Tidcan: Multiple Alliteration of Somali Songs – New Insights

Jama Musse Jama¹,²

¹Hargeysa Cultural Centre, Institute for Research, Heritage Preservation and Development, Hargeysa, Somaliland
²The Bartlett Development Planning Unit, University College London, London, United Kingdom

Email address: jama@redsea-online.org

To cite this article: Jama Musse Jama. Tidcan: Multiple Alliteration of Somali Songs – New Insights. International Journal of Literature and Arts. Vol. 9, No. 3, 2021, pp. 124-142. doi: 10.11648/j.ijla.20210903.13

Received: April 9, 2021; Accepted: May 17, 2021; Published: May 26, 2021

Abstract: This paper formulates some changes in Somali poetry composition through the transition of the Somali literature from oral to a written culture since the introduction of a writing system for the Somali language in 1972. These changes are first observed through the comparison of themes and styles of poetry used by the classic nomadic and pastoralist poets (1800-1970ies) versus the themes and styles used by the educated university graduate poets in the cities (post-1972). A second comparison is done between the first generation of educated poets (1970ies - 1990) and the current generation of young poets in the era of social media, and how these changes are observed in the literature both in terms of imaginative themes on social issues, and the introduction of new styles and structures of poetry by the contemporary poets. To understand better the comparison, the peculiarities of Somali poetry, including the alliteration and meter system, are briefly explained. In the second part, the paper explores new insights and developments in Somali lyrics writing where contemporary lyricists are experimenting with new styles of poetry writing, including the introduction of multiple alliterations and the expansion of the Somali lyrics to a rhymed style. A corpus of 21 selected songs is identified within the Somali Corpus (see www.somalicorpus.com) and analyzed focusing on the introduction of the multiple alliterations and the use of the poem's rhyme style. The songwriters have been interviewed on their views of these new developments and to fact-check with them the contents of the poems (order of the verses in the lyrics and their meaning), and some of the lyrics have been translated into English to reflect on the themes they deal with. The term Tidcan as a poem with more than one alliterative sound for the entire poem is coined here by using an existing Somali word with another meaning. In fact, the word “tidcan” means literally braiding: like tima tidcan=braided hair. The paper finally questions the impacts of these developments on music composition for the Somali song.

Keywords: Multiple Alliteration, Rhyme, Somali Poetry

1. Introduction

Somali creative and literary production until recently remained an entirely oral art. The composition, preservation, sharing and transmission of Somali poetry have been exclusively done orally. For the Somali language, only from 1972 there is an official system of writing established with a presidential decree after a long period of discussion and rivalry between indigenous and borrowed alphabet proposals to write the Somali [1]. At the same period (mid nineteen seventies), there was also the first generation of poets who had got university level education and started to study Somali literature academically. The Lafoole College of Education (formerly National Teachers Education Centre – NTEC) was a pioneering school where scholars and future educationalists used literature and performing art (including theatre) for forming students and informing the public [2]. Historically traditional poetry, specially the Gabay meter, belonged exclusively to nomadic wise men, respected and looked up in the society. This time young, educated elites jumped into the field of traditional Gabay, and transformed it in a very powerful medium to shape the society’s vision¹. Even those formally educated literary giants continued to prefer to record

¹ An example of this includes the writing and performing in public of Aqoon iyo Afgarad play written by Maxamed Ibraahim Warsame “Hadrawii”, Sicid Saalax Axmed, Maxamed Xaashi Dhamac “Gaaariye” and Muuse Cabdi Cilmi “Gadhle”, all of them Lafoole teachers. See Jaamac Muuse Jaamac (2015) for the social impact of this play.
their voice on tapes and share their literary production with the audience orally instead of by writing.

Somali verse is structured text divided into lines that has well-defined constituent structure in each line through the entire poem. Along with its metrical scansion, a Somali poem is identified by its alliteration, which consists of having through the whole poem a word with the initial same sound in every line (or every half line according to the meter or scansion pattern). Xararaafa (alliteration which literally means ‘following the letter’) in Somali poetry is an “established structural feature, which has resisted modern changes” [3]. One of the most academically important contributions to the scansion system of Somali poetry during last five decades is probably defining clearly how scansion works in Somali poetry: the ground-breaking works by Maxamed Xaashi Dhamac “Gaariye” [4], and Cabdillaahi Diiriye Guuleed “Carraale” ([5], [6]) pointed out that vowel quantity played a major role in Somali scansion and that its basic unit was not the syllable but the mora. Other important works followed since then on Somali scansion (see for instance [7], [8], and [9]), some of them linking meter and musical composition [10]. While scansion got the attention of many scholarly works, alliteration has not been much on focus in terms of research and it looked like a static area, despite early comments on alliteration in Somali poetry dates back early 1900 (see [11]). In this paper we coin the word “tidcan” as a poem (mainly song) with multiple alliteration or with rhymed ending or structural parallelism respected for the entire poem. The first part of this paper, however, briefly formulates the typical oral peculiarities of the Somali poetry affected by the writing culture since early 1970ies when Somali became a written language, and how these oral peculiarities changed. We will also mention positive contributions of the written language for the Somali poetry. The core of the paper mainly examines how contemporary poets are exploring to expand the concept of alliteration, by introducing multiple alliterations in Somali poetry, and even introducing rhyme at the end of lines, a system similar to classic Arabic poetry, as well as Amharic and Oromo poetry [12]. Unlike the Somali poetry, in Somali proverbs, the words rhyme (see below examples), and introducing rhymed words in each line throughout the entire poem is new phenomenon to the Somali poetry. The paper finally questions if this new expansion and adding rhyme have effects on the musical composition of Somali songs, and two contemporary music composed are interviewed on the impact of these development on the music composition.

2. Effects of Somali as Written Language to Poetry Reading

In the transition from oral to written culture, Somali poets adopted a hybrid system where the poets write down their poems on paper, read them from the notes when reciting in public, but still rely on the verbal expression to communicate in a society where the audience still prefer to “listen” the poetry instead of “reading” from the paper. Somalis used to record their history, wisdom and knowledge through oral literature and in particular poetry was the most important medium of archival. Having now written form and being recorded on the paper, the poetry still plays important role for wisdom and history archiving. However, writing had both positive and negative impact on the poetry in the Somali context.

2.1. What We Have Lost

“Gole ka fiid”, the art of improvisation was a major feature of Somali poetry. This was a typical characteristic of the Somali poet, where a poem is composed in response to a particular situation, emergency or otherwise, and has a particular ostensible aim in view. Artists used to recite a very long poem on the spot on the current issues (making peace between the fighting clans, or inviting people to take arms in a battle ground, or praising the spouse in a wedding ceremony, etc.) Furthermore, both poets and audience had an incredible memorizing capacity for the verse, as you would normally see a poet reading even long poems by heart and audience ‘recording’ on the spot by heart and without writing. Finally, poetry was ‘chanted’ in a specific musically structured melodic form for each type of poetry (Gabey, Geeraar, Buraanbur, Saar, etc.)

The introduction of written language, and the use of the new technology for recording, influenced all these aspects and peculiarities of the Somali poetry. Poets nowadays read poems from their prepared notes instead of reciting by heart but people [audience] still prefer to listen a poet orally than reading from books. It is also rare to see poem chanted with the appropriate melody and all poets prefer to perform the spoken word by reading like a prose. The gole ka fiid (improvisation) poetry composition became so rare that most of the contemporary poets write down their creative works and come prepared on the stage by reading from paper.

2.2. What We Have Gained

From the introduction of scanning metrical system of Somali poetry, many people had the courage to approach “learning poetry and becoming” poets. In the past, poetry was considered as a gift to the poet by birth, but nowadays people learn to write the verse by respecting the metrical system and alliteration. Maxamed Xaashi Dhamac “Gaariye” writes in his ground-breaking article on Somali poetry metric system “Maqal! Ma jeclaan lahayd inaad gabaydo? Mase ogtaghay inaan abwaan-nimada loo dhalan waa ee la samayn karo?” (Would you like becoming a poet? And do you know you can learn poetry?) [4]. In fact, many contemporary poets did learn through formal education on how a Somali poem is structured rather than being poets by birth, and therefore composed their poetry.

---

2 In minor cases, like Sitaad (religious poetry by women), or cases of Buraanbur, it is allowed to have different alliteration, for example, in different lines throughout the poem.
With writing, poems became more philosophical and thought-provoking because the poet takes enough time to write, reread, reflect, edit and share with a small group of people of critics, and still more editing to follow, before finally coming to the audience and recite a new poem. This is because both for the fact now the poems are written on paper (introducing the writing system) but also that the poets became more educated formally and equipped with critical thinking coming from the formal education. In the past, relying on passing memory from one generation to another, it was easy to change or revise some of the lines of poem, and was common to find conflicting verses or missing lines of a certain poem. Through publishing collections of poetry for single poets, nowadays, it is more accurate to refer to the originality of the literary works and finding different conflicting versions of the same poem is reduced to quite impossible. The rapid spread of literacy through schools assured new poetry-writers of expanding their circle of readers.

Finally writing the poetry on paper also allowed some poets to write down long poems, long form, sometimes up to 800 lines while in the past, because people should memorize and recite by heart, the average of the poems 20-30 lines maximum.

2.3. Poetry in Measurement: Comparing Lines and Words of a Poem in Different Eras

Table 1. Classification of the eras for Somali literature.

| Golden era | Fire and Embers | Era of the Lute | New era | Diaspora |
|------------|-----------------|-----------------|---------|----------|
| 1888 -1944 | 1888 -1944      | 1944 - 1969     | 1969 - 1991 | 1991 - 2013 |

Figure 1. Classification of the era for Somali literature in numbers (from somalicorpus.com).

