
***Tidcan*: Multiple Alliteration of Somali Songs – New Insights**

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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 "Hadraawi", Siciid Saalax Axmed, Maxamed Xaashi Dhamac "Gaariye" 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)². *Xarafraac* (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

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.

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 fuul*", 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 inciting 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 fuul* (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 ogtahay inaan abwaan-nimada loo dhalan uun 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.

With writing, poems became more philosophical and thoughtful poetry because the poet takes enough time to write, reread, reflect, edit and share with 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	1888 -1944	1944 – 1969	1969 - 1991	1991 -

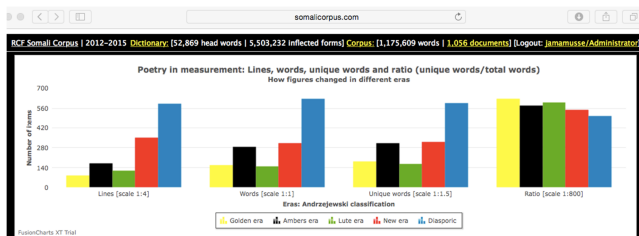


Figure 1. Classification of the era for Somali literature in numbers (from somallicorpus.com).

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 Somalisation 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 language³.

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 (*Baarcadde*, *Jifto*, 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 poem⁴ by Mohamed Ibraahim Warsame “Hadraawi” is in the *Baarcadde* 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.somallicorpus.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 Ibrahim Warsame “Hadraawi”, translated by W. N. Herbert, Said Jama and Mohamed Hasan “Alto”. In, Jama Musse Jama (ed.), *Maxamed Ibraahin Warsame “Hadraawi”: The man and the poet*, Pisa: Ponte Invisibile, 2013.

<i>Talooy go'an baydahaa</i>	<i>Wise council: you're unobtainable!</i>
<i>Xujooy taran bedenbedkaa</i>	<i>Blame: you breed without bounds!</i>
<i>Hawooy balaggaa furfuran</i>	<i>Greed: you are unbridled!</i>
<i>Sengow dhimay badalligaa</i>	<i>Brave horse: you're hamstrung here!</i>
<i>Biddoow camalkaa ku sheeg!</i>	<i>Brute force: you bare your brainless face!</i>
<i>Badeey adigana muggaa</i>	<i>Sea of disorder: your full volume,</i>
<i>Hirkaagiyo baaxaddii</i>	<i>your ebb and flow and breadth -</i>
<i>Buraashad miyaan ku dhuray</i>	<i>could I scoop you in this cup?</i>

If it were a *gabay* each line would require at least two words (one for one each half-line) with the same alliteration sound. For instance, this poem 'Bi'i waaye', by Raage Ugaas is alliterated on b:

<i>Bus xagaaya jiilaal balyaday, qaranka oo biifay</i>	<i>Dust in winter, and the death of the leaves</i>
<i>Barin doog leh nayluhu gugay, baqalyo rooraane</i>	<i>Only in a raining season, lamb's run around</i>
<i>Baakiro tarkeed waw bishaa, laba bakuuroode</i>	<i>the decedents of Baakiro are useful only twice in a short period;</i>
<i>Bintadii lahayd dhaan hadday, uga buseylayso</i>	<i>The girl responsible for them eagerly goes to fetch water;</i>
<i>Birisku biyaha ceel ma sido, mana baqool daayo.</i>	<i>the baby donkey all the time goes to the well but brings no water;</i>

Alliteration is a basic skill required in Somali poetry and it makes poetry composition more difficult because poets need quite a large number of words with the same sound and must have rich lexical proficiency in the language. Orwin notes that the use of "the same alliterative word in different verses within a poem happens occasionally, but using a word more than a couple of times, and certainly doing it more than a couple of times with different words, would indicate the poets "lack of skill and would be recognized as such by the listener" [17]. On the other hand, in oral societies, "language uses alliteration as a tool to keep its words alive and in circulation" [8]. In the past, a poet who repeats the same word in several verses of the poem was regarded as *Bayd gaab* ("literary *short in verse*") which means "less good" than other poets [see above figure 1] unless this is not deliberately built style. Nowadays, when a poet composes a long poem, with over 800 lines, it is difficult for the audience to capture even if the words are repeated. For further analysis of alliterations in Somali poetry, see [17].

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: "*Maantana far baan maydhayaa, ha ii fadhiyo geelu*" (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]⁵:

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 jiiiso' ayaa laga helaa.

(He who does not hear the word 'stop!' will hear the words 'lie down!')

Ishiisa laga arkaa ushiisa lagu tumaa.

(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 *maanso* 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 *Jifto* 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.

Jifto with double alliteration [X and G].

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

5 Examples and corresponding translations are from Kapchits G., "Soomaali Been Ma Maahmaahdo / Somalis do not lie in proverbs", 2012, Pisa: Ponte Invisible.

<i>Xaasid how golaynoo</i>	X G	<i>Keep out the evil eye</i>
<i>Xeryaheena yuu galin</i>	X G	<i>And don't let it get inside our sphere</i>

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]ad.

Ninbaa qaatay daa[s]ad,
Markaasu ka buuxshay qudaa[r]ad,
Wuxuu qaatay majaraa[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 *Hoobeeyooy*. It has no regular meter, nor it has alliteration throughout the entire poem, but like some *Buraanbur* meter, each line (or group of lines) seems to have semi-regular alliteration. The music is composed by Cabdi Qays himself and he also voiced (See [19]). Recently Cabdicasiis Iskilaaji, a young Canada based Somali musician and singer, mixed the song and sung again with distinguished success among the young generation.

Ma lay lulayeey, ma lay lulayeey, Hoobeeyooy
Ma lay lulay sida laamalowshaha eey, Hoobeeyooy
Naa adigoo cawaysimayeey, Hoobeeyooy
Cagta marada ka huwadayeey, Hoobeeyooy
Allaa colaan waday naa ma kuu yimiyeey, Hoobeeyooy
Allaa lurkaagi miyaan lulmoodayeey, Hoobeeyooy
Leelleelku miyuu i daayaayeey, Hoobeeyooy
Kalyahaa i huraaya hawshaadoo, Hoobeeyooy
Sambabkaan haysan waayay hurisitiisoo, Hoobeeyooy
Carrabkay halcanaaya hadawgiisee, Hoobeeyooy
Halkaad i qabataa i qiiqaysoo, Hoobeeyooy
Haween iyo caashaq bay helayeey, Hoobeeyooy
Hurdana kama lado habeenkiyeey, Hoobeeyooy
Alla hawshaadii miyaan illoobaayeey, Hoobeeyooy
Hiirtaanyo miyay i daysaayeey, Hoobeeyooy
Hadmuu warwar iga hadhaayaayeey, Hoobeeyooy
Cirkoo helay hawd barwaaqo aheey, Hoobeeyooy
Intuu hiriqtamay xareed hinqataay, Hoobeeyooy
Higladii dhulkiyo hoobaantu baxdaay, Hoobeeyooy
Haddaad u hayaantay hilin dheereey, Hoobeeyooy
Hadmuu warwar iga hadhaayaayeey, Hoobeeyooy

Proverbs are the structure of Somali literature where the

rhyme is quite present. For example⁶:

Ama waa la muuqdaa, ama waa la maqnaadaa.

