

4 Jihad vs. McWorld

Benjamin Barber

History is not over. Nor are we arrived in the wondrous land of techné promised by the futurologists. The collapse of state communism has not delivered people to a safe democratic haven, and the past, fratricide and civil discord perduring, still clouds the horizon just behind us. Those who look back see all of the horrors of the ancient slaughterbench reenacted in disintegral nations like Bosnia, Sri Lanka, Osssetia, and Rwanda and they declare that nothing has changed. Those who look forward profess commercial and technological interdependence – a virtual paradise made possible by spreading markets and global technology – and they proclaim that everything is or soon will be different. The rival observers seem to consult different almanacs drawn from the libraries of contrarian planets.

Yet anyone who reads the daily papers carefully, taking in the front page accounts of civil carnage as well as the business page stories on the mechanics of the information superhighway and the economics of communication mergers, anyone who turns deliberately to take in the whole 360-degree horizon, knows that our world and our lives are caught between what William Butler Yeats called the two eternities of race and soul: that of race reflecting the tribal past, that of soul anticipating the cosmopolitan future. Our secular eternities are corrupted, however, race reduced to an insigntia of resentment, and soul sized down to fit the demanding body by which it now measures its needs. Neither race nor soul offers us a future that is other than bleak, neither promises a polity that is remotely democratic.

The first scenario rooted in race holds out the grim prospect of a retribalization of large swaths of humankind by war and bloodshed: a threatened balkanization of nation-states in which culture is pitted against culture, people against people, tribe against tribe, a jihad in the name of a hundred narrowly conceived faiths against every kind of interdependence, every kind of artificial social cooperation and mutual ally, against technology, against pop culture, and against integrated markets: against modernity itself as well as the future in which modernity issues. The second paints that future in shimmering pastels, a busy portrait of our rushing economic, technological, and ecological forces that demand integration and uniformity and that mesmerize peoples everywhere with fast music, fast computers, and fast food – MTV, Macintosh, and McDonald's – pressing nations into one homogeneous global theme park, one McWorld tied together by communications, information, entertainment,

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and commerce. Caught between Babel and Disneyland, the planet is falling precipitously apart and coming reluctantly together at the very same moment.

Some stunned observers notice only Babel, complaining about the thousand newly sundered "peoples" who prefer to address their neighbors with sniper rifles and mortars; others – zealots in Disneyland – seize on futurological platitudes and the promise of virtuality, exclaiming "It's a small world after all!" Both are right, but how can that be?

We are compelled to choose between what passes as "the twilight of sovereignty" and an entropic end of all history; or a return to the past's most fractious and demoralizing discord; to "the menace of global anarchy," to Milton's capital of hell, Pandaemonium; to a world totally "out of control."

The apparent truth, which speaks to the paradox at the core of this book, is that the tendencies of both Jihad and McWorld are at work, both visible sometimes in the same country at the very same instant. Iranian zealots keep one ear tuned to the mullahs urging holy war and the other cocked to Rupert Murdoch's Star television beaming in *Dynasty*, *Donahue*, and *The Simpsons* from hovering satellites. Chinese entrepreneurs vie for the attention of party cadres in Beijing and simultaneously pursue KFC franchises in cities like Nanjing, Hangzhou, and Xian where twenty-eight outlets serve over 100,000 customers a day. The Russian Orthodox church, even as it struggles to renew the ancient faith, has entered a joint venture with California businessmen to bottle and sell natural waters under the rubric Saint Springs Water Company. Serbian assassins wear Adidas sneakers and listen to Madonna on Walkman headphones as they take aim through their gunsopes at scurrying Sarajevo civilians looking to fill family watercans. Orthodox Hasids and brooding neo-Nazis have both turned to rock music to get their traditional messages out to the new generation, while fundamentalists plot virtual conspiracies on the Internet.