Andrzejewski in [13] identifies four major eras for Somali literature production and documentation: the 1) “Golden Era”, the pre-colonial era when Somali literature had no contact with outside world; 2) the era of “Fire and Embers” (1888-1944) when the literature and the language were dominated by the war and liberation movements; 3) the “Era of the Lute” (1944 – 1969) which introduces balwo, the modern song of Somalis; and 4) the “New Era” (1969 – 1991), the explosion of writing literature in Somali, the introduction of the Somali orthography, the Somaliaisation of curricula, the introduction of Somali text books. Jama Musse in [14] expands the classification by adding to it the “Diaspora Era” (1991 - present). The following graph compares between the number of lines, number of words, number of unique words, in average, of different poets in different and how these figures changed in eras, mainly before and after the Somali became a written language.

The horizontal axes represent the different eras, and to allow readers a visual comparing of the changes, in the vertical axes there is a multiplier factor for different scale in each block of data. It is interesting to observe that the number of lines grows in one poem as the written literature becomes more habit, so as to the average number of words used in one poem, but the astonishing confirmation is that older generation of poets avoided to use repetition of the same words in their poems. In fact the ratio (unique words / total words) is quite inversely proportional with eras.

2.4. Arabic and Other Rhymed Poetry Influences to the Somali Poetry

Andrzejewski writes in 1968 “In its formal characteristics Somali poetry shows hardly any signs of Arabic influence. Rhyme in Somali poems is not essential, while alliteration is a universal requirement in all genres, and is even usually applied to proverbs” [15]. Oromo and Amharic poetry, both close regional neighbourhood to the Somali poetry, have strongly rhymed structure, but the traditional Somali poetry, merely defined by alliteration and metric scansion, resisted until recently any such influence from neighbouring poetry. It has been observed that alliteration and rhyme coexisted in Somali proverbs [15], but there has no been evidence for such coexistence in Somali poetry. In this paper we observe a new phenomenon in which contemporary lyricists are introducing rhyme at the end of lines in Somali poetry, a feature that music composers are praising as it creates musicality in the songs [see chapter 4 for list of examples].

2.5. Alliteration in Somali Poetry

Alliteration is a constantly respected stylistic feature in each line of poem, which requires at least one word beginning with the alliteration sound in each line for short-lines metric types (Baarcadda, Jiifto, etc), and in each half-line for each long-lines metric types (ie. Gabay). In Somali poetry, consonants alliterate with only identical consonants while all vowels alliterate together, because a word that seems to begin with a vowel, actually begins with a glottal stop, i.e., alif, and the same alliterative sound is used throughout the entire poem. The following poem by Mohamed Iбрааим Warsame “Hadraawi” is in the Baarcadda meter (1-2-1-1/1-1-2) and is alliterated on the sound B, which means each line has a word starting with b [16].

---

3 Source: data is from The Somali Corpus [www.somalicorpus.com], and it is a balanced sub corpus consisting of over 1000 poems distributed in the different eras of the Somali literature production and documentation.

4 Bulsho (Society) by Mohamed Ibraaим Warsame “Hadraawi”, translated by W. N. Herbert, Said Jama and Mohamed Hasan “Alto”. In, Jama Musse Jama (ed.), Maxamed Ibraahim Warsame “Hadraawi”: The man and the poet, Pisa: Ponte Invisibile, 2013.
3. Tidcan: Multiple Alliteration

3.1. Definition

We define Tidcan as a poem with more than one alliterative sound for the entire poem. We could not identify so far, any poem in the past with these characteristics. It can happen that in one or two lines, one displays multiple-alliteration, and is thus different from the other lines of the poem. A well-known case is the gabay line in one of Queen Arraweelo’s tales: “Maantaana far baan maydhayaa, ha i fidhiyo geefu!” (also today, I am washing one of my fingers, the camels should wait [to travel]) where the one lines is alliterated on both M and F sounds. Other cases of one single line composition like proverbs register, with multiple alliterations, can be found in the literature. For example, [18]:

Nin aanad saacad ku baran sannad kuma baratid.
(The man whom you failed to know within an hour you will not know within a year)

Ninkii ‘soo joog’ laga waayo ‘soo jifso’ ayaa laga helaa.
(He who does not hear the word ‘stop!’ will hear the words ‘lie down!’)

Ishiska laga arkaa uishiisa lagu tuma.
(A coward [lit.: a man whose cowardice is betrayed by his eyes] is beaten with his own stick)

An important feature of alliteration is that “the alliterating words must be ones with lexical substance (nouns, adjectives, verbs and adverbs)” [17]. New generation of poets are nowadays testing and making alliteration more difficult by introducing multiple alliterative sounds in one poem, which means that in the same line (or half-line) there should be two words with different sounds but these two should be throughout the whole poem. We denominate this type of maamsa a Tidcan (literally meaning braiding: like tima tidcan=braided hair).

3.2. Examples of Multiple Alliteration

The examples presented here will be mostly in Baarcadde and Jiifto meters, as we will be focusing on songs with musical arrangements - the average lines consisting of 11 to 16 syllables. I did not so far come across other meters (Gabay, Geeraar, Buraanbur, etc.) with multiple alliterations in all its lines systematically.

Jiifto with double alliteration [X and G].

Xayndaabka guushiyo X G Within the circle of our victory
Ha xayuubin garashada X G Keep our wisdom in place
Xabigaan gardaadshiyio X G For our love I carried on my shoulders
Xiiasha ha gawricin X G Keep our affection alive
Xilkaan guudka saariyo X G For the bond I carry for us
Xannaanada ha garab marin X G Be under my compassion

5 Examples and corresponding translations are from Kapchits G., “Soomaali Been Ma Maahmaahdo / Somalis do not lie in proverb”, 2012, Pisa: Ponte Invisibile.
3.3. Rhymed Somali Poetry

Some contemporary poets are making things yet more complicated by adding rhymes to the end of the line, which makes the end of each line sounding musically equal throughout the whole poem by imitating classic Arabic poetry or Amharic and Oromo poetry. Already, in the past Abdisalaan Xaaji Aadan experimented similar new composition of poetry without alliteration but based on the rhyme at the end of each line [C]ead.

Ninbaa qaattay daa[s]ad,
Markaasu ka buuxshay qadaa[r]ad,
Wuxuu qaattay majar[a]f]ad,
Wuxuu ku banneeyey daa[q]ad,
Wuxuu la fuulay baan[g]ad.

This experiment did not have the desired result, as the song was not regarded as a poem because it lacked both metric scansion and alliteration. One of the few cases that worked with certain level of success, with music, is Cabdi Aadan Xayd “Qays” written and sung lyrics Hoobeeeyooy. It has no regular meter, nor it has alliteration throughout the whole poem by imitating classic Arabic poetry style falling-down melody.

3.4. Multiple Alliteration with Arabic Poetry Style Falling-Down Melody

Nowadays, new contemporary poets are combining alliteration (so it qualifies for Somali poetry) but also adding rhyme (i.e., each line ends with ‘a’ making the final rhyme equal all throughout the poem) and most importantly introducing the double alliteration.

Expanded Baarcadde with double alliteration [H, D and final rhyme [Consonant][a]].

Hankayga adaa u doora
The cause of my sleepless nights
Adaa hurدادii u diida
Yet provide sweet shade like the Damal tree
Siddii damalkii hadheeya
You stay in my mind day and night
Habeen iyo duhur u hoyda
You are a loyal lead of mine
Adaa daacad ii hoggaaansha
Motivate and inspire my sensations
Hiyiga diriyooy keexeyya
Leading with your senses
Ku hawla dareemadaada
And Shelter them endlessly
Intaa hibashada ku dayra

3.4. Multiple Alliteration with Arabic Poetry Style Falling-Down Melody

A different pattern occurs in the song Lahasho by Cabdiraxmaan Cismaan Cumar “Xaaji” [20] in each line there is double alliteration in the same sound, L.

Ladhiiko xiisaha lalaaya
Aspiration of love
Lahasho maanka i lalmaaya
And overwhelmed heart
Jacaylkan laabaha lulaaya
And the vibration of feelings
Adoo ladanow ladaaya
The one in the bone
Laydihiyo hawada
And the one in the heart
leeexasanaya
That cured me deep
Lurkaygana fbsaysanaaya
The one in the air

The following song by Cabdiraxmaan Cismaan Cumar “Xaaji”, already double alliterated on Dh and X, applies parallelism in syntax where the focus marker (baad/aad) is repeatedly taking the attention of listener to different yet

6 Examples and corresponding translations are from Kapchits G., “Somali Beem Ma Maahmaahdo / Somalis do not lie in proverbs”, 2012, Pisa: Ponte Invisible.
positive description of the subject and with the *tahay* is the same place in throughout the entire poem [20].

*Dhal xalaal ah baad tahay* You are Halaal daughter

*Dhul xareed ah baad tahay* Shining like silk cloth

*Dhir xayaab leh baad tahay* You are like raining water

*Dhir xalaal ah baad tahay* Ever green land

3.5. The Impact of Multiple Alliteration on Music Composition

Lyrics with musical accompaniment, popularly known as *heello* (i.e. nowadays *hees*), emerged out from mid 1940ies and late colonial period (towards 1960) up to early years of independence. The immediately subsequent popularity of theatre production, which became more for political discourse and social engagement in 1970ies, produced impressive quantity of love songs. To produce such creative work, it was needed the strict collaboration of a lyricist (usually a poet who composes the poem), a music composer who specifically composes a unique musical composition (*laxan*) for that lyrics, a musician (usually more than one person if not an entire band) to play the music in different instruments together, and finally a vocalist, a singer to voice the final artwork production. There is no school or written tradition for Somali musical composition, but in the past, the music composer, usually self-thought and generally neither with knowledge of playing any instrument nor with how to read/write musical sheet notes, muttors in front of an Oud player, who follows with playing the instrument until the entire song is musicalized. Nowadays things changed as for the new music composers, there is a piano keyboard with pre-recorded rhythms and voices. This on one side facilitated the number of musical compositions created, but at the same time lowered hugely the quality of the music composed.

