

The Impact of the Concept of Culture on the Concept of Man

By Clifford Geertz

I

Toward the end of his recent study of the ideas used by tribal peoples, *La Pensée Sauvage*, the French anthropologist Lévi-Strauss remarks that scientific explanation does not consist, as we have been led to imagine, in the reduction of the complex to the simple. Rather, it consists, he says, in a substitution of a complexity more intelligible for one which is less. So far as the study of man is concerned, one may go even further, I think, and argue that explanation often consists of substituting complex pictures for simple ones while striving somehow to retain the persuasive clarity that went with the simple ones.

Elegance remains, I suppose, a general scientific ideal; but in the social sciences, it is very often in departures from that ideal that truly creative developments occur. Scientific advancement commonly consists in a progressive complication of what once seemed a beautifully simple set of notions but now seems an unbearably simplistic one. It is after this sort of disenchantment occurs that intelligibility, and thus explanatory power, comes to rest on the possibility of substituting the involved but comprehensible for the involved but incomprehensible to which Lévi-Strauss refers. Whitehead once offered to the natural sciences the maxim "Seek simplicity and distrust it"; to the social sciences he might well have offered "Seek complexity and order it."

Certainly the study of culture has developed as though this maxim were being followed. The rise of a scientific concept of culture amounted to, or at least was connected with, the overthrow of the view of human nature dominant in the Enlightenment--a view that, whatever else may be said for or against it, was both clear and simple--and its replacement by a view not only more complicated but enormously less clear. The attempt to clarify it, to reconstruct an intelligible account of what man is, has underlain scientific thinking about culture ever since. Having sought complexity and, on a scale grander than they ever imagined, found it, anthropologists became entangled in a tortuous effort to order it. And the end is not yet in sight.

The Enlightenment view of man was, of course, that he was wholly of a piece with nature and shared in the general uniformity of composition which natural science, under Bacon's urging and Newton's guidance, had discovered there. There is, in brief, a human nature as regularly organized, as thoroughly invariant, and as marvelously simple as Newton's universe. Perhaps some of its laws are different, but there *are* laws; perhaps some of its immutability is obscured by the trappings of local fashion, but it is immutable.

A quotation that Lovejoy (whose magisterial analysis I am following here) gives from an Enlightenment historian, Mascou, presents the position with the useful bluntness one often finds in a minor writer:

The stage setting [in different times and places] is, indeed, altered, the actors change their garb and their appearance; but their inward motions arise from the same desires and passions of men, and produce their effects in the vicissitudes of kingdoms and peoples.¹

Now, this view is hardly one to be despised; nor, despite my easy references a moment ago to "overthrow," can it be said to have disappeared from contemporary anthropological thought. The notion that men are men under whatever guise and against whatever backdrop has not been replaced by "other mores, other beasts."

Yet, cast as it was, the Enlightenment concept of the nature of human nature had some much less acceptable implications, the main one being that, to quote Lovejoy himself this time, "anything of which the intelligibility, verifiability, or actual affirmation is limited to men of a special age, race, temperament, tradition or condition is [in and of itself] without truth or value, or at all events without importance to a reasonable man."² The great, vast variety of differences among men, in beliefs and values, in customs and institutions, both over time and from place to place, is essentially without significance in defining his nature. It consists of mere accretions, distortions even, overlaying and obscuring what is truly human--the constant, the general, the universal--in man.

Thus, in a passage now notorious, Dr. Johnson saw Shakespeare's genius to lie in the fact that "his characters are not modified by the customs of particular places, unpractised by the rest of the world; by the peculiarities of studies or professions, which can operate upon but small numbers; or by the accidents of transient fashions or temporary opinions."³ And Racine regarded the success of his plays on classical themes as proof that "the taste of Paris . . . conforms to that of Athens; my spectators have been moved by the same things which, in other times, brought tears to the eyes of the most cultivated classes of Greece."⁴

The trouble with this kind of view, aside from the fact that it sounds comic coming from someone as profoundly English as Johnson or as French as Racine, is that the image of a constant human nature independent of time, place, and circumstance, of studies and professions, transient fashions and temporary opinions, may be an illusion, that what man is may be so entangled with where he is, who he is, and what he believes that it is inseparable from them. It is precisely the consideration of such a possibility that led to the rise of the concept of culture and the decline of the uniformitarian view of man. Whatever else modern anthropology asserts--and it seems to have asserted almost everything at one time or another--it is firm in the conviction that men unmodified by the customs of particular places do not in fact exist, have never existed, and most important, could not in the very nature of the case exist. There is, there can be, no backstage where we can go to catch a glimpse of Mascou's actors as "real persons" lounging about in street clothes, disengaged from their profession, displaying with artless candor their spontaneous desires and unprompted passions. They may change their roles, their styles of acting, even the dramas in which they play; but--as Shakespeare himself of course remarked--they are always performing.

This circumstance makes the drawing of a line between what is natural, universal, and constant in man and what is conventional, local, and variable extraordinarily difficult. In fact, it suggests that to draw such a line is to falsify the human situation, or at least to misrender it seriously.

