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Cartoons on Globalization, 2000s

The following are editorial cartoons. Each addresses economic components of globalization, and each in some way addresses the relationship between those in the most developed part of the world and those in the developing world.

Figure 28.1, “As an Illegal Immigrant,” raises questions about increased labor and capital mobility, allowing the import of migrant workers and the export of capital for foreign factories. What is the point of the cartoon? How would you describe its attitude toward globalization?

Figure 28.2, “Help Is on the Way, Dude,” focuses on an irony of some well-intentioned efforts to protect the environment and exploited foreign laborers. What is the irony? How might you solve the problem posed by the cartoon?

Figure 28.3, “Cheap Chinese Textiles,” explores the problem of low-cost manufacturing countries flooding global markets with cheap



Figure 28.1 "As an Illegal Immigrant."

Source: Gary Markstein.



Figure 28.2 "Help Is on the Way, Dude."

Source: By permission of Chip Bok and Creators Syndicate, Inc.

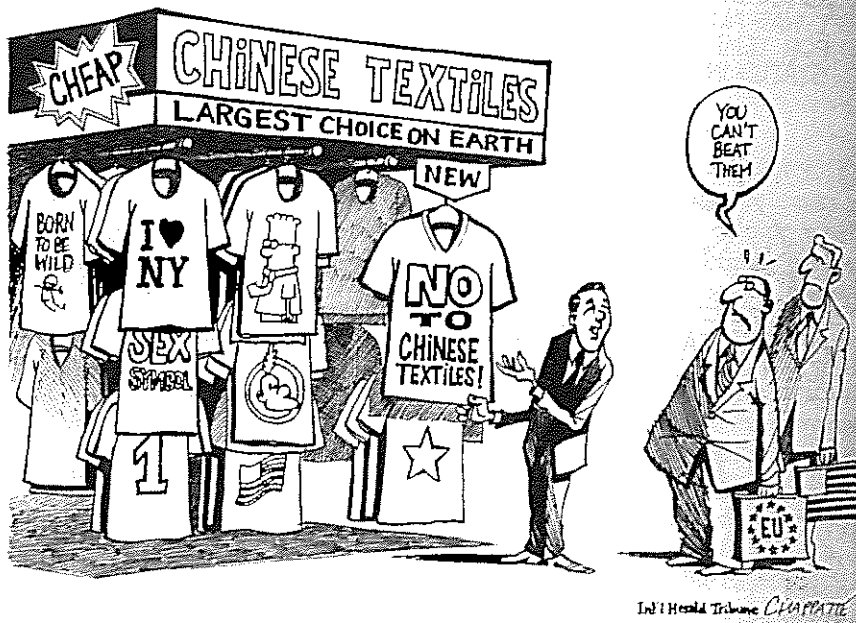


Figure 28.3 "Cheap Chinese Textiles."

Source: Patrick Chappatte/Globe Cartoon.



Figure 28.4 "Keep the Europeans Out."

Source: Bruce MacKinnon/artizans.com.



Figure 28.5 "I Don't Mean to Hurry You."

Source: J. McGillen/Cartoonstock.com.

products. What is the meaning of the comment by the representative of the European Union (EU)? What is the meaning of the cartoon?

Figure 28.4, "Keep the Europeans Out," examines a concern of North American farmers, here expressed on a placard of a Canadian farmer. What is that concern, and what is the farmer's solution? What is the point of the cartoon? What does this cartoon say about the use of tariffs, quotas, or other protectionist barriers to limit global competition? Compare this cartoon to the previous one on this issue.

Figure 28.5, "I Don't Mean to Hurry You," asks about the wishes of people in the developing world. What is the point of the cartoon? Compare the cartoon with the analysis of Barber.

THINKING HISTORICALLY

All of these cartoonists explore a process of economic globalization. What are the economic forces that bring about the globalization depicted in these cartoons? To what extent does the humor in these cartoons depend on a realization that globalization is inevitable? To what extent is that attitude shared by the authors of the other selections in this chapter?

■ REFLECTIONS

Globalization is not one process, but many. It is as technological as the Internet, smart phones, and the latest flu vaccine. It is as cultural as international film festivals, sushi, and disappearing languages. It is as political as the United Nations, time zones, and occupying armies. Perhaps most important, it is economic. People migrate for jobs, factories move for cheaper labor, and neither consumers nor corporations care about country of origin. Since the end of communism, the entire world has become a single market.

Is this a good thing? It depends on whom you ask. Sherif Hetata sees overcommercialization undermining national traditions. Philippe Legrain applauds the new menu of possibilities. Life is clearly hard for the women working in the sweatshops of international corporations, as Miriam Ching Yoon Louie points out; but is economic globalization responsible for their suffering, or does it provide women like them with new opportunities? Benjamin Barber explains why some choose jihad in response to the effects of world trade. More than any of the other authors, he is skeptical of the inevitability of globalization, but his prognosis is not pretty. The World Bank offers a way forward, but acknowledges that only with public action will global inequalities change.