

**War and Peace:
An anthology of Somali literature**

Suugaanta Nabadda iyo Colaadda

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iyo Colaadda**

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GOGOLDHIG

Waxa qoray Rashiid Sheekh Cabdillaahi Xaaji Axmed

Ururinta suugaaneed ee halkan ku daabacani waxay ka kooban tahay tiro maansooyin iyo sheeko-murtiyeedyo ka mid ah soo jireenka hiddaha Soomaaliyeed ee werinta carrabka la isugu tebiyo; kuwaas oo ah sheekooyin, sida muuqata, ku saabsan waayaha noloshii xilli la soo dhaafay iyo waxyaalo laga soo maray. Suugaantaasi giddigeedba waa tu ku abtirsanaysa qaybta suugaanta Soomaaliyeed ee aan halkan erey bixin ahaan ugu tilmaamayno suugaantii sooyaalka ahayd.¹ Taas waxaan ka wadnaa ama uga jeednaa suugaanta asalkeedu ka soo jeedo bulshadii qabiillada iyo reeraha xoolo-dhaqatada reer-guuraaga ah u badneyd. Sababta aannu sooyaal ugu tilmaamaynaa waa iyadoo suugaantaasi tahay jirrida ay tu kasta oo ka daba timid ka fuftay; soona ahayd budulka raadka suugaanta Soomaaliyeed ee muddo dheer la iska soo daba marayey, lana odhan karo, run ahaan waa sowrac suugaaneed oo Soomaalidu gooni u lahayd, cid kastana ay kaga soocnayd.

Ururintan suugaaneed waxa ka dhexeeya ee lagu soo xulay waa dulucda colaadda iyo nabadda ay siyaalo kala duwan uga hadlayso; waayo, sida ka muuqata halkudhigga magaca qoraalkan, danta hawshan looga socdaa, marka horeba, waa kaalinta ay suugaanta Soomaalidu hore uga qaadan jirtay haddana uga qaadan karto, colaadda iyo nabadda bulshadeeda.

Mowduuca colaadda iyo nabadda doorashadiisa waxaa noogu wacan oo noo yeedhiyey, marka hore, waayaha dagaallada ba'an ee carradii Soomaalida ka dhacay, khasaaraha naf iyo maal iyo burbur bulshoba lehna keeney. Waxaa weliba intaas dheer, dibuheshiin iyo nabadayn dhammays ah oo loo dhan yahay, dhab ahaanna u hirgeli karta oo aad u adkaaday, dadaal marar badan loo galayna lagu guul-darraystay. Midda kale ee ka sii muhiimsani waa hadal-haynta badatay ee ku saabsan kaalinta uu dhaqanka Soomaaliyeed ee soo-jireenka ahaa, guud ahaantiiba, ka qaadan karo dibuheshiisinta iyo nabadaynta Soomaalida maanta. Marka la leeyahay dhaqankii Soomaaliyeed ee soojireenka ahaa waxaa badiba laga hadlayaa habkii iyo farsamadii ay qabaa'ilka iyo reeraha xoola-dhaqatada reer-guuraaga ahayd, ku damin jireen colaadaha dhexmara ee ay ku heshiin jireen. Ulajeeddadu waxa weeye, shirkii geedka ee ay odayaasha beeluhu ku kulmi jireen kagana wada hadli jireen dhibaatooyinka dhexdooda ka dhaca iyo weliba dhaqdhaqaaqii kooxaha bulsheed ee nabadaynta ka qayb qaadan jirey ee uu ka mid ahaa suugaanyahanku. Soomaali iyo addunka kaleba waxaa la isku raacsan yahay in mushkiladda Soomaalida lagu daaweyn karo jidkaas dhaqankeedu ahaa. Aragtidaasi, sida muuqata waxay

1 Ereyga 'sooyaal' waxaannu uga jeednaa macnaha ereyga af-Ingiriisiga ah *classical*.

salka ku haysaa xaqiiqada dhibaataada Soomaalida maanta oo loo arko isla colaadihii lagu yiqiinney qabaa'ilka iyo reeraha Soomaaliyeed ee xoolo-dhaqatada ah; kuwaas oo isku haya oo ku diriraya maanta masaalixda xukunka dawladeed. Sidaas darteed, waxaa la isla gartay in suugaantii, diintii (kaalintii wadaadka), gartii geedka iyo wax kasta oo dhaqankii nabadeynta ee qabaa'ilkaasi hore u adeegsan jirey sidoodii loo adeegsan karo laguna gaadhi karo natiijadii waayadii horeba lagu gaadhi jirey.

Aragtidaasi iyo xaqaa'iqaa dhabta ah ee mushkiladda Soomaalida maanta inta ay isu jiraan iyo ilaa xadka ay ka turjumayso nuxurka mushkiladda waqtigan jirta waa arrin dooddeedu dheeraan karto, murankeeduna badan karo; hase yeeshee aragtidaasi iyada intaas uma dhaafeyno oo halkaas ayaannu kaga hadhaynaa waayo ujeeddada qoraalkani wuxuu ku saabsan yahay laag mid ah oo ka tirsan laagaha soojireenkii dhaqan-nabadeedka Soomaaliyeed. Sidaas awgeed waxaynu hadda toos ugu ambabaxaynaa ujeeddadaas iyada ah.

Abbaarta uu hadalkeennan gogoldhigga ahi ilaa hadda u dhacayo waxaa ka muuqata ujeeddada aasaasiga ah ee suugaantan oo runtii ahayd haddanna ah in wax laga muujiyo kaalinta nabadeed ee suugaanta. Maxaa yeelay sida aynu hadda ka hor isu tusnay nabaddu waa baahida koowaad ee badanka carrada Soomaalida maanta wax kasta oo kaleba ka horreysa. Hayeeshee baahida nabadda loo harraad-qabo waxaa keeney colaadaha ba'an ee raagay. Sidaas awgeed ayaannu u doorannay israaca colaadda iyo nabadda. Macnuhu waxa weeye ulajeeddada ururintan suugaaneed ma aha oo qudha diwaangelinteeda iyo korodhsiga aqoonteeda ee waxa iyana meesha ku jirta hubsashada doorka ay suugaantu ka geli karto dibuheshiinta iyo nabadeynta Soomaalida maanta.

Marka aynu halkaas marayno waxaa ina hor imanaya laba su'aalood oo midiba marxaladdeeda goonida ah iyo halka ay jawaabteedu jirto inoo la kacayso. Ta hore waxa weeye, si aynu u ogaanno kaalinta suugaanta Soomaaliyeed ee ku aaddan nabadda xaggee baynu u noqonnaa oo xogteeda u raadsannaa? Waa tuma suugaanta kaalintaas hore ugu aadday ee la raadraaci karaa? Su'aashan jawaabteedu waxay ina la tegeysaa suugaanta ku abtirsaneysa bulshadii qaabaa'ilka iyo reeraha xoolo-dhaqatada reer-guuraaga soocan u badneyd, ee aanay nolol dhaqaale iyo dhaqan magaalo raad ku yeelan, himilo siyaasadeed oo reer-hebel ka shisheysa iyo hirasho ka weyn xidhiidhka tolliimona aanay wacyigeeda saamaynin. Jawaabta su'aashan hore, sidaas darteed, waxay inoo tilmaamaysaa suugaantii aynu hadda ka hor uga magac-dhigney suugaantii sooyaalka ahayd, taas oo noqon karta meesha aynu ka ogaan karno kaalinta nabadda ee suugaantii sooyaalka ahayd.

Su'aasha labaad ee inna horimanaysaa waa ta ku saabsan kaalinta nabadeed ee suugaanta waqtigan laga sugayo in ay gudato; maxay tolow suugaantu ka tari kartaa deminta colaadahan ba'an ee Soomaali wada

saameeyey kuna raagay? Sidii aynu hadda ka hor u tilmaannay, rukummada dhaqanka Soomaaliyeed ee marka laga hadlayo nabadaynta Soomaalida maanta aad carrabka loogu xejayo waxaa ka mid ah suugaanta iyo suugaanyahanka. Magaca la soo qaado ee had iyo jeer lagu celceliyaana waa gabayaaga oo badanaaba la yidhaahdo tix gabay ama geeraar ah ayuu dab colaadeed oo shidan ku demin jiray, maantana ku demin karaa! Inta badan, waxaa la daliishadaa dadka Soomaalida ah oo lagu tilmaamo dad ugu dhega-nugul una kal-debecsan ereyga suugaaneed, siiba hawraarta maansada, sidaas awgeedna ay fikirkooda iyo faldhaqankoodaba aad u saamayn ogtahay. Waxaa marar badan la sheegaa in uu gabayaagu, inta uu maanso tiriyo, uu beelo nabad ahaa dab colaadeed ka dhex oogi jirey; mar kalena, colaad fogaatay oo dhiiggeedu batay, cid walibana u maaro weydey uu tix maanso ku qaboojin jirey kuna dhalin jirey mar qudh ah jawi nabadeed oo hor leh. Iyada oo aan wax intaas ka badan la isweydiinnin, waxaa loo arkaa in ay suugaanta waagani isla saamayntaas la sheegayo ku yeelan karto fikirka iyo faldhaqanka dadka maanta nool. Maxaa tolow taas ka jira? Maxaa markeeda horeba ka run ah aragtidan tidhi bulshadii qabaa'ilka iyo reeraha xoolo-dhaqatada ahayd, maansadu dagaalka iyo nabaddaba way abuuri jirtey?

Runtii sida ugu habboon ee su'aalaha jawaabtooda lagu heli karaa waa daraaso taariikheed oo si ballaadhan u guud-marta dhacdooyinka dagaal iyo nabadaynta lahaa ee Soomaalida, horreyso iyo dambaysaba, u soo maray - intii warkeeda la hayo - iyo wixii murti suugaaneed laga yidhi ee laga hayo. Waxay nala tahay in halkaas laga ogaan lahaa dhacdo walba, haddii ay dagaal tahay iyo hadday nabad tahayba waxaa keenay ee ay ka dhalatay iyo wixii sabab toos ah u ahaaba; waxaana halkaas ka muuqan lahaa inta guud ahaanba ereyga suugaaneed loo celin karo. Hayeeshee taasi hadda naga hadhan; waayo waa wax aannaan halkan ugu yeel-haynin; isla markaana aan ku-taloggalkayaga ahayn.

Tolow hadalka suugaaneed laftiisa ma loo noqon karaa oo ma laga raadin karaa xog-warranka laga daliishan karo runta aynu baadidoonkeeda nahay? Ma lagala soo bixi karaa dabuubta hadalka suugaanta - sida maansada, maah-maahda, odhaahda iyo sheeko-muriteyda iyo wixii la mid ah - wax tilmaamaya xidhiidhka ay suugaantu la soo yeelatay colaadda iyo nabadda bulshadeeda.

Waxaannu xaashiyaha soo socda, ku dedaali doonnaa, in aannu suugaanta qoraalkani sido, hadday maanso tahay ama hawraar dareersan tahayba, obocdeeda dhexgallo oo falanqayno, kana raadino tilmaamo laga hilaadin karo qaybta ay suugaanta Soomaaliyeed, gaar ahaan, teedii sooyaalka ahayd, ka qaadatay nolosha siyaasadeed ee bulshadeeda colaad iyo nabadba.

Ka horse, inta aannan qodobkaas u gudbin, aannu wax yar ka nidhaahno suugaanta halkan ku qoran, tilmaamaheeda iyo majaraha xulashadeeda,

soo-ururinteeda iyo xaqiijinteeda.

Markii u horreysey ee hawsha ururintan la isla soo qaado waxaa la is tusay in loo baahan yahay tusaaleyaal suugaaneed oo ka tirsan ilaa saddex xilli ama marxaladood oo suugaaneed.

Tusaalayaasha xilliga koowaad waa suugaanta aannu hadda ka hor soo jeedinney in aynu ugu erey bixinno sooyaalkii suugaanta Soomaaliyeed. Ereyga sooyaal waxaannu uga jeednaa suugaanta ka dhalatay ee ka muuqaal-celineysa noloshii qabaa'ilka Soomaaliyeed ee u badnayd xoolo-dhaqatada reer-guuraaga ah. Suugaanta bulshadaas iyo taariikhdeeda ku abtirsanaysa isla markaana noqotay budul raad suugaaneed oo Soomaalida lagu bartay ayaannu gaar ugu tilmaamaynaa erey-bixintan iyada ah.

Tusaalaha suugaaneed ee labaadna waxa weeye suugaan laga soo ururiyo marxaladdii halgankii gumeysi-diidka iyo gobannimadoonka ilaa tobankii sano ee hore ee qarannimadii Soomaali ugu horreysey. Suugaanta marxaladdaasi waxay matalaysaa dhalashada fan iyo suugaan, qaab iyo dulucba, wejiyo cusub qaadanaaya. Waxaa soo baxay oo waqtigaas wacyiga dadka saamayn aad u weyn ku yeeshay suugaan baaqa dhambaalkeedu yahay gumeysi-diid iyo qabyaalad-diid; dhaadashadeeda iyo hirashadeeduna tahay walaaltinnimo, xornimo iyo midnima Soomaaliyeed. Tixdii maansada ee labada god-maanseed ee gabayga iyo geeraarka ku dabranayd, ayaa xadhiga furatay una tallowday godad-maamuuseeyo waqtigaa ka hor, heesaha cayaaraha miyiga iyo hees-hawleed mooye, ka caggaanaan jirey tixda uu gabayaa magac lihi kaga maansoodo adduun iyo taladii. Waxaa kale oo soo biirey qaabab fan iyo suugaaneed cusub oo ay ka mid yihiin sheekooyinka riwaayadaha loo yaqaan ee masrax ahaan loo daawado iyo heesaha muusigga lagu tumo. Midda kale ee muhiimka ahi waxaa weeye, majaraha qabyaalad-diidka iyo xornimaddoonka Soomaaliyeed wuxuu keeney in ay meel weydo, oo noqoto ama ku dhawaato, wax aan jirin suugaantii colaadda ee lagu yiqiinney bulshadii soojireenka Soomaaliyeed. Runtiina waa qodobkan dambe ka suugaantii waagaas xiisaha gaarka ah u yeelayaa, waayo, marka ay ujeeddadu tahay suugaanta iyo kaalinteeda nabadda, lama illaawi karo saamaynta ballaadhan ee ay suugaantu waqtigaas lahayd.

Tusaalaha saddexaad ee la is tusay wuxuu ahaa suugaan laga soo xusho marxaladda ka bilaabanta afganbigii uu keli-taliskii Siyaad Barre ka madaxda ahaa kula wareegey xukunkii dalkii Soomaaliya 1969kii ilaa waqtigan hadda ah. Waa marxalad ay soo biireen isbeddello siyaasadeed, dhaqaale iyo bulsheed oo saamayn weyn ku yeeshay xidhiidhka suugaanyahanka iyo bulshadiisii hore ee soo-jireenka ahayd; kaalintiisii horena meesha ka saartay; xidhiidhka uu bulshada cusub iyo qaranka, gaar ahaan, xukuumadda la yeelan lahaana ka dhigtay mushkilad aad u murugsan. Waxaa soo baxay dano dhaqaale iyo siyaasadeed iyo dhibaatooyin loollan, hirdan iyo colaado giddigoodba noocooda aanay Soomaali hore u soo marin, aanuna jirin xeer

qabaa'ilka uga yaallay.

Maxay suugaantu ka tidhi waxyaalaha tirada ka batay ee dhacay? Maxaa laga odhan karaa saameynteeda? Suugaanta marxaladdani waa tu ulajeeddada shishe ee soo ururintan suugaaneed u leh qaayo dheeraad ah. Hayeeshee iyada iyo marxaladda labaadba maanta waa riyo aannu, haddii Eebbe nala qabto, niyeysan nahay inaannu waqtigeeda u hawlgallo.

Waxaynu hadda u gudbaynaa suugaanta halkan ku qoran iyo qaybaheeda iyo aasaaska lagu soo xushay. Waxay ka kooban tahay suugaan laba qaybood ah, taas oo guud ahaanteedba, toos ama dadab dulucdeedu ula xidhiidho colaadda ama nabadda. Qaybta hore waa qaybta maansooyinka oo ka kooban shan iyo labaatan maanso. Qaybta labaadna waa ta sheekooyinka aannu magac-tilmaameed uga dhigney sheeko-murtiyeedyo soojireen ah². Qaybta maansada waxaannu siinney culays gaar ah, sababtoo ah waa iyada, maansadu, ta had iyo jeer loo tiriyo kicinta colaadda iyo dejinta nabadda labadaba; maansoyahankuna waa ninka la xusuusan yahay nufuuddii siyaasadeed ee uu ku lahaa qoladiisa. Taas ayaa keentey in ururintan inteeda badani ay noqoto maansooyin.

Annaga oo raacayna dulucda labada ujeeddo ee ah colaadda iyo nabadda, waxaannu u kala saarnay laba israac oo ka hore yahay maansooyinka ku saabsan colaadda, ka labaadna yahay kuwa ku saabsan nabadda. Waa maxay astaamaha mid walba gaar yeeley ee lagu tilmaansan karayaa?

Marka aannu ku koobnaanno ujeeddada qoraalkan, maansada colaadda oo kale, waxaannu ku tilmaansannay kulana soo baxnay, marka laga eego sida ay, duluc ahaan, ula xidhiidh leedahay colaaddii iyo dirirtii qabaa'ilkii iyo reerihii miyiga, in ay noqoto laba midkood.

Maanso toos ugu baaqaysa ama u dhiirrigalineysa colaadda iyo dirirta. Maansada noocan ahi wejiyo badan bay leedahay; waxaana ka mid ah tix diro-diro ah, oo laba qolo ama ka badan colaad iyo dil ka dhex-dhaca ku guubaabineysa. Tixda sidaas ahi badiba waxay ahayd tu nabarro hore iyo utun soo tiilley dib u faadh-faadha oo ladhka xusuustooda soo noolaysa; ama waxay ahayd maanso qolo laga lib-hayo marna canaanaysa, marna tiratireyneysa oo aargoosi ku boorrineysa. Tixaha noocan ah ee halkan ku qoran waxaa ka mid ah Salaan Carrabay iyo tixdiisa caanka noqotay ee *Mayn*, Cali-Dhuux Aadan iyo tixdiisii ay ku bilaabantay silsiladdii gabayadii la baxay *Guba*, iyo tix iyana uu leeyahay Maxamed Cabdille Xasan oo halkan halku-dhegga aannu u doorannay yahay *Cabdillaahi Waxa Loo Qudh-Jaray*.

Midda labaad waa maanso si dadban u dhiirrigalineysa colaadda.

2 Waa sheekooyin ka mid ah soojireenka hadalka afka lagu tebiyo (*oral traditions*); sida badiba ka muuqata ama la malayn karna waa kuwo ka warbixinaya waxyaalo soo maray ama ka dhacay degaanka iyo xilliga ay sheeko waliba ku saabsan tahay, raad aad u wayna kaga tegey noloshada dadka. Sheekooyinkaas qaar badan oo ka mid ahi waxay noqdaan kuwa tafa oo u degaamo kale oo badan u gudba, isla markaana waa kuwo maskaxda dadka u furan oo cidiba si u weriso, laguna daro hawraaro murti leh, iyo dhacdooyin khiyaali ah oo laga yaabo in aanay dhab ahaan wax u dhacay ahayn, hayeeshee giddiba waa murti xikmad lagala baxayo.

Maansada noocan ahi waa tu dulucdeedu ku aroorayso oo isla mar ahaanna xoojineysa dhaqan-colaadeedkii qabaa'ilka xoolo-dhaqatada Soomaaliyeed. Waxaa tusaale u ah tixaha ay dulucda ujeeddadoodu u socoto qiyamta iyo si-aragga isla-weynida qabiillo, awood-sheegashada iyo amar-ku-taagleynata, fara-sheegashada, libin-ku-faanka, dhiirrigelinta dhaca (geela, dhulka, ceelka, haweenka i.w.m.) nabad-diidnimada iyo in la kala xidhiidh-go'o iyo dhulka oo lagu kala tago. Maansooyinka sidaas ah, in kasta oo aanay cid gaar ah colaad toos ugu guubaabinaynin, haddana waa kuwo noolaynaya dareenka colaadda, si dadbanna u dhiirrigelinaya. Sidaas awgeed, maansooyinka wejigan leh waxaannu isugu geyney qodob gooni ah oo aannu u bixinney 'Maansada Dhaqanka Colaadda Xoojisa'.

Maansada nabaddana, marka laga eego dulucdeeda ku saabsan nabadda bulshadii ahayd kooxaha kala abtirsiinta qabiil, iyana isla labadaas weji baynu kala soo baxaynaa. Sidaas darteed, waxaannu iyana u kala dhigney laba meelood. Meesha hore waxaannu isugu geyney maansooyin si toos ah nabadda ugu baaqaya; waxaana lagu garan karaa goorta iyo goobta iyo dhacdada ay ku saabsan tahay iyo ujeeddadeeda nabadeed ee tooska ah. Tusaaleheedu waa tix goob dagaal laga mariyo oo laba col oo isu soo hub-gurtay, ama isku soo maqan laga hor-tiriyey, si dagaalkooda loo joojiyo. Tusaalaheeda ururintan ku jira waxaa ugu horreeya labadii tixood, ee uu Salaan Carrabay ka dhex-tiriyey laba col oo isku dhammaan lahaa; labadaas tixood oo ah geeraarkii *Waar Tolow Colka Jooja* iyo gabaygii *Nimanyahow Tolnimo waa Dugsije*.

Meesha labaad ee maansada nabadda, waxaannu isugu geyney tixo si dadban ula xidhiidha nabadda; waayo waa kuwo aan toos ugu saabsanayn ama aan ka hadlaynin dagaal dhacay ama dhacaya ama soo socda oo laga cabsanayo; waxaana runtii ka mid ah tixo dulucda waxay ka hadlayaan iyo ulajeeddada curiyaheedu ka lahaa, aanay dagaal iyo nabadi meella ka soo gelin. Hayeeshee mar walba waa kuwo baaqa murtidoodu xoojineyso, mabaadida iyo qiyamta aasaaska iyo tiirka u ah nabadda. Waxaannu taas ugu jeednaa maansada murtida ay siddo ee lagala bixi karaa ay salka u dhigeysa ee ay adkaynayso ku-dhaqanka samaha guud ahaanba; sida mabaadida caddaaladda iyo sinnaanta, naca dulmiga iyo gar-darrada; is-xaq-dhawrka iyo xurmaynta dadka kale, magac iyo meeqaamba; dhawridda qiyamta anshaxa biri-ma-geydada Soomaaliyeed; anshaxa Alla-ka-cabsiga iyo guud ahaanba fal-dhaqanka kasta oo dadnimadu farayso i.w.m.

Suugaanta noocan ahi, waa tu sees adag u dhigeysa dhaqanka ay nabaddu goor walba u baahan tahay, haddii ay tahay marka colaad jirta la deminayo ee heshiisiin la wado ama tahay goorta nabadda lagu jiro ee ilaalinteeda loo baahan yahay intaba.

Qaybta labaad ee aannu uga magac-dhigney 'Sheekooyinka' waxay ka kooban tahay toddoba sheeko. Sheekooyinkaasi dhammaantoodba waa werin-afeed soo jireen ah oo ku saabsan xaalado waqtiyo hore soo maray

deegaannada qabaa'il iyo reero kala duwan; xusuusta dadkana raad weyn oo go'i waayey kaga tegey.

Badiba sheekooyinka noocan ah hawlyari looguma kala sooci karo kuwo colaadeed iyo kuwo nabadeed; waayo sheekada qudh ahi waxay xambaarsan tahay oo dhexdeeda ku hirdamaya qiyamtii dhaqanka colaadda iyo qiyamtii dhaqanka nabadda ee bulshadii waagaas. Sidaas darteed sheekooyinkaasi waxay qoraalkan ugu dhigan yihiin qayb mid ah.

Taas macnaheedu ma aha in aanay sheekadaasi lahayn ulajeeddo iyo hirasho sugan oo la yaqaan ama la garan karo. Runtii sheeko kastaba nuxurka murtideeda kama-dambaysta ahi wuxuu in badan qaayo siinayaa qiyamta dhaqanka nabadda ee aynu wax ka soo tilmaannay.

Inta aynaan u gudbin maragfurka suugaantan, waxaannu qaybtan hore ku soo gebogebeyneynaa dhibaatooyinka aannu soo ururinta suugaantan kala kulannay.

Ugu horeyn sugaantani badankeedu waa suugaan aan meelna ku qorneyn oo ku filiqsan xusuusta dad badan oo dhul aad u kala fogfog kala jooga, ayna adag tahay in si hawl yar lagu gaadho, oo laga soo qoro wixii ay xusuustoodu hayso. Waxaa wehelisa, iyadoo ay dadkaasi badiba yihiin dad aad u gaboobay, oo ilowshiiyuhu ku badan yahay. Guud ahaana, xusuusta maskaxdu waxay leedahay wax badan oo ay lumiso iyo wax badan oo ay isku qaladdo, halkaas oo ay ka dhalato in ay tixdu isku dhex daadato oo qofba kuugu weriyo si gooni ah; mararna ay isku qaldamaan magacyada ciddii tirisay iyo sababtii loo tiriyey.

Midda labaadna, xaaladda maanta jirta waxay na hor keentey dhibaato ah in aannu dadkii aannu suugaantan ka raadin lahayn isla weyno; waayo, magaaloooyinkii waaweynaa ee Soomaali ka dhexeeyey kuna kulmi jirtey, cid walbana laga heli jirey maanta ma jiraan; wayna adag tahay in aad laba qof oo aad u wada baahneyd isku meel ugu tagtaa.

Midda saddexaad ee noo raacday waxay noqotay, dhaqaalodarro aannu karti u weyney in aannu in badan oo dhulka Soomaalidu degto ah gaadhi kari weyno. Sidaas darteedna, waxay nagu keliftey in aannu suugaantan ka soo ururinno gobolladii aannu gaadhi karney ama warkoodu na soo gaadhi karey. Inkastoo la odhan karo, suugaantani waa mid degaanno gaar ah u badan, haddana waxaannu isku qancinney in ay suugaantii bulshadii soo-jireenka xoolo-dhaqatada Soomaaliyeed ay si aada isugu mid tahay, suugaanta halkan ku qoranina ay tusaale u wada noqon karto.

Ugu dambeynta, mar walba waxaannu ka afeefaneynaa galdaloolo badan oo dhinacyo leh oo ka muuqan karta suugaanta halkan ku qoran in aanay ahayn wax ku yimi ula-kas ama fudaydsi; waxaannuna cid walba ugu baaqaynaa in ay wixii dhaliila ee ay ku arkaan noo soo tebiyaan oo ay qaladaadka ku jiri karana nala saxaan, si aannu wixii daabacaaddan ka dambeeya u sii hagaajinno qoraalka suugaanta.

MARAGFURKA SUUGAANTA

Maxaynu hadda kala bixi karnaa tixaha maanseed iyo sheeko-murtiyeedyada halkan ku qoran ee marag-muujiin u noqon karaya qaybta ay suugaantii sooyaalka Soomaaliyeed ka soo qaadatay colaadda iyo nabadda bulshadeedii qabaa'ilka reer-guuraaga ahayd?

Su'aashu ma aha saamaynta suugaantaas ee colaadda iyo nabadda la xidhiidha, sababtoo ah xaqiiqada kaalinta ay suugaantu ku lahaan jirtey noloshii siyaasadeed ee bulshadii soo jireenka qabaa'ilka Soomaaliyeed ma aha wax cidina muran gelin karto; mowduuca colaadda iyo nabaddana, gaar ahaan, iyaga hadalkoodaba daa; markase ay su'aashu ku saabsan tahay waayadaas hore wixii ay ka kici jireen ee u sabab ahaan jirey dagaalladii kooxaha kala qoloda ah, suugaantan iyo wararka laga hayo xogogaalka soojireenka taariikheed ee ku saabsan dhacdooyinka colaadihii qabaa'ilkaas midkoodna kama marag-kacayo in ay suugaantu, guud ahaan, iyo gaar ahaan tix maanseed, toona ka mid ahayd sababaha caam ahaan keena colaadda iyo nabadda laba qabiil. Badi waxaa la xusaa xaaladda ay tix maanseed baajisey dagaal ay laba qabiilo oo colloobay birta iska asli lahaayeen (tusaale Salaan Carrabay iyo Faarax Nuur); hayeeshee natiijadaasi ma aha wax maansada keli ah lagu gaadhi karayey. Marka uu umalka colaadeed kar-jabo, caqliguna soo miiraabo ee codka nabaddana loo dheg-nugul yahay, murtida odayga hadal-yaqaanka ah iyo wacdiga wadaadkaba isla natiijadaas oo kale waa lagu keeni jirey.

Teeda kale ee ah xaalad ay tix maanso ahi, iyada oo aanay sabab kale, haba yaraatee jirin, ay keentey dagaal laba qabiil, iyada taas kama hadlayno, waayo ma ahayn ifafaale caam ah oo taariikhda qabaa'ilkaas ka mid ahaa. Xataa haddii ayba wuxuun ka jiri karaan, waa wax dhif iyo naadir ah oo aan wax ka soo qaadi lahayn.

Su'aasha muhiimka ah ee ina hortaal waa tan ku saabsan wixii kicin jirey ee keeni jirey colaadihii iyo dirirtii dhex-mari jirtey beelihii qabaa'ilka xoolo-dhaqatada Soomaaliyeed ee ay u badnayd bulshadii soojireenka ahayd. Ahmiyadda gaar ahaaneed ee su'aashanu waa ujeeddada ay abbaarayso oo ah meesha ay tahay in laga eego waxa colaadahan hadda Soomaali ka dhex dhacay iyo kuwii waayadaas hore dhici jirey ka dhexeeya; wax ay iskaga mid yihiin iyo wax ay ku kala duwan yihiinba. Waa meesha ay nala tahay in lagala soo bixi karo ee si cad looga ogaan karo waxtarka uu yeelan karo soojireenkii dhaqanka Soomaaliyeed.

Jawaabta su'aashan waxaannu marka hore ula noqonnay dad aqoon u leh soojireenka taariikhda afka la isaga tebiyo, iyo qoraallo ka mid ah cilmi-baadhista hadda ka hor lagu sameeyey arrintan iyada ah. Sida muuqata, waxa jira sababo la isku raacsan yahay in ay keeni jireen dagaalka qabaa'ilka; waxaana ka mid ah hantida xoolaha nool, weliba si gaar ah geela iyo fardaha; daaqa iyo ceelka biyaha; haweenka iyo dhaqankii bulshadaas

(Guddiga Caalamiga ah ee Laanqayrta Cas 1997 p. 11³). Waxaa lagu daraa mararka qaarkood, dhawrsoonidda sharafta iyo magac-samida qabiilo (Lewis, I.M. 1982 p. 243⁴), iyo qabka iyo gardiidka (Guddiga Caalamiga ah ee Laanqayrta Cas 1997 p. 18⁵). Hayeeshee, waxaa laga yaabaa in labadan arrimood ee dambe, inta badan, ahaan jireen wax ku xidhan kana dhasha sababaha kale ee kor ku xusan qaarkood iyo waxyaalo kale oo ka soo jeeda waayaha nolosha bulshadii soojireenka Soomaaliyeed ee waqtiyadaas hore. Taas awgeedna waxay u badnayd in colaad sabab kale ka dhalatay ay isla-weynida, madax-adayga, iyo quudhsigu, xoojin jireen dagaalka soona dedejiin jireen. Tusaale ahaan, gabadh Reer-Hebel ka dhalatay ama nin Reer-Hebel ah u doonnan ama u mehersan, oo niman qolo kale ahi faro-xumeeyeen ama khasab kula tageen, falkaas waxyeelladiisa maaddiga ah, ee gaar ahaan gabadha u soo gaadhay, waxaa kale oo ku lammaanaa dheg-xumo iyo ceeb raacda magaca qolada ay gabadhu ka dhalatay ama u dhaxday ama ay u doonnaneyd. Dhacdadan oo kale oo warkeedu deg-deg u faafi jirey, aadna qabaa'ilka dhexdooda looga faalleyn jirey, marar badanna gabayo ayaa laga tirin jirey; waxay lahayd dhaawac soo gaadha sharafta qabiilka; sidaas darteed, waxay aad u xoojin jirtey dagaal dhaqsoba u dhaca oo 'ceebta la iskaga maydho'.

Sidoo kale kibirka ama isla-weynidu inta badan sabab toos ah uma noqon jirin colaad iyo isku dhac dagaal oo laba qolo dhexmara ee waxay taas uga badneyd in ay isku gudubto ama diciifiso fursadda wada-hadal iyo shir-nabadeed la isugu yimaado oo lagu heshiiyo; waxayna dhiirrigelineysay dil iyo aargoosi dhaca.

Badiba waxay u dhici jirtey dil quudh-gooyo oo dhaca sida ku cad sheekada *Adduun I Qatal* ee buuggan qaybtiisa dambe ku qoran; ama dhaawac, ama sabab kaleba, ka dibna qolada falka dambi loo tirinayaa haddii ay qolada kale quwaddeeda quudhsato in ay garba u soo fadhiisan weydo. Runtii xoogga cududda dagaal ee ay beelaha qabaa'ilka isku daaqa iyo waraabka ahaa is dheeraayeen, siyaalo badan bay u raadayn jirtey xidhiidhka u dhexeeya qabaa'ilka aragti ahaan iyo fal-dhaqan ahaamba. Xataa haddii wax kasta oo kaleba laga tago, shakiga qolada laga tirada badan yahay ka qabto in la quudhsanayo, ama aan dirirtooda wax laga soo qaadaynin, intuba waxay mararka qaar keeni jireen in ay iyagu (qolada tirada yari) nabadda diidaan, ilaa ay marka hore duullaan qaadaan oo ay dhiig daadiyaan.

Ugu dambeyn, waxaynu odhan karaynaa, sababta dagaalka laba qolo, hadday geel la dhacay tahay ama daaq iyo biyo la isu diiday tahay ama dhiig tahay, ama wax kaleba tahay, dhaawaca sharafta reerku wuxuu ahaa wax ku jira oo la socda khasaaraha maaddiga ah ee qabiilka soo gaadhay.

3 Guddiga Caalamiga ah ee Laanqayrta Cas, *Biri-Ma-Geydo (Lama-Dilaan)*, February 1997.

4 I.M. Lewis, *A Pastoral Democracy*, Oxford University Press, London, 1961.

5 Guddiga Caalamiga ah ee Laanqayrta Cas, *Biri-Ma-Geydo (Lama-Dilaan)*, February 1997.

Hadda waxaynu u imanaynaa suugaantan oo ah meesha saddexaad ee aynu ka raadineyno jawaabta su'aasha wixii ay ka dhalan jireen colaadihii iyo dagaalladii beelaha qabaa'ilka xoolo-dhaqatada iyo reer-guuraaga Soomaaliyeed ee waayadii la soo dhaafay.

Jawaabta aynu ka akhriyeyno ururintan suugaaneed, nuxur ahaan waxba kama diiddana sababaha aynu ka soo tebinney aqoonta soojireenka taariikhda afka la isugu tebiyo, iyo wixii ku soo arooray cilmibaadhisyo hore loo sameeyey oo mawduucaas isaga ah ku lug leh; hayeeshee wacaaleyaal kale oo la xidhiidha dhismihii bulshadaas iyo dhaqankeedii, ayaa iyana suugaantan laga daliishan karaa, oo ah asaaska sababaha colaadaha iyo nabadduba salka ku hayeen.

Taas hore ee ah sababaha xidhiidh toos ah la lahaa colaaddii qabaa'ilka reer-guuraaga Soomaaliyeed, suugaantan waxaynu ugu imanaynaa oo aynu kala soo bixi karnaa sababahan:

dhiig⁶ oo ah badiba dil qudhooyin ah (dhaawacna wuu noqon karaa);
dhaca geela;
daaqa iyo ceelka;
haweenka.

Afartaas sababood waa kuwa aynu ku hayno suugaantan ee aynu ka akhrisan karno dulucda ujeeddada waxa ay ka hadlayso, erey-tusmeedyada sarbeeban iyo suuraymaha (imagery) suugaaneed ee ku jirta maansooyinka iyo sheekooyinka. In kasta oo aynaan odhan karin waa iyaga oo qudha kuwa ay colaadda qabaa'ilkaasi ka dhalan jirtey, haddanase waxay noo la badan tahay, beelaha qabaa'ilka ahaa xoolo-dhaqatada reer-guuraaga soocan ee aanay xirfad kale u wehelin; sababta tooska ah ee iska-horimaadkooda iyo colaaddoodu in aanay afartaas ka baxaynin.

Tixda ugu horreysa qaybta maansooyinka oo uu leeyahay Salaan Carrabay, dulucda ujeeddadeeda oo tirtirsi ah, wuxuu maansayahanku u marayaa godobta rag la laayey oo ku kala maqan qabaa'il degaanka Togdheer ku wada noolaa. Qolo walba wuxuu xusuusinayaa nin Hebel la odhan jirey oo beeshiisa magac iyo meeqaan weyn ku lahaa oo uu diley Hebel oo qoloda kale ahaa. Alle ha u naxariistee, Xaaji Muuse Galaal oo cajalad uu duubay aannu tixdaas ka qorney, wuxuu sheegayaa in uu Salaan ka mariyey tixdaas goob ay fadhiyeen rag ay ka mid yihiin niman nin walba

6 Dhiig, halkan, waxaannu ugu jeednaa, isla macnihiisii u-yaalka ahaa (*the symbolic meaning*) ee uu ku lahaa dhaqanka iyo xeerarka u dhexeeya kooxaha qabaa'ilka iyo reeraha xoolo-dhaqatada isku-degaanka ahaa, kaasoo tilmaamaya, qof, siiba nin ah, oo ku dhintay gacanta nin ama niman qolo kale ah. In kasta oo uu badiba dagaalka laba qolo ka dhalan jirey dilka qudhooyada ah, lana odhan karayo isagaa keeni jirey aargoosi deg-deg ah (ninkii la diley oo nin loogu aaro) ama qaylo-dhaan iyo lallabo colaaddeed iyo duullimaad dhakhso ahba.

ninkii aabbihii diley wiilkiisii uu hortiisa soo fadhiyo, iyada oo ay labaduba haystaan bundukh.

Bilowga u horreeya ee tixdaas, tusaale ahaan, waxaa ka mid ah:

Dhoolaha Beday kaga rideen dhagaxi Beereede
Waatii waraabuhu dharqaday dhinacyadiisiiye

Ulajeeddada labadan bayd uu gabayaagu ka lahaa waa inuu dhiidhi geliyo qolada uu ka dhashay nin magaciisa la odhan jirey Bede oo meesha Beer la yidhaahdo (bari ka xigta Burco) lagu diley.

Baydad kale, isagoo qolo ficilo gelinaya oo godob hore soo xusuusinaya wuxuu Salaan Carrabay isla tixdaas *Mayn* ku leeyahay:

Cabdi-Qodaxna waa lagu dhugtamey suu dhalool yahaye
Dhaayaha wejiga saanaddii dhab uga qiiqaysey
Hadba waxan la dheellimanayaa dhicitinkiisiiye

Meelo kale, isaga oo ka hadlaya dilkii ninka la odhan jirey Aadan Jugleh iyo ninkii diley oo isna la odhan jirey Nabadshe wuxuu Salaan yidhi:

Isagaan dhib qabin Aadan bay wax u dhawaaqeene
Dhadhabkaa hurdada ugu warramay dhaasasiyo beene
Dhalanteedka waa kii la kacay dhuga la'aaneede
Dhabtuu Nabadshe warankowgu ridey dheehay aadmiguye

Wuxuu Salaan Carrabay gunaanadka tixda u imanayaa sababta dumarka oo isagana markaas gaar u sii taabanaysay, illeyn gabayganba waxaa ka keeney waa colaadda uu ka qaaday qisadii gabadha Qarad la odhan jirey oo nin ay Salaan isku reer ahaayeen lagala baxay. Isaga oo uga tusaale qaadanaya qisadii Qaabiil iyo Haabiil, wuxuu tuduca u dambeeya ku bilaabayaa saddexdan bayd ee tilmaamay sababta dumarka:

Ma dhurmuminin Qaabiil kolkuu dhacayey Haabiile
Dhibaad-jiid haween buu ka kacay dhiriftankoodiye
Dheddigoodku Aadmiga horay uga dhawaaqeene
Cilmi-Dhuub shantuu dhalayba waa dhababka loo jiidye
Ma sii dhugan Bah-Reer Dood kobtay kaga dhaqaaqeene
Anuun bay dhaxantu xalay iigu timi dhimirsigii ciile
Dheg xumada aniyo baa maso ah dheecdan Reer Gude'e

Tusaale kale oo aannu suugaanta halkan ku qoran ka soo qaadannay waa tixdii Cali Aadan 'Cali-Dhuux' ee bilowga u ahayd silsilo-maanseeddii magaca *Guba* ku caan-baxday. Tixdaas oo aannu qoraalkeeda ururintan ku

jira halku-dheg (magac ahaan) uga dhigney *Doollo* in kasta oo badiba loo yaqaan *Doqonkii Ogaadeen Ahaa* waa tusaalaha – sida ay nala tahay – ugu habboon uguna muhiimsan ee la soo qaadan karo ee laga raadin karo waxa ay colaadaha qabaa'ilka reer-guuraaga Soomaaliyeed, waayadii hore, ka kici jireen. Waayo, marka hore, haddii aynu eegno ujeeddada dulucdeeda tiratiraynta iyo guubaabada dagaalka qabiil ah, waxay noogu muuqataa tix ay yartahay, haddii ay jiri kartoba, tix ku la mid ah heerka ay ka gaadhay ujeeddadeeda baaqa colaadda ah. Marka labaadna, inta maanso ururintan ka mid ah, waa tixda badanka sababaha toos iyo dadabba, u keeni jirey colaadihii qabaa'ilka laga wada helayo ee ku wada talax-tagtay. Dhinaca kalena, waxay tixdani ina tusaysaa in aanay maansadu sideeda ugu sabab noqon jirin dagaalka qabaa'ilka; waayo haddii kale tixdan baa keeni lahayd dagaal uu dhiig badani ku daato; waana mid aan dhicin taasi.

Tixdan tafaasiisha tusaalayaalsha ku jira ee tilmaamaya sabab iyo wacaal kaleba, wixii qabaa'ilku awel iskaga hor iman jireen, halkan uguma weel-hayno. Sidaas awgeed, innaga oo meel kale kaga hadli doonna dhismaha bulshadaas iyo dhaqankeedii soojireenka ahaa, waxaannu halkan si isdaba-taxan u soo bandhigney tusaalayaalsha maanseed ee ina tusaya sugnaanta afarta sababood ee aynu u soo dhigney in ay colaaddu ka dhalan jirtey.

Inkasta oo aynu hore u muujinney inay sababta koowaad ee colaadda qabaa'ilku ahayd dhiigga (dilka), haddana tixdan Cali-Dhuux, tusaalayaasha sababaha colaadda ee aannu ka soo saarray waxaannu u soo hormarinney daaqa iyo ceelka; waayo waa qodobka u culus ee uu maansoyahanku u adeegsanayo ulajeeddada uu maansadan ka leeyahay.

Baydka u horreeya ee Cali Aadan 'Cali-Dhuux' ku furayo tixdaas ayaa duudduub inoo tusaysa sababta dhulka daaqa iyo ceelka biyaha ee uu ku dhiidhi-gelinayo qabiilka uu la hadlaayo. Wuxuu baydkaasi ku odhanayaa:

Doqonkii Ogaadeen ahaa Doollo laga qaadye

Doollo waa dhul ballaadhan oo biyo iyo baadba, dad iyo xoolo badan qaada, hayeeshee gabayaaga Cali-Dhuux, marka uu ilaa xadkaas buunbuuninayo mushkilad aan jirin, ama haddii kale aan ahayn wax weyn oo laba qabiil isku dilaan, ulajeeddadiisu waa in dagaal dhaco.

Waxaa ku xiga baydkaas guud-marta ah:

Loo diid Danood iyo hadduu degi lahaa Ciide
Niman baa dalkoodiyo xukuma labada daaroode
Daratoole iyo Faafan oo wada duraabaaya
Deegaanta Haradii ku taal daaqi ma hayaane

Darar kagama maalaan Cammuud diiqa iyo xoore

Ceelasha uu tirinayo ee uu Cali-Dhuux u adeegsanayo sabab colaadeed waxaa ka mid ah Wardheer, Dixda Qarandi, Dixda Reygaleed, Gargaar, Doox, Dul iyo Faafan iyo kuwo kale. Sadarrada uu ku soo qaadayo rag la laayey waxaa ka mid ah:

Dadka waa la wada leynayee wow darreydeene
Dubbihii ku dhacay Bah Ina Cali doogta weli haysa
Waa waxay la dabandeebayaan dakharadoodiiye

Ina Raabbi waa tii la diley waana Reer Dalale
Dumar kuma sagootiyin kuwii dahay ugaaskiiye
Dan baa tidhiye lama duudsiyeen diricii dheeraaye

Sababta geela oo uu gabayaagani iyadana aad u rux-ruxayo waxaa u tusaale ah sadarradan odhanaya:

Daahyaale geelii la heley waa kan Deyr dhalaye
Duudweyn ma jiro Haaman iyo Daba-Cadaadeede
Derrinkii, Afkii Daad-Madheedh kama dareershaane
Dahab waa tan iyo qaalmihii deyr cadka ahaaye
Dafuf quruxsanleeyey ma foga dalawadiiniiye
Danbarkiiisu weydiin uraa waana dabataane
Iyadoo dil-diliihii bishiyo dacashi haaneed leh
Oo wada dunuunucabayuu idin dul joogaaye

Sayid Maxamed Cabdille Xasan tixda uu ururintan ku leeyahay, oo aannu u doorray halku-dhegga *Cabdillaahi Waxa Loo Qudhjaray* dulucdeeda tiratiraynta qabiilo ah waxaa muujinayay sadarradan soo socda ee ka warramaya dilka nin la odhan jirey Cabdillaahi oo aan loo aarin. Isagoo dhalliil culus iyo dhaleecoba dusha ka saaraya qolada ninkaasi ka dhashay wuxuu leeyahay:

Cabdullaahi waxa loo qudh jaray waa qabiil li'iye
Qoon adag hadduu leeyahoon loo quturi haynnin
Qooq laguma toogteen ninkii qaaliga ahaaye
Qarqarada jinaadkii dhurwaa kuma quraacdeene

Laga bilaabo sadarradaas ilaa tixda dhammaadkeeda sababta uu gabayaagu lulaayo ee uu qolada uu u dan-leeyahay ku dagaal-gelinayaa waa dilka ninkaasi.

Xarbi Ismaaciil oo ururintan ku leh laba tixood, isaguna wuxuu sugayaa sababta geela. Tixda hore oo calaacal iyo canaanba ah waxay ku saabsan tahay geel laga dhacay qolada uu ka dhashay oo lagala guryo-hoyday iyadoon lagu diririn. Sadarradan aannu ka soo qaadannay tixdaasi waxay

ina tusayaan ahmiyadda geela ee ka dhigtey sabab lagu dagaallamo:

Sida qaylo beel kale timi waad barbariseene
Basarka caydhu leedahay nin ogi kama baqeen geele
Ba'ayeyda naaguhuna saw idinma beer qaaddo

Tixdiisa labaad oo ah tix guul-ku-faan ah, wuxuu Xarbi Ismaaciil tiriyey ka dib markii uu reer-tolkii jebiyey weerar ay isla qoladii hore, mar kale ku soo celiyeen. Dhawrkan bayd ee aannu tixdaas ka la soo baxnay waxay tilmaamayaan sababta geela ee ay qabaa'ilka xoola-dhaqatada Soomaaliyeed, waayadii hore, iskaga hor-iman jireen ee ay ku diriri jireen:

Iyadoo badhkeed gu'ga dhaloo baal-casaa wadata
Barqinkii hadday weerareen bahalihii waashey
Kamay baqane beerkay rasaas ugu balaadsheene
Boqol bay kob wada jiiifiyeen boobtadii hore'e
Ku bigaace Reer Sugullihii badhida weynaaye

Faarax Nuurna tixdiisa aannu halkan ku soo qornay, u lana baxnay *Sardan* iyada oo ay guud ahaanteedba ku saabsan tahay sababta geela, waxaynu, tusaale ahaan, halkan ku soo qaadaynaa saddexda bayd ee sida tooska ah uga marag-kacaya sababta geela:

Sinji iyo ab baa nagu ogaa sabada mayd yaalle
Sibreheeda waa oolli jirey soobir qaawaniye
Meeshii saqaafkeedu maro sababi waa taale

Dhinaca sheekooyinka marka aynu jalleecno, sheekada *Adduun I Qatal* oo ah ta sheekooyinka halkan ku qoran u mudan, ma ahayn sababta colaadda iyo dagaallada badan ee dhacay qabaalka la jebiyey. Sababta qabaalka waxaa ka dhashay isqabashada iyo dirirta laba nin. Marar badan bay dhici jirtey wax qiime yar oo laba nin isku qabataa, sida qabaalkaas oo kale ama wax ka sii qiime yar, sida koor geel iyo wax la mid ah; loomana qaadan jirin, mana ay noqon jirin colaad laba qabiil. Colaadda labada qabiilo waxay ku xidhneyd natiijada isqabashada, haddii uu dil qudh-gooyo dhaco. Waxaase jirey wax bulshadaas dhaqankeeda ku qaayo weynaa oo sidiisa colaadda qabaa'ilku uga dhalan jirtey, waana waxyaalaha aynu halkan kaga soo hadlaynay ee ah geela, dumarka, daaqa iyo ceelka oo kale.

Hadad iyo dhammaantii sheekadan *Adduun I Qatal* dagaalka labada qabiil kama dhicin qabaalka la jebiyey⁷ ee wuxuu ka dhacay ninka la diley iyo magta la diidey.

7 Haddii uu dagaal laba qolo ka dhasho wax qiimihiisu yar yahay, waxay badiba ahaan jirtey, marka lagu daro ee la muujiyo, kibir iyo awood-sheegasho iyo quudhsi iwm taasoo uu qabiilka lagu la kacaa ka xigi jirey dagaal.

Haddii kuwaas aynu soo sheegney noqdaan wixii toos u sababeeyey colaadihii iyo dagaalladdii kooxihii qabiilooyinka reer-guuraaga Soomaaliyeed, maxaa la odhan karaa mushkiladda Soomaalida maanta? Haddii wax kasta oo kaleba la isku khilaafo, laguma kala baydhi karo – sida ay nala tahay – in aanay colaadahan iyo dagaallada waayadan Soomaali ku baahay kuna raagay, ahayn geel, daaq, ceel iyo sababihii ay bulshadii soo jireenka ahayd iskaga hor-iman jirtey. Si kastaba ha ahaatee, kala-duwanaanshaha halkan laga oddorosi karayaa wuxuu ka hor-imanayaa uuna dood adag ka hor-keenayaa aragtida colaadaha maanta kala mid dhigeysa ee u haysata wax aan sina kaga duwanayn colaadihii lagu yiqiinney soo jireenkii bulshadii qabaa'ilka reer-guuraaga Soomaaliyeed.

DHISMAMA BULSHADA IYO DHAQANKA

Intaas ka dib, waxaynu hadda u gudbaynaa saamaynta dhismaha bulsho-siyaasadeed iyo dhaqankii soo-jireenka ahaa ee reer guuraaga xoolo-dhaqatada Soomaaliyeed ku lahaa arrinta colaadda iyo nabadda bulshadaas iyada ah. Runtiina kaalintaasi isla sida sababaha tooska ah ee aynu kor ku soo faahfaahinnay oo kale ayey suugaantani uga muuqaal celineysaa. Hayeeshee bal aynu horta waxyar iska tusno dhismaha siyaasadeed ee bulshada aynu ka hadlayno iyo dhaqankeeda soo jireenka ah.

Sida laga warqabo, ee badiba ay isku raacsan yihiin dadka aqoonta cilmiyeed u leh soojireenkii bulshada soomaalida, kooxaha qabaa'ilka, raacatada Soomaaliyeed waxa raad weyn ku leh dhulka saxaraha xiga (*semi-desert*) ee ay biyaha iyo baadkuba ku yar yihiin. Ku noolaanshaha dhulkaasi wuxuu lama huraan ka dhigey habka xoolo-dhaqashada ku dhisan qaabka reer-guuraanimada; wuxuuna mudnaan iyo qiimo weyn u yeeley geela oo noqday meersiga xoolaad ee loogu jecel yahay deegaankaas (D.D. Laitin and Said Samatar p. 28⁸) sababtoo ah waa ka in badan u adkaysan karaya dabecada dhulkaasi kana samato-bixi karaya sannadaha abaareed ee deegaankaas ku soo noqnoqodka badan.

Sababta reer-guuraanimada waxa ka dhashay bulsho aan ku abtirsannin meel gaar ah oo ay si joogto ah ugu sugan tahay, haybteeda siyaasadeedna aanay ahayn magaca dhulka ay deggan tahay sida 'Reer Meel Hebla' oo kale. Waayo, aasaaska ururkooda iyo isku xidhnaanta noloshooda bulsho ahaaneed ayaan ahayn dhul ka dhexeeya oo la isugu imanayo sida loogu wada intifaacayo. Taas beddelkeeda, aasaaska ugu horreyn kulmiyaa ee uu isu-taggooda bulsheed ka unkamaa wuxuu noqday magaca adooga dhalasha ahaan, loogu wada abtirsado. Magaca siyaasadeed ee wadarta kooxeedna wuxuu noqday magaca abtirsiinta (badiba magaca adooga) la

8 D.D. Laitin and Said Sh. Samatar, *Somalia: Nation in Search of a State*, Westview Press, London, 1987.

wadaago. Waxaa halkaas ka abuurmay soo-jireenka bulshada Soomaaliyeed ee kooxaha qolo-qolada hoos ugu sii qaybsama jilib-jilib, jibsino iyo reero ay mid waliba abtirsiinta hoose ee xigtinnimo gooni isugu sii xidhantay, una leedahay taladeeda iyo yeelkeeda wadareed (*collective decision and action*).

Habka dhaqaalaha iyo bulshada reerguuraannimo iyo qaabka dhismaha siyaasadeed ee abtirsiinta la wadaago ku dhisani waxay isku gudbeen awood suldad dhexe iyo hab-maamul dawladeed ka dhex dhisma kooxaha qolo-qolada ah oo si madaxbannaani ah u kora una noqda quwad kooxaha abtirsiin wadaagta ah xukumi karta; waxayna keentey in hannaanka dawladdnimo uu taariikhda dadka Soomaalida, ku noqdo wax weligiiba debedda ka soo gala oo ay quwado shisheeye la yimaadaan (I.M. Lewis eeg).

Deegaanka dhulka khayraadka kooban, habka xoolo-dhaqashada reerguuraannimo iyo kooxaha bulsho-siyaasadeed ee ay abtirsiintu isu geysa, isla markiina kala qaybiso iyo weliba xaaladda bulshada dawlad la'aaneed, intuba waxay yeedhinayaan loollan, iska-horimaad iyo colaad joogto ah oo ka dhacaysa khayraadka daaqa iyo biyaha yar oo ay kooxaha kala qolada ah, mid waliba rabto in ay bursato, sidii aynu meel kale ku soo carrabbaabnay (I.M. Lewis eeg).

Waayahaas bulsho-siyaasadeed waxay khasbeen dhaqan gaar ah oo meel weyn kaga jira midnimada kooxda reer-hebelnimo iyo xidhiidhka wada-dhaqanka (*interaction*) kooxaha kala qolada ah. Colaadda iyo nabaddu, haddaba dhaqankaas ayey meel laf-dhabar ah kaga jiraan.

Qiyamta dhaqanka bulshadaas waxaa xuddun dhexaad u ahaa xidhiidhka tolliimo ee ku dhisan hiillada tolliimo. Runtiina marka aynu hoos u sii dhuganno dhaqanka bulsheed ee ku saabsan xidhiidhka isgarabsiga iyo iskaashiga iyo wax-wadaqabsiga ka dhexeeya kooxda abtirsiin-wadaagta ah, waxaynu ku arkaynaa dulucda ulajeeddada hiillada tolliimo ee qiimiga aad u weyn ku leh kooxda iyada ah dhexdeeda; weedhaha badiba ku soo arooray macnaha iyo qiimiga xidhiidhka tolliimo waxa ka mid ah: 'waxa tol loo yahay in wax la is taro'. Hayeeshee, marka ay dagaalka tahay arrintu way ka sii xag jirtaa! Waayo, qof kastaba, gaar ahaan, nin kasta oo rag ah oo gaashaanqaad caafimaad qaba ahi dagaalka hiillada tolliimo wuxuu ku ahaa waajib culus oo aan sina looga cafiyeynin, wuxuuna ahaa dagaalkaasi waxa uu ninku ku mutaysto ammaan iyo magac sharfan marka uu kaalintiisa si habboon u guto ama magac-xumada ugu ba'ani ka raacdo haddii uu muujin waayo dagaalyahannimo.

Midda kalena xidhiidhka tolliimo wuxuu lahaa quwad akhlaaqi ah, markii loo baahdana, maaddi ah oo qofka qabata, taasoo aannu qofna xeerkeeda ka bixi karin kana hor iman karin. Waa halka ay u dhacayso odhaah-murtiyeedda tidhaahda: 'Nin waalan tolkii baa u miyir-qaba' iyo maahmaahda tidhaahda: 'Fiqi tolkii kama janno tago', waxa kale oo ay odhan jireen: 'Nin waliba wixii tolkii yahay buu yahay'. Macnuhu waxa weeye

wax kasta oo uu rumaysan yahay ama uu fikrad iyo aragti gaar ah yeesho mowqifka reer-tolkii baa ku khasab ah in uu raaco; waayo, tiisa shakhsiga ah marna loo tirin maayo.

Sababtu waxa weeye, tolku wuxuu ahaa wadarta bulsheed ee uu qofku noloshiisa dhinac walba la kaashado ee dhibaato kasta oo ku timaadda uu ula irkado; nabadgelyada naftiisa, dadkiisa iyo duunyadiisubana ay, ta Alle ka dib, ku tiirsan yihiin. Waxa kale oo uu u ahaa xayndaabka wada-dhaqanka (*social interaction*) iyo wada xidhiidhka bulshada uu ka tirsan yahay una tirsan yahay ee uu kaalintiisa ka qaato, kartidiisana ka dhex muujin karo sidaas darteedna magac iyo martabo u qalanta ku yeelan karo dhexdeeda iyo debeddeedaba; waayo, nin waliba qadderinta uu reer-tolkii ku leeyahay ayey dadka kalena ku qiimeyn jireen. Waxa kale oo uu tolku ahaa waxa aqoonsiga is-ahaanta qofeed (*personal identity*) iyo bulsheed iyo siyaasadeedba (*social and political identity*) sugaya laguna aqoonsado. Waxaa lagula dhaqmi jirey oo reerkiisa lagu martiyi jirey oo baadida loogu celin jirey, oo lagula xididi jirey magaca qolada uu ka dhashay iyo haybadda ay qabaa'ilka dhexdooda ku leedahay. Halkaas ayey ka soo jeeddaa awoodda xoogga badan ee ay bulshada-tolliimo ku lahayd fal-dhaqanka qof kasta oo iyada ka tirsan.