Consider Balinese trance. The Balinese fall into extreme dissociated states in which they perform all sorts of spectacular activities--biting off the heads of living chickens, stabbing themselves with daggers, throwing themselves wildly about, speaking with tongues, performing miraculous feats of equilibration, mimicking sexual intercourse, eating feces, and so on--rather more easily and much more suddenly than most of us fall asleep. Trance states are a crucial part of every ceremony. In some, fifty or sixty people may fall, one after the other ("like a string of firecrackers going off," as one observer puts it), emerging anywhere from five minutes to several hours later, totally unaware of what they have been doing and convinced, despite the amnesia, that they have had the most extraordinary and deeply satisfying experience a man can have. What does one learn about human nature from this sort of thing and from the thousand similarly peculiar things anthropologists discover, investigate, and describe? That the Balinese are peculiar sorts of beings, South Sea Martians? That they are just the same as we at base, but with some peculiar, but really incidental, customs we do not happen to have gone in for? That they are innately gifted or even instinctively driven in certain directions rather than others? Or that human nature does not exist and men are pure and simply what their culture makes them?

It is among such interpretations as these, all unsatisfactory, that anthropology has attempted to find its way to a more viable concept of man, one in which culture, and the variability of culture, would be taken into account rather than written off as caprice and prejudice, and yet, at the same time, one in which the governing principle of the field, "the basic unity of mankind," would not be turned into an empty phrase. To take the giant step away from the uniformitarian view of human nature is, so far as the study of man is concerned, to leave the Garden. To entertain the idea that the diversity of custom across time and over space is not a mere matter of garb and appearance, of stage settings and comedic masques, is to entertain also the idea that humanity is as various in its essence as it is in its expression. And with that reflection some well-fastened philosophical moorings are loosed and an uneasy drifting into perilous waters begins.

Perilous, because if one discards the notion that Man with a capital "M," is to be looked for "behind," "under," or "beyond" his customs and replaces it with the notion that man, uncapitalized, is to be looked for "in" them, one is in some danger of losing sight of him altogether. Either he dissolves, without residue, into his time and place, a child and a perfect captive of his age, or he becomes a conscripted soldier in a vast Tolstoian army, engulfed in one or another of the terrible historical determinisms with which we have been plagued from Hegel forward. We have had, and to some extent still have, both of these aberrations in the social sciences--one marching under the banner of cultural relativism, the other under that of cultural evolution. But we also have had, and more commonly, attempts to avoid them by seeking in culture patterns themselves the defining elements of a human existence which, although not constant in expression, are yet distinctive in character.

II

Attempts to locate man amid the body of his customs have taken several directions, adopted diverse tactics; but they have all, or virtually all, proceeded in terms of a single overall intellectual strategy: what I will call, so as to have a stick to beat it with, the "stratigraphic" conception of the relations between biological, psychological, social, and cultural factors in human life. In this conception, man is a composite of "levels," each superimposed upon those beneath it and underpinning those above it. As one analyzes man, one peels off layer after layer, each such layer being complete and irreducible in itself, revealing another, quite different sort of layer underneath. Strip off the motley forms of culture and one finds the structural and functional regularities of social organization. Peel off these in turn and one finds the underlying psychological factors--"basic needs" or what-have-you--that support and make them possible. Peel off psychological factors and one is left with the biological foundations--anatomical, physiological, neurological--of the whole edifice of human life.

The attraction of this sort of conceptualization, aside from the fact that it guaranteed the established academic disciplines their independence and sovereignty, was that it seemed to make it possible to have one's cake and eat it. One did not have to assert that man's culture was all there was to him in order to claim that it was, nonetheless, an essential and irreducible, even a paramount ingredient in his nature. Cultural facts could be interpreted against the background of noncultural facts without dissolving them into that background or dissolving that background into them. Man was a hierarchically stratified animal, a sort of evolutionary deposit, in whose definition each level--organic, psychological, social, and cultural--had an assigned and incontestable place. To see what he really was, we had to superimpose findings from the various relevant sciences--anthropology, sociology, psychology, biology --upon one another like so many patterns in a *moiré*; and when that was done, the cardinal importance of the cultural level, the only one distinctive to man, would naturally appear, as would what it had to tell us, in its own right, about what he really was. For the eighteenth century image of man as the naked reasoner that appeared when he took his cultural costumes off, the anthropology of the late nineteenth and early twentieth centuries substituted the image of man as the transfigured animal that appeared when he put them on.

At the level of concrete research and specific analysis, this grand strategy came down, first, to a hunt for universals in culture, for empirical uniformities that, in the face of the diversity of customs around the world and over time, could be found everywhere in about the same form, and, second, to an effort to relate such universals, once found, to the established constants of human biology, psychology, and social organization. If some customs could be ferreted out of the cluttered catalogue of world culture as common to all local variants of it, and if these could then be connected in a determinate manner with certain invariant points of reference on the subcultural levels, then at least some progress might be made toward specifying which cultural traits are essential to human existence and which merely adventitious, peripheral, or ornamental. In such a way, anthropology could determine cultural dimensions of a concept of man commensurate with the dimensions provided, in a similar way, by biology, psychology, or sociology.