Both Cabdiraxmaan Xadanteeye [22] and Sir Maxamuud Cumar Yare [23], two music composers, believe that adding the rhyme at the end of each line already creates musicality for the Somali songs, therefore making it easier to achieve an adequate musical arrangement for a new song. Yet both of them agree that multiple alliteration with different sounds complicate it.

4. Analysis - List of New Songs with Multiple Alliteration and End Rhyme

Somali Corpus (www.somalicorpus.com) is a repository of structured data consisting of over 7 million tagged words in a grammatically checked text, with tools for searching and analysis [24]. It is an annotated and balanced Somali language corpus produced in two phases, firstly using a combination of an automatic tagging system specifically developed according to the Somali grammatical rules, and subsequent manual corrections of the collected data, and it covers both prose and poetry literature of published Somali works. For the purpose of this paper, we identified 21 songs written by 7 different contemporary poets, and in each song, we observed either the multiple alliterations or rhymed style properties, or in some cases the song has both properties, and we created a sub-corpus of ‘*tidcan*’ songs within the system. The author is grateful for the translation support provided by Hamdi Ali Mahamud, Hamda Abdiwahab Saeed, Mohamed Abdirahman Yusuf, Mustafa Ahmad, and Nasra Dahir Mahamed.

4.1. Lyricist: Mowliid Aadan Qolqol

4.1.1. Song: Xayndaab. Jiifto, Double Alliteration on X and G

Lyricist Mowliid Aadan Qolqol, year wrote 2019. Metric type *Jiifto*. Alliteration *X, G*. Music composer Sir Maxamuud Cumar Yare. Musician Sir Maxamuud Cumar Yare. Vocalists Sir Maxamuud Cumar Yare [21]. Translated by Hamdi Ali Mahamud and Jama Musse Jama.

Xayndaabka guushiyo X G
Within the circle of our victory

Ha xayuubin garashada X G
Keep our wisdom in place

Xubigaan gardaadshiyo X G
For our love I carried on my shoulders

Xiisaha ha gawricin X G
Keep our affection alive

Xilkaan guudka saariyo X G
For the bond I carry for us

Xannaanda ha garab marin X G
Be under my compassion

Xaasid how golaayno X G
Keep out the evil eye

Xeryaheena yuu galin X G
And don’t let it get inside our sphere

Xisku wuu godlanayaa X G
Mind is pouring wisdom

Xujo yaanu gaagixin X G
But it will not be a challenge

Gaaridaan xigsanayaay G X
Gaari! My closes human being

Caashaqa xaqii garo X G
Give love its rightness

Xasuusahaan ku guuriyo X G
The memories I move with

Ha gabnaynin xiisaha G X
Don’t neglect our affection

Xaaladdeenuu gaariyo X G
Our bond is unique

Xurmo weeye gobonnmio X G
Indeed, its respect and Gobannimo

Waa xaqiqi go’aanloo X G
Our future is planned and truthful

Xadhigeedu gu’ahayn X G
With strongest bond

Wa xaqdhowrka guushee X G
It’s the way to our success

Xagna yaan lagaa galin X G
Stay aware
Xisku wuu godlanayaa X G  Mind is pouring wisdom
Xujo yaanu gaagixin X G  But it will not be a challenge
Gaaridaan xigasanaayay G X  Gaari! My closes human being
Caashaqa xaqii garo X G  Give love its rightness

4.1.2. Song: Hankayga adaa U Doora. Jiifto, Double Alliteration on H, D + end Rhyme a
Lyricist Mowlid Aadan Qolqol, year wrote 2019. Metric type Jiifto. Alliteration H, D and end rhyme a. Music composer Mustafe Kiiko. Musician Rashidi Cali Xamari. Vocalists Farxiya Fiska [21]. Translated by Mohamed Abdirahman Yusuf and Jama Musse Jama.

Hankayga adaa u doora H D a  You’re the choice of my desire
Adaa huradaddii u dida H D a  The reason of its arousal
Sidii damalkii hadheeya D H a  Giving a protection shade, like an acacia tree
Habeen iyo duhur u hoyda H D a  Sheltering there noon and night
Adaa daacad ii hoggensaasha D H a  You lead me with frankness
Hiiyiga diriyiyo keexeya H D a  Herd the senses and impress
Ku hawla dareemadaada H D a  Laboring them for your sensation
Intaa hibashada ku dayra H D a  Fencing them with impressive memories
Adaa dookhayga haysta D H a  My fondness is for you
Niyadda huriyoo diraaya H D a  You blaze my mind and stir
Hawawaawi adaa ku daara H D a  Activating fantasy in it
Hubaal adigaad damqaaya H D a  Surely, you’re the reason of its aggravation
Adaa hammigiyega dooja H D a  You ease my anxiety
Sidii hogsow darroora H D a  Like calm rain
Ku deeqa hannaansankaaga D H a  Bestowed it good demeanor
Ku heeray xanuun dakaama H D a  Putted it on exhausting ill
Hubqaakiyo dabeecadaada H D a  Your elegance and decency
Hadalka dabacssamii odaalhaada H D a  Your soft enunciation speech
Hubaal diintiyo akhlaaqda H D a  Sure, your religiousness and manner
Ayaa damacii horseeda D H a  Are leading my longing
Adaa dookhayga haysta D H a  My fondness is for you
Niyadda huriyoo diraaya H D a  You blaze my mind and stir
Hawawaawi adaa ku dayra H D a  Activating fantasy in it
Hubaal adigaad damqaaya H D a  Surely, you’re the reason of its aggravation

4.1.3. Song: Lur Jacayl. Jiifto, Alliteration on L + End Rhyme a
Lyricist Mowlid Aadan Qolqol, year wrote 2019. Metric type Jiifto. Alliteration L and end rhyme a. Music composer Cabdiraxmaan Xadanteeye. Musician Siciid Suuri. Vocalists Canab Ismaaciil “Marwo” [21]. Translated by Mohamed Abdirahman Yusuf and Jama Musse Jama.

Laggayga adaa kulaala L a  You are the one for me
Adaa sida laac u muuqda L a  And you are all that I see
Ladaadyo adaa ku beera L a  You made me hungry for love
Adaa laasimay boggayga L a  Sustain being the one
Lurkiiisa jacayl liqaansha L a  You keep our love circumstances alive
Ku looha xusuusahaaga L a  And preserved our memoirs
Lib iyo guusheenna taama L a  Our togetherness
Lib iyo guusheenna taama L a  Our completeness
How loogin nacab lahiinsha L a  Don’t let anyone destroy
La’iimka ka dhawr luggooyaa L a  Cover from the enemies
Adaa laabtayada jiifa L a  You fill my heart with pride
Lac yidhi oo u hooysa L a  You are my comfort zone
Ka loogsaday oo hoggensaasha L a  The one that ignites my core
Adaa ku lifaan xaanqaa L a  The company of my soul
Adaa wadnahayya liilsha L a  The cure of my heart
Leebkii caashaqa ka taaga L a  You create our love
Laftiyo ku dhammeeyay jiidhka  L a
Ku ligay urukiyo caloosha  L a
Lammaano ahaansheenna  L a
Libiyo guusheenna taama  L a
How loogin nacab lahiinsha  L a
La’iimka ka dhowr luggooya  L a

4.1.4. Song: Jacaylka Anaa Xambaara. Jiifto, Alliteration on X + End Rhyme a

Lyricist Mowliid Aadan Qolqol, year wrote 2019. Metric type Jiifto. Alliteration X and end rhyme a. Music composer Cabdicassis Iskilaaji. Musician Mustafe Kiiko. Vocalists Nimco Dareen [21]. Translated by Mohamed Abdirahman Yusuf and Jama Musse Jama.

Jacaylka anaa xambaara  X a  I carry the love with me
Xanjeerka anaa ku giijja  X a  Holding it tightly
Anaa xidikiisa beera  X a  Planting its roots
Anaa xurmadiisa haysa  X a  Protecting its honesty
Xaqiisa anaa u hiisha  X a  Upholding its dues
Xumaanta anaa u diida  X a  I disallow wrongdoings to it
Xannaano anaa u yeela  X a  I guard it and nurture
Anaa xaqirraad ka dhawra  X a  Protecting it from discourtesy
Qofkii xujadiisa doona  X a  Whoever wants to riddle my love!
Wanaagga anaa ku xeeera  X a  I curb them with decency
Cishqiga anigaa xareeyaa  X a  And embrace the passion
Xayndaab anigaa u gooya  X a  Fencing it tightly
Jacaylka anaa xergeeyaa  X a  I herded the love
Anaa xoorkiisa maala  X a  Milking its foam
Nacaybka anaa ka xaadhah  X a  Cleaning it from hate
Xusuuso anaw hameeyaa  X a  And bestowing memories
Anaa xasadiisa reeba  X a  Eliminating envy
Anaa xeryahow yagleela  X a  I erect shrine for it
Xilkiisa anaa isu heela  X a  Taking the burden and,
Anaa xerbeegti guuda  X a  Running the affairs of love.
Qofkii xujadiisa doona  X a  Whoever wants to riddle my love!
Wanaagga anaa ku xeeera  X a  I curb them with decency
Cishqiga anigaa xareeyaa  X a  And embrace the passion
Xayndaab anigaa u gooya  X a  Fencing it tightly.

4.1.5. Song: Boog Caashaq. Jiifto, Alliteration on B + End Rhyme a

Lyricist Mowliid Aadan Qolqol, year wrote 2019. Metric type Jiifto. Alliteration B and end rhyme a. Music composer Nabiil Bullo. Musician Nabiil Bullo. Vocalists Shugri Ladan [21]. Translated by Mohamed Abdirahman Yusuf and Jama Musse Jama.

