



The Chrysanthemum and the Sword: Patterns of Japanese Culture

Ruth Benedict

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A recognized classic of cultural anthropology, this book explores the political, religious, and economic life of Japan from the seventh century through the mid-twentieth, as well as personal family life.

The Chrysanthemum and the Sword: Patterns of Japanese Culture Details

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From Reader Review The Chrysanthemum and the Sword: Patterns of Japanese Culture for online ebook

Jan-Maat says

[th

MameYakko says

I read this book in Japanese because it seemed difficult to read even in Japanese, so I thought it would be even more difficult to read the original work in English.

I wanted to know how the Japanese culture was viewed by Americans.

It was weird to learn how we the Japanese are through an analysis done by a foreigner who had never visited Japan, but her account was very clear and mostly accurate.

P.H. Wilson says

Real rating 6.7/10

Dated to say the least with some factual inaccuracies, such as her statement that the Tang Dynasty had a classless society which the Japanese did not adopt, however the Tang had a well documented class system. Although it must be said that the Japanese did adopt a multitude of things from the Chinese as Kanmu was a great admirer.

The overall knowledge level and assuredness of the text is not there as she constantly has to state a colleague or friend informed her and she freely admits to never visiting Japan. Which I find a huge flaw as I have known people who have traveled to China and have BA's in Chinese and no one could understand a word of Mandarin they spoke, but they were assured by their Chinese professors that they were learning pure mandarin when it turned out to be Cantonese or Dongbeihua. Cultural notes from afar are never quite acceptable. Also while I realise it was just after the war, the book talks about America far too much and a little too pro-American for a book discussing another culture.

That said the knowledge she draws from other books is quite decent and the section on ON is very interesting and worth a read.

Ultimately this is a book for those who have a vision of Japan that does not exist anymore and those who actually know very very little about East Asian culture, those even semi-versed should turn elsewhere.

Tô says

M?c l?c sách:

Ch??ng I: Nhi?m v?: Nh?t B?n

Ch??ng II: Ng??i Nh?t trong chi?n tranh

Ch??ng III: Ng??i n?o ch? n?y/Ng??i n?o ph?n n?y

Ch??ng IV: Cu?c Duy tân Minh Tr?

Ch??ng V: K? mang n? c?a l?ch s? và th? gi?i

Ch??ng VI: ??n ?n trong muôn m?t

Ch??ng VII: S? ??n ?áp "cái khó nh?n nh?t"

Ch??ng VIII: G?t r?a thanh danh

Ch??ng IX: Th? gi?i c?m xúc c?a con ng??i

Ch??ng X: V?n ?? nan gi?i c?a ??o ??c

Ch??ng XI: T? tu d??ng

Ch??ng XII: Vi?c h?c c?a tr? em

Ch??ng XIII: Ng??i Nh?t sau ngày b?i tr?n

V?i b?t k? ai m?i t?m hi?u v?n hóa và con ng??i Nh?t B?n ? m?c ch?p ch?ng (t?c là b?n ch?a ph?i c?m m?t h?c m?n V?n hóa Nh?t B?n ?? qua ba t?n ch?) thì ?ây là m?t cu?n kh? th? v?. B?n th?n m?n th?y nh?ng ?i?u ???c n?u ra trong sách kh?ng c?i m?i n?n ch? ch?m 3*, n?u c?i g?i ?ó ?áng ch?u ý th? ?ó là cách l?i gi?i v? vi?c ch?nh ph? áp ??t m?t cách th?n c?ng quan h? ??ng c?p trong XH vào ho?t ??ng t? ch?c kinh t? th?i Minh Tr?. Ngoài ra, t? r?t l?u r?i, trong khi t?m sách v? v?n h?c Nga trong th? vi?n, m?n ?ã may ph?c v? ph?i m?t cu?n nghi?n c?u s? kh?c nhau gi?a v?n hóa, cách ?ng x? c?a ng??i ph??ng T?y (c? th? là ng??i Nga) và Nh?t B?n c? t?a ?? là "Hoa anh ?ào và r? s?i", v?i cách vi?t th? v? ??n m?c m?n c?n mang v? nh? gõ ra Word (yêu s?ch qu? n?n kh?ng n? mang ?i photo v?i s? g?y g?y :))). Gi?ng v?n/d?ch c?a Hoa c?c và g??m b?n ti?ng Vi?t kh?ng h?p d?n m?n l?m. Ngoài ra, t?c gi? d?ng v?n hóa M? (m?t qu?c gia H?p ch?ng d?n t?i Tân Th? Gi?i ch? m?i gi? 200 n?m) ?? làm ??i t??ng so s?nh v?n hóa Nh?t th? e là ch? th?y to?n ?i?u "trái kho?y", trong khi v?i "Hoa anh ?ào và r? s?i", t?c gi? ??i chi?u v?i v?n hóa Nga - là qu?c gia tr?i d?i t? ?ông sang T?y ?? ?? mang trong m?n nh?ng xung ??t t??ng t?. Nh?ng th?i, m?n s? kh?ng l?m b?n v? v?n ?? n?y n?a v? m?n th?y b?n th?n c?ng kh?ng hi?u qu?i g?i v? v?n hóa Nga, Nh?t l?n M? c? :<<< Ki?u ??c gi? "gh? b?nh" g?p t?c gia - nh? nh?n h?c "gh? b?nh" th? là x?ng l?a v?a ??i qu? r?i ^^