(Either be visible or be absent [i.e. either do a job well or do not set about it at all].)

Belaayo kaa sii jeedda layskuma soo jeediyo.

(If a trouble shows its back, do not force it to show its face.)

Geel laba jir soo wada mar.

(All the camels were two years old [i.e. once upon a time everybody was young])

La jiiifiyaana bannaan, la joojiyaana bannaan.

(It is level at the rod standing upright and it is level at the rod lying flat.)

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].

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

- Mowliid Aadan Qolqol [21]

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.

<i>Ladhkiyo xiisaha lallaaya</i>	<i>Aspiration of love</i>
<i>Lahasho maanka i lulmaaya</i>	<i>And overwhelmed heart</i>
<i>Jacaylkan laabaha lulaaya</i>	<i>And the vibration of feelings</i>
<i>Adoo ladanow ladaaya</i>	<i>The one in the bone marrows</i>
<i>Laydhiyo hawada leexaysanaya</i>	<i>That cured me deep</i>
<i>Lurkaygana libaysanaaya</i>	<i>The one in the air</i>

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., “Soomaali Been 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 <i>tahay</i>	<i>You are Halaal daughter</i>
Dhar xariir ah baad <i>tahay</i>	<i>Shining like silk cloth</i>
Dhul xareed leh baad <i>tahay</i>	<i>You are like raining water</i>
Dhir xayaab leh baad <i>tahay</i>	<i>Ever green land</i>

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

Xayndaabka guushiyo	X G
Ha xayubun garashada	X G
Xubigaan gardaadshiyo	X G
Xiisaha ha gawricin	X G
Xilkaan guudka saariyo	X G
Xannaanada ha garab marin	X G
Xaasid how golaynoo	X G
Xeryaheena yuu galin	X G
Xisku wuu godlanayaa	X G
Xujo yaanu gaagixin	X G
Gaaridaan xigsanayaay	G X
Caashaqa xaqii garo	X G
Xasusahaan ku guuriyo	X G
Ha gabnaynin xiisaha	G X
Xaaladdeenu gaariyo	X G
Xurmo weeye gobonnimo	X G
Waa xaqiiq go'aanloo	X G
Xadhigeedu go'ahayn	X G
Wa xaqdhowrka guushee	X G
Xagna yaan lagaa galin	X G

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.

*Within the circle of our victory
Keep our wisdom in place
For our love I carried on my shoulders
Keep our affection alive
For the bond I carry for us
Be under my compassion
Keep out the evil eye
And don't let it get inside our sphere
Mind is pouring wisdom
But it will not be a challenge
Gaari! My closes human being
Give love its rightness
The memories I move with
Don't neglect our affection
Our bond is unique
Indeed, its respect and Gobannimo
Our future is planned and truthful
With strongest bond
It's the way to our success
Stay aware*

Xisku wuu godlanayaa	X G	<i>Mind is pouring wisdom</i>
Xujo yaanu gaagixin	X G	<i>But it will not be a challenge</i>
Gaaridaan xigsanayay	G X	<i>Gaari! My closes human being</i>
Caashaqa xaqii garo	X G	<i>Give love its rightness</i>

4.1.2. Song: *Hankayga adaa U Doora. Jiifto, Double Alliteration on H, D + end Rhyme a*

Lyricist Mowliid Aadan Qolqol, year wrote 2019. Metric type *Jiifto*. Alliteration *H, D* and end rhyme *a*. Music composer Mustafe Kiiko. Musician Rashiid Cali Xamari. Vocalists Farxiya Fiska [21]. Translated by Mohamed Abdirahman Yusuf and Jama Musse Jama.

Hankayga adaa u doora	H D a	<i>You're the choice of my desire</i>
Adaa huradadii u diida	H D a	<i>The reason of its arousal</i>
Sidii damalkii hadheeya	D H a	<i>Giving a protection shade, like an acacia tree</i>
Habeen iyo duhur u hoyda	H D a	<i>Sheltering there noon and night</i>
Adaa daacad ii hoggaansha	D H a	<i>You lead me with frankness</i>
Hiyiga dirqiyoo kexeeya	H D a	<i>Herd the senses and impress</i>
Ku hawla dareemadaada	H D a	<i>Laboring them for your sensation</i>
Intaa hibashada ku dayra	H D a	<i>Fencing them with impressive memories</i>
Adaa dookhayga haysta	D H a	<i>My fondness is for you</i>
Niyadda huriyoo diraaya	H D a	<i>You blaze my mind and stir</i>
Hawaawi adaa ku daara	H D a	<i>Activating fantasy in it</i>
Hubaal adigaa damqaaya	H D a	<i>Surely, you're the reason of its aggravation</i>
Adaa hammigayga dooja	H D a	<i>You ease my anxiety</i>
Sidii hogoshow darroora	H D a	<i>Like calm rain</i>
Ku deeqa hannaansankaaga	D H a	<i>Bestowed it good demeanor</i>
Ku heeray xanuun dakaama	H D a	<i>Putted it on exhausting ill</i>
Hubqaadkiyo dabeecadaada	H D a	<i>Your elegance and decency</i>
Hadalka dabacsami odhaahda	H D a	<i>Your soft enunciation speech</i>
Hubaal diintiyo akhlaaqda	H D a	<i>Surely, your religiousness and manner</i>
Ayaa damac ii horseeda	D H a	<i>Are leading my longing</i>
Adaa dookhayga haysta	D H a	<i>My fondness is for you</i>
Niyadda huriyoo diraaya	H D a	<i>You blaze my mind and stir</i>
Hawaawi adaa ku dayra	H D a	<i>Activating fantasy in it</i>
Hubaal adigaa damqaaya	H D a	<i>Surely, you're the reason of its aggravation</i>

4.1.3. Song: *Lur Jacayl. Jiifto, Alliteration on L + End Rhyme a*

Lyricist Mowliid 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	<i>You are the one for me</i>
Adaa sida laac u muuqda	L a	<i>And you are all that I see</i>
Ladaadyo adaa ku beera	L a	<i>You made me hungry for love</i>
Adaa laasimay boggayga	L a	<i>Sustain being the one</i>
Lurkiisa jacayl liqaansha	L a	<i>You keep our love circumstances alive</i>
Ku looha xusuusahaaga	L a	<i>And preserved our memoirs</i>
Lubiga adigaa dhex qaada	L a	<i>You are part of my soul</i>
Ka lulay kalgacaylka laaca	L a	<i>With incredible affection</i>
Lammaano ahaanshaheenna	L a	<i>Our togetherness</i>
Lib iyo guusheenna taama	L a	<i>Our completeness</i>
How loogin nacab lahiinsha	L a	<i>Don't let anyone destroy</i>
La'iimka ka dhawr luggooya	L a	<i>Cover from the enemies</i>
Adaa laabtayada jiifa	L a	<i>You fill my heart with pride</i>
Lac yidhi oo u hooyda	L a	<i>You are my comfort zone</i>
Ka loogsaday oo hoggaansha	L a	<i>The one that ignites my core</i>
Adaa ku lifaaqan maanka	L a	<i>The company of my soul</i>
Adaa wadnahayga liilsha	L a	<i>The cure of my heart</i>
Leebkii caashaqa ka taaga	L a	<i>You create our love</i>

Laftiyo ku dhammeeyay jiidhka	L a	<i>The love that shakiness my whole body</i>
Ku ligay uurkiyo caloosha	L a	<i>And sustained in my soul</i>
Lammaano ahaanshaheenna	L a	<i>Our togetherness</i>
Libiyo guusheenna taama	L a	<i>Our completeness</i>
How loogin nacab lahiinsha	L a	<i>Don't let anyone destroy</i>
La'iimka ka dhowr luggooya	L a	<i>Cover from the enemies</i>

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 Cabdicasiis Iskilaaji. Musician Mustafe Kiiko. Vocalists Nimco Dureen [21]. Translated by Mohamed Abdirahman Yusuf and Jama Musse Jama.

