

# We Are With Japan

Clyde V. Prestowitz

**We Japanese** Frederic De Garis,H. S. K. Yamaguchi,Atsuharu Sakai,2002 First Published in 2006. Routledge is an imprint of Taylor & Francis, an informa company.

As We Saw Them Masao Miyoshi,2005 Alarming and hilarious as two cultures meet at the court of President Buchanan. - Gore Vidal

We, the Japanese People: Tokyo Dale M. Hellegers,2001

**Japan as We Saw it** Robert S. Gardiner,1892

**The Way We Do It in Japan** Geneva Cobb Iijima,2002-01-01 Gregory and his family are moving to Japan for his dad's job. After the long flight, they arrive at their new apartment. Gregory is surprised to find lots of things that are different: but that's the way they do it in Japan.

**Must We Fight Japan?** Walter B. Pitkin,1921

**Trading Places** Clyde V. Prestowitz,1989 A leading international business expert, former trade negotiator, and lifelong student of Japanese culture shows how America is abdicating its future to Japan and offers some practical solutions for reversing this trend. Selected by Business Week as one of the ten best business books of the year.

**We Japanese** Frederick De\_Garis,2013-09-05 'We Japanese', is a collection of answers to questions that the author as a hotel manager in Japan has answered for hotel guests over the years. He was the manager for over 28 years at the Fujiya Hotel at Miyanoshita. These are naturally questions concerning those things which are different in Japan from the countries from which the visitors come. First published in 2006. Routledge is an imprint of Taylor & Francis, an informa company.

**Japan a Record in Colour** Dorothy Menpes,2017-06-12 CHAPTER I ART AND THE DRAMA I always agree with that man who said, Let me make the nation's songs and I care not who frames her laws, or words to that effect, for, in my opinion, nothing so well indicates national character or so keenly accentuates the difference between individuals and nations as the way in which they spend their leisure hours; and the theatres of Japan are thoroughly typical of the people's character. It would be utterly impossible for the Japanese to keep art out of their lives. It creeps into everything, and is as the very air they breathe. Art with them is not only a conscious effort to achieve the beautiful, but also an instinctive expression of inherited taste. It beautifies their homes and pervades their gardens; and perhaps one never realises this all-dominating power more fully than when in a Japanese theatre, which is, invariably, a veritable temple of art. But here with us in the West it is different. We have no art, and our methods merely lead us to deception, while we do not begin to understand those few great truths which form the basis of oriental philosophy, and without which perfection in the dramatic art is impossible. For example, the philosophy of balance, of which the Japanese are past masters, is to us unknown. The fact that Nature is commonplace, thereby forming a background, as it were, for Tragedy and the spirit of life to work, has never occurred to us; while the background of our Western play is not by any means a plan created by a true artist upon which to display the dramatic picture as it is in Japan, but simply a background to advertise the stage-manager's imitative talent. The result is, of course, that the acting and the environment are at variance instead of being in harmonic unity. But we in the West have not time to think of vague things, such as balance and breadth and the creating of pictures. What we want is realism; we want a sky to look like a real sky, and the moon in it to look like a real moon, even if it travels by clock-work, as it has been known to do occasionally. And so real is this clock-work moon that we are deceived into imagining that it is the moon, the actual moon. But the deception is not pleasant; in fact, it almost gives you indigestion to see a moon, and such a moon, careering over the whole sky in half an hour. In Japan they would not occupy themselves with making you believe that a moon on the stage was a real one-they would consider such false realism as a bit of gross degradation-but they would take the greatest possible pains as to the proper placing of that palpably pasteboard moon of theirs, even if they had to hold it up in the sky by the aid of a broom-stick. WATCHING THE PLAY In Japan the scenic work of a play is handled by one man alone, and that man is the dramatic author, who is almost invariably a great artist. To him the stage is a huge canvas upon which he is to paint his picture, and of which each actor forms a component part. This picture of his has to be thought out in every detail; he has to think of his figures in relation to his background, just as a Japanese architect when building a house or a temple takes into consideration the surrounding scenery, and even the trees and the hills, in order to form a complete picture, perfect in balance and in form....

**We Japanese** Shōzō Yamaguchi,Frederic De Garis,1946

*Public Opinion in America and Japan* Everett Carll Ladd,Karlynn H. Bowman,1996 How do Americans and Japanese see each other? This book examines American and Japanese public perceptions of economic and military relationships, attitudes towards family, work and women's roles, and satisfaction with democracy. Of special interest to the authors is an idea offered by Alexis de Tocqueville who argued that the whole planet would experience a revolution in which older, hierarchical cultures would be replaced by more egalitarian, individualist, and democratic ones such as that of the United States. The authors believe Japan in moving in this direction, but they reject the notion that the two societies are becoming the same.

