Public Event: Rashamon Effects Film Showing, Book Launch and Discussion

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Abstract
A screening of director Kurosawa’s 1950 Oscar winning feature film Rashomon will be followed by an overview of the newly published book, Rashomon Effects: Kurosawa, Rashomon and their legacies, written by Blair Davis (DePaul University in Chicago) Robert Anderson (SFU) and Jan Walls (SFU). The event will take place on February 19, 2016, starting at 6:45 p.m. in room 1800 at SFU Harbour Centre. Please see the attached poster for details.
The movie had introduced Kurosawa to spread Japanese film making to the western audiences at that time. The movie depicts a woman that has been raped and the death of her Samurai husband. The story explores the eyewitness accounts and it is shown through a flashback of the following four characters, The Bandit, the wife of the Samurai, the murdered samurai and the woodcutter. Errol Morris believes that the film is not about the subjectivity of truth and in the film the witness is covering up for another person to make himself look good. Errol Morris and Roger Ebert views of truth and perception in the Rashomon (Film) study guide contains a biography of director Akira Kurosawa, literature essays, quiz questions, major themes, characters, and a full summary and analysis. He joins them beneath gate and the two immediately launch into telling him about the distressing story they witnessed. The woodcutter discovered the body of a murdered samurai three days ago and the priest confirms having seen the samurai traveling with his wife earlier that day. The woodcutter and the priest were summoned to court to bear witness, and the police arrive with a bandit in custody who had confessed to the murder. This framing device paves the way for flashbacks that give each of the participants a chance to offer their own subjective version of what took place. The Bandit's Tale