Jacaylka anaa xambaara	X a	<i>I carry the love with me</i>
Xanjeerka anaa ku giija	X a	<i>Holding it tightly</i>
Anaa xididkiisa beera	X a	<i>Planting its roots</i>
Anaa xurmadiisa haysa	X a	<i>Protecting its honesty</i>
Xaqiisa anaa u hiisha	X a	<i>Upholding its dues</i>
Xumaanta anaa u diida	X a	<i>I disallow wrongdoings to it</i>
Xannaano anaa u yeela	X a	<i>I guard it and nurture</i>
Anaa xaqiraad ka dhawra	X a	<i>Protecting it from discourtesy</i>
Qofkii xujadiisa doona	X a	<i>Whoever wants to riddle my love!</i>
Wanaagga anaa ku xeera	X a	<i>I curb them with decency</i>
Cishqiga anigaa xareeya	X a	<i>And embrace the passion</i>
Xayndaab anigaa u gooya	X a	<i>Fencing it tightly</i>
Jacaylka anaa xergeeya	X a	<i>I herded the love</i>
Anaa xoorkiisa maala	X a	<i>Milking its foam</i>
Nacaybka anaa ka xaadha	X a	<i>Cleaning it from hate</i>
Xusuuso anaw hanneeya	X a	<i>And bestowing memories</i>
Anaa xasadkiisa reeba	X a	<i>Eliminating envy</i>
Anaa xeryahow yagleela	X a	<i>I erect shrine for it</i>
Xilkiisa anaa isu heela	X a	<i>Taking the burden and,</i>
Anaa xeerbeegti guuda	X a	<i>Running the affairs of love.</i>
Qofkii xujadiisa doona	X a	<i>Whoever wants to riddle my love!</i>
Wanaagga anaa ku xeera	X a	<i>I curb them with decency</i>
Cishqiga anigaa xareeya	X a	<i>And embrace the passion</i>
Xayndaab anigaa u gooya	X a	<i>Fencing it tightly.</i>

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 adaa damqaaya	B a	<i>You're hurting my heart</i>
Adaa caashaqa ku beera	B a	<i>Planting love in me</i>
Adaa bixisada jacaylka	B a	<i>Spreading passion through my body</i>
Naftayada ku baahinaaya	B a	
Bukaanka adaa ku taabta	B a	<i>You instill fever in me</i>
Adaa xiisaha bilaaya	B a	<i>Inspiring longing</i>
Adaa boholyow ku daara	B a	<i>Blazing yearning</i>
Intaa balag ii lulaaya	B a	<i>Enchanting me with amulet</i>
Badbaado lammaanaheenna	B a	<i>Survival is for our relationship</i>
Barwaaqadu waa dhexdeenna	B a	<i>Weal is with us together</i>
Xubbiga baasheena yaalla	B a	<i>Protect this feeling we share from dereliction</i>
Baylahda ka fogee xaggaaga	B a	
Bidhaanta ishayda doonta	B a	<i>My glance without you around,</i>
Adiga kuu bugtee baraadla	B a	<i>Sick for your sight</i>
Dad kaa boqratee sahaysa	B a	<i>My eyes favored you everything around,</i>
Bariido ku soor salaanta	B a	<i>Furnish it with your sight</i>
Niyadda adigaa ku baaha	B a	<i>You spread through my thoughts</i>

Ulula ubax baal casuusa	B a	<i>Alluring me with red flowers</i>
Intaa xiisaha ku baaqa	B a	<i>Agitating desire and</i>
Wadnaha boogtiisa saaq	B a	<i>Marching in my heart where it hurts</i>
Badbaado lammaanaheenna	B a	<i>Survival is for our relationship</i>
Barwaaqadu waa dhexdeenna	B a	<i>Weal is with us together</i>
Xubiga badhtankeenna yaalla	B a	<i>Protect this feeling we share from dereliction</i>
Baylahda ka foguee 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 Baarcadde. Alliteration D and end rhyme a.. Music composer Cabdicasiis Cali Ciise “Iskilaaji”. Musician Siciid Suuri. Vocalists Canab Ismaaciil “Marwo” [21]. Translated by Nasra Dahir Mahamed and Jama Musse Jama.

Dareenka adaa hoggaansha	D a	<i>You steer my feelings</i>
Ku howla jacayl danqaaba	D a	<i>And provoke illusion of love</i>
Xiskiyo maankaba dabbaasha	D a	<i>Though control my mind and soul</i>
Dabciga quruxdiyo layaabka	D a	<i>With Decent character and beauty</i>
Ayaa dagay uurkiyo caloosha	D a	<i>Settled in my heart</i>
Hiyiga adigaa daweeya	D a	<i>You healed my soul</i>
Adaa dajiyoo daryeela	D a	<i>You tranquil shelter my emotion</i>
Adaa damqashada ku beera	D a	<i>Seeded passion</i>
Naftaydana daadaheeya	D a	<i>And you uplift my soul</i>
Ha nicin barashada docdaada	D a	<i>Adore the love</i>
Ha dilin garashiyo dulqaadka	D a	<i>Cherish though tolerance</i>
U dabac ruux kuu danseega	D a	<i>And kindness to one who adores you</i>
Niyadda adigaa dabiiba	D a	<i>Heal my inner self</i>
Ku dayra xusuusa doora	D a	<i>Withstanding memories</i>
Intaa hibashada la doona	D a	<i>And pursue our goodness</i>
Damaca caashaqa ka laala	D a	<i>Guard love from greed</i>
Duruufaha xeerin waaya	D a	<i>Within all the straggles</i>
Qalbiga adiga ka dooda	D a	<i>Mesmerize my love</i>
Hankaygana doojinaaya	D a	<i>Settled in my mind</i>
Sidii damal ii hadheeya	D a	<i>Shadow me like a tree</i>
Sidii roob ii da'aaya	D a	<i>And raindrops</i>
Ha nicin barashada docdaa	D a	<i>Adore the love</i>
Ha dilin garshiyo duqaalka	D a	<i>Cherish though tolerance</i>
U dabac ruux kuu danseega	D a	<i>And kindness to one who adores you</i>

