

**THE INTERNET MEDIUM AND POETRY TRANSMISSION:
THE POETRY COMBAT OF DOODWANAAG¹**
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February 28, 2010

1. INTRODUCTION

The Internet technology has given the Somali poet a new perspective. As he/she wants to be heard in places far away from his home thus craving a spatial extension, the web is just the right tools to enable him/her to reach a global audience.

Literature is one feature that the majority of Somali websites have in common. Another feature is Islamic section. These two features demonstrate the importance which Somalis give to their most enduring heritage: literature and Islam.

Next to these two features comes the audio facility. The audio uses an analogue of oral media. Because of its oral output, it has the potential to allow Somali orality to reach new heights.

This paper will use a Somali poetic combat known as Doodwanaag to analyse the new dawn of Somali poetry being transmitted via the Internet. This poetry combat is one of the first computer-mediated Somali poetry combat.

2. CHARACTERISTICS OF COMBAT POETRY

Currently, there are more than 700 Somali websites and according to their structure, form, activity and content, they can be classified into seven categories: Professional/business, Online News, Religious, Personal, Radio/TV, Community/political and Cultural/literary.

According to their structure, form, activity and content, Somali websites can be classified into seven categories:

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|------------------------------------|--|
| 1. Professional/business (pro/bus) | This web type is devoted mainly to professional or other specific activities such as business. |
| 2. Online News (on-news) | This web type is structured in the form of an online newspaper where they publish news in the form of text or audio. |
| 3. Religious (rel) | This group is dedicated entirely to Islamic teaching and information. |
| 4. Personal (per) | This web type has the most striking similarity with the political/community web type (see below) as personal web |

¹ Previously published on Halabuur Centre for Culture and Communication, 2009, 2: 1, 12-19.

- pages are known to present material in self-presentation form.
5. Radio/TV (rad/tv) The Radio/TV web type group has some similarities with the online news web group.
 6. Community/political (com/pol) By focusing on the community views, concerns and interest, the community/political web type behaves as a community and political front.
 7. Cultural/literary (cul/lit) This web type devotes its activity to Somali culture and literature.

All seven categories run different services. Although some may overlap, distinctive features mark each as a category in its own right. Below is the list of common features that can be found in all categories:

- Online news: Styled as online newspaper, this feature is a comment feature in News Online, Community/political and Personal web group.
- Culture, literary and art sections: While cultural/literary features can be found in many websites, there is also a unique web feature which carries this name.
- Audio facilities: this feature facilitates all sound effects including voices and music,
- Political analysis/opinion: this is often mainly in written format /opinion where users publish their opinion.
- Public forum: It is similar to newsgroups. A sense of virtual community often develops around forums that have regular users.
- Chat room: It is a real-time communication between two users via computer.
- Religious materials and teaching: Material based on Islamic teaching and information.
- Guest books (visitor's comments): Section where visitors are invited to give comment on the website.
- Personal information: information which personal features. This is mainly used by personal websites.
- Community information: a mixture of community/local information/country information. Some sections have dedicated section for their specific local information.
- Adverts/business information: Features carrying advert information. The majority of websites use advert income for the running of the website itself.
- Links: hyperlink with other websites.
- Mailing/lists facilities: A facility where groups of people can communicate as groups.

One common feature found almost on all websites is the audio facility. The audio uses an analogue of oral media. Whether this new technology will shift the balance of the print to audio is not yet clear. Nevertheless, because of Somali oral tradition, it will have a major impact. In fact, during the last few years, there has been a major development where many websites added audio feature in their service. For example, Radio Dayniile and Dayniile.com have separate existence, but because of the web facility, they joined their service.

There are some websites which formed their own online radio service and in some cases, some radio stations exist independently. Running service similar to that of radio, some websites utilise the audio feature for interviews and Islamic teachings.

One important section is the political comment/analysis/opinion section where user's opinion is published. This genre is becoming very popular by creating an opportunity for young writers to air and publish their opinion and ideas. This medium has the potentiality to encourage people to read and comment.