Kooxda isku qolada ahi ma ahayn oo qudh ah abtirsiiin-wadaag ee isla markiina waxay ahayd xeer-wadaag. Xeerkaasi ma ahayn sharci qoran ee wuxuu ahaa heshiis dhaqameed ku saabsan xidhiidhka iskaashiga, isu-hiillinta iyo wadajirka kooxda abtirsiiin-wadaagta ah gudaheeda ka dhexeeya iyo, isla markaana, xidhiidhka kooxaha kala qolada ah ee daaqa iyo ceelka, isugu yimaada, colaad iyo nabadna ku kulma.

Qolo kasta oo magac Reer-Hebel sheegata waxaa isku xidha ee mawqif iyo ficil mideysan u yeela waxaa u horreeyey, uguna mudnaa, colaadda iyaga iyo qolo kale ka dhaxaysa; waxay isku darsadaan oo ay si buuxda iyo si isku mid ah u wada tirsadaan waxaa u mudnaa, cududdooda dagaalka. Sidaas darteed kooxda qabiilo marka laga eego dhinaca xeer-dhaqameedka isku xidhaya⁹ waxa la odhan karaa, waa bulsho isu bahaysatay dagaal ay la gasho kooxo qabiilooyin kale oo ay geela kala dhacaan, daaqana kala riixanayaan.

Xidhiidhka kooxaha kala qolada ah ka dhexeeyaa wuxuu ku dhisnaa oo colaaddooda iyo nabaddoodaba kaalin kama dambeys ah ka geli jirey xoogga dagaalka ee qolo waliba leedahay, taasoo ahayd faraha ama tirada ragga gaashaanqaadka ah iyo saanadda dagaalka ee qolo waliba heli karto. Quwadda qabiillo waxay ka mid ahayd waxyaabaha qaayaha weyn leh ee cid waliba jeceshahay in ay yeelato; waxaa loo arkayey, ayna ahayd runtii, waxa qudh ah ee suuro-geliya in qoladu hanato dhulka daaqeeda iyo ceelka

9 I.M. Lewis wuxuu xeer-dhaqameedka qabiillada reer-guuraaga Soomaaliyeed ku shabbahay wax u dhigma fikraddii falsafadda taariikhda ee qarnigii 18aad ee Yurub, taasoo ahayd (*social contract*) (eeg I.M. Lewis, 1961, p. 3)

waraabkeeda iyo nabadgelyada xoolaheeda. Isla markaa haybadda qabiil kastaa ku leeyahay qabaa'ilka dhexdooda waxay ku xidhneyd culayska quwaddiisa dagaal.

Waxyaabaha arrintaas ka dhashay waxa ka mid ah waxaynu ku magacaabi karno xaq, xoogga ama xaq-siinta xoogga (*the right of force*). Waxaannu uga jeednaa in xuquuqda cid kasta loo oggol yahay noqoto intii xooggeedu u gooyo. Sidaas darteed, xoolaha la dhaqdo waxa lagu xero-gashanayey oo lagu xalaashanayey waxay ahayd xoogga tolka; marka la kala dhacana waxa lagu soo ceshanayey xoogga tolka; haddii la kala garqaatana waxay sababtu ahayd iyadoo dhinacyada is hayay ay quwad ahaan isu aqoonsadeen isuna qaddariyeen. Waxay laba qolo xeer dhigan jireen, kuna wada socon jireen qodobada ay ku heshiyeen, markii ay quwaddoodu is celiso ee isu dhiganto. Haddiise uu miisaankaasi dhaco oo uu dhinac u ciiro ayna laba qolo oo isku deegaan ahi kala quwad bataan, sababtu wax kasta ha ahaatee, istixgelintii iyo nabaddii dhexdoodu way wiiqmi jirtey.

Arrintani waxay keeni jirtey in qolo waliba xiisayso in ay qabaa'ilka kale u muujiso xooggeeda iyo dagaalyahannimadeeda; taasina waxay keenaysay in dagaalku mar walba si fudud uga dhex dhaco qabaa'ilka dhexdooda; waayo, waxay rumaysnaayeen in aan dhiig, dhaqan iyo dhaqaale toona loo nabad gelineyn haddaan xooggooda iyo dagaalkooda wax laga arag. Waa meesha uu u dhacayo hogo-tusaalaha maahmaahda tidhaahda: 'Nin aan warankaagu gelin weedhaadu ma gasho'.

Bulshadaas midnimadeeda dhabta ahi waxay aad iyo aad uga muuqan jirtey xaaladda ay dagaal kula jirto qolo kale, arrin kasta oo kaleba way dhici jirtey in dooddeedu dheeraato, murankeeduna bato, taladeedana hore loogu heshiin waayo, ta dagaalkase, sida badan laguma raagi jirin, lagumana kala baydh-baydhi jirin. Sidaas darteed colaadda iyo nabadda, haddii la is barbar dhigo, waxay labaduba ka mid ahaayeen, kaalin muhiim ahna ku lahaayeen habka qiyamta ama qaayo-soorka dhaqanka bulshada aynu ka hadlayno. Hayeeshee labada midba heer buu kaga jirey habkaas. Nabaddu waxay ahayd himilada joogtada ah iyo hirashada hiyiga dadka. Waxay ahayd samaanta nolosha ee loo hadal-haynta badan yahay; bartii laba ku kulantana horta lays weyddiiyo. Duruufta bulshadaas haybta abtirsiinta qabiilo ku kala qaybsan, ee daaqa iyo biyaha dhulka qarfada ah u badan ku hardamaysa, awood suldad habaysan oo ka dhaxaysaana aanay kala hagaynin, nabaddu waxay noqotay himilo wacan oo ay sugiddeeda iyo joogteynteedu adag yihiin. Ficilka dagaalku sidaas darteed ma ahayn, sida la moodo, wax si walba uga soo horjeeda nabadda, ama burinteeda looga jeedo. Bal wuxuu qolo kastaba u ahaa tab iyo farsamo ay nabaddeeda gaar ahaaneed ku xaqiijineyso.

Bulshadaa tolliimo dadku, gaar ahaan raggu, siyaalo badan buu ku kala martabo roonaa; tusaale ahaan, waxyaabaha lagu kasban jirey xurmada bulshada waxaa ka mid ahaa, doodda, deeqda, dulqaadka, garashada

iyo aqoonta caqliga wacan, talada iyo garsoorka caddaaladda ah; cilmiga diineed, iwm; hayeeshee haddana intaas oo dhan laguma heli jirin magaca iyo martabada geesiga tolkii u dagaallama ee ka libin-keena uu reer-tolkii ku lahaa.

Tusaale ahaan, wuxuu raggu, guud ahaanba, u qaybsanaa laba qaybood oo ku kala magacownaa wadaad iyo waranle. Wadaad kaalinta uu bulshadiisa ku lahaa, waxay ahayd dhinaca baahiyaha diinta islaamka ku saabsan, arrimahase siyaasadeed – mashaakilka xidhiidhka qabaa'ilka iyo reeraha ka dhasha – kaalinta wadaad lagu ogyahay, ee laga fili jirey loona aqoonsan jirey waxay ahayd nabadda oo uu dadka ku wacdiyo; tirtirsiga colaadeed iyo gelidda dagaalkase wadaaddada laguma jecleyn, oo magac iyo martoba bulsheed kuma heli jirin, bal way ku waayi jireen (eeg sheekada *Aadan Jugle* ee qoraalkan ku jirta). Waranlaha kaalintiisu, sida magaca laftiisa laga dheegan karo, wuxuu ahaa dagaalka. Nin kasta oo gaashaan-qaad ah, haddii aanu ahayn wadaad diinta loogu noqdo, ama ahayn naafo laxaad la', ama nin gabow la tamar gabay, kaalintiisa koowaad ee uu reer-tolkiis kaga heli jirey ammaanta u badan, magaca iyo haybadda u weyn, ama ceebta iyo dheg-xumada ugu darani ka raaci jirtey, waxay ahayd dirirta. Guud ahaanna, waxaynu odhan karnaa, bulshadaas, qabaa'ilka abtirsiiinta wadaagta ee reer-guuraaga ahayd, wadaadku xuquuqda siyaasadeed lama sinneyn waranlaha; wadaadnimadana laguma kasban jirin darajada iyo awoodda (*authority*) siyaasadeed ee dagaalka (kaalinta waranlennimo) lagu heli jirey.

Arrin kale oo dhaqanka bulshadaasi lahaa, oo iyana colaadda qabaa'ilkaasi saameynteeda ku lahayd waa dhaqanka mas'uuliyadda wadareed ee uu xeerka cilaqaadka qabaa'ilkaasi ku dhisnaa. Ficilka kelida qofeed ma lahayn mas'uuliyad isaga oo qudh ah ku kooban, wixii ficilkiisaa ka iman karana kelidiis looma raacayn; xataa sida badan, isaga oo hebel ah looma celin jirin falkiisa, waxay u badneyd in la yidhaahdo: 'Reer-Hebel baa sidaa yeelay, ama waxaas falay'. Waliba marka ay tahay dhibaato cid loo geystey, inkasta ha leegaatee, xeerka rasmi ahaan loogu wada dhaqmayey wuxuu ahaa in loo raaco wadarta qabiilka abtirsiiinta wadaagta ee xeerna isku xidho (eeg I.M Lewis, 1961, p. 242). Xaaladdaasi dabcan, waa mid kelida qofeed ka dul-qaadaysa mas'uuliyada iyo natiijada ciqaabta falkiisa, taasoo, sida muuqata, fududaynaysay colaad wax yar ka kacda oo aan si hawl yar mar walba looga hortegi karin.

Waxaa kale oo dhaqanka colaadda dhiirri-geliya ee bulshadaasi lahayd, ka mid ahaa dhaca geela oo habka qiyamta bulshadaasi ammaan ku ahaa. Inkasta oo ay taasi ka soo horjeeddo mowqifka caqiidada diinta Islaamka ee ay dadkaasi si buuxda u aaminsanaayeen, ayna runtii dhaca geela, odhan jireen, waa xaaraan, haddana dhaqankooda ay ficil ahaan ugu socon jireen taas wuu ka soo horjeedey; waayo, dhaca geelu ma ahayn fal laga yaq-yaqsoodo, ama ciddii gasha lagu ceebeeyo, bal taas daaye, cududda tolka

ayaa isu urursan jirtey, oo dagaal iyo xoog baa loogu badheedhi jirey oo lagu soo kaxaysan jirey; nin kastaana taas nin rag ah (*hero*) buu ku ahaa oo waa lagu faani jirey. Qabaa'ilka dhexdooda, dhaca geelu qoladii ku guulaysata, bili iyo haybad lagu tixgeliyo ayuu u keeni jirey, qolada laga dhaco, haddii aanay soo dhacsannin oo lagala guryo-hoydo waxay ku noqon jirtey magac-xumo, iyo sabab loogu gabyo (eeg tixaha Cali-Dhuux, Faarax Nuur iyo Maxamuud Daallin). Sooyaalka suugaaneed siiba maansada, bulshadaas laga hayo oo ay ta halkan ku qorani tusaale dhab ah u tahay, waxay runtii ka marag kacaysaa arrintan iyada ah, waayo gebiga dulucdeeda ku saabsan geel la dhacay, waxa lagu arki karaa faan iyo ammaan, dhalliil iyo dhaleecayn, tirtirsi iyo gooddi iyo baaniso iwm; lamase helayo, cambaareyn ama dhaleeeyn iyo cebeeyn ku saabsan xaaraannimada falka dhaca geela oo loo jeedinayo cidda geela dhacday. Waxaa arrintan si toos ah u abbaaraysa tixda Faarax-Laanjeer ee ah *Ma Xayeesh Adhaan Dhacay* oo iyadu si qayaxan ugu doodaysa in aanu dhaca geelu xaaraan ahayn, aanuna la mid ahayn dhaca xoolaha kale. Inkasta oo laga yaabo in aan caqiido ahaan, cidina Faarax taas ugu raacin, haddana ficilka lagu dhaqmayey, sida uu tixdaas ku sheegey baa lagu tilmaami karaa.

NABADDA IYO DHAQANKEEDA

Ilaa hadda, waxaynu si faahfaahsan uga soo hadallay wixii sababo toos ah u noqon jiray colaadihii ay kooxaha qabaa'ilka xoola-dhaqatada Soomaaliyeed, siiba reer-guuraageedu; waageedii hore iskaga horiman jireen iyo wacaalayaashii la xidhiidhay dhismaha bulshadaas iyo dhaqankeeda ee iyaguna siyaalo kale ugu raad lahaa colaaddaha bulshadaas iyada ah. Waxa hadda la isweydiin karaa wixii nabaddana sidaas oo kale sabab toos ah ama shuruud kale u ahaa ee keeni jirey.

Hayeeshee nabaddu, waxaynu odhan karnaa, ma laha sababo iyada ka baxsan oo debedda kaga yimaadda; waayo nabadda iyo nolosha ayaa ah laba isku xidhan oo aan la kala furi karin. Nabaddu waa shardiga ay ku sugmi karto nolol deggan oo si dabiici ah u taranta una samaysa horumarkeeda taariikheed. Isla mar ahaan, nabaddu waa himilada iyo hirashada wacan ee la wada jecel yahay. Sida aynu ka wada war qabno baahida nabadgelyada, rabitaankeeda iyo ficilka badbaadinteedu, (markii ay halis gasho), ama raadinteedu (marka la la' yahay), waa dhalan uu Alle ku abuuray noole kasta; keli-keli, kooxo iyo bulsho weynba fal-celinta badbaadinta noloshoodu marka halis la dareemo halkaas ayey ka soo jeeddaa.

Nabaddu, sidaas darteed, iyada ayaa sideeda u ah wax la rabo. Rabitaankeeda dhalanka ah ayaa ah quwad tamar gelisa (*dynamic force*) oo dhaqaajiya xoogga u hawlgalkeeda, qaab iyo farsamo kasta ha lahaadee, xataa hadday dagaal tahay.

Bulshada aynu ka hadlaynana, sidaas darteed, dhacdada heshiinteeda iyo nabad-qaadashadeedu ma lahayn sabab kale oo toos ah oo ka weyn dareenka baahida nabadeed ee dadka. Awoodda farsamo iyo hannaanka nabadda lagu raadin jireyna waxay ka daba iman jireen rabitaanka nabadda oo loo dhammaado. Bayd gabay ah oo uu leeyahay Faarax Nuur kana mid ah tixda aannu halkan uga magac dhigney *Kala-Quusasho* ayaa arrintan murtideeda soo ururinaysa; wuxuu yidhi:

Haddaan nabadda loo wada qasdiyin wayska qiil jabane

Waxyaalo Nabadda Caawiya

Hayeeshee sidee nabaddu ku iman jirtey?

Iyada oo sideeda nabaddu u ahayd lagama-maarmaan iyo wax wacan oo lagu hirto, sabab iyada debedda ka ahna aanu doon-doonkeedu u baahnayn, haddana soo-xero-gelinteedu waxay lahayd hab-dhaqan, farsamo iyo awood ka talisa oo hirgelisa.

Marka hore waxaa jirey oo ay bulshadaasi waageedii hore lahayd wax sahlaya soo celinta nabadda qabaa'ilka daaqa iyo ceelka biyaha ku kulma. Tusaale ahaan, colaadda iyo nabaddu qabaa'ilkaas xoolo-dhaqatada reer-guuraaga ahayd ma ahayn wax ka baxsan tartanka iyo loollanka ku saabsan khayraadka deegaanka ay qabaa'il ahaan ku wada noolaayeen iyo difaaca haybadda siyaasadeed ee kooxda qabiilo. Sidaas darteed dagaalka iyo nabaddu waxay ahaayeen wax si mawduuci ah (*objective*) uga dhasha geeddi-socodka xidhiidhka wada-noolaanshaha kooxahaas; waxayna ahaayeen laba qaab oo loogu maaro-doono iska hor-imaadka qabaa'ilkaas.

Marka labaadna, dagaalka iyo nabadda, labaduba waxay lahaayeen ujeedo cad oo uu qof waliba garanayo, reer-hebelna isku wada raacsan yihiin. Qolo waliba dagaalka ay qolo kale kula jirto, sababta keentey iyo ulajeeddada ay u la dagaallamayso iyo waxa ay dagaalka kaga joogsan karto ee ay heshiis nabadeed ku geli karto intuba waxay ahaayeen wax la isla yaqaan, isku si loo qiimeeyo, oo isku si loo wada danaynayo loona rabo; isla markaas waxay ahayd, wax dagaalkeeda iyo nabaddeeda isku xeer laga yahay oo tashigeeda iyo go'aankeeda la isku raaci karo oo midnimo lagu wada hirgelin karo.

Marka saddexaadna, dagaalkooda laftiisu in badan ula-jeedo nabadeed buu lahaa; waayo, waxaa badanaaba dhici jirtey, marka u horreysa ee wax dhacaan, in dhaqsaba dhiillo colaadeed kala dhex gasho labada qolo; ka dibna qolo kastaaba nabadgelyadeeda dad iyo xoolaba, ay waranka caaradiisa saarto. Marka ay colaaddu heerarka qaarkood gaadho ee nabadi durugto, waxgaradka beeshu waxay ku dagaal geli jireen, raggoodana ku hoggaamin jireen in nabadi ka dhalato dagaalka. Waxay u arkayeen in xanuunka dagaalku keenayo in nabadda loo hilloobo, ka dibna wada hadal la oggolaado iyo in lays qaddariyo. Markaas ka dib ayey suurogeli jirtey in

la isa-soo hor fadhiisto lana wada hadlo oo la heshiiyo lana kala gar-qaato oo laysu garaabo.

Sidaas darteed, waxa la odhan karaa, bulshadaas qabaa'ilka reer-guuraaga soocan ahayd, qolo walba nabaddeedu waxay in badan ku xidhneyd dagaalkeeda, fikrad ahaanna sidaas ayey rumaysnaayeen, oo waatii aynu maahmaahdeeda hore u soo sheegney.

Marka afraadna, haddii bulshadaas uu xoogga cududda dagaalku kaalinta kama dambeysta ah ka gali jirey xidhiidhka qabaa'ilka dhaxdooda, qolo kastana xuquuqda ay heli karto ee ay dhab ahaan u yeelan kartaa inta badan ku xidhneyd xooggeeda, waxay ku dhaqmi jireen oo ay nabadda salka ugu dhigi jireen habka isbahaysiga reeraha ama jibsinaha qabiilada, kuwooda laga tirada badan yahay oo inkasta oo aanay abtirsiiin gaar ahi isu keenin xeer mideeya wada geli jirey, sidaana ku noqon jirey xoog mid ah oo qolo magac leh ah, una dhigma xoogagga kale; ka dibna sidaas lagu tixgeliyo. Runtii, mar haddii aanu xidhiidhka wada dhalashada abtirsiiintu keenaynin kooxo is tiro le'eg, waxay bulshadaasi jideysatey habka isu-tagga gaashaanbuurta ah ee xeer-wadaagta ah, kaas oo ahaa hab lagu xaqiijinayo isu-dhiganka xoogga dagaalka ee qabaa'ilkaas; taas oo ay nabaddu u baahnayd.

Marka shanaadna, dhaqanka nabadeed ee bulshadaasi ku dhaqmi jirtey waqtiga dagaalka, waxaa ka mid ahaa dhaqanka xeerka biri-ma-geydada oo ahaa mid faraya in la xarrago dagaallamo oo dagaalka dhexdiisa guud ahaan laga dhawrsado falxumo dhammaanteed, sida kufsiga haweenka, ama guryaha oo la galo oo wixii hoos yaalla la gurto, iyo ta ugu muhiimsan, in la dhawro oo aan waxba loo geysan dadka biri-ma-geydada ah oo ay ka mid yihiin odayga taliya, culumada diinta, gabayaaga iyo dadka jilicsan ee aan dagaal geli karin sida dumarka, carruurta, naafada iyo dadka gabowga la tamar beelay iwm. (tafaasiil intaa ka badan ka eeg Guddiga Caalamiga ah ee Laanqayrta Cas 1997).

Dhaqankan sida muuqata waxaa loo jideystey oo looga dan lahaa in aanu dagaalku reebin raad-xumo iyo nabarro gocoshadoodu raagto oo nabadda waqtiga loo baahan yahay isku gudba. Sidaas darteed wuxuu dhaqankani u faa'iideynayey nabadaynta dambe ee beelaha isdilaya.

Ta noogu dambeysa ee aannu qodobkan kaga hadhayno waxa weeye: nabadda beelaha qabaa'ilka aynu ka hadlaynaa, waxay lahayd hab iyo dow loo raaco (*institution and norms*) iyo cid u hawl gasha oo kaalin-gudashadeeda laga filo, laguna qadderiyo. Tusaale ahaan, wixii colaaddu ka kacday, wixii ka dhashay ee dhibaato ah dhinac walba ha ka jirtee, giddiba waa la soo bandhigi jirey; si ballaadhan iyo caddaanna waa looga wada garrami jirey; wax ku jirana lagama tagi jirin, wax aan ku jirinna laguma dari jirin; waxayna odhan jireen 'milil dusha lagama dhayo'. Aakhirkana waxay kaga heshiin jireen wixii xeer hore uga yiilley; xaajadii ugub ah ee dhacdadeedu ku cusub tahayna caqligooda ayey la kaashan jireen.

Nabaddu ma ahayn wax cidi gaar u wadato ee waxa ay ahayd wax ka dhexeeya oo laga sugo inta wadarta dirirta isugu hiilineysa. Sidaas darteed waa lagu raagi jirey, lagamana hadhi jirin ilaa rabitaankeeda loo dhammaanayo.

Waxa daymo gaar ah mudan, sida fudud ee ay kooxda qabiilo dagaalka u wada geli jirtey xataa iyada oo aan ka wada tashannin, nin raba iyo nin aan rabinna la isweydiinnin. Sidaas oo kale nabaddu ma ahayn; waxayna qaadan jirtey waqti dheer iyo dad badan oo hawlo badan u gala sidii loo abuuri lahaa dareen iyo rabitaan guud oo nabadda ah. Dagaalku iyada oo aan dadku qof iyo laba ama dhawr qof mooyee la dooneyn ayuu dhici jirey, waayo, waxaa ku fillaa qaylo soo yeedha oo keliya ka dibna gurmadka fadalka dheer leh ayaa xigey; nabadduse ilaa lagu wada qanco ama badanka dadku ku wada qanco xoogga reerkuna isku raaco ma soo xero-geli jirin .

Sidaas darteed, waxay nabadeynta beelaha ku raadiyaan waxa ka mid ahaa uguna mudnaa habka ergada. Ergadu wejiyo kala duwan bay lahayd. Mar waxay ahaan jirtey ergo ka socota oo ay isu diraan labada qolo ee dhibaatadu dhex taal. Ergadani fursaddeeda ugu habboon ee badiba la diri jirey waxay ahayd bilowga colaadda. Tusaale ahaan, marka dhibaatada u horreysa ee colaadi ka dhalan kartaa dhacdo haddii aanay jirin utunno hore oo ladh siyaado ah kiciyaa, waxaa dhici jirtey in labada dhinac midkood ergo nabadeed diro. Ergada noocan ahi waxay ku sii gaar ahayd oo inta badan isu diri jirey jilibada iyo jibsinaha isku daaqa iyo ceelka ah ayna ka dhaxayso abtirsiinta guud.

Labada sheeko ee *Adduun I Qatal* iyo *Suldaanow Kuma Caayin* labaduba waxay si wacan inoo tusayaan kaalinta ka hortagga dagaalka iyo nabadaynta ee ay lahayd ergada ay isu diri jireen beelaha degaanka iyo abtirsiinta wadaagaa. Sheekada hore ee *Adduun I Qatal* waxay dhibaatadu dhex martay laba reer oo isku qolo ah oo degaan qudha ku wada nool meel dheerna aanu colkoodu iskaga soo duulaynin. Sidaas darteed, markiiba ergadaa dhaqaaqday oo labada reer isaga dab qaaday waxaana lagu guulaystey in shir loo dhan yahay lagu kulmo laguna heshiiyo; magtii ninkii dhintay oo hali ka dhiman tahayna goobtaa la soo tubo.

Haddii uu heshiiskaasi socon waayo oo nabadi ka dhalan waydey, waxay ka marag kacaysaa bulshadaas qabaa'ilka reer-guuraaga ahayd ilaa xadka la-yaabka leh ee uu shididda dabka colaadeed iyo ficilka dagaalku ka sahlanaa kana dhowaa nabadda iyo ka hortaga dagaalka. Heshiiskii ay waxgaradka labada reer ku hawshoodeen ee si buuxda oo labada reerba u dhan yihiin la isula qaatey waxaa buriyey oo colaaddiina meeshii hore meel ka fog geeyey nin keli ah oo diiday inuu bixiyo hashii kaga soo hagaagtay magtii ninkii uu wiilkiisu dilay.

Ergada kale ee taas ka duwani waxay ahaan jirtey tu badanaaba ka socota qolo ama qolooyin saddexaad oo abtirsiin ahaan la siman labada qolo ee diriraya. Waliba si gaar ah waxay ergadani muhiim noqon jirtey

haddii arrintu faraha ka baxdo ama labada qolo ee is hayaa dhexdooda ka heshiin kari waayaan.

Si kastaba ha ahaatee reeraha kale ma daawan jirin dagaalka agtooda ka dhacaya ee waxay geli jireen ergo aan baaqa nabadda ka nasan. Marka ay nabaddu soo dhowaatana way isugu yeedhi jireen oo u shir qaban jireen weyna dhexdhexaadin jireen; sidaas ayeyna beelaha kale kaalin lagama maarmaan ah uga qaadan jireen nabadeynta labada qolo ee dagaalladu dhex maraan.¹⁰

Marka nabadda, mabda' ahaan iyo mowqif ahaanba, loo soo wada debco ee ay taladeedu qolo walba ka soo ururto, markan waxaa la raaci jirey hab-dhaqankii shirkii geedka ay odayaasha beeluhu isugu iman jireen, halkaas oo wixii dhacay iyo wixii ka dhashayba lagaga doodi jirey, habkaas ayaa mushkiladda colaadda loo daaweyn jirey nabaddana lagu soo celin jirey.

Hase ahaatee, sidii aynu hore u nidhi bulshadaasi waxay ka koobnayd kooxo kala wada madaxbannaan oo ku loollamaya khayraadka kooban ee degaankooda, aanayna dhex joogin quwad ka wada xoog roon oo dammaanad qaadda hirgelinta amniga dhexdooda.

Iyadoo sidaas ah haddana bulshadaas dhaqankeedu kama madhneyn waxyaalo nabadda xejiya intii waayaheedu ay u suuro geliyaan.

Ugu horreynta heshiiska nabadeed ee la wada galaa wuxuu dhab u hirgeli jirey marka qolo walba rabitaanka nabaddu ka dhab tahay. Waayo, sida badan, cidina cid ma khasbeynin ee marka la wada rabo nabadda ayuun baa loo wada hoggaansami jirey; inta ka horreysana waxaa socon jirey dhaqdhaqaaqa nabad-doonka iyo ergada, haddii kale oo aanu rabitaanka nabaddu heerkaas gaadhin heshiisku wuu adkaan jirey, haddii la gaadhana ma hirgeli jirin.

Joogteynta nabadda la wada gaadhay waxaa wax badan suurogelinayey oo lagu tilmaami karaa awooddii ay beelahaas nabaddoodu ku tiirsaneyd arrimahan soo socda.

Xidhiidhka Telliimo

Tolku sidii aynu soo sheegney wuxuu ahaa quwadda aanu qofna dhaafi karin ee uu go'aankeeda u hoggaansamo, haddii uu rabo iyo haddii kaleba. Haddii uu jiro nin ama dhowr nin oo aan ku qancin waxa tolkood isku raacay ee heshiis ku galay, waa lala hadli jirey oo waxaa la hoga-tusaalayn jirey danta ku jirta go'aanka tolku isku raacay. Ninkii diida, haddii laga baqo in uu ku kaco fal nabadda wax yeelaya, xoog iyo farsamo kaleba waa lagu qaban jirey; mar walbana waxaa lagu khasbanaa go'aanka tolku isku raaco. Waayo, jiritaanka qofka iyo danihiisu dhinac walba waxay ku xidhnayd tolkii; mana uu helayn meel uu tolkii uga kacayo oo uu ka helayo ilaalinta

¹⁰ Haseyeeshee taas ugama jeedno inaan beelaha kale dhibaato colaada sii hurisaa uga iman jirin waayo waxaa jirtey xaalado badan oo gabayo isku dira laga soo tiriyoo qabaa'ilka kale dhexdooda.

naftiisa, maalkiisa iyo xurmada qof ahaantiisa. Sidaas awgeed, maadaama uu tolku ahaa waxaan laga maarmin waa loo wada hoggaansami jirey.

Isla sida uu ugu dhago-nuglaa qayla-dhaanta dagaalka iyo muusanowga tolkii ee uu naftiisa ugu hurayey, ayuu aakhirka qof waliba, heshiiska nabadeynta ee tolkii galana u aqbalayey. Halkan ayey ka muuqataa ulajeeddada halhayskan odhanaya: ‘Nin waliba wixii reer-tolkii yahay ayuu yahay’. Waxaa laga wadaa in aan ninna ka bixi karin ama gooni ka noqon kareynin aragtida uu tolkii qabo iyo mowqifka uu qaato; waayo, xataa haddii uu ta tolkii wax ka duwan qabo, looma tirinayo, waxna laga soo qaadi maayo. Wixii tolkiis yahay kama baxsanayo. Taas ayaa nin walba ku khasbaysey in uu tolkii raaco.

Ilaalinta Magaca Gobannimo

Soo-jireenkii bulshada xoolo-raacatada Soomaaliyeed waxay aad u qaayo-siin jirtey sharafta magaca qabiilo taas oo saamayn aad u weyn ku lahayd anshaxa uu qof waliba ku dhaqmayo ee dadka kale ka arkayo. Goob kasta iyo xaalad kasta oo lagu kulmo, qofka bulshadaas tolliimo ka tirsan, una tirsan, waxaa duunkiisa garasho iyo damiirkiisaba aad ugu weynaa oo fal-dhaqankiisa hagaayey: ‘tolkaa dheg-xumo ka ilaali iyo gobannimada qolada aad ka dhalatay dhawr’.

Ereyga ‘gobannimo’ dhaqankii iyo hiddihii soo-jireenka ahaa ee bulshada reer-guuraaga Soomaaliyeed, ulajeeddooyin badan buu ku lahaa oo loo isticmaali jirey. Innaga oo ta hadda ina khusaysa ka raacayna, waxyaalaha uu ereygu tilmaamayey waxaa ka mid ahaa: tol xeer leh oo talo ka dhaxayso, talona ka soo baxdo oo iyaguna ku wada socda, dadka kalena ku la dhaqma; dad arrinkoodu meel uu ka go’o leeyahay, madaxdooda iyo minjahooda la kala yaqaan, isla markaasna taladooda ku meel-mariya awooddooda ay u madaxabannaan yihiin. Haddiise ay qabiilo ama koox tolliimo, wada-tashan kari weydo ama wax talo ahba isku raaci weydo, ayna guurti talisa oo la dhegeysto yeelan weydo, wax-aqoonteeda iyo waayo-araggeedana loo yeedhi waayo oo wax la weydiin waayo, qabiiladaasi ma sii jiri jirin; waxaana khasab ahaa in ay kala tagto oo ay qolo ahaan u baaba’do.

Qof walba waxaa, haddaba la qaali ahaa sugnaanta iyo dhawrsoonida gobonnimada reer-tolkii; wuxuuna tolkii aad ula necbaa oo uga tudhi jirey, ma aha oo qudha ceebta ay leedahay, aayo-xumada talo la’aan tolkii ku dhacda, oo gobannimadoodii dhaawacda. Sidaas awgeed, wax kasta oo uu qofku gaar u qabo, waxaa la xumaa oo uu iskiis uga dhawrsan jirey in uu tolkii badhi-furo ama uu taladooda doc-faruuro. Taasina markaas waxay kaalin ka qaadanaysay xejinta nabadda ay beeluhu ku heshiiyaan.¹¹

11 Masaladani waxay ka mid tahay dhaqanka aan sina uga muuqan kooxaha dagaalada Soomaalida maanta ku magac leh ee magacyada qabaa’ilka huwan.

Dhaarta iyo Cawaaqibkeeda

Ka dib marka colaadda laga heshiiyo, haddii ay labada qolo rabaan in aan la fududaysannin waxa ay ku heshiiyeen, ama aan dhayalsi cidina ku jebinnin, waxay heshiiskooda nabadeed ku khatimi jireen dhaar ay odayaasha labada qoloba ku maraan in ay dhawri doonaan qodobbada ay ku heshiiyeen.

Dhaartu, marka magaca tolka lagu galo, ee ay ku saabsan tahay wacad laba qolo ku galeen in ay mustaqbalka ku wada dhaqmi doonaan, aad baa looga dhawrsan jirey in la jebiyo; waayo waxaa la aaminsanaa in dhaarta laga baxaa leedahay cawaaqib-xumo aad u ba'an oo dad iyo xoolabana saamaysa. Si kastaba ha ahaatee, dhaartaasi iyana, waxaynu odhan karnaa, waa tub kale oo looga dan-lahaa xejinta iyo joogteynta nabadda.

Masalada halkan mudan daymada gaarka ah waxa weeye, xaaladda maanta, haddii la isku dayo, in qabaa'ilka Soomaalida cid laga dhaariyo lama heli karo cid dhaartaa lagu aammini karo; sababtoo ah kuwooda dagaallada maanta ku jiraa ma aha kuwo tolkood uga tudhaya ceeb iyo cawaaqib-xumo midna.

Magtii iyo Geela

Geelu, sidii aynu hore u soo sheegney wuxuu ahaa meersiga xoolaad, ee aad u saameeya, isku-xidhnaanta iyo midnimada siyaasadeed ee kooxda abtirsiiin-wadaagta ahayd. Wuxuu ahaa waxa ay kooxdaasi, daaqiisa iyo ceelka waraabkiisa wada difaacdo, ayna dhaciisa iyo dhicintiisaba isugu hiiliso. Dhinaca nabaddana wuxuu geelu ku lahaa kaalin aan taas ka dhicin. Meelaha kaalintaasi ka muuqato waxaa ka mid ahaa habka magta ama diyada qofka la dilo (qudha) iyo ka la dhaawocoba (qoonta) ee ay bulshadaasi u jideysatey in geel dhogor ah lagu qiimeeyo oo haddii aan labada reer xeer kale lahayn lagu bixiyo. Geelu sida aynu hore u nidhi, wax tolka ku qaali ah buu ahaa, waxaana loo maleeyaa in ay lexo-jecladiisu, ilaa xad, u adeegeysey joogtaynta nabadda jibsinaha abtirsiiin-wadaagta dhaw ah iyo beelaha isku deegaanka ahba.

Godob-Reebta Gabdhaha

Waxaa dhaqanka nabadaynta beelaha qabiilo ee reer-guuraaga Soomaalida ka mid ahaan jirey hablo labada qolo isa siiyaan oo loo guurin jirey rag ka mid ah xigtada ragga la laayey kuwo u sii abtirsiiin xiga. Bixinta hablahaas oo magta la raacin jirey waxaa lagu magacaabi jirey 'godob-reeb'. Sida ereyga laga fahmi karna waxaa looga jeeday in ubadka laga rajeynayo gabdhahaas lagaga bogsan doono xanuunka godobta kii dhintay. Arrintani geesta kalena waxay abuuraysay xidhiidh xididnimo iyo gacaltooyo ka dhalato oo gasha halkii colaadda. Sidaas darteed, habkan ahaa gabdhaha godob-reebta la isu siinayey, wuxuu lahaa ulajeeddo ah sidii nabadda loo xoojin lahaa, loogana jiri lahaa nabar hore oo soo kaca.

Waxaannu intaas kaga gudbaynaa qodobadan aannu u aragnay in ay

u door-roonaayeen hab-dhaqankii iyo tabihii si toos ah ama si dadban ugu adeegayey adkaynta ku dhaqanka heshiiska nabadeed ee ay wada geli jireen soo-jireenkii kooxaha qabaa'ilka xoolo-dhaqatada iyo reer-guuraaga soomaaliyeed ahayd.¹²

Waxaynu hadalkeenna qaybtan muhiimka ah, kaga hadhaynaa, colaadda iyo nabadda bulshadii soojireenka Soomaaliyeed ee reer-guuraaga soocan ahayd, waxay ka dhalan jirtey, hirdanka iyo loollan ku saabsanaa khayraadka dhaqaale ee daaqa iyo ceelka iyo xoolaha nool siiba geela iyo fardaha; iyo sharafta tolka; isla markaana waxay, colaadda iyo nabadda, labaduba ku xidhnaayeen oo aad u saamaynayey, hab-dhismeedkii bulsho-siyaasadeed iyo dhaqankii soojireenka ahaa ee ay bulshadaasi muddo dheer iska soo dhaxlaysay.

Sidaas awgeed, aragtida dad badan laga maqlo ee suugaanta, gaar ahaan maansada u nisbaysa kaalin gooni u ah oo ay keligeed dagaal iyo nabadba kicin jirtey, sahal laguma wada qaadan karo. Bal sida ay noogu muuqato, aragtidaasi kama turjumayso xaqaa'iqa mawduuciga ah.

KAALINTII SUUGAANTA

Inkasta oo aanay suugaantu ahayn sababta tooska ah ee colaadda iyo nabadda haddana lama dafiri karo xidhiidhka ay labadaba la lahayd. Hayeeshee, marka si guud loo eego suugaantu xidhiidhka ay la lahayd dhammaanba dhinacyada bulshadaas ayey colaadda iyo nabaddana la lahayd.

Waxaynu odhan karnaa, suugaantu waayadaas waxay ka dhigneyd sidii muraayad ka muuqaal celinaysa dhaqanka bulshada xoolo-dhaqatada reer-guuraaga Soomaaliyeed; waxay ahayd weelka ay dadkaasi ku shubaan dhaxalka waayo-aragnimada ay taariikhdooda ka kasbadeen.

Ta gaar ahaaneed ee ku saabsan mawduuca hadda ina horyaal, tusaaleyaalka suugaaneed ee halkan ku qorani waxay si la yaab leh uga muuqaal celinayaan dhaqankii colaadda iyo nabadda ee ay bulshadaasi hiddaha u lahayd; waxayna siyaalo kala duwan u cabbiraysaa sidii ay bulshadaasi u arkaysey adduunka ay ku noolayd dhinac kasta oo uu leeyahayba; mabaa'diidii iyo qiyamtii ay ku dhaqmaysey iyo wixii ay ku hiranaysey intaba. Haddii aynu si kooban meelo uga tilmaanno, waxa suugaanta halkan ku qorani ina tusaysaa qiimaha xidhiidhka tolliimo, hiillada tolliimo, mabda'a quwadda tolka iyo kaalinta ay intuba ku

12 Waxaase naga digniin ah: yaan loo qaadan in qodobbadan kor ku xusani si buuxda ugu fillaayeen hanashada nabadda joogtada ah ee kooxaha qabaa'ilkaas. Waayo qodobbadaasi waxay ka taagnaayeen xidhiidhka qofka iyo qolada uu ku abtirsanayo ka dhaxeeya, iyo saamaynta ay qoladiisu ku lahayd danaha noloshiisa dhinac walba; taasoo keeneysey in uu go'aankeeda u hoggaansamo. Hayeeshee taasi, si buuxda uma dammaano-qaadaynin nabadda. Waayo ma jirin quwad urursan oo qabaa'ilka ka baxsan una dhex ah oo arrinta nabadgelyada guud ahaan ka saarta gacanta kooxaha kala qolada ah.

lahaayeen colaadda iyo nabadda bulshadaasi. Tusaale ahaan, Cali-Dhuux Aadan tixdiisa ah *Doollo*, ujeeddadiisa tirtirsiga ah wuxuu u adeegsanayaa oo uu qolada Ogaadeen ku dhiidhi gelinayaa mabda'a hiillada tolliimo. Sidaas darteed, wuxuu ku celcelinayaa xusuusinta rag la laayey; waxa kale oo uu ku nuuxnuuxsanayaa dhaliisha dagaalyahannimadooda uu u jeedinayo, wuxuuna ku canaanayaa xoogga cududdooda dagaal oo uu leeyahay way ugu aari waayeen ragii la laayey, dhulkooda iyo xoolahoodana way ku dhacsan waayeen. Macnahan oo kale waxa muujinaya baydadka odhanaya:

Ilaah baa dabkoodiyo nasakhey danabadoodiye
Dadka ugu ma liitaane way diriri waayeene

Xataa isaga mawqifkiisa tirtirsiga Ogaadeen ah wuxuu ku sababaynayaa abtirsiinta Daarood ee uu la wadaago, taas oo ah mabda'ii hiillada tolliimo:

Aniguba dubkaan uga nixiyo diirka oogada'e

Qamaan Bulxan isaguna tixdiisa uu ugu jawaabayey Cali-Dhuux Aadan waxay cabbiraysaa isla dhaqankaas aynu soo sheegnay. Tusaale ahaan, isagoo qolada uu Cali-Dhuux Aadan ka dhashay ku eedaynaya waxyeellada qoladiisa kuna tilmaamaya in ay iyagu Isaaqa uga daran yihiin wuxuu odhanayaa:

Dubbihii ku dhacay Ina Barwaaq dayi ad maysaane
Daadduunka caydheed raggaa debedda meeraaya
Docmo iyo Hartaa lagu ogaa dalawadoodiye

Cali-Geriga Daadhiin shalay naga durduurteene
Waa kaa darfiyey caanihii Degiyo Heemaale

Mar kale wuxuu odhanayaa:

Daabaca ninkii kugu dhuftee daabka kuu celiyey!
Iyo kii duleeshay ku yidhi wax isma dhoorshaane
Dakanadeyda yaa kaa xigood igu danayn haatan?

Wuxuu halkanna Cali-Dhuux iyo qoladiisa ku canaanayaa in aanay tolliimo waxba ugu tarin ee ay liddoor uga waxyeelo bateen. Baydad kale oo tixdaas ka mid ah wuxuu si toos ah ugu dhaleecaynayaa Cali-Dhuux, haddii uu Isaaq Doollo ka qaaday ama geeloodii qaaday raggoodiina laayey, in aanu Daaroodnimo ugu hiilin:

Duunyada fardaha maalintaad Dalab ku qaadeysey
Sida duul Amxaara ah markaad nagu dabreyneysey
Intaad haatan ii laba dubleyn muu damqado jiidhku
Daarood Ismaaciil ahaan maad u soo dirirtid?

Meelo kale waxa tixda Qamaan Bulxan si cad uga muuqda dhaqanka dhalasho-ku-faanka qabiilka iyo dheg-xumo diidka. Wuxuu meelo tixdaa ka mid ah muujinayaa quwadda iyo haybadda reer-tolkii iyo sida aanu ugu quudhayn in Isaaq waxyeeli karo. Wuxuu muujinayaa haddii cidii libin ka hayso Ogaadeen, in uu libintaas u oggol yahay Daarood:

Aar soo dib jirey neef hadduu daacuftii geliyo
Uu kaga digsiyuu ilkaha dhiigga kaga daadsho
Dugaaggaa yaryari saw ka cuna duudka hadha maaha?
Aday dilaye goormaa Isaaq Doollo iga qaaday?
Maxaa libinta Daarood lahaa Daba-Cayun siiyey!

Salaan Carrabay, tixda *Mayn* ee diradiraynta ah, iyana waxa ay xambaarsan tahay wax badan oo dhaqankaas ka mid ah. Hubka ugu culus ee uu u adeegsanayo dhaqaajinta ficillada qabiillo iyo shididda dabka colaadeed waa qiyamta xidhiidhka tolliimo iyo si-aragga iyo fal-dhaqanka hiillada tolliimo ee ku xidhan. Ma aha maanso-colaaddeedaas *Mayn* oo quud ah, ee labada maanso ee kala ah *Waar Tolow Colka Jooja* iyo *Tolnimo Waa Dugsiye*, labadaba Salaan Carrabay ujeeddadiisa nabadaynta ah wuxuu u adeegsanayaa aragtida bulshadaas ee ku saabsan aayo-xumada dagaalka sokeeye iyo qiimaha xidhiidhka tolliimo ee ka dhexeeyey labada col ee is hor fadihey. Tusaale ahaan, gebagebada tixda dambe wuxuu Salaan labada colba hoga-tusaaleynayaa macnaha xeerka tolliimo ee ah in shisheeyaha la iska kaashado, in uu cadaawuhu kaga waabanayo isku duubnida quwaddooda, hadday isku jabaana in labadooda iyo intay magac wadaagaan oo dhan cadowgaasi ku soo dhiirranayo:

Ragna mudanihiisow dugsiya dah iyo gaashaane
Meeshii dalleenaa libaax dagi ka eegtaaye
Magacna waa diboo dhalashadii loo demeli waaye
Yaan idin diq-diqin waano aan durina aafayne
Damba kama leh Reer Faaraxaan docoginaayaaye
Wax belaayo lagu diimiyaa duul ku waajibaye
Colkan Habar-Jeclada loola dudi daw kalow furane
Allow yaa carruurahan durdurin kala dillaameeya

Guud ahaanba suuggaanta halkan ku qoran, waxa laga helayaa oo lagala soo bixi karaa adduun-aragga, fikirka iyo qiyamtii dhaqanka ay lahayd

bulshada xoolo-dhaqatada Soomaaliyeed; mar haddii akhristuhu kala soo bixi karana tusaalooyinka kooban baannu kaga gudbaynaa.

Kaalin-gudasho kale oo ay maansadii colaadda iyo nabadda bulshadaasi lahayd waxa ka mid ah, saamaynta go'aanka siyaasadeed ee qabiilladeeda. Marar badan waxay tixda maanso ahayd mikirifoon dadka dhexdooda ka yeedha oo arrin cusub ku fura dood una hoggaamiya inay qabiilku go'aan ka qaato. Gabayaagu mar uu ku guulaysto iyo mar uu ku guuldarraysto labadaba way dhici jirtay; hayeeshee kaalintaa doodda siyaasadeed mar walba maansadu way qaadan jirtay.

Tusaale ahaan, Cali-Dhuux Aadan tixdiisa *Doollo* wuxuu uga dan lahaa in uu wax weyn ka beddelo xaaladda siyaasadeed ee ku saabsan xidhiidhka qabaa'ilka ku kulma degaanka uu ka hadlayo, gaar ahaan qaybo ka mid ah Ogaadeenka iyo Isaaqa. Si gaar ah wuxuu rabay in uu abuurto colaad Ogaadeen oo ku wajahan Isaaqa; sidaas darteed, wuxuu abbaar ka dhigtay in uu doodda siyaasadda dhex geeyo Ogaadeenka si ay mawqifkooda Isaaqa ku saabsan u beddelaan. Waxa la mid ah Salaan Carrabay tixdiisa *Mayn* oo uu isna uga socday in uu colaad ku beddelo xidhiidhka nabadeed ee wakhtigaa ilaa xad ka dhexeeyey qabaa'ilka Togdheer wada-dega.

Tusaale kale waxa weeye, Faarax Nuur tixdiisa *Kala-Quusasho* waxa keenay arrin cusub oo doodiisu dhex timi reer-tolkii, isna uu rabay in aan waxba laga beddelin mawqifkii hore ee ahaa colaadda. Sidaas darteed, tixdaasi waxay saamaysay mawqifkii siyaasadeed ee taagnaa waxayna u hoggaamisay in aan colaaddii markaa taagnayd waxba iska beddelin. Tusaale kale oo muhiim ahi waxa weeye Saahid Qamaan iyo tixdiisa *Sinnaan*. Tixdaasi waxay ku saabsan tahay arrin siyaasadeed oo aad u muhiim ahaa oo qolada uu Saahid Qamaan ka dhashay ka dhex taagnaa wakhtigaas, kaas oo ku saabsanaa mansabka suldaanka iyo nin markaa laysku hayey in laga qaado oo laga wareejiyo. Taas ayuu Saahid Qamaan qabiilkiisa tixdan ugu soo bandhigay doodiisa ku saabsan ninkaa iyo suldaanimadiisa. Aw-Jaamac Gacanlow isna tixdiisu waa sidaas oo kale oo waxay u socotaa mawqifka siyaasadeed ee dhex yaallay qolada uu ka dhashay iyo qolada uu la hadlayo.

Mar kale maansadu waxay qaadan jirtey kaalinta borobagaandada iyo faafinta mawqifka siyaasadeed ee qabiillada, waxayna ahayd weel gudbiya aragtida qabiillada iyo faanka qabiilka. Waxa u tusaale ah, tixaha *Sardan* (Faarax Nuur) *Habbis* (Maxamuud Daalin) *Warka Baar-Dilaacsadey* (Xarbi Ismaaciil).

Marka ay maansadu ugu dhow dahay xidhiidh toos ah oo ay la yeelato, tusaale ahaan, colaadda waa marka ay noqoto hubka ereyga ee lagu dagaal galo, markaas oo ay dhinaca ay la jirto u ahayd guubaabo. Mar walbana, suugaanta bulshada aynu ka hadlaynaa waxay tu kale oo dhan kaga duwan tahay, sida tooska ah ee ay ugu xidhnayd ugana turjumaysay bulshada ay ku abtirsanaysay iyo waayahay ku noolayd.

HADAL IYO DHAMMAANTII

Colaadda iyo nabadda qabaa'ilka xoolo-dhaqata Soomaaliyeed ee reer-guuraaga soocan ahayd waxay ahayd wax ku xidhan habkii ay bulshadaasi u noolayd iyo dhaqankii ay lahayd. Colaaddoodu waxay ka dhalan jirtey tartanka iyo loollanka ku saabsan khayraadka kooban ee dhulka saxaara-xigeenka ah iyo habka dhaqaale ee ahaa xoolo-dhaqatada reer-guuraaga ah; iyo isla markaas baahida difaaca haybadda siyaasadeed ee kooxda-qabiilo. Sidaas awgeed, dagaalka iyo nabaddu, waxay toos uga dhalanayeen baahida noloshooda iyo habka bulshadoodu u dhisnayd iyo geeddi-socodka xidhiidhka wada-noolaanshaha kooxaha kala qolada ah ee kala wada madaxa bannaan, ayna noloshooda ka maqan tahay awood suldad dawladeed oo u dhex ahi.

Midda kale, bulshada-qabiilo waxay dagaalka iyo nabadda labadaba ku geli jirtey aragti iyo mawqif ay ku midaysan tahay, dan iyo ulajeeddo iyo go'aan ay u dhan tahay; mana jirin wakhtigaas dad gaar ah oo dagaalka tolkood dano iyaga u gooni ah ka lihi. Dagaalka iyo nabadda midkoodna, ma laheyn sabab iyo dano ka baxsan xeerka kooxda-tolliimo isku xidha ee ay isugu hiilliso. Waayo, sababta tooska ah ee tolku isugu hiillin jirey, sidaynu soo tilmaannay, wuxuu ahaa dhiigga tolka (dilka qudh-gooyada ah), dhulka daaqa iyo ceelka waraabka, geela iyo haweenka. Dagaalkooduna wuxuu lahaa ujeeddo nabadeed, nabadduna waxay ku xasili jirtey, rabitaankeeda oo loo wada dhammaado.

Nabaddeyntu waxay lahayd dhaqan suura-geliya oo ay ka mid ahaayeen, ergada labada dhinac ee is-hayaa isu diraan, ergada dad beelaha kale ka socdaa geli jireen kuna dhexdhexaadin jireen iyo dhaqankii xeerka biri-mageydada Soomaaliyeed oo isaguna aakhirka nabadda fududeyn jirey. Ugu dambeynta, nabadda waxaa lagu soo xero gelin jirey shirkii geedka ee ay odayaasha beeluhu isugu iman jireen. Shirkaas, waxtarkiisa iyo awooddiisa nabadeyntu waxay ku dhisnayd, waxa laga wada hadlayo oo ahaa sababta runta ah ee ay colaadda iyo nabadduba ku xidhan yihiin. Tusaale ahaan, waxa laga wada hadlayey, wixii colaadda keennay, wixii dhacay iyo wixii ka dhashay oo dhab ah; intaas iyo wixii xeer uga yiillay iyo waliba wixii xaajo ugub ah ee ku soo kordha wixii ay ka yeelayaan.

Inkasta oo joogtaynta nabaddu aad ugu adkayd waayahaas dawlad-la'aaneed, waxa jirey dhaqan, illaa xad, suuro gelinayey xejinta nabadda, kaas oo uu ka mid ahaa, xidhiidhka tolliimo ee aanu qofna ka bixi karin, kana noolaan karin, sidaas darteedna uu ku khasbanaa in wixii tolkii isku raaco aanu sinaba uga hor iman; iyada oo ay gobonnimada qabiilku meel weyn kaga jirtey qiyamta hirashada ee qabaa'ilka, taasina ay qofka faraysay in aanu burinnin oo jabin go'aanka tolkii isku raaco; waayo macnaha gobonnimada waxa ka mid ah talada iyo mawqifka midaysan iyo is-maqaalka ka dhexeeya tolka.

Waxa kale oo nabadda xejjiye u noqon jirey, dhaarta magaca Alle oo qodobbada heshiiska nabadeed lagu gunti jirey, iyo magtii lagu bixin jirey geela dhogorta ah. Waxa iyana ka mid ahaa, waxyaalihii adkaynta nabadda loo wada-geli jirey gabdhii godob-reebta la isu siin jirey.

Ugu dambeyn, suugaanta waxaynu nidhi, bulshadaas iyo dhaqankeeda ayey si weyn u cabbiraysey, marna waxay ahayd madal doodeed oo mawqifka siyaasadeed ee qabiilka aad u saameysa, horseedna ka ah; mar kalena, waxay ahayd hubka borobagaandada iyo faafinta guusha iyo waliba faanka qabiilka, dagaalkana waxay u noqon jirtey hubka aftahanka ee colkiisana guubaabiya, ee geesinnimo geliya, cadowgana niyad jebiya.

QAYBTA 1AAD: MAANSADA COLAADDA IYO NABADDA

HORMADA 1AAD: MAANSADA COLAADDA

I: Colaad Toos Ah

Mayn

Salaan Maxamuud Xirsi ‘Salaan Carrabay’

[Ismaaciil Aw Aadan ‘Jaajuumow’: Waxaannu ka qorray cajalad uu duubay Muuse Ismaaciil Galaal.]

Sida uu werinayo Alle ha u naxariistee Muuse Ismaaciil Galaal, tixdan wuxuu Salaan Carrabay tiriyey wakhtigii laga soo baxay sannadihii la magac baxay Xaaraame-Cune. Waxayna ku timid tixdu haweenay la odhan jiray Qarad oo uu qabay nin ay is xigeen Salaan Carrabay oo dibedda kaga maqnaa.

Qarad oo maalin maalmaha ka mid ah is leh bal ninkii in uu lacag idiin soo diray ka wardoon, waraaq iyo khabaarna aad u dirtid, ayaa Cawed Quurshe arkay iyadoo Burco xarragoonaysa. Cawed Quurshe markii la is waraystey ee ay u sheegtay in uu nin qabo, uuse dhoof kaga maqan yahay, muddo dheerna ay war ka la’dahay, ayuu ku beer-laxowsaday in isaga ay guursato. Aakhirkiina Qarad way u deexatay hadalkii Cawed Quurshe. Ka dibna iyada oo gacan-taageero ka heshay Cawed Quurshe oo turjumaan u ahaa Ingiriiskii dalka xukumayey, ayey u tagtay qaaddigii Burco; dhawr markhaatina waa la horgeeyey oo waxay fureen in aanay Qarad ninkaas dhoofka kaga maqan shan sanno wax war ah iyo masruuf iyo marriin midna ka helin. Sidaas ayaa qaaddigiina uu warqad fasaq ah ku siiyey. Salaan markuu ogaadey, ayuu waran qaatay oo wuxuu damcay inuu Cawed Quurshe laba u kala gooyo. Arrinkii baa laga war helay, ninkii Ingiriis ee Burco xaakinka (D.C.) ka ahaa baa la isula tegey. Qaaddigii iyo markhaatiyadiina waa loo yeedhay, markaasey Markhaatiyadii yidhaahdeen isla sidii hore qaaddigiina wuxuu yidhi: ‘Sir, waa sax xukunku ee *sign*. Waa sidaas shareecaduna waa oggoshahay.’ Xaakinkii Ingiriisna waa ku raacay. Salaan oo markii hore ee uu damacsanaa in uu Cawed Quurshe dilo, la xidhay maxkamaddiina lagaga gar helay ayaa cadho daan-daankii Burco ka baxay oo miyi qabtay, lix bilood ayuu maqnaa, Cawed Quurshena Qarad buu guursaday. Arrinkiiba iyada oo layska illaawey ayuu Salaan Burco yimi, markaasaa lagu yidhi: ‘in doora ayaad naga maqneyd, aad baanaan kuu townay, sidaas awgeed waxaannu doonaynaa in aad hal habeen na maaweelisiid’. Salaan wuxuu yidhi: ‘habeen qudha idin maaweelin maayee,

toddoba habeen baan idin maaweelinayaa, laakiin meel weyna inoo soo qabta, dhii-saygana fasax iiga soo qaada'. Labadiiba waa laga yeelay, habeenkii u horreeyey ayuu gabaygan ku bilaabay. Wuxuuna yidhi:

Dheer-dheerti baa lagu galee dhederbi Reer Cawle
Waxba kagama dhibin Reer Xirsiga dheelallow kacaye
Dhoollaha Beday kaga rideen dhagaxi Beereede
Waatii waraabuhu dharqaday dhinacyadiisiye
Cabdi-Qodaxna waa lagu dhugtamey suu dhalool yahaye
Dhaayaha wejiga saanaddii dhab uga qiiqaysey
Hadba waxan la dheellimanayaa dhicitinkiisiye
Haddaa Maxamed Dhuubsada ku daray dhagarti saarrayde
Col u Joogna dhay iyo karuur kala dhex jiiifaaye
Wallee gacanta looguma dhakhsado dheehay aadmiguye
Dhood-dhootankii Cali Siciid dheelli kibirkiiye
Raggii Laanta Dhaanka ah la dhigay dhoofna laga sheegye
Xasan Xaajigii dhaadan jirey dhici colaaddiye
Aar baa dharruursaday wankii dhumucda weynaaye
Dhig ma jebinin Xayd Muusihii dhirifka waallaaye

Dhullaxuba wax buu kaariyaa dhawr cashoo idile
Iyagaan wax loo dhimin kuwii dhag iska siinaayey
Dharaar keliya baa Reer Xuseen dhigay Sulaaxiye
Nabsi laga dhursugo kii horuu dhawrayaa Arabe
Isagaan dhib qabin Aadan bay wax u dhawaaqeene
Dhadhabkaa hurdada ugu warramay dhaasasiyo beene
Dhalanteedka waa kii la kacay dhuga la'aaneede
Dhabtuu Nabadshe warankowgu ridey dheehay aadmiguye
La dhuyaaley Reer Weyd Siciid dhaawacuu qabo'e
Waakaa dhabbiyo ciil la tegey Dhamal dushiisiye
Iyagayska dhaantaynayee waa dhitinayaane
Hadduu dhubuqa ridey Reer Siciid dheefyey madhaxiye

Xasan Daahirii lagu dhugtamey dhabanna-hays reebye
Ka dhag siiye Cumar Daahirii dhaasiyee dilaye
Ku dhurmumiye Reer Xaamudkii dhiigga fuuqsadaye
Raggii dhuubsan jirey haatan bay kala dhignaadeene
Ay waliba dhood iyo shir iyo dheeryihiin amare
Dhallaankooda hadhay jeer dambay dhaxal u reebeene

Qastankii dhexgalay Ciidagale kala dhaleeceeey
Indha-Guba kuwii loo dhuree dhamamax loo diidey
Dhulka Eebbe leeyahay kuwii lagaga dhaar jiiidey
Dhallinyaro col-moogaa tashiga laga dhamaasaaye
Ugu dhiije Reer Ciisihii soo dhalaashadaye
Dhegsin buu ka helay Reer Gobdoon lamase dhaadayne
Dhoobada suldaankii la dhigay dhaymo lama siinne
Dhibtuu qabo hadday ugu dareen weliba dhiidhiye
Wax libaaxu dhacadiidiyaa goolu dhays bidaye
Goortuu dherгаа buu dugaag ugu dhawaaqaaye
Rag baa libinta maantuu dharqado dhaata abadkiye
Isagoo dhantacay Faarax Nuur dhuda ma luuqeeey

Haddaad dhimato geeridu mar bay nolosha dhaantaaye
Dhaqashiyo kol bay kaa yihiin dhereggu xaaraane
Dheddigaansho waa ceeb in aad dhamaqsataa meeel
Dhadhan malaha Aadmigu wuxuu kugu dhalliilaaye
Nin dhirbaaxo quudheed dugsadey dhaqayadeed tuugye
Dhashaaday sugtaa xaajadaad dhawrataa abide
Ma dhurmuminin Qaabiil kolkuu dhacayey Haabiile
Dhibaad-jiid haween buu ka kacay dhiriftankoodiye
Dheddigoodku Aadmiga horay uga dhawaajeene
Cilmi-Dhuub shantuu dhalayba waa dhababka loo jiidye
Ma sii dhugan Bah-Reer Dood kobtay kaga dhaqaaqeene
Anuun bay dhaxantu xalay iigu timi dhimirsigii ciile
Dheg xumada aniyo baa maso ah dheecdan Reer Gude'e
Wallee ama dhalafida laygu xidhay dhuugga qolo saaray
Wallee ama dhulkaba waan ka tegi dhaaman magaciye

Cabdullaahi Waxa Loo Qudh-Jaray
Sayid Maxamed Cabdalle Xasan

[Ismaaciil Aw Aadan 'Jaajuumow']

Maxamed Cabdalle Xasan waa hoggaamiyihii dhaqdhaqaaqii Daraawiishta, isla markaana gabayaagii caanka ahaa. Gabaygan wuxuu tiriyey waqtigii uu ku jirey la-dagaallankii Ingiriiskii haystay dalka. Gabaygan oo annu halkan uga magac dhignay *Cabdullaahi Waxaa Loo Qudh-Jaray* waxa uu ku saabsan yahay laba qolo oo nin kala dilay, kadibna uu gabayaagu qolada ninka laga dilay ku dhalliilayo kuna dhaleecaynayo aar la'aantooda ujeeddadiisuna waxaa weeye tira-tirayn iyo guubaabin uu qolada ninka laga dilay ku guubaabinayo aargoosi.

