

PART I. Short Answer Questions

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Answer the following 5 questions, using approximately two sentences for each answer (7 points each).

1. In "Yuki Onna" (both the story and film) why does the snow woman spare the woodcutter's life in the initial snowstorm? What promise does she extract from him?

The snow woman spares the woodcutter's life because she takes a liking to him since he is young and handsome. She makes him promise to never speak about what happened to him that night to anyone.

2. In "Child's Play," how does Midori change at the end of the work? How does the adult world influence the world of childhood in the story?

Midori becomes more introverted and less happy at the end of the work. The adult world shapes the futures of the children because they are locked into their fates. This separates the children from an early age.

3. What does Kanbei's rescue of the boy at the beginning of *Seven Samurai* tell us about his character? At the end of the film, why does Kanbei (the leader of the samurai) say that this was a losing battle for the samurai?

Kanbei's rescue of the boy at the beginning of *Seven Samurai* tells us that his character is caring and similar to what is expected of samurai. At the end, Kanbei says it was a losing battle because even though they defeated the bandits, the world of the samurai was still in shambles.

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his willingness to cut off his topknot and his lack of interest in a reward go against what is expected of samurai

Part I Continued

4. What values are associated with the samurai in "Incident at Sakai"? What is the reaction of those who are spared execution?

The values associated with the samurai are loyalty, honor, and respect. Those who are spared execution are disappointed because they know they will be exiled anyways, although they would rather die with honor.

5. In *Kokoro*, why is the narrator drawn to Sensei? What is the meaning of the Japanese word *kokoro*?

The narrator is drawn to Sensei because he sees himself in Sensei. ^{and is looking for a mentor.} He was convinced he had seen Sensei before because he sees parts of himself. *Kokoro* means heart, soul, mind, and other things relating to a sense of interiority.

Part II. IDs (3 points each)

For each of the following passages taken from works of literature, identify the author (first and last name) and the title.

1. Even now when I recall his eyes I can't help but tremble. Even though he could not speak, he said everything in his heart with that one look. It was not a look of anger or even sadness, but one of icy contempt. It was that look, rather than the man's kick, that made me cry out and finally lose consciousness.

"In a Grove" - Akutagawa Ryunosuke

2. I hated the kind of guests that came to a country dinner party. They came with one end in view, which was to eat and drink, and they were the sort of people that waited eagerly for any event which might provide a break in the monotony of their lives. Since childhood, I had hated to see them at our house and to have to behave respectfully towards them.

Kokoro - Natsume Soseki

3. The French consul, his eyes riveted on Shinoura from the start, was increasingly overcome by a mixture of shock and fear. Unable to stay in his seat after hearing Shinoura's overwhelming cry during what was for him a totally new experience, he finally stood up, looking as if he were going to faint.

Incident at Sakai - Mori Ōgai

4. Customs here are indeed a little different. You won't find many women who tie their sashes neatly behind their waists. It's one thing to see a woman of a certain age who favors gaudy patterns, or a sash cut immoderately wide. It's quite another to see these barefaced girls of fifteen or sixteen, all decked out in flashy clothes and blowing on bladder cherries, which everybody knows are used as contraceptives. But that's what kind of neighborhood it is.

Child's Play - Higuchi Ichiyō

5. This was because during the past several years the city of Kyoto had been devastated by one calamity after another, including earthquakes, cyclones, fires, and famine. Hence the capital had become desolate beyond imagining. Ancient chronicles note that Buddhist statues and altars were chopped into pieces and piled by the roadside, still showing signs of lacquer and goldleaf, to be sold as firewood.

Pashomon - Akutagawa Ryunosuke

Part III. Essay Question (50 points)

Answer ONE of the following two questions, using approximately 1 page, drawing upon specific details from the relevant works to support your answer.

1. Yōkai (spirits) have been described as "liminal" creatures, inhabiting the borderlines between different spaces and times. In what way can this description apply not only to Yōkai, but also to other images and figures we have studied in the first half of the quarter? Choose two characters from different works of literature or film that we have studied and explain how they could be understood as liminal or borderline figures. Between what two worlds, spaces, or times do these characters exist? What are the characteristics that mark them as borderline figures? - *Snow woman, Deadman from "In a Grove"*
2. What are the main differences between "In a Grove" and Kurosawa's film *Rashomon*? How do the changes that Kurosawa made alter the meaning of Akutagawa's original work?

2 characters

- Snow woman

- Crosses into world with snow storm
- in movie, it is like eyes in the sky
- She exists in the human world as a wife
 - She is a really good wife despite the fact that she is not human
 - Ladies of the village notice that she doesn't seem to age
- Once the promise is broken, she ~~then~~ crosses the border back into the other world near to be seen again.

- Deadman in Rashomon

- Crosses border between the living & the dead.
- Still aware of what happened when he was alive
 - Not completely disconnected from living world
 - Access to his memories.
- Still tells story that saves his own honor → cares about his rep in living world.