In essence, this is not altogether a new idea. The notion of a *consensus gentium* (a consensus of all mankind)--the notion that there are some things that all men will be found to agree upon as right, real, just, or attractive and that these things are, therefore, in fact right, real, just, or attractive--was present in the Enlightenment and probably has been present in some form or another in all ages and climes. It is one of those ideas that occur to almost anyone sooner or later. Its development in modern anthropology, however--beginning with Clark Wissler's elaboration in the 1920s of what he called "the universal cultural pattern," through Bronislaw Malinowski's presentation of a list of "universal institutional types" in the early forties, up to G. P. Murdock's elaboration of a set of "common--denominators of culture" during and since World War II--added something new. It added the notion that, to quote Clyde Kluckhohn, perhaps the most persuasive of the *consensus gentium* theorists, "some aspects of culture take their specific forms solely as a result of historical accidents; others are tailored by forces which can properly be designated as universal."⁵ With this, man's cultural life is split in two: part of it is, like Masco's actors' garb, independent of men's Newtonian "inward motions"; part is an emanation of those motions themselves. The question that then arises is: Can this halfway house between the eighteenth and twentieth centuries really stand?

Whether it can or not depends on whether the dualism between empirically universal aspects of culture rooted in subcultural realities and empirically variable aspects not so rooted can be established and sustained. And this, in turn, demands (1) that the universals proposed be substantial ones and not empty categories; (2) that they be specifically grounded in particular biological, psychological, or sociological processes, not just vaguely associated with "underlying realities"; and (3) that they can convincingly be defended as core elements in a definition of humanity in comparison with which the much more numerous cultural particularities are of clearly secondary importance. On all three of these counts it seems to me that the *consensus gentium* approach fails; rather than moving toward the essentials of the human situation it moves away from them.

The reason the first of these requirements--that the proposed universals be substantial ones and not empty or near-empty categories--has not been met is that it cannot be. There is a logical conflict between asserting that, say, "religion," "marriage," or "property" are empirical universals and giving them very much in the way of specific content, for to say that they are empirical universals is to say that they have the same content, and to say they have the same content is to fly in the face of the undeniable fact that they do not. It one defines religion generally and indeterminately--as man's most fundamental orientation to reality, for example--then one cannot at the same time assign to that orientation a highly circumstantial content; for clearly what composes the most fundamental orientation to reality among the transported Aztecs, lifting pulsing hearts torn live from the chests of human sacrifices toward the heavens, is not what comprises it among the stolid Zuñi, dancing their great mass supplications to the benevolent gods of rain. The obsessive ritualism and unbuttoned polytheism of the Hindus express a rather different view of what the "really real" is really like from the uncompromising monotheism and austere legalism of Sunni Islam. Even if one does try to get down to less abstract levels and assert, as Kluckhohn did, that a concept of the afterlife is universal, or as Malinowski did, that a sense of Providence is universal, the same contradiction haunts one. To make the generalization about an afterlife stand up alike for the Confucians and the Calvinists, the Zen Buddhists and the Tibetan Buddhists, one has to define it in most general

terms, indeed--so general, in fact, that whatever force it seems to have virtually evaporates. So, too, with any notion of a sense of Providence, which can include under its wing both Navajo notions about the relations of gods to men and Trobriand ones. And as with religion, so with "marriage," "trade," and all the rest of what A. L. Kroeber aptly called "fake universals," down to so seemingly tangible a matter as "shelter." That everywhere people mate and produce children, have some sense of mine and thine, and protect themselves in one fashion or another from rain and sun are neither false nor, from some points of view, unimportant; but they are hardly very much help in drawing a portrait of man that will be a true and honest likeness and not an unteneted "John O. Public" sort of cartoon.

My point, which should be clear and I hope will become even clearer in a moment, is not that there are no generalizations that can be made about man as man, save that he is a most various animal, or that the study of culture has nothing to contribute toward the uncovering of such generalizations. My point is that such generalizations are not to be discovered through a Baconian search for cultural universals, a kind of public-opinion polling of the world's peoples in search of a *consensus gentium* that does not in fact exist, and, further, that the attempt to do so leads to precisely the sort of relativism the whole approach was expressly designed to avoid. Zuñi culture prizes restraint," Kluckhohn writes; "Kwakiutl culture encourages exhibitionism on the part of the individual. These are contrasting values, but in adhering to them the Zuñi and Kwakiutl show their allegiance to a universal value; the prizing of the distinctive norms of one's culture."⁶ This is sheer evasion, but it is only more apparent, not more evasive, than discussions of cultural universals in general. What, after all, does it avail us to say, with Herskovits, that "morality is a universal, and so is enjoyment of beauty, and some standard for truth," if we are forced in the very next sentence, as he is, to add that "the many forms these concepts take are but products of the particular historical experience of the societies that manifest them"?⁷ Once one abandons uniformitarianism, even if, like the *consensus gentium* theorists, only partially and uncertainly, relativism is a genuine danger; but it can be warded off only by facing directly and fully the diversities of human culture, the Zuñi's restraint and the Kwakiutl's exhibitionism, and embracing them within the body of one's concept of man, not by gliding past them with vague tautologies and forceless banalities.