Hoa c?c là bi?u t??ng c?o n?i?u ý ngh?a trong c? v?n hóa t?nh th?n l?n v?t ch?t c?a ng??i Nh?t. Nh?c ??n Nh?t B?n, ng??i ta th??ng hay nh?c ??n hoa anh ?ào v?i h?nh ?nh c? r?ng hoa l?a c?n ngay sau khi n? r?, nh?ng ch?nh ra, c?i ??y ch? ??i di?n cho t?nh th?n c?a t?ng l?p samurai m? th?i. Nói v? ph?n ?a con ng??i Nh?t, T?nh th?n Nh?t th? ph?i nh?c v? hoa c?c, th? hoa c? kh? ch?t qu?n t?, m?t m?n m?c 1 m?a, ch?t ??ng tr?n ?ài, là ??i di?n th?n th?o duy nh?t trong b? t? qu? "T?ng- C?c - Tr?c - Mai".

H?nh t??ng Hoa c?c ? ?ây kh?ng ph?i là ??i tr?ng c?a G??m theo ngh?a m?nh - y?u, kho?nh kh?c - v?nh vi?n, s? s?ng - c?i v? tri,... m? theo ngh?a b? sung cho nhau. Hoa c?c ??i di?n cho V??ng/Th?n quy?n và G??m ??i di?n cho Qu?n quy?n/Ch?nh quy?n, c?i ??p - s?c m?nh c?ng b? tr? ?? làm n?n c?i g?i t?nh th?n Nh?t B?n (c? t?ch c?c l?n ti?u c?c). S? s?ng ??i c?ng hai h?nh ?nh n?y c?ng ph?n n?o gi?i th?c cho s? "??i ngh?ch" trong t?nh cách c?a ng??i Nh?t. Ngh?a là th?i nh?n th?y hai th? kh?ng li?n quan g?i nhau, "vô l?y" nh?ng khi ?i vào b?n trong, h? bi?t cách th?a hi?p ?? làm cho m?i th? h?p l?y ??n kh?ng ng? và c? h? th?ng h?n hoi :))). [Nói v?y th?i ch? m?n th?y v?n l?m c?m l?m]. Trong cu?n s?ch n?y, Ruth Benedict v?n ch?a ?? kh? n?ng gi?i th?c sao cho th?u ?áo m?i m?i quan h?, quan ?i?m xung ??t, khi?n ch??ng sau ch?i ch??ng tr??c ??m ??p.