Waxa gabayga loo qaadayaa waa qalqaalsamiye
Waxa geela qaaliga ka dhigay qiimuhuu yahaye
Qarfo Hawda waxa loogu wadi waa qatimayaaye
Fardaha qoolka waxa loogu guri qoob ka orodkiiye
Wax loo qaadan gaashaan inuu qaashka celiyaaye
Qadhle awra waxa loo rartaa qaadka iyo xooge
Qarash waxa magliga loogu guray qaab hakuu galo'e
Wax qabiibka loo tumanayaa qaarar gooyada
Lo'da waxa qunbaha loogu luli qaabka dhayda ahe
Waxa qayli loo xidhanayaa qurux asluubeede
Qaraafiicda waxa loo toshaa saydha qodaxeede
Qoys weyn waxaa loo dhistaa qani gobaadeede
Waxa gabadh qaryada loo togtaa guur ha kuu qumo'e
Wax munaafaq loo quudhsadaa qawlka beenta ahe
Waxa qoorta loo jari kufriqa qiil ku waajibaye
Waxa qaari loo raadsadaa waa qisada diine
Culimada waxaa loo quweyn waa qob iyo dhowre
Qalin duurre waxa looga tegey waa Qur'aan yariye
Cabdullaahi waxa loo qudh jaray waa qabiil li'iyee
Qoon adag hadduu leeyahoon loo quturi haynnin
Qooq laguma toogteen ninkii qaaliga ahaaye
Qarqarada jinaadkii dhurwaa kuma quraacdeene
Intuu qalamsadoo cuno gadaal qaaqda ma hayeene
Qalbigay xumuunsada markaan qaalanow dayo'e
Qab iyo luuli qaabkuu lahaa qeeyadii midabka
Qarqarootintii socodka iyo qalanja laafyoodka
Qun u hadalka qaadhaanka geed quudka bixintiisa
Qasadkii buruudkiyo markay Qaawo ololayso
Qayraamintii waranka iyo qabas kulaylkiisa
Fulay baa qamaadee ninkii qalo la'aantiisa
Goortaan qiyaas fiiriyaa lay qunbiciyaaye
Qori deleb sidiisaa wadnaha lay qadh-qadhiyaane
Anaa quusan waayee bahdii qoonsi malahayne
Huwan qoorigeeda ha xushiyo qaara geedo lehe
Haw xilato qabay xoorleh iyo Qadow karuurkeede
Qol dugsoon intay jiiifsadaan qaac ha loo shido'e
Kulligoodba qayl qayl dhaliyo qaraf ha eedeene
Waa qaran maxaa loo lahaa qolada Haaruuna?

Doollo (Guba) Cali Aadan 'Cali-Dhuux'

[Ismaaciil Aw Aadan 'Jaajuumow': Waxaan ka qorey cajalad hore loo duubay.]

Gabaygani wuxuu kamid yahay silsiladdii Guba; waana kii u horreeyey. Waana gabay si toos ah u kicinaya dagaal. Sida la sheego, Cali-Dhuux wuxuu gabaygan tiriyey mar uu ceelka Wardheer yimi isagoo hal wata uuna halkaa ku arkay geelal aad u badan oo Isaaq ah oo halkaa ka cabayey, ka dibna, uu doonay in hashiisa loo waraabiyo. Waxa la sheegay in uu halkaa ay uga muuqatay in gabay ku jiro, ka dibna wuxuu tiriyey tixdan caanka noqotay ee ay ka dhalatay silsiladda la magac baxday Guba. Sida tixda dulucdeeda ka muuqata ujeeddadiisu waxay ahayd dagaal ka dhex dhaca qabiilka Ogaadeen iyo qolooyinka Isaaqa ah ee uu ku arkay ceelka Wardheer ee ay ka cabbayeen.

Cali-Dhuux Aadan, wuxuu gobolka Sool imminka la yidhaahdo ku dhashay qiyaastii badhtamihii qarnigii sagaal iyo tobnaad, wuxuuna ahaa gabayaa wakhtigiisii caan ka ahaa degaankiisa iyo degaanada kale ee qabaa'ilka xoolo-dhaqatada Soomaaliyeed.

Doqonkii Ogaadeen ahaa Doollo laga qaadye
Loo diid Danood iyo hadduu degi lahaa Ciide
Niman baa dalkoodiyo xukuma labada daaroode
Daratoole iyo Faafan oo wada duraabaaya
Deegaanta Haradii ku taal daaqi ma hayaane
Doox kama madheedhshaan halkey Debec ku beerreyde
Marka duraha Jiilaal dhacee doogga la idleysto
Duurkiyo dayada Hawd markay Debec ku soo oonto
Laaskuu ku dalandooli jirey loogu degi waaye
Alla dawguduudii Wardheer kama durduurtaane
Dawadeedu waa Jeerinleey uga dul geeraare
Laaskii biyaha diirranaa loogu degi waaye
Dixda Qarandi deerey Mataan loo dar-dari waaye
Maantana dukaanaa la dhigay degelkii Gaafoowe
Darar kagama maalaan Cammuud diiqa iyo xoore
Dixda Reygaleed iyo Gargaar laysu dacareeye
Deyr baaba lagu meeriyoo loo dabbaal degaye
Wardheer oon dagaal xumi ka dhicin digiyo baaruudi
Dooxiyo Duliyo Faafan way soo dalbanayeene
Kuna dalaaqe naagii inaaney dib uga laabmeyne
Ildoor siduu damacsanaa loo diyaafadiye
Hadba dunida duul baw kacoo diin la soo shira'e

Dar Ilaahay uun baa xaggiis looga soo diraye
Saw sida Darwiishkii Isaaq duub cad uma qaadan
Makaahiilku Doy uma kaceen degayey Hiiraane
Daacuunku meeshuu ku layn uma dalluumeene
Daal iyo hadhuudh kuma cuneen degelkii Haarweyne
Habar Yoonis bey uga durkeen degaladoodiye
Dullinimo iney qaayibeen waxaw daliilkiya
Dadba weli ma arag Reer Subeer duul ka soo qaxaye
Dooyiyo dabriyo weerariyo malaha duullaane
Nina uunka kama dawladsana Dir iyo Daarode
Ilaah baa dabkoodiyo nasakhey danabadoodiye
Dadka ugu ma liitaane way diriri waayeene

Afartaa sidii dalab la ridey maysu daba joojey?
Da'daan kaga bilaabiyo miyaan dawgi ka haleeyey?
Ma daleeyey deelqaafku? Waa kaa dilaa gabaye
Dacwad kalena waa Reer Xirsiga halaan dareensiyeey

Dadka waa la wada leynayee wow darreydeene
Dubbihii ku dhacay Bah Ina Cali doogta weli haysa
Waa waxay la dabandeebayaan dakharadoodiye
Waxay dalagga beeraha la qodan waa dagaagnimo
Damal-Aboodi, Deyriyo Afmeer dixida Gaaroodi
Reerahoodu maantey degeen daawo lagu boobyee
Sidii galab dawaar loogu rogey Deleb ma maalaane
Ina Raabbi waa tii la diley waana Reer Dalale
Dumar kuma sagootiyeen kuwii dahay ugaaskiye
Dan baa tidhiye lama duudsiyeen diricii dheeraaye
Aniguba dubkaan uga nixiyo diirka oogada'e
Ma damqanne kuwii dad ugu xigey waa durduriyeene
Ilma Dacarba duul bay indhaha dumug ka siiyeene
Nimankii walaalkood durqumay kama danbaysiine
Degdegsiinyo waatay ciyoon duqaq u laayeene
Ninkii aabbihii diricyo dhalay looma duur-xula'e
Dib baaba looga yaabi iyo inuu kaaga sii daro'e
Dagaalkii Shilaad ugama reyn duulkii Reer Shalace
Dunta boqorka nimankii sitee duubi jirey shaalka
Bal muu duro waxbana yaanu dilin doorarna u leyne
Geerida Hurraha diidayey derejo dhaamaane

Afartaa sidii deleb la ridey maysu daba joojey?
Da'daan kaga bilaabiyo miyaan dealkii ka habawshey?

Ma daleeyey deel-qaafku? Waa kaa dilaa gabaye
Dacwad kalena waa aniga iyo dan iska sheegayga

Maansadan dad wada qoonsadee dire-dire u qaatay
Diin run ah daliilkii sharciga yaan ka daabacaye
Dembi inaanu iga raacihayn daacaddaa furiye
Daahyaale geelii la heley waa kan Deyr dhalaye
Duudweyn ma jiro Haaman iyo Daba-Cadaadeede
Derrinkii, Afkii Daad-Madheedh kama dareershaane
Dahab waa tan iyo qaalmihii deyr cadka ahaaye
Dafuf quruxsanleeyey ma foga dalawadiiniye
Danbarkiiisu weydiin uraa waana dabataane
Iyadoo dil-diliihii bishiyo dacashi haaneed leh
Oo wada dunuunucabayuu idin dul joogaaye
Dubux baaba lagu sii wadaa dararti Baar-Jeexe

Afartaa sidii dalab la ridey maysu daba joojey?
Da'daan kaga bilaabiyo miyaan dealkii ka habawshey?
Ma daleeyey deel-qaafku? Waa kaa dilaa gabaye
Dacwad kalena waa aniga iyo duun u hadalkayga

Nabsigu waa daruuraha cirkiyo sida dabaylaaye
Daa'iradan maantey waddaa duulashii galaye
Dunjugii wax qaatuu la' yahay deynkii godobeede
Xaqa daguugmay duunyada la dhacay dumarka ooyaaya
Naagahan ilmada duugayee diilalyadu hayso
Daa'imo haddaydaan ahayn dagay xaqiinniiye
Dagaal waan jeclaa xaajo aad dib ugu aydaane
Doqon yahay ka kaca meeshan aad dacayda laalaadin

Baar-Looxan Ley **Xarbi Ismaaciil 'Xarbi Dheere'**

[Axmed Aw Geeddi]

Xarbi Ismaaciil wuxuu ku dhashay oo uu ku noolaan jirey deegaanka Awaare iyo Dhagaxbuur, waxaanu dhashay qiyaastii dhammaadkii qarnigii sagaal iyo tobnaad. Sababta gabaygan uu u tiriyey waxay ahayd: Ciidan Habar Yoonis ah ayaa geel ka dhacay beel Ogaadeen ah. Xarbi Dheere oo ahaa nin gabayaa ah ayaa markii warkii loo geeyey tiriyey gabaygan calaacalka iyo canaanta ah, waxaanu yidhi:

Buruudiyo biyaha ceelka iyo Shiil-Cas bidixdeeda
Iyadoo bardoodamahayaan Baarqabkiyo goolku
Iyadoo bishey dhali lahayd lagu bushaareeyey
Bisha waaga reeraha haddii weerar lagu boobey
Baxsaw Cali haddii lagu diliyo Baashihii Muxumed
Haddii Ina Bedeysoo is godey booca ka higgoodey
Dhegta baarrinteediyo tawaad labada baac goysey
Bishmihii dibnaha qawlalkuu buledka tuuraayey
Markuu doobta sida bigil la tumey ridayay baaruudda
Uu dhibida baarkiyo miskaha bey isugu yeeley
Boggoo laalmey bay soo baxdaa burunjidiisiiye
Markuu baarqabkiisii nirgaha badow kaxeynaayey
Baarcoodanleeyey markey bari u sii jeeddey
Bad wax galay sidiisii markay wada bidhaameysey
Birmadkeeda oo Reer Isaaq Buuri daba joogo
Boqol meela boqol meela iyo badhiyo qaar meela
Iyo Baashihii Ina Xirsiyo baarigey wadatey
Intaasoo shakado buuxsataa boga dhex taagneyde
Sida qaylo beel kale timi waad barbariseene
Basarka caydhu leedahay nin ogi kama baqeen geele
Ba'ayeyda naaguhuna saw idinma beer qaaddo?

Warka Baar-Dilaacsadey
Xarbi Ismaaciil 'Xarbi Dheere'

[Axmed Aw Geeddi: Waxaannu ka qornay Sheekh Muuse Aaye Faarax.]

Mar labaad ayey ciidankii Habar Yoonis duuleen si ay Ogaadeen geel uga soo qaadaan (ugu soo dhacaan), hase yeeshee waa la jabiyay abbaanduulihii oo Sarhaye la odhan jireyna waa la dilay dabadeed mar kale ayuu Xarbi gabay lib ku faan ah tiriyey.

Warka baaldillaacsiga noqday ee bari ka soo duuley
Ee sida baruureed duxey ee bedenka noo qooyey
Libintaa bahdaa soo gashaa waa badhkaa adiyey
Iyadoo burcada Reydabley bixinki soo daaqday
Iyadoo Bidhaan quruxsaney boodh ku dhaashiyatay
Iyadoo baruuriyo candhaba buuxo haraggeedu
Iyadoo badhkeed gu'ga dhaloo baal-casaa wadata
Barqinkii hadday weerareen bahalihii waashey
Kamay baqane beerkay rasaas ugu balaadsheene
Boqol bay kob wada jiiifiyeen boobtadii hore'e

Ku bigaace Reer Sugullihii badhida weynaaye
Maantana haddii laga badsado waan buki lahaaye
Alleylehe bayuurtii ku tiil weyska bi'yeene
Alleylehe dabkoodii bakhtiyey way bidhbidhiyeene
Alleylehe biyii waalid bay badhax u diideene

II: Maansada Dhaqanka Colaadda Xoojisa

Ma Xayeesh Adhaan Dhacay

Faarax Jaamac 'Faarax Laanjeer'

[Ismaaciil Aw Aadan 'Jaajuumow': Waxaan ku qabtay bowsi.]

Faarax geel buu soo dhacay; geelii ayaa lagu xidhay. Waa xilligii Ingiriis dalkeenna ka talinayey. Faarax saaxiibkii oo la odhan jirey Xiirey ayaa jeelka ku booqday. Markii lays waraystay ayaa Xiirey u sheegay in Faarax ay dhulka u martay in uu geel xaday, ka dibna lagu xidhay. Markaasaa Faarax Laanjeer gabaygan tiriyey:

Xarbi baari xayraan col iyo xeelad iyo tuugo
Waa ugu xad dhaafaa ninkay Xiis u dagantaaye
Xulufooyinkii horeba way kala xabbaadheene
Xasan iyo Xuseen baa ogaa xeeru leeyahaye
Xinkii Dheeho lagu gawracaan xiisaddii hadhine
Xijigeedu waa qaatil iyo xayn walaalo ahe
Xiitooy ma soo hoysan karo oday xagaystaaye
Meeshii xeryaha looga dhigo xoogsi loo qabaye
Wadaadkii Xadeed iyo fadhiiyey Xalin Daraawishta
Ee xarunta geyn jirey intuu Xamar u heenseeyo
Xaafidal Qur'aan buu ahaa soo xajiyey dhawre
Isagaba xaq iyo baaddil wow kala xarriiqnaaye
Xaaraan hadduu yahay fardaha kuma xaraanseene

Xisaabaadka maantay tahiyo xaq iyo miisaanka
Xasanaad in laysaga qoriyo inuu xumaan doono
Xarafki Loox-Maxfuud lagu dhigiyo Xaakinkaa werine

Ifka lama xujeyn karo ninkii Xiito weerara'e
Xayaabada ka soofeenka iyo xuukadiyo goolka
Tan iyo Xaawa iyo Aadan waa u xumadaysnayne
Xoolaha xaddiidka ah naftaa Xiirayow jecel
Haddii lagu xidho geelu sow xubin rageed maaha
Ma xayeesh adhaan dhacay Burcaad ka xantamayseene?

Habbis

Maxamuud Jaamac 'Maxamuud Daallin'

[Ismaaciil Aw Aadan 'Jaajuumow': Waxaan ka qoray Ibraahim Salaad Faarax 'Indha Cawlle' iyo Ismaaciil Axmed Gaas.]

Maansada Soomaalida colaadda toos ama dadab u dhiirrigelisa waxaa ka mid ahaa kuwo dulucdoodu ahayd libta dagaalka oo lagu faano, tixaha noocan ah waxaannu tusaale u soo qaadannay tixahan dhawr maanso ee ay kala tiriyeen Faarax-Laanjeer, Maxamuud Daallin iyo Faarax Nuur.

Cidla' geel-jirkoo ula baxiyo canugga mooyaane
Carruurta iyo maatada haddii caano laga siiyo
Cirir baa ku tuumada ninkii caawin weerara'e
Colka ayda laga soo dhuraan cidina noo sheegin
Iyagoo ciyaalkii nirгаа culus ka soocaaya
Cas-casaanka waaberi miyaa nalagu ciireeyey?
Kama cararo Mayliig raggii caanbaxa ahaaye
Ku celceliye dhawr-qaad intay cagaha laabteene
Soolomadow hadday carato waa ciidankii Yurube
Cidhba gogolka liishaanku waa camaladdoodiye
Waa niman cayaarsiis la baray caynka Faransiise
Cishiriin kun oo shiish yaqaan looma caal helo'e
Abtidoonku waa cadow haddii caaro doox dhaco'e
Cadaabkii ma tage Dhuux-Yaraa ceeb ka dhiidhiyaye
Cadceed baa fardaa noo dhashoo waa cawo adduune
Cismaan baa jareeyoo waqaan cududdu naafoone
Cishii baa la doodoo gob bay caadadeed tahaye
Cayn iyo Jaleeloba markuu calan-wallaysiiyey
Cooflii magaaleed miyuu cagidi noo keenay
Cabaadkii afdiinlaha miyaa cidina hayn weydey
'Cara wira!' 'Mar soo roga!' miyaa lagala caalwaayey
Cagaar Kulule, Yayl iyo Dulgaal cagaha maw saarray?
Kaba-Yare colkuu waday miyaa haadku ku casheeyey?
Hadba cuurka soo hadha miyaa fuluhu coosh-cooshey?
Cabbaarkiiba ba'ayeey miyay Canab la soo booddey ?
Cawa-dhacayda naagaha miyaad ciyowgi Hawd mooddey?
Cadiig baa ninkii loola hadhay cunaha weynaaye
Geeddiga casuusta leh miyaa ciiro nala moodey?
Ma shalaa tolkay Cimidh u degey cidhifkii Buuhoodle?
Ma haddaan horweyn Ciid u baxay cidina eegaynin?
Cirka kaa sarreeyo dhulkaan cidi u baannayne

Ciiddiyo baddoo kugu qarxaa caafimaad ma lehe
Maroodigu hadduu cadho is galo looma caal helo'e
Wiyil caratay cuun geeda laa looga cararaaye
Aar soo cargaagtamey wuxuu cunoba naafeeye

Cabdulle Xasan baa nagu yiqiin col iyo laystaane
Cayun Buule waa nagu ogaa Caliyo Haaruune
Calan-Sidiyo Waysaysaniyo Cawro iyo Siigo
Calaa-teri fardii la gala hadhay ciilka muu ledo
Cali Shiriyo Dhahar baa ogaa ceebihii dhacaye
Cumar iyo Dubays ways ogayn ciiro dirirkiiye
Cashadii Gadh baa Reer Garaad nagu ciseeyaaye
Calaamooyin kale buu nafluhu nagu canaantaaye
Wallee dirir nagu caajiyaan caalamkaa jirine.

Cumar Daahir waa lagu yaqaan col iyo laystaane
Ina Caliyo Tuur waa waxaan ciidda hoos marine
Waa waxaan cadaabkiina tegin cudurna naafayne
Cidhifkii Madheedhlay dagaal culus ka geysteene
Cidba nimaan ka dhalanoo horweyn caydhsadaan nacaye
Ma shaluu carceeraa ka ridey cudud-yarow Khaalid
Allaylehe bagaa loo casiley ways cajebiyeene
Cabbaar erigi maadays miyaa curaddo loo toogtey
Jidh-jidh geelka caanka ah markay caaro yari duushay
Caallaan sidanne sow haan-garneyl laguma ciil beelin?

Sardan

Faarax Nuur

[Ismaaciil Aw Aadan 'Jaajuumow': Waxaan ka qoray cajalad uu duubay Muuse Ismaaciil Galaal.]

Gabaygani wuxuu ka mid yahay kuwa colaadda dhiirri galiya, sababta uu ku yimidna waxay ahayd Ogaadeen baa soo duulay oo wuxuu qaaday geel Sacad Muuse leeyahay, geelaas oo la magac baxay Indha-Badane, kolkay la guryo tageen gabayo badan oo tiigtiiqsi ahna soo tiriyeen, hasayeeshee aan lagaga dabatagin ayaa sannadkaa sannadkii ku xigay waxaa soo masayr duulay colkii Ogaadeen ee geelii Indha Badane ka qaday. Siddeed kadin oo Arab leeyahay ayey qaadeen; hase yeeshee kumay guulaysan ee geelii waa laga dhacsaday; colkii soo duulayna, sida la sheegey, nin kama baxsan. Kadibna Faarax Nuur oo colkaa watay ayaa gabaygan tiriyey:

Dadku inuu samraan moodayee waa sidii weliye
Saaciisu nimuu buuxsamoo sahayda loo qaaday
Inuu socodka hore raacayaa waa sal la hubaaye
Nafta saacad iyo wiig ka hadhay loo sal-dhigi waaye

Saqda dhexe Siyaaxay haddii weerar lagu saydhay
Siddeed kadin haddii lala tagooy siigo kor u duusho
Sargedaha haddii lagala dhacay sararta guudkeeda
Markay gabanta yari saydhantay eddegga siiceysey
Suubeey raggii maali jirey soo sawaxan yeedhye
Saqla orodka goortaa qalbigu naga silloonaaye
Maarraha sannaadhiyo kolkuu sumucu qiiqaabay
Ee siidhigii nala dalbaday sawjar nala moodye

Goortaad suldaankii disheen Sugulle Caynaanshe
Ayaad sun iyo waabeeyadii sare u laacdeene
Sarhayaa ban kugu duudsiyiyo sulubkii dheeraaye

Sinji iyo ab baa nagu ogaa sabada mayd yaalle
Sibreheeda waa oolli jirey soobir qaawaniye
Meeshii saqaafkeedu maro sababi waa taale
Sooryeyney haadkii suddee soommanaan jiraye
Waa kaa waraabii sorkokay saabka buuxsadaye

Sagaalleyda nimankii ku baray sebenka Jiilaalka
Reer Samatar baa Saylac iyo surinka kuu yiille
Daraan lagu suduudeenba way naga sokeeyeene
Sakaaraysataa iyo surtiyo sabaqa ruugtaanba
Saqafaa qortaa iyo okhole suura gadataaba
Sannad baad ku noolaan kartaan sulufka caydheede
Soddonkii fandhaal baad la iman Saaxil waa nabad'e

Wax kaloo safeeyaa ma jiro sadarka feedhaaye
Annaga soortu nama kaafidiyo subagga Dhiin waale
Sangaraaraceeduu qalbigu saakin noo yahaye
Waa sahanka geerida hadday olosho Suudaane
Bagaal lagu sardamay qaalmahaa noo sonkor ahaaye

Kala-Quusasho

Faarax Nuur

[Ismaaciil Aw Aadan 'Jaajuumow': Waxaan ka qoray cajalad uu duubay Muuse Ismaaciil Galaal.]

Gabaygani waa ka mid yahay gabayada dhiirri-gelinaya colaadda sababta dhalisayna waxay ahayd: mudda dheer ayaa dagaal ka soo dhex socdey labada qabiil ee isku degaanka ah ee Ciidagale iyo Arab. Ka dibna, sida la sheegay, Ciidagale wuxuu la shiray jilibbo Arab ah, si loo heshiiyo loona soo afjaro colaadda raagtay ee aafaysey labada qoloba. Haseyeeshee Faarax wuxuu arrinkaa u arkay heshiis lagu dagayo Arab oo aan Ciidagaluhu daacad ka ahayn. Dabadeedna gabaygan caanka noqday ayuu ka tiriyey, wuxuunna yidhi:

Nimuu qaamudkiisii galoo qalinka loo gooyey
Jeeruu qolfaaluhu nin weyn qadada weydaarsho
Waa qaafil jeeray indhuhu qac u yidhaahdaane
Qabkii weli ma dhigin Ciise Dhamal laysku qoonsadaye
Oo waxay qarqoor leeyihiin waxaan qoyaamayne
Haddaan nabadda loo wada qasdiyin wayska qiil jabane
Waataa raggii qoomanaa qaar xabaal yahaye
Goormaad run uga qaadataan qaan yaraa nabaddu?
Qabdi hadalka lagu laakimaan qaar ka saamiciye
Waa lagu qiyaamaynayaa Arabka qaaroowe
Bal qilaafka daya geeddigaa idin qaddaacaaya
Qayrada xaggee lagu wadaa Qadow ka meerayso?
Qaandhaawohoodii maxaa qoriga loo siiyey?
Qaalmaha rasaastii maxaa loogu wada quudhay?
Qosol been ah fool wada qayaxan qiil an garanaayo
Booraan afkii laga qafiley qabarna hooseeyo
Qusur oodan shebeg laysu qubay qoolad iyo xeelad
Qullaab iyo kullaab iyo lacaaf laysku qabanaayo
Qayaamada kobtaa daahiraan qun ugu soo jeedo
Doqon baa halkii lagu qatali qoorta soo dhigane
Maanaa mindiyo lay qarshaa laygu qali doono
Sidee baan qanboosha u cunaa qabiska waabayda!

Qaafada Ismaaciil Jibriil qoonka Sacad Muuse
Awalkaannu qaadhaanka guud qayb wadaag noqonn'e
Qaaliga Albaasaan ka dhigi qaadhka naylaha'e
Qajajuu ha dilo geelayaga qululka dayreede

Qoorriga Afmeer iyo Si-Godan, Qoda-La'dii Tuurta
Qar-waraabe iyo Boorrintay karantu qoynaysey
Qool-Cadiyo Laan-Dheer halkay qun uga foofaysey
Meeshiyo qiyaamaha intaa qodaxi waa taalle
Ka qamaadney qoolkiyo wankii qarada weynaaye
Qol-qolkaan isaga muuqanniyo qayd la wada ooto
Qadhiidhka iyo daankaannu nahay qaranka Guuleede
In aan haatan kala qusannaa Qaaddir soo rogaye
Qatadeennii kala raysanniyo qaxarki Shayddaane
Waar-yaadha kala qaadane qoommamo la'aada

Miid Fara Yar **Aw Jaamac Gacanlow**

[Axmed Aw Geeddi: waxaan ka qorey Cabdullaahi Aw Jaamac Xaaji Xasan.]

Faydan oo ka mid ah jilibbada ugu yaryar Ciise Muuse, waxay gaashaanbuur ahaayeen Reer Wacays oo ka mid ah jilibbada Ciise Muuse ugu badan, oo suldaankana lahaa. Haddaba Aw-Jaamac Xaaji Xasan oo ku magac dheeraa Aw-Jaamac Gacanlow oo ka dhashay jilibka Faydan, ayaa wuxuu dareemay in aanay Reer Wacays wax tixgelin ah siineynin qoladiisa. Sidaas darteed wuxuu tiriyey gabaygan:

Marka hore ma maagee dadkaan wada murwaadaaye
Marse hadday macaan iyo tollimo muuno kala waydo
Ay murugto xaajadu nimaan maarsan baan ahaye
Maadhiinka goortaan cuskado fule madhoodhowye
Muuqayga goortuu arkuu madaxa laabaaye
Miyirkayga anigoo qabaan magane toogtaaye
Anigoo makalay buu tukuhu muruqyo goostaaye
Halkaasaan maryaha kaga furtaa miilo-gaabyada'e

Minawaar shixnadan oo dagaal lagu malaynaayo
Madaafiicda oo loo calaqqoo macallinkii joogo
Mid yar oo muquraaya baa meel ka dhaawaca'e
Mawjaduhu markaasay liqaan mood wuxuu sidaye
Maroodiga mas laayaana baa maaga oo dila e
Miciyaha libaaxba halyey wow mashxaradaaye
Midh kabriidi meel lagu qabtuu murux ka yeelaaye
Mitid fara yar midhihii bataa kama macaashaane
Kol hadday mishiinnadu qarxaan mawdka loo simane
Ismaroorintaa Reer Wacays mahadin maayaane

Cidi Ma Kuu Sheegtay? **Ismaaciil Xayd Xirsi 'Aflow'**

[Axmed Aw Geeddi: Waxaan ka qoray laba cajaladood oo midna uu duubbey Maxamed Cabdullaahi Ciise 'Singub' oo uu 'Aflow' abti u ahaa, midda kalena uu duubay wiil uu dhalay 'Aflow' oo nasiibdarro magaciisu noo suuroobi waayey inaan helno.]

Ismaaciil Xayd Xirsi oo ku magac dheeraa 'Aflow' wuxuu dhashay 1910. Wuxuu ku noolaa jiidda u dhaxaysa Hargeysa iyo Jiggiga. Wuxuu ahaa nin ku caan baxay gabayga oo aad loogu qadderiyo. Waxaa kale oo uu ahaa nin dagaalyahan ah oo geel dhicid badan. Waxaanu ahaa abbaanduule. Haddaba Aflow mar uu tegey ceelka Bullaale la yidhaahdo ayaa waxa u gabeyniman Ogaadeen ah. Aflow hore uguma jawaabin nimankii ee cabbaar ayuu dhegeystey. Cabdullaahi Ciise oo Aflow seeddigii ahaa, ahaana nin Ogaadeen ah, ayaa intuu sare kacay yidhi: 'Waar Ismaaciil haddee nimanka miyaad ka baqan?' Waxaanu ku xilo furay in haddaanu ragga iska celinin uu xabbad ku dhufan doono (waa sida ay sheekadu odhanayso). Ismaaciil wuu istaagey, waxaanu tiriyey gabaygan la baxay Cidi Ma Kuu Sheegtay. Nasiib darrose aannu qayb yar uun ka helley.

Cismaanaw adeer maansadaan carra-biyeynaayey
Waanigii casiley meesha iyo caydhki karameede
Calaamooyin igu baaridaan kugu casheysiine
Ka curaagta caawaan sidii ceel idiin shubiye
Rag ninkii Camada loo dhigay iyo cadadka Yaasiinka
Cashar-dhigato maal laga helaa waaba caariya e
Cabdi Dheriyo Sheekhaash markaan ceeriga eryaayey
Een caanahoodi genbiyey cidi ma kuu sheegtay?

Colkii xigeyna waataan ka heley culusti Liibaane
Cayuuntiina shaashka leh markaan cadho u qaadaayey
Casarkiiba waataan ku furay calamadaydiye
Caleydh iyo bankii Qeydar baa loo caddaan wadhaye
Markay baarqabadu carranayeen cidi ma kuu sheegtay?

Colkii xigeyna Reer Magan kolkaan coobirka u diirey
Markaan cududo weynow ratiga caymanka u gooyey
Een adhi camuuddaasa heley cidi ma kuu sheegtay?

Colkii xigeyna waataan qabsaday cuurkii Reer Dalale
Rimaydii cagaagtiyo nirkii caga-gubyoonaayey
Cartan oolka goortay sidii culimo eedaantay
'Cara dhiciya!' maantaan lahaa cidi ma kuu sheegtay?

Cusbaleey ninkii garanayaa nama cilaaqeene
Cadraddiina waa tii la waday ciilba waad dhimane
Inaan beel cidaadaha ka dhigay cidi ma kuu sheegtay?

Caydii Jiciir lagu qabtiyo cabashadii gaadhey
Ciyaalkaa ku tuurtuuri jirey gobabkii cawlaayey
Markaad cimilka wada oodateen sidii midgaan caydha
Eed culuqa soo doonateen cid ma kuu sheegtay?

Cukur iyo markii Reer Garaad lagu cayaaraayey
Candho faalladii baa hadhey iyo Reer Cismaanada'e
Haaruun markii lagu cartamay cidi ma kuu sheegtay?

Kolkii Caabud Waaq iyo Xer iyo Gaadsan la cantuugey
Ee Ina Caruusiyo la diley caalimkii dunida
Nin cibaaro lihi kama gabyee cidi ma kuu sheegtay?

Casarkii markay Weehadeey cabasho ooyeysey
Hadday soo ciyeen wiilashii culus xareynaayey
Ragguu haadku ciirada ku rogey cidi ma kuu sheegtay?

Cishiriin nin baan lagu ogeyn cadarkii shiilaaye
Cawlyahanku waaguu firdhaday cidi ma kuu sheegtay?

Niman baannu caadhgoo ahayn Caliyo Haaruune
Cabdullaha Allaa nagu ridiyo Cumar rugtiisiye
Haddaan awrku noo ciidan gelin Camar ma gaadhneene
Cagtu way dalooshaa sidaan Ciid u weeraraye
Caruusada habeedda leh markuu Ciidagale dhaafey
Ee doosha laydiin cuskaday cidi ma kuu sheegtay?

Calle gabayga waxa iigu wacan waa cayimadaase
Nin carceerey baan ahay afkaa laysku calashaayey
Cankana maalin baan idin gashaday sidii cadiimeede
In warkaygu Cawbaarre tegey cidi ma kuu sheegtay?

Kala Gooye

Yawle

[Axmed Aw Geeddi: waxaan ka qoray Gaydhe Saqadhi Baxnaan, Burco.]

Reer Xirsi Cismaan oo reer ahaan ugu badan qabiilka Habar Yoonis, ayaa waxay doonayeen in ay Habar Yoonis ku duusho Ogaadeen si ay geelal uga soo dhacdo. Yawle, oo ka tirsanaa qabiilka Muuse Ismaaciil waxa uu hormuud ka ahaa ragga diiddanaa duullimaadkaas, kadibna si uu u baajiyo in jilibbada kale ee Habar Yoonis duullimaadkaas la galaan Reer Xirsi Cismaan, wuxuu tiriyey gabaygan caanka noqday ee Kala Gooye la baxay, kaas oo uu si mug leh ugu sawirey godobyoo uu ku nuujinayo in ay Reer Xirsi Cismaan ka galeen Habar Yoonis dhammaanteed, kagana go'een. Wuxuuna yidhi:

Irdhaa galay raggii Weeraraw idinku oodnaaye
Afartaa gabyahan bay qabteen sida ugaadheede
Afka Gubato sidii Reer Xuseen loogu wada aasay
Indhahay ka meer-meeriyaan urur aad joogtaane
Intuu inan ka noolyahay ha sugin inay illaaweene

Bah-Dhulbahante adaxaa ka badan eedda loo dhigaye
Ooryahoodii laga qaaday bay la ashqaraareene
Marka ubaxa dayreed da'ee awrta la hayaansho
Waxay edeggan ugu meerayaan amase Oodwayne
Allaa igu og kuma aaminsana laba ayaamoode

Ayaan kaliya waatii Gumbuur oodda loo rogaye
Nimankii ajalay baad tihiiin Aw Cabdiyo Nuure
Amxaarana sidaa Reer Cigaal uma ataasheene

Laba Muuse ubixii cunta'e aaran baa hadhaye
Haddaan bari abaar lagu sallidin kama imaadeene
Udubkayga kama soo rareen Eexo iyo Cayne
Agoonta uma keeneen kuwii aabbahood dilaye

Awal raace Muuse Cabdalena odayadoodiye
Hadduu gu'gu Aboorreey ka da'o imanba maayaane
Idahooda waxay daajiyaan Awdal iyo Sheekhe

Ugaadh Cumar siday ugu dhaceen awrtii Reer Sugulle
Iyaguna intay urursadeen awr ma soo tu'ine

Isaxaaq Afmeer buu galbeed uga arooraaye
Markay idin arkaan geelashaa uubta loo ridiye
Ma ogtahay halkaa wuxuu ku tagay uur-ku-taallada'e?
Ohow kuma xasilo geel hadduu aar u soo dhaco'e
Iman mayso Habar Yoonistaad u alwanaysaane
Eebada shisheeyhuba way idin asqaysiine
Ammaana Allah waydiin bannaan labada ofoode

Allahayow Nin Ii Daran **Ugaas Nuur Ugaas Rooble**

[Axmed Aw Geeddi: waxaan ka qoray *Buugga Suugaanta Fasalka 1aad ee Dugsiga Sare*, Wasaaradda Waxbarashada iyo Barbaarinta, Xafiiska Manaahijta, daabacaaddii 1983. Muqdisho.]

Gabaygan oo uu tiriyay Ugaas Nuur Ugaas Rooble wuxuu ku saabsan yahay xeeladaha dagaalka wuxuuna tiriyay ugaasku gabaygan qarnigii 19aad. Wuxuuna ku noolaa deegaanka Boorama iyo Saylac. Inkasta oo uu gabaygu u dhadhamayo in uu tilmaamayo jacaylka nabadda, dulqaadka iyo cadawga oo loo samafalo, haddana ujeeddadiisa dambe waxay u dhacaysaa nabarka dagaalka oo lala gaado cadawga. Waana meesha ay tilmaamayaan saddexda bayd ee ugu dambeeyaa.

Allahayow nin ii daran maxaan daafta hore seexshay
Nin ii daaqsanaayana maxaan daafida u kariyey
Jidhku nin uunan doonayn maxaan hadalka deeqsiyay
Ma degdego'e xaajada maxaan ugu dulqaad yeeshay
Weji debecsan dayma'an dareen gelin dubaaqiisa
Dibna furan dabuub una ka didin deexashiyo muuso
Qosol dibadda yaalloon ka iman dhuunta dacalkeeda
Kanaan degey kanaan doorka biday kani dan baan mooday
Waxaan dood kaftana sheekadaa ugu daleeyaaba
Dabinkaan u dhigay maalintuu dacalka soo saaro
Intiyoon dawaarka u rogoon xeeladda u daadsho
Isagoon digniin qabin maxaan kaga dayaan siiyey!

HORMADA ZAAD: MAANSADA NABADDA

I: Nabadda Tooska Ah

Waar Tolow Colka Jooja Salaan Carrabay

[Ismaaciil Aw Aadan ‘Jaajuumow’: waxaan ku qabtay bowsi, waxaanuu ka saxay Maxamed Jaamac Abokor ‘Oday’ kana tirsan Golaha Guurtida iyo Yuusuf ‘Xiito’.]

Waxa colaadi dhex-martay laba reer oo kala ah Reer Daahir iyo Axmed Faarax oo ka wada tirsan qabiilka Nuux (oo Habar Jeclo ah) muddo dheer ayey colaaddoodu soo jiidantey; cid kasta oo isku dayday inay kala joojisana way ku guul-darraysatay. Ugu dambayn sidii caadada Soomaalidu ahayd waxay ku ballameen labadii reer inay dagaal ku kala sed-qaataan; xillina waa la qabsaday si loo kala adkaado oo reer uun loo muquuniyo. Markaasaa lays ootay, kolka lays ootaana waa marka waan-waan iyo rajo laga quusto. Intii aan dagaalkii bilaabmin, ayaa waxa kala dhex-galay, Alla haw naxariistee, nin la odhan jirey Fiqi Xasan. Fiqigu wuxuu labadii col ee is-hor fadhiyey u daliiliyey aayado Qur’aan ah oo ka hadlaya cawaaqib-xumada dagaalka Muslinka dhex maraa leeyahay, if iyo aakhiroba. Nin la odhan jirey Koore Ducaale oo Reer Daahir ahaa ayaa Kitaabkii Qur’aanka Fiqigii ka laaday; markaasaa Salaan Carrabay oo meesha joogay yidhi: ‘Fiqi, Qur’aankan aad kula hadashay fahmi maayaane, af ay fahmayaan ma kula hadlaa?’ Fiqigii wuxuu ku yidhi Salaan: ‘Haddii aad maanta ku kala baajiso, waxaan daliil ku hayaa in Ilaahay kuu dembi dhaafayo’. Kolkaas ayaa Salaan soo kala dhex galay labadii col isaga oo marba col maqashiinaya, geeraarka caanka noqday ee la magac baxay *Waar Tolow Colka Jooja*. Wuxuuna yidhi:

Sidii awr calasooboo
Caawin dayrta ku qooqoo
Dhibidii ku cillaantoo
Mid kalow caranaaya
Ama cooflaha aarkoo
Cuunka geelal ku laayoo
Ka curaagtay baruuroo
Higgadii cuf ka siiyey
Labadiinnatan cuuree
Isu coobba ridaaya
Cod yar baan u lahaa

Maalintii Cumar Daahir
Isku laayey cayaartiyo
Nin Caloolacad joogoo
Maygaag-Ciidan warqaatay
Wuu cibaaro qabaayoo
Belaayuu curufkeediyo
Cusurteeda dambeetiyo
Cidhibteeda yaqaanoo
Caqii buu taliyaaye
Wada cawdi-billaystoo
Waar tolow colka jooja!

Intii baad cantarteenoo
Cashigii Gubankiiyee
Caalku reerka ku laayiyo
Maydkiinii cammirraayee
Candha-Dheerta dhurwaa iyo
Haaddu ciidda ku jiiddiyo
Cuqdadkii ka baxdeenoo
Dhulka meesha curboon iyo
Caleentii Karamaaniyo
Cosobkii Balanbaalliyo
Cayn baad soo gudhsateenoo
Coodkiinnaa barkhadoobiyo
Caddiintaad wadataaniyo
Cod-codkaad sidataaniyo
Carfigaa nabaddaa lehe
Wada cawdi-billaystoo
Waar tolow colka jooja!

Nin habeenno casheeyey
Cadar aan hadh lahayn iyo
Ceeryaan baysugu toostoo
Inuu caafiyaddiisa
Cabbaar meel la fadhiisto
Cimrigeedba la waaye
Wada cawdi-billaystoo
Waar tolow colka jooja!

Shantii ceeriga tiilliyo
Curadkii habartay iyo
Cali-Fiin ma ilaawin
Rabjaan baydin cayaayir

Caado dhaaf u disheeno
Caday loo jebin maanta
Jaamacii calmanaayee
Codkar noogu horreeyiyo
Canlana waa is ogayn

Cidna waysu xignaa
Ciilna waysu qabnaa
Haddii aad is cuntaanna
Idin caabuddan maynnee
Waa intoon mid la ciidmiyoo
Ka kaleeto ku ciiriyoo
Waa si ay ciddidaydu
Calooshay ku jabtaayoon
Anna ciil iyo way iyo
Cadho aan u dhintaayoo
Cududdaydu laciiftee
Wada cawdi-billaystoo
Waar tolow colka jooja!

Majeerteen canbarkii
Marsaduu cammiraayey
Cashuurtii Hawiyaa
Cukaaskii boqorkii
Calankii laga qaad
Reer Cismaan Maxamuud
Iyo Ciise Riyoole
Cabdallii yar-yaraa
Cigallii ka dhignaa
Cumar waysku itaal
Geedkii caanka ahaayee
Cadceed soo bax guntiisiyo
Qaarkii Raasal Caseyr bay
Ka cawaagsanayaan
Caynkii baydin waddaane
Wada cawdi-bilaystoo
Waar tolow colka jooja!

Garaad Faarax curquuniyo
Carrab aadmi habaariyo
Cawri bay la heleenoo
Cidla weeye Nugaaliyoo
Cawskeedii lama daaqo

Carradaynu degaynayna
Inuu cawlku miroodiyo
Caynkii baydin waddaane
Wada cawdi bilaystoo
Waar tolow colka jooja!

Carrabkaan ku hadlaayo
Nin caleentii caddaatiyo
Calli reero la yaalloo
Is-cufaaya golaayoo
Cararaaya hadhow iyo
Caammadaan garanayne
Marka ciisku rumoobee
Cuurar weyni dhintaanee
Carshigaa talo gaadhaan
Lays canaanan kareyn iyo
Caqad baad ku waddaane
Casho dhaw waxa joogiyo
Aan cawaaqibka eegno

Tolnimo Waa Dugsi **Salaan Carrabay**

[Ismaaciil Aw Aadan ‘Jaajuumow’]

Markuu dhammeeyay geeraarka *Waar Talow Colka Jooja* ayaa nin la odhan jirey Baashe Shabeelle oo ka mid ah odayada dhexda ah, ayaa Salaan ku yidhi: ‘Waar waxaasu gabay ma ahee ragga wax kala dheh ama meesha iskaga tag!’ Ka dibna Salaan wuxuu tiriyey gabayga caanka noqday ee la yidhaahdo *Tolnimo Waa Dugsi*.

Baashoow daliil gabay ma jiro nin igu doorshaaye
Halka doyna laga naadiyaan duunka weriyaaye
Dux markaan ka garan waayey baan daayey waayadane
Kol baan diririyaa sida cirkoo da’i kaliilaaye
Xaluun baan digriyey sida wadaad diin u haajiraye
Dabuubtaan la yeedhona Rabbaa duusha weligeede
Waa daabac aan go’in midkaan duco bilaabaaye
Daad-xoorta iyo mawjaddaan kala dabbaalaayo
Dacartaan wadnuhu hayn karayn daari feedhaha’e
Waa daafa-yaridii horee aan idin deeqsiyo
Dibna waxaan u idhi xaajo waa dux iyo hawraare

Reer Faaraxeer kala durkee kala duddaynaaya
Aan u digo Ducaale iyo Seed ha igu diideene
Duuggeeda belo waa helaa nin u dedaalaaye
Nimanyahow tolnimo waa dugsiye dunida jeedaasha

Dunjiga Nuux-Ismaaciil tashiga daaha laga saarye
Degaha Reer Axmeda wiilashii timirta diiqaayey
Xasan dabadii Reer Jaamacii kala dabayl raacay
Aroos dama dammaashad iyo naas daawashada geedka
Dibno hadal ka yimid baa Cag-Geel loogu daw galaye
Deelqaaf fagaaraa Ibleys kugu dukhuulaaye
Nimanyahow tolnimo waa dugsiye dunida jeedaasha

Dalaalkuu laqwiyeey Reer Shirdoon danafsigii eedye
Dalanboobigii Dhamal wuxuu damac lahaa leefye
Bah Gadabiirsi danab baa ku dhacay dimishigii qoofe
Nin dorraad lumiyo naagihii dulube ooyaayey
Sidii Ina Dagaal loo khatalay idinka diimmoone
Reer Geeddigii debedda maray daadi amarkiiye
Nimanyahow tolnimo waa dugsiye dunida jeedaasha

Reer Sugulle dakhar wiil yar bow siday dubaaqdiye
Waatii degmada laysu furay Dabadi Looyaane
Dulmi hadduu qabsaday Eebbeheen Daayinaa jira`e
Dubaaqi qabriga howga tudho dabaqi naareede
Dummaddii Xirsuu saaran yahay Dubur raggii yiille
Doolaabadii boqor hadduu damacsanaa waaye
Dabar-qaaday Reer Diiriyii damaca waallaaye
Duudsuu ku dhacay Ina Ammaan dib u heshiintiiye
Nimanyahow tolnimo waa dugsiye dunida jeedaasha

Reer Cali-Geraysugu darraa dil iyo qoomaale
Dakanadii qabaalkii raggii dumayey qoomeeye
Waa dawri Buuhoodlahay dir u lahaayeene
Waaya dambe dabataa fadhidey daallinoo col ahe
Durba waranka waysugu dhakhsaday dooxanaa marane
Ma deg-dego nin dirirtii ogaa dooxadii Garabe
Ku dibsade Daboolan iyo Caday danabadii yiile
Dabkuu Aadan shiday Ina Galaydh durugsigii waaye
Dambarkeeda dhaxal xaajaduu doortay Reer Gorode
Nin dardaarankii Cumar hayaa mudanihiis daaye
Nimanyahow tolnimo waa dugsiye dunida jeedaasha

Ararsame dulmaa kala qabsaday dirirtii Caymeede
Daaroodba maqal xaajadii daahirka ahayde
Dadku hadduu ka nixi Reer Wacays deleshaxii raacye
Tukaha lagama dedin wiilashii wada daboollaaye
Ma duugine sidii bay lafuhu debed u yaalliine
Deris waxa aqbalay reerihii dawladda ahaaye
Markuu sheekh cilmiga daakiraa fiqi duceeyaaye
Diintana wadaad kama aflaxo xaqa ka doodaaye
Kol ay deeradiyo cawsha tahay doqontu waa quuse
Iyana way is doontaan kolkay kala dibboodaane
Duunyadatan kama liidataan daaqi geedaha'e
Nimanyahow tolnimo waa dugsiye dunida jeedaasha

Dayax soo iftiimiyo qoftaad dahabka moodaysey
Wax Dallaayad laysugu rogmaday darabkii saarraaye
Jeeroo dabriyo lays markaday dooyo iyo weerar
Cali diid halkaan maalintaa dawga ku ahayne
Daaqiyadda mawdkii dhadhami wuu durraansadaye
Bah Idarays ma deyin Reer Jibriil digasho loolkiye
Ninna Faarax kama daawo gelin xaalkii loo dilaye
Dugaag baa hirqaday feedhihii daribta weynaaye
Col dareeray duulkiyo lallabo dirayo Shayddaanku
Danabayska nimankii badnaa duraha Jiilaalka
Dawriyaha Reer Muusihii dad u itaal sheegtay
Daleelii Wareeg baa la dhigay duco qabeenkiiye
Nimanyahow tolnimo waa dugsiye dunida jeedaasha

La dalleensey Nuux-Maxamedkii idinku dayraaye
Daaraha la ridey Soolomadow dumarka ooyaaya
Dugayeyda naagaha hablaha debedda meeraaya
Haddaan deyey dayaca Reer Barroow daran ammuurtaase
War sow kama diqootaan ilmada dibiqle guudkooda
Dalkii waxa xukuma Reer Warsame dixida weynaaye
Imminkay degmada soo fureen darantii Tiigeede
Duddo reerka loo dhigay haddii degel la waaheelo
Duleedkaa mus laga joojiyaa debedda dhawreede
Ragna mudanihiisow dugsiya dah iyo gaashaane
Meeshii dalleenaa libaax daji ka eegtaaye
Magacna waa diboo dhalashadii loo demeli waaye
Yaan idin diq-diqin waano aan durina aafayne
Damba kama leh Reer Faaraxaan docoginaayaaye
Wax belaayo lagu diimiyaa duul ku waajibaye

Colkan Habar-Jeclada loola dudi daw kalow furane
Allow yaa carruurahan durdurin kala dillaameeya

Waxaa la weriyey in markii uu Salaan Carrabay gabaygii dhammeeyey ay labadii col kala dareeen.

Maanta Kala Hoyda

Faarax Nuur

[Axmed Aw Geeddi: waxaan ka qoray Muuse Aaye Faarax.]

Sida ay tixdan gaabani ku timid waxaa la yiri: nin inan-la-yaal ah oo geed loo waabay fadhiya, ayaa waxa u soo galay biciid dhaawaca, dhaawacana waxa biciidka gaadhsiiyey nin ka tirsan qolada Gabooyaha, oo isaguna la yaal jilib Reer Samatar ah. Ninkii inan-la-yaalka ahaa biciidkii u soo galay wuu qashay. Kii ganay oo raadkii daba jooga ayaa yimid meeshii biciidka lagu qashay wuxuuna yidhi: ‘Biciidkan anigaa ganay, waanan daba joogey, sidaa darteed hilbihiisa hallay siiyo.’ Inan-la-yaalkii wuxuu ugu jawaabay: ‘Hilib halkan ka qaadi mayside iska soco’; kiina wuxuu u tegay ninkii uu la yiil ee Reer Samatar oo wuxuu ku yidhi, ninkii Hebel ayaa biciidkaygii iga qaaday. Ninkaasina faras buu soo fuulay oo ninkii biciidka gawracay ayuu shaabuug la dhacay. Reerkii uu la yiil ninka la shaabuugeeyeyna way duuleen. Markii laysu soo gurtay oo aan dagaalkiise bilaabmin, ayaa Faarax Nuur maqley oo faras buu soo fuulay, labadii col ayuu is dhex taagey, wuxuuna mariyey gabaygan:

Anaa mudan anaa midho ku dheer lay hormari maayo
Miyirkaan ku soo qaban intaan madaxa kaa gooyo
Waa wuxu manaayuhu ka dhacay maalintii hore.

Isku madhannay miidhii Cabdiyo midhihii Daa’uude
Iyagana magoorkii ka dhimay magaca weynaaye
Annagana mankii naga idlaa miigganaan jiraye
Wax yaroo la maarayn karaa madhiyey liddoore
Nin mataanta low jaban tah’oo meel ka kici waayey
Magligii afaysnaa markuu kor u mildhaabaayo
Naftu way macaan tahay intaan lays mahoobbiyine
Waad magan gelaysaan haddaad Xaraf ka meertaane
Allow yaa rag waxa loo maldahay maanta garansiye

Imminkaan wax baydiin maqnayn labadii meeloode
Koluun bay masiibadu dhacdaa maanta kala hoyda

II: Maansada Dhaqanka Nabadda Xoojisa

Dib-u-Joogso Qamaan Bulxan

Tixdani waxay ahayd jawaab uu gabayaagu ka celiniyo tixdii Cali-Dhuux ee ahayd Doollo. Qamaan Bulxan wuxuu tixda ku daafacayay mawqifka qabiilkiisa oo uu Cali-Dhuux ku ceebaynayey in dalkoodii laga qaaday ragna laga laayay, geelna laga dhacay, aanayse ka dagaallamin. Isla markaa Qamaan wuxuu Cali-Dhuux ku eedeynayaa in isaga iyo qabiilkiisuba aanay dhibaato ka yar u gaysanin ta uu leeyahay qolo kale ayaa u gaysatey. Dhinaca kale wuxuu Qamaan Bulxan uu Cali-Dhuux ku canaanayaa in uu dad nabadda ah isku dirayo oo uu doonayo inay dagaalamaan, oo ay dhulkana ku kala qaxaan. Dhinac kalena wuxuu daafacayaa qolada uu ka dhashay, uuna muujinayo inay geesiyaal aan laga sed qaadayn yihiin, ciddii godob ka gashana ay ka goosanayaan. Tixdii Qamaan Bulxan waa tan.

Caliyow dabuubtaada gabay Daayinkaa wadaye
Dabaylaha xagaagee dhiciyo daafigaa sidaye
Noo dooji dooggiyo sidii dararta xoolaade
Diirkiyo laftuu xuley hadduu hadal wax daaweyne
Dadkuna uma sinnee reer tolkey dacar ku nooleeye
Anna waan ku diirsadey Ilaah derejo siiyoowe
Daaraan garbaha qoon ku laad damaqday Dhuuxoowe
Dibirrooti buu dhacay raggaad daabaqadiseene
Waa gobol dillaacid iyo ciil dibinta ruugaaya
Iyo gobol rundada oo fadhiya dagada weeyaane
Dib u joogso! Waan kula dacwiyi doodna waan celine

Dab baad ololisaa kumana gubo daayin abidkaaye
Intaad dogob shiddaa baad taqaan diradirayn jaane
Degelkaad fadhido saw gubee dogob ka qiiqaabay

Hadday daacad xaajadu tahoon lagu dambaabeynin
Danbaabudhada naareed haddaan dhinacu dooneynin
Waar seeddow maxaad noogu digan dakharku waa kiinne
Goormayse degmada noo miyeen? Dawgal baa jiraye
Daldhahsiga dinaasaca la mood doog inaan ahaye
Is-daleemintaydaa ninkii dagani eedaaye
Dubbihii ku dhacay Ina Barwaaq dayi ad maysaane
Daadduunka caydheed raggaa debedda meeraaya
Docmo iyo Hartaa lagu ogaa dalawadoodiye
Cali-Geriga Daadhiin shalay naga durduurteene

Waa kaa darfiyey caanihii Degiyo Heemaale
Anna waxaan dibbirey waa dagaal deyro soo xulaye
Nimay gacantu daabburo tiqiin beri hadduu daayo
Uu yara daleensado intii duco san loo yeelo
Danban maayo waagay xubnuhu yara dubaaxshaane
Inaad deysid beel dagan adoon dani ku seeteynin
Dabcigeedba yaa kugu yiqiin digasho mooyaane

Hadday debecco wow hiiliyaa doqon walaalkeede
Diiftiyo ushay garan intaad dayada haysaane
Dunna hadaanad ii tarin maxaad igu dana sheegan?
Duunyada fardaha maalintaad Dalab ku qaadeysey
Sida duul Amxaara ah markaad nagu dabreyneysey
Intaad haatan ii laba dubbleyn muu damqado jiidhku
Daarood Ismaaciil ahaan maad u soo dirirtid?