Now neither Jihad nor McWorld is in itself novel. History ending in the triumph of science and reason or some monstrous perversion thereof (Mary Shelley's Doctor Frankenstein) has been the leitmotiv of every philosopher and poet who has regretted the Age of Reason since the Enlightenment. Yeats lamented "the center will not hold, mere anarchy is loosed upon the world," and observers of Jihad today have little but historical detail to add. The Christian parable of the Fall and of the possibilities of redemption that it makes possible captures the eighteenth-century ambivalence – and our own – about past and future. I want, however, to do more than dress up the central paradox of human history in modern clothes. It is not Jihad and McWorld but the relationship between them that most interests me. For, squeezed between their opposing forces, the world has been sent spinning out of control. Can it be that what Jihad and McWorld have in common is anarchy: the absence of common will and that conscious and collective human control under the guidance of law we call democracy?

Progress moves in steps that sometimes lurch backwards; in history's twisting maze, Jihad not only revolts against but abets McWorld, while McWorld not only imperils but re-creates and reinforces Jihad. They produce their contraries and need one another. My object here then is not simply to offer sequential portraits of McWorld and Jihad, but while examining McWorld, to keep Jihad in my field of vision, and while dissecting Jihad, never to forget the context of McWorld. Call it a dialectic of McWorld: a study in the cunning of reason that does honor to the radical differences that distinguish Jihad and McWorld yet that acknowledges their powerful and paradoxical interdependence.

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There is a crucial difference, however, between my modest attempt at dialectic and that of the masters of the nineteenth century. Still seduced by the Enlightenment's faith in progress, both Hegel and Marx believed reason's cunning was on the side of progress. But it is harder to believe that the clash of Jihad and McWorld will issue in some overriding good. The outcome seems more likely to pervert than to nurture human liberty. The two may, in opposing each other, work to the same ends, work in apparent tension yet in covert harmony, but democracy is not their beneficiary. In East Berlin, tribal communism has yielded to capitalism. In Marx-Engelsplatz, the stolid, overbearing status of Marx and Engels face east, as if seeking distant solace from Moscow; but now, circling them along the streets that surround the park that is their prison are chain cafes like TGI Fridays, international hotels like the Radisson, and a circle of neon billboards mocking them with brand names like Panasonic, Coke, and GoldStar. New gods, yes, but more liberty?

What then does it mean in concrete terms to view Jihad and McWorld dialectically when the tendencies of the two sets of forces initially appear so intractably antithetical? After all, Jihad and McWorld operate with equal strength in opposite directions, the one driven by parochial hatreds, the other by universalizing markets, the one re-creating ancient subnational and ethnic borders from within, the other making national borders porous from without. Yet Jihad and McWorld have this in common: they both make war on the sovereign nation-state and thus undermine the nation-state's democratic institutions. Each eschews civil society and believes democratic citizenship, neither seeks alternative democratic institutions. Their common thread is indifference to civil liberty. Jihad forges communities of blood rooted in exclusion and hatred, communities that slight democracy in favor of tyrannical paternalism or consensual tribalism. McWorld forges global markets rooted in consumption and profit, leaving to an untrustworthy, if not altogether fictitious, invisible hand issues of public interest and common good that once might have been nurtured by democratic citizenries and their watchful governments. Such governments, intimidated by market ideology, are actually pulling back at the very moment they ought to be aggressively intervening. What was once understood as protecting the public interest is now excoriated as heavy-handed regulatory browbeating. Justice yields to markets, even though, as Felix Rohatyn has bluntly confessed, "there is a brutal Darwinian logic to these markets. They are nervous and greedy. They look for stability and transparency, but what they reward is not always our preferred form of democracy." If the traditional conservators of freedom were democratic constituents and Bills of Rights, "the new temples to liberty," George Steiner suggests, "will be McDonald's and Kentucky Fried Chicken."

