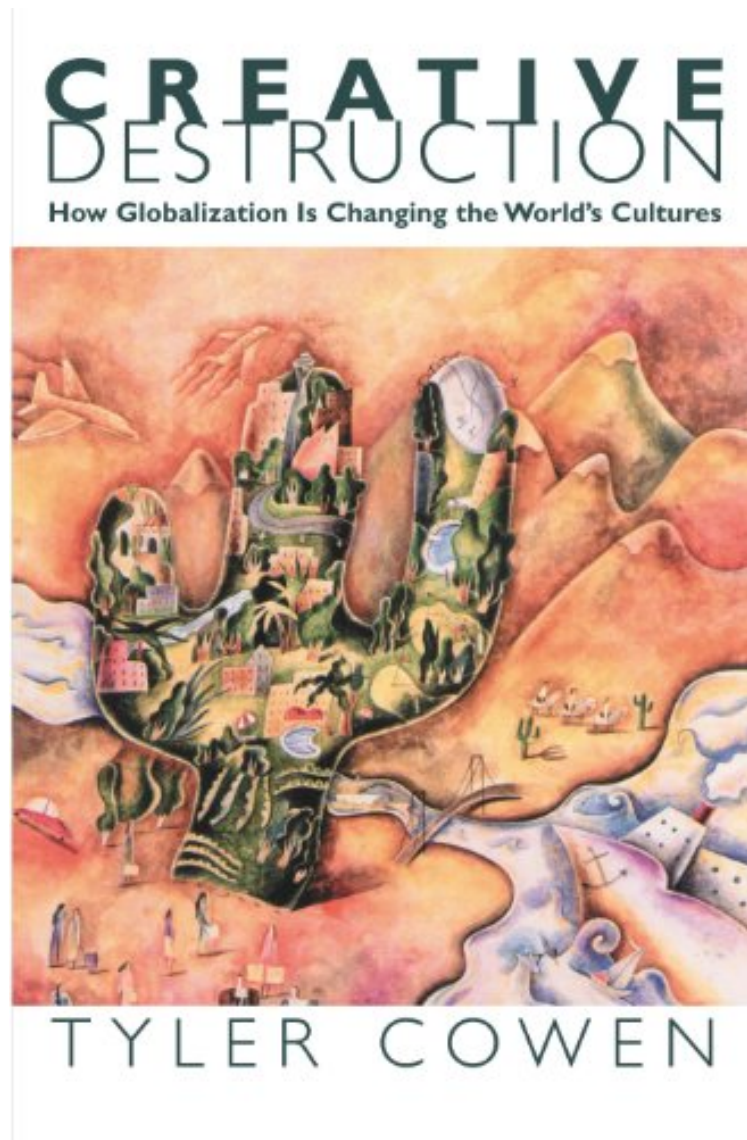


(Mobile library) Creative Destruction: How Globalization Is Changing the World's Cultures

# Creative Destruction: How Globalization Is Changing the World's Cultures

*Tyler Cowen*

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**Tyler Cowen : Creative Destruction: How Globalization Is Changing the World's Cultures** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Creative Destruction: How Globalization Is Changing the World's Cultures:

4 of 5 people found the following review helpful. Write quickly and then publishBy JackalThis book could have been written in a week. It is shallow. Let me provide one example of its shallowness: The author sees value in cultures becoming more cosmopolitan. He makes a cute argument that diversity adds to cosmopolitanism (e.g. he can collect

Japanese prints, eat Mexican food, and listen to East European music). Then he moves on to talking about loss of national cultures. He acknowledges that different national cultures can add to cosmopolitanism. So I would have expected some discussion about this source of diversity in the future. If cosmopolitanism takes over there will be less diversity for cosmopolitanism to thrive on. So does national culture need some kind of protection? I have no problem with the author taking a libertarian viewpoint, but I cannot stand the shallow reasoning. I am angry having spent time on the book. Having said that, the author is clearly not stupid. There are interesting points in the book, if you really want to read more about the subject. Just don't expect this book to provide much in terms of useful references. 0 of 5 people found the following review helpful. One Star By sinkeyh HATE IT 8 of 8 people found the following review helpful. Interesting Book By Philip Gaudet This book is about how globalization is \*changing\* world cultures, for better or for worse. One of Cowen's central arguments is that globalization creates less diversity between cultures but more between individuals. So should we be pro individualism or pro collectivism? His last three chapters on Hollywood, Dumbing Down, and National Culture are the most memorable, and persuasive. I especially enjoyed the chapter on Hollywood. His explanation of how modern cinema is what it is was enlightening. Overall Cowen does what he set out to do; explained how globalization has changed world cultures. More often than not Cowen thinks this has had a net positive effect, but he does argue the other side of the coin. In my opinion Cowen contributes to the globalization vs. anti-globalization debate arguing that it's really one of collectivist culture vs. individual culture.

