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Polycarp Abah Abah threatened to close down the Catholic Media House for printing newspapers that mocked the political leader. When Abah Abah's agents claimed that the Catholic Media House owed a gigantic amount of back taxes, Tumi refused to accept this judgment and would not pay bribes to settle this dispute. His 2006 book, *The Political Regimes of Ahmadou Ahidjo and Paul Biya, and Christian Tumi, Priest*, offered a concise list of the failures of the post-colonial Cameroonian state under Biya and his predecessor. Since the Catholic Church mandated that priests retire at the age of seventy-five, Tumi officially stepped down from his position as archbishop on 17 November 2009, but he continued to agitate for reform even in retirement. Tumi was a religious leader who believed he had a duty to promote political freedom in Cameroon.

[See also Ahidjo, Ahmadou; and Biya, Paul.]

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JEREMY RICH

Tunbul, Hamzah al-Malik (1897–1951), Sudanese/Nubian poet and critic, was born in Aswan in 1897 to a Sudanese father and an Egyptian mother. His name, Tunbul, means “the generous” in the Nubian language. He belonged to a royal family that resided in the region of Argo in northern Sudan. After receiving his primary and secondary education in Aswan, he returned to Sudan with his family, where he joined the faculty of vice-sheriffs and was appointed a vice-sheriff in Dongola. Tunbul retired from his social and cultural appointments during the final years of his life and remained in his palace until his death in Dongola in 1951.

Tunbul is considered one of the first of those who called for modernizing Sudanese literature. His ideas on the importance of the emergence of national literature were extremely influential in the development of Sudanese literature for many decades.

These ideas were presented in a group of essays that Tunbul published in 1927 in *al-Hadarah* (The Civilization), a journal published in Khartoum. He then collected his essays in a book titled *Sudanese Literature: How It Should Be*, which was published in Cairo in 1927.

Being one of ‘Abbas Mahmud al-‘Aqqad’s students when he was in Aswan, Tunbul was deeply influenced by al-‘Aqqad’s critical ideas, and this is reflected clearly in his essays. Al-‘Aqqad criticized the new Egyptian classical poets Ahmad Shawqi and Hafizó Ibrahim for being imitators of classical Arab poetry and failing to pay attention to the specificity of the Egyptian society and environment. Likewise, Tunbul criticized the new Sudanese classical poets, such as Muhammad Said al-Abbassi (1880–1963), for being highly influenced by the classical Arab poetry and disregarding the specificity of the Sudanese character and environment. Al-‘Aqqad also encouraged the young poets to pay attention to the characteristics of their societies. Similarly, Tunbul called for a national Sudanese literature that would highlight the personality of the Sudanese poets and their society.

Tunbul was seen among the first who used the term “Sudanese literature.” He called for producing a local literature that one could recognize, on reading, as Sudanese literature. This could be achieved when literature uncovered the nature of the Sudanese personality that reacts with both its Arab and its African components, he argued. Sudanese literature was realized, as well, when the writer used his local language with its vocabulary and expressions. Likewise, Sudanese literature could be attained by providing a vivid description of the unique nature that distinguishes Sudan. Tunbul called for poetry to be an outline for a minute picture that reflects the nature in which the Sudanese poet lives and that affects him and incites him to write. Perhaps the title of his only volume of poetry, *Nature* (1931; *Diwan al Tabi‘ah*), proved his personal commitment to apply the theoretical critical principles he called for.

Nonetheless, one’s ability to put theory into practice can collide with the weakness of one’s creative abilities. Tunbul’s volume *Nature*, which contained poems that were published in the Egyptian newspaper *al-Ahram* and the Sudanese newspapers *al-Balagh* and *al-Hadarah*, is not considered distinctive poetic work. Nevertheless, in these works, Tunbul was devoted to at least two of the three principles he called for. He used slang Sudanese and cultural, updated vocabulary that

had entered into Arabic through translation or localization. These expressions were coupled with classical Arabic vocabulary. He also adopted some rules of pronunciation in colloquial Sudanese such as putting a sukun (an Arabic diacritic that indicated the lack of vowel) on the object. Yet his mediocre creative ability did not enable him to melt this mixture of vocabulary and create a new poetic language.

In addition, Tunbul endeavored to describe the specificity of the Sudanese nature. Despite the fact that he was influenced by romantic ideas adopted by the Diwan school of poetry and the English Romantic poets, especially Wordsworth, Tunbul failed to achieve a blend of man and nature. Tunbul has been criticized for the weakness of his poetic forms and lack of imagination (al-Jayyusi, 1977). However, he was extremely influential in the poetic movement in Sudan.

Tunbul's call for the creation of a Sudanese literature influenced the writers of the journal *Al Fajr*, which was published by Muhammad Abdullah Arafat (1897?–1936) in the 1930s. Its doctrine included presenting a national Sudanese literature that would reflect the Arab-African dimensions of the Sudanese entity. The poet Muhammad Al Majzoub (1917?–1982) was also influenced by Tunbul's call; this was clear in his poems that came to be known as "The Southerners" (*al-janubyyat*), wherein he wrote about the magical nature of southern Sudan and the specificity of the southern personality, depicting it as a mixture of the Arab and the Negro personalities. Additionally, Tunbul's influence has surpassed the field of literature to reach the field of politics. His encouragement of creativity in Sudanese literature was regarded as the first call for an independent Sudanese nationhood. The separation of Sudan from Egypt in 1956 and the celebration of the ethnic, geographical, political, and literary specificity of Sudan are among the most prominent consequences of this call.

[See also 'Aqqad, 'Abbas Mahmud al-; Ibrahim, Hafiz; and Shawqi, Ahmed.]

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EMAD ABDUL-LATIF

Turabi, Hasan al- (1932–), leading Sudanese Islamist, was born in northern Sudan into the family of a *qadi* (Islamic judge). His father ensured that from the outset Turabi studied *sharia*, Islamic law, at the same time that he followed a Western education that was to lead to legal studies at the universities of Khartoum and London and finally to a doctorate from the Sorbonne in Paris.

The driving force of Turabi's life was his view of the place of Islam in the modern world. His views are not to be found in any one work, but in a range of writings and lectures, many of which are quite generalized in their message. Sometimes described as a fundamentalist, Turabi was certainly not one who has sought to turn back the clock to the Arabia of the seventh century, but one who sought to understand the contemporary role of Islam. This involves a good deal of interpretation, starting with the concept of *ibtala* (life's challenges to Muslims), especially that posed by the rise of the West and with it the spread of secularism challenging *inter alia* the Muslim world. In order to do this Muslims need to seek *tajdid* (renewal), which requires the stripping away of many of the accretions to the true message of Islam that the religion has acquired down the centuries. The outcome will be *ijtihad*,



Hasan al-Turabi, 2005. (AP Images)