Boggayga addaa damqayya  B a  You’re hurting my heart
Addaa caashaqa ku beera  B a  Planting love in me
Addaa bixisada jacaylka  B a  Spreading passion through my body
Naftayada ku baahinaaayaa  B a
Bukaanka addaa ku taabta  B a  You instill fever in me
Addaa xiisaha bilaayaa  B a  Inspiring longing
Addaa boholyow ku daara  B a  Blazing yearning
Intaa balag ii lulaaya  B a  Enchanting me with amulet
Badbaado lammaanaheenaa  B a  Survival is for our relationship
Barwaqadu waa dhexdeenna  B a  Weal is with us together
Xubbiga baashheena yaalla  B a  Protect this feeling we share from dereliction
Baylahda ka foggii xaggaga  B a
Bidhaanta ishayda doonta  B a  My glance without you around,
Adiga kuu bugtee baraadaal  B a  Sick for your sight
Dad kaa boqratee sahasya  B a  My eyes favored you everything around,
Barriido ku soor salaanta  B a  Furnish it with your sight
Niyadda adigaa ku baahla  B a  You spread through my thoughts
Ulula ubax baal casuusa B a Alluring me with red flowers
Intaa xiisaha ku baqa B a Agitating desire and
Wadnaha boogtisa saqa B a Marching in my heart where it hurts
Badbaado lamamaaneeenna B a Survival is for our relationship
Barwaqadu waa dhexdeenna B a Weal is with us together
Xubiga badhtankeenna yaalla B a Protect this feeling we share from dereliction
Baylahda ka fogeex xaggaaga B a

4.1.6. Song: Dareen Caashaq. Jiifto, Alliteration on D + End Rhyme a
Lyricist Mowliid Aadan Qolqol, year wrote 2018. Metric type Baarcade. Alliteration D and end rhyme a. Music composer Cabdicasis Cali Ciise “Iskilaajji”. Musician Siciid Suuri. Vocalists Canab Ismaaciil “Marwo” [21]. Translated by Nasra Dahir Mahamed and Jama Musse Jama.

Dareenka adaa hoggaansha D a You steer my feelings
Ku howla jacayl danqaaba D a And provoke illusion of love
Xiskiyo maankabka dabbasha D a Though control my mind and soul
Dabeiga quruxdiyo laayabka D a With Decent character and beauty
Ayaa dagay uurkiyo caloosa D a Settled in my heart
Hiyiga adigaad daweeya D a You healed my soul
Adaa dadjivo daryeela D a You tranquil shelter my emotion
Adaa damqashada ku beera D a Seeded passion
Naftaydana daadaheeya D a And you uplift my soul
Ha nicin barashada doocdaada D a Adore the love
Ha dinin garashio dulaaqaada D a Cherish though tolerance
U dabac ruux kuu danseega D a And kindness to one who adores you
Niyadda adigaa dabiiba D a Heal my inner self
Ku dayra xusuusa doora D a Withstanding memories
Intaa hibasheda la doona D a And pursue our goodness
Damaca caashaqa ka laala D a Guard love from greed
Duruufaha xeerin waayaa D a Within all the straggles
Qalbiga adiga ka dooda D a Mesmerize my love
Hankaygana dhiina doomaayaa D a Settled in my mind
Sidii damal ii hadheeya D a Shadow me like a tree
Sidii roob ii da’aaya D a And raindrops
Ha nicin barashada doocda D a Adore the love
Ha dinin garashio duqala D a Cherish though tolerance
U dabac ruux kuu danseega D a And kindness to one who adores you

4.2. Lyricist: Cabdiraxmaan Cismaan Cumar ‘Xaaji’

4.2.1. Song: Xuubkii Dhaayaha. Double Alliteration on Dh, X + End Rhyme Tahay
Lyricist Cabdiraxmaan Cismaan Cumar “Xaaji”, year wrote 2016. Metric type “Jiifto”. Alliteration Dh, X and end tahay. Music composer Cabdijibbaar al Khaliji. Musician Ahmedweli Ibraahin Furinleh. Vocalists Yurub Maxamed Cabdi “Geenyo” (female voice) and Cabdijibbaar al Khaliji (male voice) [20]. Translated by Nasra Dahir Mahamed and Jama Musse Jama. Youtube link: https://www.youtube.com/watch?v=W-YDIA9XfHg

[Male voice]

Dhal xalaal ah baad tahay Dh X <K>aad tahay You are Halaal daughter
Dhar xarri ah baad tahay Dh X <K>aad tahay Shining like silk cloth
Dhal xareed leh baad tahay Dh X <K>aad tahay You are like raining water
Dhir xayaab leh baad tahay Dh X <K>aad tahay Ever green land
Xaa dhaqasha laad tahay X Dh <K>aad tahay You are a decent wife
Xilo dhawrsan baad tahay X Dh <K>aad tahay With shyness and precision
Xural cayn dhabaad tahay X Dh <K>aad tahay You are women from heaven
Dhan kastaba xul baad tahay Dh X <K>aad tahay In every direction you are perfect

[Female voice]

Xidigg dhaalaalayaad tahay X Dh <K>aad tahay You shine like a start
Dhabeel loo xisho tahay Dh X <K>aad tahay You are the chosen one
Dhabta xeeriyaad tahay Dh X <K>aad tahay With truthfulness
4.2.2. Song: Hirasho. Alliteration on H + End Rhyme

Lyricist Cabdiraxmaan Cisman Cumar “Xaaji”, year wrote 2014. Metric type Jiifto. Alliteration H + end rhyme so. Music composer Cabdihani Xaashi Cabdillaahi. Musician Sic iid Cabdi Winki. Vocalists Maxamed Axmed Bakaal “Cirro” [20]. Translated by Musta‘a Ahmed and Jama Musse Jama.

Youtube link: https://www.youtube.com/watch?v=gR2DTpKH20I

Xaqna dhowrayaad tahay X Dh <K>aad tahay And protect my rights
Xuubkii dhaa’yahaad tahay X Dh <K>aad tahay You are on my eyes
Xayndaab i dhowrayaad tahay X Dh <K>aad tahay You protect me
Xilkas dhiirran baad tahay X Dh <K>aad tahay And do your duty as husband
Xurmo igu dhaqaad tahay. X Dh <K>aad tahay And interact with me with dignity

4.2.3. Song: Lahasho. Double Alliteration on L + L + End Rhyme

Lyricist Cabdiraxmaan Cisman Cumar “Xaaji”, year wrote 2016. Metric type “Jiifto”. Alliteration L, L and end rhyme ay. Music composer Maxamed Axmed Bakaal “Cirro”. Musician Axmedweli Ibraahin Maxamuud Furinleh. Vocalists Ifraax Nafyay hadimada ka dhawr

Youtube link: https://www.youtube.com/watch?v=rRQPWrUG4IM

O soul! Beware of committing deceit,
And strive to the path of success,
And as of your next step,
Consider it carefully.
Choose certainty over dreams,
and take the line of truth,
And if you bear to listen to me,
and as for the woman you dream about,
Look for your pride with grace.
and when you’re planning your project,
Where you un-saddling your caravan,
Lest to achieve your aspiration,
Supplement your work with effort
O soul! Let victory brightens you,
and free yourself from and resentment,
While led by foresight, your mind,
Look for your dreams.
And sleepless nights
O soul! Let victory brightens you,
and free yourself from and resentment,
While led by foresight, your mind,
Look for your dreams.
And sleepless nights
O soul! Let victory brightens you,
and free yourself from and resentment,
While led by foresight, your mind,
Look for your dreams.
And sleepless nights
O soul! Let victory brightens you,
and free yourself from and resentment,
While led by foresight, your mind,
Look for your dreams.
And sleepless nights
O soul! Let victory brightens you,
and free yourself from and resentment,
While led by foresight, your mind,
Look for your dreams.
And sleepless nights
O soul! Let victory brightens you,
and free yourself from and resentment,
While led by foresight, your mind,
Look for your dreams.
And sleepless nights
O soul! Let victory brightens you,
and free yourself from and resentment,
While led by foresight, your mind,
Look for your dreams.
And sleepless nights
O soul! Let victory brightens you,
and free yourself from and resentment,
While led by foresight, your mind,
Look for your dreams.
And sleepless nights
O soul! Let victory brightens you,
and free yourself from and resentment,
While led by foresight, your mind,
Look for your dreams.
And sleepless nights
O soul! Let victory brightens you,
and free yourself from and resentment,
While led by foresight, your mind,
Look for your dreams.
And sleepless nights
O soul! Let victory brightens you,
and free yourself from and resentment,
While led by foresight, your mind,
Look for your dreams.
And sleepless nights
O soul! Let victory brightens you,
and free yourself from and resentment,
While led by foresight, your mind,
Look for your dreams.
And sleepless nights
O soul! Let victory brightens you,
and free yourself from and resentment,
While led by foresight, your mind,
Look for your dreams.
And sleepless nights
O soul! Let victory brightens you,
and free yourself from and resentment,
While led by foresight, your mind,
Look for your dreams.
And sleepless nights
O soul! Let victory brightens you,
and free yourself from and resentment,
While led by foresight, your mind,
Look for your dreams.
And sleepless nights
O soul! Let victory brightens you,
and free yourself from and resentment,
While led by foresight, your mind,
Look for your dreams.
And sleepless nights
O soul! Let victory brightens you,
and free yourself from and resentment,
While led by foresight, your mind,
Look for your dreams.
And sleepless nights
O soul! Let victory brightens you,
and free yourself from and resentment,
While led by foresight, your mind,
Look for your dreams.
And sleepless nights
O soul! Let victory brightens you,
and free yourself from and resentment,
While led by foresight, your mind,
Look for your dreams.
And sleepless nights
O soul! Let victory brightens you,
and free yourself from and resentment,
While led by foresight, your mind,
Look for your dreams.
And sleepless nights
O soul! Let victory brightens you,
and free yourself from and resentment,
While led by foresight, your mind,
Look for your dreams.
And sleepless nights
O soul! Let victory brightens you,
and free yourself from and resentment,
While led by foresight, your mind,
Look for your dreams.
And sleepless nights
O soul! Let victory brightens you,
and free yourself from and resentment,
While led by foresight, your mind,
Look for your dreams.
4.2.4. Song: Mabsuuday. Double Alliteration on M + M + End Rhyme ay
Lyricist Cabdiraxmaan Cismaan Cumar “Xaaji”, year wrote 2019. Metric type Baarcadde. Double alliteration M, M and end rhyme ay. Music composer Sir Maxamuud Cumar. Musician Ahmedweli Ibraahin Maxamuud Furinle. Vocalists Maxamed Axmed Bakaal “Cirro” [20]. Translated by Hamdi Ali Mahamud and Jama Musse Jama.
Youtube link: https://www.youtube.com/watch?v=8J0pqDQZ2X4

