IRA-International Journal of Education & Multidisciplinary Studies
ISSN 2455–2526; Vol.20, Issue 04 (Q4, 2024)
Pg. no. 244-259.
IRA Academico Research

George Eliot and Cosmopolitanism—An Interpretation from Appiah's Theoretical Perspectives

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Type of Work: Peer Reviewed.
DOI: https://dx.doi.org/10.21013/jems.v20.n4.p2

Review history: Submitted: Oct 05, 2024; Revised: Oct 28, 2024; Accepted: Nov 06, 2024

How to cite this paper:
Fu, J. & **Li, T.** (2024). George Eliot and Cosmopolitanism—An Interpretation from Appiah's Theoretical Perspectives. IRA-*International Journal of Education & Multidisciplinary Studies* (ISSN 2455-2526), 20(4), 244-259. https://dx.doi.org/10.21013/jems.v20.n4.p2

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ABSTRACT

The fundamental idea of cosmopolitanism is that all human beings, regardless of their political stance or national identity, should share a common ethical framework and responsibilities on a global scale. However, while cosmopolitanism appeals to the concerns of all humanity, it also poses the problem that people may lose focus on their own national affairs. This paper analyzes George Eliot's two works, *Daniel Deronda* and *Impressions of Theophrastus Such*, to illustrate her views on cosmopolitanism, especially the relationship between nationalism and cosmopolitanism. By utilizing philosopher Kwame Anthony Appiah's concepts of cosmopolitanism, such as "cosmopolitan patriotism," "impartial cosmopolitanism," and "partial cosmopolitanism," the paper concludes that it is the "partial cosmopolitanism" that Eliot pursues. In two of her works mentioned in this paper, Eliot is concerned about the indifference to nationalism that cosmopolitanism can bring, yet she also worries about the narrowness that nationalism can foster. Thus, in *Daniel Deronda*, Deronda combines nationalism and cosmopolitanism, becoming a cosmopolitan patriot who travels East with an inclusive spirit to realize his national ideals. Eliot integrates nationalism and cosmopolitanism, harmonizing the sense of ethnic belonging with the demands of global citizenship, with the hope that people can achieve a better moral state.

Keywords: George Eliot; Kwame Anthony Appiah; cosmopolitan patriotism; partial cosmopolitanism.

1. Introduction

George Eliot, originally named Mary Ann Evans, was born in 1819 into a middle-class merchant family in Warwickshire, England. She is regarded as one of the most influential novelists of 19th-century Britain. Eliot's novels explore profound ethical and philosophical issues, along with complex character portrayals. Her major works include *Adam Bede*, *The Mill on the Floss*, *Middlemarch*, and *Daniel Deronda*. Her novels are filled with deep critiques of societal issues of her time, particularly focusing on individual moral responsibility and social ethics, which lend them significant intellectual and academic value. This paper will examine Eliot's works *Daniel Deronda* and *Impressions of Theophrastus Such*, utilizing philosopher Kwame Anthony Appiah's concepts on cosmopolitanism to explore George Eliot and cosmopolitanism.

The term cosmopolitanism can be traced back to the ancient Greek words "cosmos" and "polis," literally meaning "citizen of the universe" or "universal city-state." This concept is introduced by the ancient Greek philosopher Zeno of Elea, the founder of the Stoic school. He believed that all individuals are part of the universe, not just tied to a specific place. The fundamental idea of cosmopolitanism is that all human beings, regardless of their political stance or national identity, should share a common ethical framework and responsibilities on a global scale. People should respect differences, engage in friendly communication, and strive to enrich humanity.

"In many respects, the true inaugurator of modern cosmopolitanism is Immanuel Kant. Kant retained the idea of membership to humanity as a whole by insisting on the importance of 'knowledge of man as a citizen of the world'" (Cheah, 2006, p. 487). Additionally, Cheap (2006) pointed out that via promoting empathy and global social contact, cultural forms also foster a richer sense of world solidarity or a sense of belonging to mankind. Both the sciences and the beautiful arts are essential to the advancement of humanity (p. 488). After the publication of *The*

Communist Manifesto by Karl Marx and Friedrich Engels, the awareness of nation-states significantly increased, leading to a tense relationship between nationalism and cosmopolitanism. Moreover, the importance of nationalism in opposing colonial issues in Asia and Africa posed great challenges to cosmopolitanism. In the 20th and 21st centuries, under the context of globalization, a new form of cosmopolitanism has emerged, emphasizing global citizenship and cross-cultural communication and cooperation.

In the field of cosmopolitanism research, the authoritative scholar Appiah mentions two branches of cosmopolitanism in his work *Cosmopolitanism: Ethics in a World of Strangers*:

> One is the idea that we have obligations to others, obligations that stretch beyond those to whom we are related by the ties of kith and kind, or even the more formal ties of a shared citizenship. The other is that we take seriously the value not just of human life but of particular human lives, which means taking an interest in the practices and beliefs that lend them significance. (Appiah, 2006, p. 14)

Appiah refers to the second concept as "partial cosmopolitanism," distinguishing it from the first, which is "impartial cosmopolitanism." These two concepts correspond to the principles of "respect for legitimate differences" and "universal concern" (Appiah, 2006, p. 14) mentioned in his book. Appiah (2006) emphasizes the differences among humans, suggesting that there is no need to seek to eliminate differences or promote integration (p. 14). In *Daniel Deronda*, the protagonist Daniel Deronda transitions from universal concern for humanity to a particular focus on Jewish people. This reflects a shift from impartial cosmopolitanism to partial cosmopolitanism.