A Frenchman rents a Hollywood movie. A Thai schoolgirl mimics Madonna. Saddam Hussein chooses Frank Sinatra's "My Way" as the theme song for his fifty-fourth birthday. It is a commonplace that globalization is subverting local culture. But is it helping as much as it hurts? In this strikingly original treatment of a fiercely debated issue, Tyler Cowen makes a bold new case for a more sympathetic understanding of cross-cultural trade. Creative Destruction brings not stale suppositions but an economist's eye to bear on an age-old question: Are market exchange and aesthetic quality friends or foes? On the whole, argues Cowen in clear and vigorous prose, they are friends. Cultural "destruction" breeds not artistic demise but diversity. Through an array of colorful examples from the areas where globalization's critics have been most vocal, Cowen asks what happens when cultures collide through trade, whether technology destroys native arts, why (and whether) Hollywood movies rule the world, whether "globalized" culture is dumbing down societies everywhere, and if national cultures matter at all. Scrutinizing such manifestations of "indigenous" culture as the steel band ensembles of Trinidad, Indian handweaving, and music from Zaire, Cowen finds that they are more vibrant than ever--thanks largely to cross-cultural trade. For all the pressures that market forces exert on individual cultures, diversity typically increases within society, even when cultures become more like each other. Trade enhances the range of individual choice, yielding forms of expression within cultures that flower as never before. While some see cultural decline as a half-empty glass, Cowen sees it as a glass half-full with the stirrings of cultural brilliance. Not all readers will agree, but all will want a say in the debate this exceptional book will stir.

Mr. Cowen's point, argued neatly in Creative Destruction, is that the invasion works both ways. Indeed, it has for such a long time that it is hard to say exactly where one culture begins and another ends. Wherever people are, almost all the cultural products that they think of as indigenous owe their existence to the cultural exchange brought about by trade. From the Inside Flap "Creative Destruction is a brilliant book--by far the most original and sophisticated analysis of the place of art in the global market economy that I have seen. It is also extraordinarily readable. In clear and energetic prose, Tyler Cowen provides an economic analysis of a breathtaking variety of artistic cultures--from the restaurants of Paris to the soapstone carvings of the Inuit, from Nbebele bead art of South Africa to Tuvan throat singers in Mongolia."--John Tomasi, Brown University, author of Liberalism Beyond Justice "Reading this book was a joy. The number of new books on globalization is large. But Creative Destruction adds a unique perspective. It constructs a largely economic case for optimism, the idea that globalization is not necessarily in conflict with cultural diversity but might instead promote, revive, and broaden traditional cultures. Many readers will find this argument both original and provocative. And the examples make for very entertaining reading."--Timur Kuran, University of Southern California, author of Private Truths, Public Lies "Tyler Cowen is an economist who knows which rap artists are the best, what kind of Persian rug from which period is the best, which period of French cinema is the best, and what kind of Afropop is best. But he also has explanations for why they are the best, explanations that draw upon concepts from economics and other social sciences. Cowen, perhaps more thoroughly than anyone before, celebrates and details the changes in world culture which result from world trade and contact, in a word, "globalization." He is well aware of globalization's homogenizing dangers but convincingly argues that its unexpected benefits, in increasing "hybridity" as well as "authenticity," are not fully appreciated."--Michael Suk-Young Chwe, University of California, Los Angeles, author of Rational Ritual, Culture, Coordination, and Common Knowledge From the Back Cover "Creative Destruction is a brilliant book--by far the most original and sophisticated analysis of the place of art in the global market economy that I have seen. It is also extraordinarily readable. In clear and energetic prose, Tyler Cowen provides an economic analysis of a breathtaking variety of artistic cultures--from the restaurants of Paris to the soapstone carvings of the Inuit, from Nbebele bead art of South Africa to Tuvan throat singers in Mongolia."--John

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