The opinion of many Community/political websites attract many Somalis, particularly throughout the Diaspora where they can publish their views and opinions. Here are found writings about the contemporary political issues. And contemporary political issues are always 'hot' which many try to reply or comment. Some of these replies are published next to the article they are trying to respond. The characteristics of replying are some of the oral quality of Computer Mediated Communication (CMC)

Despite that cultural and literary feature are parts of almost all Somali web types there are some websites dedicated entirely to these two features. However, they form a small number (see Table 1). Nevertheless, overwhelmingly the community/political are found to possess sections dedicated to cultural and literary features.

Table 1: Cultural/Literary websites

Web name	Classification
Deeyoo	Dedicated Cul/lit Modern
Doollo	Dedicated Cul/lit Classic
Beerlula Online	Dedicated Cul/lit Modern
Aflax	Dedicated Cul/lit
Aftahan	Dedicated Cul/lit Classic
Golkhatumo	Dedicated Cul/lit Classic
Shareero	Dedicated Cul/lit Modern
Somali Heritage Book	Dedicated Cul/lit professional
Somali Hip Hop	Dedicated Cul/lit Modern
Pen Somali	Dedicated Cul/lit professional
Hadraawi	Dedicated Cul/lit Classic
The Somali Resource and Heritage Center	Dedicated Cul/lit professional
Somali Cultural Association (Inc.) Home Page	Dedicated Cul/lit professional
Diriye's Homepage	Dedicated Cul/lit professional
Hoyga Suugaanta	Dedicated Cul/lit Classic
MandeqNet	Dedicated Cul/lit Classic
Hoyga Suugaanta Music Page	Dedicated Cul/lit Modern

In this text the dedicated websites are defined as *Dedicated Cultural/literary* web types while the community/political cultural literary sections will be classified as *Cultural/literary Section*. The

third groups which do not publish material as the other two types will be treated as *Dedicated Cultural/literary Professional*.

As the literary and cultural heritage cannot be separated from the people it belongs to, the distinctiveness of the Dedicated Cultural/literary websites or Section Cultural/literary is that they are devoted exclusively to Somali culture, literature and art. Culture refers primarily to the essential aspects of collective social life, especially to meaning and practices (social customs, institutional ways of doing things) (McQuail, 1994: 212).

The Dedicated Cultural/literary websites have their own domain and they broadly focus on the dissemination and preservation of Somali culture and literature. However, Section Cultural/literary, which is run under the community/political web types, has different approaches.

According to the content the Dedicated Cultural/literary types can be classified into three types. The first type is classified as Dedicated Cultural/literary Classic and they are characterised with content of classic literature material like poetry in text and audio format. Some of the leading websites are Golkhatumo.com, Doollo.com, and Aftahan.com (formerly Sultan.com). This web group is mainly associated with the pastoral society.

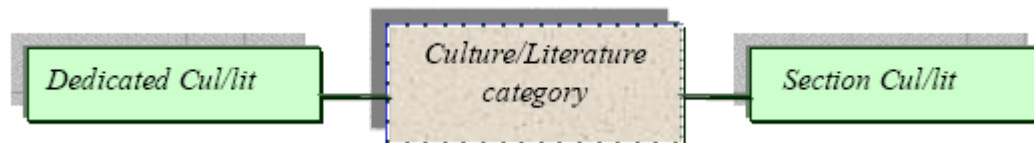
FIG. 1: DEEYOO.COM



Golkhatumo, a classic poetry website, has its slogan “Where Somalia Has Glamour”. MandeqNet, another well known literary website², explains its service as “a forum for literary people” and its objective is to “keep the Somali tradition alive on the Internet” (MandeqNet, 2000). It is named after Maandeeq, the suckling she-camel which Somali artists use to symbolise the country, the sovereignty, or all valuable things, which the Somali society shares.

