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Akira kurosawa

Akira Kurosawa, one of the greatest of Japanese modern film makers. He was the first Japanese film director to win international acclaim, with such films as *Rashomon* (1950), *Ikiru* (1952), *Seven Samurai* (1954), *Throne of Blood* (1957), *Kagemusha* (1980), and *Ran* (1985). Kurosawa was born on March 23, 1910, in Tokyo, Japan. Several of Kurosawa's works were adaptations of Western literary works including Dostoevsky's *The Idiot*, Gorky's *The Lower Depths*, Shakespeare's *Macbeth* (adapted into *Throne of Blood*) and *King Lear* (reworked as *Ran*). The director Steven Spielberg called once Kurosawa "the pictorial Shakespeare of our time". Kurosawa's *Rashomon* was shown at the Venice Film Festival in 1951 and was awarded the Grand Prix. It also won the Academy Award for best foreign-language film. This was the first time a Japanese film had won such high international acclaim, and Japanese films now attracted serious attention all over the world. As with several of Kurosawa's films, it was remade in the US.

Film style and narration in Rashomon

Rashomon is a Japanese film written by Akira Kurosawa's in 1950. *Rashomon* is a story of a murder and a rape. The twist is that four different people confess to the murder, and each of these four stories contradicts each other. The stories are told by the bandit, the samurai, the wife and the woodcutter. Ebert's theory is that "reality is subjective, and truth is relative based on human interpretation" (Ebert). Whereas Morris's theory is that "reality and the truth are independent of each other" (Morris). Comparing Errol Morris's

opinion on truth being absolute to Ebert's opinion that truth is subjective; I believe that Ebert's opinions better reflect my own opinion of Rashomon. Ebert's theory will be validated by the concept of phenomenism, selectivity of perception and independent testimony.

In Rashomon, since there are multiple recollections of the same story, this authenticates phenomenism. It proves that "knowledge must ultimately be based on experience". (This theory also explains Ebert's point of the view that the truth is subjective, and it is different for different people. Ebert then emphasizes on the fact that each of these stories is true, because there are multiple realities; each based upon a person's experience. It can be said that each of these people killed the samurai because of their experience and their perception of reality. Thus, this makes all four stories true and equally reliable. The court would think in an absolutist manner, thinking that there is only one person that killed the samurai thus making all of these stories fallible and open to unsound.

Moreover, selectivity of perception is another factor that supports Ebert's theory. Your perception is constantly filtered by what you deem important and what is not important. "Certain aspects of situations stand out more whereas the others just fade away". This relates to Rashomon because the same event seen through different people's eye with their certain perception of the world interprets the situation differently. The bandit, samurai, wife, and woodcutter all noticed different things which they consider important and helped them retell their story. This is why there are different variations in each other the stories.

Lastly, another important aspect to solidify Ebert's theory is Independent Testimony. Independent testimony states that "our senses are liable to error,

we are in many cases able to correct our mistake by appealing to such things as second sense, coherence and testimony of other people". In Rashomon's case it provides us with the truth that perception maybe fallible, but it brings us the closet to knowledge that human can ever reach. On the belief continuum through this theory we would be on the far left as there isn't that much certainty thus arriving at not a certain belief but multi beliefs that people have of the same event.

Rashomon Effect

The Rashomon Effect particularly was derived from one of Akira Kurosawa's movie Rashomon. The movie is wonderful but a complicated one. Rashomon can be placed within the category of great films, which illustrate the creative use of three foremost factors in the art of cinema like: 1) Film script, 2) Photography, 3) Editing. Rashomon illustrates Kurosawa's sophisticated attitude towards these factors. Not only did he employ these factors but also excelled these three factors in the creation of Rashomon. Rashomon is a deliberately and precisely artwork in which form and content work together to create an epistemological puzzle for the viewers. The pattern of the film is most certainly not "fortuitous" as Barbarow claimed; rather it is a deliberately and precisely constructed artwork in which form, and content are unified in creating the "Rashomon Effect". Rashomon which is centered on a scene of violence, followed by a number of soliloquies ends on a very quiet and serene note. This ending has attracted the attention of many critics since it seems to suggest the end of one cycle and the beginning of yet another.

Film style is a complex dynamic system comprised of many aspects (mise-en-scène, cinematography, editing, sound, etc) and any proper understanding of how the different elements of a films style are organized into its formal structure requires analysing several variables simultaneously. This is a challenging prospect given the number of shots in a film may reach the thousands while the number variables potentially relevant to any particular analysis may also be very large. If each element of film form is considered in isolation the full structure of the data collected about a films style will not be revealed, but applying multivariate analysis allows us to overcome these problems so that we do not overlook interesting features.



References:

<<http://japancinema.net/2010/11/13/top-10-akira-kurosawa-films>
www.slideshare.net/zainabyaqub/rashomon.