ka buuxiyaan. Xitaa haddii ay af soomaali ku hadlayaan inta badan fikirkooda horta af carbeed ayay soo mariyaan, dabadeed soomaaliyeeyaan. Sidaas waqti iyo faham badan baa ku luma. Runtii wadaaddada badankooda qofka aan carabida aqooni wax yar buu ka fahmaa.

Ka hadli maynno qorshaha carabaynta soomaalida ee Jaamacadda Carabtu muddada dheer soo wadday, kun taxan heshiiskii gaajada soomaalida iyo baadroolka carabtu sababta u ahaa. Waxaa se in la ga hadlo mudan sida xun iyo sida xilka leh ee labada af la isu gu walaaqo ee la isu gu bahdilo iyada oo la moog yahay.

Si kale oo Af Carbeedku innagu jiidhay waa meelmarsi dan ganacsi. Markii ay qolada kor ku xusani dadkooda carabida u nugleeyeen, ee diin uga dhigeen ama siyaasad ku fushadeen, ayay ganacsataduna bilawday in ay taa lacag ka ga samaysato. Sida la gu yaqaan hantigoosiga, ganacsatadu si ay jeebka dadka u gasho horta waa in ay dareenka ka gashaa. Waxaa la ogaaday in dareenka qofka soomaaliyeed maanta u debecsan yahay erayada carabida iyo diinta u dhow, gaar ahaan kuwa khayrka ku bishaaraynaya. Halkaas baa la ga keenay magacyada ganacsiga in carabeeyo oo al la ga wada kiciyo: al-Hudaa, al-Raxmah, al-Itixaad, al-Bishaara, al-Nuur, al-Furqaan, al-Taqwaa, al-Ammaan, al-Islaax, al-Carafaat, al-Amal, al-Xaq, al-Shifaa, al-Bushraa, al-Falaax, al-Najax iwm.
Intaa aynnu Af Carbeedka ka sheegnay inteeda oo Ingiriisi ah ayaa dhinac socota ama dhex socota. Labadaa af in ay ina qabsadaan duruufaha keenay haba ka la duwanaadeene natiijadu waa is ku mid, taas oo ah dhaawac Af Soomaaliga gaadhaya.

Waa hubaal wadaaddadu in ay aad u gu dhex jiraan Af Carbeedka duruufaha diineed darteed. Laakiin taasi u bannaan mayso dilista afka umaddooda.

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 meeleeyo.

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 tiriyay intaas oo tixood oo weliba badankoodu yihiin kuwa maansada soomaalida u gu dhaadheer.

Xaqiiqadaa haddii aynnu ka gudubno, waxaa jira fac uu ninkani ka tirsanaa oo uu gundhigga 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 heshay tacliinta, waddaniyadda, dawladaynta iyo magaaloobidda. Sidaa darteed aad buu u ga fikir iyo dhaqan duwanaa dadkii ka horreeyay. Kolka la soo dhaafo aabbayaashii tacliinta, firfircoonida u gu qiimi 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 marxaladood 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 macnaynaysaa in uu afka iyo dhaqanka naftiisa meel weyn ka dejiyo. Waana arrin la is la yaqaan in qofka halabuurka lihi kolka uu dalkiisa ka maqan yahay hilawga iyo daltabyadu jeclaysiiyaan 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 wixiisii 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 ladhnayd. Sidaa darteed isaga oo ay niyadsami iyo han soomaalinnimo ka buuxaan ayuu ka mid noqday maayaddii Cadan ka soo rogmatay xilligii barakaca weyn ee loo yaqaanno "Xabbadi Keentay" sannadkii 1967. Niyadsamidaa aynnu sheegnay wax ay ka muuqataa Hadrwaawi 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 qalalaasaha siyaasadeed, kolkaas oo cusboonayntii fikir-bulsheed 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 burburkii 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 awoodda askarta, labadiiba natiijadoodu 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 calooxumada iyo qoomammadu ka dhasheen. Laakiin maxaa la ga calool xumaaday ee la ga qoomammooday? Ma in la dareemay 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 fiirso 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 natiijadeedu 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 ummad 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. Intaas 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 moodayaa 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 dadkiisu ku sugan yihiin. 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 arooriyay. 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 kalena 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 fiirso axadkan soo socda dhaqankiisa, iyo haddana saadaasha ay tixku ku dhammaanayso:

Waxaa isu soo bulladay
Bilaash-jeceshii casriga
Dadkuna budulkooda raac
Dantiisa ku baadidoon
Sidii goray baarcaddee
Baxnaanada sii adkee
Bawaarkana sii ulee
Cishaba huri duur belbela
Billaahida sii xasee
Biliiliqo sii dhudhumi
Awaalaha sii basaas

Bugaanbugihii wakhtiga
Bulaanbuliyay tumeen
Siyaasina beel ku dhoof
Ku baaji xilkay lahayd
Ballaadhsiga diin ka dhigay
Hilaadaha sii burburi
Bilaale ka qaad yaraa
Billaawaha sii casee
Buskeeda ku sii xabaal
Baruurana sii fantee
Sidii buro soo noqnoqoy.