The second type, the Dedicated Cultural/literary Modern, is committed to collect and preserve modern Somali songs in audio form. They may also contain photo gallery and brief introduction of singers which go together with a list of their songs. The majority are hosted by free Internet Service Providers (ISP). This latter type is similar by comparison with the first group as they are maintained or designed by young amateur Somalis in the Diaspora. They also contain similar material suggesting that they might have been copied from each other.

FIG. 2: CULTURE/LITERATURE CATEGORY DIVISIONS



The Dedicated Cultural/literary Modern types are mainly accessed by young Somalis and the classic ones by the older generations. It seems that younger generations prefer songs more than the older generations.

In a way, many of the Dedicated Modern Cultural/literary is run like a personal site. For example Deeyoo.com has a large archive of songs and images of Somali artists. It is run as personal despite being dedicated to the ‘preservation’ of what remains of Somalia (Deeyoo, 2004). Another example is Hoyga Suugaanta Music, which is hosted under the address of <http://www.geocities.com/faaraxc/songs2.html>.

The third groups do not publish material as the other two types, but they are characterised as either running under income generation activity or they are dedicated as a means to help understand Somali culture in host nations, such in Europe or North America. One of the latter groups is the Somali Cultural Association (under the host address <http://home.vicnet.net.au/~somalia/>) which promotes the Somali culture in Australia (Somali Cultural Association, 2000)

For instance, Somali Resource and Heritage Centre (under the host address of <http://www.angelfire.com/ma3/somheritage/>) is one of these groups. Run by individual/group initiatives, it produces material such as video, books, video not only in Somali literature but also Islamic material. This material is also source of school text material, especially, for Somali children outside their homeland. Another example of the cultural oriented is Diriye’s Homepage (formerly known as Somali Language Page). Run by Mohamed Diriye Abdullahi, a Somali

² In December 2000 MandeqNet (under the domain of <http://www.fortunecity.com/victorian/russell/348/>) ceased to exist, and another website, with the same name but slightly different spelling (Maandeeq.com) appeared in January 2002. The new Maandeeq website is a Com/pol web type and it has its own domain name.

linguistic expert, Diriye's Homepage offers professional help and advice about the Somali language. Diriye's Homepage is so far the most professional cultural oriented Somali website. Both groups produce also monographs on Somali history and culture. The bulk of their publications are in Somali. However, they also produce in other languages such as English.

3. THE POETRY COMBAT OF DOODWANAAG

Using the computer-mediated communication as transmitting tools, Doodwanaag and Samsam another online poetry combat analysed elsewhere – poetry combat are the first generation of poetry transmitted solely via the Internet.

As the web has the potentiality to reach a global audience, the Internet has changed the way in which Somali poetry is transmitted and distributed. One important event on both Dedicated Cultural/literary and the Section Cultural/literary websites is two new poetry combat known as Doodwanaag and Samsam. Both sets of poetry combat can be considered as poetry combat. According to the well-known Somali poet, Maxamed Xaashi Dhamac (Gaariye), some of the characteristics of poetry combat are: (a) participants to be more than one poet, (b) the poems to centre on an issue, and (c) the poems to be structured in the same alliteration. Based on the later, poetic types are classified into genres and each genre is often structured in metrical arrangements and rhythmic pattern which is known for its mnemonic qualities (Orwin, 2001). Two well-established devices reflect Somali prosody: alliteration and meter. Orwin maintains that,

“All poetry in Somali, whether *maanso* or *hees*, is both metrical alliteration and alliterative, the metric in Somali is a fascinating quantitative system in which there are a large number of patterns, each type following a particular one” (Orwin, 2003).

All the above characteristics can be found in Doodwanaag and it will be examined in detail below.

3.1 THE POETRY COMBAT OF DOODWANAAG

Doodwanaag was started in November 2003, by a young Somali architect, Mohamed Ali Cibaar. Doodwanaag (meaning graceful debate) is a poetic debate in the form of a political thoughtfulness which inspires young talented Somalis to join forces in the form of literature.

