

أدب الثورة في زمن العولمة والتفاعل الثقافي

في أشعار أحمد فؤاد نجم وكارل سانديج

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العولمة- في جوهرها- هي ذلك الاتجاه المتنامي لقولبة العالم في "قرية عالمية مثلى" تتلاشى فيها المسافات ويضغط الزمن والفراغ مع ما تتضمنه من احترام لحقوق الإنسان وتحرر من الأحقاد القومية. وهي ليست عمليةً أحاديةً التوجه، بل تهدف في المقام الأول إلى تدعيم التفاعل الثقافي والتكافل الإنساني. ويهدف التفاعل الثقافي إلى إعادة صياغة الآراء الجماعية في مساعيها لتجاوز الحدود الإقليمية والعرقية والقومية بهدف إحراز التعددية الثقافية في إطار وحدة التجربة الإنسانية. والأهم من ذلك أن التعددية الثقافية تبرز الحاجة إلى تجاوز الحدود التقليدية للأمة والعرق والدين إلى حالة تسود فيها الإنسانية.

وتتجلى هذه النزعة بوضوح في الأعمال الشعرية لكل من نجم و سانديج. ففي أعمال سانديج نستشعر نزعة إنسانية تندد بالظلم الاجتماعي والقمع والتهميش للطبقات الكادحة في ظل النظام الرأسمالي الذي تنتفي معه مبادئ المساواة والعدالة الاجتماعية. فبينما يبذل المنتمون للطبقة العاملة العرق والدماء في سبيل بناء مجد الأوطان، يتم الاحتفاء بذوي "الياقات البيضاء" المرفهين والنظر إليهم باعتبارهم عصب الأمة. أما الشاعر أحمد فؤاد نجم- الذي ينتمي لحبل الوسط من أساطين شعر العامية في مصر- فقد عاصر التغيرات التاريخية المختلفة التي مرت بمصر من- عنفوان الثورة وألقها، مروراً بانكسارات الهزيمة، وصولاً لنشوة الانتصار- وقد قام بتجسيد الهوية الوطنية والشعبية المصرية في فترات التحول في إبداعات أصيلة متمثلة في أشعار مستوحاة من التراث الشعبي ومعاناة الفئات الكادحة

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المهمشة (ملح الأرض). وعلى الرغم من تأثره البالغ بالموروث الشعبي المصري والسياق الثقافي لمجتمعه المحلي إلا أنه استطاع أن يتحرر بشعره من أسر محدوديّة الواقع الديموغرافي ليبرز -في تناغم فريد- عموميّة وشموليّة التجربة الإنسانيّة في واقع عالمي يزخر بكافة مضامين التمييز والقولبة والإقصاء للآخر.

ويتناول الشاعران في أعمالهما الإبداعية، إشكالية جدلية "السلطوية" بأدواتها القمعية، وما يطفو على السطح من ركام لثنائية الهيمنة والخضوع التي أصبحت موروثاً و منهاجاً ووسيلة لترسيخ ثقافة الخنوع وحتمية الرضوخ لها.

وقد اتخذ الشاعران مواقف جرئية تتسق مع قناعاتهما وتوجههما الإنساني. وكانا في صمودهما مصدر إلهام للمقهورين كي يتكاتفوا لاستعادة أدميتهم المسلوبة ويتحرروا من القيود التي تنقل الضمير الإنساني. ويحذو "نجم" حذو **ساندبرج** في تبنيه نهجاً يصب اهتمامه على القضايا الإنسانية بدلاً من ديناميات الكتابة. فالشاعران يتمتعان بحاسة لاقطة لكل ما يموج به مجتمعهما. فالشعر - من وجهة نظريهما أداة للمقاومة والمعارضة تتجاوز حيز التجربة القومية لأفاق أكثر رحابة يتحقق فيها التواصل الإنساني ووحدة التجربة الإنسانية.