Th?t ?áng ti?c là cho ??n nay m?n ch?a ???c ??c m?t cu?n s?ch n?o c?a t?c gi? Vi?t Nam c? k?t c?u t??ng t?, t?c là n?u l?n c?c m?u h?nh V?n hóa Nh?t B?n trong s? ??i chi?u s?t v?i m?u h?nh V?n hóa Vi?t Nam và c? tham chi?u v?i v?n hóa Trung Qu?c t? ?ó t?m ra nh?ng ?i?m chung c?a v?n hóa Ch?u Á (và n?u may m?n th? bi?t ??u chung ta th?y ch?ng ta gi?ng Nh?t ? ch? n?o ?ó nh?u h?n gi?ng Trung Qu?c :))). ? ?ây c? m?t ?i?m m?n nh?n ra l? quan ?i?m v? "on" (ân) và ??o Hi?u (Ko) c?a Nh?t B?n kh? gi?ng v?i quan ni?m v? ??o Hi?u c?a ng??i Vi?t. ?ó là m?n n? "m?c ??nh" (t??ng t? v?i t?i l?i t? t?ng trong Thi?n Ch?ua gi?o), b?n c?ng l?n th?i m?n n? n?y c?ng t?ng và vi?c b?o h?u kh?ng ch? là "??i x? t?t v?i cha m?" (nh? ng??i M?) m? l? l?m theo k? v?ng c?a cha m? (b? ?nh h??ng b?i k? v?ng x? h?i), ?? r?i sau n?y khi b?n sinh con b?n c? th? ??t "??c m?" (l? th? m? c? th? b?n ?ã ph?i hy sinh ?? v?a l?ng b? m?) vào "l?ng" nh?ng ??a tr? c?a b?n =))). ?i?u n?y l? gi?i c?m gi?c tha thi?t mu?n nh?n con nu?i khi nh?c ??n v?n ?? con c?i. ?ó là b?i m?n mu?n cho con m?n s? "t? do" ngay t? k?o nh? kh?c n?o l? con m?n. T?c là m?n hy sinh c? "b?n n?ng lo?i" mong mu?n s?n xu?t ra th? h? f2 mang gen "v? k?" c?a m?n ?? ??i l?y "t? do" cho con m?n. ?a, m? ng?m cho k?, ?ây

c?ng là d?ng truy?n ??t "k? v?ng" cho th? h? sau ch? ch? ph?i cái g?i m?i m? :)))))) V? th? ??y, th?a quý v?, dù cho chúng ta là ai, chúng ta ngh? mình ?angv??t l?n các m?u hình v?n hóa do dân t?c, th?i ??i c?a mình chi ph?i.

Ps: Ph?n này dành cho b?n B?p vì mình bi?t b?n B?p thích m?y cái tào lao mà rv này c?a mình thì h?i thi?u cái ch?t y.

B?p có th? ngh? v? s? xung ??t trong quan ?i?m, cách hành x? c?a ng??i Nh?t gi?ng nh? vi?c ng??i ta v?a xem cúc là bi?u t??ng c?a Hoàng gia, ??o Ph?t và ng??i quân t? v?i vi?c liên t??ng nó v?i quan h? tinh d?c ??ng gi?i, và thêm ch?ng ph?i g??ng/ki?m là m?t hình ?nh ?n d? b? sung cho ?i?u trên hay sao =))) Làm sao m?t ng??i có th? nh?n ng?m m?t b?ng hoa cúc trên bàn th? và hòa gi?i v?i N th? b?y b? ?ang hi?n l?n trong ??u mình nh?? H?i x?a, ti?u lu?n c?a mình có chi ti?t này và th?t khó hi?u là c?o gi?o ?ã s?a ?i?m cho mình t? 8.5 l?n 9.0 : <<<<

Hieu Cao says

I learn more from how my classmates respond to this book than from reading the book itself. The reason is not difficult to understand. Japanese culture is fairly familiar with me through manga, anime and the zeal about Japan in Vietnam several years ago. Also, despite its distinctive culture, Japan shares with other East Asian countries the philosophy of Buddhism and Confucianism which integrate so deeply in those countries' social life. On the other hand, how the Western perceive the Eastern is not quite obvious to me. Moreover, the Western perception of the Eastern exposes the deep root of Western culture to level of daily life which I couldn't penetrate when studying Western Tradition and Challenging of Modernity, two courses about the development of Western ideologies.

In short, I recommend this book for East Asian students who are taking courses about *Western culture or sociology*. It's paradoxical but you will understand what I mean when you read this book.

Timothy Ratliffe says

Anyone who has associated with the Japanese people would find this book interesting. The author wrote this book without visiting Japan as part of the MacArthur occupation after WWII, and yet it is still an exceptional effort to define the cultural forces at work on the Japanese before WWII, and perhaps still. However, the book requires a lot of concentration while reading because the concepts presented are so complex and unfamiliar. I appreciated the book as I have some history in dealing with the Japanese and always found their behavior and attitudes to be unfathomable. This book helped in retrospect. I recommend it as part of any study a person wishes to undertake of Japanese culture.

Hadrian says

I'm not normally one to rely on sales figures as a measure of a book's value, but this book sold millions of

copies not only in Japan, but six-figures-worth in the People's Republic of China and South Korea as well.

I can't exactly vouch for the book's total accuracy, and her look at Japan is largely from secondary sources and pre-1945. Very different from the Japan of today. As far as I can tell, Benedict is most on point about hierarchy and the past importance of the emperor.