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 <i>tahay</i>	Dh X <K> <i>aad tahay</i>	<i>You are Halaal daughter</i>
Dhar xariir ah baad <i>tahay</i>	Dh X <K> <i>aad tahay</i>	<i>Shining like silk cloth</i>
Dhul xareed leh baad <i>tahay</i>	Dh X <K> <i>aad tahay</i>	<i>You are like raining water</i>
Dhir xayaab leh baad <i>tahay</i>	Dh X <K> <i>aad tahay</i>	<i>Ever green land</i>
Xaas dhaqasha laad <i>tahay</i>	X Dh <K> <i>aad tahay</i>	<i>You are a decent wife</i>
Xilo dhawrsan baad <i>tahay</i>	X Dh <K> <i>aad tahay</i>	<i>With shyness and precision</i>
Xuural cayn dhabaad <i>tahay</i>	X Dh <K> <i>aad tahay</i>	<i>You are women from heaven</i>
Dhan kastaba xul baad <i>tahay</i>	Dh X <K> <i>aad tahay</i>	<i>In every direction you are perfect</i>
[Female voice]		
Xiddig dhalaalayaad <i>tahay</i>	X Dh <K> <i>aad tahay</i>	<i>You shine like a star</i>
Dhabeel loo xisho <i>tahay</i>	Dh X <K> <i>aad tahay</i>	<i>You are the chosen one</i>
Dhabta xeeriyaad <i>tahay</i>	Dh X <K> <i>aad tahay</i>	<i>With truthfulness</i>

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

4.2.2. Song: *Hirasho. Alliteration on H + End Rhyme so*

Lyricist Cabdiraxmaan Cismaan Cumar “Xaaji”, year wrote 2014. Metric type *Jiifto*. Alliteration *H* + end rhyme *so*. Music composer Cabdihani Xaashi Cabdillaahi. Musician Siciid Cabdi Winki. Vocalists Maxamed Axmed Bakaal “Cirro” [20]. Translated by Mustafa Ahmad and Jama Musse Jama.

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

Nafyay hadimada ka dhawrso	H <> <i>so</i>	<i>O soul! Beware of committing deceit,</i>
Guushana marinkeeda haybso	H <> <i>so</i>	<i>And strive to the path of success,</i>
Tallaaba halkaad dhigayso	H <> <i>so</i>	<i>And as of your next step,</i>
Horteeda bal aad u fiirso	H <> <i>so</i>	<i>Consider it carefully.</i>
Rajada hubaal ku doorso	H <> <i>so</i>	<i>Choose certainty over dreams,</i>
Runtana hilinkeeda beegso	H <> <i>so</i>	<i>and take the line of truth,</i>
Haddaad hadal iga maqlayso	H <> <i>so</i>	<i>And if you bear to listen to me,</i>
Haweenka middaad tabayso	H <> <i>so</i>	<i>and as for the woman you dream about,</i>
Hankaaga sharaf ku raadso	H <> <i>so</i>	<i>Look for your pride with grace.</i>
Markaad hindisaha qorshayso	H <> <i>so</i>	<i>and when you're planning your project,</i>
Halkaad geeddiga furayso	H <> <i>so</i>	<i>Where you un-saddling your caravan,</i>
Si aad hirasho u dhabayso	H <> <i>so</i>	<i>Lest to achieve your aspiration,</i>
Hawshaada dedaal ku biirso	H <> <i>so</i>	<i>Supplement your work with effort</i>
Nafyay hanashada ku diirso	H <> <i>so</i>	<i>O soul! Let victory brightens you,</i>
Hantaaqiyo ciil ka rayso	H <> <i>so</i>	<i>and free yourself from and resentment,</i>
Maankoy garashadu hagayso	H <> <i>so</i>	<i>While led by foresight, your mind,</i>
Himiladaadana ku raadso	H <> <i>so</i>	<i>Look for your dreams.</i>
Xaqiiqda intaad helayso	H <> <i>so</i>	
Hagaaga waxaad bidayso	H <> <i>so</i>	
Inaad liibaan ka hoyso	H <> <i>so</i>	
Markaad hor Allee danayso	H <> <i>so</i>	
Hagrasho waligaa ka baaqso	H <> <i>so</i>	

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

Lyricist Cabdiraxmaan Cismaan 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 Hargaysa [20]. Translated by Nasar Dahir Mohamed and Jama Musse Jama.

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

Ladhkiyo xiisaha lallaaya	L L <> <i>aaya</i>	<i>Aspiration of love</i>
Lahasho maanka i lulmanaaya	L L <> <i>aaya</i>	<i>And overwhelmed heart</i>
Jacayl laabaha lullaaya	L L <> <i>aaya</i>	<i>And the vibration of feelings</i>
Laftiyo dhuuxa laasimaya	L L <> <i>aaya</i>	<i>The one in the bone marrows</i>
Adigoo ka ladanoo ladaaya	L L <> <i>aaya</i>	<i>That cured me deep</i>
Laydhiyo hawada leexaysanaya	L L <> <i>aaya</i>	<i>The one in the air</i>
Aniga lurkaygana libaysanaaya	L L <> <i>aaya</i>	<i>Chased by depression</i>
Sawnigan laylkii lalmanaaya	L L <> <i>aaya</i>	<i>And sleepless nights</i>
Lillaahi bal maxa i luraaya	L L <> <i>aaya</i>	<i>Honestly tell me, why this all on me</i>
Lubigiyo dookha laacdamaaya	L L <> <i>aaya</i>	<i>Battle of love and choice</i>
Laxawga beerka ladaabanaya	L L <> <i>aaya</i>	<i>Irritating deep affection</i>
Lahwigan hanka leexsanaaya	L L <> <i>aaya</i>	<i>Tricky that beat the intellect</i>
Lurkaa qalbigaa ku laxaadsanaya	L L <> <i>aaya</i>	<i>Power to of downing the hearts</i>
Luggooyo adigoo ku ladhaaya	L L <> <i>aaya</i>	<i>With broken promise</i>
Laaloo xubigana ku loolaaya	L L <> <i>aaya</i>	<i>And played emotions</i>
Aniga lurkaygana libaysanaaya	L L <> <i>aaya</i>	<i>Chased by depression</i>
Sawnigan laylkii lallmanaya	L L <> <i>aaya</i>	<i>And sleepless nights</i>

Lillaahi bal maxa i luraaya

L L <>aya

*Honestly tell me, why this all on me***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 Axmedweli Ibraahin Maxamuud Furinle. Vocalists Maxamed Axmed Bakaal “Cirro” [20]. Translated by Hamdi Ali Mahamud and Jama Musse Jama.