وتهدف هذه الدراسة إلى إلقاء الضوء على الدور الذي يمكن أن تؤديه الأعمال الأدبية في إحراز الوعي بالتعددية الثقافية والتفاعل الثقافي بطريقة تتجاوز الثقافة المحلية.

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Abstract:

The intermingling of transculturalism and globalization has become a hybridized phenomenon in the 20th and 21st centuries. Whereas globalization seeks for connectivity as “the founding tenet of the global age” (Loriggio 55), transculturalism “evokes the movement of ideas and practices, as well as cultural phenomena, from one society to another” (Danyte 26). It points to cultural fluidity and the dynamics of cultural change. Transculturalism and globalization are closely related because they are both defined by the collapse of boundaries as well as the collapse, to some extent, of the nation state. For the purpose of this paper, an analysis is made of literary works that accurately capture the form of globalization and transculturalism that goes beyond the traditional definitions of globalization such as geography, the ideological dichotomy between East and West and colonialism. The core argument of the present paper is that transcultural literary works illustrate a move towards what can be defined as a new age of transcultural political, social and economic thinking. To support this argument, reference using a Transcultural lens is made to the poetry of revolution as outlined in the works of Egyptian poet Ahmad Fouad Najm and the American poet Carl Sandburg. This paper argues that these works deconstruct and demystify culture by promoting liberation from the chains of culture such as sex, race and social class while

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supporting equality and common humanity. Najm and Sandburg provide a blueprint for literary works that promote action at the local level. Sandburg conjured topics in a direct and frequently inconsiderate style for which he was known. Sandburg, a populist writer of the American society, commended the lives of low class workers in a tongue with which the target audience could relate. Like Najm, Sandburg composed poems for the American average citizens. His work celebrated both the regular individual and regular daily existence. In the same manner, Sandburg's poetry addressed the range of American life, especially that of the common laborers. What's more, he made poems that touched on the horrors of modern urban life. Sandburg broke with poetic tradition by tending to unpoetic subjects. Like Najm, he broke with ordinary rhyme plans and structures as observed from the broad utilization of exchange and long lines. Sandburg's poetry, like that of Najm, emerges as a vehicle for conveying his message of confidence in the general population. He did not brood over verse and what constitutes craftsmanship but rather had a practically flippant demeanor towards the theories of style. The primary outcome from this paper is a greater awareness of the role that literary works can play in triggering action in society in a manner that transcends culture.

Key words

Transculturalism, Globalization, Revolution Poetry, Ahmad Fou'ad Najm and Carl Sandburg

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Transculturalism is distinguished, in particular, by its emphasis on the problematics of contemporary culture, most particularly in terms of relationships, meaning-making, and power formation. However, transculturalism is as interested in dissonance, tension, and instability as it is with the stabilizing effects of social conjunction, communalism, and organization. (44)

In this age of globalization, transculturalism stresses the “shared interests, and common values across cultural and national borders [which implies] thinking outside the box of one’s motherland”, or allowing for a chameleon sense of the self without losing one’s cultural center” (Slimbach 128).

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The word transculturalism was first defined by Fernando Ortiz in 1965 as a

synthesis of two phases occurring simultaneously, one being a deculturalization of the past with a métissage with the present. This new reinventing of the new common culture is therefore based on the meeting and the intermingling of the different peoples and cultures. In other words, one's identity is not strictly one dimensional (the self) but is now defined and more importantly recognized in rapport with the other. In other words, one's identity is not singular but multiple. (Ortiz qtd. in Cuccioletta, 2002, p. 8)

Therefore, it seems clear that transculturalism aims to emphasize cultural “transfer and transition” to fit into the new world economic order envisaged through the process of globalization. (Ganyi 32)

Transculturalism thus “evokes the movement of ideas and practices, as well as cultural phenomena, from one society to another.” (Danyte 26) This idea of connectivity is highly emphasized by globalization which is viewed as “a process by which the people of the world are unified into a single society and function together.” (Croucher 10)

