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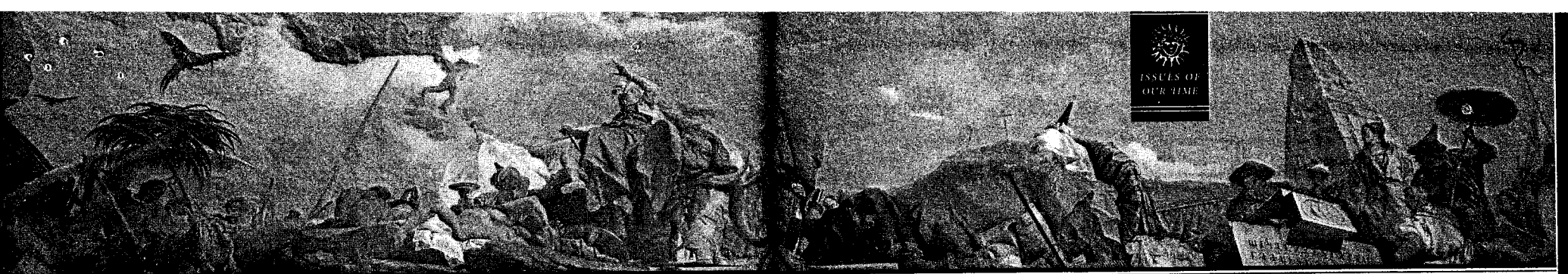
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COSMOPOLITANISM

ETHICS IN A WORLD OF STRANGERS

YERAVICH
GLOBAL ISSUES
CRN 3228
WEEK 7

Kwame Anthony Appiah



W. W. NORTON & COMPANY
NEW YORK • LONDON

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Manufacturing by Courier Westford
Book design by Rubina Yeh
Production manager: Julia Druskin

Library of Congress Cataloging-in-Publication Data

Appiah, Anthony.

Cosmopolitanism : ethics in a world of strangers / Kwame Anthony Appiah.— 1st ed.

p. cm. — (Issues of our time)

Includes bibliographical references and index.

ISBN 0-393-06155-8 (hardcover)

1. Ethics. 2. Conduct of life. 3. Cosmopolitanism. I. Title. II. Series.

BJ1031.A63 2006

172—dc22

2005024356

W. W. Norton & Company, Inc., 500 Fifth Avenue, New York, N.Y. 10110
www.wwnorton.com

W. W. Norton & Company Ltd., Castle House, 75/76 Wells Street, London W1T 3QT

1 2 3 4 5 6 7 8 9 0

For my mother, citizen of one world and many

... tibi: namque tu solebas
meas esse aliquid putare nugas.

—CATULLUS

CHAPTER 7

COSMOPOLITAN CONTAMINATION

Global Villages

People who complain about the homogeneity produced by globalization often fail to notice that globalization is, equally, a threat to homogeneity. You can see this as clearly in Kumasi as anywhere. The capital of Asante is accessible to you, whoever you are—emotionally, intellectually, and, of course, physically. It is integrated into the global markets. None of this makes it Western, or American, or British. It is still Kumasi. What it isn't, just because it's a city, is homogeneous. English, German, Chinese, Syrian, Lebanese, Burkinabe, Ivorian, Nigerian, Indian: I can find you families of each description. I can find you Asante people, whose ancestors have lived in this town for centuries, but also Hausa households that have been around for centuries, too. There are people there from all the regions, speaking all the scores of lan-

guages of Ghana as well. And while people in Kumasi come from a wider variety of places than they did a hundred or two hundred years ago, even then there were already people from all over the place coming and going. I don't know who was the first Asante to make the pilgrimage to Mecca, but his trip would have followed trade routes that are far older than the kingdom. Gold, salt, kola nuts, and, alas, slaves have connected my hometown to the world for a very long time. And trade means travelers. If by globalization you have in mind something new and recent, the ethnic eclecticism of Kumasi is not the result of it.