Daabaca ninkii kugu dhuftee daabka kuu celiyey!
Iyo kii duleeshay ku yidhi wax isma dhoorshaane
Dakanadeyda yaa kaa xigood igu danayn haatan?

Aar soo dib jirey neef hadduu daacuftii geliyo
Uu kaga digsiyuu ilkaha dhiigga kaga daadsho
Dugaaggaa yaryari saw ka cuna duudka hadha maaha?
Aday dilaye goormaa Isaaq Doollo iga qaaday?
Maxaa libinta Daarood lahaa Daba-Cayuun siiyey?
Haddayse Dubu-Xul uga heesayaan dacarna waan siine
Ma wayse haatan daab iyo ul iyo kaga cabbaan dawlis?

Usha daalis oo dibi dhaloon loo danbarineynin
Oo kii lahaa diiday bay sidigtu doontaaye
Kuwaan derisney dooxeer haddan sebenkan daaduunsho
Waxa adiga duug kaaga noqon yeyga degi waayey
Gabdhaha doonan dadabtaan dhisniyo xidid dariiqeynta
Kuwaan dihanay diricay dhaleen waa dareemada'e
Muslinka hayga didin yaan Ibleys dawyo kaa ridine
Darka jabay dilaalkiyo dhulkuu dabadku meeraayo
Deeqlaha Ilaahay dhulkuu xuliyey daadkiisa
War ii daa dugaagiyo Hartey igaga deyraane

Ildoor Dir weeyee hadduu duullan soo bixiyo
Dunji Habar Magaadluhu hadduu dabarka soo goosto
Dunbiqiyo rasaastana hadduu Debecsanuu siiyo
Horta yaa la da' ah way la yaab dawyadaad xuliye

Ogaadeen ka daan iyo ka daan Doollo soo gudubye
Diinkaan akhriyey way ka iman Doy raggii jiraye
Dunji maalintaa waxa qabtaan waan u daahirine
Ma demeniye deynkeyga waan deba gelaayaaye.

Idinkuba darkii Caynobaad deris ku taalliine
Dagaallama rag doorkii la laa duubcaddii Hagare
Amana daa waan wada qabnaa daawashiyo ceebe

Caliyow da'daan ahay waqaa looma duur-xula'e
Duq gaboobey iyo wiil-yar baa loo dedaa hadale
Diirkaan ka garan xaajadaad dabaqa saartaane
Ma dumaalo naagaha ninkay nolol ku deyrshaane
Nin walaalkii doorsaday Ilaah derejo siin waaye
Dalkaad ina adeerka dhigtaad weli degeysaaye
Baadida nin baa kula deydaya daalla kaa badane
Oon dooni heyn inaad heshana daayin abidkiise
Dadkuna moodi duul wada dhashoon wax u dahsoonayn
Dallana ma laha Aakhiro haddii loo Kitaab dayo'e

Dillaaliyo malaal wuxuba waa Carabta diirkeed'e
Dibnihiinna uun baan galoo way duddubiseene
Alley diliye liddoor adaa iiga sii darane

Ragaw Xibirka Waa Lagu Kufaa

Ismaaciil Mire

Ismaaciil Mire wuxuu ka mid ahaa ciidamadii Daraawiishta Ina Cabdille Xasan; sidaa darteed waxa loo tirinayey godobo badan. Markii la jebiyey Daraawiishtii, Ismaaciil Mire waxa lagu qabtay Bad-weyn oo ku taalla Degmada Caynabo, waxa qabtay ciidamadii Xukunkii Ingiriiska; waxana lagu xidhay Berbera isaga iyo rag kale oo ka tirsanaa daraawiish, inkastoo muddo yar ka dib layska sii daayey. Haddaba waxa dhacday in xukunkii Ingiriiska lagu fidiyo degaannadii Daraawiishi ka talin jirtey. Arrintu si kastaba ha ahaatee waxa Laas-Caanood loo beddeley nin la odhan jirey Carab-Dheere oo ka tirsanaa ilaaladii Ingiriiska, ninkaasoo derejadiisu ahayd saddex alifle (*sergeant*). Sida la wariyo Carab isagoo ka faa'iidaysanaya awoodda Ingiriisku siiyey ayuu tacaddi ku sameeyey dadkii degaankaas ku dhaqnaa oo aan iyagu waxba geysan, lagase yaabo ama ay jirteyba in rag qabiilladooda ahi Daraawiishta ka tirsanaayeen. Maalin maalmaha ka mid ah waxa Laas-Caanood soo galay Ismaaciil Mire. Carab-Dheere ayaa

maqley, dabeetona dalbaday in loogu yeedho. Markii loo keenay ayuu ku amray in uu Ismaaciil gabay tiriyo. Dadka qaarna waxay weriyaan in uu Carab aroos ahaa oo uu yidhi: ‘Arooskayga ka gabay’. Hadal iyo murti waxa la isku raacsan yahay in Carab ku yidhi Ismaaciil ‘Gabay’; Ismaaciilna wuxuu Carab ka codsaday, baa la yidhi, in loogu ballan qaado, in aan waxba la yeelin, marka uu gabayga tiriyo. Taana Carab wuu ka yeelay, isagoo, sida la weriyo, weliba dhaar maqashiiyey in aan waxba la yeeleyn. Kolkaasuu Ismaaciil tiriyey gabaygan caanka ah ee la yidhaahdo *Ragaw Kibirka Waa Lagu Kufaa*.

Kulligood addoomaha Rabbow qaybshey kimistiye
Bad kalluun ku jira kolay ku tahay amase koob shaaha
Qof waliba wixii loo katibay waa la kulansiine
In kastuu kallaho ama kabtiyo ama kurdheer fuulo
Ninna inaanu soo korodhsanayn kaa ha la ogaado

Kaa-kici wadaadkii dagaal laguna kaalmeeye
Kuman iyo lag wada duub cad buu keenay Beer Dhiga’e
Wax kabaalkii jabay maalintuu kaday raggiisiiye
Waxna kadabki haawadey markuu kariyey Reer Khayre
Ragow kibirka waa lagu kufaa kaa ha la ogaado

Anaa dunida keligay leh baa Koofil eersadaye
Kashiisaba ma gelin wiil yar baa keebka kuu qabane
Ragow kibirka waa lagu kufaa kaa ha la ogaado

Afxakame karkabadii u ay iyo kulaylkiye
Ka dambee Caluu yidhi intuu Kaaha guursadaye
Kii kalena kaal weyn u tumay karina waabayey
Ragow kibirka waa lagu kufaa kaa ha la ogaado

Cartan dhuurta kooraha markuu kor ugu laalaayey
Garaad Faarax dhay iyo karuur kala macaanaaye
Misna kala qadhaadhaa dhunkaal kulankii goobeede
Ragow kibirka waa lagu kufaa kaa ha la ogaado

Kaysaha adduun Ina Ammaan koos dhan buu helaye
Ragba keeno geli buu is-yidhi waad u korraysaaye
Isba kii arsaa’ilay ma filin kamana yaabayne
Ragow kibirka waa lagu kufaa kaa ha la ogaado

Kalaamkuu lahaa Ina Galaydh kohay gadaalkiye
Kaarkuba ma jooheen hadduu keeno tuluddiye

Baallacad kalyaa kuma jareen kii uu quudhsadaye
Ragow kibirka waa lagu kufaa kaa ha la ogaado

Shanta koose Reer Cali-Geree kaw iskaga siiyey
Kasi waaye wuxu waa qabaal waana kabataane
Ragow kibirka waa lagu kufaa kaa ha la ogaado

Ninkii koob nimco ah fuuqsadee kadin irmaan foofsha
In karuurka uu qubo horey Kaafka ugu tiille
Kulligii waxaa hoday ‘anaa Kiina’ Reer Hagare
Ragow kibirka waa lagu kufaa kaa ha la ogaado

Kama’ Suggule waagii sidii kuray carruureede
Kas xumaa wadaye gabadha way kala fogaayeene
Ragow kibirka waa lagu kufaa kaa ha la ogaado

Mid kuwaa ka dhigan baan arkaan kadab u laabnayne
Inta uu kashbacay uu dhergoo kaman wan weyn yeeshey
Ayuu duul karaamiyo colba leh kiish ka buuxsadaye
Ka shib dhaha Islaamow naftaa kii lahaa gadaye

Suldaanoow **Nuur Laangadhe**

[Ismaaciil Aw Aadan ‘Jaajuumow’: Waxaan ka qoray Asad Aadan Faarax.]

Geeraarkan *Suldaanoow* waxa tiriyey nin la odhan jirey Nuur Laangadhe. Waxaa la dooranayey Suldaan Cabdullaahi Suldaan Faarax, waxaana dooranayey qabiilka Ciidagale. Waa xilliyadii xukunkii Ingiriisku dalkan joogey; waqtigaas ka hor ayey Nuur Laangadhe iyo Suldaan Cabdullaahi arrin yar isku seegeen; sidaas darteed isma jeclayn, waa sida la sheegey; hase yeeshee Nuur Laangadhe wuxuu yimi goobtii lagu caleemo-saaray Suldaan Cabdullaahi Suldaan Faarax, wuxuuna ka mariyey geeraarkan, isagoo kala talinaya shan arrimood, maaddaama xil culus loo doortay suldaanka; wuxuuna yidhi:

Suldaanoow addinkaaga
Suldaanoow hal ammaana
Suldaanoow arrinteenna
Suldaanoow arrintaada
Suldaanoow Ingiriiska
Suldaanoow addinkaaga

Ilaal aad murantaan
'Albaabkaan gelayaa'
'Amar layguma siin'
Isimkaagu ka weyne
Xafiiskaa agihiisa
Intaad joogto ilaali

Suldaanoow hal ammaana
Horey kuugu idlaatayoo
Ka awow ka awow iyo
Imminkoo lagu saaray
Wax imaaradda qaata
Ingiriiska walaayiyo
Inagowgu horreyney

Suldaanoow arrinteenu
Halkii ay ka irdhowdey
Inagaysla ogaynnoo
Inaan kuu alalaasiyo
Inaan tayda adkaysto
Intaa waan tashanaayey
Haddaan kaaga ilaawin
Tolnimayga adkaataye
As-salaamu calayku

Suldaanoow arrintaada
Arabkaa garabkeenniyo
Awalkaa na colaadshiyo
Inankaaga Rashiid
Sidaasaad ku aslaaxiye
Garta haw kala eexan

Suldaanoow Ingiriisku
Halkuu awr ku marinaayo
Irbad buu ku dayaaye
Waa belaayo adduune
Haddii aad af-nuglaato
Odayaasha la shawr

Sinnaan Saahid Qamaan

[Axmed Aw Geeddi: Waxaan ka qoray gabaygan Axmed Colaad ‘Qorane’, waxaan ka saxay *Buugga Af Soomaaliga ee Fasalka 3aad ee Dugsiga Sare* manhajkii hore ee af Soomaaliga.]

Waxa la caleemo saarey nin la odhan jirey Ina Afay. Waxa doortay toddoba jilib oo Ogaadeen ah; madalkii lagu caleemo saarayna waxa laga tiriyeey toddoba gabay oo lagu taageerayo; hase yeeshee muddo ka dib ayaa loo garan waayey xilkii loo doortay. Toddobadii jilib ayaa shiray mar kale, waxayna isla go’aansadeen in la tiriyo toddoba gabay oo lagu ridayo. Gabaygani – sida la sheegey – wuxuu ka mid ahaa kuwii goobtaa laga tiriyeey, oo aannu qaybo ka mid ah ka soo qaadannay.

Dubbadow nin maansood i yidhi wuu i moog yahaye
Way iga madoobayd halkiyo maalintii Sirawe
Mijo-Gooye siduu noogu dhacay maagistii dhigaye
Murti iyo adaan kugu ogaa miigganaan hadale
Iga maqal midaan xalay la kacay ama la musooday

Hadba waxa mudh soo odhan adduun hal aynu moogeyne
Maantana maxay noqon sidii Maxamed loo yaabye
Hadday muruqa geeduhu go’aan mileyga Jiilaalka
Mahwiga ceel haddii loo kacoo maalku ku arooro
Mataan waa ka qaybsada tolkii midho wadaagaaye
Malgabyana haddaan layga siin maax la dhuranaayo
Inaan malab rag kale loo shushubi wax uga miideeyo
Meeshana an taagnahay anoon muradna leefeynin
Oo maydhaxaan igu xidhneyn maylimada qaato
Oon waliba mood iyo salaan ula maleegnaado
Saddex magac Allee xaajadaa layma marinsiiyo
Sidii koran xiniinyaha la mudey uma mareeg qaato

Ninkii midho yar baa lagu dagaa yaan la ii muhannin
Hadday sado macaan tahay ninkii maamiyaa cuna’e
Nin mud-muday dharkayn hoosna maray murux inshaalleeye
Miyir waxaad ku weydaan iswaal kuma mahiibtaane
Muslin kuma cabiidsamo walloon madaxa kaa goyne
Muggii weel ma dhaafee Allow mooska yaan jabinin

Masaw aabbahay iyo intaan Magan ka soo gaadhey
Rag waxaan ku maamuli aqaan ama ku maamuusi

Maso inaannu nahay oo tolnimo meerto noo tahaye
Aan weliba kaga miil caddahay miidhse diiddaniye
Masalaha ninkaan ii dhigayn midig ma saaraayo
Ninkii aniga iga maarmi kara uma muraad yeesho

Nux-Nux

Saalax Sugulle Maxamed 'Saalax-Lay-Diray'

[Ismaaciil Aw Aadan 'Jaajuumow': waxaan ka qoray cajalad Muuse Ismaaciil Galaal duubay.]

Saalax Sugulle Maxamed 'Saalax-Lay-Diray', waxaa lagu tirinayaa in uu ka mid ahaa gabayaa badan oo dhashay nuskii dambe ee qarnigii sagaal iyo tobnaad, wuxuuna ku dhashay degaanta Ceel-Af-Weyn ee gobolka Sanaag. Siciid Cilmi Hoorri oo ka mid ah gabayaaga Soomaalida ee wakhtigan xaadirka ah nool wuxuu ii sheegey in uu Saalax-Lay-Diray dhallinyaranimadiisii ka mid noqday askartii Ingiriiska. Wuxuu ahaa nin reer magaal ah oo adduunka dibaddana in badan dhoof ugu maqnaa, dalalku tegey waxaa ka mid ahaa Yemen (Cadan) iyo bariga Afrika, dhulka Soomaalidana meelo badan buu maray. Magaca Lay-Diray, sida la sheegey, wuxuu kula baxay gabay badnaan keentey in lagu yidhaahdo waar gabayga iska daa, ka dibna gabay uu tiriyey ayuu ku soo daray: 'Maxaan gabay isaga daynayaa waaba lay-diraye'.

Gabayga halkan ku qoran waxaannu la kulannay dad badan oo Reer Hargeysa ah oo nagu yidhi: 'Tixdan waxa leh Faarax Nuur, mana laha Saalax-Lay-Diray'; isla markaana dad fara badan oo kale, gaar ahaan gobollada Sanaag iyo Togdheer, waxay rumeysanyihiin inuu tixdan leeyahay Saalax-Lay-Diray.

Annaga oo labada ra'yiba xurmaynayna waxaannu tixdan ka qornay Alle ha u naxariistee Xaaji Muuse Galaal oo ah nin cimrigiisa ku qaatey suugaanta Soomaalida iyo baadhisteeda noqdayna nin maraggiisa lagu kalsoonnaan karo. Sidaas darteed, gabaygan oo aannu cajelad codkiisa ah ka qornay, uuna ku sheegey in uu tixdan tiriyey Saalax-Lay-Diray, waxaannu halkan ku qoraynaa sidaas uu sheegey Xaaji Muuse Galaal. Haseyeeshee, taa ugama jeedno in aanay sida kalena suuraggal noqon karin; waxaannanu qiraynaa in labada ra'yiba wax la rumaysan karo yihiin; runtana Alle uun baa og.

Nasli gabay hadduu leeyihiyo naafac laga dhawro
Naxwihiisa anigaa bartiyo kiisa nuurka lehe
Nah-nahlaa waqay uma tirshiyo naytigaan garane
Niyadda shooqu maantuu galee naas cusubi joogo
Noociisu wuxuu gaadhayaa nudubka feedhaaye

Niishaanka ruuxaan la helo naarigaa diliye
Naafada danbeetuu sidii nabar kacdoomaaye
Rag-uun baa wax nuunaynayoon nooli ku hadlayne
Anse kayga nadarkaad ka garan naaxiguu yahaye
Nin baryadi naf la calaalcalkiyo naago ku ammaanka
Niyadayda waxay daaranyiin nuqul sidiisiye
Waxaan dhab ugu nuuxnuuxsadaa naaqadiidiga'e
Nux-nuxdiyo naxliga beena iyo naqalka Shayddaanka
Namiinshuhu warkuu keenayuu nacas rumaystaaye
Nu'da hadalka naasaca dibnaa nuuska dhegeheenna
Anna nadartu waxan soo arkaan nacam idhaahdaaye
Dhulko nabada weedh laysku naco naadi ma aqaane
Nashwaddiyo nasabad sheegadkiyo nabarradii baane
Mar hadduu tabtaa igu nekedo ama i niib keeno
Anna halu shisheeyuhu ka naxo naqay dharaartaase
Dadka waxaan is noqonaa midkay neeftu qabataaye
Abidkay iskuma sii nab-nabo kaan i naasibine
Nin i neceb nasteexiyo wanaag amase naamuuski
Waa horeeto nidar baan ka galay nuqusi mooyaaane

Daldhammeeye

Maxamed Bulxan 'Maxamed Cawar'

[Ismaaciil Aw Aadan 'Jaajuumow': waxaan ku qabtay bowsi.]

Wuxuu Maxamed Bulxan tiriyey maansadan gabayga ah xilli lagu qiyaasay qarnigii labaatanaad horraantiisii. Wuxuu ku halqabsanayaa nin magaciisa la odhan jirey Bullaale. Gabaygan iyo kii ka horreeyey ee Salaanba waa gabayada la yidhaahdo *Hoga-Tusaale* iyo *Hawaala-Warran*, waana maansooyinka Soomaalida kuwa ugu qiimaha badan, sababtoo ah waxay xidhiidhiyaan ama wax ka sheegaan saddexda xilliyada is daba yaal ee kala ah: (1) mid tegey iyo dhacdooyinkii lama illaawaanka noqday ee laga soo maray nolosha iyo raadadkii ay kaga tageen bulshada; (2) xilliga jooga iyo arrimaha socda iyo sidii wax looga qaban lahaa; (3) xilliga soo socda iyo sidii looga gaashaaman lahaa dhibaatooyinka iman kara. Gabaygii Maxamed Bulxanna waa kan:

Burhaan gabay Bullaalow beryahan beeg isma lahayne
Waataan ka baalidey sidii beeyo roob helaye
Xaluun baa habeenkoo badh tegey buun la ii tumaye
Aan beyamiyo waataan tixaa buuni ku ahaaye
Nuux Maxamed waatuu is-bulay beri colowgiye

Bixin kuma lisaan qaalmihii boodh-cadka ahaaye
Biyaha Yeesif iyo Aadan wow kala baqaayaaye
Barbaar reero jirataa ka nool labadi beeloode
Batar kama tumaan Muusayaal berendihii Maydhe
Burcadii Ruguuda iyo Xiis way bannaan tahaye
Laas-Qoray buquulkii ma galo bedenki Reer Suure
Basra timirti laga keeni jirey biidna laga waaye
Boosaaso iyo Qawna waa laga baroortaaye
Majeerteen is-bahardaadintii kala bannaan-qaadye
Butiyaalo nimankii fadhiyey waa ka baxayeene
Boqorrada xintamay Reer Cismaan labada beeloodba
Baxsow Keenoddiid wuxu u kacay beled shisheeyaade
Hobyo ugama baaqeen ninkii baho u weynaaye
Biyamaal Baraawiyo fadhiyey webiga baaciisa
Iyana Buundo dabadeed ma cunin bur iyo iidaane
Biddoodkii Kismaanyoodna ways wada bog dooxeene
Bulshadii Garaad Faarax iyo Barina naafowye
Barkad iyo guryii Bahararsame belel ka qiiqowye
Buuhoodle laga waa waxay beri ku haysteene
Boos Caliyo Reer Gorodna way kala birdhiiftaane
Beenowdey Habar Yoonistii bu'aha waallayde
Reer Sugulle gooddiga bankuu baarcaddii dhigaye
Iyana baarax uma soo shiraan beri samaagiye
Arab wuxuu la balawaasayaa boobtadii gu'ga'e
Waatii Bah-Daylona la dhigay bacadki sheedaaye
Makaahiilla boogaha ku yaal waa bukaan weliye
Barqay weerareen reerihii bahosha Kaaf yiile
Baho-Geelle Reer Samatar way ugu billaayeene
Markii baarqabkii laga dilay budulka raaceene
Xabriir iyo Biyays Reer Biniin kuma bariistaane
Waagoo bakaaraa la dilay Biliyo Daa'uude
Boqorrada la wada laayey iyo buuniyada ooyi
Dadka wada bakhtiyey Adari baan bari ka noolayne
Badhaa Seylac waxa joogi jirey wiilal loo bogaye
Beeh iyo Burhaankuu dhalaa beri ku noolaaye
Dadka niman baguugaha mar noqon buugga laga waaye
Barkimooyin lacaguu lahaa haatan baalide'e
Belaayada adduun weli ma iman bohoradeediiye
Buuray ku joogtaa intay reero baabi'ine
Hadba qolada bocor haysataa loo bayamiyaaye
Ninkii baxaya buuraha Jinkaa loo bidhbidhiyaaye
Belaayo iyo kheyrr baysu jira laba bidhaamoode
Banka xoolo lagu foofiyaan biid ka soo hoyane

Waa baadi geerida Isaaq loo bun-dubayaaye
Berri Carabna waa lagu hayaa baashayaal xidhane
Bur sarreen leh hay dubin kuwii beertay laga qaadye

Waysada biyay waxan u kici baydki Nebigiiye
Balkana ii dhig caawaba qalluu hayga sii baxo'e
Adiguna tolkaa baal ka raac bulan xigaalkeene

Afar Iyo Afar(i)

Maxamed Bulxan 'Maxamed Cawar'

Colaadaha jiidamey iyo dagaalada badan ee la iskaga hor yimi, nacaybka iyo cadaawada aad u ba'ane ee naxariis darrada lehna beeray suugaanta laga tiriyey kuwa ugu caansan, waxa ka mid ah, labadan geeraar ee ay is dhaafsadeen Maxamed Bulxan iyo Faarax Nuur, mar ay heshiis wada galeen Arab iyo Sacad Muuse. Geeraarka waxa ku horreeyey Maxamed Bulxan 'Maxamed Cawar', wuxuuna ahaa gaadmo oo Faarax kama sii diyaar noqon. Sidaas darteed, maansada dambe Faarax Nuur wuxuu ku tiriyey, sida la sheegay, gole-ka-fuul. Maxamed Bulxan wuxuu tixdiisa hore ku yidhi:

Arabow afar hal
Haddii aad aragtaan
Annagaa axdigii iyo
Aamminkiiba fureyna

Arabow afar hal
Haddii aan aragnana
Idinkaa axdigii iyo
Aamminkiiba furaaya

Arabow afar hal
Haddii aad aragtaan
Annagaa axdigii iyo
Aamminkiiba fureynee

Hunguri oodda ka dheeroo
Aroortii kula joogoon
Soddahaa ka ajoonnin
Kaa haddaad aragtaan
Annagaa axdigii iyo
Aamminkiiba fureyna

Abtirsiiimada guud
Waxan n'ay dad Isaaq ah
Haddii aan 'in ku dheeri'
Abidkey ku idhaahdo
Annagaa axdigii iyo
Aamminkiiba fureyna

Dhulka uubku ku yaallo
Adduunkiinna cunaaya
Haddii aan ka uleeyo
Annagaa axdigii iyo
Aamminkiiba fureyna

Waxaydaan odhanin
Haddii uunku sameeyo
Asee aan aqballo
Annagaa axdigii iyo
Aamminkiiba fureyna

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Arabow afar hal
Haddii aan aragno
Idinkaa axdigii iyo
Aamminkiiba furaaya

Nimankaynnu is eedney
Haddaad aano ku raacdood
Oodda oodda u geysa
Idinkaa axdigii iyo
Aamminkiiba furaaya

'Amminkaa aynu joogno
Afmeer baannu degeynniyo
Idii bayga casaadiyo
Inan baa iga joogtiyo
Adduun baan beri siiyey'
Kaa haddaan aragno
idinkaa axdigii iyo
Aamminkiiba furaaya

Raggaa maanta Umley
Idinkoon uga aarin

Alla haw naxariisto
Aakhiraan kaga soofay
Ilaah baa ku lahaa
Haddii aan aragno
Idinkaa axdigii iyo
Aamminkiiba furaaya

Afar Iyo Afar (ii)

Faarax Nuur

Faarax Nuur oo sida la sheegey Maxamed Bulxan maansada ku gaaday ayaa isaguna u celiyey geeraar kaa hore la mid ah; waxa uu yidhi:

Geeraar baan awelkiisiyo
Aakhirkiisa hayaayoo
Idaajaa iyo Weyllun
Ardeydaa dhiganeysee
Albaqraan ka aqaanoo
Anoon looxa ka eegin baan
Habeenkii akhriyaa

Rag ninkaan is-abbaarrana
Asad baan ku noqdaa
Ninkaan aamin la qaatana
Axdigaan bojiyaa

Maalintay urur joogtana
Af aqoonka miyi
Anigow iba saaroo
Anaa lay igmadaa

Afartaa afartoodiyo
Dar kaloo la asaaga
Haddii aad aragtaan
Annagaa axdigii iyo
Aamminkiiba fureyna

Afartaa afartoodiyo
Dar kaloo la asaaga
Haddii aan aragnona
Idinkaa axdigii iyo
Aamminkiiba furaaya

Uunku waysu socdaaye
Akhyaartiinna timaadda
Haddaan oodda ka jiiitoon
Meel awaare leh seexsho
Annagaa axdigii iyo
Aamminkiiba fureyna

Ugaaskaa Maxamed
Ardaduu la dhashay
Awalow dhammidaa
Dhammaanba oodda Subeer
Ooryaha laysu dhisaayo
Inankay dhali doonto
Jeeruu Eebbe ka qaado
Eed haddaan kugu keenno
Annagaa axdigii iyo
Aamminkiiba fureyna

Waxaydaan odhanin
Hadduu uunku sameeyo
Anse aan aqballo
Annagaa axdigii iyo
Aamminkiiba fureyna

Nimankaynu is eedney
Haddaan aano ku raacoon
Oodda oodda u geeyo
Annagaa axdigii iyo
Aamminkiiba fureyna

Rag ninkaan is abbaarno
Oof haddaan jari waayana
Annagaa axdigii iyo
Aamminkiiba fureyna

**** * * * *

Afartaa afartoodiyo
Dar kaloo la asaaga
Haddii aan aragno
Idinkaa axdigii iyo
Aamminkiiba furaaya

Waa maroodi irmaanoo
Geelu ooga ma daayee
Haddaan xeebta ku oodo
Is-nuugtaa dhimaneysee
Marka maalku Afmeeriyo
Oogo noogu dhalaayo
Haddaad noo iman weydo
Idinkaa axdigii iyo
Aamminkiiba furaaya

Inantaan idin siinnee
Aabiyey ku wanaagsanee
Aabbaheed la yaqaannee
Ubadkiinna xambaartay
Haddaydaan asalkeeda
Abtirsiimo fageyntiyo
Arabeyda ka deynnin
Idinkaa aamminkii iyo
Axdigiiba furaaya

Irda Reer Cabdi Ciise
Dhir aan leyska aqoon iyo
Afmulaax ka macaan bay
Uumiyaa mariyaane
Nimankii afka beena
Awarta loogu raraayee
Dhigihii aslanaa iyo
Indha daalis sabciinoo
Ashkir bayleh la moodo
Kol haddii inantii
Arooskiiba ku diiddo
In adduun laga waayiyo
Abbaartiiba ninkeeda
Haddaydaan ka eryin
Idinkaa axdigii iyo
Aamminkiiba furaaya

Hadday Saaxil arkaanood
Kursigow oggolaato
Timirtii la alluubee
Isha looga dhammeeyiyo
Eerigii is daraan

Idinkaa axdigii iyo
Aamminkiiba furaaya

Ninka gaalka ag joojee
Af-hayeen la yidhaahdo
Ninkaan wiil ka ilaashiyo
Ilmaadeer ku laheyn
Waa la iibsanayaaye
Uubta laysu qodaayo
Haddaydaan naga eegin
Idinkaa axdigii iyo
Aamminkiiba furaaya

Gocasho Weyn Reeb (Guba) **Maxamed Fiin**

Maxamed Fiin, wuxuu ka mid yahay gabayaaga ay isku wakhtiga ahaayeen Cali-Dhuux Aadan, Qamaan Bulxan iyo aynigooda. Wuxuu degaankiisu ahaa gobolka Togdheer. Gabaygan oo ka mid ahaa silsiladdii *Guba*, wuxuu ugu jawaabayey Cali-Dhuux Aadan; wuxuuna ka mid ahaa gabayadii u horreeyey ee dhinaca qabiilka Isaaqa ka yimaadda. Dulucdeeduna waxay ku arooraysaa nabadda.

Calow gu'gakan gabaygaad na tidhi gocasho weyn reebye
Wixii gacal ahaa uumiyaha waa mid kala geynne
Gabadhiyo walaalkeedna way kala geddoomeene
Gardariyo is-yeel-yeel mar buu gubay bilaadkiye
Nin garaad leh baan kugu ogaa gaban ahaantiye
Maantood gu'yaal badan jirtooguudku ku caddaaday
Bal garwaaqso warankaad gantiyo gedaha aad joogto

Guntigii wadaadkii la'eed gebogebeyntiye
Galow baa ka ciyey ceelashaad geesi ku ahayde
Buuhoodle geel looma horin goortii dabadeede
Gammaankii badnaa ugama fulo labada geesoode
Gardhacdiisi bay si' yala garabyo-weyntiye
Geedaha ka baxay lagama cuno gudubyardow dhow'e
God abaaday waa kaa noqdiyo guri-madoobaade
Waxa guul-darradowgu wacan gini colaadeede
Waa gaabsi Reer Cali wuxuu wada gudboonaaye
Ma gu' yara eh see Cali tashigu uga gulaallaaday!

Guhaad laguma falo ruux hadday gogoshu kuu taalle
Gaadiid ku qaadiyo haddaad gelin laxaad weydo
Gur-gur lama shidaystiyo hashii geela ka irmaane
Gunta lagama jaro geed hadduu kuu gabbaad yahaye

Afartaa gummuumaye sidii leebka mow gooyey
Gobo kalena waa erey yaroon godob ka faalleeyey

Gondo Gooye nimankii dhigaad gacal ahaydeene
Cabdi Muxumed gabayuu ka tegey Gorodkii dheeraaye
Geydh iyo waxay cadho qabaan garanba maysaane
Aar soo gondoodsaday wuxuu gaadho wuu diliye
Goonyaha haddii lagaga ciyo guuldarraa dhiciye
Geelii Ogaadeen ninkii goofiyaa tahaye
Geddiga Reer Subeer yahay ninkii gaadhay baa tahaye
Ninkii geed ku xidhay baad ahayd galabtii weyshiye
Gudaa Adari waa laga tirshaa gabayadaadiye
Gaal iyo Islaam nabaddu wow gogol nasteexaade
Marse haddii colaad loo guntado Gorey ma laacdeene
Cid uun baa rasaas kugu gembiyi Giibba ma lahayne
Ogaadeenku wuu gam'asanyee gamasyo haw dhiibin
Godobta ha ogeysiin rag waa ganacyo Shaydaane
Gacallow ka joog meelahaad gacan-togaalaysey
Haddii kale aduun bow go'iyey gabayga aashaada

Hadduu Saakimi Waayo

Faarax Nuur

[Axmed Aw Geeddi: waxaan ka qoray 'Hadraawi' iyo Cabdiraxmaan Faarax Cali 'Girgire'.]

Maansadan waxa lagala soo bixi karaa xidhiidhka ka dhexeeya colaadda iyo nabadda, waxaanay ina tusaysaa in colaaddu timaado meeshii nabad laga waayo.

Rag Sabaan ka Sabaan baan
Salaantow badiyaa
Hadduu saakimi waayona
Sariir baan u goglaayoon
Iska seexo idhaa
Hadduu saakimi waayona
Caanahii hasha Suubbaan

Saddex jeer u lisaayoo
Ku sariigo idhaa
Hadduu saakimi waayona
Summalkii rugta joogiyo
Sogobkaan u qalaa
Hadduu saakimi waayona
Sarreenkii Cadameed baan
Sixinkowgu badshaa
Hadduu saakimi waayona
Gabadh suurad wanaagsan baan
Surrad'owga dhisaa
Hadduu saakimi waayona
Xoolo gooni u soofiyo
Sadadaan ku ladhaa
Hadduu saakimi waayona
Seeddoow Mood iyo Mood iyo
Salaantaan badiyaa
Hadduu saakimi waayona
Salaaddaan lallabaayoo
Maydal seedo madow iyo
Safkii aan ka dhashiyo
Salligaan cuskadaayoo
Sulub eebo ku joogtaan
Sarartaa ku dhufaaayoo
Sanbabkaan ka baxshaayoo
Markaasuu sallimaa

QAYBTA 2AAD: SHEEKOOYINKA

Adduun I Qatal

[Ismaaciil Aw Aadan 'Jaajuumow': Waxaan ka qoray Ismaaciil Axmed Gaas, Axmed Aw Geeddi iyo Ibraahim Salaad Faarax 'Indha-Cawlle'.]

'Markii aan tamarta hayeyna talo ma hayn, hadda oo aan taladii garanayona, tamar ma hayo.'

Reer Cali-Geraysugu darraa dil iyo qoomaale
Dakanadii qabaalkii raggii dumayey qoomeeye
Waa dawri Buuhoodlahay dir u lahaayeene
Waaya dambe dabataa fadhidey daallinoo col ahe
Durba waranka waysugu dhakhsaday dooxanaa marane
Ma deg-dego nin dirirtii oгаа dooxadii Garabe
Ku dibsade Daboolan iyo Caday danabadii yiile
Dabkuu Aadan shiday Ina Galaydh durugsigii waaye
Dambarkeeda dhaxal xaajaduu doortay Reer Gorode
Nin dardaarankii Cumar hayaa mudanihiis daaye
Nimanyahow tolnimo waa dugsiye dunida jeedaasha
(Salaan Carrabay)

Kalaamkuu lahaa Ina Galaydh kohay gadaalkiye
Kaarkuba ma joogeen hadduu keeno tuluddiye
Baallacad kalyaa kuma jareen kii uu quudhsadaye
Ragow kibirka waa lagu kufaa kaa ha la ogaado
(Ismaaciil Mire)

Bulshadii Garaad Faarax iyo Barina naafowye
Barkad iyo guryii Bahararsame belel ka qiiqowye
Buuhoodle laga waa waxay beri ku haysteene
Boos Caliyo Reer Gorodna way kala birdhiiftaane
(Maxamed Bulxan 'Maxamed Cawar')

'Qabaalku kab-kabasho lahaayaa, oo ka tegis lahaayaa.'
(Odhaah caan noqotay).

Gabayadan iyo murtiyahan aannu kor ku soo xusnay iyo kuwo kale oo aannu isla halkan ku xusi doonno dhammaantood waxay ku soo arooreen colaaddii dhexmartay Reer Cali-geri, taasoo markeedii hore ka dhalatay qabaal uu ku cabbayey geel uu lahaa ninka sheekadan ku caambaxay ee magaciisu yahay Aadan Galaydh.

Sida la weriyey, neef ka mid ah lo' uu isla ceelka ka waraabsanayey nin kale oo Reer Cali-geri ah, hase yeeshee ay Aadan Galaydh kala jilib ahaayeen, ayaa jebiyey Qabaalka. Cumar oo ah wiilkii curad ee Aadan Galaydh, ayaa arkay qabaalkiisii oo dacal ka jaban; ninkii lo'da watay ayuu ku yidhi Cumar: 'Waar maxaad Qabaalka iiga jabisey?!'. Kiina waxa uu ku jawaabay: 'Imminka dacal buu ka jaban yahaye, ka soo qaad isagoo gunta ka dhacay. Markaasuuna ku dhuftay qaash uu sitey guntana kaga dalooliyey; Cumarna markiiba ninkii qabaalkiisa dalooliyey ayuu kaw kaga siiyey oo halkii buu ku diley.

Markay intaasi dhacday, ayaa labadii qabiil arrinkii isaga timid, waxaana lagu heshiiyey in diyada (magta) la kala qaato. Markii magtii la qaybsaday ayaa geelii Reer Aadan Galaydh oo dhawr kadin ah ay hali qabatay; markii dhibtu dhacdayna Aadan Galaydh wuxuu ku maqnaa Doollo, halkaas oo uu gabadh ku aroostay. Cumar oo ugu weyn Ilma Aadan Galaydh, isla markaana ah ninkii wax diley ayaa hashii geelooda qabatay. Cumar walaalihii iyo ilma-adeerradii ruma qaarkood ayaa ku khilaafay Cumar iyagoo leh: 'Odaygii oo nool go'aan ma qaadan kartid,' taasoo ay u arkayeen in arrinkaasoo la fuliyaa Aadan oo maqan uu odaygana meel ka dhac ku yahay qabiilkana magac xumo ku yahay.

Si kastaba ha ahaatee, hashii Cumar soo saaray dib baa geeleedii loogu celiyey, waxaana laysla gartay inay lagama maar-maan tahay in Aadan Galaydh la war-geliyo lana sugo intuu imanayo, arrinkii waa loo fadhiistay, Aadanna war baa loo diray. Maalintii dambe ayuu Aadan yimid. Nin ka mid ah guddidii loo xil-saaray xallinta dhibka yaal, ayaa tiraabay, wuxuuna yidhi:

'Aadan waa ku suganney; waxa dhacayna maqashay, in wiilkaaga Cumar nin diley magtiina la doonayo. Markii magta la qaybsadayna geelaagii hal baa qabatay; hashaa mooyee intii kalena waa la hayaa.'

Aadan Galaydh wuxuu shirkii ugu jawaabay:

' "Waa lagu sugayey" waxaan idinka idhi: "Waa isugayseene bilaan idiinka daraa". "Wiilkaagi nin buu diloo mag baa laga doonayaana" waxaan idinka idhi: "Wiilkayga haddii mag la weyddiinayo, muxuu ragga isugu dilayey." "Geelaagii hal baa qabatayna" waxaan idinka idhi: "Geelaygu hal lagu daro mooyee, hal laga saaro uma baahna"; haddiibase ay dhacdo oo geelayga hal laga saaro, summaddii Reer Aadan Galaydh yaa ka bi'inaya?! Sababtoo ah hal summaddii Reer Aadan Galaydh lihi xero kale kama ololayso!' Ka dibna wuu iska kacay.

Wiilkiisii Cumar ayaa ka daba kacay, wuxuuna yidhi:

‘Aabbo hasha inaga bixi: oo saddex halba inooga bixi. Waa marka horee ninka anigaa diley oo ma dafirsani; waa marka labaade waa dhiig sokeeye, dhiigga sokeeyena lama haysto; waa marka saddexaade haddii aad hasha diiddo anigaa lay dili oo dib ii heli maysid.’

Aadan wuxuu wiilkiisii Cumar ugu jawaabey: ‘Waar naga aamus Alla ku dooriye, xagguu ka baqayaa! Ifka laguma ciiline ma uurkii hooyadii baa lagu ciilay’.

Markuu halkaas xaalku marayo ayaa la kala dareeray; nin kastina hashiisii ayuu la noqday; ka dibna waxa guurtey beeshii uu ka dhashay Aadan Galaydh. Meesha la magac baxday Balliga Cumar-Aji oo Buuhoodle u dhow ayaa Cumar oo faraskiisii jeexa ku sii daayey, isna geed hoos fadhiya si kedis ah u arkay col fardooley ah oo ka mid ah qoladii uu godobta ka hayey, kaabigana u soo saaran. Cumar intuu boodey ayuu is yidhi faraska ku dullaal, xagga kaluu u waydaartay oo bawduu ka jabay; colkiina waa soo gaadheen oo warmahaa lagu boobey oo maydnimaa looga tegey. Galabtii ayaa roob yari heley goobtii Cumar la dhigay. Iyada oo walwal yari soo dhacay; Cumarna naftii ka gurmaysa, ayaa koox ka mid ah qoladiisii isa soo dul-taagtay, waxay yidhaahdeen: ‘Waar ninku inoo qaatami maayee aan la dardaaranno,’ waxa caado ahaan jirtey in col kasta uu ku jiro nin gabyaa ah, kiibaa lagu yidhi la dar-daaran ninka nafi kuma jirto inoo qaatami maayee. Gabyaagii wuxuu yidhi:

Cirka da’aya Cumarooow ragbaan calaf u laabnayne
Malahay ciddaba waa la rogi nimanka Ciideede
Oo caara waran baa idlayn nimanka Ciideede
Carrigaaga jiif duul kalaa kuu ciyoon imane

Markaasaa la yidhi ‘la maad dar-daarmin ee ku noqo’, wuxuuna yidhi:

Hadda iyo haddeeda-han haddaan habaqle mayd muuqan
Wixii hagar ah Aakhiraba waad ka hadli doontaaye
Ifka igu habaar Cumar haddaan hibashadaa raagin

Markaasaa la yidhi haddaad la dar-daarantay, colkiina waxay yidhaahdeen Cumar: ‘Maxaad nagula dar-daarmay?’ Cumar oo tii ugu dambeysey ka dig leedahay ayaa yidhi:

‘Inaadeerkay hebel waxaad ku tidhaahdaan, ninkii aan diley ee la ii diley ninkii ay isu jireen inta ayntu isu jirro, markii colkii kale

maydnimo iiga tegey isagu saddex jeer buu igu soo noq-noqdo marba waranka isii xuluuliyey. Walaalkay hebena waxaad ku tidhaahdaan: hilibahaaga ma cuneene, hilibahayga ha cunin. Aabbahay Aadan Galaydhna waxaad ku tidhaahdaan hashii aad diiddey wiil hakuu noqoto.'

Ka dibna Cumar waa ka aguugtey, colkiina iyagoon aasin bay ka dareeren.

Markay arrintu halkaas maraysey ayaa qoladii Aadan Galaydh ergo u dirtay qoladii Cumar dishey ee markii horena Cumar ninka ka diley. Ergada waxa watey nin la odhan jirey Cali Baargooye. Markii ergadii u tagtey qoladii kale, ayaa la wada hadlay; qoladii Cumar dishey iyana ninku ka maqnaa waxay ergadii ku yidhaahdeen: 'Waxaannu idiin haynaa Cumar oo aannu boqol iyo labaatan geela idinka siinno, kaayagii oo aannu duudsi ka soo qaadno iyo tolkoo heshiia'. Ergadii ayaa ku noqotay beeshoodii iyaga oo warkii sida kuna qanacsan farriinta loo soo dhiibey taasoo u ahayd guul weyn marka la eego sida loola macaamilay. Colkii oo fadhiya sugayana ergadii, ayey yimaadeen, waxaana la yidhi: 'Maxaad waddeen?'. Cali Baargooye oo ergada watey ayaa yidhi: 'waxaannu wadno nin waalan iyo nin wedkii galay baa diida', waxa lagu yidhi: 'ararta iska dhaaf oo hadalka jeex,' warkii buu sheegay. Nin la odhan jirey Qoorwaa oo ay Aadan Galaydh is xigaan ayaa shirkii ka kacay oo yidhi: 'Cumar oo nool mala helayaa?!' Maya ayey noqotey, wuxuu yidhi: 'Haddaa nabadna la heli maayo'. Aadan Galaydh oo faraxsan ayaa istaagey oo yidhi isagoo u jeeda Cali Baargooye: 'Ninkow adiga waxaan ku idhi: nacab iga tiirin mayside, waxaad i tari lahayd adigu is tar, adna inaadeer Qoorwaayooow waxaan ku idhi: "rag waad is-beddaane" hadalkaas aad tidhi maanta i dheh oo berri i dheh oo marwalba i dheh!'

Sidaas ayaana lagu kala dareeray; waan-waan iyo nabadina cirkay ku laalantay; qoladii kalena warkii wuu gaadhey; dagaal baana bilowday; fiintaa miratay. Maalin maalmaha ka mid ah ayaa col Aadan Galaydh ku jiraa qabtay afar nin oo walaalo ah Aadanna xagga hooyada wax iskaga yihiin. Weliba dadka qaarkii waxay weriyaan inay habarro-wadaag run ah isu ahaayeen Aadan iyo nimanka la qabtay. Aadan baa nimankii ku soo haliiley. Markaasaa raggii kale ku yidhaahdeen: 'Waar yaanay habartu goblamin, ee afarta wiilba ha iska raacinnine, mid biyaha u dhaamiya ha loo reebo, oo weliba ugu filroon - waa Cabdi-Tima-Dhaqe'e - ha loo reebo'. Aadan Galaydh baa yidhi: 'Ma intaan Cabdi-Tima-dhaqe sii daayo, ayaan Boos-Illaawe dilaa?' Halkii ayuu Boos-Illaawe ku sii daayey, saddexdii kalena dhegtuu dhiigga u daray iyadoo Boos-Illaawe sii eegayo. Mar kale ayaa haddana labadii reer shir qabsadeen oo yidhaahdeen: 'Wixii dhacayba dhacee arrimaha aan ka heshiinno'; waayo Soomaalidu waxay tidhaahdaa 'Caano daatayba dabadood baa la qabtaa'; xaaladdani hadday sii socotona waxay keenaysaa mid ka sii xun. Shirkii ayaa Boos-illaawe loogu yeedhay.

Markuu arkay Aadan Galaydh oo baanaya ayuu Boos diidey shirkii in uu soo fadhiisto; ka dibna wuxuu u kacay bari, shirkiina waa lagu kala kacay.

Boos wuxuu doontay faras, wuxuu marba qolo u hoydo oo faras weydiiyaba markii dambe waxa loo sheegay faras uu leeyahay Maxamuud Cali-Shire oo ahaa suldaankii qolada Warsangeli. Faraskaas oo la odhan jirey Dab-La-Tuuray ayuu Boos goostey in uu helo. Wuxuu socdoba wuxuu gaadhay Maxamuud Cali-Shire, wuxuuna ku yidhi: 'Maxamuudoow faraskaaga Dab-la-Tuuray wed oo kaa dila iyo rag kaa qaada mooyee waxkale oo aad kaga samri lahayd ma jiraa?' Maxamuud Cali-Shire wuxuu Boos ugu jawaabay: 'Geeliinnu waa intee?' wuxuu yidhi Boos: 'Waa shan iyo labaatankadin', Maxamuud baa yidhi: 'Shan iyo labaatankaas oo aan marba mid u galo ayaan kaga samri lahaa'. Boos wuxuu ku yidhi Maxamuud: 'Ina keen faraskana soo kaxee'. Sidii ayey isku raaceen Boos iyo Maxamuud, sidii ballantu ahayd Maxamuud shan iyo labaatankii kadin ayuu midba mar u galay oo tuu ka doortay kala soo baxay. Markuu shan iyo labaatankii qaalmood oo qori-cad ah ka xushay, ayaa hal igadhi kacday, candhaddeediina labadeeda sibrood isku martay. Maxamuud baa arkay hashii, wuxuuna yidhi 'Hashaa ku soo dar'. Kolkaasaa Boos yidhi: 'Hashaa iska daa, sababtoo ah waxa loo lisaa islaan waayeel ah oo hooyaday ah oo saddex wiil oo ay dhashayna goob lagu wada diley'. Maxamuud baa dhaar ku maray hashaa oo geela lagu soo daro mooyee in aanan faraskaba kaa iibin. Hashii ayuu soo saaray Boos isagoo aan raalli ka ahayn.

Markii lala kala wareegey ayaa Boos yidhi: 'Haddaba faraska dhaliiliihiisa ii sheeg,' Maxamuud baa yidhi: 'markaad ku dagaallamayso haddii uu wisiisiyo ase aanad ku adkeyn, colkuu kuula gelayaa, haddii uu bowdada baqdin ka daremona wuu iska kaa tuurayaa, labadaa cilladood buu leeyahay'.

Maalintii dambe ayaa labadii qolo dagaal u ballantay, waxa layska helay Rawax Xargega, intaan lays guda gelin ayaa qoladii Aadan Galaydh tashadeen, waxayna is weydiiyeen ninkii Boos-Illaawe lagu beegi lahaa. Aadan Galaydh ayaa soo boodey isagoo aad isugu kalsoon, wuxuuna yidhi:

'Anaa ku beegmaya oo saddex arrimood dartoodba ugu beegmayaa. Waa marka horee Boos wuu il la' yahay, anna labada indhoodba waan qabaa. Waa marka labaaade faraskaygu waa Qadow-Laaye, faras ka cararaana kama baxsado, ka eryadaana ma gaadho. Waa marka saddexaade Boos midigta oo qudha ayuu wax ka dilaa, anna laba midiglaan ahay.'

Dagaalkii baa bilaabmay, Boos iyo Aadanna waa is beegen, hase yeeshee waa lays mari waayey, goor laysla daaley ayaa Aadan Galaydh arkay colkoodii oo la jebiyey oo intii la diley mooyee intii kalena la eryanayo. Si

kedis ah ayuu Aadan faraskii jeedal dhuuxa ka arooriyey, jarihiina kor ugu dhuftay, Boos iyo faraskiisiina wuu kala dulboodey, markiibana wuu ka goostay. Boosna jeedal kii la mid ah ayuu faraskiisii ku kiciyey. Booddadii u horreysey ee Dab-La-Tuuray boodey ayuu gaadhay Aadan iyo faraskiisii; Aadanna wuu u qaadan waayey dhakhsaha Qadow-Laaye loo soo gaadhey. Markuu Aadan dib u jaleecayna waxa la kulmay warankii Boos oo kelida ka wareemay ta kalana ka baxay.

Aadan oo dhulka yaalla ayuu Boos is dul taagey; nabar dambena uma celin. Colkoodii ayaa soo gaadhay Aadan Galaydh oo naftii ka gurmaysa. Markaasaa la yidhi: ‘Aadan bal warran,’ wuxuu Aadan maalintaa ku jawaabay murtida hal-qabsiga caanka ah noqotey ee ah: ‘Adduun i qatal. Maalintii aan taagta hayeyna talo ma hayn, maanta oo aan talo hayana taag ma hayo’. Sidii baa naftu kaga baxday.

Qoladii Boos-illaawe ka dhashay ayaa su’aal weydiiyey Boos, ka dib markay guuleysteen, waxayna ku yidhaahdeen: ‘Boosow maanta ma ciil qabtaa?’ ‘Maya’ ayuu yidhi. Waxa la yidhi: ‘Waayo?’ wuxuu yidhi Boos:

‘Eegmo eegmaan ku illaawey. Booddona booddaan ku ilaawey. Shirna shir baan ku ilaawey.

Maalintii saddexdeyidii walaal anoo eegaya la bireeyey, waxaan ku illaawey, maanta markaan Aadan Galaydh waranka labada kelyood iskaga saaray ee aan faraska kaga tuuray, ka dibna is kor taagey isagoo dhulka geylaansan ee uu isagoo naf-la-caariya i eegey. Maalintii hashii igadhka ahayd ee hooyaday loo lisi jirey booddey, Maxamuud Cali-Shirena arkay, ka dibna dhaartay in iyadoo hashaa geela lagu daro mooyee aanu faraskaba iga iibin, waxaan ku illaaway maanta markii faraskii Aadan iga goostey booddadii u horraysey ee uu faraskaygii Dab-La-Tuuray ku gaadhay.

Maalintii la shiray iyada oo saddex walaalladay ahi mootan yihiin, ee Aadan oo bireeyey shirkii ka baanay, anna aan shirkii iman waaye, waxaan ku illaaway, maanta oo aynu maydkiisii ku dul shirayno.’

Halkaas ayaa sheekadii Aadan Galaydh iyo kibirkiisii ku dhammaatay.

Caddaaladdii Suldaan Diiriye, Kibirkii Xuseen Xasan iyo Guul-Ku-Faankii Xirsi Cabsiiye

[Rashiid Sheekh Cabdillaahi Xaaji Axmed: Waxaan ka qoray Muuse Cali Faruur.]

Waxaa jirey dagaal daba-dheeraaday oo dhex maray labada qolo ee Reer Guuleed iyo Cabdi-Bari oo labaduba isku yihiin Reer Cabdi Ciise (lafta ugu weyn qabiilka Ciidagale, Isaaq). Reer Guuleed waa reerka suldaanka Ciidagale lahaa, waxaana ka dhashay Xuseen Xasan oo ahaa dagaalyahan geesi ah, oo aan lagu qordin jirin jagada abbaanduulaha dagaalka, iyo aftahan gabayaa ahaa, kana mid noqday gabayaagii waagaa kuwooda caan baxay ee gabayadooda ilaa maanta la xusuusto. Xirsi Cabsiiyana wuxuu ahaa aftahan gabayaa ah, dagaalyahan iyo hoggaamiye ka mid ahaa ragga u xaajo qaada ee u taliya qolada Cabdi Bari, oo ka kooban laba iyo toban ilma Cabdi Ciise ah.

Suldaan Diiriye Suldaan Guuleed, waa suldaankii qabiilka Ciidagale ee wakhtigaas, wuxuuna ahaa nin isku darsaday miyir iyo maan garasho iyo mawqif ku dhisan taladasan ee tolkiis iyo beelaha kale ee la degaanka ahba.

Dagaalka labada reer ee ahaa ilma-adeerta isku dhow wuxuu leeyahay qiso dheer oo ilaa wiil iyo awowgii iska soo gaadheen; waxaannuse ka soo qaadannay dhammaadka dagaalkaas oo laga arkayo saddexda nin ee kor ku xusan iyo mid waliba mawqifka uu taagnaa iyo wixii la qiimaha weynaa ee uu xeerinayey: (1) Suldaan Diiriye oo xeerinaya tolliimada Ciidagale iyo midnimadiisa, taas oo ay kaalintiisa suldaannimo u yeedhinaysay; (2) Xuseen Xasan oo matalayey qabkii iyo isla-weynida Reer Guuleed iyo (3) Xirsi Cabsiiye oo sharafta iyo dhegta Cabdi Bari ilaalinayey.

Waxa la yidhaahdaa, Suldaan Diiriye ayaa Ciidagale soo shiriyey si uu arrimihiisa uga wada tashado; waana sidii uu dhaqanku ahaa, in suldaanku markii muddo la joogaba guurtida qabiiladiisa la tashado. Dagaalka raagay ee gudaha Reer Cabdi Ciise ayaa shirkii lagu soo qaaday oo war iyo doodiba ka furantay. Waxa suldaankii lagu yidhi: ‘Haddii aanad Reer Cabdi Ciise gacan ku haynin oo ay dagaal hubka isla dhacayaan, waa maxay talada aad Ciidagale u haysaa? Suldaan arrintaas gal, oo naga dhammee.’ Ka dibna, sidaas ayuu Suldaan Diiriye arrintii ku galay. Reer Guuleed iyo Cabdi Bari ayuu isu keenay. Markii la gaadhay waxa labada reer ku kala maqan waxa la yidhi: ‘Reer Guuleedna waxa ku maqan, toddoba nin oo ay dileen, qolada Cabdi Barina lix nin oo Reer Guuleed ah ayaa ku maqan’.

Markii lix nin iyo lix nin la isu tuuray, nin dheeraad ah ayaa loo raacay Reer Guuleed, magtiisiina lagu yeeshay. Suldaan Diiriyana, sidaas darteed, wuxuu guddoomiyey in Reer Guuleed ninkaas magtiisa keenaan. Hayeeshee, Xuseen Xasan ayaa go’aankaas ka hor yimi oo diiday, in Reer Guuleed

magtaas bixiyo. Gabay uu halkaas ka tiriyey waxa ka mid ahaa:

Lix nin oo mankiyo shaalka iyo midhaha Guuleed ah
Oo wada ma dhaafta ah raggii ugu maloongeeeyey
Inaan waliba maal ugu daraa waa masalo dhaafe
Waligeed markaha looma culin magannu soocnaaye
Waa waxaanay dhagahaygu maqal maanta ka horoowe
Inaanaan cayuun soo madhayn mudhayo dhaadheer leh
Haddaynu Reer Mataan nahay sidaa waydun maan garane

Markii uu Xuseen Xasan sidaa yidhi ayuu Reer Guuleed iska dareeray.

Suldaankii si uu arrinta magtaas u dhammeeyo, waxay noqotay in uu marka hore Xuseen Xasan si kale isaga farsameeyo. Wuxuu u diray Berbera oo Ingiriis fadhiyey, wuxuuna ku sii war geliyey in laga xidho; Ingiriiskiina sidaas ayuu ku xidhay Xuseen Xasan. Hayeeshee Xuseen xabsigii laguma raajine waa la soo daayey, wuxuuna soo gaadhay degaankii Ciidagale iyadoo shirkii loo fadhiyo, oo uu wali socdo. Xuseen Xasan oo ahaa nin qiimaha naftiisa weyneeya oo aad u qab weyn, wuxuu ka cadhooday shirka la qabtey isaga oo maqan lana ogaysiin, ee uu waliba suldaankiina dhex fadhiyo. Sidaas darteed, wuxuu meeshii ka tiriyey gabay. Waxaa ka mid ahaa gabaygaas:

Shir la wacay haddii Ciidagale qayb walba u joogo
Qoqob iyo haddii lagu ballamo qoolasha agtooda
Qalloociyo markii baanisaa nadigu qawleeyo
Inaan ugu qab weyn ahay wax fura Qoobcadiyo Nuure

Intaanay hadal Qoobcadiyo Nuur ayaa suldaankii yidhi: ‘Waa runtiisee isagaa noogu qab weyn’.

Markanna Suldaan Diiriye waxa hor timi caqabaddii Xuseen Xasan. Wuxuu fursad u helay in uu mar kale iska diro Xuseen Xasan. Wuxuu raaciyey nin dhul-mareen Ingiriis ahaa, oo la odhan jirey (sida soomaalidu u tidhaahdo) Lord Dalamiye. Ninkaas oo suldaanka weydiistey gadh-wadeen dhul-mariya, ayuu Xuseen Xasan raaciyey oo ula kacay xaggaa iyo Kiiniya.