Transculturalism and globalization are closely related because they are both defined by the collapse of boundaries as well as the collapse, to some extent, of the nation state. Globalization promotes Transculturalism by facilitating interactions at various fronts such as political and economic issues at the individual level, thus, encouraging diversity. From a literary perspective, it is possible to identify attempts

to produce literary works that suit the ever changing cultural and social ideas that exist in a globalized society. These trends in the phenomenon of globalization as conceptualized in literary works are evident in the development of novel ideas on identity, belonging and selfhood. For the purpose of this paper, an analysis is made of literary works that accurately capture the form of globalization and transculturalism that goes beyond the traditional definitions of globalization such as geography, the ideological dichotomy between East and West and colonialism. The core argument of the present paper is that transcultural literary works illustrate a move towards what can be defined as a new age of transcultural political, social and economic thinking. To support this argument, reference using a Transcultural lens is made to the poetry of revolution as outlined in the works of Egyptian poet Ahmad Fouad Najm and the American poet Carl Sandburg. This paper argues that these works deconstruct and demystify culture by promoting liberation from the chains of culture such as sex, race and social class while supporting equality and common humanity.

The exposure to diverse cultural positions as a result of globalization results in greater understanding of the strengths and weaknesses of one's own culture. One of the defining features of the modern society is the increasing number of people who are not restricted by cultural or national boundaries as a result of increased globalization. This increased mobility has significant implications for existing cultural direction; a phenomenon captured by the term transculturalism. The idea of transculturalism is characterized by an awareness and criticism of one's culture (Dagnino, 2013, 3). This awareness and criticism can be identified as the product of exposure to diverse cultures as a result of globalization.

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In the age of globalization, it seems incumbent to use a comparative transcultural approach to address writers and works that have globalized themes and ideas:

Contemporary globalization and growing transnational mobility are fostering the emergence of writers and works of fiction that are no longer identifiable with only one cultural or national landscape. I argue that a comparative approach through a transcultural lens, which we might call, transcultural comparativism, seems to be endowed with the kind of dynamic, open nature and flexibility most needed in dealing with the fast changes in cultures and literatures of our contemporary age. (2012,2)

Totosy de Zepetne suggests mingling comparative literary studies with that of cultural studies. He recommends a transcultural approach to “study literature (text and/or literary system) with and in the context of culture and the discipline of cultural studies” (2). He prompts incorporating comparative studies of literature into cultural studies since “in the humanities, it has been established sufficiently and often enough that the discipline of comparative literature has intrinsically a content and form which facilitate the cross-cultural and interdisciplinary study of literature and culture” (2).

Schulze-Engler invites us to replace multiculturalism with transculturalism in the study of literary texts to overcome any historical limitations or those existing in multiculturalism He writes: "An important dimension of transculturality may be said to reside in a really existing, transcultural transformation of life worlds, experiences, and cultural practices [...] that challenges a compartmentalized understanding of multicultural societies in terms of a benign cultural apartheid" (xiii).

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This importance is conceived by Dagnion to assert the need for such studies in comparative literature. He writes that

The transcultural perspective is also gaining increasing currency among those writers and literary scholars who feel the need, without denying its innovatory inputs, to supersede the problematic nature of the postcolonial paradigm, seen as far too attached either to an excessively reified vision of cultural/ethnic identities or to a political ideology tied to notions of "Third World" liberation" (2012, 10).

It is a kind of creativity to show the "cultural confluences and intermingling" and hence "the new transcultural paradigm in literary criticism appears more suitable for describing and analyzing the kind of creative literature that stems from transforming societies in an increasingly globalized world" (2012, 10).