But if you go outside Kumasi, only a little way—twenty miles, say, in the right direction—and if you drive off the main road down one of the many potholed side roads of red laterite, you can arrive pretty soon in villages that are fairly homogeneous. The people have mostly been to Kumasi and seen the big, polyglot, diverse world of the city. Here, though, where they live, there is one everyday language (aside from the English in the government schools), a few Asante families, and an agrarian way of life that is based on some old crops, like yam, and some new ones, like cocoa, which arrived in the late nineteenth century as a commercial product for export. They may or may not have electricity (this close to Kumasi, they probably do). When people talk of the homogeneity produced by globalization, what they are talking about is this: the villagers will have radios; you will be able to get a discussion going about the World Cup in soccer, Muhammad Ali, Mike Tyson, and hip-hop; and you will probably be able to find a bottle of Guinness or Coca-Cola (as well as Star or Club, Ghana's own delicious lagers). Then again, the language on the radio won't be a world language, the soccer teams they know best will be Ghanaian, and what can you tell about someone's soul from the fact that she drinks Coca-Cola? These villages are connected with more places than they were a couple of centuries ago. Their homogeneity, though, is still the local kind.

In the era of globalization—in Asante as in New Jersey—people make pockets of homogeneity. Are all these pockets of homogeneity less distinctive than they were a century ago? Well, yes, but mostly in good ways. More of them have access to medicines that work. More of them have access to clean drinking water. More of them have schools. Where, as is still too common, they don't have these things, this is not something to celebrate but to deplore. And whatever loss of difference there has been, they are constantly inventing new forms of difference: new hairstyles, new slang, even, from time to time, new religions. No one could say that the world's villages are—or are about to become—anything like the same.

So why do people in these places sometimes feel that their identity is threatened? Because the world, their world, is changing, and some of them don't like it. The pull of the global economy—witness those cocoa trees whose chocolate is eaten all around the world—created some of the life they now live. If the economy changes—if cocoa prices collapse again as they did in the early 1990s—they may have to find new crops or new forms of livelihood. That is unsettling for some people (just as it is exciting for others). Missionaries came a while ago, so many of these villagers will be Christian, even if they also have kept some of the rites from earlier days. But new Pentecostal messengers are challenging the churches they know and condemning the old rites as idolatrous. Again, some like it; some don't.

Above all, relationships are changing. When my father was young, a man in a village would farm some land that a chief had granted him, and his *abusua*, his matriclan, (including his younger brothers) would work it with him. If extra hands were needed in the harvest season, he would pay the migrant workers who came from the north. When a new house needed building, he would organize it. He would also make sure his dependents were fed and clothed, the children educated, marriages and funerals arranged and paid

for. He could expect to pass the farm and the responsibilities eventually to one of his nephews.

Nowadays, everything has changed. Cocoa prices have not kept pace with the cost of living. Gas prices have made the transportation of the crop more expensive. And there are new possibilities for the young in the towns, in other parts of the country, and in other parts of the world. Once, perhaps, you could have commanded your nephews and nieces to stay. Now they have the right to leave; in any case, you may not make enough to feed and clothe and educate them all. So the time of the successful farming family has gone; and those who were settled in that way of life are as sad to see it go as some of the American family farmers whose lands are being accumulated by giant agribusinesses. We can sympathize with them. But we cannot force their children to stay in the name of protecting their authentic culture; and we cannot afford to subsidize indefinitely thousands of distinct islands of homogeneity that no longer make economic sense.

Nor should we want to. Cosmopolitans think human variety matters because people are entitled to the options they need to shape their lives in partnership with others. What John Stuart Mill said more than a century ago in *On Liberty* about diversity within a society serves just as well as an argument for variety across the globe:

If it were only that people have diversities of taste, that is reason enough for not attempting to shape them all after one model. But different persons also require different conditions for their spiritual development; and can no more exist healthily in the same moral, than all the variety of plants can exist in the same physical, atmosphere and climate. The same things which are helps to one person towards the cultivation of his higher nature, are hindrances to another. . . . Unless there is a corresponding diversity in their

modes of life, they neither obtain their fair share of happiness, nor grow up to the mental, moral, and aesthetic stature of which their nature is capable.¹

If we want to preserve a wide range of human conditions because it allows free people the best chance to make their own lives, there is no place for the enforcement of diversity by trapping people within a kind of difference they long to escape. There simply is no decent way to sustain those communities of difference that will not survive without the free allegiance of their members.