In the oral aspect of literature, poetry is the most prominent. The position allocated to the poet as the most esteemed public figure has already received extensive scholarly attention (Andrezejewski and Lewis 1964, Afrax 2000), as he has an unusually influential role in Somali society as he is esteemed to be an "opinion leader" *par excellence* (Samatar, 1982: 165). Johnson views poetry as one of the most important mediums of artistic expression for Somalis and "... no wonder that it has become a term of reference for Somalis" (Johnson, 1996: 34).

Acting as the nation's moral guide and as the shaper of its collective consciousness, the poet performs this function in a way that suggests he is under constant moral pressure that the special position allocated to him entails very special demands (Afrax, 2000). In the pre-colonial times,

the poet often acted as "the mouthpiece of the clan" urging its members to defend their honour, to help and to safeguard each other. In the nation frame, the Somali poet's role has been transformed by assuming a greater social and moral responsibility than anyone else in the community (ibid.)

According to Anwar Diiriye, one of the young participants, Doodwanaag was inspired by Hadraawi's Peace March. Launched by Somali artists in support of peace, the march was led by the renowned Somali composer and poet Mohamed Ibrahim Warsame "Hadraawi" who extended his rally to Somali regions and among the Somali Diaspora.

The itinerary of Mohamed Ibrahim Warsame included Denmark where on 29 November 2003, he met with members of the Somali Diaspora (Abdulkadir et al. 29/11/2003). Among them were the Somali legendary super star and singer, Maryan Mursal Issa and Mohamed Cali Cibaar, the young Somali engineer and poet who instigated the poetry combat.

With a poem named *Dawo* (Cure), Maxamed Cali Cibaar begins his poem by inciting the young generation to use what he calls the 'power of poetry' to fight the madness of war in his native Somalia and to find peaceful solutions. He 'provoked' the young to a 'creative expedition' which guides the Somalis out from the quagmire of the civil war. Cibaar's approach is to use the poetic medium as culture of peace. In this sense what is needed is an honest collective decision-making and transparency which would spear-headed peace. This is how he says,

Heshiis soo dejiya iyo
Wax collaadda demiyaay
(Mohamed Cibaar, 2003)

(Bring peace and
What could extinguish the enmity?)

Intuitively for Cibaar the Internet was the perfect tool to call for 'arms' and for the search of leadership as the failure of the state is blamed for the leadership failure, particularly, political leadership. He challenges Somali young bards.

It did not pass long when Cibaar's calls where answered. The first to reply was Cumar Cabdinuur Nuux (Nabaddoon) with *Dadnimo* (Humanity) and Maxamuud Axmed Cabdalla (Shiine) with *Daryeel* (Welfare). Maxamuud Axmed Cabdalla confirms the power of the poetry as the poem below demonstrates,

In abwaanku digi karo
Ergo daadahayn karo
Nabaddana dabbaqi karo
Damin karo colaadaha
Nabarkana daweyn karo
(Maxamuud Axmed Cabdalla (Shiine), 2003).
(That the poet can forewarn

Can lead peace committees
 Can handle peace solutions
 Can extinguish hostility
 Can heal wounds)

