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Editor-in-Chief: Mrs. Sadia Rashid



*(Allah is the light of the heavens and the earth – Al-Qur'ān, XXIV:35)*



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# MUHAMMAD

## Life and Times

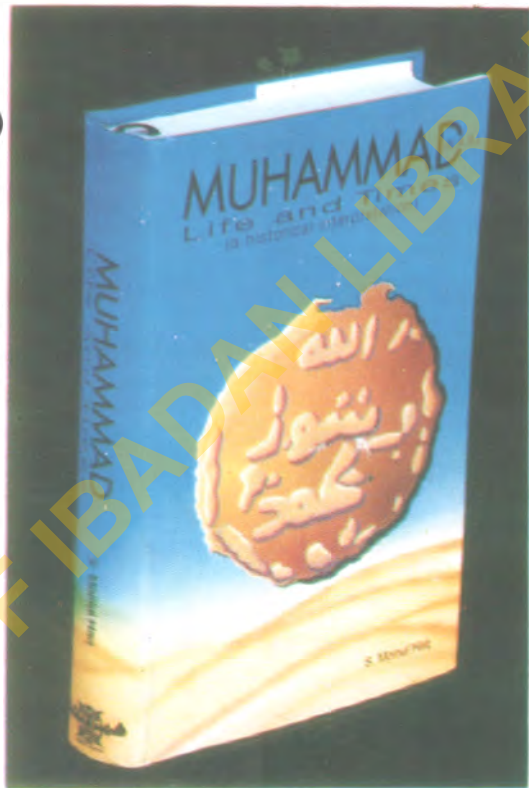
(a historical Interpretation)

by  
Dr. S. Moinul Haq

edited by  
Dr. Ansar Zahid Khan

An authentic, fully documented and annotated biography of *al-Amīn* (The Trustworthy) whose clarion call 1400 years ago rising from the desert fastnesses of Hijaz swept away the dark shadows of the *Jāhiliyah* (The Ignorance) from the countries and continents, presenting a new definition of human status – surpassing parochial ethnic and regional boundaries – that of the “Vicegerent” of the Creator on this earth as well as in the universe (ارض و سماء).

It is also a scientific, objective and historically tested counterpoise to the orientalist misconceptions and distortions, refreshingly blended with devotional reverence due to the greatest Leader of humanity.



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## MULTICULTURALISM AND SOCIAL DEVELOPMENT OF AFRICA AND AFRICANS IN DIASPORA IN SELECTED ARABIC LITERATURE

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This study intends to investigate multiculturalism as it affects social development of Africa and Africans in Diaspora. It examines the social problems that hinder the development of Africa as a continent as manifested in selected literary works of four African writers in the field of Arabic literature. The poems of Ḥāfiẓ Ibrāhīm (1871-1932), a modern poet of Egypt, which addresses social injustice meted out to the African people; Khalīl Maṭrān (1872-1948), an Egyptian in diaspora; Ibrāhīm Nājī (1809-1935), another Egyptian poet, and Abū 'L-Qāsim al-Shabbī (1903-1934), from Tunisia, call for this understudy research. The study identifies social issues that concern Africa and the Africans in diaspora. It explores how multiculturalism would enhance development of Africa and it also proffers solutions to the identified social obstacles to the development of Africa. It concludes by specifying the multicultural models that would enhance the development of Africa and Africans in diaspora and states that Africa's development can be maximized with multiculturalism that portrays the uniqueness of the continent and its people in diaspora.

**Keywords:** Multiculturalism, Social development, Diaspora, Arabic literature.

### Introduction

The fact that the world has become a global village where all

players are expected to live with one another while practising their cultural orientations, religious beliefs, and the need to cope with the socio-economic realities of their different geo-political zones in order to enhance development at all phases of life in human communities; has occasioned the concept of multiculturalism. Solaja (2010) described multiculturalism, which is a concept borne out of the integration of a people as a result of migration, commerce, displacement, conquest, etc., as the co-occurrence of various cultures in the same society.<sup>1</sup>

The historical origin of Multiculturalism as traced by Adeyemi (2005) is linked with the Hellenistic, the Holy Roman, and the Hapsburg Empires, which promoted Multiculturalism out of the need to tolerate diversity of cultures, languages and ethnicities.<sup>2\*</sup> However, Wallace (1995) observes that 'with so much prejudiced position held by the whites against the blacks and Africans, we subscribe to the principle of multiculturalism that projects equality of all cultures.<sup>3</sup> Therefore, the neutral multiculturalism that is free of bias is encouraged and has to be promoted in human societies.