The ideas of social obligations and debts are elaborately described, although I'm not so sure if that's uniquely Japanese. Although that in itself might be inadvertently one of Benedict's unique points, in that she was among the first to recognize some commonalities between different groups instead of viewing them as an inscrutable alien race.

Shari says

I was wondering... Could a treatise on an entire country and its people, no matter how beautifully worded and presented, be objective if...

- a) the author of the said treatise didn't live in that country
- b) the author is from the victorious country (Who was it who said that history is written by the victors?)
- c) the country being analyzed was, in many years of its history, closed to the outside world (Was it James Michener who claimed that Japan had put up one of the most effective iron curtains in the history of mankind?)?

Perhaps I should also add that ...

- d) the author didn't speak the language of the said country. (I did see the movie Lost in Translation. And a lot can get lost in translation sometimes. I should know. Over two decades here in Japan and I still get lost in Shinjuku Station, never mind the biggest hospital in my neighborhood.)

Still...this one gets a good rating from me. I rate it not for its objectivity, but for its relative accuracy. Benedict wrote with what materials she had and could obtain, and the result was not so bad. She did claim in the first chapter that Japan is a country of contradictions - "different". That claim alone gives the reader fair warning that she could be wrong in some of her interpretations (and that she could also be right). And this tone resonates in the whole book. She keeps repeating the word "different" that Japan appears quite exotic, even alien, in some parts (just try to grasp "giri"...getting out of Shinjuku Station when you get lost in it seems an easier task).

Needless to say, Japan now is not like how Benedict saw it. Many aspects of the country's people and culture have evolved. Nevertheless, this book offers a good study of where the country was in the author's time. And what a chaotic time it was...

There is also the interesting side to this book that many miss to see. In her aim to reveal Japan, Benedict unwittingly, or perhaps intentionally, reveals her own.

Lyn Elliott says

Excellent. Proper review to come, after I've gone through it again and made notes at all the places I've marked - the book is bulging with post-its.

Olivier Delaye says

One of the greatest books on Japanese culture out there, and still very relevant today. If you love Japan or are simply interested to know more about this fascinating country, *The Chrysanthemum and the Sword* is a must-read and re-read.

Ng says

It seems the author was pulled into the war effort as a sort of military anthropologist - Japanese military decisions were so difficult for the Allies to understand that they needed academic help!

It's amazing what a different world she paints. Japan was within one lifetime of being forced out of isolation at the time, and she really shows the link between their World War II thinking and their old ways. And she doesn't simplify the old ways as being just one construct: she discusses how the ascent of the shogunate changed things too. I don't think modern Japanese culture is like this at all, but you can see the links.

It's also interesting what she implies about American culture, especially because there was apparently quite a debate on how to handle the occupation of Japan. If America's leadership today had been as willing to admit ignorance of a foreign culture, the occupation of Iraq might be going a lot better.

Emilie (Emmitouflee) says

First of all, Ruth Benedict's *The Chrysanthemum and the Sword* does a decent job of a difficult task which is to conduct an ethnographical study of a culture and country that one has never lived in. I found the book to be engaging and well-written, if at times slightly protractive and repetitive. I admired the dearth in judgmental statements, and how in her preamble, Benedict emphasized the importance of looking at something with an open-mind or generosity that will allow for better understanding.

However, it would only be fair, going forth, to acknowledge the limitations as a result of the lack of first-hand immersion into the Japanese society, for reasons Benedict explains early on in the book. Although, I feel the fact that, as far as I know, Benedict did not do fieldwork in Japan after the end of the war to supplement her research is an inherent weakness of her work. I found my own skepticism impinging my reading of the text, and frequently found myself wondering just how Benedict managed to draw such neat conclusions, as in her own words, Japanese people were or are full of intrinsic contradictions and polarizing characteristics. I, myself, would be the first to acknowledge an aversion to characterizing any culture, even the ones I identify with, and certainly would not be able to do so from what essentially can be categorized as

second-hand sources.

That being said, I am of the opinion that the seminal book provides a good foundation into comprehending the origins of Japanese culture. It does feel outdated in some areas, for example, and this might well be due to my own lack of referable framework, when Benedict talks of the endeavors to reduce competition in Japanese education, it did not align at all with my grasp on East Asian educational systems today which includes class rankings and deference to outstanding students, and I am interested in finding out just how much Japan has changed. However, even I can see that, while the Japan of today with its fashion trends, popular culture and violent pornography is different to the Japan of 70 years ago, there are also aspects that have remained similar if not the same, for example in terms of respectful customs.