Of course, the difficulty of stating cultural universals which are at the same time substantial also hinders fulfillment of the second requirement facing the *consensus gentium* approach, that of grounding such universals in particular biological, psychological, or sociological processes. But there is more to it than that: the "stratigraphic" conceptualization of the relationships between cultural and noncultural factors hinders such a grounding even more effectively. Once culture, psyche, society, and organism have been converted into separate scientific "levels," complete and autonomous in themselves, it is very hard to bring them back together again.

The most common way of trying to do so is through the utilization of what are called "invariant points of reference." These points are to be found, to quote one of the most famous statements of this strategy--the "*Toward a Common Language for the Areas of the Social Sciences*" memorandum produced by Talcott Parsons, Kluckhohn, O. H. Taylor, and others in the early forties--:

"in the nature of social systems, in the biological and psychological nature of the component individuals, in the external situations in which they live and act, in the necessity of coordination in social systems. In [culture] ... these "foci" of structure are never ignored. They must in some way be "adapted to" or "taken account of."

Cultural universals are conceived to be crystallized responses to these unevadable realities, institutionalized ways of coming to terms with them.

Analysis consists, then, of matching assumed universals to postulated underlying necessities, attempting to show there is some goodness of fit between the two. On the social level, reference is made to such irrefragable facts as that all societies, in order to persist, must reproduce their membership or allocate goods and services, hence the universality of some form of family or some form of trade. On the psychological level, recourse is had to basic needs like personal growth--hence the ubiquity of

educational institutions--or to panhuman problems, like the Oedipal predicament--hence the ubiquity of punishing gods and nurturant goddesses. Biologically, there is metabolism and health; culturally, dining customs and curing procedures. And so on. The tack is to look at underlying human requirements of some sort or other and then to try to show that those aspects of culture that are universal are, to use Kluckhohn's figure again, "tailored" by these requirements.

The problem here is, again, not so much whether in a general way this sort of congruence exists, but whether it is more than a loose and indeterminate one. It is not difficult to relate some human institutions to what science (or common sense) tells us are requirements for human existence, but it is very much more difficult to state this relationship in an unequivocal form. Not only does almost any institution serve a multiplicity of social, psychological, and organic needs (so that to say marriage is a mere reflex of the social need to reproduce, or that dining customs are a reflex of metabolic necessities, is to court parody), but there is no way to state in any precise and testable way the interlevel relationships that are conceived to hold. Despite first appearances, there is no serious attempt here to apply the concepts and theories of biology, psychology, or even sociology to the analysis of culture (and, of course, not even a suggestion of the reverse exchange) but merely a placing of supposed facts from the cultural and subcultural levels side by side so as to induce a vague sense that some kind of relationship between them --an obscure sort of "tailoring"--obtains. There is no theoretical integration here at all but a mere correlation, and that intuitive, of separate findings. With the levels approach, we can never, even by invoking "invariant points of reference," construct genuine functional interconnections between cultural and noncultural factors, only more or less persuasive analogies, parallelisms, suggestions, and affinities.

However, even if I am wrong (as, admittedly, many anthropologists would hold) in claiming that the *consensus gentium* approach can produce neither substantial universals nor specific connections between cultural and noncultural phenomena to explain them, the question still remains whether such universals should be taken as the central elements in the definition of man, whether a lowest-common-denominator view of humanity is what we want anyway. This is, of course, now a philosophical question, not as such a scientific one; but the notion that the essence of what it means to be human is most clearly revealed in those features of human culture that are universal rather than in those that are distinctive to this people or that is a prejudice we are not necessarily obliged to share. Is it in grasping such general facts--that man has everywhere some sort of "religion"--or in grasping the richness of this religious phenomenon or that--Balinese trance or Indian ritualism, Aztec human sacrifice or Zuñi rain--dancing--that we grasp him? Is the fact that "marriage" is universal (if it is) as penetrating a comment on what we are as the facts concerning Himalayan polyandry, or those fantastic Australian marriage rules, or the elaborate bride-price systems of Bantu Africa? The comment that Cromwell was the most typical Englishman of his time precisely in that he was the oddest may be relevant in this connection, too: it may be in the cultural particularities of people--in their oddities--that some of the most instructive revelations of what it is to be generically human are to be found; and the main contribution of the science of anthropology to the construction--or reconstruction --of a concept of man may then lie in showing us how to find them.