Ka dib markii uu Xuseen Xasan iska diray ayuu Suldaan Diiriye, isugu yeedhay labadii qolo ee Cabdi Bari iyo Reer Guuleed. Haddii la isu yimina, wuxuu yidhi: ‘Reer Guuleedow keena magtii ninka Cabdi Bari’; Cabdi Barina wuxuu ku yidhi: ‘ligu dhaarta in aanu Xirsi Cabsiye gabay tirin doonin!’ Xirsi Cabsiye, ayaa markaas saddex Walle-Bille iyo xilo-fur ku maray in aanu tirin doonin gabay cusub.

Magtiibaa la keenay; waxaana lagu kala qaatay dooxan Hargeysa oo markaas aan ahayn magaalo, oo ahaa waabab iyo tiindhooyin. Markii magtii la mariyey ee la kala qatey ayuu Xirsi Cabsiye inta uu goobtii laba halaad ku gawracay yidhi: ‘Haddaan gabayayaaye ha la i dhagaysto’. Gara oo

awalba wuxuu ku dhaartay in aanu gabay cusub oo markaa uu dhaaranayey aan tirsaneyn tirin doonin. Hadal iyo dhammaantii, meeshii gabayga uu Xirsi ka mariyey ee laga dhegeystey waxaa ka mid ahaa:

Labadii tunnaa iyo markaan teeriyada qaatey
Tartarrada billaawaha markaan toos isugu giijeey
Goortaan gundhowrka u tuntumay turuska gaashaanka
Qabiil tabiyo xeel badan arrini waa u wada toose
Markii laysku taagsaday arrini tayda ma ahaatay
Guuleed miyaan tolay sidii igadh tarriiqaaya
Tartarkooda maw qoray haddaan toobbad kale weyney
Inna tiirsimaad Ciidagale tahanna maw diiday
Ma ku tuuray meel dheer waa kaa tegey Ogaadeene
Sida cawlo tuur lagaga hadhay ma isku tuuteeyey
Taandhooyinkii Herer wixii tiro Isaaq joogtey
Gobabkii tilmaannaa markay Taani ololaysay
Tiftii dayrta boqol tiici oo timo-cad may keentay
Af-tayaaga meel lama dhigee taa wax ku hagaaji

Waxa la yidhi baydkaa u dambeeyey wuxuu raaciyey ‘Xuseenow!’

Xuseen Xasanna markii uu soo noqday ayaa lagu yidhi: ‘Magtii la bixi’; markaas ayuu isna yidhi: ‘Oo Xirsi Cabsiiye ma gabayey’; waxa loogu jawaabay: ‘Haa’; gabaygiinna waa loo mariyey. Waxa la sheegay, Xuseen Xasan inta uu suldaankii caayey in uu ku yidhi: ‘haddaba waa taase wax ka dheh!’

Goobtaasi, Xuseen Xasan mooyee labadii nin ee kaleba toodii way u hirgashay.

Suldaanow Kuma Caayin (Cismaan Haayirey)

[Axmed Aw Geeddi: Waxaan ka qoray Sheekh Maxamed Maxamuud Shire.]

Col Ciidagale ah oo geel doon ah ayaa ku duuley beel Ciise Muuse ah, colkii oo meel dhexe maraaya ayaa waxa ku biirey wiil uu dhalay suldaankii Habar Yoonis ee xiligaa, wiilkaa ujeedadiisu waxay ahayd inuu geela la soo dhici doono saami ka helo. Haseyeeshee markii ay colkii beeshii galeen ee ay geeliina qaadeen iyagoon laba fogaan ayaa laga daba gurmaday, geelii waa la dhiciyey ragna waa laga laayey. Ragga meesha ku dhintay waxa ka mid ahaa wiilkii uu dhalay suldaankii Habar Yoonis. Ka dib suldaanka markii loo sheegey geerida wiilkiisa, waxa uu u tegey beeshii Ciise Muuse. Waxaanu weydiistey magtii inankiisa maadaama aanay Habar Yoonis soo duulin

ee wiilka caqli-xumo uun soo raacisey col kale. Hase yeeshe Ciise Muuse way diideen waxaanay ku doodeen in inankiisu gardarro ku soo weeraray iyaguna iska difaaceen; xeerna aanay aheyn nin duullaan ah oo la diley in mag laga bixiyo.

Suldaankii arrinkaa ma gareysan ee wuxuu ergo ugu tegey suldaankii Habar Awal si uu arrinka u soo dhex galo, magna u siiyo. Ka dibna suldaankii Habar Awal wuxuu go'aamiyey in suldaanka Habar Yoonis mag la siiyo; magtana Sacad Muuse iyo Ciise Muuse loo qaybiyo. Hase yeeshee Ciise Muuse gaashaanka ayey ku dhufteen, waana kii Cismaan Haayirey ku gabyey:

Ninka Qaaliya joogee
Ka qoteysta hadhuudhkiyo
Ninka geeri qodaayiyo
Ka qasaalaya geela
Suldaanaw bal qiyaasoo
Wax ma qaybsan karaan?

Mar kale ayuu Cismaan Haayirey lahaa, isagoo haaraamaya suldaanka magta oggolaadey:

Suldaanow kuma caayin
Ku canaannana maayo
Ceebna kuu gudi maayo
Calafna kaa sugi maayo
Cuudkii aannu ku siinniyo
Cadradii gabadhiinna
Marnaba kaa celin maayo
Ceynkaagaa rag ahaayoon
Caleentii boqor saarray baa
Cuurkii Muuse Subeer
Aakhiro u celinaaya

Ka dibna Cismaan Haayirey iyo raggiisu way ka tageen suldaankii, waxaaney samaysteen suldaan beeshooda u gaara (Ciise Muuse).

Faadumo

[Axmed Aw Geeddi: Waxaan ka qoray Xasan Axmed Faarax ‘Boobe’, Hargeysa.]

Sida la weriyey Faadumo Wacays Faarax oo ahayd gabadh qurux lagu majeertey; waxay ka dhalatay Reer Caynaanshe (Habar Yoonis), waxayna ooriidiisa ahayd oo ay u dhaxday Maxamed Jaamac Caymar oo Xasan Maxamed ah (Ciise-Muuse). Muddo bilo ah markii ay guri laheyd ayaa waxa xoog ku kaxaystey nin la odhan jirey Guun oo Reer Axmed Nuux ah (Sacad Muuse), oo ay Faadumo ilma-abti ahaayeen, Guun wuxuu Faadumo ka kaxaystey Banka Aroori ee Burco kanbalkeeda ah. Wuxuu ku qaatay faras dheereeya, waxaanu la tegey Bulaxaar. Dabadeedna wuu gabyey. Wuxuuna yidhi:

Xasan Maxamed xoog iyo laf iyo ma’u xiniin sheegtay
Xaf-ma siiyey Faadumo intaan Xamar u heenseeyey
Xiniinyaha ma jaray tuugaggii xabagta miisaayey

Gug baa laysku yidhi; afkaa gacanta la saaray; hibashaa la giirtey; ninkii gabadha laga dhacay iyo beeshoodiiba cadhay go’een, waxayna la ahaatay in karaamadoodii iyo dhegtoodiiba dhulka lagu dhuftay. Guddi baa la saaray; waxaana la go’aamiyey in ergo loo diro nimankii gabadha qaadey. Guun oo aroos ah ayey ergadii u tagtey, garawshiiyose ma bixine gawdh iyo af-lagaado ayuu ku jawaabay. Markii ergadii fara-madhnaan la soo noqotey, guluf baa la abaabuley; waxaana ciidanka abbaanduule u ahaa Cali Jaamac Haabiil. Waa kii lahaa, markii uu ciidanka uruursanayey, isagoo u gooddiyaaya nimankii Faadumo dhacay:

Goodiyo abeesaan sidaa garanse maysaane
Guddidiin xumaataye sun baa gawska dhigateene
Gunse waxa ah keenney ilmadu gobo’ tidhaahdaaye

Qal-qaaladii ciidan markii ay dhammaatey, guuto cago-madow ah ayaa la soo dareeriyey; galbeed iyo Buula-Xaar ayaa afka la soo saarey. Dhexda intii lagu sii jirey gabayo badan ayuu Cali Jaamac Haabiil tiriyey; waxaana ka mid ahaa geeraarkan uu faraskiisa u tiriyey oo dhawrkan tuduc laga hayo:

Haddaanan dhebi qaadhey
Dhag intaan kugu siiyo
Dhuunta kaaga aroorin

Haddaanan bir la dhaabey
Afka kuugu dhammeynoo
Dhareer kaa tifiq leynin

Dhabbo geel ka carraabay
Haddaan Siig dhitinaayiyo
Lagu moodin dhurwaa

Duhur dabadii ayaa weerar qabax laysku siiyey. Cali Jaamac wuxuu faraskiisii jiidhsiyeey gurigey Faadumo ku jirtey. Markii uu gurigii dumiyeyna Faadumo ayuu cududda ku dhegey, waanu soo fan-gashadey (faraskiisii ayuu xagga dambe soo saarey).

Dabadeedna wuxuu ku tiraabay:

Is wadhaan-wadhkii Faadumoy wadhi ma kaa raacdey?

Maalintaa ayey la baxdey Faadumo Wadhi oo beryihii dambe lagu naaneysi jirey.

Ciidankii markii ay Faadumo gacantooda gashey wey ka jeedladeen waxaaney tageen magaalada Berbera; oo Reer Axmed Nuux aad u joogey. Dhoola-tus iyo is-muujin ka dib, Cali oo Faadumo sitaa faraskii ka soo degey, oo ka hor geeraarey nimankii, wuxuuna yidhi:

Cali-raan isha day
Guuna oohinta day
Ildab hiimada day
Ud-uduufka bahdoodiyo
Idilkii Axmed Nuuxna
Aqoon gaabnida day
Eebadaan sitiyo
Xamarna aabiga day

Aadan-Jugle

Sheekooyinka layaabka leh ee xagga dumarka ka dhacay, waxa ka mid ah arrintan naxdinta iyo murugada weyn yeelatay isla markaana suugaan tiro badani ku soo aroortay.

Aadan-Jugle oo ahaa Habar Yoonis (Reer Wayd) ayaa waxa gabadh weydiistey nin uu abti u yahay, ninkaas oo la odhan jirey Nabadshe oo ahaa Arab (Reer Cali). Qabiilka Reer-Cali waxay la degi jireen iskuna dhaqan ahaayeen Habar Yoonis. Aadan-Jugle ayaa Nabadshe ku yidhi: ‘Gabadha

waan ku siiyey ee konton halaad ii keen, laba sanona iga maqnow, markaa ka dib ayaan kuu dhisi doonaaye'. Ka dibna Aadan-Jugle gabadhii nin kale ayuu siiyey oo uu kaga yarad qaatay. Labadii sano markay dhammaadeen ayaa Nabadshaha u yimid abtigii, wuuna ku hungoobey.

Nabadshaha markuu ogaaday in gabadhii la dhaafiyey oo nin kale lagaga xoolo qaatay, ayuu weydiiyey abtigii sidey wax u dhaceen. Wuxuu yidhi abtigii: 'Abti waxba ma aha' e inanta ku xigta iska sug sannadka soo socda ayaan kuu dhisayaaye'.

Nabadshaha arrinkaa wuu ka yeelay abtigii; hase ahaatee, markii Nabadshaha dhaqaaqay ayuu Aadan-Jugle inantii nin kale siiyey oo konton geela kaga yarad qaatay. Markuu Nabadshaha ogaadey in inantii labaadna la dhaafiyey ayuu wixii odayaal deegaanka ahaa u sheegay sida xun ee abtigii ka yeelay. Odayadii waxay u yimaadeen Aadan-Jugle, waxaanayna ku yidhaahdeen: 'Waaryaa Aadan waa maxay waxan aad samaysay?! Inanka walaashaa dhashay ee aad kontonka ka qaadatay, ee aad gabadhii dhaafisay, ee ta kale u ballan qaaday ee tiina dhaafisay, waa ceeb weyn oo aan hore loo arag, waana taariikh xune ee maxaad damacday?!'

Aadan-Jugle wuxuu odayadii ku yidhi: 'Meel baan ka dhacay, nin oday ahna waan ahay, waanan hunguri xumooday, ee haatan waxba yaan lay fadeexadayne, inanka waxaan siiyey inantaa saddexaad; haddii aan ka bixiyona anigaa dembiga leh.'

Odayadii ayaa u yeedhay inankii oo ku yidhi: 'Adeer markaan xaalkii eegnay, abtigaa wuu qirtay inuu qaldamay oo uu meel kaaga dhacay, wuxuuna ballan qaaday inuu gabadhaa saddexaad kuu dhisayo; haddii aannu odayaasha nahayna waxaannu garannay intii horeba dulqaadataye, inaad doorkanna iska samirtid, inantaa kalena sugtid, ee sidaa yeel waannu kuu ducaynaaye'.

Nabadshaha, taladii odayaasha wuu yeelay. Inkasta oo odayaashii aad ula dardaarmeen Aadan-Jugle haddana ballantii muu oofin ee inantii saddexaadna nin kale ayuu siiyey oo konton halaad kaga qaatay. Nabadshaha kolkuu ogaadey in inantii saddexaadna la dhaafiyey, ayuu waran soo tuntay, ka dibna wuxuu habeenkii dambe u soo hoydey abtigii Aadan-Jugle. Aadan oo gogoshii bannaanka guriga loo dhigay ayuu Nabadshaha, markii la seexday warankii oo afaysan beerka kaga turqay, halkaasuuna odaygii ku dhintay. Nabadshaha waa baxsaday, inkasta oo markii dambe Ingiriisku soo qabtay, oo del-delaad lagu xukumay. Kolkii la xukumay Nabadshaha ayaa lagu yidhi: 'Maxaad maxkamadda ka codsanaysaa,' gabay aannu saddexdan bayd ka haynno ayuu Nabadshaha tiriyey, wuxuuna yidhi:

Kelyo nimaan laheyn baa baqee kani adaygayga
Iyo Aadan kaalkaan la dhacay kari ogaantiisa
Iyo sidanan uga kaadinine ugaga kow siiyey

Intaa ka dib, ayaa labadii reer shir nabadeed isugu yimaadeen. Dadka meesha yimidna waxa ka mid ahaa wadaad Reer Wayd ahaa oo laga filayey in uu wixii shareecada Islaamka ku saabsan labada reerba kula taliyo. Hayeeshee, sida la sheegay, wadaadkii xaggii Kitaabkaba uma kicine wuxuu meeshii ka tiriyeey gabay colaadeed, wuxuuna yidhi:

Magligaan callaaqaha hayaa cadho daraadeede
Curcurkaan ku hadateeliyaa cadowga gaashaane
Caska waxaan la sare joogsadaa caara yuubada'e
Cirka saalis baa inan u kaco layga celiyaaye
Ceebowday Habar Yooniseey cududahaagiye
Kala culus nin Reer-Caliya iyo Reer Xirsi Cismaane

Markii gabayгаа la maqlay baa dadkii oo dhammi yaabay, iska daa ummaddii kale oo Reer Waydkii baa ku yidhi: 'Indhaha Alla kaa ridye, annagaa gabyi lahayne adigu dadka sheekhoodii baad ahayde maxaa gabayga kuu geeyey?!' Wadaadkii baa yidhi: 'Maxaa ii geyn waayey sow inadeerkay Aadan-Jugle lama dilin, miyaan ka samrayaa?!'

Faarax Nuur markuu maqlay gabayгаа wadaadka ayuu isna gabay tiriyeey. Wuxuu yidhi:

Bal arko addoomaha qofkii la ibtilaynaayo
Kolka horeba naar oogan baa or uga yeedhaaye
Isimkii wadaad wow eg yahay Awna lagu sheegye
Bal amaaradii culimadii waa ku aragnaaye
Eedaanna waa laga maqlaa oogta waaberiye
Indha-Hamille iyo Hoobal baa aayadow dhiga'e
Waa aaladdii Bucur-Bacayr tuu ku aakidaye
Adna orodday looxiina waa ku abhinaayaaye
Aakhiro Kitaabkaagu sow ku ashkatayn maayo

Wadaadkii cid dambe kuma daba tukan, saddexdii magacna waa loo bixiyey, ee kala ahaa: Indha-Hamille, Hoobal iyo Bucur-Bacayr.

Waa Dharaare Dhacso

Lama tirin karo colaadaha Soomaalida xilliyadii soo jireenka ahaa ka soo dhici jirey; inta badanna waxay u dagaallami jireen siday isugu ood xigeen. Sheekadanina waxay ka mid tahay sheekooyinka la xidhiidha colaadda iyo nabadda; waxayna tusaale u tahay dagaal dhex maray beesha Ciisaha iyo beesha Habar Awal, muddo qiyaastii laga jooga laba boqol oo sano. Wuxuu dagaalku ka dhacay Lughaya; sababta dhalisayna waxay ahayd nin

la odhan jiray Faarax Badhcun ayaa ku ducaystay in Ilaahay geel siiyo, wuxuu soo abaabulay col ka dibna waxa soo duulay qabiilka Ciisaha, ciidanka Ciisaha waxaa abbaanduule ka ahaa Faarax Badhcun. Colkaasi wuxuu dagay meesha la yidhaahdo Duurre, halkaas oo uu ka qaadey duulimaadka. Marka laga reebo qayb ka mid ah Ciise Muuse (Maxamed Ciise) oo aaney dagaan isku gaadhin Ciisaha. Colkii Ciisuhu markay siddeed jeer weerareen Habar Awal oo ay wixii geel ay heleenna gacanta ku dhigeen, wixii rag ay arkeenna dileen, ayey subixii danbe go'aansadeen in ay meesha ka tagaan.

Ninkii abbaanduulaha ahaa ee colka Ciisaha watay oo la odhan jiray Faarax Badhcun ayaa yidhi: 'saddexdii ciidan ee aynu ka koobnayn waxa jooga laba waxaana maqan mid; sidaas darteed, waa in aynu sugno ilaa laysu soo wada dhammaado'. Markay isu soo dhammaadeen oo aanay wali anba bixin ayaa qoladii Habar Awal ergo soo dirtay waxay u yimaadeen colkii Ciisaha oo geelii ay soo qaadeen haysta. Waxay yidhaahdeen 'Waxaannu u soconney in aad geela noo celisaan'. Haseyeeshee qoladii Ciisuhu waxay ku jawaabeen geeraarkan caanka noqday:

Waa taa Dhuub ololaysa
Waa taa Dheega suntan
Hadow bay murantaa
Ma dhex joogin tidhaaye
Waa dharaare dhacso

Haddaydaan dhacsananayn
Dhakhso nooga dareera
Karti dhoof lagu keenay
Oo saaka dhuunyanayey
Iyo wiil Isaaqba dhammaa

Waa taa Dhuub ololaysa
Waa taa Dheega suntan
Waa dharaare dhacso
Haddaydaan dhacsananayn
Dhakhso nooga dareera

Ergadii qoladii Habar Awal iyagoo fara madhan bay halkii ka noqdeen; qoladii Ciisena libintii la hoydeen.

INTRODUCTION TO THE ENGLISH TRANSLATION

By Martin Orwin

Somali language

The Somali language is spoken in the eastern part of the Horn of Africa east of a line running roughly south south west from Djibouti to the River Tana in Kenya. The language is a member of the Cushitic family of languages and the number of speakers might be estimated at around eleven million. Given the great upheavals of recent times, there has been a large increase in the numbers of people living outside of the Horn of Africa, with diaspora communities in the UK, the US, Canada, the Gulf States, Yemen, Scandinavia and elsewhere.

Within the Horn of Africa, there are three major socio-economic groups: nomadic pastoralists, sedentary agriculturalists and townspeople. The nomadic pastoralists form the majority and live over most of the Somali territories with camels, sheep and goats and, where possible, cattle. The agriculturalists live mainly along and between the Shabeelle and Jubba rivers in the central and southern regions, where various crops are grown as well as livestock kept. In towns and cities people are involved in trade, catering and services such as telecommunications and finance, although many people still also have links to the countryside through their kin.

This difference in socio-economic activity is reflected in the way that people identify themselves within the society. The whole of the Somali nation is divided into a number of clan groups, the major division being between the agriculturalist clan confederacies, the Digil and Rahanweyn, and the pastoralist clan groups, the Dir, Isaaq, Hawiye and Daarood. These major clan groups are divided into clans and sub-clans etc. In addition to these major lineages there are people belonging to other groups, including those who are regarded as of a lower status and who traditionally undertook occupations deemed degrading by the nomadic pastoralists such as hunting wild animals, leatherwork and ironwork. These include the Yibro (singular: Yibir), Tumaal and Midgo (singular: Midgaan).

The issue of clan identity is one which has been discussed at length in the literature on Somali society. In the context of this book it is important to understand the intimate relation between clan identity, peace and warfare and the *xeer* (the indigenous legal code of the Somalis), as discussed in detail by Rashiid Sheekh Cabdillaahi in his introduction to the collection.

The language itself is divided into different dialect groups with the major division being between what are known in Somali as *Af Maxaad Tirhi* and *Af May*. *Af May* is spoken predominantly by the agriculturalists in the central

and southern regions and *Af Maxaad Tirhi* in all the other areas. Along the Banaadir coast in the south, particular dialects are also spoken, although these are closer to *Af Maxaad Tirhi* than *Af May*. What has come to be known as Standard Somali is a variety of the language in which there is still variation, but which is understandable to the vast majority of speakers given its use in mass media such as the Somali Section of the BBC World Service. This is based on *Af Maxaad Tirhi*, which had become something of a *lingua franca* variant prior to broadcast media as it was the dialect of the vast majority of the nomadic population who were more mobile, and also because poetry in this dialect became more widely known. All the poems in this collection are in *Af Maxaad Tirhi*.

The Somali language was first officially written in 1972 when the Latin alphabet was adopted. Prior to this, various writing systems had been used to greater or lesser extents but none had gained any official status. In the English translation of this book I have kept to the original Somali spelling of names and Somali words. Most letters are pronounced more or less as they are in English aside from the following. The sound ‘c’ is made in the pharynx and is the equivalent of the Arabic ‘ayn’. Although to English speakers it sometimes seems to have the quality of a strong sounding ‘a’ vowel, it is a consonant and is difficult to render for native English speakers. The sound ‘x’ is also made in the pharynx and is a strong guttural h-like sound; ‘dh’ is a retroflex d-like sound, similar to that found in some South Asian languages; ‘kh’ is an uvular sound similar to the pronunciation of ‘ch’ in the Scottish word ‘loch’; ‘q’ is an uvular plosive sound made in the back of the mouth. Somali has five vowels, each of which can be pronounced long or short. The long vowels are written with digraphs, such as in the word *hees* (song) in which the ‘e’ vowel is held for longer than in the word *hel* (find).

Verbal art in Somali

As in all societies, Somalis use language creatively. The main form is poetry but stories also feature, both folktales and stories of events which actually occurred, like those written in this book. Theatre has been a major art form since the 1940s and 1950s, resting firmly on the foundations of the poetry tradition. Many plays have been composed, mostly in poetic form, and parts of these, particularly when performed to musical instrumental accompaniment, have often become important and famous in their own right. Since the introduction of the official writing system in 1972, written prose literature has also steadily gained a foothold.

It is poetry, however, which more than anything lies at the heart of Somali culture, a fact that has long been recognized outside of Somali society. When we talk of poetry in Somali, we are referring primarily to oral poetry. Still today, the majority of poets do not rely on writing in their compositions, although there are those who do, but at the time when the poems in this

book were composed all poetry was oral. Poets composed, memorized and recited their poetry without recourse to writing; others would then memorize the poems, and thus a poem could travel to a wider audience. Although many people might memorize poems and extracts from poems, there were, and still are, those who are particularly skilled in this and who may have a huge number of poems ready for recall. Since the advent of the cassette tape, this has become a very important medium for poetry and people may have collections of such tapes with poetry and songs. There is no industry of publishing these poems; rather, large collections of master cassettes are held by shopkeepers throughout the Somali territories, who will then make copies for customers onto blank cassettes. It is important in the Somali context to understand the nature of this composition and memorization when considering the poetry.

There are two major types of poetry which we might call *traditional hees* and *maanso*. The *traditional hees* is poetry which is more folkloric in nature: work songs and dance songs.¹ The original composer of these poems is generally not known and they are open to change and variation. They are short and in one performance one short piece after the other may be performed. *Maanso* on the other hand is poetry of a higher status. Crucially, in this poetry we find the notion of what I have called elsewhere a ‘definitive text’² which encapsulates a number of features. Firstly, the composer of any such poem is always known and must be acknowledged. The poem must be memorized verbatim, and any recital must be true to the original. No one, other than the poet, is allowed to change anything. Said Sheikh Samatar has called this aspect ‘an unwritten copyright law, no less strict than those observed in literate societies’³. All that being said, once a poem has been passed from one person to another, variations do crop up over time, the human brain being what it is. As long as these are not deliberate, they are tolerated and will always be corrected if someone is aware that the original definitive text has not been followed. Where they do occur, these variations tend to be small.

Somali poetry is very formal in nature, being both metrical and alliterative. There are a large number of different metrical patterns each associated with a particular genre of poetry. Of the *maanso* types of poetry, the most important patterns historically have been the *gabay*, *geeraar*, *masafo/jiifta* and the *buraambur*. The latter is a form which is used exclusively by women and is composed for and recited in various contexts including weddings. In recent times, with the development of *modern hees*, we find various other metrical patterns being used for serious poetry. For example, the metre of *Maqalay*

1 The distinction made in modern English between a song and a poem is not made in the same way in Somali.

2 M. Orwin, 2003, ‘On the concept of “definitive text” in Somali poetry’, *Bulletin of the School of Oriental and African Studies*, vol. 66 no. 3, pp.334-47.

3 Said S. Samatar, 1982, *Oral Poetry and Somali Nationalism: The Case of Sayyid Mahammad Abdille Hasan*, Cambridge University Press, Cambridge, p.64.

Warlay, a type of work song used by children when herding young sheep and goats, has been used, as have *hirwo* and *baarcadde*, two types of dance song metre. Even the metrical patterns of children’s songs are found in modern serious poetry, such as *dabahuwan*, used by Maxamed Ibraahim Warsame ‘Hadraawi’ in a long, serious poem entitled *Dabahuwan* written in 1995. The metre of the children’s song *Maroodi Cadhoole* was used by Maxamed Xaashi Dhamac ‘Gaarriye’ in a poem on nuclear weapons written in 1981.⁴ The poems in this book, all of which are classical poems, use two forms: *gabay* and *geeraar*. These continue to be used today, although they are not as dominant in *maanso* poetry as they were during the first half of the twentieth century, the era during which the poems here were composed.

The gabay

The *gabay* was the most important of the genres during the time covered in this book and is still important today. It is a long line form in which the line is divided into two half lines, known in Somali as *hojis* and *hooris*, and there must be a word break between them. As mentioned above, in Somali there is a linguistic distinction between long and short vowels, recognized in the writing system by using digraphs for long vowels and a single letter for short vowels. The following template shows the way in which long and short vowels must pattern in the *gabay* metre. Diphthongs count as long vowels or may, in some contexts, also count as short. Furthermore there are some pronoun forms and defining suffixes and grammatical particles which may count as long or short, and elision of certain vowels and consonants also occurs. To show how this system works we can represent the metrical pattern with symbols:

- U : this represents a position in which a short vowel must occur
- UU: this represents a position in which two short vowel syllables or one long vowel syllable may occur
- /: this shows where the caesura between the two half lines occurs.

With these symbols we can represent the pattern of the *gabay* line, showing where long and short vowels may occur, where the caesura must be placed, and also the fact that there is an optional short vowel anacrusis at the beginning of the line, shown in parentheses. The pattern is given below:

(U) UU UU U UU UU U UU / UU U UU UU U

4 Note that these two poets use writing for composing and keeping their poems, although it is still through cassettes and listening to the poems that most people appreciate their work.

As an example, the first line of the *gabay* poem *Ma Xayeesh Adhaan Dhacay* by Faarax ‘Laanjeer’ is given below, with the pattern of vowels given below the line:

Xarbi baari xayraan col iyo xeelad iyo tuugo
UU _ U _ _ U UU _ U UU _ U

Consonants at the end of syllables also play a role in the metre as do word breaks. Without going into detail, there are only certain positions in which a consonant at the end of a syllable may occur. It is also only in these positions that a word break may occur.

The geeraar

This metrical pattern differs from that of the *gabay* in two important respects. Firstly, it is a shorter line, with no caesura, and thus only has one alliterative word per line. Secondly, the metrical pattern is based around a core of long and short vowels which are patterned as follows: _ UU _, that is a long vowel syllable followed by two short vowel syllables, followed by a long vowel syllable. Before and after this core there is a certain amount of variation, the details of which we shall not delve into here.

Alliteration

Alliteration is found in all Somali poetry with very few exceptions in very specific contexts. The alliterative sound is the first sound of a word and the system works such that each line or half line, according to the genre, includes a word beginning with the alliterative sound which remains the same throughout the whole poem. If the alliterative sound is a vowel, then any of the vowels may be used and in Somali the poem is said to alliterate in *alif*, the first letter of the Arabic alphabet. As an example, a few lines (10-12) of the poem *Maanta Kala Hoyda* by Faarax Nuur (included in this collection) are given below and it can be seen that there is a word beginning with ‘m’, the alliterative sound for this poem, in each half line (underlined here):

Naftu way macaan tahay intaan lays mahoobbiyine
Waad magan gelaysaan haddaad Xaraf ka meertaane
Allow yaa rag waxa loo maldahay maanta garansiye

Given this, we see that in a *gabay* of say thirty six lines such as *Kala-Quusasho* by Faarax Nuur, there are at least seventy two words beginning with the alliterative sound, in this case ‘q’. An example of a poem alliterating in *alif* in this collection is *Afar Iyo Afar* by Maxamed Cawar, and in his reply Faarax Nuur has used the same alliterative sound. The continuation of the alliterative sound in replies to poems can also be seen in the poems *Doollo*

and *Dib-U-Joogso* by Cali Dhuux and Qammaan Bulxan respectively, the latter being a direct reply to the former. Maxamed Fiin, however, who also contributed to the *Guba* chain of poems, uses ‘g’ in his response.

The words used for alliteration must be ones of some semantic content: a verb, noun, adjective or adverb. It is not possible simply to use a pronoun or focus marker or other such grammatical word. Also, a good poet would not use the same alliterative word twice and will be creative and imaginative in using the alliterative words in a poem. As will be evident from this brief description, the demands of alliteration, in conjunction with the metrical structure, mean that a good poet must have a large stock of words and given the predominance of pastoral imagery in these poems, the result is that many words are used which to a modern, and particularly an urban, audience, are obscure or simply unknown. Furthermore poets will sometimes coin new words, use words from other languages or stretch the meaning of words so as to enhance the beauty and force of their poem. A good example of this is the poem by Saalax Lay Direy who alliterated his *gabay* in ‘n’. This is a more difficult sound to use when compared with for example ‘d’ or ‘h’ and so we find rather obscure words which many Somalis will not be familiar with as well as words taken from Arabic, which are not generally part of the loan word vocabulary of Somali.

The poems in this book

The poems collected here are, as Rashiid Sheekh Cabdillaahi says in his introduction, part of classical Somali poetry from the era called the Era of Fire and Embers by B.W. Andrzejewski⁵ which lasted from the coming of the colonial era to the Second World War and was preceded by what Andrzejewski calls the Golden Era (the pre-colonial era) of Somali poetry. As the reader will see, the poems from this time are rooted in the culture of the people who composed and appreciated this poetry. The references to lineages, to historical events such as battles, and to the pastoral way of life, especially camel husbandry, are very important and reflect the life and concerns of the people. Aside from direct references, these are also very often used metaphorically and symbolically in many ways. Although some poems from this time did reflect poets’ own personal concerns (such as love or old age), most poetry engaged directly with the community around the poet and was a vehicle for influencing opinion, stirring people to action in some way or recording a significant event.

We see this very clearly in the poems in this book. To take just one example, the poem *Mayn* by Salaan Carrabay is a direct attempt to stir up the people he is addressing the poem to, and to do this powerfully the

5 For details of Andrzejewski’s periodization of Somali literature see his chapter ‘Somali Literature’ in B.W. Andrzejewski, S. Piłszewicz and W. Tyloch (eds) *Literatures in African Languages: Theoretical Issues and Sample Surveys*, 1905, Cambridge University Press, Cambridge.

poet refers to camels, places and people, all of which the audience would have had knowledge of. Through these references he would hope for the audience to reflect on the situation they found themselves in at the time of his recitation, and act in the way he thought they should act. As well as these references, the powerful language with which he expresses himself is also very important. Such powerful language is found in all the poems in this book, and the use of metaphor and symbolism is extensive and often used in complex and sustained ways.

The Somalis are great connoisseurs of poetry and a good poet was a powerful figure in society, and would continue to hone his skills throughout his life to make poems of greater beauty and power. The greater the poem, the more widely it was heard and the more notice people would take of it. Because of this, the vast majority of poems were composed prior to recitation; however, if a poet was capable of producing a good poem on the spot – known as *gole-ka-fuul*⁶ – then he would be a tremendous asset to his community. This is a skill which is not common and was, and still is, highly respected.

These basic features of poetic language continue to be important in poetry in the present day, although the immediate concerns of the people have changed since the early part of the twentieth century and this is naturally reflected in the poetry. After the Second World War, the *heello* type of poetry developed and became very popular. Issues such as the struggle for independence, the way that Somalis were divided among different countries, and wider issues of imperialism were addressed in poems, as well as lighter topics. Even in love poems, though, these topics were not always simple, and often reflected differing attitudes to love, particularly in the expanding urban context. In the 1970s the *modern hees* became the predominant form, developing out of the *heello*, and many important poems were made which criticized the regime of Maxamed Siyaad Barre, although other poems supported it. The poems against the Barre regime were still very often metaphorical, and what were on the surface love poems were sometimes actually highly critical of the regime. The form of these later poems also changed as mentioned above, different forms being a clear sign of the change in concerns addressed.

When considering the poems in this book, therefore, it is paramount to see them in the context in which they were composed. This social context is discussed in detail by Rashiid Sheekh Cabdillaahi ‘Gadhweyne’ in his introduction and each poem is introduced by him, by Ismaaciil Aw Aaden or by Axmed Aw Geeddi, giving some insight into the context in which it was originally composed and thus helping the modern reader to understand it better.

6 This literally means ‘rising from an assembly’ and refers to the way a poet might stand up and recite a poem which had not been previously composed.

The translations

When I was first asked to translate this book I had already translated a few poems, but predominantly modern poetry. Although the language of modern poems can be very complex, many people are still familiar with the context in which a poem was originally composed or written and thus understand what the poet was saying. For the poems in this book, the situation is very different. An extensive vocabulary is used and the lexicographical tools available are inadequate, so I have had to rely on the knowledge of the people who helped me simply to understand words or to properly understand words used in different ways. Even then, some people do not know what certain words mean. There is also the matter of the historical events referred to in the poems. These are events which often occurred at a more local level and have not been written up in any history of the Somalis. For example, various battles are mentioned, but my informants do not always know the cause of the battle, and thus much of what was inherent in the reference to the original audience is lost. There are numerous references to lineages at various levels in the poems and notes are given on these, although the references again would have been much more meaningful to people at the time the poems were written, who would have known all the details of the lineage relations which led to them being referred to in the poem. A full understanding of these poems does, therefore, require much more research, particularly with older, knowledgeable people from the areas in which the poems were originally composed. With regard to metaphor, I have tried to keep the vehicle as much as possible and have provided notes to help the reader understand what is meant.

No attempt has been made to render the poems into poetic language in English as I have done for some modern poems since this would entail much more time. Nevertheless I hope that something of the original comes through to the reader. Finally, there are some parts of poems which I still do not understand and these lines are marked with an asterisk in the text. I have also placed a question mark in parentheses [?] after something I am not sure of. Most of the people I have worked with have not understood these lines either. Aside from these, I feel I understand the poems reasonably well, but again, there may be parts that I have not fully understood properly and I welcome any comments on the translations from readers. Some of the poems have been translated and published elsewhere and I am grateful to these translators. They are listed below:

Doollo was published as *Cali Dhuux's Lament* by B.W. Andrzejewski and Musa H.I. Galaal⁷

7 Andrzejewski, B.W. and Musa H.I. Galaal, 1963, 'A Somali Poetic Combat - I', *Journal of African Languages* 2(1): 15-28.

Waar Tolow Colka Jooja was published as *Oh Clansmen, Stop the War!* by B.W. Andrzejewski and I.M. Lewis⁸

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9 Andrzejewski, B.W. and Musa H.I. Galaal, 1963, 'A Somali Poetic Combat - II', *Journal of African Languages* 2(2): 93-100.

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11 Andrzejewski, B.W. and I.M. Lewis, 1964, *Somali Poetry: An Introduction*, Oxford University Press, Oxford, pp.134-137.

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INTRODUCTION

By Rashiid Sheekh Cabdillaahi Xaaji Axmed

The literary anthology published here comprises a number of poems and stories from the body of classical Somali oral tradition concerning life and events from the past. All the literature is part of what we might describe as ‘classical’ Somali literature. By this we mean literature rooted in the society in which nomadic pastoralist clans and families were the majority. We describe it as ‘classical’ because all subsequent literature has grown from it; it is the well trodden path Somali literature has passed along over time and something which can truly be called a Somali legacy. It is an inheritance unique to the Somalis and is something by which they are distinguished from everyone else.

The theme of war and peace and the different ways they are spoken of runs through the anthology and forms the basis on which works were chosen. As is apparent from the title, the aim of the work is, first and foremost, to present the contribution which Somali literature used to make in the past, and can still make now, to issues of war and peace in society.

What makes the subjects of war and peace worthwhile and led us to write on them is firstly the period of severe conflict in the Somali territories, which has brought loss of life and property, as well as the destruction of society. Furthermore, although much effort has been made, it has been very difficult to put into effect a solid and complete reconciliation, and successful and real peace remains to be seen. The other issue which is more pertinent here is the increasing reference to the role which classical Somali culture of the past can play generally in reconciliation and in peacemaking for Somalis today. When talking of past Somali culture we refer in the main to the methods and techniques through which the nomadic pastoralist clans and families would end hostilities between themselves and through which they would come to agreement. This refers to the so-called ‘meeting of the tree’, where the elders of the communities would come together and discuss the difficulties between them. One of the groups within society which would take part in this peacemaking process was the poets. Somalis and the rest of the world agree that the problems the Somalis face can be solved by following this path of their culture. This view, it seems, has its basis in the reality of the Somalis’ present problems, where the same hostilities are seen which were known among the pastoralist Somali clans and families, except that today they fight and enter conflict with an interest in the rule of government. It is recognized then that literature, religion (the role of the *wadaad*¹³), the law of the tree and everything else which served

13 Translator’s note: this is a Somali term for religious scholar.

those clans in the past can be used now, in their own ways, and that results can be achieved today as they were in the past.

To what extent this view coincides with the reality of the difficulties Somalis face today, and the extent to which it addresses the core of the present problems, is a matter for discussion and can be debated at length. However, we shall not concern ourselves with that here, since this book is concerned with just one of the various aspects of the past Somali culture of peace, and so we shall pass directly on to that.

From the direction our introduction has taken to this point, the main aim should be clear, namely that something be shown of the role of literature in peacemaking. What has led to this aim, as we hinted above, is that peace is the primary need of most of the Somali territories, and is that which comes before all else today. This need and thirsting for peace has been brought about by severe and long-lasting conflict, and so we have chosen to bring together both conflict and peace in our consideration of the literature. This means the purpose of this anthology is not just to anthologize the literature and assist further understanding of it, but also to present the important role literature can play in reconciliation and peacemaking for the Somalis today.

When we move on to this issue two questions confront us, each specific to time and place when looking for an answer. The first is: how do we know about the role Somali literature has played in leading to peace? Where do we find its essence in that role? Which is the literature that played that role in the past and which we can follow now? The answer to this question brings us to literature originating within a pastoralist clan-based society which was mostly nomadic, which did not engage with a town-based economy and culture, and was not affected by political aspirations beyond the lineage, nor for attaining anything greater than good lineage relations. This answer describes the literature we called classical literature above, and is where we can see literature as having played a role in peacemaking.

The second question which faces us concerns the role which literature can be expected to play today. How can literature help to dampen the fierce conflicts which have been affecting all Somalis for a long time now? As mentioned above, when Somalis discuss peacemaking, literature and those knowledgeable about literature are often mentioned. The figure of the poet is mentioned and often referred to as having dampened the fire of conflict with a verse of *gabay* or *geeraar*, and as being able to dampen it still today!

The Somalis are often described as a people receptive and sensitive to the literary word, especially poetry, and because of this it deeply affects their thoughts and cultural deeds. It is often said that, through a poem, a poet could at one time kindle the fire of conflict among communities which had been at peace, and at another time could dampen a lengthy conflict in which much blood had been spilt and which everyone else had lacked

the skills to stop. Through such action the poet could bring about a new climate of peace. With this in mind, it could be said that the literature of the present time might have the same effect on the thoughts and cultural deeds of people living today. Is there truth in these statements? Firstly, we need to see what truth there is in the view that poetry did bring about both conflict and peace in the society of pastoralist clans and *reers*.¹⁴

The most appropriate way to determine whether this was the case is to make a detailed historical study of conflict and peacemaking among the Somalis, as far as is possible, using the information available to look at what happened in the past and subsequently, and to consider what was said of the events concerned in the available literature. In our opinion, something can be known of every event, whether in conflict or peace, about its direct cause, and how it developed. This is something which is apparent generally in the literary word which one can go back to. However, as we are not specifically concerned with this here, we shall return to the literary discussion itself and look for points through which we can address the questions we are considering. Can a description of literature's relationship with conflict and peace in society be brought out from the discussion of the language of literature, such as poetry, proverbs, sayings, and wise tales?

In the following pages we shall try to analyse in depth the literature written here, both poetry and prose, and to pursue descriptions of it from which we can see the role Somali literature, especially classical literature, played in the political life of society with regard to conflict and peace.

Before we pass on to this, let us say something about the literature written in this book: what it is, how it was chosen, how it was collected and how it was verified. When the task of this collection was first discussed it was apparent that literary examples from up to three literary periods or stages were needed. The examples of the first period are from what we decided above to refer to as classical Somali literature. By the term 'classical', we mean the literature which came out of and which reflects the life of the Somali clans, the members of which were mostly nomadic pastoralists. The literature of that society and the history preserved in the literature have together become the literary path through which the Somalis have come to be known, and it is this that we are describing with this particular term 'classical'.

The second literary period runs from the time of the anti-colonial struggle and the search for independence up to the first ten years of Somali nationhood. The literature of this period represents art and literature which both in content and form display novel characteristics. At that time, literature calling for resistance to colonialism and clanism, and encouraging reaching out to and acceptance of fraternity, freedom and Somali unity, had

14 Translator's note: the term *reer* has a wide range of meaning, but its basic meaning is a group of people who live together in a nomadic hamlet who are of the same lineage.

a great impact on people's awareness. The composition of poetry, which had previously been tied to the two forms of *gabay* and *geeraar* in particular, broke away from these and other forms were used which previously, apart from in rural dance songs and worksongs, a famous poet would have refrained from using in poems about the world and events.

In addition to this there were new artistic and literary structures, including plays put on in the theatre and songs with musical instrument accompaniment. The other important thing is the focus on resisting clanism and the Somali search for freedom. These developments brought about a situation in which there was no place for the literature of conflict such as had previously been known in Somali society. In actual fact, it is this latter point which makes the literature of that time of special interest here, because when we consider literature and its role in peacemaking we cannot forget the wide influence literature still had during this second period.

The third period runs from the time of the coup headed by the dictator Siyaad Barre against the government of Somalia in 1969, up to the present day. It is a period during which political, economic and social changes accelerated, which had a significant impact on the relations between a poet and his society. These changes took away the poet's former role and brought a problematic complexity to his relationship with the new society and nation, and especially with the government. New economic and political interests came about, and difficulties related to competition over resources, as well as conflict and strife, and all of these issues were of a type which had not been experienced by Somalis before and which had not been dealt with in the traditional clan legal code.

What did literature say about the many things which occurred? And what can we say about the influence of literature? In the long run, collection and consideration of this literature is of great importance, but this, along with consideration of the second period, is something which we intend to undertake in its own time, God willing, and we shall not deal with it here.

We now turn to the literature written here: its origins and the ways in which it was collected. It comprises literature which in general deals either directly or indirectly with conflict and peace, and is in two parts. The first part is the poetry section which consists of twenty six poems, and the second comprises stories from the past to which we have given the designation 'wise stories'.¹⁵ Most of this anthology is dedicated to poetry, and we have put a special emphasis on this because it has always been composed to both stir up conflict or to bring about peace. Also, because it is the poet who is remembered for the political effect he had within his lineage.

15 These are stories from the oral tradition of the past which are mostly related to events which have left a large impression on the lives of the people and are still relevant. Many of these stories have persisted and become known in many other areas. They are stories which people's minds are open to and when they are recited, people add aphoristic verses, and imaginary events in which everyone finds wisdom even though these events didn't actually happen.

Following the two themes of peace and conflict, we have divided the poems into two groups, the first being poems concerned with war and the second those concerned with peace. What are the characteristics which each type displays specifically and by which it can be described?

When we take the poetry of conflict, we find that there are two ways in which the content relates to conflict and fighting among clans and families in rural areas.

The first type is poetry which directly calls for or encourages war and conflict, a type of poetry which has many aspects. One of these is *dirodiro* (incitement to conflict) verse which incites two or more lineages among whom there is conflict and killing. Poetry of this type would usually dig up and revive memories of past wounds and grievances. Alternatively, it was poetry which at one time would rebuke a lineage which had been defeated and at another would reminisce and encourage revenge. Among poems of this type presented here are Salaan Carrabay's famous poem *Mine*, Cali-Dhuux Aadan's poem which began the chain of *gabay* poems called *Guba*, and a poem by Sayid Maxamed Cabdille Xasan for which we have here chosen the title *Why Cabdullaahi Has Been Killed*.

The second type is poetry which indirectly encourages conflict, sustaining and at the same time strengthening the culture of war among Somali pastoralist clans. In examples of this type, the content aims towards values reflected in terms of self-aggrandizement of clans, declaration of power, statement of the size of the clan, boasting in victory, encouragement of raiding (camels, land, wells, women), the refusal of peace, the breaking up of relations and land, and separation. Such poems, even though they do not incite any particular person directly to war, nevertheless revive the thought of war and encourage it indirectly, and so we have put the poems with this perspective together in their own section which we have called 'Poetry Which Strengthens the Culture of War'.

When we come to consider the themes of poetry relating to peace in a lineage-based society, we find these same two aspects. We have therefore put these poems also in two separate sections. In the first we have gathered together poems which call directly for peace and from which we can ascertain the time, place and events they are concerned with and the direct intention of peace. An example of this would be a poem composed to stop a conflict in a place where war is occurring and where two enemies, who have gathered arms against each other, are about to face each other. Leading examples in this collection are the two poems which Salaan Carrabay composed for two groups who were enemies and who would have finished each other off. These are the *geeraar* poem *Oh Clansmen, Stop the War* and the *gabay* poem *Kinship is a Shelter*.

In the second section of peace poetry, we have gathered together verses which relate to peace in an indirect manner, because they do not speak

directly about wars which have happened, are happening or are feared will happen. Among these are poems which in content do not speak of particular instances of war and peace in any actual place, but call for and strengthen the principles, basic values and foundations of peace. This is achieved through the wisdom the poetry carries, which it sets as the foundation and through which it strengthens the culture of goodness generally, through principles such as honesty and equality, hatred of injustice and lawlessness, mutual respect and respect towards others' name and position in society, protecting the ethics of the Somali *biri-ma-geydo*¹⁶; the morality of fearing God and generally the cultural deeds which being human dictates.

Literature of this type gives the culture a strong foundation, which is always necessary for peace, whether during a time when war is being extinguished and peacemaking is being followed, or during a time when peace needs to be protected.

As mentioned above, the second part of the book, which comprises what we have called wise tales, consists of stories. All these stories are from the oral tradition of the past and deal with the events of previous times, which left their unforgotten mark and stayed with the different clans and families living where the events had taken place.

Most of these stories cannot easily be separated into those of war and those of peace, because an individual story can carry within it a clash between the values of the culture of war and the values of the culture of peace in the society of that time. The stories are thus placed in a single section in this book. This does not mean that the stories do not have a definite intention and aim which is known and can be understood. Indeed the essence of the wisdom in each story gives importance mostly to values of peace, as described above.

Before moving to the testimony of this literature we shall conclude this first section by describing the difficulties we encountered in collecting the literature.

Firstly, most of it is literature which is not written down anywhere, but which is scattered in the memories of a lot of people who live far away from each other and whom it is difficult to reach and therefore to record their memories. Also, most of them are very old and rather forgetful. The memory generally loses many things and much can get mixed up by mistake, such as line order. Also, different people sometimes provide conflicting information; for example, sometimes, they are mistaken in the name of the person who composed the poem and the reason it was composed.

Secondly, because of the present day difficulties, we have been unable to find some of the people from whom we would have collected the literature,

16 Translator's note: the term *biri-ma-geydo* refers to the prohibition of not attacking, wounding or killing those people who were not part of the fighting namely women, religious scholars, children, the disabled and the elderly.

because the major towns where Somalis used to meet and where everyone could be found together do not fulfill that role today. It is therefore difficult to find two people you need together in the same place.

Thirdly, lack of funds meant that we were unable to reach most of the territories where the Somalis are settled. We were thus forced to collect this literature from the regions we could reach or from which information could reach us. Although it could be said that this literature is mostly specific to certain regions, we are nevertheless satisfied that it is very much part of the overall past Somali pastoralist society, and that the poems and stories written here are good examples of it.

Finally, we apologize for the way that some of the literature written here might be regarded as incomplete from various perspectives. This was not done deliberately or lightly and we call on all who can contribute to what they see to contact us and help us to correct any mistakes which are present, so that in a later edition we can amend the writing of the literature.

THE TESTIMONY OF LITERATURE

What can we bring out from the poems and the stories written here as testimony to the role which classical Somali literature played in war and peace in the clan-based pastoralist society? The question is not what influence literature has had on war and peace, because the role literature played in political life in the former nomadic clan society is not something anyone can argue with. Leaving aside discussion of war and peace specifically in literature, the question we need to address is how war and peace themselves actually used to come about; what the reasons were for the wars between various lineages. Literature and information from people knowledgeable in the history of events and wars between clans show that literature generally, and poetry in particular, do not bring about war and peace directly between two clans. What is mentioned mostly is the situation in which a poem prevented fighting between two clans who had become enemies and were sharpening their weapons against each other (for example, in the poems by Salaan Carrabay and Faarax Nuur). However, a peaceful outcome could not be reached through a poem alone. When the yearning for war calms down, good sense prevails, and people are receptive to the voice of peace, then it can be as much the wisdom of the eloquent elder and the advice of the religious scholar that bring about the same result.

On the other hand, we find that a poem could possibly bring about war between two clans on its own, with no other reason, however small. However, we shall not discuss this because it was not a common phenomenon in the history of these clans. Even if it could have happened, it was a very rare occurrence and is not worth mentioning here.

The important question before us then concerns what used to provoke wars and conflict between the communities of Somali pastoralist clans who made up the majority of Somali society in the past. This question is important because of the light it sheds on the comparison between the conflicts which have happened in recent and present times between Somalis, and those which happened in the past. How are they the same and how are they different? In our opinion, it is in considering this that one can bring out and clearly recognize the benefit which the past Somali culture can bring to the present.

To answer this question, we have returned first to people knowledgeable of the past through oral history, as well as to research writings. Both of these seem to agree upon the reasons which used to cause war among the clans. These include livestock wealth, particularly camels and horses, pasture and water wells, women and the culture of that society (ICRC 1997, p.11¹⁷). In addition to these, the following are also sometimes mentioned: protecting the honour and reputation of the clan (see Lewis, I.M. 1961, p.243¹⁸), pride and refusing a legal judgement (ICRC 1997, p.18¹⁹). However, it may be that the latter were mainly connected with and stemmed from the other reasons mentioned before, and from other things originating in historical events occurring at those times in Somali society. Because of this, it was usually the case that war stemmed from reasons other than self-aggrandizement, stubbornness and discrimination, but that these would strengthen and hasten it. For example, take a girl born to one *reer* and a man of another *reer* betrothed or engaged to her. If men of another lineage were to abuse her or take her by force, the damage of that physical deed would be doubled by the bad reputation and the shame subsequently attached to the name of the lineage the girl was born to or betrothed to. News of such an event would spread quickly and be much commented on among the clans and often poems would be composed about it. It would be an injury to the clan's honour and because of that it would significantly strengthen the possibility of war happening quickly to 'cleanse the shame' of the clan.

Pride or self-aggrandizement was then usually not a direct reason for conflict and war between two lineages. However, it often prevented or weakened opportunities for discussions or for peace meetings where people would come together and reach some agreement; it also encouraged killing and taking revenge.

One of the most common causes of conflict was the killing of an individual (as is clear in the story *A World Has Deceived Me*, in the last section of this book) or injury. After this, if the clan who were said to have committed the crime belittled the power of the other clan they would not sit down with

17 ICRC, *Biri-Ma-Geydo* (Lama-Dilaan), February 1997.

18 I.M. Lewis, *A Pastoral Democracy*, Oxford University Press, London, 1961.

19 ICRC, *Biri-Ma-Geydo* (Lama-Dilaan), February 1997.

them. The issue of size of lineages was also important. If the fighting force of one clan was greater than another with which they share grazing and water, this would affect the relations between them both, how they see each other and also how they behave towards each other. Even if everything else is left aside, and although the smaller clan fears that it will be belittled or will not gain anything from fighting, it would still sometimes reject peace, make the first attack and spill blood.

To conclude, we can say that whatever the reason for war between two clans, whether it was looting camels, refusing pasture and water to each other, shedding blood or something else, the injury to the honour of the *reer* was something very real and at least equal to the material loss in war inflicted on the clan.

Now we come to the literature, which is the third place where we seek an answer to the question of where conflicts and wars among the communities of Somali nomadic pastoralist clans grew out of in the past.

The answers we read in this anthology do not essentially contradict the reasons conveyed through oral historical knowledge, nor what has been concluded through previous research on the topic. However, other pieces of information from this literature relating to the structure of that society and its culture can be presented as evidence of the basis of war and peace.

Firstly, of the reasons given above which have direct links with conflict among Somali nomadic clans, and which we come upon in this literature and can consider are the following:

blood²⁰
camel raiding
pasture and wells
women

These four reasons are the ones we find in this literature, both in its content and in the metaphorical and literary imagery in the poems and stories. Although we cannot say it is only for these reasons that conflict among the clans arose, we strongly contend that among the exclusively nomadic pastoralist communities who didn't follow any other way of life, the direct reasons for most confrontation and fighting were these four.

In the first poem in the poetry section, Salaan Carrabay pursues the 'wiping away of grievance' theme because of the grievance of men who had been killed from different clans living together in the region of Togdheer. He reminds each lineage of a man, someone important in name and standing in

20 By blood here we mean its symbolic meaning in the culture and traditional legal code holding between pastoralist clans and families living in the same area. It represents a person, especially a man who has died at the hand of another man or men from a different lineage. War between two lineages arose in most cases from the killing of a person which could be said to bring about swift revenge, a call to arms, a swift attack and war (which is mostly the killing of an individual and can also be injury).

his community, who had been killed by someone from another lineage. The late Xaaji Muuse Galaal, may God grant him compassion, who recorded a cassette from which we wrote this poem, says that Salaan presented it at a place where men were sitting, among whom were men who had killed and the sons of the men killed, each of them with a rifle.

The beginning of this poem includes, for example:

They [the attackers] knocked out the front teeth of Bede [i.e.
killed him] at the rocky area of Beer
There the hyenas skinned his sides

The intention of the poet in these two lines was to stir up anger among the lineage of a man called Bede, who had been killed at a place called Beer (to the east of Burco).

Other lines support particular lineages and remind them of previous grievances, for example Salaan Carrabay says in the same poem *Mine*:

And Cabdi Qodax²¹ was shot at as if he were a *dhalool* tree
His temples really smoked from the bullets
So I keep waking in the night because of his fall

Elsewhere, when he talks about the killing of a man called Aadan Jugle and the man who killed him, called Nabadshe, Salaan says:

They announced something to Aadan²² while he was free of
worries
In sleep the dream informed him of illusion and lies
He woke with a mirage in his head and unaware
Nabadshe²³ thrust a spear into Aadan and people just watched

At the end of the poem Salaan Carrabay comes to women as a reason for starting conflict, something which touched him especially then, since what brought about this *gabay* was the enmity he took from the story of a young woman called Qarad, who was taken from a man of the same *reer* as Salaan. Using the example of Cain and Abel, he begins the final verse paragraph with these lines which describe women as a reason for starting conflict:

21 An influential elder of the Reer Xirsi Cismaan at that time. [All footnotes to poems quoted in the *Introduction* are translator's notes.]

22 A reference to Aadan Jugle, whose story is given in the story section.

23 A member of the Arab clan group, Reer Cali, who also figures prominently in the story of Aadan Jugle.

Cain was not restrained when he fell upon Abel
 Their anger with each other rose out of taking the fiancée²⁴
 Problems due to women always cried out to men in the past
 The five born to Cilmi Dhuub, it was as if they were just
 dragged into the corral²⁵
 The Bah Reer Dood²⁶ didn't look back and moved on from the
 place
 Cold just came to me last night because of anger in my mind
 I and the line of Reer Gude are the only ones who are bothered

Another example from the literature written here is the poem of Cali Aadan 'Cali-Dhuux' which was the first in the chain-poem famous by the name of *Guba*. We have called the written version of the poem in this collection *Doollo* even though it is known mostly as *That Fool Who Was Ogaadeen*. In our opinion, this example is the most appropriate and important in showing how conflicts among the Somali nomadic clans arose in the past. In the first place, if we look for the expression of direct incitement to clan war there seems little of this, if any at all, when compared to the level of such expression in other poems with calls to fight. Secondly, of the poems in this anthology, it is the poem which displays the greatest number of reasons, direct and indirect, which would cause clans to fight each other. On the other hand, this verse shows us that any poem in its own right was not the sole reason for the war between clans, as otherwise this poem would have brought about a war in which much blood would have been spilt, but this did not happen.

At this stage we shall not look into the details we find, from examples of reasons and indirect information in this poem, as to why the clans would confront each other in the past. Later we shall speak about the structure of the society and its classical culture. Here we have just presented a series of some of the poetic examples which show the four causes of war mentioned above.

Although we showed earlier that the main reason for the war of the clans was blood, that is to say killing, in this poem by Cali-Dhuux, we shall bring to the fore pasture and wells as examples of the reasons for conflict. These are the most important points which the poet makes use of, and they give the poem the intent it has. The line with which Cali Aadan 'Cali-Dhuux'

24 The word used here is *dhibaad-jiid*. *Dhibaad* is a gift given by the bride's family on the marriage and *jiid* means to pull or elicit. The precise meaning of these words together is still not clear to me. The poem here refers to the story of Cain and Abel in which Cain kills his brother. Muslim scholars related how each of the brothers had a twin sister who was to be married to the other brother. Cain however did not agree to this, and the story of the two brothers came out of this.