In addition, Appiah explores the relationship between nationalism and cosmopolitanism in depth. He uses the example of his father—a Ghanaian patriot and a firm cosmopolitan—to illustrate:

> We cosmopolitans can be patriots, loving our homelands (not only the states where we were born but the states where we grew up and the states where we live); our loyalty to humankind—so vast, so abstract, a unity—does not deprive us of the capacity to care for lives nearer by. (Appiah, 1997, p. 622)

Cosmopolitanism and nationalism are not opposing forces; rather, they are complementary. Cosmopolitans are not rootless: They should be grounded in their homeland while also having the broad-mindedness to embrace the diversity of the world.

2. Daniel Deronda and George Eliot's Cosmopolitanism

Daniel Deronda is the last novel of George Eliot, first published in 1876. The story revolves around Deronda's journey of growth. His encounters with the self-centered Gwendolen Harleth, the kind Jewish girl Mirah Lapidoth, and the passionate nationalist Mordecai. They all significantly influence Deronda's personal development. Eliot deeply explores Deronda's quest for personal identity and self-discovery. She also examines Jewish culture, reflecting concerns about national consciousness and national revival. This chapter will investigate *Daniel Deronda* and Eliot's cosmopolitanism.

2.1 The Transition within Cosmopolitanism in *Daniel Deronda*

"As a Victorian cultural intellectual and novelist whose work emerged from the heart of the imperium, Eliot embraced a version of cosmopolitan otherness in terms of culture, ethics, gender, race, and religion" (Lovesey, 2017, p. 3). This is fully reflected when Deronda learns of his Jewish heritage. Before knowing his true identity, Deronda's display of impartial cosmopolitanism also exemplifies Eliot's cosmopolitan stance. Deronda is a character filled with responsibility, compassion, and moral awareness. In a conversation with his guardian, Sir Hugo Mallinger, the statement made by Deronda reveals his cosmopolitanism: "I want to be an Englishman, but I want to understand other points of view. And I want to get rid of a merely English attitude in studies" (Eliot, 2013, p. 272). This reflects Deronda's desire for the perspectives of other countries. He is also compassionate towards all people. When he sees Mirah by the river, he is intrigued by her and notices her loneliness and despair. "This spontaneous interest in a stranger exemplifies Daniel's impartial cosmopolitanism, his inclination to care indiscriminately for the feelings and situations of others, especially in cases where those feelings and situations are manifestly painful" (Albrecht, 2012, p. 396). He helps Mirah and brings her to the home of the kind Mrs. Meyrick. The Meyrick family does not discriminate against Mirah's Jewish identity; instead, they treat her equally and offer her immense warmth as she seeks her mother alone. When Gwendolen is suffering under the selfish control of her husband, and is consumed by self-doubt about possibly being the cause of his drowning, Deronda shows her great compassion and understanding. He provides her with immense comfort, helping her to regain her strength. Delonda says in a conversation with his mother: "It must always have been a good to me to have as wide an instruction and sympathy as possible" (Eliot, 2013, p. 980). Sir Hugo Mallinger also thinks Deronda has "a passion for people who are pelted" (Eliot, 2013, p. 1064). His compassion and empathy for all people show his cosmopolitan spirit.

However, Deronda's cosmopolitanism in the first half of the novel is rooted in his search for commonalities among people. His deep compassion for Mirah arises from the overlap between her experience of seeking her mother and his desire to uncover his true identity. Deronda once asked Mirah how she felt about searching for her mother, admitting that he was somewhat afraid. As Albrecht (2012) pointed out: "He only realizes compassion for her once he regards her in terms that are familiar to him" (p. 402). Deronda feels a strong sense of responsibility towards Mirah to help her find her mother. Nevertheless, as described in the text: "the mixed feelings which belonged to Deronda's kindred experience naturally transfused themselves into his anxiety on behalf of Mirah. The desire to know his own mother, or to know about her, was constantly haunted with dread" (Eliot, 2013, p. 303). This demonstrates that Deronda's impartial cosmopolitanism is based on commonality. This has limitations, even carrying a hint of self-interest. The premise of understanding and compassion is that others can reflect his own ideals, emotions, or traumas.

Nevertheless, Deronda, unaware of his heritage, feels like a rootless wanderer drifting in the world, with no strong connection to his ancestors or his homeland. This sense of emptiness shakes his impartial cosmopolitanism, leading him to question whether he has been too concerned about others. "A too reflective and diffusive sympathy was in danger of paralyzing in

him that indignation against wrong and that selectness of fellowship which are the conditions of moral force" (Eliot, 2013, p. 537). From here, Delonda's cosmopolitanism slowly begins to change.