TABLE 2: POETIC COMBAT OF DOODWANAAG

	Poem	Poet name
1	Dawo	Maxamed Cibaar
2	Dadnimo	Cumar Nabaddoon
3	Daryeel	Maxamuud Shiine
4	Dadaal	Maxamed Cibaar
5	Daacadnimo	Cumar Nabaddoon
6	Da'yartiyoo	Maxamed Stanza
7	Deleb	Anwar Maxamed Diiriye
8	Daawad	Ibraahin Yuusuf Axmed
9	Dabaqabad	Cabdulqaadir Cabdi Xaraare
10	Deeq Eebbe	Anwar Maxamed Diiriye
11	Deegaan	Cali Maxamuud Xiirane
12	Dawlad	Cismaan Cabdi Bayid
13	Dahab	Umar Maxamuud Maxamed (Baarqab)
14	Digniin Culus	Cabdinuur Aadan Faarax
15	Duco	Mowliid Xasan Curjin
16	Dayn -Qaran	Yuusuf Aw-Xirsi Xuseen
17	Dan-Guud	Cabdi Khayr Cabdulaadir (Kawtame)
18	Dul-ka-Xaadis!	Anwar Maxamed Diiriye
19	Dulmi-Diid	Cali Maxamuud Xiirane
20	Doontii Waxbarashada	Yuusuf Sh. Cumar
21	Dulqaad	Ing. Maxamed Cali Cibaar
22	Darajo	Cabdullahi Bootaan Xasan (Kurweyne)
23	Daljir	Cali Cabdi Xasan (Baarreey)
24	Duggaal	Cabdi-Weli Cilmi
25	Dabiib	Maxamed Bashiir Jaamac
26	Distuur	Cabdisalaam Cismaan X. Cige (Cige)
27	Deeqa	Daahir Dailaaf
28	Dalka	Xasan Bulxan Cali
29	Dareenka Bulshada	Siyaad Maxamuud Muuse
30	Dadkaygoow!	Cabdicasiis Maxamed Cabdullahi (Mataan)
31	Dan-ka-Hadal	Maxamed Dhagaafe Cilmi
32	Darwiish	Axmed Cabdi Geelle
33	Dawan	Axamed Dhagaafe Cilmi
34	Dimoqraadi waa Kuma?	Cumar Nabaddoon

35	Danyar	Xasan Bulxan Cali
36	Denbilow	Daahir Dailaaf
40	Dib Allow u soo Celi	Inj. Axmed “Guulwade”
41	Miyaydaan ka Diirayn?	Siyaad Maxamuud Muuse
42	Da’ Yar	Cali Sh. Cumar Cismaan (Cali-Khayr)
43	Diiwaan	Maxamed Dhagaafe Cilmi
44	Dayacdiid	Cali-Mataan Xasan Barre
45	Daliil	Axmed Cabdi Geelle
46	Boqollaal Dambiile	Cabdi-Nuur Maxamuud (Qurux)
47	Damiiryeesha	Cabdikhayr Sheekh Xasan Sheekh Soofe
48	Dacwo	Maxamuud Muuse Faarax
49	Daallin iyo Dulmane	Suldaan Nayruus X. Aadan
50	Kala Dooro	Cali Maxamuud Xiirane

TABLE 3: LIST OF WEBSITES PUBLISHING DOODWANAAG

SomaliTalk	http://www.somalitalk.com
MudugOnline	http://www.mudugonline.com
Somaliweyn	http://www.somaliweyn.com
Aayaha	http://www.aayaha.com
Aftahan	http://www.aftahan.com
Bakaaraha Online	http://www.bakaarahaonline.com
Himilo	http://www.himilo.com
Somalivoices	http://www.somalivoices.com
Goobjoog	http://www.goobjoog.com

To avoid identity fraud, participants are required to send a passport size photo. This is intended to ensure the originality of the poem as fraud is much easier on the Internet. Other constraints include the poet not to ‘stray’ from the objectives and his responsibility to the poetry combat is basically to ‘enlighten’ society (see Table 4).

TABLE 4: THE RULE OF DOODWANAAG

Any poetic contribution to Doodwanaag poetry combat should follow this guidance:

1. It should enlighten the society and warn them of the horrors of civil war.
2. It should not insult anyone and should not demonstrate an inclination to regionalism or clanism
3. It should follow the alliteration of the alphabet 'd'
4. It should not be composed before 10th November 2003, the date which the poetry combat began
5. The author should accept his/her poem to be published in writing or in audio format

6. The author should send his poem to the Editorial Committee of Doodwanaag the independent committee formed to examine whether the poem conforms to the rule of the poetry combat. He/she should also accept the judgment of the committee
7. The author should only send the final version as once published there will not any possibility to get it back

Source: <http://www.somalitalk.com/maanso/index.html>

A general theme of the mainstream of the participants is warning about the deceptions of the 'rabble-rousers'. Cali Khayr Cabdulqadir (Kowtame) warns how the warmongers benefit from the social apathy in his poem entitled *Dan-guud* (the Shared interest).