25 It was one of the sons of Cilmi Dhuub (Muuse Carre, Habar Yoonis) who originally married Qarad. Here the reference is to the fact that the brothers of the married man did nothing about someone else marrying his wife. In that respect it was as if they had just died.

26 The family of Cilmi Dhuub.

opens the poem shows grazing land and water wells as being causes of conflict through which he incites the clan with which he is speaking. He says in this line:

Doollo²⁷ has been taken from those fools the Ogaadeen²⁸

Doollo is a wide land with water and pasture and can sustain many people and livestock, however when the poet Cali-Dhuux exaggerates to the extent he does a problem which was not actually there, or at least was not a big issue over which two clans would kill each other, we can see his intention was to stir up conflict. What follows that first sweeping line is:

They are refused encampment in Danood²⁹ and Ciid³⁰ if they
want to camp there
[Other] men rule their country and their two regions
Daratoole and Faafan³¹ which are both verdant
They have no grazing in the place where there is that watering
pond³² ...
They cannot milk fresh and frothy milk at the troughs of
Cammuud³³

Among the wells Cali-Dhuux is referring to for the sake of conflict are Wardheer, Dixda Qarandi, Dixda Riygaleed, Gargaar, Doox, Dul, Faafan and others. Some of the lines in which he mentions men who have been killed there are the following:

The people were all being killed but you especially were coming
off worst
The hammering of the Bah Ina Cali³⁴ still leaves painful wounds
They are still staggering from their head injuries ...
Ina Raabbi was the one killed, he from Reer Dalal³⁵
Women have not said goodbye to those who killed the *ugaas*³⁶
Fate has decreed it otherwise they would not have refused to
avenge the man, the tall determined one

27 A large pastoral area where the Ogaadeen mostly herd their livestock.

28 A Daarood clan group.

29 One of the many water pools in Doollo where pastoralists of different clans come to water their livestock and which they occasionally fight over.

30 An Ogaadeen pasture land beyond Doollo.

31 Two important water ponds in the area of Doollo.

32 Reference to a specific watering pond known as Haro Digeed.

33 Another area of pasture in the Ogaadeen land, in the Hawd.

34 A particular branch of the Reer Xirsi.

35 A branch of the Reer Cabdille lineage.

36 I.e. the killing has not been avenged such that the women say goodbye to the men killed in revenge. Alternatively, this may be a reference to *godob-reeb* (exchange of women in marriage: see page 129).

Camels as a cause of conflict, which this poet uses a lot, is exemplified in these lines:

The camels which were found in Daahyaale³⁷ have given birth
this *Dayr*³⁸
Duudweyn³⁹ is not in Haaman and Daba-Cadaadeed⁴⁰
They [the Ogaadeen] don't bring them to graze in *derrin* land⁴¹
and the valley mouth of Daad-Madheedh⁴²
Dahab⁴³ is here and the young white camels
The beautiful Dafuf⁴⁴ is not far, your camels
The smell of their colostrum reaches you and yet you are
hunters⁴⁵
Those camels with [your] brand marks and ear incision marks
on the side where the milking vessel is held
As they low and grunt they are right there on top of you

Turning to another poem, the one by Sayid Maxamed Cabdille Xasan in this collection, which we have chosen to call *Why Cabdullaahi Has Been Killed*, the following lines show its theme of clan incitement by reporting on the killing of a man called Cabdullaahi whose death had not been avenged. He shows strong disapproval and criticism towards the man's lineage saying:

Cabdullaahi was killed because he lacked a clan [i.e. his clan
was of low standing]
If he had had a strong clan that no one dared to approach
That valuable man would not have been shot at in play
The hyena would not have breakfasted on the thickness of his
shoulders

From these lines up to the end of the poem the reason which the poet addresses to the clan and through which he incites them is the killing of that man.

Xarbi Ismaciil, who has two poems in this collection, affirms camels as a cause of conflict. The first of his poems is one of complaint and reprimand and is concerned with camels belonging to his lineage which were looted

37 This is the traditional name given to an event when a large number of Ogaadeen camels were raided by Isaaq clansmen. This was presumably at the beginning of the twentieth century.

38 *Dayr* is the lesser rainy season which runs from September to November.

39 Name of a camel, referring to the camels mentioned in the previous line.

40 Haaman and Daba-Cadaadeed are names of places to the south and south east of Hargeysa.

41 This is rocky land where *madheedh* grows. *Madheedh* is a shrub on which camels graze.

42 An area of pasture land.

43 A proper name for a milk camel.

44 A proper name for a milk camel.

45 For pastoralists the idea of hunting for food is very much looked down on.

and taken without being defended through fighting. These lines from the poem show us the importance of camels as a reason for fighting:

You stayed put as if it was a cry for help from another
[unrelated] community
A man who knows what it is to be poor would not be scared of
[defending] the camels
Didn't the women's wailing stir you into action?

In the second poem by Xarbi Ismaaciil in this anthology, he takes pride in victory after the *reer* he belonged to foiled another attack that the same lineage as before made against them. These few lines from that poem describe camels again as a reason why the Somali pastoralist clans in the past would confront each other and fight:

As half of them gave birth in the *Gu'* season⁴⁶ and led the red
sided two year old camels
As those mad wild animals attacked in the late morning
Then they [the poet's group] weren't afraid and sprayed the
livers [of the enemy] with bullets
They killed a hundred in one place in the first round
They shot the fat-buttocked Reer Sugulle⁴⁷

Faarax Nuur's poem written here, which we have called *Competition*, is generally concerned with camels. These three lines, for example, give direct testimony to camels as a reason for conflict:

Going back to our forefathers we were known as those with the
dead people [we had killed] outside our homes
People whose camels were there where dead, naked people
were
There is a reason for where her [i.e. the camel's] journey leads

Let us turn now to the stories. The one called *A World Has Deceived Me* is the most worthy of the stories written here and suggests that breaking a watering trough was the reason for the fighting which occurs. However it was not the case that the breaking of a wooden watering trough was the cause of many conflicts and wars. The wooden watering trough as a cause of fighting was born out of the confrontation and enmity between two men. It would often happen that two men would confront each other over a thing of little worth like the wooden watering trough, or something of even less

46 The main rainy season when pasture is generally plentiful unless there is a drought.

47 A Habar Yoonis lineage.

worth like a wooden camel bell and so on, but this in itself would not be taken up as a reason for conflict between two clans. Conflict between two clans was linked with the potential result of such confrontation, particularly if an individual were killed. However there were things which were of great value in the culture of that society and through which conflict between clans would arise, namely the things we have been talking about here: camels, women, pasture, wells and so on.

When all is said and done, in the story *A World Has Deceived Me* the war between the two clans did not occur because of breaking the wooden watering trough⁴⁸; rather it stemmed from the killing of the man and the subsequent refusal to pay blood money.

If the things which we have mentioned above were the direct causes of conflict and wars between groups of Somali nomadic clans, what can be said of the problems facing the Somalis today? Although opinions differ as to the real causes, in our opinion, it is surely the case that the widespread and longlasting conflicts and wars of the present have not been caused by disputes over camels, grazing, wells and the other things over which the society in the past would fight. Whatever the case though, the difference which can be seen here confronts and brings a strong challenge to the view that today's conflicts are the same and are no different to the conflicts which were known in the past among Somali nomadic clan society.

THE STRUCTURE OF THE SOCIETY AND THE CULTURE

We shall now turn to the effect which the structure of the political society and the classical culture of Somali nomadic pastoralist society had on war and peace in that same society. The literature in this book does indeed reflect the direct causes of conflict which we have outlined above, but first we shall show a little of the political structure of the society and its classical culture.

As is well known and agreed upon by most scholars, past Somali society, the clan groups of Somali pastoralists, was deeply rooted in a semi-desert land in which water and pasture are sparse. Living in that land has led inevitably to the socio-economic system of raising livestock, namely nomadic pastoralism. This gives priority and value to the camel, which has become the livestock of measure which is most valued in that environment (D.D. Laitin and Said Samatar 1987, p.28⁴⁹) because it is the one which can withstand the nature of the land to the greatest extent and can survive in

48 If conflict between two lineages stems from something of little worth, it would often be the case that when pride, bragging of power and holding in low esteem were made apparent and were added, it was that which made a clan rise up, and war would follow.

49 D.D. Laitin and Said Sh. Samatar, *Somalia: Nation in Search of a State*, Westview Press, London, 1987.

years of drought, which occur regularly in that environment.

It is through nomadism that a society emerged in which groups do not see themselves as rooted in a particular place where they are permanently settled, and their political system is not based on the land where they live, on being 'the people of such and such a place'. It is not the land, from which they benefit and on which they come together, that provides the basis of relations within their society and how they organize those relations. Rather, the way in which they relate and identify themselves within society is on the basis of patrilineal lineage, which different groups share. A group's political identity is based on shared descent (mostly patrilineal). What this brought about historically was that Somali society was divided into lineages, which were further divided into sub-lineages, sub-sub-lineages and extended kin groups, each one of which was bound by ties of separate lower lineage and blood relations and was responsible for collective decisions and actions.

The economic and social system of nomadism and the political structure based on shared descent led to a clash with the notion of a central power and system of governance among the lineages, which might arise independently to become a power which would rule over all the individual lineages. This has meant that historically, such a system of governance has only ever been brought into Somali society from outside by foreign powers (see I.M. Lewis⁵⁰).

The sparse environment, the system of nomadic pastoralism and the socio-political groups based on lineage descent, along with the lack of a [central] government, have all invited constant competition, confrontation and conflict over scarce pasture and water, of which each of the separate lineages wanted more, as we have mentioned above (see I.M. Lewis). In the past, political society was necessarily based on an exclusive culture in which the unity of a particular group and the relations and interactions between different lineages played an important role. Thus it was that conflict and peace were at the core of that culture.

In the value system of the society's culture, lineage relations based on taking sides with one's lineage were at the core. Indeed when we look further into the society's culture of cooperation, mutual assistance and sharing tasks among a group of shared lineage, we see the essence of lineage partisanship, which is very much valued within the group itself. One of the sayings which express the meaning and value of lineage relations is the following: 'One is part of a lineage for one's own benefit.' However, in times of war the matter was of even greater importance. This is because each person, specifically each mature man⁵¹ who was healthy, had a grave responsibility to fight for his lineage and if he did not fight he would not be forgiven. Such fighting

50 Translator's note: I.M. Lewis is a prominent anthropologist who has written much on social and political structures in Somali society.

51 Translator's note: the word for this in Somali is literally 'shield bearer'.

was something which merited praise and an honourable name when he carried out his role appropriately, or the worst shame if he failed to display warrior-like characteristics.

On the other hand, lineage relations were also a force for good manners and, when necessary, material assistance, an obligation which no one was exempt from or could challenge. This is reflected in the saying 'A mad man will be cared for by his clan' and the proverb 'A man of religious learning does not get to heaven through his clan.'⁵² The following also used to be said: 'Each man is what his lineage is.' The meaning of this is that in all his beliefs and opinions he must follow the position of his lineage, because no one else will ever accept his own personal position if it differs.

The reason for this is that the lineage was a social collective which a person supported in all aspects of his life and from which he sought help for any difficulty he had. It is on this, after God, that his personal security was based, as well as that of his people and his livestock. The lineage was also the context for social interaction and relations into which he fitted and was counted by others, and from which he could seek help. He could also show his strength within it, and through this could demonstrate the good name and status he deserved both within the clan and outside of it, since the respect his own clan showed him was the measure of how he was perceived by people from other clans. The lineage was also the means through which personal identity, as well as social and political identity, were expressed and recognized. People related to each other, were hospitable to each other, and returned stray livestock to each other according to their lineage and the prestige the lineage had among the clans. It was because of this that the lineage in society was such a strong force on the behaviour of each individual member.

As well as descent, a lineage also shared a legal code. That legal code was not a written set of laws but a cultural agreement concerning the relationships of cooperation, mutual support and solidarity holding within the shared lineage as well as between separate lineages. It also concerned grazing and wells which people of different lineages shared, as well as the issues of war and peace.

Each lineage which took the name of Reer So-and-So was most bound together and united in their outlook and actions when war occurred between them and another lineage; what they shared and fully and unitedly considered as being most worthy was their strength in war. Thus, when the clan group was seen from the perspective of the cultural law code which bound it, it could be said to be a group in society which came together in the case of war with other clan groups as well as when looting camels and

52 Translator's note: this means that even a good man of religious learning may not get to heaven if his clan acts in a way which would not allow this to happen.

taking grazing land for themselves.⁵³

The relationships between different lineages were built on the strength of each lineage's fighting force, and it was that which also ultimately played a defining role in their war and their peace. This strength was based on the number of warriors and weapons which each lineage could muster. The clan's strength was one of the most important things that each person wanted to contribute to. It was seen as, and indeed was, the only way of enabling the lineage to take pastureland and wells for watering, and ensure the security of their livestock. The respect each clan held among other clans was related to the strength of its fighting force.

One of the results of this was what we might call the right of force. What we mean by this is that the rights accorded to every person were linked to the strength that could be mustered. So, because of this, livestock raised by an individual belonged to him, and legitimately so, through the strength of the lineage. When the livestock was looted from him, it had to be brought back using the strength of the lineage. If such a matter was not resolved by force but mediated by law, it was because the opposing sides recognized and respected each other's strength. Two lineages would come to a legal agreement and would follow matters on which they agreed when their opposing forces were equal. If, however, there was an imbalance, with one of two lineages living in the same area being stronger, then their mutual respect and peace could be weakened for any reason. This meant that each clan took an interest in showing other clans its strength and abilities in war, which in turn led to conflict breaking out with relative ease between the clans. They believed that peace would not come about in life, culture and economic status if their strength and their ability in war were not obvious. This is captured in the proverb: 'Your words don't enter a man your spear has not entered.'

Genuine unity then was very much apparent in the state of war with another clan. So for the sake of any matter, even if discussion might have continued for a long time, if the dispute worsened and agreement based on discussion was not arrived at, war could still break out not long after the original event, and this was not shied away from. Thus when war and peace are put side by side, both of them had an important role in the value system and in maintaining cultural values in the society we are discussing. Despite this, one of these had a greater status in the system. Peace was the constant aspiration and heartfelt goal of the people. It was the virtue in life which was most talked about. The first thing two people asked about when they met each other somewhere was peace.⁵⁴ However, they could not get away from

53 I.M. Lewis has suggested that the cultural legal code of the Somali nomads was comparable to the philosophical thinking of eighteenth century Europe known as the social contract (see I.M. Lewis, *A Pastoral Democracy*, Oxford University Press, London, 1961, p.3).

54 Translator's note: this is a reference to the greeting *Ma nabad baa?* which literally means 'Is it peace?'

the circumstances of the society with no central authority, structured as it was on shared descent and in which clashes occurred mostly over pasture and water in the harsh environment. Peace was a fine aspiration, but keeping it secure and permanent was difficult. The act of war therefore was not, as it seems, something which opposed or cancelled out peace; rather, each clan fought as a means and a tactic to realize peace specifically.

In that society there were many ways in which a person, particularly a man, could distinguish himself. For example, among the things which were respected were the ability to debate, generosity, patience, understanding and wisdom, honest counsel and legal judgement, and religious knowledge. Yet among all these there was not to be found the qualities of the hero who solely fought and brought victory to the lineage.

For example, men were generally referred to as members of one of two groups: they were either *wadaad* or *waranle*, a man of religion or a warrior⁵⁵. The role the *wadaad* played in society was in the area of the Islamic religion, but when it came to political matters – problems arising from clan and family group relations – then it was recognized and expected that he would preach to the people about peace. People did not like a *wadaad* threatening or engaging in war and he would find no respect in society from that, and indeed could lose respect for it (see the story of *Aadan Jogle* in this anthology). The role of the *waranle* was war, as we can see from the literal meaning of the word itself. The first duty of every man of fighting age to his lineage was to fight for it unless he was a *wadaad* that people consulted on religion, severely disabled, or old and frail. From his role in conflict he would gain the most praise, the greatest name and honour, or could accrue the worst shame and a bad reputation if he did not live up to expectations. In general we can say that in that nomadic society of clans and shared lineage the political rights of the *wadaad* were not equal to those of the *waranle*. It was not incumbent on the *wadaad* to hold political position and authority which was gained in war.

Another feature of that society's culture which had an effect on conflict among the clans was the culture of collective responsibility, based on the legal code of relations between those clans. Responsibility for the actions of an individual person was not restricted to that individual alone, and he alone was not responsible for whatever consequences might arise from his action. So, usually no action was taken against an individual for something he did, rather it would be said 'Reer So-and-So did this or that'. Moreover, when some misdeed was done to a person, whatever it amounted to, the official legal code which was adhered to was to follow the collective view of the clan of shared lineage which was joined by a common code.⁵⁶ Of course this situation is one which takes away from the individual direct

55 Translator's note: the literal meaning of *waranle* is 'one who owns a spear'.

56 See I.M. Lewis, *A Pastoral Democracy*, Oxford University Press, London, 1961, p.242.

responsibility for the consequences of his action and so it would seem that war might more easily start for an insignificant reason, or that war wasn't often challenged easily.

Something else which encouraged the culture of conflict in that society was camel raiding, which was praiseworthy in the society's value system. Even though it contradicts the position of Islamic religious doctrine which the people believed in fully and which they said actually prohibited it, the reality of the culture they followed went against this. This was because camel raiding was not an activity which was found to be abhorrent or shameful. On the contrary, the fighting men of the lineage would gather together and dare each other in fighting and strength to drive camels away from others for themselves. Each man who engaged in this was seen as a heroic man of whom people were proud. Among the clans, the lineage which was successful in camel raiding gained honour and prestige, and for the lineage who had been raided there was shame and exposure in poems if they did not return the raid and bring the camels home (see the poems by Cali-Dhuux, Faarax Nuur and Maxamuud Daallin). Classical literature, especially poetry, of that society, of which there are good examples in this book, very much bears witness to this. In all the poems which deal with camel raiding, one can see pride and praise, disapproval and ridicule, incitement, threat and eulogy. What one does not find is criticism or shame towards camel raiders or towards the illegality of the act of camel raiding. The poem of Faarax Laanjeer, *Have I Seized Some Skinny Sheep and Goats*, addresses this matter directly, and clearly puts forward the view that camel raiding is not illegitimate, unlike the raiding of other livestock. Although it is probable that from a doctrinal point of view no one would agree with Faarax on that, how people actually behaved in their own culture is nevertheless described by him in the poem.

PEACE AND ITS CULTURE

Up to now we have talked in detail about the direct causes that brought the Somali nomadic pastoralist clan groups to face each other in conflict, as well as matters relating to the structure of the society and its culture which also had an influence on conflict. We can now ask what direct reasons and conditions there were which brought about peace.

First of all, we can say that peace does not have causes which come from outside of the society, because both peace and life are joined together and cannot be separated. Peace is the condition on which a calm life is based and through which it can itself be sustained and make for good historical development. Peace is the fine aspiration and goal which all people want. As we are all aware, the need for peace and security, desiring it, sustaining it

(when it is in danger), seeking it (when it is missing) is a characteristic which God has placed in every human being. Whether as individuals, groups or societies as a whole, when people feel in danger, their reaction to saving their life stems from this aspiration. Peace is therefore something which is desired in its own right, and this inherent desire is a dynamic force which mobilizes the strength to ultimately bring it about by whatever ways or means possible, even if that means through war.

Thus in the Somali society we are talking about, agreement on and acceptance of peace had no greater direct reason other than the people's need for it. The strength of the manner and way through which peace was sought was based on the wish for peace in all the people. The wisdom of this matter is encapsulated in a line of a *gabay* poem by Faarax Nuur which we have called *Giving Each Other Up*:

The peace which has been agreed on at this time will not work

Things which help peace

How then could peace be brought about? While in its own way peace was something necessary, a good thing which was aimed for, there were means and cultural ways in which peace could be administered and established, since it could not simply be brought in from elsewhere.

Firstly, there were ways in which the society eased the return of peace among clans who shared grazing and wells. For example, conflict and peace among the nomadic pastoralist clans was not separate from the competition and struggle over the bounty of the environment in which they lived together, nor from the defence of political prestige of a clan group. Given this, war and peace grew as objectives out of the way the groups living together related to one another. They were the two basic ways in which confrontation between clans was managed.

Secondly, both war and peace had clear objectives which everyone understood and which a particular lineage would agree upon. Whenever any clan was at war with another clan, the reason for it, the aim for which they were fighting and how they would stop the fighting and enter into a peace agreement was something that everyone was aware of, valued in the same way, took the same interest in, and wanted. At the same time, they had a shared legal code regarding war and peace, and through consultation and decision making could come to an agreement and establish unity.

Thirdly, their fighting itself often had peace as its aim. What would most often happen was that as soon as something occurred to cause conflict, hostility could develop between the two clans leading to insecurity and danger of attack on the people and livestock from each clan. When the conflict reached a certain level where peace was seriously jeopardized, then the intellectual leaders of the community entered the fray and led their men

to allow peace to be born out of the war. They would see the pain that war would bring about as something which made people desire peace and which would allow discussion and mutual respect to develop. It was then possible for them to sit opposite each other, speak together, come to an agreement, judge matters and be sympathetic to each other.

We might say then that in that exclusively nomadic clan-based society, the peace experienced by each clan was often linked with war; this was something they believed and which was expressed in the line above.

Fourthly, if the strength of the fighting force played any ultimate role in that society, it was in relations between the clans. The rights which each clan could hold on to and exercise were mostly linked to its strength. The way clans would act and set the ground for peace was through the system of alliances between related families and clan lineages. Those which were smaller in number would enter into a unifying contract together even though it wasn't through a particular lineage relation that they were brought together. In that way, a strong force which was well known and considered by others to be equal to other forces would come about. Since ties of common descent didn't bring groups of the same number together, society allowed a way for them to come together as an alliance sharing a common legal code, and through this the equalization of the clans' fighting forces was realized, something which was necessary for peace.

Fifthly, an aspect of the culture of peace which the society followed even during times of war was the cultural contract of *biri-ma-geydo*. This meant that during a conflict all those who were not involved in the fighting were protected from transgressions, such as raping women, entering houses and looting what was in them, and most importantly there was a duty to protect and not attack people classed as *biri-ma-geydo* among whom were the head elder, religious scholars, poets and weak people who could not take part in fighting such as women, children, the disabled, frail, elderly people and so on.⁵⁷

It seems from this that the culture had the objective of preventing war from leaving behind bad traces and lingering wounds which, when peace did come, would need to be dealt with. This aspect of the culture therefore benefited the subsequent peace process among the communities who had been fighting.

Before leaving this topic there is one further point to make. Peace in the clan communities we are talking of had a system, institutions and norms which were followed, and anyone who worked towards them and played a role in them was respected for that. For example, whatever it was that caused the conflict and whatever the consequences were, everything was made public and was judged in a detailed and open way together. Nothing

57 Translator's note: for more details see ICRC, *Biri-Ma-Geydo (Lama-Dilaan)*, February 1997.

was left out and nothing was added that did not belong. They used to say 'Pus is not treated on the surface'. At the end they would come to an agreement on the basis of the legal code which was already established, or for an event which was new and hadn't happened before, they would deal with through their wisdom.

Peace was not something which was pursued by just one person but was something between all who supported each other in conflict, and so time was taken over it and it wasn't concluded until all finally agreed.

What is worthy of particular consideration is the way in which a group of clans that had been in conflict might not actually so easily come together and discuss things. That was not the way to bring about peace and it would take a lot of time, people and effort to sow the thought and general desire for peace in such situations. Undesired war could also occur, which was started by just one, two or a few people, because all that was necessary was a call for help and assistance on horseback (i.e. armed support) would follow. Also, when it came to peace the forces did not all necessarily cease fighting and return home until there was unanimous agreement, or at least until most of the people had been convinced and come to an agreement.

Given this, one of the most respected ways in which communities sought peace was through the system of the emissary. There were different aspects to the figure of the emissary. Sometimes emissaries would be exchanged between two lineages when there was some problem. Such emissaries were the most common, and were most appropriate at the beginning of a conflict. For example, when something which might lead to conflict first happened, if there were no previous grievances to exacerbate the situation then one of the sides might send a peace emissary. An emissary of this kind would mostly be sent between lineage branches which were related further up the lineage system and who shared grazing and wells.

The two stories *A World Has Deceived Me* and *Oh Suldaan I Have Not Insulted You* show us clearly the role played in war and peace by such emissaries sent between communities who shared land and lineage. In the first story, *A World Has Deceived Me*, the difficulties occur between two *reers* of the same lineage who live in the same area and whose forces would not have far to go to attack each other. This emissary led to immediate moves being made to bring groups from the two *reers* together, and succeeded in holding a fully representative meeting where agreement was arrived at and blood compensation brought together except, in this case, for one camel which was missing.

This story shows the ease with which war could possibly break out more readily than peace and opposition to war, unless agreement was reached and peace brought about. In the story, the agreement which the wise elders of the two *reers* strove for and fully and comprehensively agreed upon was broken by one man who refused to pay one camel which would have

completed the blood compensation to a man whose son had been killed. It was this that made war more likely.

The other type of emissary, different to the one we have just discussed, was one who usually came from a third lineage or lineages which were level with the two lineages who were in conflict. Such an emissary was particularly important if the matter had become complicated or if the two opposing clans were failing to reach an agreement.

Whatever the case, the other *reers* could not watch a war happen near them and so would send an emissary who did not rest from calling for peace. When peace was close, the emissaries would call the parties together, organize a meeting and mediate. In this way other communities would play an indispensable role in bringing about peace between two fighting lineages.⁵⁸

When people were amenable to peace in principle and in practice, and a peace proposal was gathered from each clan, then the cultural practice of the meeting under the tree was followed at which the elders of the communities would come together. There they would discuss what had happened, how it had come about and how the problem of the conflict could be healed and peace returned.

However, as we mentioned above, the society was made up of separate independent groups who competed over the limited resources in their environment, and there was no centrally governing institution which might guarantee the establishment of security among them. Be that as it may, the culture of that society was not lacking in ways of upholding peace when the solution made it possible.

The peace agreement which was entered into collectively was sincerely established when each lineage's desire for peace was real. This was because in most cases one side would not force the other and it was only when everyone wanted it that everyone was led to peace. Before this stage, the movement of peace seekers and emissaries continued, but if it had not reached the stage where peace was desired by them all, agreement was difficult, and even if that stage was reached it might not be fully established.

The solidity of peace reached jointly was made possible by many things which can be described as the foundation upon which the peace was based. These are given in the following sections.

Lineage relations

As already mentioned, the lineage was a force which no one could contravene, and any decision made by the lineage had to be followed whether an individual liked it or not. If there were one or a few more men

⁵⁸ This does not mean that the other communities did not sometimes bring problems which further fuelled the hostility, because there were many occasions when inciting poems were composed by other clans who were among them [i.e. the clans in conflict].

who were not convinced of what their lineage had agreed to, then people would speak with them and demonstrate the way in which the decision reached by the lineage was in their best interests. If there was a fear that the man who refused the decision would go and do something which would damage the peace, then he would be held by forceful or other means. He was always forced to accept the decision which the lineage had arrived at. This was because the life of an individual and his best interests in all respects were linked to the lineage. There was nowhere else where he could find security for himself, his wealth and his individual honour. So, as the lineage was indispensable, everyone would follow it.

In the same way that a man would obey the call to arms in war and the cry for help from his lineage, and put his life on the line for it, so he would also in the end accept the peace agreement the lineage had entered into. This is apparent in the intention of the following saying: 'Every man is what his lineage is.' What this is saying is that there is no man who can separate himself from the views the lineage has and the position it takes. For if he has a different opinion to the lineage, no one will blame him or take anything away from him, but he must accept the final decision of the lineage. He cannot escape his lineage and so every man is forced to follow it.

Upholding the noble name

In the past, Somali pastoralist society put great significance on the honour of names of clans which had a large effect on the manner in which each person behaved and on how they were seen by others. Whatever the place or situation, anyone who counted himself as a member of a clan in that society held this uppermost in his mind and it determined his behaviour so that he did not shame the lineage he was born to, thus protecting its nobility.

The word 'nobility' (*gobannimo*) in classical Somali culture and tradition had many different meanings and ways in which it was used. Taking what we are concerned with here, one of the things the word referred to was the characteristic of being a law-abiding lineage which discussed matters and made collective decisions which they all followed and through which other people related to them; a people who had a decision-making body which both the leaders and the grassroots recognized, and at the same time would enforce their decision through their strength which made them independent. On the other hand, if a clan or lineage could not consult together nor agree on counsel, or if it did not have an advisory council whose advice and experience were listened to, then that lineage would be eliminated, it would inevitably break up and cease to exist as a clan.

So what was valuable to each individual was the preservation and protection of the nobility of the *reer's* lineage. What they hated and guarded their behaviour against was not just the shame of not having wise direction

within the clan, something which would damage its noble reputation. But also, because of that, despite any view which an individual held himself, he would guard against breaking the code and inflicting a wound to the clan decision. Each individual thus played a role in securing the peace which the communities agreed on.⁵⁹

The oath and its consequences

When agreement had been reached after conflict, if the two lineages did not want their agreement to be belittled or broken by anyone, either inadvertently or not, they would conclude their peace agreement with an oath sworn by the elders of each of the two lineages in order to protect the points on which they had agreed. The oath was entered into in the clan's name and was a pledge which the two lineages promised to hold to in the future. It was strongly protected because it was believed that an oath which was broken would lead to seriously bad consequences affecting people and livestock. We can say therefore that the oath is another way of holding on to peace and making it permanent.

The question which we need to look at here is the situation holding today. If one tries to find someone from the Somali clans to swear an oath, one cannot find a person who can be trusted to keep that oath. This is because those who are at war today are not sensitive to the shame and bad consequences of their lineage.

Blood money and camels

Camels, as we mentioned above, were the livestock by which wealth was measured and which very much affected the relations and political unity of the shared lineage. The group would defend together their pasture and wells for watering camels and would support each other against raids. With regard to peace, camels had no less a role. One of the ways in which that role was evident was in the system of blood money or *dijaa*⁶⁰ for a person who was killed or wounded. The society legitimized the notion that the life of an individual be valued in terms of living camels and if two *reers* had no other legal agreement then this would be paid. Camels were something which were valuable to the clan and the love of them as wealth, up to a point, helped preserve peace between closely related sub-lineages and communities in the same area.

59 This is not apparent in the culture among the groups of Somalis fighting today even though they may be using the name of the clan.

60 Translator's note: the Somali word for blood compensation is *mag*, in some cases the Arabic word *dijaa* is also used.

Exchange of women in marriage (Godob-reebta Gabdhaha)⁶¹

Another part of the culture of peace making among the clan communities of the nomadic Somalis was the exchange of young women between two lineages. These women were then married to men who were close relatives of the men who had been killed, those closest in lineage terms. The paying of those young women and the accompanying blood money was called *godob-reeb*. What is understood from this word is that the children it was hoped would be born to these women would heal the wound of the grievance of whoever had died. Looking at it from another perspective, this also brought about relations based on marriage (*xididnimo*) and friendship which then took the place of conflict. The marriage exchange thus had the aim of strengthening peace and ensuring that former wounds would no longer exist.

We shall move on now from looking at these practices mentioned here, which were the preferred ways in the cultural system to help strengthen, directly or indirectly, the establishment and preservation of the peace agreement which Somali nomadic pastoral groups had entered into together in the past.⁶²

In this important part of the book, we have written about what would bring about war and peace in classical, exclusively nomadic Somali society, and about clashes and competition over the economic benefits of pasture, wells and livestock, especially camels and horses. We have also talked about the honour of the lineage and about peace and war, both of which were linked to and very much affected the society's political structure as well as its classical culture, which it had inherited over a long period.

Given all this, the view one hears from many people about literature, especially poetry, which attributes to it the specific role of bringing about both war and peace, cannot easily be accepted, and it seems to us that that view does not follow on from the realities of the situation.

THE ROLE OF LITERATURE

Although literature was not the direct reason for war and peace, the relation between them cannot be denied. When considered generally, literature was related to all aspects of that society and so also had a relation to war and peace. We might say that literature, in those times, was like a mirror which

61 Translator's note: *godob-reeb* literally means 'leaving grievance behind'.

62 However, we must be careful not to take the points mentioned above as always fully adequate in maintaining continual peace among those clan groups. These points depended on the relations between the individual and the lineage he was descended from, and the effect which his lineage had on the aims of his life in all respects. This would mean a man would follow the lineage's decision, but that did not completely guarantee peace, since there was no unbiased joint force outside of the clans which took responsibility for general security among the different lineages.

reflected the culture of the Somali nomadic pastoralist society. It was the vessel into which those people poured their inheritance of experience and their history.

The specific literature which concerns the subject presented here, and the literary examples given, reflect in a stark manner the culture of war and peace which that society traditionally followed. It delineates in different ways how the society viewed the world in which it lived from all perspectives, as well as the foundations and values through which it functioned and approached everything. To sum up, what the literature written here shows us is the value given to clan relations, clan support and the strength of the lineage, along with the role all this played in relation to war and peace in the society. For example, in his poem *Doollo*, Cali-Dhuux Aadan uses the foundation of clan support to incite and encourage the Ogaadeen clans. Thus he returns repeatedly to the memory of men who had been killed and stresses his disapproval at the fact they were not more warriorlike. He reprimands their fighting forces, saying they failed to avenge the men who had been killed and failed to regain their land and livestock through raids. This meaning is shown in these lines:

God has dampened their fire and their thunder
Of the people they are not the weakest and yet they have not fought

Even his own position of inciting the Ogaadeen is the result of his shared Daarood heritage, demonstrating the foundation of lineage support:

Even I was angry with it in my whole body

Then in the poem replying to Cali-Dhuux Aadan, Qamaan Bulxan points to that same culture we have talked of. For example, while accusing Cali-Dhuux Aadan's lineage of the injuries to his (Qamaan Bulxan's) clan, he describes them as being worse than the Isaaq, saying:

You don't look at the hammer that fell upon Ina Barwaaq
Those men roam about in foreign lands like the destitute poor
The Harti⁶³ are known by Docmo⁶⁴ and their camels⁶⁵
The Cali Geri⁶⁶ took the camels from us yesterday at Daadhiin
The milk of Deg and Heemaale⁶⁷ has been thrown away from
you

63 This is a section of major Daarood clan groups including the Majerteen, Dhulbahante and Warsangeli.

64 An area of land inhabited by the Dhulbahante.

65 This line refers to the fact that the Harti took the Ogaadeen camels.

66 The lineage of Cali-Dhuux.

67 Names of female camels.

At another point in the poem he says:

Between the man who thrusts the sword into you up to the hilt
And the one who says 'Attack him from the rear' there is
nothing to choose
Who is there closer than you who will come to help right my
wrongs?

What he [Qamaan] is reprimanding Cali-Dhuux and his lineage for is that shared descent did not help them here and that they took many injuries from the liddoor (the Isaaq). Elsewhere in the same poem, he disapproves directly of Cali-Dhuux. Since the Isaaq had taken Doollo from the Ogaadeen, or taken their camels and killed their men, then he, through his shared Daarood heritage, had not supported them:

The day when you were taking the livestock and Deleb⁶⁸ on
horseback
When you hobbled us like an Amhara band⁶⁹
As you now tie my hands behind my back can't you show
compassion?
Why don't you fight as Daarood Ismaaciil?

In some places, what appears clearly in Qamaan Bulxan's poem is pride in the clan one is born to and the need to resist anything that would shame it. In other places he shows the strength and honour of the people of his own lineage and how he was not denigrating them by saying the Isaaq could harm them. He says that if someone were to have victory over the Ogaadeen, then it could only be other members of the Daarood:

If a lion that's prowled all night puts a domestic animal into his
unkempt mouth
Gulping it and making its blood flow from his [piercing] teeth
Don't the small animals eat the scraps that remain?
It's you who killed me. When did the Isaaq take Doollo from me?
What gave the victory the Daarood had to Daba Cayuun⁷⁰?

Salaan Carrabay's incitement poem *Mine* is full of references to this culture. The heaviest weapons he uses for pushing clan actions and for lighting the fire of war are the values relating to clan relations, and the views and actions of supporting the clan which are linked with them. However, as well

68 A milk camel.

69 Amhara refers to the Amhara people who live in the highlands of Ethiopia.

70 This means the ones who follow Cayuun, referring to the Isaaq.

as composing the war poem *Mine*, he also wrote two others, *Oh Clansmen*, *Stop the War* and *Kinship is a Shelter*, in which his aim is peacemaking. In these, he uses society's views on the negative consequences of civil war as well as the value of lineage relations which held between the two enemies. For example, at the end of the latter poem Salaan demonstrates to two enemies the meaning of the clan judicial code, namely that you help each other and work together so that through unified force, external enemies retreat. On the other hand, if the two enemies kill each other, then the external enemy, who is against the two clans and all who share their name, benefits and is encouraged:

Of men the respected ones are those who protect, a cover and
a shield
In the unprotected place a lion can see a weak point
A name lives on and who one is born to cannot be changed
Let me not force on you advice which is nothing but futile
The Reer Faarax are indifferent, the ones I'm imploring
Those to whom it was necessary are being forced with
something formidable
So to the people who wanted to attack the Habar Jaclo another
path is open
Oh God, let these children not stampede, make them separate

In general, what we find in the literature written here is the worldview, thoughts and values of the culture of the pastoralist Somali society, and now that the reader has an idea of this from the few examples given above, we shall move on.

Another role which that society's poetry of war and peace played was to affect the political decisions of its clans. Many times poetic verse was like a loudspeaker calling from within the people and through it a new matter might be opened for discussion, leading the clan to make a decision. Sometimes the poet was successful and sometimes not, nevertheless the role of political discussion could always be taken by poetry.

For example, Cali-Dhuux Aadan in his poem *Doollo* had the intention of bringing major change to the political relations between the clans in the area he was speaking of, specifically branches of the Ogaadeen and Isaaq. In particular, he wanted to stir the Ogaadeen to fight the Isaaq and so focussed his political debate on the Ogaadeen to encourage them to change their position with regard to the Isaaq. It was the same with Salaan Carrabay, who in his poem *Mine* set about to change the peaceful relations which had, to a point, prevailed between the clans living together in Togdheer, into war.

Another example is Faarax Nuur's poem *Giving Each Other Up*. What

brought this about was a matter to which he added his thoughts among his kin as he wanted nothing to change from the prevailing situation of war. The poem affected the political situation of the time and led to nothing changing from the war which was happening at the time.

Another important example is Saahid Qamaan's poem *Equality*. This is about a very important political matter within the clan to which Saahid Qamaan was born, namely the position of the suldaan, and a man who at that time they were considering removing from that position. In his poem, Saahid Qamaan presented his clan with his thoughts on that man and his status as suldaan. Aw-Jaamac Gacanlow's poem is similar and considers the political position between the lineage to which he was born and the lineage he was speaking with.

On other occasions poetry would play the role of propaganda and broadcast the political position of the clans. It was a vessel which passed on the views and the pride of the clans. Examples of this are the poems *Competition* by Faarax Nuur, *Dismay* by Maxamuud Daalin and *News That's Spread All Over* by Xarbi Ismaaciil.

When poetry is in close relation and directly connected to war then this is when it becomes the weapon of words, with which people fight and which they use to incite the side they are on. In each case, the literature of Somali society is different from all other literary traditions in the way it directly relates to and translates the experience of the society in which it is rooted and the times the people are living through.⁷¹

CONCLUSION

War and peace in the Somali nomadic pastoralist clans was linked with the system by which that society lived and the culture it had. Their wars were born out of competition within their nomadic pastoralist economic system and their struggle for the limited resources of the semi-desert land. At the same time, there was a need to defend the political honour of the clan groups. Thus war and peace were directly born out of the needs of their lives and the system their society was built on, as well as the maintenance of relations between different clan groups living together, each one independent, with no central authority among them.

Another point is that a clan within that society would enter into both war and peace on the basis of a united opinion and position, an intention, an aim and a decision with which they were all in agreement. There would be at

71 Translator's note: this pride in Somali poetry by the author leads him to suggest that it is only in Somali society that poetry has this power. This is a reflection of the importance in which poetry is held in the society. There are, however, other societies around the world in which it has such power. See, for example, southern African praise poetry traditions.

that time no people who had solely personal intentions to take their lineage to war, and war and peace had no reason or cause which was not within the legal code which bound the lineage and through which it supported itself. The basic reason why a lineage supported itself, as we have described, was to deal with the blood of the lineage (that is to say to deal with the situation of a member of the lineage being killed), the pasture land and the watering wells, their camels and women. War among them had the ultimate goal of peace, which became stabilized when everyone desired it and agreed to it.

Making peace was based on and made possible through the society's own cultural norms. Among these were the emissaries of the two sides in conflict who would be sent to the opposite clans, as well as emissaries of other communities who would enter into discussions and mediate. Another part was the culture of the Somali legal code of *biri-ma-geydo*, which in the end would ease a peaceful outcome. Finally, peace was also brought about by the meeting under the tree where the elders of the communities would come together. The usefulness and the strength of that meeting was that peacemaking was built on talking about the real reasons for situations of war and peace. For example, people would discuss what brought a conflict about, what had actually happened and what would come out of these events. They would also talk about where the law stood on the matter and of course what they could do about a new and escalating problem.

Even though the maintenance of peace was very difficult in those times with no central authority, there was a culture which, up to a point, enabled peace to be maintained. This culture comprised lineage relations which no one could leave or live outside of, and so meant that what the lineage had agreed upon would not be contradicted in any way. At the same time, the notions of clan nobility and independence played a great part in sustaining clan values and aspirations. This meant that individuals would not destroy or break any decision which the lineage had agreed upon, since part of the meaning of nobility was listening to each other within the lineage and being united in the lineage's decision and their position.

Another thing which allowed peace to be maintained was the oath in the name of God, with which the points of the peace agreement were ratified, as well as the blood money which would be paid in live camels. These were undertaken along with other additional ways of strengthening peace such as inter-marriage through *godob-reeb*.

Finally, as we have said, literature was very much the measure of the society and its culture. It was at times a discursive assembly which very much affected the clan's political position and led it. At other times it was a weapon of propaganda, broadcaster of victory and proclaimer of clan pride, and so became a weapon of rhetoric for war which would incite people against their enemy, bringing bravery to themselves and demoralization to the enemy.

PART 1: THE POETRY OF WAR AND PEACE

FIRST PART: THE POETRY OF WAR

I: Direct War

Mine

Salaan Maxamuud Xirsi 'Salaan Carrabay'

[Ismaaciil Aw Aadan: We wrote *Mayn* from a cassette recorded by Muuse Galaal]

As the late Muuse Galaal, may God have mercy on him, informs us, Salaan Carrabay composed this poem at the end of the years called *Xaaraame Cunne* 'Eating Haraam Meat'⁷². The poem came about because of a woman called Qarad, who was married to a man closely related to Salaan Carrabay but who was absent abroad.

Qarad one day said to herself that she wanted to see if her husband had sent the money she had asked for in a letter she had sent him with her news. She was an elegant woman and while in Burco was seen by Cawed Quurshe. As she and Cawed Quurshe shared their news, she told him that she was married but that her husband was absent abroad and that she had not had news from him for a long time. At this Cawed Quurshe tried to convince her to marry him, and, in the end, Qarad accepted his offer. So afterwards, with the help of Cawed Quurshe, who was a translator for the British, who governed the country, she went to the *qaadi*⁷³ of Burco. A number of witnesses were brought forward and they disclosed that Qarad had received no news, living expenses or clothes from her husband who had been abroad for five years. So the *qaadi* granted a divorce. When Salaan got to know about this he took up a spear and intended to cut Cawed Quurshe in two. News of this spread and so they went together to the British District Commissioner of Burco. The *qaadi* and the witnesses were called and the witnesses said the same thing as before and the *qaadi* said: 'Sir, the judgment is just, so please sign. It is as the sharia allows.' The British district commissioner agreed and Salaan, who had previously decided to kill Cawed Quurshe, was captured.

72 Translator's note: this name signals that the drought was so severe that people ate animals that died rather than those which they chose to slaughter in the way prescribed by Islam. [All footnotes in this section are translator's notes.]

73 A *qaadi* is a judge in Islamic law.

When a court found against him he left Burco in anger and frustration and took to the countryside. He was absent for six months, during which time Cawed Quurshe married Qarad. The matter was subsequently forgotten about and some time later Salaan returned to Burco where people said to him: ‘You’ve been absent from us for quite a while and we have missed you, so we want you to entertain us for one evening’. Salaan said: ‘I shan’t entertain you for just one evening but shall entertain you for seven evenings! But find a large place for us, and get permission for me from the DC.’ All this was arranged and on the first evening he began with this poem. He said:

As if in just play the Reer Cawl⁷⁴ were attacked
 The Reer Xirsi⁷⁵ who just got up out of sleep gave no trouble⁷⁶
 They [the attackers] knocked out the front teeth of Bede [i.e.
 killed him] at the rocky area of Beer⁷⁷
 There the hyenas skinned his sides
 And Cabdi Qodax⁷⁸ was shot at as if he were a *dhalool* tree
 His temples really smoked from the bullets
 So I keep waking in the night because of his fall
 With that Maxamed Dhuubsade⁷⁹ added a shame to deception
 And Col-u-Joog⁸⁰ lies between both fresh and sour camel’s milk
 [i.e. is in good times]
 By God no one is rushing to do anything about [taking revenge]
 and everyone sees that
 The boasting of Cali Saciid⁸¹ and their pride have fallen to one side
 Men were killed at Laanta Dhaanka and it was reported
 everywhere
 Xasan Xaajigii⁸² who used to swear to fight has fallen away from war
 A lion has ravished for itself the very fat ram
 By God Xayd Muuse [who had been known to get angry] has
 not even broken a stick in anger!

The abcess throbs for a whole few days
 While no damage was done to those who were striking them
 In one day the Reer Xuseen⁸³ put down their arms

74 A Habar Yoonis lineage.

75 Ancestral name of several Habar Yoonis lineages.

76 That is to say they didn’t support the Reer Cawl.

77 A small village to the east of Burco.

78 An influential elder of the Reer Xirsi Cismaan at that time.

79 The man who had killed Cabdi Qodax.

80 An influential elder of the Reer Cawl at that time, and from the family of Cabdi Qodax.

81 A Habar Yoonis lineage.

82 A branch of the Cali Saciid lineage of Habar Yoonis.

83 A Habar Yoonis lineage.

The fate awaited from what came before is approaching the
 Arab⁸⁴ clans
 They announced something to Aadan⁸⁵ while he was free of
 worries
 In sleep the dream informed him of illusion and lies
 He woke with a mirage in his head and unaware
 Nabadsh⁸⁶ thrust a spear into Aadan and people just watched
 Reer Weyd Saciid⁸⁷ lost their way with the wound they had
 sustained
 And went with the thought of what happened and grievance
 into the highland of Dhamal⁸⁸
 They went just dancing but really they were weakened
 If the Reer Siciid⁸⁹ had shot the gun then they would have
 reaped the consequences

The Xasan Daahir,⁹⁰ who would just have been glanced at
 before, now left surprise in their wake
 They finished off and looted and killed the Cumar Daahir⁹¹
 They attacked the Reer Xaamuud⁹² who had themselves been
 blood-thirsty
 And the men who had been unequal are now equal
 And they are now even a little stronger in boasting, in meetings
 and in command
 To their descendents who remain they have left an inheritance
 for a later time

The differences which have come among the Ciidagale⁹³ who
 are now pointing the finger at each other
 Those scooped out [i.e. killed] at the Indha-Guba campaign⁹⁴
 and to whom respite was refused
 The ones from whom land favoured by God has been pulled
 away by oath
 Youngsters who knew nothing of war and who were sealed off
 from good advice

84 An Isaaq clan group.

85 A reference to Aadan Jugle, whose story is given in the story section.

86 A member of the Arab clan group, Reer Cali, who also figures prominently in the story of Aadan Jugle.

87 A branch of the Xirsi Cismaan branch of Habar Yoonis, Aadan's branch.

88 A place in the area inhabited by the Ogaadeen.

89 A branch of the Xirsi Cismaan including the Reer Weyd Saciid, Reer Waraabe and the Reer Cigaal Saciid.

90 A branch of the Reer Daahir, a lineage of the Habar Jaclo branch of the Isaaq clan group.

91 Another branch of the Reer Daahir.

92 A branch of the Cumar Daahir.

93 An Isaaq clan family.

94 The name given to a famous battle between the Ciidagale (particularly the Reer Ciise) and the Arab. The Reer Gobdoon branch of the Ciidagale, however, sided with the Arab.

The Reer Ciise⁹⁵ were shot, who came to the battleground with confidence
 They were wounded by the Reer Gobdoon but no one noticed
 No one even glanced at the Suldaan [of the Ciidagale] killed in the mud
 And now they [the Reer Gobdoon] added to the problems he had had and furthermore took pride
 What the lion grasps and eats is the animal that has most meat
 Only when he is satisfied does he call the other wild animals to it
 Men keep in mind forever the victory they achieve today
 Having achieved success, has Faarax Nuur⁹⁶ recited the essence?

When you die sometimes death is better than life
 Raising livestock and feeling satisfied sometimes are *xaraam*⁹⁷ to you
 That you assume the ways of womanhood somewhere is a shame
 Humans have no taste for what people disapprove of in them
 A man who allows people to do what they want to him will milk the consequences of that
 Your offspring will forever inherit the situation you bring about
 Cain was not restrained when he fell upon Abel
 Their anger with each other rose out of taking the fiancée⁹⁸
 Problems due to women always cried out to men in the past
 It was as if the five born to Cilmi Dhuub were just dragged into the corral⁹⁹
 The Bah Reer Dood¹⁰⁰ didn't look back and moved on from the place
 Cold came just to me last night because of anger in my mind
 I and the line of Reer Gude are the only ones who are bothered
 By God I'll tie others with the chain that has tied me
 Or by God I'll just leave this land and the name of all the people living here

95 A Ciidagale lineage.

96 A famous poet, some of whose poems are in this collection.

97 This refers to something that is forbidden by Islam. Here it is a metaphor for something that is difficult.

98 The word used here is *dhibaad-jiid*. *Dhibaad* is a gift given by the bride's family on the marriage and *jiid* means to pull or elicit. The precise meaning of these words together is still not clear to me. The poem here refers to the story of Cain and Abel in which Cain kills his brother. Muslim scholars related how each of the brothers had a twin sister who was to be married to the other brother. Cain however did not agree to this, and the story of the two brothers came out of this.

99 It was one of the sons of Cilmi Dhuub (Muuse Carre, Habar Yoonis) who originally married Qarad. Here the reference is to the fact that the brothers of the married man did nothing about someone else marrying his wife. In that respect it was as if they had just died.

100 The family of Cilmi Dhuub.

Why Cabdullaahi Has Been Killed Sayid Maxamed Cabdille Xasan

[Ismaaciil Aw Aadan 'Jaajuumow']

Maxamed Cabdille Xasan was the leader of the Dervish movement and also a famous poet. He composed this *gabay* when he was at war with the British, who ruled the country. This poem, which we have called here *Why Cabdullaahi Has Been Killed*, is about a man killed by a man from another lineage. The poet reproves and condemns the killed man's lineage for not taking revenge. His intent is incitement and exhortation to this lineage to take revenge.

A *gabay* is memorized for its making a point well
What makes the camels a measure of wealth is their great value
Camels are driven to the desolate Hawd¹⁰¹ area because they can
resist thirst
The halter is taken up for the horse to make it gallop on its
hooves
The shield is taken up to resist the lance
The burden camel Qadhle is loaded because he has the
strength and capacity
The dagger has a sheath so that it can be put in its place
The drum is beaten so that each person may take their turn [in
the dance]
The milk of the cow is shaken in a *qumbe* vessel to churn the
fresh milk
The brightly coloured *qayli* cloth is worn because of its
fashionable beauty
Sandals are sewn to resist the prick of thorns
A large family is built for its noble richness
A girl of good repute is chosen so the marriage will be good
The hypocrites are despised for their lying words
Necks of the infidels will be cut because it is a justified necessity
The one who reads is followed for the story of religion
The religious scholars are made powerful because of their
ability to bless and care
Those with little knowledge are left behind because they know
little of the Qur'aan
Cabdullaahi was killed because he lacked a clan [i.e. his clan
was of low standing]

101 A large, important grazing area in the Somali territories in Ethiopia.

If he had had a strong clan that no one dared approach
 Then that valuable man would not have been shot at in play
 The hyena would not have breakfasted on the thickness of his
 shoulders
 And screeched after gulping him down and eating him
 My heart is pained when I look back on that noble man
 The proud and handsome way he had and his fine complexion
 His swinging gait and strong movement like a female elephant
 His straight talking, the way he would give food alms to the
 needy
 His excellent aim when Qaawo¹⁰² cried out
 His fine use of the spear and the heat of his gun
 A coward would turn away; and that man's lack of a clan
 When I consider and appraise it, bad feeling keeps coming back
 to me
 My heart is made to shiver like a *deleb* stick¹⁰³
 It is only me who will not lose heart, his kin are indifferent
 Let a group of men choose their way and graze in a different
 land
 Let them prefer a vessel of foaming milk and Qadow's¹⁰⁴ sour
 milk
 As they lie in a good room let smoke be lit for them
 All of them useless ones who father useless ones, let them
 blame matches
 Why was it said that the lineage of Haaruun is a nation?

Doollo

Cali Aadan 'Cali-Dhuux'

[Transcribed by Ismaaciil Aw Aadan from a cassette.]

This poem was the first of the Gubo chain poem. It is a *gabay* poem which stirs up conflict in a direct manner. Cali-Dhuux composed this poem when he drove a she-camel to the well at Wardheer where he saw many Isaaq camels drinking, after which he wanted his she-camel to be watered. It has been said that it was apparent to him that there was a *gabay* poem in this situation, and afterwards he composed this famous poem from which sprang the chain known as Gubo. As is obvious from the theme of the poem,

102 Proper name of a milk camel.

103 This is a reference to a game played in which each contestant has to remove small sticks from a pile without making the other ones move.

104 Proper name of a milk camel.

its aim was war between the Ogaadeen clan and the Isaaq groups which he saw at the Wardheer well.

Cali-Dhuux Aadan was born in the region now known as Sool about the middle of the nineteenth century and was a poet famous in his time and his area, as well as among other Somali pastoralist clans.

Doollo¹⁰⁵ has been taken from those fools the Ogaadeen¹⁰⁶
They are refused encampment in Danood¹⁰⁷ and Ciid¹⁰⁸ if they
want to camp there
[Other] men rule their country and their two regions
Daratoole and Faafan¹⁰⁹ which are both verdant
They have no grazing in the place where there is that watering
pond¹¹⁰
They do not graze [their camels] in a river bed on *madheedh*¹¹¹
bushes where Debec¹¹² was reared
When the hardship of *Jiilaal*¹¹³ falls and the fresh pasture has
been exhausted
When Debec becomes thirsty among the *duur* and *dayo*¹¹⁴ of the
Hawd
They cannot stop at the shallow water hole they used to travel
to from far for water
By God the camels do not gulp water in a second drinking from
the red earth at Wardheer¹¹⁵
The remedy is [to bring them to] Jeerinleey¹¹⁶ and to recite
*geeraar*¹¹⁷ for them there [but they can't go there]
They cannot stop at the water hole of good mineral water for
the camels
Again at the dry stream bed of Qarandi¹¹⁸ they cannot set up
the water troughs for Mataan¹¹⁹

105 A large pastoral area where the Ogaadeen mostly herd their livestock.

106 A Daarood clan group.

107 One of the many water pools in Doollo where pastoralists of different clans come to water their livestock and which they occasionally fight over.

108 An Ogaadeen pasture land beyond Doollo.

109 Two important water ponds in the area of Doollo.

110 Reference to a specific watering pond known as Haro Digeed.

111 *Madheedh* is a shrub on which camels graze.

112 The proper name of a milk camel.

113 The hardest season which is very dry.

114 Types of grass.

115 A town in Doollo. Now the centre of the furthest eastern region of Ethiopia. It is also a major water source in the region.

116 A pastoral area in the land of the Ogaadeen.

117 Here this refers to the songs sung for the camels when they are being watered and cared for.

118 Dixda Qarandi: a dry river bed in which the Ogaadeen used to dig water holes. The word *qarandi* means aardvaark.

119 The proper name of a milk camel.

And today shops have been set up at the long term
 encampment of Gaafoowe¹²⁰
 They cannot milk fresh and frothy milk at the troughs of
 Cammuud¹²¹
 The streambed of Reygal and Gargaar¹²² have been made bitter
 for them
 A fence has been set up around them and has been celebrated
 [by the Isaaq]
 Unless fierce war happens at Wardheer with the clamour of
 guns and gunpowder
 Then they will take Doox and Dul and Faafan
 And they swore on their wives that they would never go back
 As the liddoor¹²³ intended so has it been accepted
 From time to time people rise up and gather concerned with
 new matters
 They [the Ogaadeen] were sent away from their place for a
 reason only God knows
 Have the Isaaq not put on white turbans like the Dervishes?
 Otherwise the Makaahiil¹²⁴ would not have gone to Doy and
 settled in Hiiraan¹²⁵
 They would not have migrated to a place where cholera will kill
 them
 They would not have resorted to eating just lentils and millet in
 the long term encampment of Haarweyne¹²⁶
 They have moved away from their long term encampments for
 the Habar Yoonis
 This is a clear sign that they have accepted degradation
 No one has yet seen the Reer Subeer¹²⁷ flee from attack
 Not one reconnaissance party or attack force or raid has been
 mounted against them [the Isaaq]
 Yet there is no one more powerful from Dir and Daarood¹²⁸
 [than the Ogaadeen]
 God has dampened their fire and their thunder
 Of the people they are not the weakest and yet they have not
 fought

120 Another pastoral area in the land of the Ogaadeen.

121 Another area of pasture in the Ogaadeen land, in the Hawd.

122 Reygal and Gargaar are two water sources in the land of the Ogaadeen.

123 A nickname used by some for the Isaaq.

124 A lineage of the Ogaadeen.

125 A region in central Somalia. A farming region, hence the negative connotations in this context.

126 Eating such things rather than meat and milk is a sign of their destitution.

127 An Ogaadeen lineage.

128 Two major clan families.

Have I set down these four points like sticks in the *deleb* game?
Have I strayed from the path of the alliterative ‘d’ with which I
started?¹²⁹
Have I set it out clearly? Faulty composition is that which kills
a *gabay*
Another complaint is to Reer Xirsi¹³⁰ in a matter I shall set out

The people were all being killed but you especially were coming
off worst
The hammering of the Bah Ina Cali¹³¹ still leaves painful wounds
They are still staggering from their head injuries
They dig the produce of the farms because of destitution
In Damal Aboodi, Deyr, Afmeer and the river bed of Gaaroodi¹³²
On the day their families settled, they were raided against as
people watched
In one afternoon, as if by a machine, they no longer milk
Deleb¹³³
Ina Raabbi was the one killed, he from Reer Dala¹³⁴
Women have not said goodbye to those who killed the *ugaas*¹³⁵
Fate has decreed it otherwise they would not have refused to
avenge the man, the tall determined one
Even I was angry with it in my whole body
Those who are closest of people to him did not feel it as pain
on a sore spot, they just fled
Even the Ilma Dacar¹³⁶ just closed their eyes against [i.e.
defeated] a whole group of warriors
The men who killed their brother have not remained after them
Immediately with speed they killed elders [of the clan who had
killed their brother]
The man whose father has raised brave warriors cannot be
interfered with
For afterwards you will be surprised that he is stronger than
you [in attack]
At the battle of Shilaad¹³⁷ the Reer Shalace¹³⁸ didn’t benefit

129 The mention of ‘d’ here and later in the poem is a reference to the alliterative sound. See translator’s introduction.