Youtube link: <https://youtu.be/hBDfRrQ8IMI>

Mabsuuday, dartaa muusooday	M M <>ay	<i>Pleased, for you I smiled</i>
Muxubbo awgaa muraaqooday	M M <>ay	<i>In love, for you I dreamed</i>
Haddana marwaw kuu madiixay	M M <>ay	<i>Yet again felt amazed</i>
Kalgacal mug wayn kugu marriimay	M M <>ay	<i>The greatest love I have for you</i>
Hir magoolay kugu mataalay	M M <>ay	<i>To my eyes you are gorgeous</i>
Maanshayoo jacaylkaa miskeedshay	M M <>ay	<i>For your love, I am in awe</i>
Midhihii baxayaba kugu macsuumay	M M <>ay	<i>The sweetest fruits I served for you</i>
Shaygii mudanba kula maseeyey	M M <>ay	<i>The silkiest clothes I want to wear</i>
Kaama maarmo, kaama maarmee,	M M <>ay	<i>I refuse to exist without you</i>
Kaama marmee, midigtaada ii dhiib	M M <>ay	<i>Give me your hand to hold on to</i>
Masalooday, la'aantaa maansooday	M M <>ay	<i>Without you, I am in wonder</i>
Mahadho awgaa murugooday	M M <>ay	<i>Indeed, I am the unhappiest</i>
Meeqaamka sharaftaada miisaamay	M M <>ay	<i>Your magnificence I value</i>
Muunaddii adduun ugu macneeyey	M M <>ay	<i>As the only one in the world</i>
Macaanay nafta kula mataanshay	M M <>ay	<i>Sweetheart I twined myself to you</i>
Maalmahaa aduun kula midoobay	M M <>ay	<i>In the worldly days I harmonized with you</i>
Maskaxdiyo qalbiga kugu maamuusay	M M <>ay	<i>In my thoughts and heart, I honored you</i>
Mahiigaan jacayl kugu masheeyey	M M <>ay	<i>A heavy rain of love I inundated you</i>
Kaama maarmo, kaama maarmee,	M M <>ay	<i>I refuse to exist without you</i>
Kaama marmee, midigtaada ii dhiib.	M M <>ay	<i>Give me your hand to hold on to</i>

4.2.5. Song: Tallaabo. Alliteration on N + End Rhyme an

Lyricist Cabdiraxmaan Cismaan Cumar “Xaaji”, year wrote 2016. Metricstype “Jiifto”. Alliteration *N* and end rhyme *n*. Music composer Nimcaan Xasan Hillaac. Musician Ahmedweli Ibraahin Furinle. Vocalists Nimcaan Xasan Hillaac [20]. Translated by Hamdi Ali Mahamud and Jama Musse Jama.

Youtube link: <https://www.youtube.com/watch?v=8J0pqDQZ2X4>

Ifka noolaha ku sugan	N <>an	<i>In the whole world of beings</i>
Nafle adiga kula siman	N <>an	<i>Full of souls</i>
Naawilaadda maan filan	N <>an	<i>Never encountered one like you</i>
Korkaaga nal baa sudhan	N <>an	<i>You shine like a lighting star</i>
Dayaxa nuurkiisa shidan	N <>an	<i>Together with the moon light</i>
Nafyahay adigaa ka dhigan	N <>an	<i>O soul, you are like that</i>
Adduunyada noloshiisa wacan	N <>an	<i>You mean the whole world to me.</i>
Nagaanshi aday iigu filan	N <>an	
Jacaylka nacabkiisa badan	N <>an	<i>Enemies of love</i>
Naxligiyo warkooda daran	N <>an	<i>With their hurtful words</i>
Nacam waligaa ha odhan	N <>an	<i>Stay vigilant</i>
Nitaaqana ha iga filan	N <>an	<i>And I will do the same</i>
Nasab sharaf iga mudan	N <>an	<i>You have my greatest respect</i>
Naruuroow adigaa ugu wacan	N <>an	<i>You, the best of the best</i>
Niyaddiyo maanka culan	N <>an	<i>You, the magnificent</i>
Nabdigayga adigaa ku dhalan	N <>an	<i>You run in my mind</i>
Nuddayda adigaa ku qoran	N <>an	<i>You are dear to my heart</i>
Naftani xaggaaga u diran	N <>an	<i>My soul is ready to serve you</i>
Nugayl cishqigaa bu ku furan	N <>an	<i>worries sometimes</i>
Nasiibkana Rabbaa u maqan	N <>an	<i>with high fear not to lose you</i>
Jacaylka nacabkiisa badan	N <>an	<i>Enemies of love</i>
Naxligiyo warkooda daran	N <>an	<i>With their hurtful words</i>
Nacam waligaa ha odhan	N <>an	<i>Stay vigilant, I will do the same</i>

Nitaqaana ha iga filan

N < > an

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 Cabdicasiis 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 hawaysan	H < > san	<i>I don't chase after others</i>
Dartaa caashaqa hanuunsan	H < > san	<i>I am on path of your love</i>
Hankiyo dookhaa ku raacsan	H < > san	<i>You are my type</i>
Aawadaa hadrayoo hillowsan	H < > san	<i>I will be saying your name in the middle of the night</i>
Haybad iyo hannaansan	H < > san	<i>Your prestige; how you present yourself to me</i>
Qalbigaa ku hantoo hibaysan	H < > san	<i>All that made me let you in my heart</i>
Jacayl la huboo hagaasan	H < > san	<i>Well assured love</i>
Adaa igu haboo hoggaansan	H < > san	<i>You have given me</i>
Anna kuma huree hawraarsan	H < > san	<i>Won't trade for anything – Welcome</i>
La'aantaa anigaa hallowsan	H < > san	<i>I am lost without you</i>
Gayaan ka hadhoo habowsan	H < > san	<i>Lost in your word</i>
Lubbigaad hantidaa hammuusan	H < > san	<i>The heart you guided your way</i>
Kalsooni hadafloo habaysan	H < > san	<i>I have trust in you</i>
Dhexdeenna himilo qorshaysan	H < > san	<i>And the plan of our future</i>
Adigaan kula hiigsadaa heersan	H < > san	<i>I crave you excellence</i>
Jacayl la huboo hagaasan	H < > san	<i>Well assured love</i>
Adaa igu haboo hoggaansan	H < > san	<i>You have given me</i>
Anna kuma huree hawraarsan.	H < > san	<i>Won't trade for anything - Welcome.</i>

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 Cabdicasiis Cali Ciise “Iskilaaji”. Musician Maxamed Abdilahi Diiriye “Bulshaawi”. Vocalist Abdikariin Cali Shaah [20]. Translated by Mohamed Abdirahman Yusuf and Jama Musse Jama.

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

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

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 Cabdillaahi Diiriye “Bulshaawi”. Vocalist Najma Nashaad [20]. Translated by Hamdi Ali Mahamud and Jama Musse Jama.

Anigoo ku dhawranaya	Dh <>naya	<i>Compelled myself to keep you safer</i>
Dhibta ka ilaashanaya	Dh <>naya	<i>From the harm all together</i>
Waliba kugu dhaadanaya	Dh <>naya	<i>Your, the apple of my eyes</i>
Adaa nacab dhaaranaya	Dh <>naya	<i>The evil eyes</i>
Dhaleeco kula raadinaya	Dh <>naya	<i>Who wants to hurt you</i>
Dhibtaadana beegsanaya	Dh <>naya	<i>Want you in trouble</i>
Aniga i dhaafsanaya	Dh <>naya	<i>You stay ignorant about them</i>
Dhexdeena khilaaf miranaya	Dh <>naya	<i>Disagreements we share</i>
Dhamme adoo hAGRANAYA	Dh <>naya	<i>Let's end them together</i>
Qalbiga ku dhawaysanaya	Dh <>naya	<i>My heart in owe for you</i>
Aduunbaa dhayalsanaya	Dh <>naya	<i>My dear, take me serious</i>