The brokers groups
And the killers of would-be-mothers
Made us so miserable
[They] put shroud on the peace
[They] want destruction
[They] want our people to be annihilated
Or to be displaced
[They] want the centenary person and

The newly born baby
To flee the country
On lorries
[As] Stowaways on boats
[Or] on airplanes
(*Dan-guud*, Cabdikhayr Cabdulqaadir (Kawtame), 2004)

(Dullaalada is biirsaday
Iyo umulo-dooxyadu
Diif bay na badayaan
Waxay duugayaan nabad
Waxay doonayaan hurin
In dadkeennu dabar go'
Amuu kala dareeroo
Duqa boqolka jira iyo
Kan daqiiqad joogaba
Baabuur dushood iyo
Ay doonyo raacaan
Ku dhuuntaan diyaarado

With a poem entitled *Daawad* (named after a she-camel), Ibraahin Yusuf Ahmed criticises how the international community failed its moral responsibility in helping the Somalis in their

nightmare. He argues that unless Somalis change their attitudes and approaches to their problems, there will never be a solution.

The wounds you suffer
Cannot be healed by looking at it
Or with words to fill the void
Let the boil be lanced
(Ibraahin Yusuf Ahmed, *Daawad*, 2004)
(Nabarkaad u dagan tahay
Eegmo kuma dawooboo
Boog hadal ma deegee
Ha ka daato mililkuye)

Down in the poem, Ibraahin echoes his inner feeling and uneasiness twisted by the social strife and the senseless conflict where the villain is considered as a hero.

There is a case to mention
That has not been treated
It makes me fainting
[And made] my mind flustered
The one who killed millions
Instead of being prosecuted
Or being hanged
Why has he been promoted?
Why has he been decorated with promotions?
(Ibraahin Yusuf Ahmed, *Daawad*, 2004)

“Arrin baanse doogteed
Anigana dubaaqiyo
Degi weyday maankay:
Ruux dilay malyuun ruux
Dacwad lagu aloosiyo
Deldelaad ha joogtee
Maxaa loo dalliciyee
Derejooyin loo sudhay?)

By the end of 2005, there were more than fifty respondent to Cibaar’s call for the ‘poetic guns’ now commonly known as Doodwanaag (see Table2) and more than nine Somali websites dedicated to its dissemination (see Table3).

Doodwanaag demonstrates the importance of poetry and how it is used as culture for peace as well as war. Characteristically, it was conveyed in writing, thus making it the first Somali poetry combat to be communicated in this mode.

In another way Doodwanaag is a self-criticism reflecting on the mistakes of the Somali people and how they inflicted their own wounds. The approach is reminiscent of the well known novelist and literary critic M. D. Afrax’s famous book *Dal Dad Waayay & Duni Damiir Beeshay*. Ahmed Isse Awad argues in the forward that nothing will change in Somalia for the better, unless people change their present attitudes and approaches – unless politically Somalis change their mindset blinded by clan obsession about the power-mongering. This is what Ahmed Isse Awad says in the Forward,

“While at the same time the international community comes out of its shell and takes on its moral responsibility towards this endangered part of the world for the benefit of all. There will be no solution, in the author’s view, unless and until the current manipulations and double standard policies are reversed and the root causes of the Somali catastrophe are clearly identified and properly addressed, instead of endlessly repeating and relying on deceitful procedures and superficial approaches heading for a cul-de-sac” (Ahmed Isse Awad, 2004)

3.2 POETRY, TRANSMISSION AND LIMITATIONS

In the past there has been poetry combat of which some of well known are Guba, Siinley, Deelley and Hurgumo. In accordance with the way which has been conveyed, Doodwanaag can be considered as one of the first Somali poetry combat which have been transmitted via the Internet. The other poetry combat is Samsam.