The aim of the paper is to identify social issues that relate to the development of Africa and the Africans in diaspora with the examination of selected examples from Arabic literature and to relate the ways through which multiculturalism helps in resolving the identified problems that are found in these selected works, particularly in the field of poetry. Bamidele (2004) posits that literature in its aesthetic form creates a fictional universe where there is a possible verification of reality at the experimental level of living in society.<sup>4</sup>

The society produces literature that is reflexive of the cultural practices of the people. This is attested by Ameh (2002) who posits that culture as the entire complex pattern of behaviour and material achievement which are produced, learned and shared by members of a community, is an indispensable tool for full comprehension of any poetic writing about the people that produce it.<sup>5</sup> Egudu (2008) on the other hand observed that the experiences that constitute a creative milieu for the

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\*This is a Euro-centric view. However, it may be said to be a universal phenomenon since the hoary past. Some of the earlier versions could be seen in the ancient and medieval empires viz. the Umayyad and 'Abbāsīd Caliphates and later the Ottoman, Şafavid, Chinese and Mughal empires in Asia. The position of South Asia (Pakistan and India) is remarkable for due to its fertility it always attracted foreign emigrees and invaders – *Ed.*

African poet is a vision of reality which consists of nothing but ugliness and disquiet in various shades of corruption, crisis, and hatred.<sup>6</sup> This is also explained by Dasylva and Jegede (2005) that:

“The nexus of African poetry’s redemptive force can be classified into (three structural paradigms – which are) the conscious attempt to re-assert the African cultural identity, the socialist protest against the alienating forces of colonialism, and much later, the agents of reversed colonialism – Neo-colonialism, and capitalism as expressed in the exploitation and oppression of Africans by Africans due to the inequality in their proximity to the “means of production” and “political power”.<sup>7</sup>

Hence, the African poetry criticizes issue of social development that was observed by the poets at various times in the evolution of the continent. Furthermore, Babajide (2004) states that in order to understand a work of art, it is necessary to understand and have ‘some intimacy with the cultural practices and social behaviour that characterize the society that produces the work’.<sup>8</sup> Therefore, it is important to understand the cultural background of the selected Arabic writers as manifested in their work of literature.

### Selected Arabic Writers’ Background

Ḥāfiẓ Ibrāhīm (1871-1932) was born in Upper Egypt to an Egyptian father and a Turkish mother. His *Diwān* (Anthology) was published in three volumes between 1901 and 1932, but a more complete collection was posthumously published.<sup>9</sup> Ḥāfiẓ Ibrāhīm was generally referred to as the *Shā’ir al-Nīl* (Poet of the Nile) or *Shā’ir al-Shab* (Poet of the young People) because of the predominance of social and political themes in his poetry, which generally deals with the sufferings of the people. In this study, his poems *Complaint of the time and condition*, and *Women’s education* are examined for literary and analytical study.

Khalīl Maṭrān (1872-1948) was born in Ba’albek and educated in the catholic seminary in Beirut where he studied Arabic and French. The first volume of his collected poems known as *Diwān al-Khalīl* (4 Volumes) materialized in 1908. Khouri (1971) explains that Maṭrān was often

referred to as the poet of the two regions, that is, of Egypt and Syria. He is described as one of the greatest poets in modern Arabic.<sup>10</sup> His poem, *the Arab awakening* is examined in this study.

Ibrāhīm Nājī (1809-1935) was born in Cairo; he was a physician who practised medicine all his life. He spoke English and French and was attracted by the work of romantic poets in both languages. He produced three volumes of verses published in 1934, 1944, and 1953 respectively. His poem, *The Return* is analyzed for social issues in this study.

Abū al-Qāsim al-Shabbī (1903-1934) was born in Tunisia, the son of Qāḍī Moreh (1976) reports that after learning the Qur'ān, he was sent to the famous school of al-Zaytūna mosque where he learnt the traditional Islamic Sciences, Arabic language and literature, and he subsequently studied Islamic law in the Tunisia law school. His poems which appeared in periodicals were collected and published long after his death under the title *Aghānī al-Hayāt (Songs of Life)*<sup>11</sup>. Al-Shabbī, who wrote some of the greatest romantic poetry in Arabic, has been described as one of the best poet that North Africa has produced in modern times.