When Deronda meets his mother, his true identity is revealed—he is a Jew. His mother, largely out of disdain for the authoritarian control of his grandfather (a staunch Jewish nationalist), entrusted Deronda to his guardian, Sir Hugo Mallinger. She chose a path for him—to become an Englishman rather than a Jew. Deronda is angry that his mother decided his origins. But at the same time, he strives to understand her, comprehending how she lived under the shadow of her authoritarian father. As a Jewish woman, his mother faced various constraints, and thus she distanced herself from her Jewish identity. Deronda's response is: "Though my own experience has been quite different, I enter into the painfulness of your struggle. I can imagine the hardship of an enforced renunciation" (Eliot, 2013, p. 933). At this point, Deronda demonstrates his shift from commonality to difference. Based on the heterogeneous foundation between himself and his mother, he develops a profound empathy for her: "Deronda's soul was absorbed in the anguish of compassion. He could not mind now that he had been repulsed before. His pity made a flood of forgiveness within him (Eliot, 2013, p. 944). Thus, it is evident that Deronda's sympathy and understanding for others are no longer based on commonality, but rather grounded in differences.

Besides, Deronda turns to responsibility for a particular group of people, namely the Jewish people. Delonda regards that: "I hold that my first duty is to my own people, and if there is anything to be done toward restoring or perfecting their common life, I shall make that my vocation" (Eliot, 2013, p. 1074). Deronda's ultimate choices of marrying the Jewish girl Mirah and going East to establish a Jewish state are the best embodiment of his partial cosmopolitanism. Even at the end of the novel, while Gwendolen continues to suffer from the loss of her husband, Deronda prioritizes the differences between Gwendolen and the Jewish people, deciding to head East. Deronda's priorities "approximates the complex ethical imperative Eliot articulates throughout her writings: to feel universal empathy but also to acknowledge and respect heterogeneities and differences" (Albrecht, 2012, p. 391).

Thus, it is clear that Eliot's *Daniel Deronda* illustrates a shift from commonality to difference. This movement in the plot—from impartial cosmopolitanism to partial cosmopolitanism, from homogeneity to heterogeneity—reflects Eliot's preference for the latter. At the end of the novel, Deronda points out "the balance of separateness and communication" (Eliot, 2013, p. 1072), which also conveys Eliot's acknowledgment of difference, positioning it as a foundation for interaction. This emphasis on difference and the exploration outside the self is one of the central themes of *Daniel Deronda*. As concluded by Albrecht (2012): The objective of Eliot to polish Daniel's cosmopolitanism is to develop a code of ethics that takes into account the diversity, uniqueness, and heterogeneity of individuals. Eliot's fiction and non-fiction works are replete with references to this kind of ethics, and achieving it is frequently highlighted as a key goal (p. 391).

2.2 Nationalism and Cosmopolitanism in *Daniel Deronda*

Bernard Semmel portrays Eliot as a staunch nationalist in his book, maintaining that in Eliot's *The Spanish Gypsy*, "the passion of Fedalma and Silva gives way to the morally overriding compulsions of blood and race" (Bernard, 1994, p. 112). In *Daniel Delonda*, Eliot's nationalism is fully manifested, not only through Deronda, but also through Mirah and Mordecai.

In the novel, Deronda helps Mirah search for her mother and brother. Unfortunately, Mirah's mother has already passed away. But Mordecai has been confirmed to be her brother, and the siblings are finally reunited. When Mirah is at Mrs. Meyrick's house, her words indicate that she does not feel ashamed of being Jewish. Rather, she stands firmly with her people: "But I could not make myself not a Jewess...even if I changed my belief" (Eliot, 2013, p. 553); "I will never separate myself from my mother's people" (Eliot, 2013, p. 554). These resolute words reflect her nationalism. Moreover, Mordecai is an unwavering nationalist. Facing the anti-nationalist Pash, Mordecai retorts: People like him "is an alien of spirit, whatever he may be in form; he sucks the blood of mankind, he is not a man, sharing in no loves, sharing in no subjection of the soul... (Eliot, 2013, p. 777). Mordecai supports Zionism: "There is a store of wisdom among us to found a new Jewish polity, grand, simple, just, like the old—a republic where there is equality of protection... (Eliot, 2013, p. 788). His words are filled with the love of the Jewish people and his vision for a bright future. Mordecai's loyalty and love for the Jews have a great influence on Deronda.

After discovering his true origins, Deronda seeks out his grandfather's best friend, and learns about his grandfather's Jewish nationalism. His grandfather asserted that "the strength and wealth of mankind depended on the balance of separateness and communication, and he was bitterly against our people losing themselves among the Gentiles" (Eliot, 2013, p. 1072). This demonstrates his grandfather's commitment to protecting own people. Separateness and communication need to maintain a balance—Only in this way can one learn from the strengths of others and understand different cultures while also preserving the uniqueness of one's own ethnic group. This idea remains reasonable and practical even today. Influenced by such thinking, Delonda also possesses nationalism: "If I can see any work to be done for them that I can give my soul and hand to I shall choose to do it" (Eliot, 2013, p. 979).