**Be More Japan** DK Eyewitness,2019-07-30 Be More Japan is a celebration of all things Japanese - from the country's fascinating, ancient traditions to its unique and influential modern culture. Blending both travel information and cultural insights into a single book, Be More Japan helps you understand and experience the best of Japan, both at home and abroad. Beginning with an overview of the four seasons - a key theme in Japanese culture - you'll learn about the festivals, food, fashion and flowers that change throughout the year and make this country so full of fun and variety. Then dive into the captivating culture of Japan, with topics such as art, music, food, wellness and spirituality all split into separate sections to help you pinpoint the areas that interest you. Learn about the traditional skills of the tea ceremony and calligraphy, and where you can go to see and practice them yourself. Find out more about the country's most popular sports and where to catch a game of baseball or see a martial arts exposition. For pop culture fans, there are dedicated sections on J-Pop, anime and video games, with plenty of information on the best places to enjoy them in Japan. And if you want to get a feel for modern Japanese lifestyle, you'll find enough details on topics such as transportation, karaoke, ikigai, shopping and hot springs to help you make the most of even a short trip to Japan. You can pick and choose what interests you to plan your perfect trip, or explore a bit of everything to get a sense of the essentials of Japanese life and culture. And for those who can't make the trip to Japan, or who want to carry on the experience when they return, there are tips and suggestions for how to bring Japanese culture to you, and places where you can see its influence around the world.

Japan 1941 Eri Hotta,2013-10-29 A groundbreaking history that considers the attack on Pearl Harbor from the Japanese perspective and is certain to revolutionize how we think of the war in the Pacific. When Japan launched hostilities against the United States in 1941, argues Eri Hotta, its leaders, in large part, understood they were entering a war they were almost certain to lose. Drawing on material little known to Western readers, and barely explored in depth in Japan itself, Hotta poses an essential question: Why did these men—military men, civilian politicians, diplomats, the emperor—put their country and its citizens so unnecessarily in harm’s way? Introducing us to the doubters, schemers, and would-be patriots who led their nation into this conflagration, Hotta brilliantly shows us a Japan rarely glimpsed—eager to avoid war but fraught with tensions with the West, blinded by reckless militarism couched in traditional notions of pride and honor, tempted by the gambler’s dream of scoring the biggest win against impossible odds and nearly escaping disaster before it finally proved inevitable. In an intimate account of the increasingly heated debates and doomed diplomatic overtures preceding Pearl Harbor, Hotta reveals just how divided Japan’s leaders were, right up to

(and, in fact, beyond) their eleventh-hour decision to attack. We see a ruling cadre rich in regional ambition and hubris: many of the same leaders seeking to avoid war with the United States continued to adamantly advocate Asian expansionism, hoping to advance, or at least maintain, the occupation of China that began in 1931, unable to end the second Sino-Japanese War and unwilling to acknowledge Washington's hardening disapproval of their continental incursions. Even as Japanese diplomats continued to negotiate with the Roosevelt administration, Matsuoka Yosuke, the egomaniacal foreign minister who relished paying court to both Stalin and Hitler, and his facile supporters cemented Japan's place in the fascist alliance with Germany and Italy—unaware (or unconcerned) that in so doing they destroyed the nation's bona fides with the West. We see a dysfunctional political system in which military leaders reported to both the civilian government and the emperor, creating a structure that facilitated intrigues and stoked a jingoistic rivalry between Japan's army and navy. Roles are recast and blame reexamined as Hotta analyzes the actions and motivations of the hawks and skeptics among Japan's elite. Emperor Hirohito and General Hideki Tojo are newly appraised as we discover how the two men fumbled for a way to avoid war before finally acceding to it. Hotta peels back seventy years of historical mythologizing—both Japanese and Western—to expose all-too-human Japanese leaders torn by doubt in the months preceding the attack, more concerned with saving face than saving lives, finally drawn into war as much by incompetence and lack of political will as by bellicosity. An essential book for any student of the Second World War, this compelling reassessment will forever change the way we remember those days of infamy.

Japan as We Saw It Robt; S. Gardiner, 2015-06-16 Excerpt from Japan as We Saw It In compiling this little volume for publication, its purpose should be understood as practical rather than literary. Many persons of moderate means and fond of travel desire to visit Japan, but are deterred from so doing by the lack of positive information as to the cost of making the journey and the methods by which it is made. The modes of travel, methods of living as travellers, and habits and peculiarities of the people herein given, are reproduced from the writer's journal without any attempt at literary polish, and are based on his own experiences. The expense is such as a man and wife desiring to see Japan under the most comfortable conditions must necessarily meet, when stopping at the best hotels or inns, travelling first class upon railways and steamships, and in other ways not attempting the close economy sometimes practised by travellers. The writer, with his wife, having devoted exactly four months to the trip, finds that - including cost of through tickets from Boston to Yokohama and return (\$435 each), sleeping-cars, dining-cars, living expenses at hotels and inns, wines and cigars, entertainment of friends, railroad, steamship, and jinrikisha expenses, wages and transportation of Japanese attendant, donations to servants, and, in short, everything but articles purchased - the entire cost is under \$2,000 gold; or, to be exact, \$1,875.05. It should however be borne in mind that practically as much may be seen, and at less expense, by those who are content to accept more humble accommodations. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

Ai, Love You? Justin Velgus, 2012-10-23 How does making friends, the view of sex, traditional and modern marriages, becoming a resident, and knowing that your children can be kidnapped...legally, connect with that funny little thing called love? Japan is different. You must first appreciate the workings of this foreign and complex society before having a chance at finding love. The Japanese word for love is "ai" which is pronounced similarly to "I" in English. As the book's title suggests, we sometimes don't know if we are in love. For Japan lovers, *Ai, Love You?* is the ultimate insider's guide to understanding relationships through the Japanese perspective.