I confess myself greatly disappointed by the lack of time spent on the acts of violence committed by the Japanese soldiers during World War II. When Benedict talked of the prisoners of war, I thought she was heading in that direction, but ultimately, the subject of the violent ways soldiers were trained and the acts of atrocities that were committed toward Chinese and Korean women especially was never touched on at all. For me personally, that is too big of a feature of Japanese warfare to just bypass entirely. However, it is necessary to consider the audience she was writing for as well as the objective of her research at the time.

Govinda Parasrampuria says

The history part was informative and interesting to some extent, but the explanation of Japanese people's behavior was just too condescending IMO. I'm currently living in Japan, and I don't think much of it is accurate. I daresay the book is heavily outdated.

It got sooo boring at the halfway mark, it was taking me forever to make progress. After putting me sleep for several weeks, I finally decided to quit on this book.

The fact that the version I read had so many typographical errors didn't help one bit.

Read it for the history part only if you want, but there will definitely be better options available.

Patrick McCoy says

The Chrysanthemum and the Sword is a seminal study of Japanese culture by Ruth Benedict who was commissioned by the US government to study Japanese culture in order to understand how to govern it after WWII. It turns out that she was a colleague of the infamous Margaret Mead, and like Mead I'm not sure her legacy is completely positive. She is most famous for her analysis of Japan as a culture of shame in relations to western cultures, which are cultures of guilt. However, many of her observations about the Japanese no longer hold true, since Japanese culture has changed so much since WWII. In particular the analysis of societal obligations is no longer valid in my opinion, although I think there are traces of this legacy even today, but not to the extent that Benedict writes about. I am assuming that this study also suffers from the fact that Benedict never had the opportunity to live among the Japanese to make observations on the culture firsthand, which seems to me to be a huge limitation. However, I did find her chapter on "The Meiji Reform"

interesting and well written. I had been meaning to read this book for a long time, but was recently reminded of it by a colleague at a meeting where we were reviewing the English entrance examination questions. One of my Japanese colleagues felt that a particular question was reinforcing Japanese stereotypes and said, "That sentence looks like it was written by Ruth Benedict!" So I'm not sure how the book has been received by the Japanese themselves, but I have seen references to it by other Japanese anthropologists and observers. (Sawa Kurotani, who writes the Behind The Paper Screen column for The Daily Yomiuri, and Takeo Doi, author of Anatomy of Self)

David says

It's a total secret, but the island nation of Japan and I have one of those "if we're both single in 2015 let's get married" things. If it comes to that, and on the strength of "The Chrysanthemum and the Sword", I've decided that Ruth Benedict can do the reading.

Because her book is Yum, Yum, absolute Yum. It is a complete guilty pleasure. Reading this book I felt like a dog rolling around in something absolutely disgusting. But I just couldn't stop. Ruth's milkshake brings all the Japonophiles to the yard.

I love Japan because...

"one principal of [a school for girls], advocating for his upper middle class students some instructions in European languages, based his recommendations on the desirability of their being able to put their husband's books back in the bookcase right side up after they had dusted them."

"It is told of Count Katsu who died in 1899 that when he was a boy his testicles were torn by a dog. He was of samurai family but his family had been reduced to beggary. While the doctor operated upon him, his father held a sword to his nose. 'If you utter one cry,' he told him, 'you will die in a way that at least will not be shameful.'"

Yeah, but I'm suspicious of what Count Katsu was doing with a dog at his testicles.

"Within the reign of the present Emperor, a man who had inadvertently named his son Hirohito – the given name of the Emperor was never spoken in Japan – killed himself and his child."

I love it, but I struggle to believe it. Didn't this father know what the Crown Prince's son / Crown Prince was called? Hirohito was the eldest son of the Meiji Emperor's eldest son; there weren't any surprises in the succession. Did the father kill the boy when Hirohito became the Taisho Emperor's Regent? Or wait until he inherited the throne "for real"?

"In the rural areas, too, boys may visit girls after the household is asleep and the girl is in bed. Girls can either accept or reject their advances, but the boy wears a towel bound about his face so that if he is rejected he need feel no shame next day. The disguise is not to prevent the girl from recognizing him; it is purely an ostrich technique so that he will not have to admit that he was shamed in his proper person."