But there is no denying that Eliot is a cosmopolitan. Lovesey (2017) thought that: "Eliot may be the quintessential Victorian cosmopolitan, engaging with notions of global citizenship and rights to national homelands, as well as expressing an abiding concern for the Victorian subaltern" (p. 24). Kurnick (2010) also concluded that George Eliot is a Victorian author for whom the word "cosmopolitanism" seems unavoidably fitting (p. 489). Newton (2018) pointed out that: "Eliot had long had an interest in Jewish history and religion" (p. 165), and this is one of the reasons why she chose to write about the Jewish people in *Daniel Deronda*. She summarizes the Jewish condition in the book: "If there are ranks in suffering, Isreal takes precedence of all the nations" (Eliot, 2013, p. 760). Eliot is deeply sympathetic to the suffering of the Jewish people. She takes the Jewish people as the object of her novel, which reflects her cosmopolitanism. She is concerned about the Jewish people's right to a national homeland and reflects this in *Daniel Deronda*. Moreover, as Lovesey (2018) found out: "Despite a nearly absolute exclusion from current cosmopolitan discussions, Jews, historically, have been considered the very embodiment of cosmopolitan ideals" (p. 27). Miller and Ury (2015) identified that: Due to their diaspora, Jews were frequently perceived as the epitome of cosmopolitanism, a multinational group that belonged anywhere (p. 29). The two authors also pointed out that the Jewish people are "the natural mediators between the particular and the universal in an idealized society that viewed individuals first as members of humanity, then as members of a smaller subgroup" (p. 30). This can correspond to the impartial cosmopolitanism and partial cosmopolitanism mentioned above.

Cosmopolitanism is omnipresent in *Daniel Deronda*. The word "cosmopolitan" appears twice in the novel. The first time refers to musician Herr Klesmer's cosmopolitan views. "He looks forward to a fusion of races" (Eliot, 2013, pp. 357-358). He is an outstanding musician, reflecting Kant's idea about the role of great art in developing humanity. Perhaps this is why art is mentioned multiple times in the novel—Mirah has worked in the arts, and Gwendolen has considered pursuing artistic endeavors. Exceptional art and transcendent music play a significant role in shaping Klesmer's cosmopolitan worldview. The second instance appears in the conversation between Hans Meyrick and Mirah. Mirah insists on her Jewish identity, while Hans claims he cannot perceive her as a Jew. Hans feels himself to be a cosmopolitan, and others do not regard him as an English Christian. The two mentions of cosmopolitanism in the novel highlight the notion of transcending race and nationality.

Deronda's cosmopolitanism is even more pronounced, as the exploration presented in 2.1. He cares about the well-being of everyone, and his kindness transcends borders. Everyone views Deronda as a deeply considerate person; Hans even compares him to Buddha. After uncovering his origins, Deronda also enhances "the significance of the acts by which he bound himself to others" (Eliot, 2013, p. 988). Moreover, Deronda has a great influence on Gwendolen, who has always been egoistic. At the end of the novel, Gwendolen writes a letter to Deronda after she learns that he is married to Mirah and is about to leave for the East: "...I may live to be one of the best of women, who make others glad that they were born...If it ever comes true, it will be because you helped me" (Eliot, 2013, p. 1203). Deronda's cosmopolitanism throughout the novel embodies Eliot's ideals. However, through Deronda, readers can see that Eliot's cosmopolitanism does not focus solely on the world at large while neglecting her own people. On the contrary, Eliot advocates for a form of cosmopolitanism that is attentive to one's own ethnic group.

3. The Impression of Theophrastus Such and George Eliot's Cosmopolitanism

The Impressions of Theophrastus Such is a collection of social critiques written by the fictional character Theophrastus Such, created by Eliot. Through his perspective, Such observes and comments on 19th-century English society. "Despite Eliot's various defamiliarization devices, Theophrastus Such is very much a late nineteenth-century aging Englishman, grumbling to himself about the general state of things" (de Graef, 2011, p. 19). The book consists of 18 essays, many of which reflect Eliot's cosmopolitan ideals. The final essay, "The Modern Hep! Hep! Hep!" particularly illustrates Eliot's nationalism and cosmopolitanism, warranting its separate section.

3.1 The Embodiment of Cosmopolitanism in *The Impression of Theophrastus Such*

Theophrastus Such is similar to Deronda in that they both embody an impartial cosmopolitanism, caring for the fate of all people and sharing joys and sorrows with others. In the book's first essay "Looking Inward," Such describes: "...the habit of getting interested in the experience of others has been continually gathering strength...another form of the disloyal attempt to be independent of the common lot, and to live without a sharing of pain" (Eliot, 1879, p. 12). Such seeks to understand the experiences of others, to immerse himself in their shared destinies, and to care for their suffering—this reflects a form of impartial cosmopolitanism. However, impartial cosmopolitanism is not Such's primary focus. Unlike Deronda's transition

mentioned in the previous chapter, partial cosmopolitanism has always been the central idea for Such.

Compared to all the people in the world, Such is more concerned about his own country and cares deeply for his fellowmen. Aside from "The Modern Hep! Hep! Hep!" discussed in the next section, the second essay "Looking Outward," also fully illustrates Such's sense of nationalism. Such believes that: "The most fortunate Britons are those whose experience has given them a practical share in many aspects of the national lot" (Eliot, 1879, p. 18). According to Such, one of the biggest disadvantages for those of high birth is that "it usually shuts a man out from the large sympathetic knowledge of human experience which comes from contact with various classes on their own level" (Eliot, 1879, p. 18). Such's stance reflects Eliot's partial cosmopolitanism, which emphasizes a specific concern for one's own ethnic group. In one's nation, one should engage with people from all walks of life to understand their diverse experiences, thereby gaining broader insights and empathy. Such's deep love for England mirrors Eliot's affection for the country: "My eyes at least have kept their early affectionate joy in our native landscape, which is one deep root of our national life and language" (Eliot, 1879, p. 21). Such also makes his demands regarding the nationalism of the English people, arguing that one should not solely expect the government to take action but also start from within oneself: "England, with its fine Church and Constitution, would have been exceedingly well off if every British subject had been thankful for what was provided, and had minded his own business" (Eliot, 1879, p. 22). Such's concern for the British people and British society is fully reflected in the second article.