130 A branch of the Reer Cabdille lineage of the Ogaadeen.

131 A particular branch of the Reer Xirsi.

132 All of these are pastoral areas of the Isaaq.

133 The name of a milk camel.

134 A branch of the Reer Cabdille lineage.

135 I.e. the killing has not been avenged such that the women say goodbye to the men killed in revenge. Alternatively, this may be a reference to *godob-reeb* (exchange of women in marriage: see page 129).

136 This is a low caste *gabooye* clan, but they had taken revenge against a much stronger enemy.

137 Ogaadeen area in eastern Ethiopia.

138 An Ogaadeen lineage.

Those men who wore the cloth of a king and wrapped shawls
around themselves
They [the Reer Shalace] didn't even try to prick them let alone
kill anyone or slaughter the best men
So they are only just one step better than Hurre who refused to
do anything about the death [of his brother]

Have I set down these four points like sticks in the *deleb* game?
Of the 'd' I began with have I not always found *deel*¹³⁹
Have I set it out clearly? Faulty composition is that which kills
a *gabay*
Another complaint concerns me and what my discourse is really
about

People will take offence at this poem and take it for incitement
to fight
But I have publicized it according to the true religion and the
testimony of law
Honesty will show that no crime accompanies me from it
The camels which were found in Daahyaale¹⁴⁰ have given birth
this *Dayr*
Duudweyn¹⁴¹ is not in Haaman and Daba-Cadaadeed¹⁴²
They [the Ogaadeen] don't bring them to graze in *derrin* land¹⁴³
and the valley mouth of Daad-Madheedh¹⁴⁴
Dahab¹⁴⁵ is here and the young white camels
The beautiful Dafuf¹⁴⁶ is not far, your camels
The smell of their colostrum reaches you and yet you are
hunters¹⁴⁷
Those camels with [your] brand marks and ear incision marks
on the side where the milking vessel is held
As they low and grunt they are right there on top of you
Are taken on to Dubux and the troughs of Baar Jeexe¹⁴⁸

139 This refers to the fact the poet has not broken the alliteration; he has always found a word beginning with 'd', referred to here with 'deel' from Arabic.

140 This is the traditional name given to an event when a large number of Ogaadeen camels were raided by Isaaq clansmen. This was presumably at the beginning of the twentieth century.

141 Name of a camel, referring to the camels mentioned in the previous line.

142 Haaman and Daba-Cadaadeed are names of places to the south and south east of Hargeysa.

143 This is rocky land where *madheedh* grows.

144 An area of pasture land.

145 A proper name for a milk camel.

146 A proper name for a milk camel.

147 For pastoralists the idea of hunting for food is something that is looked down on very much.

148 Two places of good pasture land in the Isaaq areas.

Have I set down these four points like sticks in the *deleb* game?
Of the 'd' I began with have I not always found *deel*
Have I set it out clearly? Faulty composition is that which kills
a *gabay*
Another complaint concerns me and my own thoughts

Fate is like the clouds in the sky, and the winds
This circle [of fate] guides today the people from all that they
entered into
There is no one to do something about all the tribulations that
have happened, or the debt due to grievance
For the outraged rights, the looted livestock and the women
who are weeping
These women who rub tears from their eyes and whom anger
has caught
If you hadn't been weaklings, what is your right would not have
been ambushed
I want you to fight for a matter through which you will regain
benefit
You fools, get up from this place where you droop your lower
lips like animals

A Beautiful Camel Xarbi Ismaaciil 'Xarbi Dheere'

[Axmed Aw Geeddi]

Xarbi Ismaaciil was born and lived in the area of Awaare and Dhagaxbuur around the end of the nineteenth century. He composed this *gabay* because Habar Yoonis forces had looted camels from an Ogaadeen community. Xarbi Dheere, who was a poet, composed this *gabay* of lament and reprimand when the news was brought to him, and he said:

At Buruud¹⁴⁹ and at the waters of the well and to the left of
Shiil-Cas
While the young stud camels and the big fat male were
competing for mates
As the good news was announced in the month that she was to
have given birth

149 Buruud is the name of a water hole in Ogaadeen land.

At dawn when the crescent moon was still up, as the *reers* were
 looted in an attack
 As Good Cali was killed and Baashe Muxumed¹⁵⁰
 As Ina Bedeyso¹⁵¹ moved his belly and hiccoughed from his
 throat¹⁵²
 Who had a black marking across the back of his head between
 his ears
 He threw out bullets [of spittle] from his lips and the corner of
 his mouth
 When he expelled a froth like gunpowder as if playing a bugle
 And spread urine [with his tail] making the hair on his rear and
 his hips black
 When his abdomen hung and his sides showed through
 When rustics led away his young camels
 When the ones with large humps headed towards the east
 When they shimmered far off like something that had gone into
 the sea
 The rescue squad of Reer Isaaq¹⁵³ who had stood behind
 Buuri¹⁵⁴
 A hundred here, a hundred there and another half somewhere
 else
 And that Baashe Ina Xirsi and the one the camels had followed
 obediently
 All of them with full cartridge belts had been right there among
 them [the camels]
 But you stayed put as if it was a cry for help from another
 [unrelated] community
 A man who knows what it is to be poor would not be scared of
 [defending] the camels
 Didn't the women's wailing stir you into action?

150 Ogaadeen warriors.

151 Name of a particular male camel used for mating while others are castrated.

152 These next few lines are a description of the behaviour of a rutting male camel.

153 This refers here to the Reer Isaaq who are Ogaadeen, not the Isaaq clan.

154 Proper name of a milk camel.

News That's Spread All Over Xarbi Ismaaciil 'Xarbi Dheere'

[Axmed Aw Geeddi: We wrote this poem from Sheekh Muuse Aaye Faarax.]

The Habar Yoonis forces attacked a second time so that they could take camels from the Ogaadeen, but the attack was foiled and the leader, who was called Sarhaye, was killed. Afterwards, once again, Xarbi composed a *gabay*, this time in pride at the victory.

The news which has flown from the east and has spread all over
And has moisturized our bodies like a spread grease salve
The victory that your lineage has made is your share
As they [the camels] grazed on the shoots of the sandy heights
of Reydabley¹⁵⁵
As beautiful Bidhaan¹⁵⁶ rolled in the dust
As fat and udders filled out her skin
As half of them gave birth in the *Gu'* season¹⁵⁷ and led the red
sided two year old camels
As those mad wild animals attacked in the late morning
Then they [the poet's group] weren't afraid and sprayed the
livers [of the enemy] with bullets
They killed a hundred in one place in the first round
They shot the fat-buttocked Reer Sugulle¹⁵⁸
And today if we had been defeated I would have been ill
By God they just destroyed the disgrace which was there before
By God before their fire died they made things sparkle
By God they refused to have their parental sperm watered down

155 Pastureland in Ogaadeen territory.

156 Proper name of a milk camel.

157 The main rainy season when pasture is generally plentiful unless there is a drought.

158 A Habar Yoonis lineage.

II: Poetry which strengthens the culture of war

Have I Seized Some Skinny Sheep and Goats?

Faarax Jaamac 'Faarax Laanjeer'

[Ismaaciil Aw Aadan: I learnt this poem by heart sometime.]

Faarax looted some camels and was imprisoned because of this. It was the time when the British ruled our country. A friend of Faarax called Xiirey visited him in jail. When they were talking, Xiirey told him that word had spread in the land that Faarax had stolen some camels and been imprisoned. Then Faarax Laanjeer composed this *gabay*.

Fierce war, anger, enmity, cunning and thieving
The man who would deceive Xiis¹⁵⁹ will go beyond these ways

The parties of allies in the past took their share from each other
Xasan and Xuseen¹⁶⁰ knew the law [regarding camels]
If Dheeho¹⁶¹ is slaughtered out of spite and the crisis remains
To keep them to yourself needs a killer and a group of brothers
An old man who milks on his own cannot care for Xiito¹⁶²
Strength is needed in the place where the enclosures are put up
That religious leader of the Dervishes¹⁶³ who settled in Xadeed
and Xalin¹⁶⁴
Who used to bring them [camels] to the headquarters having
saddled Xamar¹⁶⁵
He knew the Qur'aan by heart and had made the *hajj* a number
of times
For him right and wrong were both clearly separated
If it [camel raiding] were forbidden he wouldn't have used horses

How the account, the truth and the balance for the next world
stand today
Whether good is written or whether it will be bad
This has been set on the *loox maxfuud*¹⁶⁶; and the Judge [God]
will tell

159 Proper name of a milk camel.

160 Grandsons of the prophet Muhammad (pbuh).

161 Proper name of a milk camel.

162 Proper name of a milk camel.

163 This is a reference to Sayyid Maxamed Cabdille Xasan.

164 Two places in the Sanaag region.

165 Proper name of a horse referring to its chestnut colour.

166 This is the board on which is written the deeds of a person which will determine where he or she will go in the afterlife.

In this world the man who attacks for Xiito in a raid cannot be
 punished as if it's unlawful
 Since Adam and Eve, everyone has had a fever for
 Watering, grazing, camel ghee and the fattened male camel
 Oh Xiirey¹⁶⁷ the soul loves the valuable livestock
 Even if I've been imprisoned are not camels still a part of being
 a man?
 Are you all slandering me in Burco¹⁶⁸ as if I had raided some
 skinny goats?

Dismay

Maxamuud Jaamac 'Maxamuud Daallin'

[Ismaaciil Aw Aadan: I wrote this from Ibraahim Salad Faarax 'Indha Cawlle'
 and Ismaaciil Axmed Gaas.]

Among the Somali poetry which encourages war directly or indirectly are
 poems whose themes are victory in war and boasting about it. As examples
 of poems of this sort we have taken these few poems composed by Faarax
 Laanjeer, Maxamuud Daallin and Faarax Nuur.

*The one who attacks just the camel herder in the desert or just
 children¹⁶⁹
 *If milk is given from the children and dependents
 *At an inauspicious time as men gathered to attack the camels
 The enemy who were brought out from the bush and which no
 one told us about
 While they were separating the young camels from the grown
 female camels
 Did they attack us at the red of dawn?
 The well known men do not run away from Mayliig¹⁷⁰
 They returned fire with their rifles on bended legs
 If the Soolomadow¹⁷¹ get angry they are like the soldiers of
 Europe
 It is their way to always hit the target
 They are men who have learned the drill in the French way
 No one can defeat twenty thousand who know their riflesights

167 The poet's friend.

168 The town in Togdheer where Faarax was imprisoned.

169 As mentioned in the Introduction to the English translation, lines marked with an asterisk indicate there are parts of these lines which I still do not fully understand. I have also placed a question mark in parenthesis after something I am not sure of.

170 Proper name of a milk camel.

171 A lineage of the Habar Jaalo.

The Abtidoon¹⁷² are a real enemy if killing happens
 Dhuux Yare¹⁷³ has resisted shame and will not go to hell
 Cadceed¹⁷⁴ has borne us horses and this is our good fortune
 Cismaan¹⁷⁵ has trained them and has never become disabled in
 his upper arm
 In the evening there is discussion and this is the way of noble
 people
 When he [Cismaan] raised the flag at Cayn¹⁷⁶ and Jaleelo¹⁷⁷
 Did the tangle-haired townspeople bring it [the special gun] to
 us at the same place?
 Was no one able to resist the yelp of the gun?
 Were they [the Dhulbahante] frustrated by the calls of ‘Don’t
 you dare!’ [said by the Habar Jaclo] and ‘Come on, try again!’
 Did we force them to flee to Cagaar Kulule, Yayl and Dulgaal¹⁷⁸?
 Did the vultures dine on the enemy led by Kaba Yare¹⁷⁹?
 Did the cowards taunt the fighters [from the other side] who
 remained behind?
 And at the same time did Canab [i.e. the women] jump up
 wailing ‘Ba’ayay’?¹⁸⁰
 Did you think the misfortune of the women was the cry of the
cijow bird¹⁸¹ in the Hawd?
 Intentionally the man with the big voice box was left behind
 Were we, the reddish coloured travellers, thought to be as
 numerous as dust?
 Did my lineage settle in big numbers at the edge of
 Buuhoodle¹⁸² yesterday?
 Is it now that no one looks at the camels that went to Ciid [i.e.
 they are now safe]?
 No one is there for them from the sky above you or from the
 land
 If the soil and the sea¹⁸³ blow up against you, you have no
 health
 If the elephant becomes angry no one can stop him

172 A branch of the Axmed Faarax lineage of Habar Jaclo.

173 One of the fighters in the poet’s lineage.

174 A horse’s name.

175 A fighter from the poet’s lineage. Another reading of this line is: ‘Cismaan shook but was still strong’.

176 Village with an important water point for nomads.

177 Pastureland region in Sanaag.

178 Pastureland areas.

179 Dhulbahante warrior.

180 The mourning laments of the women.

181 A bird whose call signals foreboding.

182 A town south of Caynabo on the border now with Ethiopia.

183 Metaphor for the Habar Jaclo.

If a rhinoceros gets angry people run away from her to the
thorn trees
Whenever a lion cries out in hunger, what he would eat is
paralysed

Cabdille Xasan¹⁸⁴ knew of our being able to fight and kill
Cali and Haaruun¹⁸⁵ knew about us from our Cayuun Buulle
camels¹⁸⁶
Calan-side and Waysaysan and Cawro and Siigo¹⁸⁷
Calaa Teri¹⁸⁸ doesn't rest for grief for the horses taken from him
Cali Shire and Dhahar¹⁸⁹ knew of the shames which happened
Cumar and Dubays¹⁹⁰ and we knew each other at the battle in
the cloudy time
That day at the battle of Gadh, the Reer Garaad¹⁹¹ respected us
People may criticize us for other characteristics
But by God there is no sign of a conflict in which we delayed

Cumar Daahir are known for fighting and devastation
Let Ina Cali and Tuur¹⁹² not be thrown [dead] to the ground
They are the ones who will not go to hell and will not be struck
by disease
In the area of Madheedhlay¹⁹³ they fought a heavy battle
I hate all those who are not born of men [i.e. are born of a
weak clan] who chase camels [and try to loot them from weak
people]
Was it just yesterday that they forced the weak Khaalid to go to
a far away place?
By God, bravo! they were defeated and they were surprised
themselves
In a moment were the young men shot in jest?
*When the famous *jidh-jidh* [?] gun was shot from its small
mouth it caused dust to rise from the ground
Were the fools not defeated by hand-grenades when they didn't
have them?

184 Sayyid Maxamed Cabdille Xasan.

185 Two Ogaadeen lineages.

186 *Cayuun* camels are a shorter legged breed found mostly in the northern coastal territories. Here it is a reference to the fact that they had been raided by the poet's lineage (who are not from those territories) and others could see that from the sort of camels they were.

187 These are all names of horses and fighters.

188 A man.

189 These are Warsangeli suldaans, Dhahar was suldaan prior to Cali Shire.

190 Warsangeli lineages.

191 A Warsangeli lineage.

192 Cumar Daahir men.

193 Pastureland place where *madheedh* grows.

Competition

Faarax Nuur

[Ismaaciil Aw Aadan: I wrote it from a tape which Muuse Galaal recorded.]

This *gabay* is one of those which encourages war, and it was composed because the Ogaadeen had raided and taken camels belonging to the Sacad Muuse. Those camels were named *Indha Badane* (Many eyes), and when they took them home they composed many mocking *gabays*, but nobody went after them that year or the next. Then the fighting group of the Ogaadeen, who had not benefitted from the Indha Badane camels, made a raid motivated by jealousy. They took eight herds of camels belonging to the Arab, but they didn't succeed and the camels were taken back; of the troop that had originally raided, it is said that not one man escaped. And afterwards Faarax Nuur who led the troop [that took the camels back] composed this *gabay*.

I thought the people¹⁹⁴ would have given up but still they are as
they were
For a man whose time has come and for whom provisions have
been brought
That he is in the first wave to fight is a foundation one is certain
of
The soul which has an hour and a week remaining cannot settle

As Siyaax¹⁹⁵ was attacked in the middle of the night
As they took eight herds of camels and dust was raised with
that
As the camel stick fell on the sides of the animals
Then the small female camel called out in the pen where she
was suffering
The men who used to milk Suubeey clamoured [to come and
fight]
Our hearts were dashed by the trotting away of the camels at
that time
When the gun exploded and the gunpowder smoked
And we were called with a whistle, we looked like soldiers

194 This refers to the Ogaadeen.

195 Proper name of a milk camel.

When you [the Ogaadeen] killed that suldaan of the Sugulle
Caynaanshe¹⁹⁶
It was you who poured the poison and venom
I left without avenging Sarhaye¹⁹⁷ and the polished stone [the
Suldaan]

Going back to our forefathers we were known as those with the
dead people [we had killed] outside our homes
People whose camels were there where dead, naked people
were
There is a reason for where her [i.e. the camel's] journey leads
We gave hospitality to the carrion eating birds who had been
fasting
There's the hyena who was thin and whose rib cage was then
full

The men of nine [camels] who taught you about [raiding]
camels at the time of *Jiilal*¹⁹⁸
The Reer Samatar¹⁹⁹ were in Saylac and the narrow area for you
A people who didn't make it difficult [for you] were near to us
[Now] you [Ogaadeen] chew on dik-dik meat, bush plants and
trees
You make combs and sell the likes of *okhole* water vessels
You can live like that for a year in the manner of poor people
You'll bring those thirty spoons to Saaxil²⁰⁰ where it's peaceful

There is nothing else that cleans the ribs in the chest
For us *soor*²⁰¹ is not sufficient nor the ghee of cow's milk
The heart is settled in us only with the good smell of camels
If Suudaan²⁰² cries out we will recce to death
Bravo! The camels which are sugar to us have been fought for

196 A Habar Yoonis lineage.

197 A Habar Yoonis warrior leader killed by the Ogaadeen.

198 This refers to the Sacad Muuse whose camels (the 'Indha Badane' camels) had been taken by the Ogaadeen.

199 Of the Cabdalle branch of the Sacad Muuse, they had the Indha Badane camels before the Ogaadeen looted them.

200 Referring here to the coastal region around the town of Berbera.

201 A dish made from ground grain.

202 Proper name of a milk camel.

Giving Each Other Up

Faarax Nuur

[Ismaaciil Aw Aadan: I wrote it from a tape which Muuse Galaal recorded, may God have mercy on him.]

This *gabay* is one of the poems which encourages war. The reason it came about was that for a long time there had been conflict between the Ciidagale and Arab clans who lived in the same region. Afterwards, it is reported that the Ciidagale met with branches of the Arab in order to come to an agreement and to stop the protracted war which had damaged both lineages. However, Faarax saw that in this matter an agreement had been reached in which the Ciidagale were being dishonest, and that the Arab were being drawn into a deceit. So he composed this famous *gabay*.

A man whose destiny of death is approaching and for whom
the pen has been broken [that writes on the *loox maxfuud*²⁰³]
At the time when the throat of a grown man can no longer
allow his lunch to pass
Is ignorant until his eyes open up

The Ciise Dhama²⁰⁴ have still not settled their haughtiness with
which one was dissatisfied
And what they still want is something not moist [i.e. we can't
chew it]
The peace which has been agreed on at this time will not work
Here are the wounded men and some who are now in the grave
When will you realize this peace is worth so little?
I hear some of the point of the words they speak incorrectly
Through this some of the Arab are being cheated
But look at this difference [between Ciidagale and Arab], it's
the people who came [to make the peace] who are cutting
you
Where is Qayro²⁰⁵ being led by being taken all around Qadow?
Why were guns given to them for their camels?
Why were camels exchanged for bullets?
I know the intention of a lying smile in an open face
A deep water hole with its opening hidden and with graves
below

203 This refers to the pen that writes on the *loox maxfuud*. See note 166 above on this.

204 A Ciidagale lineage.

205 Proper name of a milk camel.

A depth of enclosed water with a net put inside, a halter and
cunning
The hook, line and bait are all together
I see the cheating in that open place very clearly
A fool will put his neck down there where he will be killed
Is it me who will be slaughtered with knives that are hidden
from me?
How can I eat *qanboosha*,²⁰⁶ something which holds poison

The leaders of Ismaaciil Jibriil, the people of Sacad Muuse
We have become among those who share part of the general
alms from the Habar Awal²⁰⁷
I will put the young sheep and goats in a shady place at Qaaliga
Albaas
Let the cold kill our camels in the cool *Dayr* season [i.e. this is
better than us being tricked]

Qoorriga Afmeer, Si-godan, Qoda-la'dii, Tuurta²⁰⁸
Qar-Waraabe and Boorin which the *karan* rains²⁰⁹ made wet
Where Qoolcad and Laandheer²¹⁰ grazed directly
In all these places until the [day of] judgement there have
always been thorns [i.e. problems]
We've turned away from the halter and the powerful ram
We see each other close by as in rooms and in the same
enclosure
We are as close as the jaw and chewing with the nation of
Guuleed²¹¹
God has destined that now we must give each other up
Our clan and the troublemakers of Satan are better off [that
way]
I say leave each other without regret

206 The fruit of a tree which is poisonous.

207 The Sacad Muuse are Habar Awal. The Arab and the Habar Awal are allied in this context.

208 The names of places.

209 The *karan* rains fall at the end of the hot, dry *Xagaa* season just before the start of the *Dayr* season.

210 Qoolcad and Laandheer are both names for milk camels.

211 A Ciidagale lineage.

Small But Determined

Aw Jaamac Gacanlow

[Axmed Aw-Geeddi wrote it from Cabdullaahi Aw Jaamac Xaaji Xasan.]

Faydan, one of the smallest branches of the Ciise Muuse, were defended by the Reer Wacays, one of the largest branches of the Ciise Muuse and which had the suldaan [of the Ciise Muuse]. But then Aw-Jaamac Xaaji Xasan, known as Aw Jaamac Gacanlow, who was born to the Faydan lineage, thought that the Reer Wacays were not paying attention to his lineage. Because of this he composed this *gabay*:

Firstly I would not incite against people I respect
But if at any point sweetness, kinship and reputation are all
lacking
And the situation is all mixed up, I am a man who does not shy
away
When I support my elbows on the ground and the rifle [on my
hands] then the coward is confused
He turns his head when he sees my form
With a clear mind I shoot even a man seeking refuge
Once I've hit him the crows devour his muscles
There I take the clothes from them the fools

A loaded warship which you think is [ready] for war
With artillery ready to fire and those who know how to do it
Is wounded somewhere by a small one that is submerged
Then the waves swallow the cargo it carried
A deadly snake provokes and kills the elephant
A hero ululates at [taking] the canine teeth of the lion
A single match used in one place destroys a whole area
A large clan does not gain profit from a small but determined
lineage
Whenever the guns explode everyone's equal in death
The Reer Wacays will not be grateful for their self-pride

Has Anyone Told You of That?

Ismaaciil Xayd Xirsi 'Aflow'

[Axmed Aw Geeddi: I wrote it from two tapes, one recorded by Maxamed Cabdullaahi Ciise 'Singub', to whom 'Aflow' was a maternal uncle, and the other recorded by a son of 'Aflow' whose name unfortunately it was not possible for us to find.]

Ismaaciil Xayd Xirsi, who was given the nickname 'Aflow', was born in 1910. He lived in the area between Hargeysa and Jiggiga and was well known and respected as a poet. He was also a warrior who undertook many camel raids and was a commander. Once, when he had gone to the well of Bullaale, some Ogaadeen men recited *gabays* to him. At first Aflow didn't reply to the men and just listened for a while. At this Aflow's brother-in-law, Cabdullaahi Ciise, who was Ogaadeen, got up and said to him: 'Hey, Ismaaciil. Are you scared of these men?' And he swore on his wife and said he would just shoot him if he didn't reply to the men (this is how the story is reported). Ismaaciil got up and composed this *gabay* which has been called *Has Anyone Told You of That?* Unfortunately we have only found a small part of it.

Oh Cismaan, *adeer*,²¹² poetry which I have a command of
I have stepped away from in the place and time of the *karan*
rains
But signs which have been hidden away in me I shall now make
you dine on
Be satisfied this evening as if I were pouring it from a well for
you
*It's shameful to gain wealth [by raiding] from men who have
been taught the Camma and the parts of Sura Yaasiin²¹³
And from the people who learn the Qur'aan²¹⁴
When I chased Cabdi Dheri²¹⁵ and the Sheekhaal²¹⁶ into the
wilderness
And overturned their milk, has anyone told you of that?

212 This means paternal uncle and is used as a form of address here.

213 The Camma here refers to the first word of sura 78 in the Qur'aan which is the first sura of part 30, suras from which are the first ones which are memorized by beginning pupils in Quranic school. Yaasiin is sura 36 of the Qur'aan.

214 Alternative reading of these two lines: 'It's amazing the wealth that can be found from the man who has been taught the Camma and parts of Yaasiin and from people who learn the Qur'aan.' In this reading the poet is referring to himself as being the equivalent, in Somali poetry, of a learned religious scholar, and that in the same way one can learn much of value from such a scholar, one can learn much from him (the poet).

215 An Ogaadeen lineage.

216 A religious lineage. Pride in attacking a religious lineage shows the ruthlessness the poet is proud of.

And the next opponent was the one from whom I gained the
camels of Liibaan²¹⁷
When I took your maned *cayuun* camels in anger²¹⁸
That same afternoon is when I opened my signals there
They [the camels] were put out plain to see at Caleydh and the
open area of Qeydar
Has anyone told you about when the stud camels mingled
about there?

And the next opponent was Reer Magan²¹⁹ when I peeled them
for the birds of prey
When I cut the girth straps of the strong burden camels
And gained sheep and goats as numerous as those grains of
sand²²⁰, has anyone told you of that?

And the next opponent was when I took the strongest men of
the Reer Dalale²²¹
The pregnant camels with sore feet and the baby camels their
feet burning [in the hot sand]
As Cartan²²² bellowed like the religious scholar calling people to
prayer
I said on that day ‘Come and get them!’ has anyone told you of
that?

A man who understood Cusbaaley²²³ would not harrass us
The unmarried women were led away, you’ll die with grief
Has anyone told you how I totally destroyed a community?

The rope Jiciir²²⁴ was tied up with and the complaint which
reached them
The children used to throw stones at them at the *gob*²²⁵ trees of
different colours
When you enclosed yourselves in a shelter together like poor
Midgaans²²⁶

217 An Ogaadeen lineage.

218 Talking now to the Ogaadeen he’s with.

219 An Ogaadeen lineage.

220 This is an interesting reference showing that the poet’s lineage took more than just the camels.

221 An Ogaadeen lineage.

222 Proper name for a female camel.

223 This is the place where a battle occurred, presumably where the poet and his lineage were victorious.

224 A lineage.

225 A species of wild fig tree.

226 One of the groups regarded as being of a lower status.

And you were looking around for even just a little piece of
meat, has anyone told you of that?

When Cukur and Reer Garaad²²⁷ were made fun of
Just the Candho Faal²²⁸ and Reer Cismaan²²⁹ remained
When Haaruun²³⁰ were made angry, has anyone told you of
that?

When Caabud Waaq²³¹ and Xer²³² and Gaadsan²³³ were bitten
And Ina Caruus who was a religious scholar of world fame [and
his followers] were killed
A man who has first hand knowledge of that would not make a
poem about it, has anyone told you of that?

In the afternoon when Weehad²³⁴ was wailing and weeping
As the young men who used to put the camels in the enclosure
were now shouting
Of the men which the birds of prey turned to dust, has anyone
told you of that?

*Twenty men are no longer known now at the place of Shiilo
[i.e. they have been killed]
The Cawlyahan²³⁵ at that time scattered, has anyone told you of
that?

We were enemies with both Cali and Haaruun²³⁶
God brought us to kill the Cabdulle and [destroy] the
settlement of Cuma²³⁷
If the burden camels had not helped us to attack we would not
have reached Camar
My legs were hurt from the time I attacked Ciid²³⁸
When the Ciidagale passed by the dirty Arusi²³⁹
And sought help from you on the banks of the river, has anyone
told you of that?

227 These are both Ogaadeen lineages.

228 A small lineage.

229 A Daarood lineage, either Ogaadeen or Sheekhaal.

230 An Ogaadeen lineage.

231 This is a place in southern Somalia. Here the place refers to the Mareexaan who live in that area.

232 This refers to another lineage, Laykase [?].

233 This refers to a Dir clan at Wardheer and Walwal.

234 Proper name of a she camel.

235 An Ogaadeen lineage.

236 Both of these are Ogaadeen lineages.

237 Both of these are Ogaadeen lineages.

238 A place in the Hawd region.

239 This is an Oromo group.

Oh fool what is good in the *gabay* for me is mentioning that
I am a famous man; people can just chew [their lips in anger
because of me]
One day I have put you in my cheeks like the fat of the meat
Has anyone told you that news of me reached Cawbaarre²⁴⁰?

Breaking Apart

Yawle

[Axmed Aw-Geeddi wrote it from Gaydhe Saqadhi Baxnaan, Burco.]

The Reer Xirsi Cismaan, who as a group are the most numerous of the Habar Yoonis clan, wanted the Habar Yoonis to mount a raid against the Ogaadeen in order to loot camels from them. Yawle, who belonged to the Muuse Ismaaciil clan, was a leader of the men who were against that raid and afterwards, in order to prevent the other branches of the Habar Yoonis joining that raid with the Reer Xirsi Cismaan, he composed this *gabay* which became famous. In it he paints a full picture of the agreements that the Reer Xirsi Cismaan entered into with all the Habar Yoonis and broke, and he wants his audience to resent these. He says:

A wariness has entered the men, oh Weerar²⁴¹, who are living
around you
They fled in [all] four directions like wild animals
In that way the Reer Xuseen²⁴² were all buried at the mouth of
Gubato
They move their eyes from here looking away from where you
[the Xirsi Cismaan] are
While a [single] one of them [the Reer Xuseen] is living don't
expect them to forget

The injuries made against the Bah Dhulbahante²⁴³ are more
than pebbles
They were alarmed at how their wives were taken away
When the rain in *Dayr* pours and the burden camels are led to it
They wander about Edegan²⁴⁴ or Oodweyne
God knows in me they don't trust you even for two days

240 This is a place in the far south in the border region of Ethiopia, Kenya and Somalia. It refers to the fact that news of the poet reached far from his own area.

241 Xirsi Cismaan warrior.

242 A Habar Yoonis lineage.

243 As with all the lineages in this poem, this is a branch of the Habar Yoonis.

244 A pastureland near Oodweyne.

It was only one day and the Gumbuur had their enclosure
overturned
You are the men who killed Aw Cabdi and Nuur²⁴⁵
The Amhara would not attack the Reer Cigaal²⁴⁶ in that way

Of the two Muuse²⁴⁷ lineages you ate the best [men] only the
young are left
I would not have come if drought in the east had not forced me
I would not have loaded my central pole to go to Eexo and
Cayn²⁴⁸
I would not have brought the orphan to those who had killed
their fathers

The elders of the Muuse Cabdalle²⁴⁹ who accompanied the
Habar Awa²⁵⁰
They will not come if the *Gu'* [rains] fall in Aboorray²⁵¹
They are grazing their sheep in Awdal²⁵² and Sheekh²⁵³

The Ugaadh Cumar²⁵⁴ how they raided the burden camels of the
Reer Sugulle²⁵⁵
And they, as they gathered together, had no camels which they
made kneel

The Isaaq²⁵⁶ goes west from Afmeer to water [their animals]
When they see you they flee with their camels
Do you know he went there because of grief at the things that
have passed?
Camels do not calm down with 'Oho' if a male lion attacks
them
The Habar Yoonis will not come as you [the Xirsi Cismaan]
make out
The arrowheads of the foreigners [the Ogaadeen] will make you
suffocate
By God, the two ways [this world or the next] are open to you

245 These are Gumbuur men killed by the Xirsi Cismaan.

246 Sub-lineage of Gumbuur.

247 The Muuse Carre and the Muuse Ismaaciil lineages of the Habar Yoonis.

248 These are watering points in the Togdheer region.

249 One of the Muuse lineages of the Habar Yoonis.

250 This is a reference to the Muuse Cabdalle going to the area of another major Isaaq clan group, the Habar Awaal, who live further to the west.

251 A grazing area in the Hawd.

252 This is the far north western region of the Somali territories bordering Djibouti.

253 This is a town between Berbera and Burco.

254 A Xirsi Cismaan lineage [?].

255 This is a Xirsi Cismaan lineage.

256 This is a Habar Yoonis lineage, not a reference to the Isaaq as a whole.

Oh God, A Man Who is Bad for Me

Ugaas Nuur Ugaas Rooble

[Axmed Aw Geeddi wrote it from the *Buugga Suugaanta Fasalka 1aad ee Dugsiga Sare*, Wasaaradda Waxbarashada iyo Barbaarinta, Xafiiska Manaahijta, Daabacaaddii 1983, Muqdisho.]

Ugaas Rooble was from the area around Boorame and Zaylac and composed this *gabay* about the cunning strategies of war in the nineteenth century. Although the *gabay* has the flavour of describing the love of peace, patience and showing charity to the enemy, its ultimate intent falls down on the side of the wounds of war with which the enemy is ambushed. This is only described in the last three lines of the poem.

Oh God how I have allowed a man who is bad for me to sleep
in the *daaf*²⁵⁷ of the *aqal*
How I have cooked cereal for a man who grazes [his horse] for
[attacking] me
How I have been generous in speech to a man the body rejects
How I have shown patience in matters and have not been hasty
With a pleasant mien and glance, thoughts [of hostility] have
not entered his mind
With open lips discussion with no specific point, talkativeness
and smiling
A laugh on the surface which has not come from inside the
throat

I put this down, preferred that, I think this is for the best²⁵⁸
I decorate the discourse with joking discussion
On the day he stepped upon the edge of the trap I set for him
Like pedalling a sewing machine into motion I spread the
cunning for him
Without any warning how I struck him down!

257 The best part of the *aqal* the nomadic hut of the Somalis.

258 The reference here is to playing *shax* which is essentially the same game known as Nine Men's Morris in Britain.

SECOND PART: THE POETRY OF PEACE

I: Direct Peace

Oh Clansmen, Stop the War

Salaan Carrabay

[Ismaaciil Aw Aadan learnt it by heart, and it was corrected by Maxamed Jaamac Abokor 'Oday' a member of the Golaha Guurtida²⁵⁹ and Yuusuf 'Xiito'.]

War was waging between two communities, the Reer Daahir and Axmed Faarax, who both belonged to the Nuux clan (of the Habar Jaclo, Isaaq). Their war had gone on for a long time, and every person who tried to stop it did not succeed. Finally, as was the custom of the Somalis, the two communities agreed to settle the matter through battle. A date was set for them to fight and for one side to prevail, so they fenced themselves in. It is when people despair of a truce and of hope that they do this. Before the war began a man called Fiqi Xasan, since deceased, may God have mercy on him, went between them. Fiqi showed as a proof to the two enemies facing each other *ayas*²⁶⁰ from the Qur'aan which speak about the bad consequences of war between Muslims, in this world and the after life. A man called Koore Ducaale of the Reer Daahir clan kicked the book of the Qur'aan out of Fiqi's hands and then Salaan Carrabay, who was there, said, 'Fiqi, this Quran from which you spoke to them, they don't understand; shall I speak to them in a language they can understand?' Fiqi said, 'Salaan, if today you can prevent them from fighting, I have proof that God will pardon your crime.' Then Salaan went among them going at one time to one and then to the other, making them hear the poem which has become famous called *Oh Clansmen, Stop the War*.

Like a burden camel which has become muddy
That ruts for Caawin²⁶¹ in the *Dayr* season
Who has stained himself with urine
Who charges against another in frustration
Or like a hairy lion
Who has killed camels in the bush
And has become nauseous on the fatty meat
And hiccoughs on it
For you two clans

259 The Upper House in Somaliland.

260 *Aayas* are the verses of the *suras* in the Qur'aan.

261 Name of a female camel.

At each other's jugular veins
I have a few words

Of the day when the Cumar Daahir²⁶²
Killed each other in the battle
And a man who was at Caloolacad²⁶³
And had news also of what happened at Maygaag Ciidan²⁶⁴
He knows the consequences
He knows the origins of the calamity
And its later results
And its fate
He advises of what will follow
So say together 'I seek protection from God'²⁶⁵
Oh clansmen stop the war!

No sooner had you become proud
Than the *cashi* illness of the camels in the Guban
And the *caal* illness kills the people
Your corpses were piled up
Where the long uddered hyena
And the birds of prey pulled at the soil [for your bodies]
And when you left those problems
You exhausted the pasture land
And the leaves of Karamaan
And the pasture of Balanbaal
And Cayn
It is peace which has the fragrance
Of your livestock becoming prolific
And the fatty animals which you lead
And the goat-milk ghee which you carry
So say together 'I seek protection from God'
Oh clansmen stop the war!

A man who dines each evening
At one time under shadeless cloud
At another in mist
That in his good health
He should sit for some time

262 A Habar Jaclo lineage.

263 The name of a place.

264 A place where something happened between the Cumar Daahir and another clan.

265 The Somali here is taken from Arabic: '*a`udhu bi-llaahi min ash-shaytaan ar-rajiim*' - 'I seek protection of God from Satan the damned.' This forms part of the the daily prayer of Muslims.

And not give heed to it²⁶⁶ [is no good]
So say together 'I seek protection from God'
Oh clansmen stop the war!

I have not forgotten those five at [the desolate place of] Ceer
The first born of my clan
And Cali Fiin
You killed Rabjaan in revelry
And in transgression of custom
And up to today a stick has not been broken for him
And we remember well-known Jaamac
Who was the first in oratory for us
We know about what happened in the past

No one is more close to each other than us
And yet there is anger between us
If you devour each other
I won't respect you
It's as much as I'll join forces with one [side]
And join in the attack on the other
It is as if my fingernails are
Cutting up my stomach
And I shall die of anger
And grief and rage
My upper arms [i.e. my clan] will become weak
So say together 'I seek protection from God'
Oh clansmen stop the war!

The Majerteen²⁶⁷ had their glory
The port full of people
Then the taxes of the Hawiye²⁶⁸
The staff of the king
And the flag were taken from them
The Reer Cismaan Maxmuud²⁶⁹
And Ciise Riyoole
The small Cabdalle
And Cigale are in the same plight²⁷⁰

266 Here the reference is to a man who is proud. He thinks he has a lot, represented by shade here, but actually the cloud he thinks protects him from the heat of the sun does not provide shade.

267 A Daarood clan group.

268 One of the major clan families.

269 A Majerteen lineage.

270 This is a reference to various lineages, which says that the lineage of the king and smaller lineages are all in the same plight.

They are the same strength as the Cumar
At the famous tree
At its root where the sun comes up
Some at Raasal Caseyr²⁷¹
Are destitute
You are going that same way
So say together 'I seek protection from God'
Oh clansmen stop the war!

The Garaad Faarax²⁷² with muscle weakness
With a curse from the tongues of people
With the evil eye, they were found
Nugaal²⁷³ is a desert
Its pasture is not grazed
The land where we have settled
That the gazelle grazes in the night
You are going that way
So say together 'I seek protection from God'
Oh clansmen stop the war!

The tongue that I am speaking with
A man whose leaf of life has gone white²⁷⁴
An idiot who lives with [other] *reers*
Who just sits and doesn't speak in the meeting
And will soon run away
And the illiterate person, all of these people will not understand
When the large spear is [used] for real
And great numbers of fine people die
Deciding goes up to the throne²⁷⁵
Then people cannot reproach each other
You are guiding them to a dead-end conclusion
Let us look at the consequences
Of what will be, one day soon

271 Cape Guardafui.

272 A lineage of the Dhulbahante clan.

273 A region where the Dhulbahante live.

274 In Somali culture there is a legend that on the moon there is a tree, each leaf of which represents a person's life. When the leaf falls from the tree that person dies. Here the reference is to a leaf which is about to fall, in other words a person who is about to die by not taking heed of the words of the poem, his leaf has gone white and is ready to fall. This is reminiscent of the lote tree in Paradise in Islam in general.

275 This means that it is in God's hands and if it is the time for someone to die, he will.

Kinship is a Shelter Salaan Carrabay

[Ismaaciil Aw Aadan]

When he had finished the *geeraar Oh Clansmen, Stop the War*, a man called Baashe Shabeelle, who was one of the intermediary elders, said to Salaan: 'Hey, but that isn't a *gabay*; say something among the men or simply leave this place!' And after that Salaan composed the *gabay* which became famous and which was called *Kinship is a Shelter*.

Oh Baashe there is no man better than me in the indications of
the *gabay*

In a far place what I have spoken about is announced

When I perceived no salve I looked at these times

Now I'm in a *dirir*²⁷⁶ time like the sky which will pour the *kaliil*
rain

Just last night I recited like a religious man who has mastered
religion

And the argument I'm calling with, God will make it fly for ever

It is an unbroken pronouncement, the one I begin with a prayer

I swim between the foamy flood water and the wave [of the
poem]

The aloe²⁷⁷ which the heart cannot contain will strike the ribs

It is the food for a past guest [?] which I give generously to you

And then what I said for the matter in hand is a salve and a
proposition

Those Reer Faarax²⁷⁸ who went apart setting up their own
separate enclosures

Let me advise Ducaale and Seed,²⁷⁹ let them not refuse me

A man who strives for it will find the consequences of calamity

Oh men, kinship is a shelter, so look at the world

The whole of the Nuux Ismaaciil²⁸⁰ had the advice covered from
them

The finest of Reer Axmed²⁸¹ the young men who were satiated
with dates

276 This is an astronomical reference used as a metaphor to say that the time is right for the poet to make a good *gabay* poem, which is represented here metaphorically by the rain.

277 Refers here to the poem.

278 A Habar Jaclo lineage.

279 Reer Faarax commanders.

280 Sacad Muuse lineage.

281 A Nuux Ismaaciil lineage.

After [the death of] Xasan, the Reer Jaamac went apart
 following the wind
 *At a full [?] wedding with festivities and eyeing the livestock
 from under the tree²⁸²
 Because of speech that came out of his lips Cag-Geel was
 ambushed
 Ibleys brought bad speech to you in the meeting place
 Oh men, kinship is a shelter, so look at the world

Through brokerage in tactless speech, the Reer Shirdoon lost
 their aspirations
 At the battle of Dhama²⁸³ any intention which they had was lost
 Thunder fell among the Bah Gadabiirsi²⁸⁴ the fearful cowards
 A man who died the day before yesterday and the women who
 went around weeping
 Like Ina Dagaal who was tricked you are ignorant
 The Reer Geeddi²⁸⁵ who passed outside [of their land] and
 scattered the orders²⁸⁶
 Oh men, kinship is a shelter, so look at the world

The bitterness of the Reer Sugulle²⁸⁷ was brought by a head
 wound from a young boy
 Here is the place where they settled, Dabadi Looyaan²⁸⁸
 If there was injustice there, our ever lasting God exists [to
 relieve it]
 May he be merciful to him in the grave saving him the level of
 fire
 Xirsi is responsible for Dubur²⁸⁹ where men were lying dead
 If he wanted the lineages of a king, he lacked them
 The Reer Diiriye calmed down from their mad intentions
 It was agreed no blood money would be paid when Ina
 Ammaan fell
 Oh men, kinship is a shelter, so look at the world

282 With a view to seeing what will be given.

283 A place to the north of Hargeysa.

284 Part of the Reer Shirdoon branch of the Nuux Ismaaciil.

285 Part of Reer Shirdoon.

286 They were proud but now without advice and orders, i.e. they didn't know what to do.

287 A Habar Yoonis lineage.

288 The name of a little hill.

289 A place in the region of the town of Sheekh.

The Reer Cali Geri²⁹⁰ were brought down with killing and
 wounding
 The fault of the wooden watering trough mobilized the men
 and they regretted it
 Buuhoodle now has no people, the place they had been for
 generations
 Recently hunters settled there, an oppressor who's an enemy
 Already they hurried upon each other with hollow tipped spears
 A man who knew of the battle at the dry river bed of Garab
 would not hurry
 They held back after the thunders of Daboolan and Caday²⁹¹
 Through the fire which Aadan²⁹² lit, Ina Galaydh²⁹³ didn't get
 what he wanted
 The matter which the Reer Gorod chose left its consequences
 A man who has the testament of Cumar²⁹⁴ knows his worthiness
 Oh men, kinship is a shelter, so look at the world

Difficulties brought the Ararsame²⁹⁵ apart at the conflict of
 Cayn
 All the Daarood heard of the matter which was clear
 As the people were startled at the Reer Wacays²⁹⁶ who entered
 [into conflict] as a game
 The [dead] young men, all covered [with pride] were not
 concealed from the crows
 They didn't bury them so their bones were just left in the open
 They were accepted as neighbours by the *reers* who had good
 governance
 While a sheekh studies religious knowledge the *fiqi*²⁹⁷ prays
 A religious man does not proceed in religion if he disputes the
 truth
 Whether a gazelle or an oryx, the fool gives up
 They [the animals, at least] look out for each other when they
 flee apart [from a predator]
 You are the same as these animals just chewing plants
 Oh men, kinship is a shelter, so look at the world

290 A Dhulbahante lineage.

291 Places where battles took place.

292 A reference to Aadan Galaydh whose story is told in the story section.

293 Aadan Galaydh.

294 Aadan Galaydh's son, who figures prominently in the story of his father in the story section.

295 A Dhulbahante lineage.

296 A Dhulbahante lineage.

297 The word *faqih* in Arabic means a jurisprudent. In common usage the *fiqi* may also mean a reciter of the Qur'aan in Arabic. It is not clear which precise meaning is meant here, although the *fiqi* is regarded as of a higher level of education than the *sheekh*.

The woman you think is golden or lit up by a full moon
 They turned each other over because of Dallaayad and her
 beautiful body
 Until they fought each other with ambush, war parties and
 attack
 Cali refused that day the path that we were on with regard to
 that matter
 He wanted to taste the flavour of death
 The Bah Idarays²⁹⁸ did not leave alone the gloating of their
 struggle
 And no one glanced at Faarax and the situation he was killed
 for
 Wild animals had their fill of the big meat on his ribs
 A fighting group which spread out the many people and fire
 which Satan sent
 The slaughter of the many men at the time of *Jiilaal*
 The Reer Muuse, beggars, people who had called themselves
 strong
 Were put down in the open area of Wareeg, those important
 men
 Oh men, kinship is a shelter, so look at the world

The poor people saw the weakness of the Nuux Maxamed²⁹⁹ and
 exploited it
 The houses of the Soolomadow³⁰⁰ were destroyed, the women
 who cry
 The wailing of the women, the girls who wandered about in
 foreign lands
 If I have considered the neglectful things [you want to do] Oh
 Reer Barre³⁰¹ it's very bad
 Hey, don't you have feeling for the girls with falling tears on
 their cheeks?
 The Reer Warsame³⁰² land and the large grassy area
 Now they have opened up the settlement where the plants of
 Tiig³⁰³ grow
 If a long term encampment is enclosed and a further fence put
 around where the homestead has been set up

298 A Dhulbahante lineage.

299 A Habar Jaclo lineage.

300 A Habar Jaclo lineage.

301 A Soolomadow lineage.

302 A Dhulbahante lineage.

303 This is the name of a place, or alternatively might refer to 'a far away place'.

Then the space is blocked off with a thick thornbush to protect
 against marauders [both animal and human]
 Of men the respected ones are those who protect, a cover and
 a shield
 In the unprotected place a lion can see a weak point
 A name lives on, and who one is born to cannot be changed
 Let me not force on you advice which is nothing but futile
 The Reer Faarax are indifferent, the ones I'm imploring
 Those to whom it was necessary are being forced with
 something formidable
 So to the people who wanted to attack the Habar Jaclo another
 path is open
 Oh God, let these children not stampede, make them separate

It was reported that when Salaan Carrabay had finished the poem the two
 enemies went their separate ways.

Go Home From Each Other Today

Faarax Nuur

[Axmed Aw Geeddi wrote this poem from the famous poetry expert Muuse
 Aaye Faarax.]

The way in which this short poem came about has been said to be as follows.
 There came to an *inan-la-yaal* man³⁰⁴, who was sitting under a tree made into
 a shelter, an oryx which was injured by a man belonging to the Gabooye
 lineage³⁰⁵, who was with a branch of the Reer Samatar. The *inan-la-yaal* man
 slaughtered the oryx for himself which had come up to him. The one who
 had shot it and who had followed its tracks came to the place where the oryx
 had been slaughtered and said: 'It was I who shot this oryx and tracked it,
 and so let its meat be given to me.' The *inan-la-yaal* man answered him: 'You
 are not taking any meat from here, just go away.' And the other one went to
 the man he lived with of the Reer Samatar and said to him: 'That man So-
 and-So took my oryx from me.' That man mounted a horse and with a whip
 attacked the man who had slaughtered the oryx. And they attacked the *reer*
 of the man who was whipped. When they were gathered together but before
 the war had started, Faarax Nuur came to hear of it; he mounted a horse
 and stood up between the two enemies and recited this *gabay*:

304 This is a man who is living with his wife's kin.

305 This is one of the minority low caste groups.

'I'm deserving', 'I'm from a bigger clan' will not be brought
before me
'I shall have a clear conscience before I cut off the head'
This is what the problems of former days fell from

The clan of Cabdi [Ciise] and Daa'uud³⁰⁶ are both empty
And the fresh growth died from the big name
And from us, the sturdy clan we were, the bud has died³⁰⁷
A small thing which could have been managed has finished off
the liddoor³⁰⁸
A man who has one of his lower two leg bones broken cannot
get up from a place
When he raises the sharpened dagger
Life is sweet before it is taken from each other
You will become refugees if you have Xaraf³⁰⁹ taken from you
May God tell men about what's hidden from them

Now there is nothing absent for you in the two lineages
Now a calamity is just about to happen so separate from each
other today

II: Poetry of the Culture of Strengthening Peace

Hang On Qamaan Bulxan

This poem was a reply to the poem of Cali-Dhuux called *Doollo*. In the poem, Qamaan Bulxan defends the position of his clan, which Cali-Dhuux was putting to shame because their country had been taken away from them, their men had been killed, their camels looted but they had not gone into battle because of that. Qamaan accuses Cali-Dhuux because he and his clan had brought no less a problem to them than the one from the other clan. Qamaan Bulxan also reprimands Cali-Dhuux for making people who are living peacefully go against each other and wanting them to fight and flee from their country. He is defending the lineage he was born to, showing them to be brave men whose portion has not been taken from them and that they would avenge any person with a grievance against them. Here is Qamaan Bulxan's poem:

306 These are both Ciidagale lineages, the Cabdi Ciise being the majority.

307 I.e. our young men were killed.

308 This is a name used for the Isaaq clan group.

309 The name of a well.

Oh Cali the Everlasting One has driven the words of your *gabay*
The descended winds of *Xagaa*³¹⁰ and the warm breeze have
carried it
They have brought us to pasture like the fresh verdure and the
watering troughs of the livestock
They have picked out the flesh and bone and, though words
can sometimes heal
People are not equal in this and they have made my people live
in bitterness
And I was heated up by it, Oh one whom God has given high
rank
Oh Dhuux, you have aggravated the sore on the shoulders of
Daaraan³¹¹
You have wrestled down the men you have branded [with
shame]
One lot is chewing their lips from anger and being torn apart
The other lot is hopeless and sits with nothing
Just hang on! I'll make my statement to you and come to the
discussion

You light a fire and yet it never burns you
As you set a log alight, you know how to incite people against
each other
The encampment where you sit might also burn and smoke
spread to your surroundings

If the matter is honest and sin is not imputed to you
If the side [you sleep on] does not seek the flames of hell
Then oh brother-in-law why are you rejoicing in us [our grief]
the injuries are yours
But when did they [the Isaaq] measure us out? There is a
conspiracy
*The way I behave people think I'm stupid but I'm just acting
The man who is duped faces the consequences of my
boastfulness
You don't look at the hammer that fell upon Ina Barwaaq
Those men roam about in foreign lands like the destitute poor
The Harti³¹² are known by Docmo³¹³ and their camels³¹⁴

310 *Xagaa* is the hot dry season which runs from July to August.

311 Proper name for a burden camel.

312 This is a section of major Daarood clan groups including the Majerteen, Dhulbahante and Warsangeli.

313 An area of land inhabited by the Dhulbahante.

314 This line refers to the fact that the Harti took the Ogaadeen camels.

The Cali Geri³¹⁵ took the camels from us yesterday at Daadhiin
The milk of Deg and Heemaale³¹⁶ has been thrown away from
you
And what I'm full of is war, which a person who has been
disowned has chosen
A man whose hand used to fight, if he leaves it for a while
If he holds back from taking action a little, while a good prayer
is agreed on
He doesn't hold back when the members [of his group] start to
stir a little
That you leave a weak community alone when you don't have
power
You were known for no other behaviour apart from gloating

If they grow weak, fools are supported by their brothers
They will understand the weakness and the stick as you say to
them 'Look'
If you don't help me one bit why do you speak on my behalf?
The day when you were taking the livestock and Deleb³¹⁷ on
horseback
When you hobbled us like an Amhara band³¹⁸
As you now tie my hands behind my back can't you show
compassion?
Why don't you fight as Daarood Ismaaciil?

Between the man who thrusts the sword into you up to the hilt
And the one who says 'Attack him from the rear' there is
nothing to choose
Who is there closer than you who will come to help right my
wrongs?

If a lion that's prowled all night puts a domestic animal into his
unkempt mouth
Gulping it and making its blood flow from his [piercing] teeth
Don't the small animals eat the scraps that remain?
It's you who killed me. When did the Isaaq take Doollo from me?
What gave the victory the Daarood had to Daba Cayuun³¹⁹?

315 The lineage of Cali-Dhuux.

316 Names of female camels.

317 A milk camel.

318 Amhara refers to the Amhara people who live in the highlands of Ethiopia.

319 This means the ones who follow Cayuun, referring to the Isaaq.

If they sing about Dubuxul³²⁰ I shall give them bitterness³²¹
 Do they now drink with the sword, the stick and force?³²²
 If a cow gives birth to a male calf which is not then given the
 colostrum
 And the one that gave birth to it refuses it, then the step-
 mother-animal looks for it
 If I kick out now those who have become our neighbours [i.e.
 the Isaaq] in this valley
 I can't understand what the benefit will be to you
 The betrothed girls, the bridal huts we built and bringing about
 relationships through marriage
 The ones we have chosen have given birth to noble children [as
 numerous as] the *dareemo* plant
 Do not cause the Muslims to move away from me lest Iblis³²³
 throw you down a precipice
 The broken water trough where the brokers and the traders roam
 The land that God in his generosity has chosen to flood with
 water
 Let it be for me, they will defend against the wild animals and
 the Harti

The liddoor³²⁴ are Dir³²⁵ and if they launch an attack
 And if all the Habar Magaadle³²⁶ break the hobbles
 And if the Kind One [i.e. God] gives them guns and
 ammunition
 Firstly, who is equal to them [Isaaq]? The paths you have
 chosen astonish me

The Ogaadeen passed across Doollo from one corner to the
 other
 The prayer I recite is that the men who were at Dooy will come
 On that day I'll make clear all the things that you think about
 I'm not silly I will go and get what debt is owed to me

320 The name of a place.

321 I.e. 'I shall fight them'.

322 This refers to the Isaaq being at the ready for fear the Ogaadeen will attack them.

323 Iblis is the name of the angel who refused to prostrate before Adam and became Satan (see the Qur'aan 7:11).

324 The Isaaq.

325 This is a level of lineage above the major clan groups. Of Dir identity in relation to the Isaaq, I.M. Lewis says: 'I have treated the Isaaq here as a separate clan-family because to some extent they act as such and because they so regard themselves. By other Somali, however, they are grouped with the Dir.' *A Pastoral Democracy* (1961, Oxford University Press, Oxford, p.7 footnote.)

326 This is one of the two major groupings of clans within the Isaaq, the other being Habar Xabuusheed.

Even you are neighbours with them at the watering trough of
 Caynabo
 Fight! The best men were killed, the white-turbaned ones of
 Hagare³²⁷
 Or look at us we both bear contempt and shame
 Oh Cali, one never hides one's meaning from a man of my age
 One covers up one's words to a senile old man or a young boy
 I see through the surface skin to the matter you have set out
 The man who was disowned by them in life doesn't marry by
 levirate the women who disowned him when his brother was
 alive
 God will not give to a man who has sold his brother
 You are still living here on the land where you killed your cousin
 A man looks for lost animals with you and he's more tired than
 you
 And wouldn't want you to ever find them
 And people would think you were born together and nothing is
 kept hidden from each other
 And there is no self-delusion in the afterlife if one looks at the
 Book

Being a broker and a wearisome person that's the way of the
 Arabs
 I have entered between your lips and it has made me rush into
 speaking
 As God will one day take my life it is you who to me are worse
 than the liddoor

Oh Men, Pride Comes Before a Fall

Ismaaciil Mire

Ismaaciil Mire belonged to the Dervish forces of Ina Cabdille Xasan. Given this, many resentments counted against him in poetry. When the Dervishes were beaten, Ismaaciil Mire was captured in Bad-Weyn in the region of Caynabo by the British administration, and was then held in Berbera along with other men belonging to the Dervishes, although a short time later they were released. It then happened that the British administration spread out into the areas that the Dervishes had administered. And with that, the administration of Laas Caanood was handed to a man called Carab Dheere,

327 Dhulbahante killed by Habar Jaalo.

who belonged to the *ilaalos*³²⁸ of the British and had the rank of sergeant. Benefitting from the power the British had given him, Carab made trouble for the people living in that region, not because they did anything to warrant this, but because it was thought, or because there actually were, men whose clans were those that had belonged to the Dervishes. One day Ismaaciil Mire entered Laas Caanood. Carab Dheere heard of this and requested that he be called to him. When Ismaaciil was brought, Carab ordered him to compose a *gabay*. Some people report that Carab was about to marry and that he said, 'Compose a *gabay* about my wedding'. Speech and wisdom come together in Carab's words to Ismaaciil 'compose a *gabay*'. Ismaaciil called on Carab to make a promise that no harm would come to him when he recited the *gabay*. Carab agreed to that and it is reported that he even swore an oath that no damage would be done. And then Ismaaciil recited this famous *gabay* called *Oh Men, Pride Comes Before A Fall*.