Don't Ever Change

Even if you grant that people shouldn't be forced into sustaining authentic cultural practices, you might suppose that a cosmopolitan should side with those who are busy around the world "preserving culture" and resisting "cultural imperialism." But behind these slogans you often find some curious assumptions. Take "preserving culture." It's one thing to provide people with help to sustain arts they want to sustain. I am all for festivals of Welsh bards in Llandudno funded by the Welsh Arts Council, if there are people who want to recite and people who care to listen. I am delighted with the Ghana National Cultural Center in Kumasi, where you can go and learn traditional Akan dancing and drumming, especially since its classes are spirited and overflowing. Restore the deteriorating film stock of early Hollywood movies; continue the preservation of Old Norse and early Chinese and Ethiopian manuscripts; record, transcribe, and analyze the oral narratives of Malay and Maasai and Maori: all these are a valuable part of our human heritage. But preserving *culture*—in the sense of cultural artifacts,

broadly conceived—is different from preserving *cultures*. And the preservers of cultures are busy trying to ensure that the Huli of Papua New Guinea or, for that matter, Sikhs in Toronto or Hmong in New Orleans keep their “authentic” ways. What makes a cultural expression authentic, though? Are we to stop the importation of baseball caps into Vietnam, so that the Zao will continue with their colorful red headdresses? Why not ask the Zao? Shouldn’t the choice be theirs?

“They *have* no real choice,” the cultural preservationists may say. “We have dumped cheap Western clothes into their markets; and they can no longer afford the silk they used to wear. If they had what they really wanted, they’d still be dressed traditionally.” Notice that this is no longer an argument about authenticity. The claim is that they can’t afford to do something that they’d really like to do, something that is expressive of an identity they care about and want to sustain. This is a genuine problem, one that afflicts people in many communities: they’re too poor to live the life they want to lead. If that’s true, it’s an argument for trying to see whether we can help them get richer. But if they do get richer and they still run around in T-shirts, so much the worse, I say, for authenticity.

Not that this is likely to be a problem in the real world. People who can afford it mostly *like* to put on traditional garb from time to time. American boys wear tuxedos to proms. I was best man once at a Scottish wedding. The bridegroom wore a kilt, of course. (I wore a *kente* cloth. Andrew Oransay, who piped us up the aisle, whispered in my ear at one point, “Here we all are then, in our tribal gear.”) In Kumasi, people who can afford them, love to put on their *kente* cloths, especially the most “traditional” ones, woven in colorful silk strips in the town of Bonwire, as they have been for a couple of centuries. (The prices have risen in part because demand outside Asante has risen. A fine *kente* for a man now costs more than the average Ghanaian earns in a year. Is that bad? Not

for the people of Bonwire.) But trying to find some primordially authentic culture can be like peeling an onion. The textiles most people think of as traditional West African cloths are known as java prints, and arrived with the Javanese batiks sold, and often milled by, the Dutch. The traditional garb of Herero women derives from the attire of nineteenth-century German missionaries, though it’s still unmistakably Herero, not least because the fabrics they use have a distinctly un-Lutheran range of colors. And so with our *kente* cloth: the silk was always imported, traded by Europeans, produced in Asia. This tradition was once an innovation. Should we reject *it* for that reason as untraditional? How far back must one go? Should we condemn the young men and women of the University of Science and Technology, a few miles outside Kumasi, who wear European-style gowns for graduation, lined with *kente* strips (as they do, now, at Howard and Morehouse, too). Cultures are made of continuities *and* changes, and the identity of a society can survive through these changes, just as each individual survives the alterations of Jacques’s “seven ages of man.”

The Trouble with “Cultural Imperialism”

Cultural preservationists often make their case by invoking the evil of “cultural imperialism.” And its victims aren’t necessarily the formerly colonized “natives.” In fact, the French have a penchant for talking of “cultural imperialism” to make the point that French people like to watch American movies and visit English-language sites on the Internet. (*Évidemment*, the American taste for French movies is something to be encouraged.) This is surely very odd. No army, no threat of sanctions, no political saber rattling, imposes Hollywood on the French.

There is a genuine issue here, I think, but it is not imperialism. France's movie industry requires government subsidy. Part of the reason, no doubt, is just that Americans have the advantage of speaking a language with many more speakers than France (though this can't be the whole explanation, since the British film industry seems to require subsidy, too). Still, whatever the reason, the French would like to have a significant number of films rooted deeply in French life, which they watch alongside all those American movies. Since the resulting films are often wonderful, in subsidizing them for themselves, they have also enriched the treasury of cosmopolitan cultural experience. So far, I think, so good.