| Phrase                           | Meaning                                                                 |
|---------------------------------|-------------------------------------------------------------------------|
| Mabsuuday, dartaa muusoodyay     | Pleased, for you I smiled                                               |
| Muxubbo awgaa muraaqooday        | In love, for you I dreamed                                              |
| Haddana marwow kuu madixiay      | Yet again felt amazed                                                  |
| Kalgacal mug wayn kugu marriimay | The greatest love I have for you                                       |
| Hir magoolay kugu matalay        | To my eyes you are gorgeous                                            |
| Maanshayoo jaacaykka miskeedshay | For your love, I am in awe                                             |
| Midhihi baxayaba kugu macsuunay  | The sweetest fruits I served for you                                    |
| Shaygiid mudanba kula maseeyey   | The silkiest clothes I want to wear                                     |
| Kaama maarmo, kaama maarmee      | I refuse to exist without you                                          |
| Kaama marmee, midigtaada ii dhiib | Give me your hand to hold on to                                       |
| Masalooday, la’aantaa maansooday  | Without you, I am in wonder                                            |
| Mahadho awgaa muroooday          | Indeed, I am the unhappiest                                           |
| Meeqaamka sharaafaada misaamaay  | Your magnificence I value                                              |
| Munaddii adduun ugu maceeyey     | As the only one in the world                                           |
| Macaanay nafta kula mataanashay  | Sweetheart I twined myself to you                                      |
| Maalmahaad aduun kula midstooay  | In the worldly days I harmonized with you                               |
| Maskaxdiyo qalbiga kuga maamuusay| In my thoughts and heart, I honored you                                |
| Mahiigaan jaacayl kugu masheeyey | A heavy rain of love I inundated you                                   |
| Kaama maarmo, kaama maarmee      | I refuse to exist without you                                          |
| Kaama marmee, midigtaada ii dhiib | Give me your hand to hold on to                                       |

4.2.5. Song: Tallaabo. Alliteration on N + End Rhyme an
Lyricist Cabdiraxmaan Cismaan Cumar “Xaaji”, year wrote 2016. Metric type “Jiifto”. Alliteration N and end rhyme a. Music composer Nimcaan Xasan Hillaaec. Musician Ahmedweli Ibraahin Furinle. Vocalists Nimcaan Xasan Hillaaec [20]. Translated by Hamdi Ali Mahamud and Jama Musse Jama.
Youtube link: https://www.youtube.com/watch?v=8J0pqDQZ2X4

| Phrase                           | Meaning                                                   |
|---------------------------------|-----------------------------------------------------------|
| Ikka noolaha ku sugan           | In the whole world of beings                             |
| Nafle adiga kula siman          | Full of souls                                            |
| Naawilaadda maan filan          | Never encountered one like you                           |
| Korkaaga nal baa sudhan         | You shine like a lighting star                           |
| Dayaxa nuurkisaa shidan         | Together with the moon light                             |
| Naafyahay adigaa ka dhigah       | O soul, you are like that                                |
| Adduunyada noholiisa wacan       | You mean the whole world to me.                          |
| Nagaanshi aday igu filan        |                                                         |
| Jacaylka nacabkiisa badan        | Enemies of love                                          |
| Nakliigiyo warkooda daran       | With their hurtful words                                 |
| Nacam walgigaa ha odhan          | Stay vigilant                                            |
| Nitaqaana ha iga filan          | And I will do the same                                   |
| Nasab sharaf iga mudan          | You have my greatest respect                             |
| Narururoow adigaa ugu wacan      | You, the best of the best                                |
| Niyaddiiyo maanka culan          | You, the magnificent                                     |
| Nabdigayga adigaa ku dhalan      | You run in my mind                                       |
| Nuddayda adigaa ku qoran         | You are dear to my heart                                 |
| Naftani xaggaaga u diran         | My soul is ready to serve you                            |
| Nugayl cishigaaga bu ku furan    | worries sometimes                                         |
| Nasiihanka Rabbaa u maqan        | with high fear not to lose you                           |
| Jacaylka nacabkiisa badan        | Enemies of love                                          |
| Nakliigiyo warkooda daran       | With their hurtful words                                 |
| Nacam walgigaa ha odhan          | Stay vigilant, I will do the same                         |
4.2.6. Song: Hawraarsan. Alliteration on H + End Rhyme san

Lyricist Cabdiraxmaan Cismaan Cumar “Xaaji”, year wrote 2018. Metric type “Jiifto”. Alliteration H and end rhyme san. Music composer Cabdicassis Cali Ciise “Iskilaaji”. Musician Maxamed Sheegow Bushaar. Vocalist Deeq Dheeg [20]. Translated by Nasra Dahir Mahamed and Jama Musse Jama.

Youtube link: https://www.youtube.com/watch?v=8dPYRHanNP8

Dhiggaa anigaan haway san H < > san I don’t chase after others
Dartaa caashaqa hanuunsan H < > san I am on path of your love
Hankiyo dookhaa ku raac san H < > san You are my type
Aawadaa hadrayoo hillow san H < > san I will be saying your name in the middle of the night
Haybad iyo hannaansan H < > san Your prestige; how you present yourself to me
Qalbigaa ku hantoo hibaysan H < > san All that made me let you in my heart
Jacayl la huboo hagaasan H < > san Well assured love
Adaa igu haboo hoggaan H < > san You have given me
Anna kuma huree hawraarsan H < > san Won’t trade for anything – Welcome.

4.2.7. Song: Cugasho. Alliteration on C + End Rhyme ayd

Lyricist Cabdiraxmaan Cismaan Cumar “Xaaji”, year wrote 2017. Metric type Jiifto. Alliteration C and end rhyme ayd. Music composer Cabdicassis Cali Ciise “Iskilaaji”. Musician Maxamed Abdirahma Diiriye “Bulshaawi”. Vocalist Abdikariin Cali Shaah [20]. Translated by Mohamed Abdirahmaan Yusuf and Jama Musse Jama.

Youtube link: https://www.youtube.com/watch?v=IFevRwnanBs

Markay cugashadu samayd C < > ayd When the selection was virtue,
Markay barashadu cusbayd C < > ayd We were getting to know each other;
Markay hanashadu cuskayd C < > ayd Gaining the other was hard,
Kashaadu intay culayd C < > ayd While your heart was innocent,
Intay xaajadu caddayd C < > ayd And the affairs were clear,
Cawo iyo farxad bay ahayd C < > ayd It was a blessing and joy.
Intay cabashadu yarayd C < > ayd When the lamentation was few,
Calmashadu rajo bay lahayd C < > ayd There was hope for the love,
Dhalishu cisi bay lahayd C < > ayd Then groaning was a liking,
Canantuna xaqbay ahayd C < > ayd You were right for scolding me.
Markay hirashadu cuhuyayd C < > ayd When the need to win over was great,
Markay higashadu cuhunayd C < > ayd We chose to strive,
Naftaydu caynaan lahayd C < > ayd I had a hope,
Calool nugul bay lahayd C < > ayd She had tender heart,
Cakuye dareen bay lahayd C < > ayd Oh! She had feelings towards.
Cindiga hagratay lahayd C < > ayd When the lamentation was few,
Intay cabashadu yarayd C < > ayd When the lamentation was few,
Calmashadu rajo bay lahayd C < > ayd There was hope for the love,
Dhalishu cisi bay lahayd C < > ayd Then groaning was a liking,
Canantuna xaqbay ahayd C < > ayd You were right for scolding me.

4.2.8. Song: Dhaleeco. Alliteration on Dh + End Rhyme naya

Lyricist Cabdiraxmaan Cismaan Cumar “Xaaji”, year wrote 2016. Metric type “Jiifto”. Alliteration Dh and end rhyme naya. Music composer Cabdinaasir Macallin Caydiid. Musician Maxamed Abdirahma Diiriye “Bulshaawi”. Vocalist Najma Nashaad [20]. Translated by Hamdi Ali Mahamud and Jama Musse Jama.