III

The major reason why anthropologists have shied away from cultural particularities when it came to a question of defining man and have taken refuge instead in bloodless universals is that, faced as they are with the enormous variation in human behavior, they are haunted by a fear of historicism, of becoming lost in a whirl of cultural relativism so convulsive as to deprive them of any fixed bearings at all. Nor has there not been some occasion for such a fear: Ruth Benedict *Patterns of Culture*, probably the most popular book in anthropology ever published in this country, with its strange conclusion that anything one group of people is inclined toward doing is worthy of respect by another, is perhaps only the most outstanding example of the awkward positions one can get into by giving oneself over rather too

completely to what Marc Bloch called "the thrill of learning singular things." Yet the fear is a bogey. The notion that unless a cultural phenomenon is empirically universal it cannot reflect anything about the nature of man is about as logical as the notion that because sickle-cell anemia is, fortunately, not universal, it cannot tell us anything about human genetic processes. It is not whether phenomena are empirically common that is critical in science--else why should Becquerel have been so interested in the peculiar behavior of uranium?--but whether they can be made to reveal the enduring natural processes that underlie them. Seeing heaven in a grain of sand is not a trick only poets can accomplish.

In short, we need to look for systematic relationships among diverse phenomena, not for substantive identities among similar ones. And to do that with any effectiveness, we need to replace the "stratigraphic" conception of the relations between the various aspects of human existence with a synthetic one; that is, one in which biological, psychological, sociological, and cultural factors can be treated as variables within unitary systems of analysis. The establishment of a common language in the social sciences is not a matter of mere coordination of terminologies or, worse yet, of coining artificial new ones; nor is it a matter of imposing a single set of categories upon the area as a whole. It is a matter of integrating different types of theories and concepts in such a way that one can formulate meaningful propositions embodying findings now sequestered in separate fields of study.

In attempting to launch such an integration from the anthropological side and to reach, thereby, a more exact image of man, I want to propose two ideas. The first of these is that culture is best seen not as complexes of concrete behavior patterns--customs, usages, traditions, habit clusters--as has, by and large, been the case up to now, but as a set of control mechanisms--plans, recipes, rules, instructions (what computer engineers call "programs")--for the governing of behavior. The second idea is that man is precisely the animal most desperately dependent upon such extragenetic, outside-the-skin control mechanisms, such cultural programs, for ordering his behavior.

Neither of these ideas is entirely new, but a number of recent developments, both within anthropology and in other sciences (cybernetics, information theory, neurology, molecular genetics) have made them susceptible of more precise statement as well as lending them a degree of empirical support they did not previously have. And out of such reformulations of the concept of culture and of the role of culture in human life comes, in turn, a definition of man stressing not so much the empirical commonalities in his behavior, from place to place and time to time, but rather the mechanisms by whose agency the breadth and indeterminateness of his inherent capacities are reduced to the narrowness and specificity of his actual accomplishments. One of the most significant facts about us may finally be that we all begin with the natural equipment to live a thousand kinds of life but end in the end having lived only one.

The "control mechanism" view of culture begins with the assumption that human thought is basically both social and public--that its natural habitat is the house yard, the marketplace, and the town square. Thinking consists not of "happenings in the head" (though happenings there and elsewhere are necessary for it to occur) but of a traffic in what have been called, by G. H. Mead and others, significant symbols--words for the most part but also gestures, drawings, musical sounds, mechanical devices like clocks, or natural objects like jewels--anything, in fact, that is disengaged from its mere actuality and used to impose meaning upon experience. From the point of view of any particular individual, such symbols are largely given. He finds them already current in the community when he is born, and they remain, with some additions, subtractions, and partial alterations he may or may not have had a hand in, in circulation after he dies. While he lives he uses them, or some of them, sometimes deliberately and with care, most often spontaneously and with ease, but always with the same end in view: to put a construction upon the events through which he lives, to orient himself within "the ongoing course of experienced things," to adopt a vivid phrase of John Dewey's.

Man is so in need of such symbolic sources of illumination to find his bearings in the world because the nonsymbolic sort that are constitutionally ingrained in his body cast so diffused a light. The behavior

patterns of lower animals are, at least to a much greater extent, given to them with their physical structure; genetic sources of information order their actions within much narrower ranges of variation, the narrower and more thoroughgoing the lower the animal. For man, what are innately given are extremely general response capacities, which, although they make possible far greater plasticity, complexity, and, on the scattered occasions when everything works as it should, effectiveness of behavior, leave it much less precisely regulated. This, then, is the second face of our argument: Undirected by culture patterns--organized systems of significant symbols--man's behavior would be virtually ungovernable, a mere chaos of pointless acts and exploding emotions, his experience virtually shapeless. Culture, the accumulated totality of such patterns, is not just an ornament of human existence but--the principal basis of its specificity--an essential condition for it.

Within anthropology some of the most telling evidence in support of such a position comes from recent advances in our understanding of what used to be called the descent of man: the emergence of *Homo sapiens* out of his general primate background. Of these advances three are of critical importance: (1) the discarding of a sequential view of the relations between the physical evolution and the cultural development of man in favor of an overlap or interactive view; (2) the discovery that the bulk of the biological changes that produced modern man out of his most immediate progenitors took place in the central nervous system and most especially in the brain; (3) the realization that man is, in physical terms, an incomplete, an unfinished, animal; that what sets him off most graphically from nonmen is less his sheer ability to learn (great as that is) than how much and what particular sorts of things he *has* to learn before he is able to function at all. Let me take each of these points in turn.