### Some Development Issues in the Selected Arabic Poems

In Hāfiz Ibrāhīm's *Complaint of the time and Condition (Shakwah Zamān wal-Hāl)*, the poet recounts the socio-economic realities of his community; and portrays the terrible living condition of the poor, not as a mere spectator, but as someone who had shared their problem. He spent most of his time trying to ease the sufferings and hardship of the people. He gave his loyalty to the less fortunate ones; his life portrays an entire age in the life of Egyptian people. This accounts for his dedication of most of his poems to the people of Egypt. In this poem, the dreadful economic condition of the poor that represents the majority of the masses is prominent. The situation indicates that the leaders were insensitive to the plight of the masses. Hence, the unbearable living condition of the people of Africa had forced many Africans to go into exile in foreign lands.

The appalling living situation of the people in Africa caused by lack of basic amenities of life, lack of potable water, unstable electricity, lack of affordable means of communication, insecurity, and lack of encouraging

economic environment, which has become common in the region, has also resulted into intermittent brain-drain in the continent. These are some of the implications of the social development issues identified in Hāfiẓ Ibrāhīm's poem *Complaint of the time and Condition* as presented by Barihi Adetunji (1997):

### Complaint to the Time and Condition

- (1) سَعَيْتُ إِلَى أَنْ كَدْتُ أَنْتَعَلَ الدَّمَا وَعَدَدْتُ وَمَا اعْقَبْتُ إِلَّا التَّنَدَمَا
- (2) سَلَامٌ عَلَى الدُّنْيَا سَلَامٌ مَوْدِعٌ رَأَى فِي ظِلَامِ الْقَبْرِ أَنْ وَمَغْنَمًا
- (3) تَبْلُغُ بِالصَّبْرِ الْجَمِيلِ وَالْأَسَى رَمَانًا وَحَادَتِهِ الْمُنَى فَتَأْدَمَا
- (4) أَضْرَبْتُ بِهِ الْأُولَى فَهَامَ بِأَخْتِهَا وَأَنْ سَأَتْ الْأُخْرَى قَوْلَاهُ مِنْهُمَا
- (5) فَهِيَ رِيَّاحُ الْمَوْتِ نَكْبًا وَاطْفَى سِرَاجَ حَيَاتِي قَبْلَ أَنْ يَتَحَاطَمَا
- (6) فَمَا عَصَمْتَنِي مِنْ زَمَانِي فَضَائِلِي وَلَكِنْ رَأَيْتُ الْمَوْتَ لِلْحَرِّ اعْصَمَا
- (7) فَيَا قَلْبَ لَا تَجْزَعُ إِذَا عَصَتْكَ الْأَسَى فَيَا نَفْسَ لَا تَتَأَلَمَا
- (8) وَيَا عَيْنَ قَدْ أَنْ الْجُمُودَ لِمَدْمَعِي فَلَا سَيْلَ وَمَعَ تَكْبِينِ وَلَا الدَّمَا
- (9) وَيَا بَدْمًا كَلْفَتِكَ لِلْبَطْمِزَةِ لَذَى مَنَّةِ أُولَى الْجَمِيلِ وَأَنْعَمَا
- (10) فَلَلَّهُ مَا أَحْلَاكَ فِي أَنْمَلِ أَيْلِي وَإِنْ كُنْتَ أَصْلَى مِنَ الطُّوَيْسِ وَأَكْرَمَا
- (11) وَيَا قَدْمِي مَا سَرَتْ بِي لِمَذَلَّةٍ وَلَمْ تَرْتَقِ إِلَّا السَّعْرَ سَلَمَا
- (12) فَلَا تَبْطِئِي سَيْرًا إِلَى الْمَوْتِ وَعِلْمِي بِأَنْ كَرِيمِ الْقَوْمِ مِنْ مَاتَ مَكْرَمًا!

### Translation

1. I strive until I nearly wear blood(ed) shoe, though I could finally return with nothing but remorse.
2. I bid the world a farewell similar to that of consignor who saw pleasure and booty in the darkness of grave.
3. He contents himself with patience though the sorrow was dreadful for a long time, suddenly his death came and he became a tanner.
4. The first pained him, the second drew him crazy whenever one grieves, then comes affliction from both.