Youtube link: https://www.youtube.com/watch?v=1FevRwnanBs

Markay cugashadu samayd C < > ayd When the selection was virtue,
Markay barashadu cusbayd C < > ayd We were getting to know each other;
Markay hanashadu cuskayd C < > ayd Gaining the other was hard,
Kashaadu intay culayd C < > ayd While your heart was innocent,
Intay xaajadu caddayd C < > ayd And the affairs were clear,
Cawo iyo farxad bay ahayd C < > ayd It was a blessing and joy.
Intay cabashadu yarayd C < > ayd When the lamentation was few,
Calmashadu rajo bay lahayd C < > ayd There was hope for the love,
Dhalishu cisi bay lahayd C < > ayd Then groaning was a liking,
Anigoo ku dhawranaya
Dh < > naya
Compelled myself to keep you safer

Dhibta ka ilashanaya
Dh < > naya
From the harm all together

Waliba kugu dhaadanaya
Dh < > naya
Your, the apple of my eyes

Adaa nacab dhaaranaya
Dh < > naya
The evil eyes

Dhaleeco kula raadinaya
Dh < > naya
Want you in trouble

Aniga i dhaafsanaya
Dh < > naya
You stay ignorant about them

Dhexdeena khilaaf miranaya
Dh < > naya
Disagreements we share

Dhamme adoo hagra
Dh < > naya
Let’ s end them together

Qalbiga ku dhawaysa
Dh < > naya
My heart in owe for you

Aduunbaa dhayalsa
Dh < > naya
My dear, take me serious

4.2.9. Song: Hirasho. Alliteration on D + End Rhyme ashada
Lyricist Cabdiraxmaan Cismaan “Xaaji”, year wrote 2014. Metric type Jiifto. Alliteration D and end rhyme ashada. Music composer Cabdihani Xaashi Cabdillaahi. Musician Axmed Weli Ibraahin Furinle. Vocalists Cabdihani Xaashi Cabdillaahi and Asma Axmed Ismaaciil “Asma Love” [20], Translated by Nasra Dahir Mahamed and Jama Musse Jama. Youtube link: https://www.youtube.com/watch?v=C01NJITXLzs

[female voice]
Duunyo waa dhigashada
D < > ashada
The goodness of wealth is collecting

Dersi waa dhugashada
D < > ashada
The sympathy the lesson is attention

Dirku waa dhalashada
D < > ashada
Color tells brotherhood

Dadna waa dhaqashada
D < > ashada
And the people are raised

[male voice]
Anna doorkan hollashada
D < > ashada
I choose you

Doonoonka lahashada
D < > ashada
And love the belongings you show me

Ama dowga garashada
D < > ashada
And your intellect

Iyo daadka hibashada
D < > ashada
And the motion of missing

[both]
Waa dareenka muhashada
D < > ashada
Indeed it’s the desire of affection

Iyo dookha jamashada
D < > ashada
And selection love

Waxaan damqashada
D < > ashada
And the caring

Kugu doortay xulashada
D < > ashada
Choose you

[female voice]
Dugi waa tabcashada
D < > ashada
The shelter is an effort

Duco waa kashbashada
D < > ashada
Prayers are earned

Danbi waa hagashada
D < > ashada
Sins howled

Dadna waa barashada
D < > ashada
Surely people are learned

[male voice]
Dalandoolka toyashada
D < > ashada
The hardness of seeking you

Darba maanku gocashada
D < > ashada
A remembrance of love

Donistiyu tabashada
D < > ashada
And feeling lonely without you

Ma la diidey hafashada
D < > ashada
Gave me astonishing

[both]
Waa danaynta hirashada
D < > ashada
It is the feeling of emotions

Iyo dorka xulashada
D < > ashada
And the way that I choose you

Waxaan deexashada
D < > ashada
That made to me wait for you

Kugu daalay filashada
D < > ashada

4.3. Lyricist: Maxamed Cadoosh [Qiiq]

Song: Xamda. Alliteration on X + end rhyme ka
Lyricist Maxamed Cadoosh. Year wrote 2016. Alliteration X and end rhyme ka. Music composer Cabdixakiin Cabdillaahi Qiic. Musician Ahmedweli Ibraahin Furinleh. Vocalist Mursal Ciise Cumar [20]. Translated by Nasra Dahir Mahamed and Jama Musse Jama. Youtube link: https://www.youtube.com/watch?v=fMzeSf2JuKQ

Xamdaay midabkaaga nuurka
X < > ka
Oh! Hamda your glowing skin

La moodo xariir dhalalalka
X < > ka
Shining like a silk

Xubnaha qoran iyo hubqaadka
X < > ka
The perfect body, gorgeous and elegance
Xusuusta ku reebay nuurka  X <>ka  My mind be reminiscing about you
Ayaa xadantada jacaylka  X <>ka  Tickly of love
Ku xaaalay oo dareenka  X <>ka  Butterfly affect
Adaa xiddigayay haweenka  X <>ka  You are the first
U mudan guruxda iyo xishoodka  X <>ka  For the beauty and shyness
Xabibi aniguna geyanka  X <>ka  My love, I choose you
Adaan kaa xushee haweenka  X <>ka  I selected you from the women
Goormaynu xusnaa jacayylka X <>ka  When can we reveal our love?
Xafladda qabanaa arooska  X <>ka  And celebrate our wedding day?

4.4. Lyricist: Xasan Saleebaan Dhuxul “Laabsaalax”
Song: Amiisha. Double alliteration on Alif, Alif + end rhyme a
Lyricist Xasan Saleebaan Dhuxul “Laabsaalax”. Year wrote 2015. Alliteration Alif + ending a. Music composer Cumar Yare. Musician: Ahmedweli Ibraahin Furinleh. Vocalist Mohamed Siciid Cabdi “BK” [25]. Translated by Hamda Adbiwaab Saeed and Jama Musse Jama.

Xasadka kala dila gayaanka  X <>ka  The envy that separates the loved once
Ku kala xada been aburuka  X <>ka  By making a false accusation
Xogteniina ka qariyey namiimka X <>ka  Besides your hide our secret from an enemy

4.5. Lyricist: Axmed Xaraf
Song: Isra. Alliteration on Dh + end rhyme san
Lyricist Axmed Xaraf, year wrote 2019. Metrics type “Jiifto” Alliteration Dh and end rhyme san. Music composer Saxardiid Maxamed Saxardiid. Musician Saxardiid Maxamed Saxar diid. Vocalists Cabdihani Xaashi Cabdillaahi [20]. Translated by

Aydadda, xishoodka, osluubta  Alif Alif <>a  Your ways of shyness
Addeeeca, dulqaadaka, iimaanka  Alif Alif <>a  Obedience, patience, and faith
Aadmiguo kama sinna aqoonta  Alif Alif <>a  Nobody is the same as you
Axanka daddimo iyo abuurtaada  Alif Alif <>a  Your essence of humanity and compassion
Afkayygu ma koobo aamantaada  Alif Alif <>a  My word will never speak enough
Ilahaay ku saday Aaminyaay  Alif Alif <>a  All that God has given you, Amina!
Ilahaay ku saday Amiishaay  Alif Alif <>a  All that God has given you, Amisha!
Indhaha kaligaa ku eegta  Alif Alif <>a  My eyes only see you
Ilmana naxaris la ooya  Alif Alif <>a  They tear with emotion
Agtooda ka muuqo Amiishaay  Alif Alif <>a  In their gaze, Amiisha!
Aamina, Aamina, Amisha.  Alif Alif <>a  Amina, Amina, Amisha
Aayaanka, hubqadka, ilwaadka  Alif Alif <>a  Beautiful, elegant and lucky
Odhaahda runteeda abbaarta  Alif Alif <>a  Your statement is always true
Oogaanttoo dantayda aaxaas  Alif Alif <>a  Took care of me better than I myself do
Udubka qalkiyo dhigtiisa  Alif Alif <>a  Be the pillar and support
Oorida waligeed adkaysa  Alif Alif <>a  And protector of the house
Ahow samirkana oogaata  Alif Alif <>a  Keeping your patient
Ahow Amiiashaay ogataa  Alif Alif <>a  Be the one Amiishaay
Indhaha kaligaa ku eegta  Alif Alif <>a  My eyes only see you
Ilmana naxaris la ooya  Alif Alif <>a  They tear with emotion
Agtooda ka muuqo Amiiashaay  Alif Alif <>a  Be in their Amiiashaay look
Aamina, Aamina, Amisha.  Alif Alif <>a  Amina, Amina, Amisha
Nasra Dahir Mahamed and Jama Musse Jama.

Dhaqan lagu daydooh hagaagsan D h < > san Charm and attractive with cherished beauty
Dhaban lagu hirttoo habaysan D h < > san The holder of my future
Adaa dhaxlayoo hadaysan D h < > san Oh you the well-mannered one
Dhammays adigaa hanuunsan D h < > san Oh you the one with the cherished beautify
Israay adigaa u dhowsan D h < > san Oh you the one on the right path
Dhiggaa adigaa u dooarsan D h < > san You the perfect one
Dheebel iyo gaari muuqsan Dh < > Dh san The holder of my future
Dhabtii adigaa hoggaansan Dh < > san Oh you the well-mannered one
Anaa adi kuu dhitay Dh < > Dh san One with intellect
Ku dhaattoo kuu hanuunsan Dh < > san The obedient one
Israay adigoon dhayalsan Dh < > san You won over me
Gugoo hoorayo dayrtoo G G When the spring sprung, and the fall got ready to rain
Cirkoo gabbaldhaca gadaangad xidhey G G The skies in late afternoon, filled
Heegiyo ku gadaaman guddalima G G With clouds, mist and storm
Gimishyo waqalku garayska furtay G G And the rain clouds exposed itself naked
Dirir gaamur da’ay gadaal ka curtey G G A robust Dirir rains resumed raining
Fadkii kuGab yidhi gaddoofuuxreemay G G Large clouds palled and raindrops scattered
Habeen galindhexe gudugude hooray G G A midnight, Gudugude rain gushed and
Godankiyo jeexa xareed golladay G G All curved bends filled with rainwater
Hillaac gaalgalagsha, galaabixiyey G G Flash of lighting rolling over and
Indhaha galalacda daraandar gashay G G Roving through the skies
Inkodiyo gadoodka guuxremay G G Their blazing blinding eyes
Waagiyoo guduuudka gaalmeershoy G G The groaning roars of thunder
Cawaaluhu gadaal marsooyin gudbay G G Early morning sun circled
Mayay galbis ihi ku soo gaalhlay G G Reddish through the heavens
Sagal gududani dhex guuraayyo G G Windfall spread beyond boundaries
Galowga barootay dihillo gashay G G Pursued by Mayay rain in procession
Sagar oo dhaatee gashay G G Dawn light rays floating in between
Gugay dhalatay gobaad la baxdee G G She was named Gobaad, after the spring she born
Haddaan guursado Alley galleede G G Marrying her will be a blessing
Gob baa hambalyaya gaaan is helee G G Nobles congratulate equals bonded
Geeraar iyo hees ninkuu gabyayow G G Oh! You singing a song and reciting a poem
Galbaska he ku bakhaylin waa gaaf. G G Don’t be stingy, this is a celebration

4.6. Lyricist: Maxamed Aw Cali Cartan

4.6.1. Song: Gelbis. Alliteration on G + G.
Lyricist Maxamed Aw Cali Cartan, year wrote 2019. Metrics type “Jiifto”. Alliteration G and G. Net yet arranged a music for it [26]. Translated by Nasra Dahir Mahamed and Jama Musse Jama.