**Japan Encyclopedia** Louis Fr?d?ric, Louis-Frédéric, 2002 Knowing Japan and the Japanese better, Louis Frédéric states in the introduction to this encyclopedia, is one of the necessities of modern life. The Japanese have a profound knowledge of every aspect and detail of Western societies. Unfortunately, we in the West cannot say the same about our knowledge of Japan. We tend to see Japan through a veil of exoticism, as a land of ancient customs and exquisite arts; or we view it as a powerful contributor to the global economy, the source of cutting-edge electronics and innovative management techniques. To go beyond these clichés, we must begin to see how apparently contradictory aspects of modern Japanese culture spring from the country's evolution through more than two millennia of history. This richly detailed yet concise encyclopedia is a guide to the full range of Japanese history and civilization, from the dawn of its prehistory to today, providing clear and accessible information on society and institutions, commerce and industry, sciences, sports, and politics, with particular emphasis on religion, material culture, and the arts. The volume is enhanced by maps and illustrations, along with a detailed chronology of more than 2,000 years of Japanese history and a comprehensive bibliography. Cross-references and an index help the reader trace themes from one article to the next. *Japan Encyclopedia* will be an indispensable one-volume reference for students, scholars, travelers, journalists, and anyone who wishes to learn more about the past and present of this great world civilization.

Selling Out Douglas Frantz, Catherine Collins, 1989 Examines the issue of foreign investment in the United States and its political and economic consequences.

*What Japan Thinks* Kiyoshi Karl Kawakami, 2023-07-18 Kawakami's insightful analysis of Japanese culture and society offers a nuanced and informed perspective on the complex forces shaping modern Japan. Written for a Western audience, this book provides a clear and accessible introduction to Japan's history, politics, and social norms. This book is an essential read for anyone interested in understanding contemporary Japan. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

*How Do You Live?* Genzaburo Yoshino, 2021-10-26 The first English translation of the classic Japanese novel that has sold over 2 million copies—a childhood favorite of anime master Hayao Miyazaki (*Spirited Away*, *My Neighbor Totoro*, *Howl's Moving Castle*), with an introduction by Neil Gaiman. First published in 1937, Genzaburō Yoshino's *How Do You Live?* has long been acknowledged in Japan as a crossover classic for young readers. Academy Award-winning animator Hayao Miyazaki has called it his favorite childhood book and announced plans to emerge from retirement to make it the basis of his final film. *How Do You Live?* is narrated in two voices. The first belongs to Copper, fifteen, who after the death of his father must confront inevitable and enormous change, including his own betrayal of his best friend. In between episodes of Copper's emerging story, his uncle writes to him in a journal, sharing knowledge and offering advice on life's big questions as Copper begins to encounter them. Over the course of the story, Copper, like his namesake Copernicus, looks to the stars, and uses his discoveries about the heavens, earth, and human nature to answer the question of how he will live. This first-ever English-language translation of a Japanese classic about finding one's place in a world both infinitely large and unimaginably small is perfect for readers of philosophical fiction like *The Alchemist* and *The Little Prince*, as well as Miyazaki fans eager to understand one of his most important influences.

*Our Life in Japan* Richard Mounteney Jephson, 2013-09 This historic book may have numerous typos and missing text. Purchasers

can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1869 edition. Excerpt: ... CHAPTER XXIII. ALL AT SEA. We have more than once alluded to the difficulties of writing on board a crowded ship; but we really cannot help harping on the subject. It is a relief to pour out our griefs through our pen, and we will do so, at the risk of being thought tedious by many, in the hopes of being condoled with by a few. Bear with us, kind reader; we know that we ourselves possess not an over-patient spirit, yet we have listened sometimes for hours to a friend droning into our ear trifles which he magnifies into troubles, and even as we have listened to him, have in our hearts bewailed the morbid delight he takes in recounting and dwelling on them; but we have, notwithstanding, kept up an outward semblance of sympathy, preserved a concerned countenance, and have borne with him. Let us at once plunge into our grief; but first let us tell you that this chapter was to have been on quite a different and more interesting subject than the one we feel ourselves driven into, by circumstances which beset us and distract our attention from everything but themselves. We ask you, have you not, when writing a particular letter, or perhaps attempting a scrap of poetry, --doing anything, in fact, which demands your entire attention, --in the bosom of your family, have you not glared fiercely at the brother who whistled a note, or the sister who hummed a snatch of an air, or the innocent who prattled? and have you not positively hated, for the moment, the individual who sneezed--as you thought unnecessarily loudly--and then gave a yawn of relief afterwards? Have you not cursed that most uninteresting campaign, as given with all its particulars by your great uncle? and have not your feelings been so worked upon by this last interruption, that you.

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