The traditional view of the relations between the biological and the cultural advance of man was that the former, the biological, was for all intents and purposes completed before the latter, the cultural, began. That is to say, it was again stratigraphic: Man's physical being evolved, through the usual mechanisms of genetic variation and natural selection, up to the point where his anatomical structure had arrived at more or less the status at which we find it today; then cultural development got under way. At some particular stage in his phylogenetic history, a marginal genetic change of some sort rendered him capable of producing and carrying culture, and thenceforth his form of adaptive response to environmental pressures was almost exclusively cultural rather than genetic. As he spread over the globe, he wore furs in cold climates and loin cloths (or nothing at all) in warm ones; he didn't alter his innate mode of response to environmental temperature. He made weapons to extend his inherited predatory powers and cooked foods to render a wider range of them digestible. Man became man, the story continues, when, having crossed some mental Rubicon, he became able to transmit "knowledge, belief, law, morals, custom" (to quote the items of Sir Edward Tylor's classical definition of culture) to his descendants and his neighbors through teaching and to acquire them from his ancestors and his neighbors through learning. After that magical moment, the advance of the hominids depended almost entirely on cultural accumulation, on the slow growth of conventional practices, rather than, as it had for ages past, on physical organic change.

The only trouble is that such a moment does not seem to have existed. By the most recent estimates the transition to the cultural mode of life took the genus *Homo* several million years to accomplish; and stretched out in such a manner, it involved not one or a handful of marginal genetic changes but a long, complex, and closely ordered sequence of them.

In the current view, the evolution of *Homo sapiens*--modern man--out of his immediate *presapiens* background got definitely under way nearly four million years ago with the appearance of the now famous Australopithecines--the so-called ape men of southern and eastern Africa--and culminated with the emergence of *sapiens* himself only some one to two or three hundred thousand years ago. Thus, as at least elemental forms of cultural, or if you wish protocultural, activity (simple toolmaking, hunting, and so on) seem to have been present among some of the Australopithecines, there was an overlap of, as I say, well over a million years between the beginning of culture and the appearance of man as we know him today. The precise dates--which are tentative and which further research may later alter in one

direction or another--are not critical; what is critical is that there was an overlap and that it was a very extended one. The final phases (final to date, at any rate) of the phylogenetic history of man took place in the same grand geological era--the so-called Ice Age--as the initial phases of his cultural history. Men have birthdays, but man does not.

What this means is that culture, rather than being added on, so to speak, to a finished or virtually finished animal, was ingredient, and centrally ingredient, in the production of that animal itself. The slow, steady, almost glacial growth of culture through the Ice Age altered the balance of selection pressures for the evolving *Homo* in such a way as to play a major directive role in his evolution. The perfection of tools, the adoption of organized hunting and gathering practices, the beginnings of true family organization, the discovery of fire, and, most critically, though it is as yet extremely difficult to trace it out in any detail, the increasing reliance upon systems of significant symbols (language, art, myth, ritual) for orientation, communication, and self-control all created for man a new environment to which he was then obliged to adapt. As culture, step by infinitesimal step, accumulated and developed, a selective advantage was given to those individuals in the population most able to take advantage of it--the effective hunter, the persistent gatherer, the adept toolmaker, the resourceful leader--until what had been a small-brained, protohuman *Australopithecus* became the large-brained fully human *Homo sapiens*. Between the cultural pattern, the body, and the brain, a positive feedback system was created in which each shaped the progress of the other, a system in which the interaction among increasing tool use, the changing anatomy of the hand, and the expanding representation of the thumb on the cortex is only one of the more graphic examples. By submitting himself to governance by symbolically mediated programs for producing artifacts, organizing social life, or expressing emotions, man determined, if unwittingly, the culminating stages of his own biological destiny. Quite literally, though quite inadvertently, he created himself.

Though, as I mentioned, there were a number of important changes in the gross anatomy of genus *Homo* during this period of his crystallization--in skull shape, dentition, thumb size, and so on--by far the most important and dramatic were those that evidently took place in the central nervous system; for this was the period when the human brain, and most particularly the forebrain, ballooned into its present top-heavy proportions. The technical problems are complicated and controversial here; but the main point is that though the Australopithecines had a torso and arm configuration not drastically different from our own, and a pelvis and leg formation at least well-launched toward our own, they had cranial capacities hardly larger than those of the living apes--that is to say, about a third to a half of our own. What sets true men off most distinctly from protomen is apparently not overall bodily form but complexity of nervous organization. The overlap period of cultural and biological change seems to have consisted in an intense concentration on neural development and perhaps associated refinements of various behaviors--of the hands, bipedal locomotion, and so on--for which the basic anatomical foundations--mobile shoulders and wrists, a broadened ilium, and so on--had already been securely laid. In itself, this is perhaps not altogether startling; but, combined with what I have already said, it suggests some conclusions about what sort of animal man is that are, I think, rather far not only from those of the eighteenth century but from those of the anthropology of only ten or fifteen years ago.