5. O wind of death, blow dreadfully and extinguish the lamp of his before it crumbles.
6. My benevolence cannot rescue me from (the affliction of) time I regard death has a more able guard for a man.
7. O heart, be dreadful not, whenever you encounter sorrow from today, you will be free from pain.
8. O eye, it is time for my lachrymal canal to freeze and there will be neither tears nor blood to be shed.
9. O hand, you are not commissioned to bow down before a kind (man) who is generous and in favour.
10. For God's Sake, how nice are you in the fingertips of a won condition or decline, though you are sweeter and more generous in the sheet of paper.
11. O my foot, you have never led me to humiliation and abasement but you only raised me to glory.
12. Move slowly not to death, for the noblest is he who dies honourable.

Furthermore, Ḥāfiz Ibrāhīm's poem *Women's Education* has been succinctly described by Badawī (1975) as one of the most chanted poetic songs of the author across the Arab world. It is reported that the poem's feminist, moral, educational and reformative ideas transcend the boundaries of Egypt. The poem broaches on the important social development issues of women's access to education and the social benefits associated with it. The need for sound knowledge with noble conduct is accentuated, as it stresses that virtue modesty and moral excellence should be inculcated in to women who are regarded as the main 'builders' of society. Ḥāfiz Ibrāhīm's poem *Women's Education* as presented by Barihi Adetunji (1997) is represented thus:

- |                          |                            |     |
|--------------------------|----------------------------|-----|
| طرب الغريب بأوبة وتلاقي  | إني لتطبنى الخلال كريمة    | (1) |
| بين الشمانل هزة المشتاق  | وتهزني ذكرى المروءة والندى | (2) |
| فقد اصطفاك مقسم الأرزاق  | فإذا رزقت خليفة محمودة     | (3) |
| علم وذاك مكارم الأخلاق   | فالناس هذا حظه مال وذا     | (4) |
| بالعلم كان نهاية الإملاق | والعلم إن لم تدخره محصنا   | (5) |
| تعليه كن مطية الإخفاق    | والعلم إن لم تكتفه شمائل   | (6) |

- (7) لا تحسبن العلم ينفع وحده مالم يتوَجَّح ربه بخلاق
- (8) من لى بتربية النساء فإتياها في الشرق علة ذلك الإخفاق
- (9) الأم مدرسة إذا أعددتها أعددت شعبا طيب الأعراق
- (10) الأم أستاذ الأماتذ الألى شغلت مأثرهم مدى الأفاق
- (11) أنا لا أقول دعوا النساء سوافرا بين الرجال يجلن في الأشواق
- (12) يدرجن حيث أردن لأمن وازع يحذرن رقبته ولا من واق
- (13) يفعلن أفعال الرجال لوأهيا عن واجبات نواعس الأحقاد
- (14) في دور من نؤمنن بكثيرة كمشون رب السيف والسرازي
- (15) كلا ولا أدعوكم أن تسرفوا في الحجب والتصديق والإرهاق
- (16) ليست نسأوكم حلا وجواهرأ خوف الضياع تصان في الأحقاق
- (17) ليست نسأوكم أثأا يقننني في الدور بين مخادع وطببق
- (18) تشكل الأزمان في أوارها دو لأوهن على الجمود بواق
- (19) فتوسطوا في الحالئين وأنصفوا فالشمر في التقيد والإطلاق
- (20) ربوا البنات على الفضيلة إنأها في الموقفين لهن خير وثق
- (21) وعليكم أن تستبين بناتكم نور الهدى وعلم الحياء الباقي<sup>13</sup>

### Translation

1. I am always enchanted by nobles practices like the delight of a foreigner on a homeward journey and the pleasure of a good reception he gets.
2. And I am always moved by the memory of a good conduct and generosity among the virtues just like a longing mind is moved.
3. If you are endowed with praise-worthy character, you have indeed been blessed by the dispenser of fortunes.
4. Men are gifted differently; some are endowed with wealth and some with knowledge; while others are blessed with noble character.
5. Money, if not saved and fortified with knowledge, will lead to abject poverty.
6. And knowledge, if not surrounded with good morals which will extol it, is just a mount ridden to failure.