"The favorite form [of industrial action] is for the workers 'to occupy the plant, continue work and make management lose face by increasing production. Strikers at a Mitsui-owned coal mine barred all management personnel from the pits and stepped daily output up from 250 tons to 620. Workers at Ashio copper mines operated during a 'strike,' increased production, and doubled their own wages.'"

AC says

This book is a masterpiece. Each time a height has been scaled and the reader returns to the valley, he sees yet another, taller peak on the horizon.... It is essential reading.

Benedict is an anthropologist -- though I've read a good amount of anthropology, I had never read Patterns of Culture. And I was somewhat skeptical, remembering the bland cover of Patterns on the old copy my father had when I was a child. But Benedict writes with such depth and intelligence and broad vision that I now see that her reputation is fully deserved. She is brilliant..., and humane.

It is not necessarily the case, of course, that everything she writes about Japan is entirely correct -- though her general approach must be right. And, of course, Japan may have changed much since 1945. But books like this really do transcend particular pages and footnotes.

There is a lot of facile criticism of this book -- criticizing her for using the distinction of shame/guilt, for viewing Japanese culture through the lens of kinship structures, and so forth. Forget the critics -- like many such books, she puts them to shame (pun intended). They're what my students would call 'salty'.

Anyway -- a MUST read.

Caligula says

A very detailed account of Japanese culture that was praised by Yukio Mishima for capturing the essence of Japan and the explanation behind what may seem to any American "strange" and even "brutal" codes of living. A must read for anyone interested in Japan. Although he is not mentioned in the book, it brings an understanding of Yukio Mishima's self-torture, eccentricity, and militant passion for "old" Japan and the code by which they lived.

Velvetea says

ASTONISHING how this book taught me so much about Japanese culture that 1 year and 4 months living here hadn't yet fully showed me.....Usually strictly informational books don't grab me this much, but I was entranced with each sentence, read most of it open-mouthed, and I copied down so many quotes that by the end I had a book of my own!! I strongly recommend this to anyone with an interest in Japanese society, and especially how it opposes Western thinking. I recommend it even MORE strongly to those also living in Japan and experiencing our differences first-hand. Much of what is said in this book is dated, but a lot to it still holds true... it's the unshakable Japanese Spirit.

umberto says

3.75 stars

First published in 1946, this 13-chapter classic "The Chrysanthemum and the Sword" by Dr Ruth Benedict having never been to Japan herself has still inspired and informed its readers more as one of the 'Nihonjinron' books (<http://en.wikipedia.org/wiki/Nihonjinron>) popularly written, published and read after World War II. This formidable study "reprinted over fifty times" assigned by the US Office of War Information was "to spell out what the Japanese were like" (back cover) by means of all the techniques of which she was capable as a cultural anthropologist. Thus, its first chapter aptly entitled "Assignment: Japan" implies her challenging work and looming responsibility.

Around a decade ago, I came across a quote scribbled on the blackboard in a computer classroom at the university, "Nobody is perfect but a team can be"; this has long impressed me since it sometime reminds me of the famous pioneering Q.C. initiated and developed by Dr W. Edwards Deming in Japan as a postwar tradecraft/technology imported from the USA. After its English publications with wide readership, its Japanese readers were also interested in buying and reading its Japanese version. However, there were pros and cons in relation to its research methodologies from various scholars on Japanese culture. This is not fair to her because, I think, this study would have been more perfect if it had been researched, discussed and thought out by an eminent team. Therefore, we need to forgive and praise her since she did her best within a limited time frame, that is, only one year after Japan surrendered in August 1945.

There are a few points I would like to share with my Goodreads friends soon; in the meantime, please visit this website: <http://www.jpri.org/publications/occa...> to read an interestingly in-depth article by Professor Sonia Ryang, in which I think you can read and know more on its different argumentative viewpoints, then I hope you would see why this study has long since been remarkable by an intrepid anthropologist named Dr Benedict. Enjoy!

Alex says

An intriguing book, but there is no way to ignore the many false premises upon which this book is based, the pitifully scant citations (very disappointing in an academic work- she could have made the entire book up, for all we know), and the painfully sweeping generalizations which do their best to paint Japan as a nation as uniform and alien as possible. Based on secondhand reports from expatriates living in internment camps, Westerners who had spent time in Japan, and Japanese prisoners of war, this book is certainly interesting, but by no means a conclusive, thorough, or particularly accurate depiction of Japan.