Most bluntly, it suggests that there is no such thing as a human nature independent of culture. Men without culture would not be the clever savages of Golding's *Lord of the Flies* thrown back upon the cruel wisdom of their animal instincts; nor would they be the nature's noblemen of Enlightenment primitivism or even, as classical anthropological theory would imply, intrinsically talented apes who had somehow failed to find themselves. They would be unworkable monstrosities with very few useful instincts, fewer recognizable sentiments, and no intellect: mental basket cases. As our central nervous system--and most particularly its crowning curse and glory, the neocortex--grew up in great part in interaction with culture, it is incapable of directing our behavior or organizing our experience without the guidance provided by systems of significant symbols. What happened to us in the Ice Age is that we were obliged to abandon the regularity and precision of detailed genetic control over our conduct for the flexibility and adaptability of a more generalized, though of course no less real, genetic control over it. To supply the additional information necessary to be able to act, we were forced, in turn, to rely more and more heavily on cultural

sources--the accumulated fund of significant symbols. Such symbols are thus not mere expressions, instrumentalities, or correlates of our biological, psychological, and social existence; they are prerequisites of it. Without men, no culture, certainly; but equally, and more significantly, without culture, no men.

We are, in sum, incomplete or unfinished animals who complete or finish ourselves through culture--and not through culture in general but through highly particular forms of it: Dobuan and Javanese, Hopi and Italian, upper-class and lower-class, academic and commercial. Man's great capacity for learning, his plasticity, has often been remarked, but what is even more critical is his extreme dependence upon a certain sort of learning: the attainment of concepts, the apprehension and application of specific systems of symbolic meaning. Beavers build dams, birds build nests, bees locate food, baboons organize social groups, and mice mate on the basis of forms of learning that rest predominantly on the instructions encoded in their genes and evoked by appropriate patterns of external stimuli: physical keys inserted into organic locks. But men build dams or shelters, locate food, organize their social groups, or find sexual partners under the guidance of instructions encoded in flow charts and blueprints, hunting lore, moral systems and aesthetic judgments: conceptual structures molding formless talents.

We live, as one writer has neatly put it, in an "information gap." Between what our body tells us and what we have to know in order to function, there is a vacuum we must fill ourselves, and we fill it with information (or misinformation) provided by our culture. The boundary between what is innately controlled and what is culturally controlled in human behavior is an ill-defined and wavering one. Some things are, for all intents and purposes, entirely controlled intrinsically: we need no more cultural guidance to learn how to breathe than a fish needs to learn how to swim. Others are almost certainly largely cultural; we do not attempt to explain on a genetic basis why some men put their trust in centralized planning and others in the free market, though it might be an amusing exercise. Almost all complex human behavior is, of course, the interactive, nonadditive outcome of the two. Our capacity to speak is surely innate; our capacity to speak English is surely cultural. Smiling at pleasing stimuli and frowning at unpleasing ones are surely in some degree genetically determined (even apes screw up their faces at noxious odors); but sardonic smiling and burlesque frowning are equally surely predominantly cultural, as is perhaps demonstrated by the Balinese definition of a madman as someone who, like an American, smiles when there is nothing to laugh at. Between the basic ground plans for our life that our genes lay down--the capacity to speak or to smile--and the precise behavior we in fact execute--speaking English in a certain tone of voice, smiling enigmatically in a delicate social situation--lies a complex set of significant symbols under whose direction we transform the first into the second, the ground plans into the activity.

Our ideas, our values, our acts, even our emotions, are, like our nervous system itself, cultural products--products manufactured, indeed, out of tendencies, capacities, and dispositions with which we were born, but manufactured nonetheless. Chartres is made of stone and glass. But it is not just stone and glass; it is a cathedral, and not only a cathedral, but a particular cathedral built at a particular time by certain members of a particular society. To understand what it means, to perceive it for what it is, you need to know rather more than the generic properties of stone and glass and rather more than what is common to all cathedrals. You need to understand also--and, in my opinion, most critically--the specific concepts of the relations among God, man, and architecture that, since they have governed its creation, it consequently embodies. It is no different with men: they, too, every last one of them, are cultural artifacts.

IV

Whatever differences they may show, the approaches to the definition of human nature adopted by the Enlightenment and by classical anthropology have one thing in common: they are both basically typological. They endeavor to construct an image of man as a model, an archetype, a Platonic idea or an Aristotelian form, with respect to which actual men--you, me, Churchill, Hitler, and the Bornean

headhunter--are but reflections, distortions, approximations. In the Enlightenment case, the elements of this essential type were to be uncovered by stripping the trappings of culture away from actual men and seeing what then was left--natural man. In classical anthropology, it was to be uncovered by factoring out the commonalities in culture and seeing what then appeared --consensual man. In either case, the result is the same as that which tends to emerge in all typological approaches to scientific problems generally: the differences among individuals and among groups of individuals are rendered secondary. Individuality comes to be seen as eccentricity, distinctiveness as accidental deviation from the only legitimate object of study for the true scientist: the underlying, unchanging, normative type. In such an approach, however elaborately formulated and resourcefully defended, living detail is drowned in dead stereotype: we are in quest of a metaphysical entity, Man with a capital "M," in the interests of which we sacrifice the empirical entity we in fact encounter, man with a small "m."