To show the importance of such transcultural approach, Arriana Dagnino asserts the importance of such a transcultural approach in the global age. She admits that

in this liquid age, patterns of mobility affect cultural orientations, sensibilities, and, consequentially, creative (literary) expressions. It also suggests that the cultural products of the present era, and in particular those transcultural literary works interested in the interactive and dialogic dynamics between and across cultures, need to be analyzed through a transcultural perspective. (2013)

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Selection of literary works is not confined to a given stance of time or territory as Monica Juneja admits. She suggests that

If we proceed on an understanding of culture that is in a condition of being made and remade, historical units and boundaries cannot be taken as given; rather, they have to be constituted as a subject of investigation, as products of spatial and cultural displacements. Units of investigation are constituted neither mechanically following the territorial-cum-political logic of modern nation-states nor according to civilizational categories drawn up by the universal histories of the nineteenth century, but are continually defined as participants in and as contingent upon the historical relationships in which they are implicated. This would further mean approaching time and space as non-linear and non-homogeneous, defined through the logic of circulatory practices. (281)

Transculturalism appreciates the transformative nature of the intercultural relations made possible by the broader phenomenon of globalization. More specifically, societies defined as being super diverse demonstrate a high level of mobility both physical and virtual. Additionally, the increased migration as a result of globalization coupled with the increased strength of digital communication networks increases the capacity as well as scope of intercultural interaction. To demonstrate the impact of these increased intercultural interactions, it should be mentioned that the work of Najm played a major part in inspiring the 2011

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revolution. The ideas of Najm expressed in his poems played a major role in fuelling the storm that led to the revolution in 2011. For example, in “Contraband” Najm notes that:

Forbidden from debate
Forbidden from silence
And every day with your love
That which is forbidden increases (Najm)

Najm’s campaign continued with the rise of the Muslim brotherhood after the revolution toppled President Mubarak. Najm maintained his criticism on military led government until his death in 2013 (Valassopoulos & Mostafa, 2014). Throughout these political phases, Najm remained consistent in his message promoting the interests of the working class and criticizing the oppressive middleclass. Najm stood out as a voice of public opposition highlighting the displeasure with strong arm administrations while simultaneously giving credibility to the hopes of the people (Valassopoulos & Mostafa, 2014). To illustrate the power in Najm’s work, protesters engaged in the Arab spring used the lines of Najm’s work as slogans. For example, protesters used lines from Najm’s “Brave Men are Brave” to rally support for the campaign.

The brave men are brave
The cowards are cowardly
Come with the brave
Together to the Square. (Najm)

Similarly, the protesters referred to lines from “Who Are They And Who Are We?” to capture the differences between those in power and the masses occupying the lower status.

Who are they and who are we?
They are the princes and the sultans
They are the ones with wealth and power
And we are the impoverished and deprived. (Najm)

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More specifically, the poetry of revolution as seen in the work of Najm and Sandburg challenges the traditional definition of globalization by shifting emphasis to the greater value of humanity as opposed to identifying with what can be described as superior cultures. According to Jeff Lewis, transcultural writers such as Najm and Sandburg attempt to form a home for all inhabitants in a certain area regardless of cultural origins. The work of these transcultural writers is characterized by a separation from traditional themes and dichotomies such as post-colonialism, immigration, North versus South, social dominance and nativity (Lewis 16). A transcultural position is obtained by being a part of an outstanding dimension all the while participating in existing societies. Viewed from a literary perspective, this transcultural existence records and communicates power over the influence that exists in societies, where the customary divisions as depicted before that have up to this point portrayed multicultural and postcolonial themes (16). In this respect, transculturalism aims at the unification of human culture. It likewise records the re-molding of collective views in their endeavors to conform to the way set down in another period of transnational and international financial, political and social procedures. Transculturalism puts it forward that there is a process of change and evolution which is vital across all cultures. Most importantly, transculturalism highlights the need to move beyond traditional boundaries of nation, race and religion to a situation where humanity prevails. Indeed, these views are evident in the works of both Najm and Sandburg. For example, Najm repeatedly makes use of collective terms such as “we” and “they” to characterize the struggle between the haves and the have-nots. The use of these terms is notably devoid of any reference to the culture of the subjects of the poem. In “Who are They and Who are We?” written

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during the era of Anwar Sadat, Najm appropriately notes that:

They are the princes and the Sultans
They are the ones with wealth and power
And we are the impoverished and deprived
Use your mind, guess...
Guess who is governing whom?
Who are they and who are we? (Najm).

