

Although Boas used this term only sporadically, it was Ruth Benedict who deliberately used it, in her famous book "Patterns of Culture" (published in 1934). Benedict took a look at cultural integration about Malinowski and Boas, and took the whole concept of culture from researchers such as Lamprecht, Spengler and Wertheimer, Stern, Dilthey and Sapir. Benedict believes that: "All – as modern science emphasizes in many fields – is not just the sum of its parts, but the product of a distinct arrangement and the interrelationships between the parts that have created a whole new." This is the plastic view that all "stereotypes" can claim. Her following statement gives us the essence of her theory of cultural style: "Culture as an individual is a fairly consistent pattern of thought and behavior. "Within each culture, distinctive goals are created that are not necessarily shared by other types of societies." Thus, Benedict's view (in the words of Thouless) that "it can be said that the particular selection of the underlying human goals Potential used by any particular society is given by its distinctive pattern." Lowie notes rightly that Benedict's goal is: "to define stylistic characteristics Cropper, conscious of her organic view of culture, defines her culture as "the psychological directives of societies as compared to those of personality or attitudes such as personality with paranoid, megalomaniac, apollonian, etc. It is known Well, Benedict applied the Nietzsche interview between the Dionysian (orgiastic) and Apollonian (formal) trends in Greek tragedy to dynastic groups and cultural patterns.