In being reduced to a choice between the market's universal church and a re-tribalizing politics of particularist identities, peoples around the globe are threatened with an atavistic return to medieval politics where local tribes and ambitious emperors together ruled the world entire, women and men united by the universal abstraction of Christianity even as they lived out isolated lives in warring fiefdoms defined by involuntary (ascriptive) forms of identity. This was a world in which princes and kings had little real power until they conceived the ideology of nationalism. Nationalism established government on a scale greater than the tribe yet less cosmopolitan than the universal church and in time gave birth to those intermediate, gradually more democratic institutions that would come to constitute the nation-state. Today, at the far end of this history, we seem intent on re-creating a world in which our only choices are the secular universalism of the cosmopolitan market and the every-

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In the tumult of the confrontation between global commerce and parochial ethnicity, the virtues of the democratic nation are lost and the instrumentalities by which it permitted peoples to transform themselves into nations and seize sovereign power in the name of liberty and the commonweal are put at risk. Neither Jihad nor McWorld aspires to resecure the civic virtues undermined by its denationalizing practices; neither global markets nor blood communities service public goods or pursue equality and justice. Impartial judiciaries and deliberative assemblies play no role in the roving killer bands that speak on behalf of newly liberated "peoples," and such democratic institutions have at best only marginal influence on the roving multinational corporations that speak on behalf of newly liberated markets. Jihad pursues a bloody politics of identity, McWorld a bloodless economics of profit. Belonging by default to McWorld, everyone is a consumer; seeking a repository for identity, everyone belongs to some tribe. But no one is a citizen. Without citizens, how can there be democracy? [. . .]

Jihad is, I recognize, a strong term. In its mildest form, it betokens religious struggle on behalf of faith, a kind of Islamic zeal. In its strongest political manifestation, it means bloody holy war on behalf of partisan identity that is metaphysically defined and fanatically defended. Thus, while for many Muslims it may signify only ardor in the name of a religion that can properly be regarded as universalizing (if not quite ecumenical), I borrow its meaning from those militants who make the slaughter of the "other" a higher duty. I use the term in its militant construction to suggest dogmatic and violent particularism of a kind known to Christians no less than Muslims, to Germans and Hindis as well as to Arabs. The phenomena to which I apply the phrase have innocent enough beginnings: identity politics and multicultural diversity can represent strategies of a free society trying to give expression to its diversity. What ends as Jihad may begin as a simple search for a local identity, some set of common personal attributes to hold out against the numbing and neutering uniformities of industrial modernization and the colonizing culture of McWorld.

America is often taken as the model for this kind of benign multiculturalism, although we too have our critics like Arthur Schlesinger, Jr., for whom multiculturalism is never benign and for whom it signals the inaugural logic of a long-term disintegration. Indeed, I will have occasion to write about an "American Jihad" being waged by the radical Right. The startling fact is that less than 10 percent (about twenty) of the modern world's states are truly homogeneous and thus, like Denmark or the Netherlands, can't get smaller unless they fracture into tribes or clans. In only half is there a single ethnic group that comprises even 75 percent of the population. As in the United States, multiculturalism is the rule, homogeneity the exception. Nations like Japan or Spain that appear to the outside world as integral turn out to be remarkably multicultural. And even if language alone, the nation's essential attribute, is made the condition for self-determination, a count of the number of languages spoken around the world suggests the community of nations could grow to over six thousand members.

The modern nation-state has actually acted as a cultural integrator and has adapted well to pluralist ideals: civic ideologies and constitutional faiths around which their many clans and tribes can rally. It has not been too difficult to contrive a civil religion for Americans or French or Swiss, since these "peoples" actually contain multitudes of subnational factions and ethnic tribes earnestly seeking common ground. But for Basques and Normans? What need have they for anything but blood

and memory? And what of the East Timorese, the Quechua, the Islander Japanese – their own? Peoples of modernity? These are all in search of something more. They are seduced by the slaughter, by the artificial faith organizations, by the advertising diverting their grievances? [. . .]