On a closely related note, Sandburg's early works explore the social injustices beyond the phenomenon of culture. In his "Chicago", Sandburg delineates the city as a befuddled entity that did not have awareness to issues influencing its inhabitants. Sandburg's poems address delicate class issues existing in American society at the time. Having made this point, it can be argued that Sandburg's revolution was based on protest in workers involved in industry. Sandburg used his poetry as a tool against the ills of capitalism against the low social classes. Indeed, the argument here is that the works of Sandburg inspired a protest from the low working class calling for better working conditions and benefits. Indeed, this line of thought transpires from many of his works. In "I Am the People, The Mob", Sandburg underlines the value of the working class to the effective functioning of the nation:

I am the people – the mob – the crowd – the mass.
Do you know that all the great work of the world is
done through me?
I am the workingman, the inventor, the maker of the
world's food and clothes.
I am the audience that witnesses history. The
Napoleons
come from me and the Lincolns. They die. And
then I send forth more Napoleons and Lincolns.
I am the seed ground (Sandburg 65).

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Sandburg further captures the value of the low working class in the “Skyscraper.” In this poem, which is seemingly about a tall building, the reader comes to realize that it is indeed a personification of the city of Chicago. Sandburg argues that while the people working in the white collar jobs are the most celebrated, the city owes its existence to the low working class who shed sweat and sometimes blood to make the city a reality:

It is the men and women, boys and girls so poured in
and out all day that
give the building a soul of dreams and thoughts and
memories.

Men who sunk the pilings and mixed the mortar are
laid in graves where
the wind whistles a wild song without words
(Sandburg 27).

The argument here is that transculturalism challenges the idea that people can only relate with others of the same cultural background. This is a reference to the weaknesses of multiculturalism which encourages division among different cultures. Following this line of thought, the value of cultural heritage in human survival is discounted.

It is imperative to highlight the fact that obtaining a transcultural mindset does not necessitate that one abandons or disregards the way of life they are naturally introduced to and the impacts of that specific culture in their character. This is perhaps one of the areas where the works of Najm and Sandburg conflict. Points of inception are similarly fundamental as the endeavors to deconstruct and to demystify cultural origins (Dagnino 5). Be that as it may, rather than demanding the justification of their cultures, poets such as Najm encourage that individuals ought to release them and viably rise above them. In such a manner, the fundamental motivation behind culture is to energize

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freedom through an imaginative and historical process (Dagnino 5). This implies that culture that makes people slaves of natural qualities, such as sex, race or age is without esteem. Indeed, the work of Najeem appreciates Egyptian culture where in “On your Seventy Something Birthday” he notes that:

Long ago, in nineteen fifty two
We had our own cars; we had education and the
educated
We had a culture and the cultured
And literature, science and many artists (Najm).

The Transcultural literary perspective can be described as offering greater freedom given the traits of authors who exist in this genre (Dagnino 2). For example, it is possible to note authors who are both educated and less educated such as those forming the basis of this work. In fact, it can be argued that the success of poets Ahmad Fouad Najm and Carl Sandburg is primarily the result of the literary freedom and opportunities offered by the fluidity and interaction of different cultures and mindsets. The reason for this claim is that while Najm and Sandburg are renowned and established poets, their style fails to align with conventional forms of poetry. In fact the major criticism against the two is that their works lack the fundamentals of style. This is indeed true since both Najm and Sandburg write predominantly in prose and free verse. The work of Sandburg most important to this idea of literary freedom is the *Chicago Poems*. This poem moves away from the literary conventions of the time to capture the issues at the heart of society in an easy to understand language.

Chicago Poems, are a humanistic rendering of urban life including the portrayals of places as well as an easygoing array of character representations. The work gives a stark yet admirable perspective of the common workers in the US at

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the time. The city of Chicago, which is the centerpiece of the work and one of Sandburg's most commended poems, not just depicts the flaws of the mid-western city but it also lauds what Sandburg considered the delight and essentialness vital to life. In "Chicago", an undisclosed entity tells the narrator of the ills of the city. The narrator tends to aggress with some of these views:

They tell me you are wicked and I believe them, for I
have seen your painted women under the gas lamps
luring the farm boys.