Wuxuu Boqorkeedu yidhi
Ilaah bixiyaa ka dhow
Hadday falaw baaban tahay
Hadday bili doorsan tahay
Hadday tahay biir aja ah
Bar-laawe hadduu didsaday
Hadduu baqal-fuul gurguray
Hadduu badhax-miis ku dhalay

Wixii Bido meel u yaal
Bushaarana way jirtaa
Banaanadiyaa xaslada
Baftiyo qurux baa u taal
Caway ku ballaysan tahay
Barbaar gudan baa u nool
Baroor faras baa hidda ah
Runtaan la biyayn karayn

Nin baydhsadayow dan guud
Af booli wixii ku maqan
Badraanno hadday jiraan
Hadday wada B.M tahay
Waxay bohol jiidhayaan
In baal sidataa dahsoon
Dhashii Beder baa xidhxidhan

Waxaa jira baadidoon
Col soo bedayaa ogsoon
Barqaa la gu waayayaa
Buruud kiciyaa dul yaal
Libaax bulbullaa ku jira
In baabbaco laa digtoon
Biddena camalkiis u daa.

"Anuun baa hooyadaa ah" waa hoogga qofka soomaaliyeed ee cusub ka ga dhacay hab-nololeedkii iyo habsamidii qoyska. "Mayal Dheer" wax ay ka hadlaysaa ninka soomaaliyeed ee dhaqan dumay ee aayihii noloshiisa qaadka 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 xaalad 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, qaabkaas 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 horseeday


SOFIA SAMATAR
A STRANGER IN OLONDRIA
AMAN
ARROWS OF RAIN
OKEY NDIBE
NADIFA MOHAMED
Black Mamba Boy
CHINUA ACHEBE
THINGS FALL APART
CROSS LI
IMPARISON
FOREIGN GODS, INC.
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READING CHINUA ACHEBE
SIMON GIKANDI
SOMALI
Tender Moments
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DIRSOOC
Hayaanka Nolosha
XURMO JACYAL
Xaqiiq Dhaba
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HADRAAWI
THE POET AND THE MAN
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MAXAMED XAASHI DHAMAC
GAARRIYE
BIOGRAPHY AND POEMS
SOOMAALI BEEN MA MAAHMAAHDO
Hal-bixinta Ereyada Kumbuyuutarka
Cilmi-boodhari Caashaqiisii
HAL KA HALEEL
THE ORCHARD OF LOST SOULS
NADIFA MOHAMED
Goobjooge
SHIRRABID HAL ABUUR

Somali Week Festival 2015

Kayd Somali Arts and Culture, in collaboration with Redsea Cultural Foundation and other partners, are proud to present Somali Week Festival 2015. This year's festival will run from Friday, 23rd to Sunday, 1st November at Oxford House, Derbyshire Street, London, E2 6HG and various other venues. Somali Week Festival is an integral part of Black History Month and offers the best of Somali arts and culture, both old and new. The festival offers a mix of events including poetry, literature, panel discussions, documentary film screenings, music and theatre.

Theme of the Year: Space



This year's festival is centred around the theme of 'space'. It's about experimenting with innovative and emerging spaces for Somali arts. It's an opportunity to reflect on the spaces we have inhabited and carved out for the arts over the years, and the spaces that are being eroded or are currently under threat, while looking forward to developing, expanding and enriching new spaces. Festival participants will be invited to explore what it means to inhabit, create, move between and beyond different artistic spaces, be they physical or psychological, public or private. This festival is an opportunity for artists to continue to explore alternative creative outlets for their work while also looking at ways of reviving traditional spaces that are vastly disappearing.

Furthermore, the festival will be a space to investigate creative forms of collaboration amongst artists of different ages and levels of experience; it will provide a platform to share practices and to discuss, interact, and work together. This year, we are delighted to welcome international guests; Mohamed BK, Sahra Aleys, Anab Guleid, Ladan Osman, Mustafa Sheekh Elmi, Ugaaso Boocow, Prof Awo Abdi, Dayrwaa, Abdidhuh Yusuf, Abdirahman Guri 'Barwaaqo, Da'ud Ali Mashaf, Dr Rasheed Farrah's, Sofia Aidid, Dr Siham Rayale, Jonny Steinberg, Rashiid Maxamed Shabeelle, Farah Gaamuute. These guests will be sharing a platform and collaborating with our UK, artists and other guests.

If you would like further information about Somali Week Festival, purchasing tickets, book a stall or/and volunteer, please email us info@kayd.org. Follow us on twitter @somaliweekfest

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