What would justify genuine concern would be an attempt by the United States through the World Trade Organization, say, to have these culturally motivated subsidies banned. Even in the United States, most of us believe it is perfectly proper to subsidize programs on public television. We grant tax-exempt status to our opera and ballet companies; cities and states subsidize sports stadiums. It is an empirical question, not one to be settled by appeal to a free-market ideology, how much of the public culture the citizens of a democratic nation want can be produced solely by the market.

But to concede this much is not to accept what the theorists of cultural imperialism want. In broad strokes, their underlying picture is this. There is a world system of capitalism. It has a center and a periphery. At the center—in Europe and the United States—is a set of multinational corporations. Some of these are in the media business. The products they sell around the world promote the interests of capitalism in general. They encourage consumption not just of films, television, and magazines but of the other non-media products of multinational capitalism. Herbert Schiller, a leading critic of "media/cultural imperialism" has claimed that it is "the imagery and cultural perspectives of the ruling sector in the center that shape and structure consciousness throughout the system at large."²

People who believe this story have been taking the pitches of magazine and television company executives selling advertising space for a description of reality. The evidence doesn't bear it out. As it happens, researchers actually went out into the world and explored the responses to the hit television series *Dallas* in Holland and among Israeli Arabs, Moroccan Jewish immigrants, kibbutzniks, and new Russian immigrants to Israel. They have examined the actual content of the television media—whose penetration of everyday life far exceeds that of film—in Australia, Brazil, Canada, India, and Mexico. They have looked at how American popular culture was taken up by the artists of Sophiatown, in South Africa. They have discussed *Days of Our Lives* and the *The Bold and the Beautiful* with Zulu college students from traditional backgrounds.³

And they have found two things, which you might already have guessed. The first is that, if there is a local product—as there is in France, but also in Australia, Brazil, Canada, India, Mexico, and South Africa—many people prefer it, especially when it comes to television. For more than a decade in Ghana, the one program you could discuss with almost anyone was a local soap opera in Twi called *Osofo Dadzie*, a lighthearted program with a serious message, each episode, about the problems of contemporary everyday life. We know, do we not, how the Mexicans love their *telenovelas*? (Indeed, people know it even in Ghana, where they are shown in crudely dubbed English versions, too.) The academic research confirms that people tend to prefer television programming that's close to their own culture.⁴ (The Hollywood blockbuster has a special status around the world; but here, as American movie critics regularly complain, the nature of the product—heavy on the action sequences, light on clever badinage—is partly determined by what works in Bangkok and Berlin. From the point of view of the cultural-imperialism theorists, this is a case in which the empire has struck back.)

The second observation that the research supports is that how

people respond to these American products depends on their existing cultural context. When the media scholar Larry Strelitz spoke to those students from KwaZulu-Natal, he found that they were anything but passive vessels. One of them, Sipho, reported both that he was a "very, very strong Zulu man" and that he had drawn lessons from watching the American soap opera *Days of Our Lives*—"especially relationship-wise." It fortified his view that "if a guy can tell a woman that he loves her she should be able to do the same." What's more, after watching the show, Sipho "realized that I should be allowed to speak to my father. He should be my friend rather than just my father. . . ." One doubts that that was the intended message of multinational capitalism's ruling sector.

But Sipho's response also confirmed what has been discovered over and over again. Cultural consumers are not dupes. They can resist. So he also said,

In terms of our culture, a girl is expected to enter into relationships when she is about 20. In the Western culture, the girl can be exposed to a relationship as early as 15 or 16. That one we shouldn't adopt in our culture. Another thing we shouldn't adopt from the Western culture has to do with the way they treat elderly people. I wouldn't like my family to be sent into an old-age home.⁵

The "old-age homes" in American soap operas may be safe places, full of kindly people. That doesn't sell the idea to Sipho. Dutch viewers of *Dallas* saw not the pleasures of conspicuous consumption among the super-rich—the message that theorists of "cultural imperialism" find in every episode—but a reminder that money and power don't protect you from tragedy. Israeli Arabs saw a program that confirmed that women abused by their husbands should return to their fathers. Mexican *telenovelas* remind Ghanaian women that, where sex is at issue, men are not to be

trusted. If the *telenovelas* tried to tell them otherwise, they wouldn't believe it.

Talk of cultural imperialism structuring the consciousnesses of those in the periphery treats Sipho and people like him as *tabulae rasae* on which global capitalism's moving finger writes its message, leaving behind another homogenized consumer as it moves on. It is deeply condescending. And it isn't true.