3.2 Nationalism and Cosmopolitanism in "The Modern Hep! Hep! Hep!"

In *The Impressions of Theophrastus Such*, the essay that most embodies Eliot's cosmopolitanism is the final one, "The Modern Hep! Hep! Hep!". In this essay, through Such's narrative, Eliot reflects on the injustices suffered by the Jewish people, praises their national consciousness, and calls for a sense of nationalism among the English. Bodenheimer (2016) pointed out:

> Its attack on British anti-Semitism, its critique of the arrogantly imperialist elements in British nationalism, and its attempt to get readers to understand the heroic cohesiveness of Jewish national memory as a historically besieged counterpart of British national feeling—all of this attests to George Eliot's sense that *Daniel Deronda* was not her final word on the Jewish Question. (pp. 610-611)

Eliot's concern for the situation of the Jews reflects her concern for other peoples in the world, through which her impartial cosmopolitanism can be displayed. "The European world has long been used to consider the Jews as altogether exceptional, and it has followed naturally enough that they have been excepted from the rules of justice and mercy, which are based on human likeness" (Eliot, 1879, p. 129). Jews were disliked in Europe and were often discriminated against and excluded by others. "The Jews are made viciously cosmopolitan by holding the world's money-bag...and—'serve them right,' since they rejected Christianity (Eliot, 1879, p. 135). Here, "serve them right" is placed in quotes, indicating that it does not refer to genuine kindness but rather to the differential treatment of the Jewish people by other ethnic groups. Eliot believes that the English should have a clear awareness of their acts of racial discrimination and

understand the suffering they impose on others. Henry (1996) explored the differences between *Daniel Deronda* and "The Modern Hep! Hep! Hep!", stating that while the former often echoes the sentiments of Mordecai and finally espouses the values of the modern state, Theophrastus presents his British audience with many historical atrocities against the Jews that every Christian must recognize as part of Christian history and heritage (p. 69). And "they rejected Christianity" reflects the Jewish people's steadfastness in their national faith. Although many Jews are dispersed across various corners of Europe, they do not forget their heritage and do not simply assimilate into the local beliefs and religions.

Eliot affirms the national consciousness of the Jewish people multiple times in "The Modern Hep! Hep! Hep!". "Tortured, flogged, spit upon, the corpus vile on which rage or wantonness vented themselves with impunity, their name flung at them as an opprobrium by superstition, hatred, and contempt, they have remained proud of their origin (Eliot, 1879, p. 136). The previous chapter's analysis of *Daniel Deronda* also mentions the Jewish siblings Mirah and Mordecai, who take pride in their Jewish heritage and consistently stand with their people. After discovering his Jewish background, Deronda also chooses to stand with his community. Eliot highlights the success of Jewish education in fostering this sense of identity: "All that need be noticed here is the continuity of that national education (by outward and inward circumstance) which created in the Jews a feeling of race, a sense of corporate existence, unique in its intensity" (Eliot, 1879, pp. 130-131). Through Such's tone, Eliot's sympathy for the Jewish nation and recognition of the Jewish national consciousness can be seen at a glance, and her cosmopolitanism can be perfectly shown.

Moreover, Eliot also explores the future of the Jewish people in "The Modern Hep! Hep! Hep!". Will they lose their national characteristics and fully assimilate into other ethnic groups, or will they maintain their distinct identity and preserve their national consciousness? As a proponent of cosmopolitan ideals, Eliot expresses a supportive attitude towards Jewish nationalism. She believes that Jews should maintain their distinctiveness and uphold their cultural heritage and identity. Therefore, Mordecai's passion for establishing a new Jewish state resonates in "The Modern Hep! Hep! Hep!".

Eliot's cosmopolitanism is also reflected in her unease regarding British colonial activities, despite being an indirect participant herself. Colonial expansion was a prominent backdrop of the Victorian era. Eliot, as a typical member of the British middle class during this period, was involved in investments in India and reaped the benefits. From this perspective, she indirectly participated in colonial activities. However, Eliot engaged in profound reflection on this, recognizing that the returns granted to investors by the British Empire were built upon the suffering of the local Indian population. In 1879, "in the aftermath of the disastrous second Afghan War, she remarked that there would be a 'black day of Indian finance, which means alas a great deal of hardship to poor Hindus'" (Henry, 2003, p. 78). In "The Modern Hep! Hep! Hep!", Eliot also reflected on the British colonization of India: "We do not call ourselves a dispersed and a punished people: we are a colonising people, and it is we who have punished others" (Eliot, 1879, p. 127). Eliot was even anxious about Britain's opium trade with China and the opium wars between the two countries. As Robbins (2013) pointed out: "Eliot was still upset by the opium trade when she wrote *Impressions of Theophrastus Such* at the very end of her writing life" (p. 403). Eliot does not unthinkingly support all of her country's actions. Instead, what she exhibits is no

radical nationalism. She deeply ruminates on Britain's colonial activities and overseas trade, recognizing the suffering of colonial peoples, which reflects her cosmopolitan understanding.