7. Do not expect knowledge alone to be useful, if its owner is not crowned with virtuous character.
8. Who will assist me to give women proper education, because they are the cause of the failure in the East?
9. Mother is a school, if you prepare her properly; you indeed prepare a nation with a firm foundation.
10. Mother is a teacher of real teachers, those whose memorable deeds linger on it wide range horizons.
11. I do not say, let women to be loose mingling with men in the markets.
12. Going wherever they want without a check or companion whose guard is respected.
13. Performing men's duties, forgetting the duties expected of ladies with drowsy eyes.
14. They have numerous duties to perform in their homes which no less (than) the duties of the user of sword and the provider of daily bread.
15. Nay! Neither do I call you to go to excess in restricting them, nor to put pressure to bear on them, nor to treat them unjustly.
16. Your women are not ornaments or jewelry which should be kept in boxes for fear of gain (or) loss.
17. Your women are not just mere household furniture item acquired like dishes kept in homes.
18. Time – while acting their true nature – do change governments, but the condition of women remains unchanged.
19. Thus, people should maintain a balance in the two states of affairs and be just, for it is bad to either restrict absolutely or let free with reckless abandon.
20. Teach the girls moral excellence, for indeed, this will serve them in good stead while acting between the two states of affairs.
21. You must let your girls know the right of guidance and lasting modesty.

Khalīl Maṭrān in his poem *The Arab awakening (Yaqzat al-'Arab)* deliberates on the social critical development issue of the society's carelessness with slothfulness which has caused retrogression and consequent under-development of the nation. The poet denounces the impervious attitude of both leaders and citizens of the nation, who

pretend to be unaware of the impending menace of their recklessness. Hence, the poet emphasises the need for noble achievements; and calls for valorization of good conducts in the society. Khalīl Matrān's poem *The Arab awakening: (Yaqzat-al-'Arab)* as presented by Arthur J. Arberry (1950) is presented below:

- (1) يا معشر العرب الكرام الألى بهم أباهى كئتل ذى معشر  
 (2) يا أمة أنكرت تفريطها إنكار لا قال ولا مزدرى  
 (3) بصيق من يوقظ حباله وقد غفا عطارى منذر  
 (4) كم بت أن تشفع منهلها ونومها من ريبة مسهرى  
 (5) أقول هل من رقدة قبلها بغيرك آمتت إلى أعصر  
 (6) ألم ترى أن قرار الضحم، غرم وأن الغنم للمبكر  
 (7) أرى على كل سيات مضى نومك في المبدى وفي المحضر  
 (8) يا أمة تأريخها حافل بالآى من مبتدأ الأدمر  
 (9) من عهد قحطان تباعا إلى قبس بن شيبان إلى عنتر  
 (10) إلى اليتيم القرشي الذي أعجز بالزأى وبالأبتر  
 (11) مستنزل الوحي الذي دال من كسرى وألقى التاج عن قيصر  
 (12) إلى فتى أجنادها بعده وشيخها بالعقل والفخير  
 (13) إلى ابن عقان وفيما تلا دماؤه تجرى على الأسطر  
 (14) إلى نجوم عز إحصاؤها من قيادة غر ومن عسكر  
 (15) ومن أولى حزم أداروا به هراق التذنيا على محاور  
 (16) ومن أولى علم أفاضوا هدى على النهى من نوره الأهر  
 (17) ذلك ما كنت على سمعها ألقيه إن أسرر وأن أجهر  
 (18) وطالما عدت وبى حزن من حاول إحسانا فلم يقدر  
 (19) سهران لكن رجالي بها يوسسى في ليلى الأعكر

### Translation

1. O noble company of Arabs! Ye – my pride and boast, o'er every company
2. Long have I chid your carelessness and sloth – Yet, not as one that might despise, or loathe?

3. But candidly, as if to wake a friend – unconscious of vast perils that impend,
4. Long nights of intercession, and of pleas. Your slumber kept me wakeful with unease,
5. Till I would cry, “Had every nation kept – its bed such centuries, as ye have slept?
6. Do ye not know, ‘tis loss for those that drowse – till noon, the spoils on them who early rouse?
7. Already ye out sleep, in countryside – as in built town, all men that ever died!
8. Ye are a folk whose chronicles abound – with noble deeds, since valour was renowned,
9. Yea, from when Qaḥṭān found a hero’s grave – even to Shaibān’s Qais, and ‘Antar brave,
10. To that Quraishite orphan, who was lord of wisdom and mighty sword cannot offer opinion and amputation?
11. Vessels of God revealing, battling down, Kisra and spoiling Caesar of his crown;
12. And then that hero of the Arab host, his wisdom mightiest, his experience most,
13. And Affan’s glorious son, who as he read, The scriptures, o’er the script his blood was shed;
14. Those flashing stars innumerable that be, Great generals, and dauntless soldiery;
15. Wise governors, that with accomplished skill, Resolved the world’s affairs upon their will;
16. Scholars profound, who shed true learning’s light, On human hearts, go guide mankind aright.”
17. All this I whispered in my people’s ear, Softly persuasive, or cried loud and clear;
18. And all the while reverted, with the grief, of one who would but cannot, bring relief,
19. Unslumbering, yet through the nighttime dreary, My faith and hope still gave my spirit cheer,.