In Praise of Contamination

Behind much of the grumbling about the cultural effects of globalization is an image of how the world used to be—an image that is both unrealistic and unappealing. Our guide to what is wrong here might as well be another African. Publius Terentius Afer, whom we know as Terence, was born a slave in Carthage in North Africa, and taken to Rome in the late second century AD. Before long, his plays were widely admired among the city's literary elite; witty, elegant works that are, with Plautus's earlier, less cultivated works, essentially all we have of Roman comedy. Terence's own mode of writing—his free incorporation of earlier Greek plays into a single Latin drama—was known to Roman *littérateurs* as "contamination." It's a suggestive term. When people speak for an ideal of cultural purity, sustaining the authentic culture of the Asante or the American family farm, I find myself drawn to *contamination* as the name for a counter-ideal. Terence had a notably firm grasp on the range of human variety: "So many men, so many opinions" was an observation of his. And it's in his comedy *The Self-Tormentor* that you'll find what has proved something like the golden rule of cosmopolitanism: *Homo sum: humani nil a me alienum puto*. "I am human: nothing human is alien to me." The context is illu-

minating. The play's main character, a busybody farmer named Chremes, is told by his overworked neighbor to mind his own affairs; the *homo sum* credo is his breezy rejoinder. It isn't meant to be an ordinance from on high; it's just the case for gossip.

Then again, gossip—the fascination people have for the small doings of *other* people—shares a taproot with literature. Certainly the ideal of contamination has no more eloquent exponent than Salman Rushdie, who has insisted that the novel that occasioned his fatwa “celebrates hybridity, impurity, intermingling, the transformation that comes of new and unexpected combinations of human beings, cultures, ideas, politics, movies, songs. It rejoices in mongrelization and fears the absolutism of the Pure. *Mélange*, hotchpotch, a bit of this and a bit of that is how newness enters the world. It is the great possibility that mass migration gives the world, and I have tried to embrace it.”⁶ But it didn't take modern mass migration to create this great possibility. The early Cynics and Stoics took their contamination from the places they were born to the Greek cities where they taught. Many were strangers in those places; cosmopolitanism was invented by contaminators whose migrations were solitary. And the migrations that have contaminated the larger world were not all modern. Alexander's empire molded both the states and the sculpture of Egypt and North India; first the Mongols then the Mughals shaped great swaths of Asia; the Bantu migrations populated half the African continent. Islamic states stretch from Morocco to Indonesia; Christianity reached Africa, Europe, and Asia within a few centuries of the death of Jesus of Nazareth; Buddhism long ago migrated from India into much of East and Southeast Asia. Jews and people whose ancestors came from many parts of China have long lived in vast diasporas. The traders of the Silk Road changed the style of elite dress in Italy; someone brought Chinese pottery for burial in fifteenth-century Swahili graves. I have heard it said that the bagpipes started

out in Egypt and came to Scotland with the Roman infantry. None of this is modern.

No doubt, there can be an easy and spurious utopianism of “mixture,” as there is of “purity.” And yet the larger human truth is on the side of Terence's contamination. We do not need, have never needed, settled community, a homogeneous system of values, in order to have a home. Cultural purity is an oxymoron. The odds are that, culturally speaking, you already live a cosmopolitan life, enriched by literature, art, and film that come from many places, and that contains influences from many more. And the marks of cosmopolitanism in that Asante village—soccer, Muhammad Ali, hip-hop—entered their lives, as they entered yours, not as work but as pleasure. There are some Western products and vendors that appeal to people in the rest of the world *because* they're seen as Western, as modern: McDonald's, Levis. But even here, cultural significance isn't just something that corporate headquarters gets to decree. People wear Levis on every continent. In some places they are informal wear; in others they're dressy. You can get Coca-Cola on every continent, too. In Kumasi you will get it at funerals. Not, in my experience, in the West of England, where hot milky Indian tea is favored. The point is that people in each place make their own uses even of the most famous global commodities.

A tenable cosmopolitanism tempers a respect for difference with a respect for actual human beings—and with a sentiment best captured in the credo, once comic, now commonplace, penned by that former slave from North Africa. Few remember what Chremes says next, but it's as important as the sentence everyone quotes: “Either I want to find out for myself or I want to advise you: think what you like. If you're right, I'll do what you do. If you're wrong, I'll set you straight.”