4.2.9. Song: *Hirasho*. Alliteration on D + End Rhyme ashada

Lyricist Cabdiraxmaan Cismaan Cumar “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	<i>The goodness of wealth is collecting</i>
Dersi waa dhugashada	D <>ashada	<i>The sympathy the lesson is attention</i>
Diirku waa dhalashada	D <>ashada	<i>Color tells brotherhood</i>
Dadna waa dhaqashada	D <>ashada	<i>And the people are raised</i>
[male voice]		
Anna doorkan hollashada	D <>ashada	<i>I choose you</i>
Doondoona lahashada	D <>ashada	<i>And love the belongings you show me</i>
Ama dowga garashada	D <>ashada	<i>And your intellect</i>
Iyo daadka hibashada	D <>ashada	<i>And the motion of missing</i>
[both]		
Waa dareenka muhashada	D <>ashada	<i>Indeed it's the desire of affection</i>
Iyo doorka jamashada	D <>ashada	<i>And selection love</i>
Waxaan damqashada	D <>ashada	<i>And the caring</i>
Kugu doortay xulashada	D <>ashada	<i>Choose you</i>
[female voice]		
Dugsi waa tabcashada	D <>ashada	<i>The shelter is an effort</i>
Duco waa kasbashada	D <>ashada	<i>Prayers are earned</i>
Danbi waa hAGRASHADA	D <>ashada	<i>Sins howled</i>
Dadna waa barashada	D <>ashada	<i>Surely people are learned</i>
[male voice]		
Dalandoolka toyashada	D <>ashada	<i>The hardness of seeking you</i>
Durba maanku gocashada	D <>ashada	<i>A remembrance of love</i>
Doonistiyo tabashada	D <>ashada	<i>And feeling lonely without you</i>
Ma la diidey hafashada	D <>ashada	<i>Gave me astonishing</i>
[both]		
Waa danaynta hirashada	D <>ashada	<i>It is the feeling of emotions</i>
Iyo doorka xulashada	D <>ashada	<i>And the way that I choose you</i>
Waxaan deexashada	D <>ashada	<i>That made to me wait for you</i>
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 Qiiq. 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	<i>Oh! Hamda your glowing skin</i>
La moodo xariir dhalaalka	X <>ka	<i>Shining like a silk</i>
Xubnaha qoran iyo hubqaadka	X <>ka	<i>The perfect body, gorgeous and elegance</i>

Xusuusta ku reebay nuurka	X <>ka	<i>My mind be reminiscing about you</i>
Ayaa xadantada jacaylka	X <>ka	<i>Tickly of love</i>
Ku xaawilay oo dareenka	X <>ka	<i>Butterfly affect</i>
Adaa xiddigyahay haweenka	X <>ka	<i>You are the first</i>
U mudan quruxda iyo xishoodka	X <>ka	<i>For the beauty and shyness</i>
Xabiibi aniguna geyaanka	X <>ka	<i>My love, I choose you</i>
Adaan kaa xushee haweenka	X <>ka	<i>I selected you from the women</i>
Goormaynu xusnaa jacaylka	X <>ka	<i>When can we reveal our love?</i>
Xafladda qabanaa arooska	X <>ka	<i>And celebrate our wedding day?</i>
Markaan kaa helay xaqdhowrka	X <>ka	<i>When I found respect in you</i>
Ayaad sida xareedda roobka	X <>ka	<i>And felt the sense of purity that's "when"</i>
Xiisihii igu ladhay harraadka	X <>ka	<i>Emotions of excitement</i>
Xaqiiq ka dawaysay beerka	X <>ka	<i>Started to drop like raindrops</i>
		<i>Surely that healed me</i>
Xasadka kala dila gayaanka	X <>ka	<i>The envy that separates the loved once</i>
Ku kala xada been abuurka	X <>ka	<i>By making a false accusation</i>
Adoo ka xafiday jacaylka	X <>ka	<i>You protected our love scatters</i>
Xogteniina ka qariyey namiimka	X <>ka	<i>Besides your hide our secret from an enemy</i>
Xabiibi aniguna geyaanka	X <>ka	<i>My love, I choose you</i>
Adaan kaa xushee haweenka	X <>ka	<i>I selected you from the women</i>
Goormaynu xusnaa jacaylka	X <>ka	<i>When can we reveal our love?</i>
Xafladda qabanaa arooska	X <>ka	<i>And celebrate our wedding day?</i>

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 Abdiwahab Saeed and Jama Musse Jama.

Youtube link: <https://www.youtube.com/watch?v=mbM7BX6nUKg>

Akhlaada, xishoodka, asluubta	Alif Alif <>a	<i>Your ways of shyness</i>
Addeeca, dulqaadaka, iimaanka	Alif Alif <>a	<i>Obedience, patience, and faith</i>
Aadmigu kama sinna aqoonta	Alif Alif <>a	<i>Nobody is the same as you</i>
Axanka dadnimo iyo abuurtaada	Alif Alif <>a	<i>Your essence of humanity and compassion</i>
Afkaygu ma koobo ammaantaada	Alif Alif <>a	<i>My word will never speak enough</i>
Ilaahay ku saday Aaminaay	Alif Alif <>a	<i>All that God has given you, Amina!</i>
Ilaahay ku saday Amiishaay	Alif Alif <>a	<i>All that God has given you, Amiisha!</i>
Indhaha kaligaa ku eegta	Alif Alif <>a	<i>My eyes only see you</i>
Ilmana naxariis la ooya	Alif Alif <>a	<i>They tear with emotion</i>
Agtooda ka muuqo Amiishaay	Alif Alif <>a	<i>Be in their gaze, Amiisha!</i>
Aamina, Aamina, Amiisha.	Alif Alif <>a	<i>Amina, Amina, Amiisha</i>
Ayaanka, hubqaadka, ilwaadka	Alif Alif <>a	<i>Beautiful, elegant and lucky</i>
Odhaahda runteeda abbaarta	Alif Alif <>a	<i>Your statement is always true</i>
Oogaantoo dantayda astaysa	Alif Alif <>a	<i>Took care of me better than I myself do</i>
Udubka aqalkiyo dhigtiisa	Alif Alif <>a	<i>Be the pillar and support</i>
Oorida waligeed adkaysa	Alif Alif <>a	<i>And protector of the house</i>
Ahow samirkana ogaata	Alif Alif <>a	<i>Keeping your patient</i>
Ahow Amiishaay ogaata	Alif Alif <>a	<i>Be the one Amiishaay</i>
Indhaha kaligaa ku eegta	Alif Alif <>a	<i>My eyes only see you</i>
Ilmana naxariis la ooya	Alif Alif <>a	<i>They tear with emotion</i>
Agtooda ka muuqo Amiishaay	Alif Alif <>a	<i>Be in their Amiishaay look</i>
Aamina, Aamina, Amiisha.	Alif Alif <>a	<i>Aamina, Aamina, Amiishaay</i>

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 Saxardiid. Vocalists Cabdihani Xaashi Cabdillaahi [20]. Translated by

Nasra Dahir Mahamed and Jama Musse Jama.