Ibrāhīm Nājī’ in his poem *The Return (Al-‘Awdah)* enunciated the social development issue of frustration at home; and the issue

dashed expectations. It is observed in the poem that individualism is pronounced in Africa that the awful situation is that of *every one for himself and God for us all*. This is reflected in the dozy attitude with the magnitude of corruption by African leaders, who display gross irresponsibility by protecting their self-interests at the expense of their citizens. The inhabitants of the societies are thus drawn into ostracism for so long; and upon their return to the country, the tedious situation remains unabated. This issue of disappointment is showcased in Ibrāhīm Nājjī's poem *The Return (Al-'Awlah)* as given by Arthur J. Arberry (1950) goes thus:

## العودة

- |                                     |                            |     |
|-------------------------------------|----------------------------|-----|
| والمصلين صباحا ومساء                | هذه الكعبته كنا طائفينا    | (1) |
| كيف بالله رجعنا غرباء               | كم سجدنا وعبدنا الحسن فيها | (2) |
| في جمود مثلما تلقى الجديد           | دار أحلامي وحبى لقيتنا     | (3) |
| يضحك النور إلينا من بعيد            | أنكرتنا وهي كانت إن رأتنا  | (4) |
| وإننا أهتف يا قلب اتند              | رفرف القلب بجنبى كالذبيح   | (5) |
| لم عدنا ليت أنال لم نعد             | فيجيب الدمع والماضى الجريح | (6) |
| رفوغنا من حنين وألم                 | لم عدنا أولم نطف الغرام    | (7) |
| وانتهينا لفراغ كالعدم <sup>15</sup> | ورضينا بسكون وسلام         | (8) |

## Translation

1. Here stands the shrine (Ka'bah) where we did once process. In solemn prayer at eventide and morn.
2. And bowed us down to worship loveliness, but now return ah! Strangers and forlorn.
3. My home of dreams, of love, in other days, whose light afar upon my coming shone.
4. But now receives me with how cold a gaze, as if I were a newcomer, unknown!
5. Fluttered my heart within me, like a bird stricken. "Be still", I murmured, "do not yearn".

6. Answered my tears, by anguished memory stirred, "why came I back? Would I might never return!"
7. Why came I back? Had I not done with those passionate grieves, and folded up my pain?
8. Was I not satisfied to win repose, was not my spirit's void an ample gain?

Abū 'L-Qāsim al-Shabbī in his poem *To The Tyrant (Ila Ṭughāt al-'Ālam)*, raises the critical social development issue of tyrannical leadership which is still prevalent in some parts of Africa till date. The issue of iniquitous leadership style in places like Egypt, Sudan, and Libya etc. has spawned revolutions and hostilities in these places, and has elicited superfluous anguishes on the people with lack of political, educational and socio-economic development in the affected countries. The masses having waited in abandonment and hopelessness for so long give into protestations, revolutions, and often into conflict with the leadership. This accounts for under-development in Africa. Hence, imperialism and militarization are being discouraged as leadership styles, while democratization processes are being projected as essential for development of African countries. Abu'l-Qāsim al-Shabbī's poem *To The Tyrant (Ila Ṭughāt al-'Ālam)* by Arthur J. Arberry (1950) is represented below:

#### إلى طغاة العالم

- |                                     |                            |     |
|-------------------------------------|----------------------------|-----|
| حبيب الظلام عدو الحياة              | ألا أيها الظالم المستبد    | (1) |
| وكفك مخضوبة من دماه                 | سخرت بأنات شعب ضعيف        | (2) |
| وتبذر شوك الأسي في رباه             | وعشت تدنس سحر الوجود       | (3) |
| وصحو الفضاء وضوء الصباح             | رويدك لا يخذعك الربيع      | (4) |
| وقصف الرعود وعصف الرياح             | ففي الأفق الرحب هول الظلام | (5) |
| فمن يبذر الشوك يجنى الجراح          | وه تهزان بنوح الضعيف       | (6) |
| رؤوس الورى وزهور الأمل              | تأمل هناك أنى حصدت         | (7) |
| وأشربته الدمع حتى ثمل               | ورويت بالدم قلب التراب     | (8) |
| ويأكلك العاصف المشتعل <sup>16</sup> | سيجرفك السيل سيل الدماء    | (9) |