Gugoo hoorayo dayrtoo godlataay G G When the spring sprung, and the fall got ready to rain
Cirkoo gabbaldhaca gadaangad xidhey G G The skies in late afternoon, filled
Heegiyo ku gadaaman guullama G G With clouds, mist and storm
Gimishyo waqalku garayska furtay G G And the rain clouds exposed itself naked
Dirir gaamur da’ay gadaal ka curtey G G A robust Dirir rains resumed raining
Fadkii ku Gab yidhi gaddoofuuxreemay G G Large clouds palled and raindrops scattered
Habeen galindhexe gudugude hooray G G A midnight, Gudugude rain gushed and
Godankiyo jeexa xareed golladay G G All curved bends filled with rainwater
Hillaac gaalgalagsha, galaabixiyey G G Flash of lighting rolling over and
Indhaha galalacda daraandar gashay G G Roving through the skies
Inkodiyo gadoodka guuxremay G G Their blazing blinding eyes
Waagiyoo guduuudka gaalmeershoy G G The groaning roars of thunder
Cawaaluhu gadaal marsooyin gudbay G G Early morning sun circled
Mayay galbis ihi ku soo gaalhlay G G Reddish through the heavens
Sagal gududani dhex guuraayyo G G Windfall spread beyond boundaries
Galowga barootay dihillo gashay G G Pursued by Mayay rain in procession
Sagar oo dhaatee gashay G G Dawn light rays floating in between
Gugay dhalatay gobaad la baxdee G G She was named Gobaad, after the spring she born
Haddaan guursado Alley galleede G G Marrying her will be a blessing
Gob baa hambalyaya gaaan is helee G G Nobles congratulate equals bonded
Geeraar iyo hees ninkuu gabyayow G G Oh! You singing a song and reciting a poem
Galbaska he ku bakhaylin waa gaaf. G G Don’t be stingy, this is a celebration

4.6.2. Song: Hibaaq. Alliteration on H + M + H + M.
Lyricist Maxamed Aw Cali Cartan, year wrote 2019. Metrics type “jiifto”. Alliteration H, M, H and M. Net yet arranged a music for it [26]. Translated by Nasra Dahir Mahamed and Jama Musse Jama.

Suugaanta hog miida hoobaan malab H M M M Purity of literature, sweetness of sagacity
tiixda
Hilaad la minguursho halooosiga muuqda H M M M Alteration of poetry, hallucination of appearances
Hawraatiyo maayad midhaya hodankooda — Test of stylishness words
Mucdii halabuurka haraaqaah haa saaxday — Lightness of words, Wisdom of poet’s
Hammsiga manakaygu Hibooy la midixay — Eagerness of wanting you, thinking of you
Hibaaq ku marraantay heessaa ku malkiisan — Scent like flower, graceful poetry
Halhaysi mataana mahmaan kha hagoo — Wise words covered with proverbs
Jama Musse Jama [27].
Haggaanka majiirtay ninkaad — Made my mind to write, graceful poets for you
Hogtaan marqa furay hibeeeyay milgee — I remove my pride for you
Hankayga manaanki hawaa miratto — Your love is penetrated my arrogance
Habeenmino maaxay murtiyo heesoo — Sleepless nights for writing poems for you
Hillaaca i maray hawaawi mudhoo — Your lighting stuck in me
Hormuudka is miidhay — It’s pure and truthful
Mullaax hadyaddeeda haaneedka maree — Bright as sunshine without any doubts
Hiirodaa miskeedka maraaga hano — Try to win my heart as I am frustrating to win yours’
Hannaanka milgaa leh ka hoo midigtoo — Eloquent talk with anticipation of marriage
Haddaan muunkaaga haldoor — Elegance is all yours
Haddaan muunkaaga haldoor madaledka — When I will get your warmth,
Hormuudka is miidhay milgaa hordhignaah? — Guidance of grace and pride?

4.7. Lyricist: Yaxye Yeeaash

Poem: Xaqalaha Wadnaha. Alliteration on X + X. Net yet arranged a music for it. Translated by Nasra Dahir Mahamed and Jama Musse Jama [27].

Xajiiin li’ ruux wax xeersha, X X — Respectful to all
Xog aasa faq ii xaseeya, X X — My secret guardian
Xil qaada xasuuso dhiwra, X X — that cherishes and shield our love memories
Xaaq sheega xifaaftan diida, X X — Tells the truth and rejects meaningless talks
Xis dgeexa dareeexka xooja, X X — You complete me, protector of our love
Xulbaad tahay nool xaggayya, X X — You are my one
Xayndaab dhaqankii ma xooora, X X — You mesmerize the culture
Misana xor aho xubeea, X X — With strong personality
Damir xidha ruux xanbaara, X X — and boundaries
Xamdiya Rabbigeeed la xaala, X X — Thankful to her ALLAH

4.7. Lyricist: Yaxye Yeeaash

Poem: Xaqalaha Wadnaha. Alliteration on X + X. Net yet arranged a music for it. Translated by Nasra Dahir Mahamed and Jama Musse Jama [27].

Xajiiin li’ ruux wax xeersha, X X — Respectful to all
Xog aasa faq ii xaseeya, X X — My secret guardian
Xil qaada xasuuso dhiwra, X X — that cherishes and shield our love memories
Xaaq sheega xifaaftan diida, X X — Tells the truth and rejects meaningless talks
Xis dgeexa dareeexka xooja, X X — You complete me, protector of our love
Xulbaad tahay nool xaggayya, X X — You are my one
Xayndaab dhaqankii ma xooora, X X — You mesmerize the culture
Misana xor aho xubeea, X X — With strong personality
Damir xidha ruux xanbaara, X X — and boundaries
Xamdiya Rabbigeeed la xaala, X X — Thankful to her ALLAH
Xumaan iyo godob xabaala,  X X  You are pure from all the bad things
Xan dhidihiya xeer ma jiidha,  X X The one with rare shyness (shyness is your clothes)
Xishood dhaba xag u hagoogta,  X X You are the closest person I have honey!!
Xigaal i xigaay xayaati,  X X And you deserve to be my partner
Xilaad tahay xaas la yeesho.  X X You own my heart
Xaqlaha wadnahaay xannaano,  X X You stimulate my affection
Xalaan godlay xisiihiye,  X X This is for you,
Bal hoo dhan xabiibii xoorka.  X X And drink it like a fresh milk
Qof xooliyo xaalad gaara,  X X Your happiness is not dependent on situations
Ku xidhin inay xiiso qaaddo,  X X A civilized person with wisdom
Xaddaariyad weedha xoogin,  X X And easy communication
Xaajalay xubin doodka siisa,  X X Knows the value of time
Xisaabtama aan xarraamin,  X X You are free from all bad talks
Xodxodis iyo hadal xashishaa,  X X You do not waste your time senselessly
Xumhiyo higil kuma xagaafa.  X X You feel my pain when I am sick,
Kolkaan xummad iyo xanuusto,  X X You are patient
Xarbiga ruux ila xumaada,  X X With pure heart
Qof ii xammi loo xuf boodin,  X X Tolerance with generosity
Laab xunshalay aan xanaaqin,  X X This poem is for you to remember me
Dulkaad xasladaa xaruuri,  X X And natural rainwater starts flooding
Xigmaddan hoo iigu xasuuso.  X X With the beauty of new leaves
Xaqlaha wadnahaay xannaano,  X X You embody like this beauty
Xalaan godlay xisiihiye,  X X All my blood vessels
Bal hoo dhan xabiibii xoorka.  X X My bones and the spinal cord
Gugoo xili omos ku xaytay,  X X Cadkiyo xinjiraha xinnaysan,  X X My voice and all of me,
Kob siigo xidhoo xagaaya,  X X Dareen xulay xaadda saaqye,  X X is infected by your love
Intuu waqal xooggan xoortay,  X X Kal xaashiya oon u xaadhay,  X X My heart is only for you
Cirkii ku xijaabay xeego,  X X Xenaan ku xarriiqo xiiso,  X X I am here to give you happiness
Dhulkiina ka xaaqay xabba,  X X Ayaan xubbi kuu xalaaye,  X X Keep on your side
Xanuusto aan xarraamin,  X X Xannaano ku soor xidhiidhka.  X X You own my heart
Xumhiyo higil kuma xagaafa.  X X Xaqlaha wadnahaay xannaano,  X X You stimulate my affection
Bal hoo dhan xabiibii xoorka.  X X And drink it like a fresh milk
Xarrago laafyaha xidhiidhsan,  X X Xaaqay xabiibii xoorka.  X X Your style and independence of your walk
Xaawalay qurux kala xarooda,  X X Xarrago laafyaha xidhiidhsan,  X X Your style and independence of your walk
Indhaha xirribaha ku xoodan,  X X Xaaqay xabiibii xoorka.  X X Your style and independence of your walk
Xagasha rabbi saaray xeesha,  X X Indhaha xirribaha ku xoodan,  X X Your style and independence of your walk
Xadkii dhaban xaad ku yeeshay,  X X Xagasha rabbi saaray xeesha,  X X And the magnetism of your hands
Xakaar saxarkii xagtaayi,  X X Xadkii dhaban xaad ku yeeshay,  X X prettiness of your face
Xaasha’e sow ima xanujo!  X X Xakaar saxarkii xagtaayi,  X X Elevate my sentiment
Xurmaad tahay xuuralcayna,  X X Xaasha’e sow ima xanujo!  X X You are the women from paradise
Xilqaanka na xarun Jacayla,  X X Xumhiyo higil kuma xagaafa.  X X Center of love
Xalwaadka na xabag barsheedaa,  X X Xilqaanka na xarun Jacayla,  X X And unique person
Xayo na xarafkii Ilaama,  X X Xalwaadka na xabag barsheedaa,  X X Shyness from the Islamic teaching
Qof loo xusliyada la xeertay,  X X Xayo na xarafkii Ilaama,  X X You are the person who deserve to share live with
La xawilo waad la xaaltay,  X X Qof loo xusliyada la xeertay,  X X You are the person who deserve to share live with
Sidii xarankii xaj baad tay,  X X Xumaan iyo godob xabaala,  X X You like the Hajj pilgrimage for me
5. Conclusion