Among all his servants God shares out the bread
 Whether it is the fish in the sea or a cup of tea
 Every person will receive what is allotted to him
 Even though he sets out in the morning, or runs or climbs a
 high hill
 That no man will gain more [than his share], let that be known

That religious leader³²⁹ mobilized and he was supported
 He brought thousands and huge numbers of white turbans³³⁰ to
 Beer Dhiga³³¹
 It was something which broke his *aqal* pole, the day he killed his
 men³³²
 Nothing was left open to life when he killed Reer Khayre³³³
 Oh men. Pride comes before a fall. Let that be known

'The world only belongs to me' was what caused [the death of]
 Corfield³³⁴
 It did not occur to him that young men can take you with the
 trigger
 Oh men. Pride comes before a fall. Let that be known

328 This was a sort of police force set up by the British when they governed the British Protectorate of Somaliland.

329 Sayyid Maxamed Cabdille Xasan.

330 A reference to the white turbans worn by the Dervishes.

331 A place where a battle took place between the British and the Dervishes.

332 This is a reference to many men being killed and thus he lost strength by that.

333 A Dhulbahante lineage who were a major part of his forces.

334 Colonel Richard Corfield was the commanding officer of forces fighting the Dervishes at the battle of Dul Madoobe where he was killed on 9th August 1913. Sayyid Maxamed Cabdille Xasan composed a very famous *gabay* on this in which he addresses Corfield.

AfXakame³³⁵ reaped the reward of the hasty action and the heat
He said 'Let Cali be behind' as he married Kaaha³³⁶
And the other [Cali] forged a large spear for him and cooked
poison [for its tip]
Oh men. Pride comes before a fall. Let that be known

When Cartan³³⁷ hung his saddle on the *dhuur* tree for them
The Garaad Faarax were as sweet as fresh or soured milk
But were then bitter as poison when they met in an open space
Oh men. Pride comes before a fall. Let that be known

With worldly pride Ina Ammaan³³⁸ gained a whole land
Let all men put the horse's bit in [its mouth] he said to himself
'You are on top'
*But he didn't expect the one who killed him and was not taken
by surprise
Oh men. Pride comes before a fall. Let that be known

The words spoken by Ina Galaydh³³⁹ he repented in the end
There would not have been sharp pain if he had brought the
camel
The one who despised him would not have broken his kidneys
with a dagger
Oh men. Pride comes before a fall. Let that be known

The five branches of Reer Cali Geri³⁴⁰ killed each other
They didn't understand, the thing was a wooden watering
trough which could have been repaired
Oh men. Pride comes before a fall. Let that be known

The man who sips at the cup of prosperity and leads a herd of
pregnant camels to pasture

335 Andrzejewski and Lewis state that these lines refer to 'a long-standing quarrel between two men, AfXakame and Cali Duullaane, in the course of which the first seized Cali's bride as she was on her way to marry him. This led to a series of fierce battles which ended with the death of both men.' Andrzejewski, B.W. and I.M. Lewis, 1964, *Somali Poetry: An Introduction*, Oxford University Press, Oxford, p.106.

336 Cali's betrothed.

337 A Dhulbahante warrior of whom Andrzejewski and Lewis say 'such was his reputation for bravery that the mere sight of his saddle perched on the branches of a tree was sufficient to keep the enemy at bay.' Andrzejewski, B.W. and I.M. Lewis, 1964, *Somali Poetry: An Introduction*, Oxford University Press, Oxford, p.106.

338 Andrzejewski and Lewis say of this man that he had 'a successful career of conquest, abruptly terminated when the leader, Ina Ammaan, was murdered by someone against whom no precautions had been taken and from whom aggression was not expected.' Andrzejewski, B.W. and I.M. Lewis, 1964, *Somali Poetry: An Introduction*, Oxford University Press, Oxford, p.106.

339 This is a reference to Aadan Galaydh whose story is told in the story section later.

340 A Dhulbahante lineage.

That he spills the sour milk was set in the *Kaaf*³⁴¹ before
All of them cheated themselves saying ‘I am the king of the Reer
Hagare’
Oh men. Pride comes before a fall. Let that be known

Sugulle made a mistake at that time like a young boy
Bad reasoning led him; the girl and he were far apart [in terms
of lineage]³⁴²
Oh men. Pride comes before a fall. Let that be known

I saw one like these [above] and whose share [of wealth] will
not remain
As he has become satiated and full and has grown fatty
buttocks like a large ram
He filled his bag from a group of men of honour and fighting³⁴³
Oh Muslims be silent the one who had that soul has sold it³⁴⁴

Oh Suldaan Nuur Laangadhe

[Ismaaciil Aw Aadan: I wrote it from Asad Aadan Faarax.]

This *geeraar* was composed by a man called Nuur Laangadhe. Suldaan Cabdullahi Suldaan Faarax had been chosen by the Ciidagale lineage to be their suldaan. It was during the time that the British were in the country. Some time before that, Nuur Laangadhe and Suldaan Cabdullaahi had had some misunderstanding because of which they didn’t like each other. However, Nuur Laangadhe came to the place where Suldaan Cabdullaahi was instated and performed this *geeraar* giving advice on five matters since the suldaan had been chosen for a heavy responsibility. He said:

Oh Suldaan, your destination
Oh Suldaan, one in praise
Oh Suldaan, our matter
Oh Suldaan, your matter
Oh Suldaan, the British

341 This is a reference to the Qur’aan, denoting that spilling the milk, a metaphor for arrogant behaviour, is set in the man’s destiny.

342 The story behind this reference is as follows: Sugulle was a Dhulbahante man who had a friend who was Hawiye, and who died leaving a daughter. A young Dhulbahante man from another Dhulbahante lineage to Sugulle then touched her breasts at which Sugulle shot him. Following this the two branches fought and men were killed on both sides.

343 A reference to the Dervishes of Sayyid Maxamed Cabdille Xasan.

344 In these last few lines he is referring to Carab Dheere.

Oh Suldaan, your destination
The guard with whom you argue
[Saying] 'I'm entering by the door'
[As he says] 'I've not been given an order'
Your name is greater
While you are in that office of his
Take care

Oh Suldaan, one in praise
It's already complete for you
Going back from grandfather to grandfather
Now that you have been instated
Of those who claim monarchy³⁴⁵
The British wherever
And we were the first³⁴⁶

Oh Suldaan, our matter
Where things became bad [between us]
We are aware of that
That I celebrate for you
And keep to myself [the matter]
I have decided that
Now I have forgotten [the matter] relating to you
My sense of kinship is stronger
As-salaamu 'alaykum

Oh Suldaan, your matter
The Arab are our support
The Awa³⁴⁷ are our enemy
To your son Rashiid
And in how you settle matters
Do not be biased

Oh Suldaan, the British
Wherever he takes a burden camel
He looks even for a needle
He's a calamity in the world
If you were to speak lightly with them
Consult in private with the elders first

345 This means of those people who have a king.

346 He is saying that of the Somali clans, the first to have a titular head, a suldaan in this case, were the British and the Ciidagale.

347 Habar Awal.

Equality

Saahid Qamaan

[Axmed Aw Geeddi: I wrote this *gabay* from Axmed Colaad ‘Qorane’, and checked it in *Buugga Af Soomaaliga ee Fasalka 3aad ee Dugsiga Sare* (Somali Textbook, Upper School, Class 3) of the former Somali school curriculum.]

A man called Ina Afay was instated [as head]. He was chosen by seven branches of the Ogaadeen. At the place where he was instated seven *gabays* were recited in support of him. However, some time afterwards people found they didn’t understand why he had been chosen for the responsibility. The seven branches met again and decided to recite seven *gabays* to remove him from office. This *gabay* is reported to be one of those which was recited at that place and we have taken some parts of it.

Oh Dubbad, a man who has said to me compose a poem
doesn’t know me [that I am unhappy]
Things have been dark for me since the day of Sirawe³⁴⁸
We were defeated at the battle of Mijo Gooye and I have
stopped my verbal provocations
I knew in you wisdom and well balanced speech
So hear me, I arose with one last night or was inspired with it

Each time what pops up is a matter in the world we were
ignorant of
And today [they say] ‘What will happen?’ in the same way as
people were astonished at Maxamed³⁴⁹
If the plants become scarce in the hard part of the *Jiilaal* season
If one sets off for the well and takes the livestock to water
Then the well is shared out for the lineage which cooperates
If I’m not given well water, even what is scooped out is plentiful
That for another man I pour honey I have squeezed from the
comb
And that I, in the place I stand, don’t lick even enough to cover
a finger
And that I take up the fibres that have not been woven for me
as well as the small spears
And moreover I must still stand with goods and greetings
I say three times by God, I will not be treated like this

348 A place where a battle took place.

349 A reference to Sayyid Maxamed Cabdille Xasan.

Like a male camel whose testicles have been pierced I will not
take on a rope [to be led with]

May I not be taken for a man of a small lineage who can be
tricked
If tribute [to the king] is sweet let the man who ponders it take
it
A man who pricked the *dharkayn*³⁵⁰ tree and passes under it will
be stripped if God wills
What you lack in awareness you don't get from mad ranting
A Muslim will not be enslaved and by God [if he is] I'll cut off
your head
The capacity of a vessel cannot be exceeded, may God not let
the drainage trench be broken

Oh Mas³⁵¹ what has reached [me] from my father and his
contemporaries and Magan³⁵²
Is knowledge of managing men and showing them respect
Which is done through us by being equal and sharing kinship
Moreover I am even more respected but refuse to put people
down
To the man who has not put a prayer mat down for me I will
not put out my right [hand to be shaken]
I will not be concerned with a man who cannot manage
without me

Whisper

Saalax Sugulle Maxamed 'Saalax Lay Diray'

[Ismaaciil Aw Aadan: I wrote this poem from a cassette recorded by Muuse Galaal.]

Saalax Sugulle 'Saalax Lay Diray' is said to have been one of the many poets born in the second half of the nineteenth century. He was born in the area of Ceel Af Weyn in the Sanaag region. Siciid Cilmi Hoorri, who is one of the Somali poets presently living, told me that Saalax Lay Diray became a British soldier in his youth. He was a townsman who was away a lot abroad in places such as Yemen (Aden) and parts of East Africa and he also travelled in many parts of the Somali territories. The name Lay Diray is said to have

350 A species of euphorbia which, when pierced, oozes a sap which burns the skin.

351 Mas means snake, but is used as a name here. I am not sure who the name refers to.

352 The poet's great or great-great grandfather.

been given to him because he composed lots of *gabay* poems. People said to him 'leave the *gabay* alone' but in response he later composed a *gabay* in which he put the following line 'How can I leave *gabays* alone? I have been sent for that'.

With regard to this *gabay*, we have come across many people in Hargeysa who have said that Faarax Nuur composed this *gabay*, not Saalax Lay Diray. At the same time many others, especially in the regions of Sanaag and Togdheer, believe that it belongs to Saalax Lay Diray. Whilst we respect both views, we wrote this poem from Xaaji Muuse Galaal, may God have mercy on him, who spent his life studying Somali literature and whose testimony can be trusted. Because of this we have attributed this poem to Saalax Lay Diray, because that is what Muuse Galaal said on the tape he recorded, from which we wrote this poem. However, that is not to say that the attribution could be otherwise. We acknowledge that both views can be believed. Only God knows the truth.

If a *gabay* has goodness and benefit that's expected
It is I who learnt its grammar along with its brilliance
*I never recite for liars and natives who don't understand³⁵³
Longing [to recite] entered [my] consciousness today as a new
matter is present
Its type reaches beneath the ribs
A person who doesn't find its aim will be killed by the fire
Disablement follows like a wound that returns
There are men who only talk with decoration but with nothing
alive in it
But in mine [my poem] you will understand the viewpoint and
its central point
A begging man with a suffering soul or who praises women in
them [i.e. poems] [I'm neither of those]
They touch my mind like a printed copy
I really sway because of the truth
A whisper, lying mistakes and the lies of Satan
Only a fool believes the news which the false accuser brings
The point of the speech, the obvious from the lips, the news in
our ears
I say yes only to the consideration I see
In a land at peace I don't call out words which bring people to
hate each other
Intoxication, self ennoblement of the clan and stirring up
wounds

353 The word translated here as 'natives' is a tentative reading as no one has been able to give a meaning for *nyti* that they are certain of.

That way makes me annoyed and I cannot bear it anymore
And I recited the one which on that day the unrelated ones
were startled by
I am together with the people that I like
I never became friendly with the one who does not respect me
I swore a long time ago that I would only belittle the one who
hates me
[And not give him] goodness, advice and respect

Bringing the End of the World
Maxamed Bulxan 'Maxamed Cawar'

[Ismaaciil Aw Aadan: I learnt this by heart sometime.]

Maxamed Bulxan composed this *gabay* poem around the beginning of the twentieth century. In it he mentions a man called Bullaale. This *gabay* and the one which came before it are the *gabays* called *Hoga-Tusaale* and *Hawaala-Warran* and are some of the most highly admired because they connect or say something about three consecutive periods: 1. the past and unforgettable events that have happened in life and have left traces in society; 2. events that are happening in the present time and how they might be dealt with; 3. the future time and how difficulties which might arise can be guarded against. Here is the *gabay* of Maxamed Bulxan:

Recently Bullaale I have not had a *gabay* which measures as
success by God's favour
Here is the one I scooped as from a well that has received rain
Yesterday evening, in the middle of the night, a horn was played
for me
Let me announce it, here are the lines to which I am a scholar

Here are the Nuux Maxamed³⁵⁴ who killed each other when they
were in conflict
They don't milk the creamy-grey camels at Bixin
The offspring of Yeesif and Aadan³⁵⁵ are set apart in fear [they
will fight]
It is only the young bachelors who are still alive from the two
communities

354 A Habar Jaclo lineage.

355 Aadan Madoobe, Habar Jaclo lineages.

The Muuses³⁵⁶ do not drum the dance step at the verandah of
 Maydh
 The sandy areas of Ruguuda and Xiis are empty
 At Laas Qoray the mules don't bring the goods to the boats of
 the Syrians
 Of the dates which used to be brought from Basra, there's not
 even a little left
 And in Boosaaso and Qaw there is mourning
 The Majerteen who used to sit together have now separated
 The men who sat at Butiyaalo have been leaving there
 The kings who were jealous of each other; their two
 communities of Reer Cismaan
 Baxsow Keenadiid set off for a foreign land
 They would not have called for the eldest son in Hobyo
 The Biyamaal settled in Baraawe and the bank of the river
 After they passed Buundo, they didn't eat flour and sauce
 And the slaves³⁵⁷ of Kismaayo stabbed each other's sides
 The society of Garaad Faarax and Bari became disabled
 Houses of the Barkad³⁵⁸ and the Bah Ararsame were burned
 and smoked
 In Buuhoodle what they had was now missing
 Boos Cali and the Reer Gorod³⁵⁹ are separated in war
 The Habar Yoonis who became false with their fighting talk
 The Reer Sugulle³⁶⁰ at the edge of the open place put down the
 young ones
 They don't meet in an open place in good times
 The Arab blow the bellows on looting in the season of *Gu'*
 There are the Bah Daylo³⁶¹ who were put down in the far off
 sandy area
 And the wounded Makaahiil³⁶² are still ill
 In the late morning they attacked the *reers* in the ravines of Kaaf
 Baho Geelle were the best of the Reer Samatar
 When their good men were killed they followed the trail [of the
 killers]
 The Reen Biniin³⁶³ do not pass the night in Xabriir and Bigays
 As they set out at dawn Bile and Daa'uud were killed
 The kings were all killed and the scholars who were crying

356 The Muuse Ismaaciil and Muuse Carre lineages of Habar Yoonis.

357 This refers to the people of Bantu origin.

358 Faarax Garaad, Dhulbahante.

359 A Reer Hagar lineage.

360 A Habar Yoonis lineage.

361 Ciidagale lineage.

362 A Sacad Muuse, Habar Awal lineage.

363 Sacad Muuse.

Of the people who died there is no sign of them even up to
 Harar
 There at Seylac there used to be young men people were proud
 of
 Beeh and the favoured ones he fathered lived there once
 There is no one who hasn't faced disaster once in their history
 The money he had stuffed in cushions has now gone
 The worst of the catastrophes in the world has yet to come
 You are in extra good times as long as *reers* are not destroyed
 The lineage that has [plenty of] camel ghee is shown always
 The man who goes out and for whom the mountains are made
 to twinkle as if with jinns
 The two twinkles of catastrophe and good are mixed together
 Of livestock let out to graze in an open area not one would
 return home
 To gather to roast coffee for the death of Isaaq is not right³⁶⁴
 In the land of the Arabs there are good fellows imprisoned
 Don't roast the wheat flour for me, it was taken from the ones
 who grew it

 I've put water in the *weyso*³⁶⁵ I shall stand towards the house of
 the Prophet
 Put it here for me, let me not miss the extra prayers this evening
 And you go to your kin because there will be troubles in our
 community

Four and Four

Maxamed Bulxan 'Maxamed Cawar' and Faarax Nuur

These two *geeraar* poems are some of the most famous of poems which came about from the drawn out conflicts and many wars, which were fought with hatred and bitter enmity and which sowed a lack of compassion. They were composed between Maxamed Bulxan and Faarax Nuur when the Arab and the Sacad Muuse came to an agreement. The first *geeraar* is by Maxamed Bulxan 'Maxamed Cawar' and was an ambush for which Faarax Nuur was not ready. Because of this it has been reported that the next poem was composed by Faarax Nuur on the spot. The first poem by Maxamed Bulxan is as follows:

364 I.e. to come together to prepare to fight with.

365 A small water container, the water here referring to water for ablutions before prayer.

1. *Four and Four* by Maxamed Cawar

Oh Arab, four things
If you see them
Then it is we who have broken
The contract and the trust

Oh Arab, four things
If we see them
Then it is you who have broken
The contract and the trust

Oh Arab, four things
If you see them
Then it is we who have broken
The contract and the trust

Greediness longer than the corral fence
Who is with you [asking for things] [every] morning
And who doesn't respect your mother-in-law
If you see that
Then it is we who have broken
The contract and the trust

In general lineage
We are Isaaq people
If I ever say to you
'We are greater'
Then it is we who have broken
The contract and the trust

On the land where there are grazing plants
Which your livestock eat
If I shoo them away with sticks
Then it is we who have broken
The contract and the trust

If you say it wasn't you who had done something
If other people have done it
And yet we accept that you did it
Then it is we who have broken
The contract and the trust

**** ****

Oh Arab, four things
If we see them
Then it is you who have broken
The contract and the trust

The men with whom we are in dispute³⁶⁶
If you ally with them through resentment
If you start new fighting
Then it is you who have broken
The contract and the trust

From now where we are now [if you said]
We were settling at Afmeer and
The sheep became red there³⁶⁷ and
There is a daughter of mine there and
I gave wealth to them³⁶⁸ once
If we see that
Then it is you who have broken
The contract and the trust

Those men³⁶⁹ today at Umley
Whom you have not avenged
May God have mercy on them
I left them to the afterlife
You are in God's hands
If we see [you saying] that
Then it is you who have broken
The contract and the trust

2. *Four and Four* by Faarax Nuur

It was said that Faarax Nuur was taken by surprise by the poem and replied with a *geeraar* similar to the previous one. He said:

Of the *geeraar* I have its beginning
And also its end

366 A reference to the Ciidagale dispute with the Sacad Muuse.

367 This is because of the red coloured earth.

368 I.e. to the Ciidagale. This is a reference to an alliance through marriage with a lineage which would go against the agreement between the Arab and the Sacad Muuse which is the subject of these two poems.

369 Namely men of the Arab lineage.

Idaajaa and Weyllun³⁷⁰
Which the students were learning
And I know Al-Baqra³⁷¹
Without looking at the board
I can recite the whole evening

To men which I am facing [in conflict]
I become a lion
To the man that I trust
I stick to the contract

On the day when there is a meeting
I am the spokesman
I am the first to speak
It is me who is chosen

To those four things [which Maxamed Cawar said] there are
four things
Other lines which are equal
If you see them
It is we who have broken
The contract and the trust

To those four things [said by Maxamed Cawar] there are four
things
Other lines which are equal
If we see them
It is you who have broken
The contract and the trust

People go to one another
When your respected people come [to us]
If I don't pull open the corral wall for them
And make them sleep out in a dusty place
Then it is we who have broken
The contract and the trust

That *ugaas* Maxamed [Cawar]
The people he was born with

370 These are the first words of the sura 83 and sura 104 in the Qur'aan respectively. Both are within the thirtieth part of the Qur'aan which is the first part that children learn when they start Quranic education.

371 This is the second sura in the Qur'aan and is the longest. Here he is likening his skill in making a *geeraar* to knowing the whole of the Qur'aan.

All the Habar Awal
All the corral of Subeer³⁷²
The wives through which marriage relations have been made³⁷³
The son she will give birth to
To the time when he matures
If we bring you blame
It is we who have broken
The contract and the trust

If you say it wasn't you who had done something
If other people have done it
And yet we accept [that you did it]
Then it is we who have broken
The contract and the trust

The men with whom we are in dispute
If I ally with them through grievance
If I start new fighting
Then it is we who have broken
The contract and the trust

If I am in conflict with a man of men
And if I cannot break his flank³⁷⁴
It is we who have broken
The contract and the trust

**** ****

To those four things there are four things
Other lines which are equal
If we see them
It is you who have broken
The contract and the trust

It is a lactating elephant
The camels do not see the *oogo* plain³⁷⁵
If I corral them on the coast
The animal that sucks itself while nursing will die
When the livestock gives birth for us

372 The Subeer Awal.

373 Between the Sacad Muuse and the Arab.

374 The reference here is to the Ciidagale.

375 The higher plains north of the Hawd.

At Afmeer and in the *oogo*
If you don't come to us
It is you who have broken
the contract and the trust

The girl we give you [to marry]³⁷⁶
It is good [to say] 'Oh Aabi'
Her father is known
The children she bore for you
If you don't stop distancing her origins
And her lineage
Or calling her 'Oh Arab girl'
It is you who have broken
The contract and the trust

The gates of the Reer Cabdi Ciise³⁷⁷
Plants which are not known
And sweet good plants³⁷⁸
They spread to the world
The men who have camels loaded
With speech that is lies
And [have] the reddened hut poles
*And seventy amazing things³⁷⁹
*A horse that seems to be bay
*If once the girl
*Refuses the marriage
*That wealth is lacking
*If at that point
*You don't tell her husband to go away
It is you who have broken
The contract and the trust

If they see the Saaxil region and you
Allow them to the chair
The dates which are squashed together
And are all eaten up along with
The vessel with the mixed dates and ghee

376 The idea behind this stanza is that an Arab girl who is married to a Sacad Muuse man must be respected by using her proper name and not just addressing her as an Arab girl. This is to show the strength of the agreement between the two clans.

377 A Ciidagale lineage.

378 Plants here are a metaphor for words, either ones which are not known and which could do harm or sweet ones, sweet being used ironically here.

379 The precise meaning of these lines is unclear. The intent seems to be however that if the Ciidagale come to the Sacad Muuse and agreement is made through marriage, then the agreement has been broken.

It is you who have broken
The contract and the trust

The man who stands by the infidels³⁸⁰
Who is called a spokesman
The man who has no boy to look out for him
Or a cousin
Will be bought
The pit which is dug for a person
If you don't look out for it for us
It is you who have broken
The contract and the trust

A Large Bad Memory (Guba) Maxamed Fiin

Maxamed Fiin is a poet who was a contemporary of Cali-Dhuux Aadan, Qamaan Bulxan and others. He was from the region of Togdheer. In this *gabay*, which is part of the *Guba* chain, he was replying to Cali-Dhuux Aadan. It was one of the first *gabays* to come from the Isaaq clan side. Its theme is that of peace.

Oh Cali this *Gu'* season the *gabay* you have told us has left
behind a large bad memory
Those who were dear to each other, the people have been
broken apart
The girl and her brother have been turned upside down
Illegality and messing around has once burnt the country
I knew you as a man of wisdom when you were young
Today you are many years old and your hair has gone white
Acknowledge the spear you have thrown and the age you're at

The preparation [for war] of that *wadaad* was regretted in the
end³⁸¹
The male bustard has called from the wells³⁸² where you were a
brave hero
After that time camels were not taken to a first watering at
Buuhoodle

380 Referring to the British here.

381 A reference to Sayyid Maxamed Cabdille Xasan, the leader of the Dervishes.

382 The call of the bustard is seen as a harbinger of bad things to come.

The many horses do not go back home after watering both sides

**Gardhacdiisi bay si' yala garabyo-weyntiye*³⁸³

Nothing eats of the plants that sprout in the places near it [Buuhoodle]

There it is, what has become an everlasting hole and a black house³⁸⁴

That which is best for a lack of success is aggressive conflict

There is now a fake relationship within the Reer Cali³⁸⁵ who used to be equitable

He's no longer young but good advice passes Cali³⁸⁶ by

A strong reprimand is not made to a person if the sleeping mat is there for you

If you lack the transport and the strength to carry for half a day

You don't slaughter a *gur-gur* burden camel³⁸⁷ or the milk camel that is lactating among the camels

You don't cut the lower trunk of a tree if it is a shelter for you

Those four I have shot³⁸⁸ have they cut like an arrow?

Another drop is a small word through which I shall comment on resentment

You and the men you put down at Gondo Gooye were friends

Cabdi Muxumed³⁸⁹ left a *gabay* poem there, the tall Gorod³⁹⁰

The anger and rage they have you don't understand

A lion has got up to hunt and what he reaches he kills

If there are cries from the sides then there is no victory

You are the man who finished off the camels of the Ogaadeen

You are the man who took everything from the Reer Subeer³⁹¹

You were the man who that afternoon tied the calf to a tree

In Harar your *gabay* poems are recited

For both infidels and Muslims peace is a mat of good counsel³⁹²

383 The meaning of this line is not clear to me at all. In another version of the poem (www.hoygasuugaanta.com/Fiin-Guba1.htm) the line is as follows: *Gadhlihii shubaayyo la waa garabyaweyntiye* which means 'The bearded one [Sayid Maxamed Cabdille Xasan] who poured forth [poems] and the broad shouldered ones [warriors] are missing'.

384 Referring to a house which has been abandoned.

385 The Reer Cali Geri, Dhulbahante.

386 Cali-Dhuux.

387 A type of burden camel that is particularly prized and used for transporting more fragile belongings.

388 This refers to the poem he is reciting.

389 An Ogaadeen man.

390 Nickname for Cabdi Muxumed.

391 An Ogaadeen lineage.

392 The Somali word used here is *gogol* which is a mat upon which one sleeps, so the metaphor here implies that peace is something upon which people can be settled enough to sleep.

But if once one ties oneself to conflict then Gorey³⁹³ does not
graze
Giib³⁹⁴ never thought that a person would turn him over with
bullets
The Ogaadeen are sleeping so don't throw short spears at them
Don't make them aware of resentments, men are the
illegitimate offspring of Satan
Oh friend. Stay away from the places that you stretch your
hand out to touch
Otherwise only you will die; continue the *gabay* poem as you like

If He Fails to Calm Down
Faarax Nuur

[We wrote this from 'Hadraawi' and Cabdiraxmaan Faarax Cali 'Girgire'.]

In this poem the relationship between conflict and peace can be seen. It shows us that conflict comes from a place where peace is lacking.

Time and again to men
I give many greetings
If he fails to calm down
I set out a sleeping mat for him
And say 'Just sleep'
And if he fails to calm down
I milk Suubbaan, the camel
For him three times
And say 'Drink from it'
And if he fails to calm down
The ram that is at the settlement
And the castrated billy goat I slaughter for him
And if he fails to calm down
The wheat from Aden
I will mix with ghee for him
And if he fails to calm down
A girl of fine appearance
And mats for the bridal hut I give to him
And if he fails to calm down
I drive livestock to graze just for him
And add them to the share

393 Name of a milk camel, referring to camels in general.

394 A British man who was in Burco some time around the 1920s.

And if he fails to calm down
Oh brother-in-law 'Pass peacefully' and 'Welcome'
I pile these greetings on him
And if he fails to calm down
At the time of the prayers I announce the *reer* is leaving
The grey horse with black tendons
And the line I am born of
And supporting myself on the *salli*³⁹⁵
With a spearhead of iron
I strike his sides
And make his lungs come out
And then he settles the account

395 The words said each time the name of the Prophet is uttered: '*sallaa Allaah 'alayhi wa sallam*' - 'God bless him and grant him peace'.

PART 2: THE STORIES

A World Has Deceived Me

[Ismaaciil Aw Aadan 'Jaajuumow': I wrote it from Ismaaciil Axmed Gaas, Axmed Aw Geeddi and Ibraahim Salaad Raarax 'Indha-Cawlle'.]

'The day I had strength I had no good sense; today as I have good sense I have no strength'

The Reer Cali Geri³⁹⁶ were brought down with killing and wounding
The fault of the wooden watering trough mobilized the men and they regretted it
Buuhoodle now has no people, the place they had been for generations
Recently hunters settled there, an oppressor who's an enemy
Already they hurried upon each other with hollow tipped spears
A man who knew of the battle at the dry river bed of Garab would not hurry
They held back after the thunders of Daboolan and Caday³⁹⁷
Through the fire which Aadan³⁹⁸ lit, Ina Galaydh³⁹⁹, didn't get what he wanted
The matter which the Reer Gorod chose left its consequences
A man who has the testament of Cumar⁴⁰⁰ knows his worthiness
Oh men, kinship is a shelter, so look at the world
(Salaan Carrabay)

The words spoken by Ina Galaydh⁴⁰¹ he repented in the end
There would not have been sharp pain if he had brought the camel
The one who despised him would not have broken his kidneys with a dagger
Oh men. Pride comes before a fall. Let that be known
(Ismaaciil Mire)

396 A Dhulbahante lineage.

397 Places where battles took place.

398 A reference to Aadan Galaydh whose story is told in this section.

399 Aadan Galaydh.

400 Aadan Galaydh's son, who figures prominently in the story of his father in this section.

401 This is a reference to Aadan Galaydh.

The society of Garaad Faarax and Bari became disabled
Houses of the Barkad⁴⁰² and the Bah Ararsame were burned
and smoked
In Buuhoodle what they had had was now missing
Boos Cali and the Reer Gorod⁴⁰³ are separated in war
(Maxamed Bulxan ‘Maxamed Cawar’)

A saying which has become famous: The wooden watering
trough which said both ‘It can be mended’ and ‘It can be left’⁴⁰⁴

All the poems and wise sayings mentioned above, along with others which we shall present here, arose from a conflict within the Cali-Geri lineage. This conflict first came about because of a wooden watering trough which camels were drinking from that belonged to Aadan Galaydh, who became famous through this story.

The trough was broken by one of a herd of cows being watered by another Cali-Geri man, who was from a different sub-lineage to Aadan Galaydh. Cumar, Aadan Galaydh’s eldest son, saw his trough broken on one side and said to the man herding the cows: ‘Hey! Why have you broken my watering trough?’ The man replied: ‘It may be broken on the side now. Here, have it broken in the bottom.’ And with that, he hit it with the long spear he was carrying and made a hole in the bottom. Cumar then immediately hit and killed the man.

The two clans came together and agreed a compensation payment. When the compensation payment was shared out, the portion from Aadan Galaydh’s family was to be a single milk camel from the several herds he owned. However, while this was happening, Aadan Galaydh was away in Doollo where he had married a young woman. Cumar took the one camel from their herds. His brothers and cousins disagreed with him saying: ‘You can’t make the decision while your father is alive.’ In dealing with this matter while Aadan was away, they saw a transgression of his rights and felt it would bring dishonour on their sub-lineage.

The camel brought out by Cumar was returned to its herd and it was agreed that it was necessary to inform Aadan Galaydh and wait for him to come back. The news was sent to Aadan. When he returned the next day, one of the men of the council responsible for settling the problem spoke: ‘Aadan, we have been waiting for you. You have heard about what happened, that your son Cumar killed a man and that compensation is requested. When the compensation to be paid was portioned out, one of

402 Faarax Garaad, Dhulbahante.

403 A Reer Hagar lineage.

404 This saying is based on this story and encapsulates the idea that on one side the wooden watering trough could have been mended and on the other side it could have been left alone in the first place.

your camels was taken. And now we have all the rest of the compensation apart from that one camel of yours.’

Aadan replied to the meeting: ‘What I say to you is that, having waited for me, you may be all the worse for that. To the statement that my son has killed a man and that compensation should be given I say, if compensation is requested for my son, I would ask why he killed the man [in the first place]? As to your saying you have taken one of my camels, what I say to that is that my camels are only ever added to, I don’t have any taken from them. But if it is the case that one of my camels is taken, then let the mark of Reer Aadan Galaydh be removed. Because no camel with the Reer Aadan Galaydh brand calls out in another’s corral.’ And after this he got up and left.

His son Cumar got up and went after him saying: ‘Father, pay the camel for us for three reasons: firstly, it was I who killed the man, and that cannot be denied; secondly, it was the killing of someone close to us in kinship, and close kin cannot be dismissed out of hand; thirdly, if you refuse to give the camel I will be killed and you won’t see me again.’

Aadan replied to his son Cumar: ‘Hey, be quiet. *Alla ku dooriye* may God change you. What is he frightened of? He’s not been disturbed in this world; was he disturbed in the mother’s womb?’

When the situation reached this point, everyone went their separate ways, each man taking his camel, and the community Aadan Galaydh was born to moved off. Later, at the place called the Pool of Cumar Aji near Buuhoodle, Cumar let his horse loose to graze in the valley. While he was sitting beneath a tree, he suddenly saw a group of horsemen from the clan of the man with whom there was the grievance coming towards him. Cumar jumped up on his horse but fell over the other side in his haste and broke his thigh bone; the enemy reached him, fell on him with their spears and left him for dead. In the afternoon, a little rain fell at the place where Cumar was left. Later, as a breeze blew and Cumar’s life was leaving him, a group of his kinsmen stood over him and said: ‘We cannot take the man: let us recite a *dardaaran*⁴⁰⁵ for him.’ It was the custom for each group of men to have a poet among them and to this man they said: ‘Recite a *dardaaran* for this man whose soul is leaving him and whom we cannot take.’ The poet said:

There are men, oh Cumar, who get no sustenance from a sky
falling with rain⁴⁰⁶

I imagine all the men of Ciid, each one, will be turned over
And the men of Ciid will be killed at the point of spear

405 A *dardaaran* is the final statement, often made in poetry, but not necessarily so, of a person dying or made for someone who is dying.

406 Meaning they will die even though rain is falling, a metaphor for good things and compassion.

Lie down on your bit of earth, another group will come to you
immediately⁴⁰⁷

Then the others said, 'That was no *dardaaran*, do it again' and he said:

Now and soon if exhausted dead bodies are not apparent
You will speak of negligence in the afterlife
In this world curse me, oh Cumar, if the unforgettable story of
you does not last

Then they said 'Now you have recited a *dardaaran* for him', and turning to Cumar said: 'Cumar, what is your *dardaaran* for us?' With his last heartbeats Cumar said: 'Say to my cousin so-and-so, who is related to the man I killed and for whom I was killed in the same way: we are related, but when the rest of the group left me for dead, he came back to me three times, stabbing me with a spear each time. Say to my brother so-and-so: I wouldn't eat your flesh so don't eat mine. And to my father Aadan Galaydh say: may the camel you refused to hand over be a son to you.' And then Cumar died and the group left him without burying him.

After the whole affair reached this point, the lineage of Aadan Galaydh sent a delegation to the lineage that had killed Cumar, the lineage of the man Cumar had killed in the first place. The delegation was led by a man called Cali Baargooye. When this delegation went to the other lineage, they talked together. The lineage that killed Cumar and from whom the man was missing said to the delegation: 'We have killed your Cumar and will pay you 120 camels; ours we have not been given as compensation we will leave, and let the lineage agree to that.'

The delegation returned to their community convinced that the news they were carrying and the message passed to them was a great success, when considering how they had been treated. They came to the group sitting waiting for the delegation, which said to them: 'How did you fare?' Cali Baargooye said: 'Only a mad man or a man about to die would refuse what we bring.' They said to him 'Leave all the preliminaries and get to the point' and he told them the news. Then a man called Qoorwaa, closely related to Aadan Galaydh, got up and said: 'Will we ever find Cumar alive?' The answer was no, so he said: 'So there can now be no peace.' Happy at this, Aadan Galaydh got up and turning to Cali Baargooye said: 'What I say to you man! You are not supporting me against an enemy; the help you want to give me, give to yourself. And to you, cousin Qoorwaa, I say you face up to men. What you have said to me today, say to me tomorrow and say to me at all times.'

407 Meaning 'the group who killed you will die at our hand out of revenge'.

With that they went their separate ways and the truce and peace had lost their footing. The news reached the other lineage and war began, and the bustard ate in the night.⁴⁰⁸ One day a fighting group which Aadan Galaydh was in captured four brothers who were related to him on his mother's side. Some people report that the mothers of Aadan and the captured men were sisters. Aadan wanted to act quickly [and kill] the men but some of the others [in his group] said to him: 'Let us not have the mother lose all her offspring, let's not kill all four of the sons. Let's leave one to draw water for her, and moreover let it be the eldest, that's Cabdi Tima Dhaqe, let him be spared.' Aadan Galaydh said: 'Shall I let Cabdi Tima Dhaqe go and kill Boos Illaawe?' And with that he went on to spare Boos Illaawe and killed the other three while Boos Illaawe looked on. Once again the two *reers* held a meeting saying: 'What has happened has happened, let's now come to some agreement.' The Somalis say 'Whenever milk is spilt what's left of it [in the bottom of the vessel] is held on to'; if the situation were to carry on it would bring worse consequences. Boos Illaawe was called to the meeting. However, when he saw Aadan Galaydh making a speech he refused to sit at the meeting and afterwards went eastwards, and the meeting broke up.

Boos wanted a horse for himself and went from one lineage to the next asking for a horse and was told of a horse belonging to Maxmuud Cali Shire, the suldaan of the Warsangeli. Boos decided to find this horse, which was called Dab-la-Tuuray ('Thrown Fire'). He reached Maxmuud Cali Shire and said to him: 'Oh Maxmuud, apart from death and me taking your horse Dab-la-Tuuray, is there any other way you would be satisfied to let it go?' Maxmuud Cali Shire replied to Boos: 'How many are your camels⁴⁰⁹?' Boos said '25 herds' and Maxmuud replied: 'I would be satisfied by taking one out of each of those 25 herds.' Boos said to Maxmuud: 'Right, let's go and bring the horse.' And so Boos and Maxmuud went together. As they had agreed, Maxmuud went into each of the 25 herds and took the camel he chose. When he had chosen 25 fair coloured young she camels, one lactating she camel with full udders rose up. Maxmuud saw the camel and said 'Add that camel also', but Boos said: 'Leave that camel because it is milked for my elderly mother, whose three sons were all killed in the same place at the same time.' Maxmuud made an oath that without adding that camel to the others he would not trade his horse. Reluctantly, Boos handed over the camel.

After they had made the exchange, Boos said: 'Now tell me about the horse's weaknesses.' Maxmuud said: 'When you are in battle on him, and he suspects, if you don't hold him tight he will take you into the enemy; also, if he senses fear through your thighs he will throw you off. He has those two problems.'

408 This is a reference to the fact that the bustard's call is regarded as a harbinger of bad things to come.

409 That is the camels of him and his immediate kin - the camels he has access to for trade.

The next day the two lineages were due to fight. They came together at Rawax Xargega and before they engaged in battle, the lineage of Aadan Galaydh took counsel among themselves asking who would be a match for Boos Illaawe. Aadan Galaydh himself stood up with great confidence and said: 'I am his match for three reasons. Firstly, Boos is missing one eye but I have both my eyes. Secondly, my horse is Qadow-Laaye. No horse can escape when he runs after it and no horse can catch him up when he's being chased. Thirdly, Boos only fights on the right whereas I fight on both sides.'

The battle began and Boos and Aadan were a match for each other with neither getting the upper hand. When they were getting tired, Aadan Galaydh saw his fighters who had been defeated were fleeing, apart from those who had been killed. Aadan unexpectedly whipped his horse, making it rise up, pulled hard on the halter and jumped, overtaking Boos and his horse and in the same instant fleeing away. And Boos with a similar whip aroused his horse. In his first leap Dab-la-Tuuray reached Aadan and his horse and Aadan couldn't believe the speed with which Qadow-Laaye had been caught. When Aadan glanced round, Boos' spear met him and pierced him in one kidney and came out at the other kidney.

Boos stood over Aadan, who was on the ground, and didn't deal him any further wound. Their fellow warriors reached them as Aadan was dying and someone said: 'So Aadan, how are things now?' What Aadan replied that day has become a famous wise saying which people learn by heart: 'A world has deceived me. The day I had strength I had no good sense; today as I have good sense I have no strength,' and with that he died.

After they had achieved success the lineage of Boos Illaawe asked a question of Boos: 'Oh Boos, do you bear resentment today?' 'No,' he replied. 'Why?' they asked, and Boos said: 'With a look I have forgotten a look, with a leap I have forgotten a leap, with a meeting I have forgotten a meeting. The day when my three brothers were killed with weapons while I looked on I have forgotten, as Aadan Galaydh looked at me today after I had pierced his kidneys with a spear thrown from horseback, and stood over him spread out dying on the ground. The day when the lactating camel, which used to be milked for my mother, leapt up and Maxmuud Cali Shire saw it and swore he would not trade his horse unless it was added to the camels for exchange, I have forgotten today when my horse Dab-La-Tuuray caught up with the horse on which Aadan fled in its first leap. The day of the meeting when Aadan boasted of killing my three brothers, the meeting I left, I have forgotten now that today we have a meeting over his dead body.'

This is the end of the story of Aadan Galaydh and his pride.

The Justice of Suldaan Diiriye, the Pride of Xuseen Xasan and the Boasting in Victory of Xirsi Cabsiiye

[Rashiid Sheekh Cabdillaahi Xaaji Axmed: I wrote this from Muuse Cali Faruur.]

A war had been going on for some time between the Reer Guuleed and the Cabdi-Bari, who were both of the Reer Cabdi-Ciise (the largest branch of the Ciidagale clan, a branch of the Isaaq). The Reer Guuleed were the lineage of the suldaan of the Ciidagale and born to them was Xuseen Xasan, a brave warrior who was unchallenged in the post of commander in war. He was an eloquent poet, one of the most famous poets of that time, and his poems are still remembered today. Xirsi Cabsiiye was also an eloquent poet, a warrior and a leader, and was one of the men who took up matters on behalf of the Cabdi Bari lineage, made up of twelve sons of Cabdi Ciise, and advised them.

Suldaan Diiriye Suldaan Guuleed was the Ciidagale suldaan at that time and was a man in which there came together intelligence, good sense, understanding, and a position based on the good advice of his kin and the other communities who lived in the same area. The war between the two *reers* who were close cousins has a long history which reaches back two generations, but we have taken the end of that war, when one comes across the three men mentioned above, and look at the position each one of them took, what he held as valuable and how he judged the situation: 1. Suldaan Diiriye was concerned with the kinship of the Ciidagale and their unity, something which his role as suldaan called him to; 2. Xuseen Xasan represented the pride and self-aggrandizement of the Reer Guuleed; and 3. Xirsi Cabsiiye was guarding the honour and standing of the Cabdi Bari.

It is said that Suldaan Diiriye brought the Ciidagale to a meeting in order to take counsel on matters pertaining to them. This was the custom, that the suldaan after a period of time took counsel with the council of elders of his clan. The lengthy war within the Reer Cabdi Ciise was taken up at the meeting, news brought and discussion opened up. The suldaan was told: 'If you don't take the Reer Cabdi Ciise in hand and they attack each other with arms, then what worth is the advice you have for the Ciidagale? Suldaan, get involved in this affair and bring it to an end for us.' And afterwards Suldaan Diiriye went into the matter. He brought the Reer Guuleed and the Cabdi Bari together. When they reached the point regarding who had been killed from each of the two *reers* it was said: 'There are seven men dead because the Reer Guuleed killed them, and there are six Reer Guuleed men dead because of the Cabdi Bari.' With six men cancelling six men out, Suldaan Diiriye directed the Reer Guuleed to bring blood compensation for the other man. However Xuseen Xasan confronted and rejected this

decision. He recited a *gabay* there, of which the following is part:

Six men who are the buds, the shawl and the fruit of Guuleed
Who together were the best, most excellent of men
That I add wealth to that is beyond the pale
We'll never purify the vessel with blood compensation which we
 have separated off
This is something my ears have never heard before today
That we empty [our hands] of very tall camels
If we are Reer Mataan you will follow my thinking

When Xuseen Xasan said this, the Reer Guuleed just left.

The suldaan realized that he needed first to deal with Xuseen Xasan in a different way in order to bring the issue of compensation to a conclusion. He sent him to Berbera, where the British had settled, with instructions to imprison him, and so the British imprisoned Xuseen Xasan. But Xuseen was not jailed for long and was released. He reached the area of the Ciidagale while the meeting was still going on. Xuseen Xasan, who made a big thing out of his self worth and was very proud, became angry that the meeting had been held while he was away and that he hadn't been informed about it, and that the suldaan still sat within it. Because of this he composed a *gabay* at that place, some lines of which are:

If every branch of the Ciidagale is at a meeting which has been
 called
If an appointment is held separately next to the small enclosure
 for the young sheep and goats
When disappointment speechifies and the whip is ready
That I am the most proud will be testified to by Qoobcad and
 Nuur

Just as the words Qoobcad and Nuur were leaving his mouth the suldaan said: 'He's right, he is the most proud among us.'

With this Suldaan Diiriye realized the obstacle of Xuseen Xasan and he found another opportunity to send him away again. He sent him off with a British explorer called (by the Somalis) 'Lord Dalamiye'. This man had asked the suldaan for a guide, so Xuseen Xasan was sent and went with him all the way to Kenya.

After he had sent Xuseen Xasan away, Suldaan Diiriye called together the two lineages, Cabdi Bari and Reer Guuleed. When they met he said: 'Oh Reer Guuleed, bring the compensation for the Cabdi Bari man.' And he said to the Cabdi Bari: 'Swear to me that Xirsi Cabsiye will not recite any *gabay*.' Xirsi Cabsiye then swore on divorce of his wife three times that he would

not compose a new *gabay*.

The compensation was brought and was distributed in the dry river valley of Hargeysa, which at that time was not a town but a collection of huts and tents. When the compensation had been passed on and taken, Xirsi Cabsiye slaughtered two camels there, saying: 'I'm going to recite a *gabay* now so let me be heard.' Remember, he had sworn not to recite a new *gabay*, that is one composed after he had sworn the oath. Here are some lines from the *gabay* Xirsi presented there:

When I took up the two daggers and the large spear
When I tied a dagger to my sides and made them taut
When I tied the shield to the garment round my middle
A clan with many tactics and skills is able to do everything
directly
When we confronted each other was the matter mine?
Did I force the Guuleed like a surrogate mother camel?
Is their death written if another agreement is lacking?
Did I refuse them even the slightest support of the Ciidagale?
Did I throw them far? There's the one who went to the
Ogaadeen
Did they gather together on a hill like gazelles that had been
scattered
At the tents of Hargeysa where a number of Isaaq were
The *gob* trees which were known when Taani⁴¹⁰ called out
At the drop of the *Dayr* rain did you bring me a hundred slow
moving [camels] with white hair
Useless words are not set down in a place so do something
about it

It was said that he added to that last line 'Oh Xuseen!' And when Xuseen Xasan returned he was told that the blood compensation had been paid. Then he said: 'And did Xirsi Cabsiye recite a *gabay*?' 'Yes' was the reply and the *gabay* was recited. Xuseen Xasan said, insulting the suldaan: 'Well then, if that's the case, say something about it.'

So in that place two other men apart from Xuseen Xasan prevailed.

410 The proper name of a camel.

Oh Suldaan I Have Not Insulted You (Cismaan Haayirey)

[Axmed Aw Geeddi wrote this from Sheekh Maxamed Maxmuud Shire.]

A Ciidagale fighting group, which was looking to loot camels, attacked a Ciise Muuse community. As the fighting group was passing a place in between, they were joined by a young man who was the son of the suldaan of the Habar Yoonis at that time. The young man intended to loot camels with them and take his share. However after the fighting group had entered the community and taken the camels, when they weren't far away, they were pursued, the camels were taken back and men were killed from among them. One of the men who died there was the son of the Habar Yoonis suldaan. After the suldaan was told of his son's death he went to the Ciise Muuse community. He demanded blood money for his son, even though they hadn't attacked the Habar Yoonis, and bad consequences had come to his son from another attacking group. The Ciise Muuse refused to pay, arguing that his son had attacked illegally and that they were just defending themselves, and that there was no legal code to pay blood money for an attacker who was killed.

The suldaan didn't accept that matter and sent an emissary on his behalf to the suldaan of the Habar Awal to discuss this matter and ask that he be given blood compensation money. The suldaan of the Habar Awal decided to give blood compensation to the suldaan of the Habar Yoonis, and said that the compensation should be divided between the Sacad Muuse and the Ciise Muuse. However, the Ciise Muuse hit on their shields [in refusal], and this is what Cismaan Haayirey said in a *geeraar* poem:

The man who stands in wealth
Who harvests the millet
The man who's digging for death
And the ones looking after the camels
Oh Suldaan think about it
Can they agree?

Another time Cismaan Haayirey said, reproving the suldaan who had approved the compensation:

Oh Suldaan I have not insulted you
And I am not reprimanding you
I am not compensating you for shame
I expect no wealth from you
The respect we give you

The beautiful young women
We will never take back from you
Men who were like you
Who we put leaves on as king⁴¹¹
Are keeping back
The Muuse Subeer people

Afterwards, Cismaan Haayirey and his men left the suldaan and made for themselves a suldaan for their community (the Ciise Muuse).

Faadumo

[Axmed Aw Geeddi wrote it from Xasan Axmed Faarax ‘Boobe’ in Hargeysa.]

Faadumo Wacays Faarax, who was praised for her beauty, was born of the Reer Caynaanshe (Habar Yoonis). She was the wife of Maxamed Jaamac Caymar who was Xasan Maxamed (Ciise Muuse). After they had been married for some months a man called Guun, who was a son of her mother’s brother and who was Reer Axmed Nuux (Sacad Muuse), took her away by force. Guun took Faadumo from Banka Aroori which was near Burco. He took her on a fast horse and went with her to Bulaxaar. Then he made a *gabay*. He said:

Did Xasan Maxamed claim for himself strength, bones and testicles
Did I take Faadumo as I was saddling up Xamar⁴¹²
Did I cut the testicles⁴¹³ of those thieves who measured out
incense resin

There was a hue and cry; they put their hands to their mouths in amazement. The man whose wife had been abducted and their community became mad with anger because their name and reputation had been thrown down to the ground. A council was held and it was decided that an emissary would be sent to the men who took the young woman. The emissary went to Guun who was getting married, but he didn’t show reason, answering them with rebuffs and insults. When the emissary returned empty handed, a war party was organized with Cali Jaamac Haabiil as commander of the forces. When he was gathering the fighters and threatening the men who had abducted Faadumo, he said:

411 Putting fresh leaves on the suldaan was done by way of ‘coronation’.

412 The name of his horse referring to the chestnut colour.

413 A metaphor for humiliation.

You won't know the snake and serpent I carry⁴¹⁴
Your counsel has become bad and you've put poison on your
gums
The losers will be the ones whose tears will drip

When the organization of the troops had finished a barefoot squad was sent out and set up at the mouth of Buula-Xaar to the west. When they were on their way there Cali Jaamac Haabiil composed many poems. One of them was this *geeraar* which he recited for his horse and of which we have a few verses:

If I don't make the throat drink
Of a stout branch
As I hit you with it

If I don't make drool drip [from your mouth]
With forged iron
As I hit you on the mouth

If you don't look like Siig⁴¹⁵ who's wobbling
Or a hyena
On a path camels have passed along

After midday they joined in battle. Cali Jaamac made his horse run over the house where Faadumo was. And when he had destroyed the house he took her with his arms and put her to ride pillion (on the back of his horse). After that he uttered:

*Do you not repent, oh Faadumo, of the foolish way you
behaved?

On that day she was called Faadumo Wadhi, which was her nickname after that time.

After the forces had taken Faadumo in their hands they set off on their horses and went to the town of Berbera where there were many Axmed Nuux people. After smiling and showing off, Cali, who was carrying Faadumo, set her down and then recited a *geeraar* to the men, saying:

Cali-Raan look at his eyes
And Guun look at the weeping

414 A metaphor for the problems that he and his warriors will bring to the people they will attack.

415 The proper name of a camel.

Ildab⁴¹⁶ look at her problems
The useless ones of their kin
All the Axmed Nuux
Look at the shortness of knowledge
Look at the spear head I'm carrying
And the provocation of Xamar, the chestnut horse

Aadan Jugle

Of the amazing stories which happened in relation to women, one is this frightful and very worrisome one, which much literature has drawn upon.

Aadan Jugle, who was Habar Yoonis (Reer Wayd), was asked for a daughter in marriage by a man he was a maternal uncle to, who was called Nabadshe and was Arab (Reer Cali). The Reer Cali lineage used to live with and shared a culture with the Habar Yoonis. Aadan Jugle said to Nabadshe: 'I'll give you the girl, so bring me fifty milk camels then stay away from me for two years, and after that I shall prepare your wedding.' Afterwards Aadan Jugle gave the girl to another man and took a bride price from him. After two years had passed, Nabadshe came back to his maternal uncle but was left empty handed.

When Nabadshe realized that the girl had been denied him and that livestock had been taken for her, he asked his maternal uncle how this had happened. Aadan Jugle said: 'Nephew, it's nothing; wait for the next daughter, next year I shall marry her to you.'

Nabadshe accepted this, but when he had gone, Aadan Jugle gave this daughter to another man and took fifty camels from him as a bride price for her. When Nabadshe learned that the second daughter had been denied him, he told the elders of the region how badly his maternal uncle had behaved. The elders came to Aadan Jugle and said to him: 'Aadan. What is this thing that you have done? You have taken fifty camels from the son which your sister bore and then denied him the girl, and then you promised the other one to him and denied him her too. This is a very shameful matter which is unprecedented. It's a bad story, what was your intention?' Aadan Jugle said to the elders: 'I have made a mistake. I am also an elder and I became greedy so don't let me be disgraced now. I shall give the young man my third daughter. If I renege on this, the crime is mine.'

The elders called the young man and said to him: '*Adeer*, when we looked into the matter your maternal uncle confessed that he was wrong and had made a mistake. He has promised to marry his third daughter to you. As we are elders, we understand that you were patient before that and that you

416 A woman's name.

weren't demanding while you were waiting for the other daughter, so do that now, we pray for you.'

Nabadshe accepted the elders' advice. But although the elders had clearly expressed their wishes, Aadan Jugle didn't fulfil his promise, giving his third daughter to another man and taking fifty milk camels for her. When Nabadshe learnt that the third daughter had been denied him, he struck a spear and went the next evening to the home of his maternal uncle. Aadan had had his sleeping mat put outside the house and as people were sleeping, Nabadshe pierced Aadan Jugle's liver with the sharp spear. The old man died there because of this. Nabadshe escaped, although later the British captured him and he was sentenced to be hanged. When he was sentenced Nabadshe was asked: 'What do you request from the court?' He recited a *gabay* of which we have these three lines:

A man without kidneys is frightened but with my strong ones
And the large spear with which I set upon Aadan well
And the way in which without hesitation I killed him

After that the two *reers* came together in a peace meeting. Among the people that came there was a Reer Wayd *wadaad*, whom it was expected would advise the two *reers* of what Islamic sharia law had to say relating to the matter. However, the *wadaad* did not stand up to say something in relation to the Holy Book, but recited a war *gabay* saying:

The dagger I hold by the hilt because of anger
The wrist with which I frighten the enemy with a shield
In the red of morning I am up with the point of spears
People prevent me from rising up to the third sky
Shame on you Oh Habar Yoonis with your muscles⁴¹⁷
They're not comparable, the Reer Cali and the Reer Xirsi
Cismaan

When they heard that *gabay* all the people were astonished. Leaving aside the other group, it was the Reer Wayd who said to him: 'May God take the eyes from you, it is we who would have recited a *gabay*, you are the sheekh of the people – what's led you to the *gabay*?' The *wadaad* said: 'What would not have led me to the *gabay*? Has not Aadan Jugle, the son of my paternal uncle, been killed? Am I to be resigned to that?' When Faarax Nuur heard that *gabay* he recited a *gabay* to the *wadaad*. He said:

417 Could be a reference to the lineage's young warriors.

Just look at that person who is ruining the servants [of God]
 At the start he calls out clamour from flaming fire
 The name of religious scholar is like the title Aw⁴¹⁸ which has
 been said of him
 So we see the signs of the religious scholars in him
 The call to prayer is heard at that flame of dawn
 The one with strange unchanging eyes⁴¹⁹ and Hoobal⁴²⁰ teach
 him the *aayas*
 He is the instrument of Bucur-Bacayr⁴²¹ through which he has
 assured you
 You ran [taking a different path] and the board on which the
 Qur'aan is written will admonish you
 Will your book not accuse you in the after life?

After that no one prayed behind that *wadaad* again and three names were given to him: Indha-Hamille, Hoobal and Bucur-Bacayr.

It's Daytime So Take Them Back By Force

The conflicts which happened among the Somalis in past times cannot be counted. Most conflicts would arise between groups living close to each other. This story is one of those related to both conflict and peace. It is an example of a battle between the Ciise community and the Habar Awal community approximately two hundred years ago. The battle happened at Lughaya, and came about because a man called Faarax Badhcun prayed that God would give him camels. He organized a fighting unit and afterwards the Ciise clan made an attack. Faarax Badhcun was the commander of the Ciise. The attacking group stopped at the place called Duurre, from where it made the attack. Leaving aside a part of the Ciise Muuse (Maxamed Ciise) who lived away from the Ciise, the Ciise attacking group, after they had attacked the Habar Awal eight times and taken the camels they had found and killed the men they had seen, decided the next morning to leave the place.

Faarax Badhcun said: 'Of the three groups of warriors that made up [our party], two remain and one is missing; because of this we must wait until we have all come together.' When they had all come together but still

418 This is an honorific title given to a man who is very knowledgeable in religion.

419 Referring possibly to Satan here.

420 A pre-Islamic god.

421 Bucur-Bacayr is a pejorative name for Maxamed Xaniif, the founding ancestor of the Yibro, one of the groups regarded as of lower status. He figures in a famous story with Sheekh Yuusuf Barkhadle, who is regarded as having brought Islamic learning to the northern Somali territories. In it the two test each other's spiritual power, with the result that Maxamed Xaniif is interred within a mountain for ever. (See I.M. Lewis, *Saints and Somalis: Popular Islam in a Clan-Based Society*, Haan Associates, London, 1998.)

hadn't left, the Habar Awal group sent a delegation. They came to the Ciise fighting group, who had the camels they had taken. They said: 'We came so that you could return the camels to us.' However, the Ciise fighting group answered in this *geeraar* which has become famous:

There's Dhuub calling out
There's Dheega branded
Soon you come to me with excuses
You say 'We weren't among them [i.e. the camels]'
It's daytime so take them back by force

If she isn't taken back by force
Scatter from us quickly
Strength has been brought to you from afar
And this morning was being slurped down
And an Isaaq boy drinks it

There's Dhuub calling out
There's Dheega branded
Soon you come to me with excuses
You say 'We weren't among them [i.e. the camels]'
It's daytime so take them back by force

The Habar Awal delegation returned from that place empty handed and the Ciise returned home victorious.

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