However, the reflection mentioned above is merely a manifestation of Eliot's cosmopolitanism and not the main theme of "The Modern Hep! Hep! Hep!". In the essay, Eliot's primary focus is to express her deep concern for British nationalism. "She quickly comes back to a sort of solidarity with those compatriots, an inevitable re-centering of perspective in their concerns, values, and interests" (Robbins, 2013, p. 402). Small (2020) pointed out that though "the ill the English have done, 'The Modern Hep!' asserts, there is a rightness to English patriotism (and by extension all patriotisms, including some without a recognized patria) as long as the bond of fellow-feeling among the population sustains it" (p. 211). Eliot wrote in the essay:

> The time is not come for cosmopolitanism to be highly virtuous, any more than for communism to suffice for social energy. I am not bound to feel for a Chinaman as I feel for my fellow-countryman: I am bound not to demoralise him with opium, not to compel him to my will by destroying or plundering the fruits of his labour on the alleged ground that he is not cosmopolitan enough, and not to insult him for his want of my tailoring and religion when he appears as a peaceable visitor on the London pavement...Affection, intelligence, duty, radiate from a centre, and nature has decided that for us English folk that centre can be neither China nor Peru. (Eliot, 1879, p. 128).

From this passage, readers can see Eliot's firm nationalism. In her view, the importance of England surpasses that of any other country. There is no doubt that Eliot is a staunch patriot, possessing a strong sense of national and cultural confidence. Taking Shakespeare as an example, Eliot attacks the English for being ignorant about their national treasures in the essay. Eliot is concerned about the national consciousness of 19th-century Britons, and she points out this phenomenon to alert the British to their indifferent sense of nationalism. This also reflects a potential downside of cosmopolitanism, which may lead people to become less concerned about their own ethnicity—this is exactly what Eliot worries about. She wrote: "Why, our own countrymen who take to living abroad without purpose or function to keep up their sense of fellowship in the affairs of their own land are rarely good specimens of moral healthiness" (Eliot, 1879, p. 135). She asserts that the English should maintain a strong sense of national belonging, as it serves as an important spiritual bond for everyone. In "The Modern Hep! Hep! Hep!", Eliot makes a heartfelt call for British nationalism, which reflects her partial cosmopolitanism. While she is concerned about the future of the Jewish people, the national consciousness of her own compatriots is what truly matters.

Eliot mentions "separateness" again in "The Modern Hep! Hep! Hep!": "There is a national life in our veins...Because we too have our share—perhaps a principal share—in that spirit of separateness..." (Eliot, 1879, p. 140). The "separateness" here refers to maintaining the national consciousness, having the same meaning as the "separateness" in *Daniel Deronda*. In Elliot's opinion:

> The tendency of things is towards the quicker or slower fusion of races. It is impossible to arrest this tendency: all we can do is to moderate its course so as to hinder it from degrading the moral status of societies by a too rapid effacement of those national traditions and customs which are the language of the national genius—the deep suckers of healthy sentiment. Such moderating and guidance of inevitable movement is worthy of all effort. And it is in this sense that the modern insistance on the idea of Nationalities has value. (Eliot, 1879, p. 139)

Although the era of cosmopolitanism has not yet arrived, given the inevitable trend of racial integration, cosmopolitanism may become mainstream in the future. However, this could also erase the uniqueness of different ethnicities, which is a deep concern for Eliot. Therefore, on the foundation of cosmopolitanism, it is essential to uphold the concept of the nation-state, which is what Eliot seeks to convey through "The Modern Hep! Hep! Hep!". At the same time, nationalism must find the right position. If one completely refrains from engaging with peaceful and friendly foreigners, it is "not in the long-run favourable to the interests of our fellow-countrymen" (Eliot, 1879, p. 139). Therefore, it ultimately returns to a viewpoint conveyed in *Daniel Deronda*: Maintaining a balance between separateness and communication. This reflects Eliot's stance on cosmopolitanism and nationalism.

4. George Eliot's Nationalism and Cosmopolitanism

Through the analysis of *Daniel Deronda* and *The Impressions of Theophrastus Such* in the previous two chapters, it becomes evident that Eliot displays nationalism and cosmopolitanism. What is the relationship between these two? How should the balance between separateness and communication be maintained? Regarding Eliot's novel *Middlemarch*, Robbins (2010) pointed out that: "Anti-cosmopolitanism lies close to the beating heart of *Middlemarch*. Why else does Mary Garth express an ultimate preference for Fred Vincy over the Reverend Fayerbrother, who is clearly the better man? It's a choice of local loyalties, however irrational..." (p. 423). Similarly, in *Daniel Deronda*, Deronda ultimately chooses the Jewish girl Mirah over Gwendolen, which also has racial implications. While this is certainly a manifestation of Eliot's nationalism, does it necessarily equate to anti-cosmopolitanism?

The relationship between cosmopolitanism and nationalism is complex. In this chapter, the author will further elaborate on renowned scholar Appiah's concepts of cosmopolitanism to explore Eliot's cosmopolitan ideals. The concepts used in this paper come from Appiah's work *The Ethics of Identity,* specifically Chapter Six. The main title of this chapter is "Rooted Cosmopolitanism." Below this, there are two subsections that will be utilized in this paper, namely: "Two Concepts of Obligation," and "Cosmopolitan Patriotism."