And they tell me you are crooked and I answer: Yes,
it is true I have seen the gunman kill and go free to
kill again (Sandburg 1).

However, the narrator retorts by noting the pride in the city even given the challenging environment and nasty reputation:

And having answered so I turn once more to those
who sneer at this my city, and I give them back the
sneer and say to them:

Come and show me another city with lifted head
singing so proud to be alive and coarse and strong and
cunning.

Flinging magnetic curses amid the toil of piling job
on job, here is a tall bold slugger set vivid against the
little soft cities (Sandburg 1).

Sandburg's socialism incorporated both the welfare of society in general as well as estimation of the individual life. Like Najm, Sandburg's poems indicate attestations of the value of average Americans as well as a comprehension of the fantasy in the self-improvement discourse. Sandburg's poems in this manner try to bring reality into day to day life in the new industrialized society by promoting initiative at the individual level.

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Laughing the stormy, husky, brawling laughter of Youth, half-naked, sweating, proud to be Hog Butcher, Tool Maker, Stacker of Wheat, Player with Railroads and Freight Handler to the Nation (Sandburg 1).

Like Sandburg, Najm also employs an approach that is focused more on the issues rather than the dynamics of the writing. In “Who Are They And Who Are We?” Najm employs a series of literary devices to invoke the need for social change. In this work, it is clear to see the interpretation of transculturalism as a phenomenon defined not by subjective factors such as race but by issues that affect all humanity such as equality in the distribution of resources. Najm alternates between questions and answers in this poem to invoke thought on the nature of society at the time:

Use your mind, guess...
Guess who serves whom?
Who are they and who are we? (Najm).

The poet also uses the familiar colloquial language to enlighten the poor on the ills existing in the society. Indeed, this is one area where the work of Najm stands out from that of his American counterpart Sandburg. Through his work, Najm succeeds in rousing anger in the audience while simultaneously inspiring hope in a better future. For example in “the Strike”, Najm captures the essence of poetry as a tool in resistance and opposition:

How sweet are the poems?
In times of bitter hardship...and the songs
How sweet are the spoken words of love?
In times of privation (Najm).

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In a similar manner, the work of Najm communicates a sense of resilience along with the central message of revolution as seen in “The prison in the Castle”:

No matter the length of imprisonment; no matter the
oppression

No matter the despotism of the prisoner

Who could ever dare imprison Egypt? (Najm).

The concept of transcultural literature seems to resonate well with the popular slogan of global thinking and local action. The argument here is that action at the local level is the ideal avenue in deriving value from the concept of globalization at the local level. Another important aspect of globalization as it exists in the present day is that it features less of the Eurocentricism that characterized previous globalization movements (Cuccioletta 1). It should be noted that in previous years, globalization was defined largely as the spread of western values and ideas. This line of thought is captured especially by the works of Fajem who at some ridicules the appeal for western values in “My Beloved People”.

I like you to travel, to emigrate far

And send back money in dollars and Riyals

I like you to clap, party and cheer

For a football match, a movie, or a tabloid

I like you to support, revere, idolize

To accept, to be hypocritical, and to lick my shoes
clean (Najm).

On a closely related note, the poetry of revolution as articulated by Najm and Sandburg is largely a wake-up call for the average person to demand for greater equality as well as the benefits from globalization. In “I Am the People, The Mob,” Sandburg challenges the ignorance demonstrated by the lower class when he notes that:

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Terrible storms pass over me.
I forget. The best of me is sucked out and wasted.
I forget. Everything but Death comes to me and
makes me work and give up what I have. And I
forget (Sandburg 65).

This can be identified as a wakeup call for the oppressed and marginalized lower class to respond by campaigning for their right to just treatment:

When I, the People, learn to remember, when I, the
People, use the lessons of yesterday and no longer
forget who robbed me last year, who played me for
a fool... (Sandburg 65).