McWorld is a product of a template is American. Its aesthetic as well as its political ideology. Its symbols are drawn from the roadways, the marquees of global identity they become icons of the images they create. Their appearances are the product of Hollywood. Music, video, commercial civilization, borderless neighborhoods, world taste around the globe, jingles, and trademarks are turned into a kind of video culture, fuzzier and less dogmatic. It may be far more successful than it has succeeded.

McWorld's video culture may attenuate the nation's instrumental identity was less a model of leadership set on liquid casts whipped listeners. As he has noticed, "regional and narrowcasting can do what gives the local and Hasid rock are not in particularly dramatic Western pop music as and stations that broadcast sentiments. Even the Armenian "flamers" (to speak), so that the rabid cultural territories

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and memory? And what of Alsatians, Bavarians, and East Prussians? Kurds, Osssetians, East Timorese, Quebecois, Abkhazians, Catalonians, Tamils, Inkatha Zulus, Kurile Islander Japanese – peoples without countries inhabiting nations they cannot call their own? Peoples trying to seal themselves off not just from others but from modernity? These are frightened tribes running not to but from civic faith in search of something more palpable and electrifying. How will peoples who define themselves by the slaughter of tribal neighbors be persuaded to subscribe to some flimsy artificial faith organized around abstract civic ideals or commercial markets? Can advertising divert warriors of blood from the genocide required by their ancient grievances? [. . .]

McWorld is a product of popular culture driven by expansionist commerce. Its template is American, its form style. Its goods are as much images as materiel, an aesthetic as well as a product line. It is about culture as commodity, apparel as ideology. Its symbols are Harley-Davidson motorcycles and Cadillac motorcars hoisted from the roadways, where they once represented a mode of transportation, to the marqueses of global market cats like Harley-Davidson's and the Hard Rock where they become icons of lifestyle. You don't drive them, you feel their vibes and rock to the images they conjure up from old movies and new celebrities, whose personal appearances are the key to the wildly popular international cafe chain Planet Hollywood. Music, video, theater, books, and theme parks – the new churches of a commercial civilization in which malls are the public squares and suburbs the neighborless neighborhoods – are all constructed as image exports creating a common world taste around common logos, advertising slogans, stars, songs, brand names, jingles, and trademarks. Hard power yields to soft, while ideology is transmuted into a kind of videology that works through sound bites and film clips. Videology is fuzzier and less dogmatic than traditional political ideology: it may as a consequence be far more successful in instilling the novel values required for global markets to succeed.

McWorld's videology remains Jihad's most formidable rival, and in the long run it may attenuate the force of Jihad's recidivist tribalisms. Yet the information revolution's instrumentalities are also Jihad's favored weapons. Hutu or Bosnian Serb identity was less a matter of real historical memory than of media propaganda by a leadership set on liquidating rival clans. In both Rwanda and Bosnia, radio broadcasts whipped listeners into a killing frenzy. As *New York Times* rock critic Jon Pareles has noticed, "regionalism in pop music has become as trendy as microbrewery beer and narrowcasting cable channels, and for the same reasons." The global culture is what gives the local culture its medium, its audience, and its aspirations. Fascist pop and Hard rock are not oxymorons; rather they manifest the dialectics of McWorld in particularly dramatic ways. Belgrade's radio includes stations that broadcast Western pop music as a rebuke to hard-liner Milosevic's supernationalist government and stations that broadcast native folk tunes laced with antiforeign and anti-Semitic sentiments. Even the Internet has its neo-Nazi bulletin boards and Turk-trashing Armenian "flamers" (who assail every use of the word *turkey*, fair and fowl alike, so to speak), so that the abstractions of cyberspace too are infected with a peculiar and rabid cultural territoriality all their own.