Despite being self-criticism, Doodwanaag is not ‘political’ enough as Samsam, another online poetry combat analysed elsewhere. In Doodwanaag, some young Somali are joined in a national framework in the search for a solution to their battered nation. In Samsam poetry combat participants are divided across political lines, thus making the poetry combat a much heated one.

The Internet media has opened to Somali poetry a new transmission mode which can be viewed as a 3rd generation. The other transmission modes are by-mouth (1st generation) and by tape recorders, furthered by the radio (2nd generation) (see *Table 6*).

TABLE 6: TRANSMISSION MODE GENERATION

Generation	Poetry combat examples	Transmission mode	Period
1st	Guba, Hala’ Dheere	By word of mouth	+1920s-1940s
2nd	Siinley, Deelleey, Hurgumo	Tape recorder, radio, electronic	1960s-1980s
3rd	Doodwanaag and Samsam	internet (Electronic)	2000s

Time and space are reduced in the third generation transmission mode. Where each poem of Guba poetry combat (1st generation) required weeks or months to reach parties, Doodwanaag and Samsam (3rd generation) are done in a flush of seconds reaching global participants and audiences.

Another aspect characterised with Doodwanaag is its transmission which is in writing. It is the first known Somali poetry combat conveyed by writing. Given this new medium (the Internet), it is hard to foretell whether Doodwanaag heralds a shift from oral to written alone. According to Orwin, Somali poetry is still primarily experienced through listening rather than reading. In the past “there has been some publication of collections of important poetry (mostly of poets from the past), but these are not widely distributed at all” (Orwin, 2001). As the Internet is revolutionizing our way of life, it is obvious to also affect poetry transmission.

In spite of the Internet medium making the poetry combat available to a global audience, it, however, limits their accessibility in another way. Indeed, some view the online poetry combat as ‘elitist’ as they are accessible only by those who own or have the facility to access the medium. One such person is Gaariye who considers a poetry combat should be easily accessible to anyone. Contrary to Gaariye’s view, Anwar Diiriye _ one of the young poets _ considers Doodwanaag poetry combat as the beginning of a new generation born with the Internet medium (email message, 2005). According to Anwar, as the Internet technology is growing too fast, it will be available to everyone and this will remove the ‘elitist’ view of Somali poetry combat transmitted via the Internet.

As said above, in transmission wise Doodwanaag is unique as it is transmitted by the writing medium. What influences the means _ whether in writing or by audio _ is the participation? In Doodwanaag the participants are all from the young generation of poets.

Another important character which differentiates the Doodwanaag and Samsam is the objectives of the participants. The participants are joined for a common cause, however, to ‘smooth’ the attainment of the aims makes Doodwanaag was made a ‘controlled’ poetry combat where participants are required to follow certain rules listed in Table 4.

According to Gaariye, even though Doodwanaag has all the salient characteristics of a poetry combat, the ‘creative mind’ of the poet is being ‘choked’, thus obstructing the quintessence and the meaning of what a poetry combat should stand for (ibid, 2005).

4. CONCLUSION

Doodwanaag poetry combat is one of the first Somali poetry transmitted via the Internet. These poetry combat symbolises the dawn of the Somali poetry where it can be transmitted to a global stage. The Internet technology has given the Somali poet a new perspective. As he/she wants to be heard in places far away from his home thus craving a spatial extension, the web is just the right tools to enable him/her to reach a global audience. The Internet has expanded the ambitions of the poet by enabling him to fulfill his dreams to reach a global audience.

Nevertheless, for the time being computer-mediated communication technology may limit the accessibility to those who cannot afford accessing because of the lack of the required network telecommunications infrastructure.

The Internet's multifaceted character has provided members of the Somali Diaspora with a way of presenting their anguish and the prominence of oral patrimony.

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