Appiah divides "obligation" into "ethical obligation" and "moral obligation". He clarifies the two below:

> The distinction between the ethical and the moral corresponds to 'thick' relations—which invoke a community founded in a shared past or 'collective memory'—and 'thin' relations, which we have with strangers, and which are stipulatively entailed by a shared humanity. (Appiah, 2007, p. 230).

Thus, "ethical obligations" correspond to "partial cosmopolitanism," while "moral obligations" relate to "impartial cosmopolitanism." The analysis of Deronda and Such finally connotes "partial cosmopolitanism" and "ethical obligation." This indicates that Eliot's inclination towards cosmopolitanism is rooted in these two. Eliot's nationalism acknowledges the uniqueness of her own nation compared to others, and she worries that this uniqueness might be drowned out in the tide of cosmopolitanism. However, Jeffers (2013) illustrated that Appiah's assertion that paying attention to "the particularity people's lives" signifies valuing their strongly held ties to a variety of things, "including national traditions," would appear to allay the concern expressed by some that cosmopolitans disregard the importance of tradition (p. 494). Through the analysis of Eliot's works, it is explicit that her cosmopolitan ideas closely align with Appiah's views on partial cosmopolitanism and ethical obligation. This form of cosmopolitanism does not seek commonalities or impose similarities between different ethnicities; instead, it respects differences and advocates coexistence amid diversity. "This model of conversing without assuming that we will agree is appropriate to a moderate cosmopolitanism seeking to place the identity of world citizen alongside our more local identities, without supplanting them" (Jeffers, 2013, p. 495). And this is exactly the ideal pattern reflected in Eliot's works.

"Cosmopolitan patriotism" is to be associated with Appiah's article "Cosmopolitan Patriots", and this begins with a reference to Appiah's father, Joe Appiah. His father is a cosmopolitan as well as a patriot, who has a huge impact on Appiah's thinking. In his book, Appiah says：

> In the final message my father left for me and my sisters, he wrote, 'Remember you are citizens of the world.' But as a leader of the independence movement in what was then the Gold Coast, he never saw a conflict between local partialities and a universal morality—between being part of the place you were and a part of a broader human community. (Appiah, 2006, p. 16)

Using Appiah's theory to explain this passage, Joe Appiah believes there is no contradiction between "ethical obligations" and "moral obligations." Caine (2010) stated: "Like many nineteenth-century internationalists, he saw no contradiction in being committed both to nationalism and to internationalism, feeling rather that citizenship in the former was necessary for recognition of the importance of the latter (p. 165). Appiah tells his father's hope for children to become cosmopolitans, but as partial cosmopolitans. The concept of "cosmopolitan patriotism" that Appiah puts forward is the best response to his father's expectations, as well as an address to "nineteenth-century cosmopolitanism's antithetical relation to patriotism" (Small, 2012, p. 86). "Cosmopolitan patriotism" combines cosmopolitanism and nationalism, focusing on the uniqueness of one's own country and nation while looking at the world. Appiah (1997) wrote: "The humanist requires us to put our differences aside; the cosmopolitan insists that sometimes it is the differences we bring to the table that make it rewarding to interact at all" (pp. 638-639). Like Appiah, Eliot focuses on heterogeneity, paying attention to and protecting the characteristics of different ethnic groups. Deronda's commitment to Zionism and Such's support for Zionism, along with Such's confidence in British national culture, all reflect Eliot's idea of cosmopolitan nationalism.

The theories of "ethical obligation," "partial cosmopolitanism," and "cosmopolitan patriotism" collectively provide an understanding of the main title "rooted cosmopolitanism" in Chapter Six of *The Ethics of Identity*: A commitment to the welfare of all humanity while prioritizing the well-being of one's own ethnic group. Experiencing the diversity of the world while remaining deeply rooted in one's own blood heritage. Appiah (1997) also discussed "rooted cosmopolitan" in his essay:

> The cosmopolitan patriot can entertain the possibility of a world in which everyone is a rooted cosmopolitan, attached to a home of one's own, with its own cultural particularities, but taking pleasure from the presence of other, different places that are home to other, different people. (p. 618)

The meaning of "rooted" is "feeling connected to a home and homeland, while also feeling obligations to humanity at large" (Friedman, 2018, p. 204). Appiah's definition of cosmopolitanism can also be called New Cosmopolitanism. Hollinger (2001) researched that one of the distinguished characteristics of New Cosmopolitanism is that it gives the word "cosmopolitanism" a modifier, such as "rooted cosmopolitanism," "critical cosmopolitanism," and "comparative cosmopolitanism." Cosmopolitanism's adjective form is also used to modify other terms, such as "cosmopolitan patriotism," "cosmopolitan democracy," and "cosmopolitan postcolonialism" (p. 237). And Appiah's article "Cosmopolitan Patriots" belongs to "the closest thing to a classic text yet generated by the new cosmopolitanism" (Hollinger, 2001, p. 238). Appiah's concept of new cosmopolitanism powerfully addresses the demands for cosmopolitanism in the age of globalization. As a person of a different era, Eliot could not have envisioned Appiah's notion of cosmopolitan patriots. However, through the analysis in this paper, it is evident that Eliot's ideal model of cosmopolitanism aligns with Appiah's partial cosmopolitanism. Eliot's call for British nationalism, grounded in a concern for the world, is an outstanding example of "rooted cosmopolitanism." Appiah also discussed Eliot's work *Daniel Deronda*, considering Deronda a fitting example of a cosmopolitan patriot, and pointed out that: "Deronda, who has been raised in England as a Christian gentleman, discovers his Jewish ancestry only as an adult; and his response is to commit himself to the furtherance of his 'hereditary people' (Appiah, 2006, p. 15), which means committing himself to the future of the Jewish people. Therefore, Eliot's ideal is to focus on one's own ethnic group while grounded in cosmopolitanism, achieving an appropriate fusion of cosmopolitanism and nationalism. Her idea is formally articulated in Appiah's work.