In the poem *They Will Say*, Sandburg captures the horrors exposed to small children at the time:

You took little children away from the sun and the
dew,
And the glimmers that played in the grass under the
great sky,
And the reckless rain; you put them between walls
To work, broken and smothered, for bread and wages,
To eat dust in their throats and die empty-hearted
For a little handful of pay on a few Saturday nights
(Sandburg 3).

On women, Sandburg noted their resilience while highlighting the difficulties in female life at the time. Sandburg to invoke thought on the gender inequalities that existed in American society following the industrial revolution. In the poem “*Working Girls*” Sandburg mentions that:

The working girls in the morning are going to work,
long lines of them afoot amid the downtown stores
and factories,...
Each morning as I move through this river of young-
woman life I feel a

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wonder about where it is all going... (Sandburg 14)

Going forward, the same approach, where poetry is used as a call for the average person to demand for greater rights is equally evident from the work of Najm. Imbalances in incorporation into the procedures of globalization resulted in some aspects of society remaining disadvantaged while exasperating existing deficiencies. It is intriguing to note that the more dynamic and direct administrations of the Middle East, for example, Egypt encountered the most upsetting uprisings. The primary influence of these uprisings was the monetary hardships compounded by deficient reconciliation into the worldwide free market framework. Najm illustrates this view accurately in "Erect your Forts":

The burden of ache was too heavy
We've been injured
And now we've had enough
Now we know
Who is behind our agony.
...And we are assembled
Workers, Peasants
and Students
...To walk the road
...And victory is nearer to our eyes (Najm).

The 2011 revolution was generally associated with grievances delivered by frameworks of globalization and unprotected introduction to imbalanced free market components. In the Middle East economic changes inside the region were generally an illusion. In reality, globalization set the stage for exacerbated financial disparities and corruption inside the national administration. The menace of corruption is captured by Najm in "What's Wrong with our President?":

That the president is a compassionate man
Constantly, busy working for his people
Busy, gathering their money

Dr. Ahmad Mohammad Abd Al-salam Ahmad

Outside, in Switzerland, saving it for us
In secret bank accounts
Poor guy, looking out for our future
Can't you see his kindly heart?
In faith and good conscience (Najm).

In a nutshell, Arab states, such as Egypt grasped the dialect as opposed to fundamentals of globalization. Reconciliation of these nations into financial globalization was restricted because of both internal and external elements including dictatorial political administration, the underdevelopment of household markets and an absence of innovative capacities.

In conclusion, the concept of Transculturalism as it exists in literature makes a reference to a novel approach to the view of globalization. This novel approach is characterized by a shift from the view of globalization as increased westernization. Authors such as Najm and Sandburg as captured in the present paper provide a blueprint for literary works that promote action at the local level. Sandburg conjured topics in a direct and frequently inconsiderate style for which he was known. Sandburg, a populist writer of the American society, commended the lives of low class workers in a tongue with which the target audience could relate. Like Najm, Sandburg composed poems for the American average citizens. His work celebrated both the regular individual and regular daily existence. In the same manner, Sandburg's poetry addressed the range of American life, especially that of the common laborers. What's more, he made poems that touched on the horrors of modern urban life. Sandburg broke with poetic tradition by tending to unpoetic subjects. Like Najm, he broke with ordinary rhyme plans and structures as observed from the broad utilization of exchange and long lines. It ought to be noticed that commentators viewed Sandburg as substandard since the cleaned scholarly design of his time

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considered frame, structure, symbolism, pressure, and incongruity more vital than substance. Sandburg's poetry, like that of Najm, emerges as a vehicle for conveying his message of confidence in the general population. He didn't brood over verse and what constitutes craftsmanship but rather had a practically flippant demeanor towards the theories of style. The primary outcome from this paper is a greater awareness of the role that literary works can play in triggering action in society in a manner that transcends culture.

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