**Translation**

1. Imperious despot, insolent in strife. Lover of ruin, enemy of life!
2. You mock the anguish of an impotent land, whose people's blood has stained your tyrant hand.
3. And desecrate the magic of this earth, sowing your thorns, to bring despair to birth.
4. Patience! Let not the spring delude you now, the morning light, the skies' unclouded brow.
5. Fear gathers in the broad horizon's murk; where winds are rising, and deep thunders lurk.
6. When the weak weeps, receive him not with scorn. Who soweth thorns; shall not his flesh be torn?
7. Wait! Where you thought to reap the lives of men, the flowers of hope, never to bloom again.
8. Where you have soaked the furrows' heart with blood. Drenched them with tears, until they overflowed.
9. A gale of flame shall suddenly consume, a bloody torrent sweep you to your doom!

**Multiculturalism and the Development of Africa and Africans in Diaspora**

Multiculturalism has its inherent advantages and hazards as opined by Eric Kurlander (2002) who explains that the new multiculturalism paradigm has endeavoured to doff the surface of altruistic universalism. It has demonstrated subjective fundamental values by struggling to reduce social reality to its natural constituents; and it has strived to return agency and voice to the marginalized ethnic cultural and social groups,<sup>17</sup> Kurlander (2002) however, cautioned that a multiculturalism that is unqualified by some kind of central Universalist agreement may propagate intolerance that may impinge on the development of a nation<sup>18</sup>.

Development has been described by Lopes (2003) as a 'transformation of society, which necessitates change that provides individuals and

societies with more control over their own Destiny<sup>19</sup> Thus, development enhances positive transformation of the society. Olsoon and Wholgemuth (2003) posit that development takes place in a context – political, economic, and cultural, which can reinforce or create obstacle to transformation<sup>20</sup>. Hence, various models of multiculturalism can enhance social development of Africa and the Africans in diaspora. For instance, the one-dimensional or old model of multiculturalism, which stresses race or class or gender should be de-emphasized while the new model that accentuates multi-contextual and multi dimensional perspective of race, class, and gender orientation should be endorsed in order to enhance positive development of Africa and the Africans in diaspora.

Furthermore, the five-factor model of multiculturalism that emphasizes content integration, knowledge construction, prejudice reduction, equity pedagogy, and empowering school culture should be adopted and implemented in every African society. In order to promote social development of Africa and the Africans in diaspora, there should be room for ideological and socio-cultural respect for one another in the community, apart from race, age, sexual orientation, and gender. Besides, there should be provision for the creation of a truly multi-society in Africa that would foster knowledge, values, beliefs, and instructionalized relationships between cultural and government organizations. This would endorse both individual and collaborative efforts that would generate social development of the Africans in diaspora and the African continent as a whole.

In Addition, the educational curriculum should be upgraded to review the critical race theory, which is an essential tool for understanding multiple forms of inequality, gender, class, race, ability, etc., and there should be an alternative conceptualization of diversity and social hierarchy. There is the need also to integrate feminism, political, philosophical and cultural nationalism and other movements in order to promote social development of Africa and the Africans in diaspora. It is also important to abandon binaries and lay emphasis on whole individual identities as well as to encourage technological advancement that would be beneficial to all. Hence, the Multiculturalism that would enhance social development of Africa and the Africans in diaspora should promote system designs that promulgate mutual and all-inclusive self-interest; and it should be about designing an equitable society.

## Conclusion

This study on multiculturalism and social development of Africa and the Africans in diaspora in the study of selected Arabic literature has invested the concept of multiculturalism as it applies to Africa. It has also demonstrated with examples from Arabic poetic literature on some of the social issues that are prominent and that encumber social development in the continent. The findings disclose that a guided multi-contextual, multi dimensional multiculturalism is paramount to the social development of Africa and the Africans in diaspora. Hence, Africa's development can be maximized with multiculturalism that represents the distinctiveness of the continent and its people in diaspora.

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