Thus, the question raised in the first paragraph of this chapter is answered: Eliot's expression of nationalism is not anti-cosmopolitanism. While cosmopolitanism emphasizes a global perspective, it does not imply opposition to cosmopolitans being rooted in their own hometowns and countries. Appiah's view on cosmopolitan patriots suggests that a qualified cosmopolitan should be grounded in their nation and culture, as exemplified by Deronda. Deronda is a quintessential cosmopolitan, possessing great caring for all individuals and Jewish people. He seeks to understand and learn about Jewish culture while embracing all cultures with an open heart. With a cosmopolitan spirit, he journeys eastward, aspiring to benefit humanity and establish a Jewish state. "The idea that I am possessed with is that of restoring a political

existence to my people, making them a nation again...That is the task which presents itself to me as a duty; I am resolved to begin it... (Eliot, 2013, p. 1193). As demonstrated by Anderson (2001): *Daniel Deronda* considers "the relation between cosmopolitanism and nationalism, promoting an ideal of Jewish nationalism informed by cosmopolitan aspiration, and engaging in a profound reflection on how different forms of affiliation—to family, community, nation, and world—might best be practiced" (p. 119). Anderson (2001) also argued that "Daniel's postconventional cultivation of partiality and ethnic affiliation gives voice to a reconstructed cosmopolitan nationalism" (p. 22). Eliot's concerns about the negative effects of cosmopolitanism expressed in "The Modern Hep! Hep! Hep!" can also be effectively addressed by cosmopolitan patriots.

What Eliot hopes is to combine nationalism and cosmopolitanism, which would not only overcome the narrowness of nationalism that focuses solely on one's own ethnic group but also help to mitigate the indifference that cosmopolitanism can sometimes foster towards one's own country. Stević (2017) stated that "in Herder, Maurice, and Eliot's late essay, national identity is protected not by way of extreme cultural isolationism, but by upholding the unassimilable otherness of other culture" (p. 598). But, Stević (2017) also informed in the essay that it is essential to be careful not to let other cultures disturb each country's own culture, "so as not to disturb what Herder calls 'the center of gravity' that every nation finds within itself" (p. 598). This again echoes the theme of "the balance of separateness and communication" in *Daniel Deronda*, emphasizing the importance of engaging in fruitful exchanges with other cultures to understand the diversity of world cultures while maintaining the uniqueness of one's own ethnic culture and guarding against assimilation. Thus, Eliot's supported position is explicitly manifested: Nationalism and cosmopolitanism should be moderately integrated. This aligns closely with Appiah's theoretical perspectives.

5. Conclusion

This essay analyzes Eliot's two works, *Daniel Deronda* and *Impressions of Theophrastus Such*, to illustrate her views on cosmopolitanism and nationalism. While these two concepts once seemed to be in opposition, an examination of Appiah's cosmopolitan theory reveals that they are not in conflict. Through *Daniel Deronda* and *Impressions of Theophrastus Such*, Eliot expresses a strong sense of nationalism; yet, it is also within the same works that readers can recognize her cosmopolitanism.

Horvat (2020) commented that the idea of cosmopolitanism as essentially opposed to "nationalism (and, related patriotism)" may have precluded several critical debates regarding their cohabitation in recent decades. Appiah's work in this area is an uncommon and "timely intervention" (p. 129). From the analysis in this paper, readers can observe Eliot's shift from an impartial cosmopolitanism to partial cosmopolitanism. This paper concludes that it is the partial cosmopolitanism that Eliot pursues. This aligns with the analysis of nationalism and cosmopolitanism in part four of this paper, which utilizes Appiah's theory. Eliot is concerned about the indifference to nationalism that cosmopolitanism can bring, yet she also worries about the narrowness that nationalism can foster. Thus, in *Daniel Deronda*, Deronda combines nationalism and cosmopolitanism, becoming a cosmopolitan patriot who travels East with an inclusive spirit to realize his national ideals. "Coherence of national culture to satisfy what Daniel conceives as 'the imaginative need of some far-reaching relation' is Eliot's hope to regenerate

rootless, secular and increasingly cosmopolitan lives" (Henry, 2008, p. 95). This transforms Appiah's concept of the cosmopolitan patriot from merely a theoretical idea into a viable practice. In the future, it could serve as a model pursued by more cosmopolitans. Eliot integrates nationalism and cosmopolitanism, harmonizing the sense of ethnic belonging with the demands of global citizenship, with the hope that people can achieve a better moral state. As Anderson (2001) commented: "Daniel's history functions more generally as an allegory about cosmopolitanism, which for Eliot is a condition of contemporary European life fully pertinent to any modern understanding of Judaism or Jewish nationalism" (p. 121).

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