Dhaqan lagu daydoo hagaagsan	D h < > san	<i>Charm and attractive with cherished beauty</i>
Dhaban lagu hirtoo habaysan	Dh < > san	<i>The holder of my future</i>
Adaa dhaxlayoo hadaysan	Dh < > san	<i>Oh you the well-mannered one</i>
Dhammays adigaa hanuunsan	Dh < > san	<i>Oh you the one with the cherished beautify</i>
Israay adigaa u dhowrsan	Dh < > san	<i>Oh you the one on the right path</i>
Dhiggaa adigaa u doorsan	Dh < > san	<i>You the perfect one</i>
Dhabeel iyo gaari muuqsan	Dh < > san	<i>The searched for, oh Isra!</i>
Dhabtii adigaa hoggaansan	Dh < > san	<i>The chosen one</i>
Anaa adi kuu dhitaysan	Dh < > san	<i>One with intellect</i>
Ku dhaatoo kuu hanuunsan	Dh < > san	<i>The obedient one</i>
Israay adigoo dhayalsan	Dh < > san	<i>You won over me</i>
Dhaweef naftan kuu riyaqsan	Dh < > san	<i>Loyal and grateful to have you</i>
Naftan dhitaysan	Dh < > san	<i>Take me seriously, Isra!</i>
Dhabtii hamuunsan	Dh < > san	<i>Embrace my passionate soul</i>
Adoon dhayalsan	Dh < > san	<i>The chosen one</i>
Israay dhabaal san	Dh < > san	<i>Embrace my passionate soul</i>
Afkaar dhawaaqsan	Dh < > san	<i>Ideas expressed</i>
Hadmay ku dheefsan	Dh < > san	<i>The sad soul</i>
Jacayl dhibtiisan	Dh < > san	<i>Trouble of love</i>
Dhawaan ka raysan	Dh < > san	<i>When did this soul will leave all these</i>

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 s music for it [26]. Translated by Nasra Dahir Mahamed and Jama Musse Jama.

Gugoo hoorayo dayrtoo godlatay	G G	<i>When the spring sprung, and the fall got ready to rain</i>
Cirkoo gabbaldhaca gadaangad xidhey	G G	<i>The skies in late afternoon, filled</i>
Heegiyo ku gadaaman guullaamo	G G	<i>With clouds, mist and storm</i>
Gimishiyo waqalku garayska furtey	G G	<i>And the rain clouds exposed itself naked</i>
Dirir gaamur da'ay gadaal ka curtey	G G	<i>A robust Dirir rains resumed raining</i>
Fadkii ku gab yidhi gadhoodh bururshay	G G	<i>Large clouds palled and raindrops scattered</i>
Habeen galindhaxe gudugude hoorey	G G	<i>A midnight, Gudgude rain gushed and</i>
Godankiyo jeexa xareed gogladay	G G	<i>All curved bends filled with rainwater</i>
Hillaac galalgashaa, galaabixiyey	G G	<i>Flash of lighting rolling over and</i>
Indhaha galalacda daraandar gashay	G G	<i>Roving through the skies</i>
Inkodkiyo gadoodka guuxreemay	G G	<i>Their blazing blinding eyes</i>
Waagiyo guduudka gaadhmeershay	G G	<i>The groaning roars of thunder</i>
Cawaaluhu gadaal marsooyin gudbay	G G	<i>Early morning sun circled</i>
Mayay galbis ihi ku soo gaadhay	G G	<i>Reddish through the heavens</i>
Sagal guduudani dhex guuraayo	G G	<i>Windfall spread beyond boundaries</i>
Galowga baroortay dhiillo gashay	G G	<i>Pursued by Mayay rain in procession</i>
Barwaaqo is gaadhay geedowdiyo	G G	<i>Dawn light rays floating in between</i>
Gugay dhalatay gobaad la baxdee	G G	<i>She was named Gobaad, after the spring she born</i>
Haddaan guursado Alley galladee	G G	<i>Marrying her will be a blessing</i>
Gob baa hambalyaysa gayaan is helee	G G	<i>Nobles congratulate equals bonded</i>
Geeraar iyo hees ninkuu gabyayow	G G	<i>Oh! You singing a song and reciting a poem</i>
Galbaska ha ku bakhaylin waa gaafe.	G G	<i>Don't be stingy, this is a celebration</i>

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 tiixda	H M H M	<i>Purity of literature, sweetness of sagacity</i>
Hilaad la minguursho haloosiga muuqda	H M H M	<i>Alteration of poetry, hallucination of appearances</i>

Hawraatiyo maayad midhaa hodankooda	H M H M	<i>Test of stylishness words</i>
Mucdii halabuurka haraaqaha maaxday	M H H M	<i>Lightness of words, Wisdom of poet's</i>
Hammiga maankaygu Hibooy la madiixay	H M H M	<i>Eagerness of wanting you, thinking of you</i>
Hibaaq ku marriintay heesaa ku malxiisan	H M H M	<i>Scent like flower, graceful poetry</i>
Halhayso mataana maahmaah ku hagoogan	H M M H	<i>Wise words covered with proverbs</i>
Higgaad iyo maanso heellaan mariyee	H M H M	<i>Made my mind to write, graceful poets for you</i>
Hogtaan marqa furay hibeeyay milgee	H M H M	<i>I remove my pride for you</i>
Hankayga manaamka hawaa miratoo	H M H M	<i>Your love is penetrated my arrogance</i>
Habeennimo maaxay murtiyo heesoo	H M H M	<i>Sleepless nights for writing poems for you</i>
Hillaaca i maray hawaawi mudhoo	H M H M	<i>Your lighting stuck in me</i>
Huraalkiyo miidda ka hoor mulayoo	H M H M	<i>It's pure and truthful</i>
Mullaax hadyaddeeda haaneedka maree	H M H M	<i>Bright as sunshine without any doubts</i>
Horraadka miskeedka markaaga hanoo	H M H M	<i>Try to win my heart as I am frustrating to win yours's</i>
Hasaawe mullaax leh hir muuqdiyo guur	H M H M	<i>Eloquent talk with anticipation of marriage</i>
Hannaanka milgaa leh ka hoo midigtoo	H M H M	<i>Elegance is all yours</i>
Hadmaan mudankaaga haldoor madaleedka	H M H M	<i>When I will get your warmth,</i>
Hormuudka is miidhay milgaa hordhignaa?	H M M H	<i>Guidance of grace and pride?</i>
Malaha Hodaneey hadday mudantoo	M H H M	<i>Oh! Hodan, your delightful personality</i>
Quruxi hal mannaa hibiyo mulkitoo	H M H M	<i>And charming attractiveness (Queen of beauty)</i>
Halacsiga majeertay hammuun ku mishoo	H M H M	<i>I felt greedy when I look at you</i>
Haween midabkaaga masayr la hogtoo	H M M H	<i>You made other women jealous of your loveliness</i>
Hoggaanka majiirtay ninkaad hor martoo	H M H M	<i>Man with whom you unite will be a leader</i>
Hurdada muuqaagu Hoodooy mirayoo	H M H M	<i>And he will not be able to sleep, Hoodo!</i>
Habeen magaciyo hiddaad maashoo	H M H M	<i>Grace is in your gene</i>
Hubqaadka martaada hannaan u mushaaxa	H M H M	<i>You walk with refinement and style</i>
Heego iyo marsooyin hillaac is marshaay	H M H M	<i>Brighter than the light of the rain</i>
Cirkoo mayay hooray hiraabta miraay	M H H M	<i>Beauty like clear sky</i>
Hareeriga maydhiyo midhii hohobtaay	H M M H	<i>Embellished like crops of the tree</i>
Milicsiga hoobaantoo mooddii hojisaay	M H M H	<i>Alluring like evergreen land</i>
Hibaaq midabkiisa madheedh huwadaay	H M M H	<i>Fascinating color, covered with Madheedh</i>
Hablaa mudankooda horyaal ka mudhaay	H M H M	<i>Dazzling like no other women</i>
Habiga iyo maanka hankayga mudaay	H M H M	<i>You own my heart</i>
Horraadka miskeedka markaaga hanoo	H M M H	<i>Try to win my heart as I am trying yours</i>
Hasaawe mullaax leh hir muuqdiyo guur	H M H M	<i>Eloquent talk with anticipation of marriage</i>
Hannaanka milgaa leh ka hoo midigtoo	H M H M	<i>Exquisiteness is all yours</i>
Hadmaan mudankaaga haldoor madaleedka	H M H M	<i>When I will get your warmth,</i>
Hormuudka is miidhay milgaa hordhignaa?	H M M H	<i>Guidance of grace and pride?</i>