Classical Somali poetry had mainly social themes pertinent to pastoral-nomadic life, including conflict, warfare, inter-clan politics, and later focused on anti-colonial patriotic sentiment and pan-Africanism in the late 1950ies. Labour songs, love metaphors, and lyrics on the beauty of nature were used as a political allegory against dictatorship and demand for social reform in 1970-80ies. See Woolner [28] for more information about Somali love songs and their engagement with social life. In Jama Musse [29] we discussed differences and similarities between the customs and habits of young and old generations poets, and between the genders, as well as tackling more philosophical themes such as the incessant migration from the East African countries to Europe and the US and the calamities met in the course of these often-reckless voyages. In this article, we consolidated the idea that urbanization and advancement of knowledge in science and philosophy are taking drastic changes to the place and social role of poetry in Somali society, and that new social themes are being dealt with orally. The use of poetry still maintains the fascinating role of medium of communication, but with the new generation of formally educated lyricists, the experimentation of new styles of poetry as well as new imaginative themes are becoming a new territory of art production. The Arabic influence of Somali poetry has been questioned by Andrzejewski in [30] and discussed by Morin in [32] but also recently by Orwin in [31]. In [31] in particular, the author shows how a specific Somali metrical pattern “can be seen as a Somalized analogue of the Arabic kāmil metre in its majzūʾ or dimetric form.” In this article, we instead showed how contemporary poets are using the rhymed style of Arabic poetry in Somali lyrics. We finally introduced with examples the concept of multiple alliterations in Somali poetry, as a new style of transforming literature, and observed how this is also making difference in the musical composition of the Somali song. The 21 lyrics selected from the Somali Corpus repository as examples constitute a good representative of this new experimentation with a new style of poetry by contemporary songwriters and indicate the need for further research on the impact this has on the musicality of poetry reading and on musical composition for Somali songs.

References

[1] Andrzejewski, B. W. “The Introduction of a national orthography for Somali.” *African Language Studies, XV*, 1974, pp. 199-203.

[2] Jama Musse Jama] Jaamac Muuse Jaamac, “Gorfeyn Riwaayaded: Aqoon iyo Afgarad waa muti ku habboom in maanta la isu sheegoo”, *Dhaxatreex* 1-2015. Special issue.

[3] Afrax, Maxamed Daahir, “Between continuity and innovation: transitional nature of post-independence Somali poetry and drama, 1960s – the present.” PhD Thesis. SOAS, University of London, 2013.

[4] Gaariye, Maxamed Xaashi Dhamac, “Toddobadkan iyo Suugaanta: Miisaanka Maansada”, *Xiddiga Oktober*, Mogadishu, Somalia: Ministry of Information and National Guidance, 17 January, 1976, 3.

[5] Carraale, Cabdullaahi Diiriyi Guuleed, “Hawraaray nin si kuu qaaday,” *Xiddiga Oktober*, Mogadishu, Somalia: Ministry of Information and National Guidance, 10 January, 1978, 3.

[6] Carraale, Cabdullaahi Diiriyi Guuleed, “Miisaanka Maansada Soomaaliyey”, Abokers Forlag, 2003.

[7] Johnson, J. W., “Musico-metro-syllabic relationships in the scansion of Somali oral poetry”. In Hayward R. J. and Lewis I. M. (ed.): Voice and power, the culture of language in North East Africa: Essays in honour of B. W. Andrzejewski. (African Languages and Cultures Supplement, 3), 1996. London: School of Oriental and African Studies, 73-82.

[8] Gamuuwe, Farah Ahmed Ali, “Coming of age: an introduction to Somali metrics”, 2018. Pisa: Ponte Invisible.

[9] Orwin, M. “Crafting modern Somali poetry: Lyric features in ‘Fad Galbeed’ by Gaarriye and ‘Xabagbarsheed’ by Weedhsame”, *Journal of African Languages and Literature*, No. 1, 2020. Open access at https://doi.org/10.6092/jalalit.v1i1.6737.

[10] Banti, G. and Giannattasio, F. “Music and meter in Somali poetry”. In Hayward R. J. and Lewis I. M. (ed.): Voice and power, the culture of language in North East Africa: Essays in honour of B. W. Andrzejewski. (African Languages and Cultures Supplement, 3), 1996. London: School of Oriental and African Studies, 83-127.

[11] Kirk, J. W. C., “A grammar of the Somali language with examples in prose and verse and on account of the Yibir and Midgan dialects.”, 1905, Cambridge: Cambridge University Press.

[12] Banti, G. “Oromo literature”. In Sieghert Uhlig - David Appleyard - Alessandro Bausi - Wolfgang Hahn - Steve Kaplan (eds.), Ethiopia. History, Culture and Challenges (Afrikanische Studien / African Studies, 58, Berlin - Münster - Wien - Zürich - London: LIT Verlag and Michigan State University Press, 2017).

[13] Andrzejewski, B. W., Somali literature in B. W. Andrzejewski, S. Pilaszewicz and W. Tyloch (ed), Literatures in African languages, 1985, Cambridge University Press.Varsavia.

[14] Jama Musse Jama, “A Syntactically Annotated Corpus Of Somali Literature”, unpublished PhD thesis, Oriental University of Naples, 2016.

[15] Andrzejewski, B. W. “Reflections on the nature and social function of Somali proverbs.” *African Language Review*, 7, 1968, pp. 74-85.
[16] Hadraawi, Mohamed Ibraahin Warsame, *Bulsho (Society)*, in Herbert, W. N.; Hussein, Said Jama, (eds.), *Bulshoy Ma Is Baran Lahayn: Ururin Maansooyin Soomaali Ah Oo Waayahan Tisqaaday*, Hargeysa, Pisa and London: Ponte Invisibile, Kayd Somali Arts and The Poetry Translation Centre, 2018.

[17] Orwin M., Alliteration in Somali Poetry. In: Roper J. (eds) Alliteration in Culture. Palgrave Macmillan, London. 2011. https://doi.org/10.1057/9780230305878_14.

[18] Kapchits G., “Soomaali Been Ma Maahmaahdo / Somalis do not lie in proverbs”, 2012, Pisa: Ponte Invisibile.

[19] Cali Maxamed Yuusuf “Caligurey” (Ururintii), “Geeddig ii Cabdiqays”, 2019, Hargeysa: Sagaljet.

[20] Personal communication, Interview with Cabdiraxmaan Cismaan Xaaji, January, March and July 2019, Hargeysa.

[21] Personal communication, Interview with Mawliid Aadan Qolqol, Phone Interviews, April-May, 2019, Hargeysa-London.

[22] Personal communication, Interview with Cabdiraxmaan Xadanteeye, Phone Interviews, March, 2019, Hargeysa-London.

[23] Personal communication, Interview with Sir Maxamuud Cumar Yare, Phone Interviews, March, 2019, Hargeysa-London.

[24] Jama Musse Jama, “A syntactically annotated corpus of somali literature”, *Unpublished PhD doctoral thesis*, Oriental University of Naples, 2016, Naples, Italy.

[25] Personal communication, conversation with Xasan Saleebaan Dhuxul “Laabsaalax”, August 2019, Hargeysa Cultural Centre, Hargeysa.

[26] Personal communication, conversation Maxamed Aw Cali Cartan, December 2019, Hargeysa Cultural Centre, Hargeysa.

[27] Personal communication, conversation Yaxye Yeebaash, December 2020, Hargeysa Cultural Centre, Hargeysa.

[28] Woolner, C. J., *The Labour of Love Songs: Voicing Intimacy in Somaliland*, Unpublished PhD dissertation, King’s College, University of Cambridge, 2018.

[29] Jama Musse Jama, “So At One With You: An Anthology of Modern Poetry in Somali.” *Eastern African Literary and Cultural Studies*, 5:2, 2019, pp. 147-150, DOI: 10.1080/23277408.2019.1595322.

[30] Andrzejewski, B. W. “Is There Arabic Influence in Somali Poetry?” *Journal of African Cultural Studies*, vol. 23, no. 1, 2011, pp. 59–72 (reprinted unpublished Manuscripts dates June 1968).

[31] Orwin, M. “Arabic influence on metre in Somali Sufi religious poetry”, *Brill’s Journal of Afroasiatic Languages and Linguistics*. 11, 2019, pp. 340–374.

[32] Morin, D. “Le texte légitime: Pratiques littéraires orales traditionnelles en Afrique du nord-est.” *Langues et Cultures Africaines* 25. 1999. Paris: Peeters.