The sacrifice is, however, as unnecessary as it is unavailing. There is no opposition between general theoretical understanding and circumstantial understanding, between synoptic vision and a fine eye for detail. It is, in fact, by its power to draw general propositions out of particular phenomena that a scientific theory--indeed, science itself--is to be judged. If we want to discover what man amounts to, we can only find it in what men are: and what men are, above all other things, is various. It is in understanding that variousness--its range, its nature, its basis, and its implications--that we shall come to construct a concept of human nature that, more than a statistical shadow and less than a primitivist dream, has both substance and truth.

It is here, to come round finally to my title, that the concept of culture has its impact on the concept of man. When seen as a set of symbolic devices for controlling behavior, extrasomatic sources of information, culture provides the link between what men are intrinsically capable of becoming and what they actually, one by one, in fact become. Becoming human is becoming individual, and we become individual under the guidance of cultural patterns, historically created systems of meaning in terms of which we give form, order, point, and direction to our lives. And the cultural patterns involved are not general but specific--not just "marriage" but a particular set of notions about what men and women are like, how spouses should treat one another, or who should properly marry whom; not just "religion" but belief in the wheel of karma, the observance of a month of fasting, or the practice of cattle sacrifice. Man is to be defined neither by his innate capacities alone, as the Enlightenment sought to do, nor by his actual behaviors alone, as much of contemporary social science seeks to do, but rather by the link between them, by the way in which the first is transformed into the second, his generic potentialities focused into his specific performances. It is in man's *career*, in its characteristic course, that we can discern, however dimly, his nature, and though culture is but one element in determining that course, it is hardly the least important. As culture shaped us as a single species--and is no doubt still shaping us--so too it shapes us as separate individuals. This, neither an unchanging subcultural self nor an established cross-cultural consensus, is what we really have in common.

Oddly enough--though on second thought, perhaps not so oddly many of our subjects seem to realize this more clearly than we anthropologists ourselves. In Java, for example, where I have done much of my work, the people quite flatly say, "To be human is to be Javanese." Small children, boors, simpletons, the insane, the flagrantly immoral, are said to be *ndurung djawa*, "not yet Javanese." A "normal" adult capable of acting in terms of the highly elaborate system of etiquette, possessed of the delicate aesthetic perceptions associated with music, dance, drama, and textile design, responsive to the subtle promptings of the divine residing in the stillnesses of each individual's inward-turning consciousness, is *sampun djawa*, "already Javanese," that is, already human. To be human is not just to breathe; it is to control one's breathing, by yogalike techniques, so as to hear in inhalation and exhalation the literal voice of God pronouncing His own name--"hu Allah." It is not just to talk, it is to utter the appropriate words and phrases in the appropriate social situations in the appropriate tone of voice and with the appropriate evasive indirection. It is not just to eat; it is to prefer certain foods cooked in certain ways and to follow a rigid table etiquette in consuming them. It is not even just to feel but to feel certain quite distinctively Javanese (and essentially untranslatable) emotions--"patience," "detachment," resignation," "respect."

To be human here is thus not to be Everyman; it is to be a particular kind of man, and of course men differ: "Other fields," the Javanese say, "other grasshoppers." Within the society, differences are recognized, too--the way a rice peasant becomes human and Javanese differs from the way a civil servant does. This is not a matter of tolerance and ethical relativism, for not all ways of being human are regarded as equally admirable by far; the way the local Chinese go about it is, for example, intensely dispraised. The point is that there are different ways; and to shift to the anthropologist's perspective now, it is in a systematic review and analysis of these--of the Plains Indian's bravura, the Hindu's obsessiveness, the Frenchman's rationalism, the Berber's anarchism, the American's optimism (to list a series of tags I should not like to have to defend as such)--that we shall find out what it is, or can be, to be a man.

We must, in short, descend into detail, past the misleading tags, past the metaphysical types, past the empty similarities to grasp firmly the essential character of not only the various cultures but the various sorts of individuals within each culture, if we wish to encounter humanity face to face. In this area, the road to the general, to the revelatory simplicities of science, lies through a concern with the particular, the circumstantial, the concrete, but a concern organized and directed in terms of the sort of theoretical analyses that I have touched upon--analyses of physical evolution, of the functioning of the nervous system, of social organization, of psychological process, of cultural patterning, and so on --and, most especially, in terms of the interplay among them. That is to say, the road lies, like any genuine Quest, through a terrifying complexity.

"Leave him alone for a moment or two," Robert Lowell writes, not as one might suspect of the anthropologist but of that other eccentric inquirer into the nature of man, Nathaniel Hawthorne.

Leave him alone for a moment or two,
and you'll see him with his head
bent down, brooding, brooding,
eyes fixed on some chip,
some stone, some common plant,
the commonest thing,
as if it were the clue.
The disturbed eyes rise,
furtive, foiled, dissatisfied
from meditation on the true
and insignificant.⁸

Bent over his own chips, stones, and common plants, the anthropologist broods, too, upon the true and insignificant, glimpsing in it, or so he thinks, fleetingly and insecurely, the disturbing, changeful image of himself.