4.7. Lyricist: Yaxyeebaash

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

Xajiin li' ruux wax xeersha,	X X	<i>Respectful to all</i>
Xog aasa faq ii xaseeya,	X X	<i>My secret guardian</i>
Xil qaada xasuuso dhawra,	X X	<i>that cherishes and shield our love memories</i>
Xaq sheega xifaaltan diida,	X X	<i>Tells the truth and rejects meaningless talks</i>
Xis deeqa dareenka xooja,	X X	<i>You complete me, protector of our love</i>
Xulbaad tahay nool xaggayga.	X X	<i>You are my one</i>
Xayndaab dhaqankii ma xooro,	X X	<i>You mesmerize the culture</i>
Misana xor aho xubeera,	X X	<i>With strong personality</i>
Damiir xidha ruux xanbaara,	X X	<i>and boundaries</i>
Xamdiya Rabbigeed la xaala,	X X	<i>Thankful to her ALLAH</i>

Xumaan iyo godob xabaala,	X X	<i>You are pure from all the bad things</i>
Xan dhiidhiya xeer ma jiidha,	X X	<i>The one with rare shyness (shyness is your clothes)</i>
Xishood dhaha xag u hagoon,	X X	<i>You are the closest person I have honey!!</i>
Xigaal i xigaay xayaati,	X X	<i>And you deserve to be my partner</i>
Xilaad tahay xaas la yeesho.	X X	<i>You own my heart</i>
Xaqlaha wadnaahaay xannaano,	X X	<i>You stimulate my affection</i>
Xalaan godlay xiisihiiye,	X X	<i>This is for you,</i>
Bal hoo dhan xabiibii xoorka.	X X	<i>And drink it like a fresh milk</i>
Qof xooliyo xaalad gaara,	X X	<i>Your happiness is not dependent on situations</i>
Ku xidhin inay xiiso qaaddo,	X X	<i>A civilized person with wisdom</i>
Xaddaariyad weedha xoogin,	X X	<i>And easy communication</i>
Xaajalay xubin doodda siisa,	X X	<i>Knows the value of time</i>
Xisaabtama aan xarraamin,	X X	<i>You are free from all bad talks</i>
Xodxodis iyo hadal xashiisha,	X X	<i>You do not waste your time senselessly</i>
Xumbiyo higil kuma xagaafa.	X X	
Kolkaan xummad iyo xanuusto,	X X	<i>You feel my pain when I am sick,</i>
Xarbiga ruux ila xumaada,	X X	<i>You are patient</i>
Qof ii xammil loo xuf boodin,	X X	<i>With pure heart</i>
Laab xuunshalay aan xanaaqin,	X X	<i>Tolerance with generosity</i>
Dulqaad xasladaay xaruuri,	X X	
Xigmaddan hoo igu xasuuso.	X X	<i>This poem is for you to remember me</i>
Xaqlaha wadnaahaay xannaano,	X X	<i>You own my heart</i>
Xalaan godlay xiisihiiye,	X X	<i>You stimulate my affection</i>
Bal hoo dhan xabiibii xoorka.	X X	<i>And drink it like a fresh milk</i>
Gugoo xili omos ku xaytay,	X X	<i>Desert with no rain</i>
Kob siigo xidhoo xagaaya,	X X	<i>With dust in summertime</i>
Intuu waqal xooggan xoortay,	X X	<i>then heavily clouds gather</i>
Cirkii ku xijaabay xeego,	X X	<i>And rain start raining</i>
Dhulkiina ka xaaqay xaabka,	X X	<i>And the land cleans from the dust</i>
Xareedda toggo xammaarta,	X X	<i>And natural rainwater starts flooding</i>
Dhirtoo midab xidhan xariira,	X X	<i>With the beauty of new leaves</i>
Xidhbaad tahay wada xayaaba.	X X	<i>You embody like this beauty</i>
Waxaas xidid dhiig xammaala,	X X	<i>All my blood vessels</i>
Laf iyo xangullaha xaraysan,	X X	<i>My bones and the spinal cord</i>
Cadkiyo xinjiraha xinnaysan,	X X	<i>My voice and all of me,</i>
Dareen xulay xaadda saaqye,	X X	<i>is infected by your love</i>
Kal xaashiya oon u xadhay,	X X	<i>My heart is only for you</i>
Inaan ku xarriiqo xiiso,	X X	<i>I am here to give you happiness</i>
Ayaan xubbi kuu xalaaye,	X X	<i>Keep on your side</i>
Xannaano ku soor xidhiidhka.	X X	
Xaqlaha wadnaahaay xannaano,	X X	<i>You own my heart</i>
Xalaan godlay xiisihiiye,	X X	<i>You stimulate my affection</i>
Bal hoo dhan xabiibii xoorka.	X X	<i>And drink it like a fresh milk</i>
Xarrago laafyaha xidhiidhsan,	X X	<i>Your style and independence of your walk</i>
Xaawalay qurux kala xarooda,	X X	<i>You took all the beauty</i>
Indhaha xirribaha ku xoodan,	X X	<i>Your gorgeous eyes</i>
Xagasha rabbi saaray xeesha,	X X	<i>And the magnetism of your hands</i>
Xadkii dhaban xaad ku yeeshay,	X X	<i>prettiness of your face</i>
Xakaar saxarkii xagtaayi,	X X	<i>Elevate my sentiment</i>
Xaasha'e sow ima xanuuj!	X X	
Xurmaad tahay xuuralcayna,	X X	<i>You are the women from paradise</i>
Xilqaanka na xarun jacayla,	X X	<i>Center of love</i>
Xalwaadka na xabag barsheeda,	X X	<i>And unique person</i>
Xayo na xarafkii Islaama,	X X	<i>Shyness from the Islamic teaching</i>
Qof loo xusliyaad la xeertay,	X X	<i>You are the person who deserve to share live with</i>
La xaawilo waad la xaaltay,	X X	
Sidii xaramkii xaj baad tay,	X X	<i>You like the Hajj pilgrimage for me</i>

Haddaan xiiqoon xabeebtay,	X X	<i>I have been waiting for you</i>
Xuskaaga haddaan xadreeyay,	X X	<i>And struggle to find you</i>
Xaqbaan xiddigyeey u yeeshay!	X X	<i>and you earn it</i>

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 orality. 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 kāmīl metre in its majzū’ 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.

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