The dynamics of the Jihad-McWorld linkage are deeply dialectical. Japan has, for example, become more culturally insistent on its own traditions in recent years even as its people seek an ever greater purchase on McWorld. In 1992, the number-one restaurant in Japan measured by volume of customers was McDonald's, followed in

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the number-two spot by the Colonel's Kentucky Fried Chicken. In France, where cultural purists complain bitterly of a looming Sixième République ("la République Américaine"), the government attacks "franglais" even as it funds EuroDisney park just outside of Paris. In the same spirit, the cinema industry makes war on American film imports while it bestows upon Sylvester Stallone one of France's highest honors, the Chevalier des arts et lettres. Ambivalence also stalks India. Just outside of Bombay, cheek by jowl with villages still immersed in poverty and notorious for the informal execution of unwanted female babies or, even, wives, can be found a new town known as SCEEPZ – the Santa Cruz Electronic Export Processing Zone – where Hindi-, Tamil-, and Mahratti-speaking computer programmers write software for Swissair, AT&T, and other labor-cost-conscious multinationals. India is thus at once a major exemplar of ancient ethnic and religious tensions and "an emerging power in the international software industry." To go to work at SCEEPZ, says an employee, is "like crossing an international border." Not into another country, but into the virtual nowhere-land of McWorld.

More dramatic even than in India, is the strange interplay of Jihad and McWorld in the remnants of Yugoslavia. In an affecting *New Republic* report, Slavenka Drakulic told the brief tragic love story of Admira and Bosko, two young star-crossed lovers from Sarajevo: "They were born in the late 1960s," she writes. "They watched Spielberg movies; they listened to Iggy Pop; they read John le Carré; they went to a disco every Saturday night and fantasized about traveling to Paris or London." Longing for safety, it seems they finally negotiated with all sides for safe passage, and readied their departure from Sarajevo. Before they could cross the magical border that separates their impoverished lane from the seeming sanctuary of McWorld, Jihad caught up to them. Their bodies lay along the riverbank, riddled with bullets from anonymous snipers for whom safe passage signaled an invitation to target practice. The murdered young lovers, as befits émigrés to McWorld, were clothed in jeans and sneakers. So too, one imagines, were their murderers.

Further east, tourists seeking a piece of old Russia that does not take them too far from MTV can find traditional Matryoshka nesting dolls (that fit one inside the other) featuring the nontraditional visages of (from largest to smallest) Bruce Springsteen, Madonna, Boy George, Dave Stewart, and Annie Lennox.

In Russia, in India, in Bosnia, in Japan, and in France too, modern history then leans both ways: toward the meretricious inevitability of McWorld, but also into Jihad's stiff winds, heaving to and fro and giving heart both to the Panglossians and the Pandoras, sometimes for the very same reasons. The Panglossians bank on EuroDisney and Microsoft, while the Pandoras await nihilism and a world in Pandæmonium. Yet McWorld and Jihad do not really force a choice between such polarized scenarios. Together, they are likely to produce some stifling amalgam of the two suspended in chaos. Antithetical in every detail, Jihad and McWorld nonetheless conspire to undermine our hard-won (if only half-won) civil liberties and the possibility of a global democratic future. In the short run the forces of Jihad, noisier and more obviously nihilistic than those of McWorld, are likely to dominate the near future, etching small stories of local tragedy and regional genocide on the face of our times and creating a climate of instability marked by multimicrowars inimical to global integration. But in the long run, the forces of McWorld are the forces underlying the slow certain thrust of Western civilization and as such may be unstoppable. Jihad's microwars will hold the headlines well into the next century, making predictions of the end of history look terminally dumb. But McWorld's homogenization is likely to establish a macropeace that favors the triumph of commerce and its markets and to

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give to those who control information, communication, and entertainment ultimate (if inadvertent) control over human destiny. Unless we can offer an alternative to the struggle between Jihad and McWorld, the epoch on whose threshold we stand – postcommunist, postindustrial, postnational, yet sectarian, fearful, and bigoted – is likely also to be terminally postdemocratic.

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