

# The dalai lama and kurosawa's seven samurai



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The Dalai Lama has long been an iconic and symbolic figure of peace, compassion, and humanity not only in Tibetan Buddhism, or in other areas and aspects of eastern religions and persuasions, but in the extent and expanse of the western region and the rest of the world as well.

His Holiness the Dalai Lama has been reincarnated from one generation to the next but his title and his teachings remain the same; to impart the universal responsibility of humanity, of communicating and interacting with individuals and the rest of the world in empathy, and to extend compassion and understanding to people who are in need of it, whether or not the better good or evil of human nature dictates that the person on the receiving end of such compassion deserves to be treated as such.

Akira Kurosawa's *Seven Samurai* on the other hand, negates the aforementioned ideologies, and turns against the basic principle of reciprocating goodness which the Dalai Lama stands essentially by. The Japanese filmmaker, whose films have been given significant recognition is highly regarded in his work because of his style and approach to creating films. Kurosawa's movies center on humanity and the issues which continue to plague the course of human existence.

He is able to create this on a local and at the same time universal, as well as on a visceral and affecting level. The extent of the film follows a local Japanese village and its farmers plagued by the instance of bandits looting from their crop, taking their women and exacting general nuisance on the farm, the village and its populace. The vilage peasants, under the guidance of the village elder, are forced to employ the services of seven samurais to rid them of the nuisance that is the group of forty bandits.

The film culminates in the deaths of all forty bandits by the seven samurais and a number of other village peasants whom the samurais trained to fend off and ultimately dispose of the bandits. Not surprisingly, the reason for the deaths of the aforementioned villains were seen as a justification and fair consequence to the hideous number of crimes the bandits have committed.

Kurosawa delves further into another basic human principle, “ an eye for an eye..” but proceeds on dealing the person on the inflicting side of the crime its corresponding capital punishment. This may not necessarily translate and reflect Kurosawa's views on capital punishment, but the way in which he addresses this issue for vindication and justice is directly in opposition to the views and beliefs of the Dalai Lama. Regardless of the hideousness being inflicted on one person, the Dalai Lama's resolve would always be to impart and extend kindness and goodness, in its all encompassing extent.

Unfortunately, as evident in fictional screenplays, and in the 'real' world, mankind isn't entirely capable of resorting to such acts of nobility and 'higher consciousness. ' Violence always begets violence, and resorting to acts of goodness and kindness when one is being dealt with an unfair and evil hand is not only a saintly act of monumental proportions, it is close to impossible. In the long run, humanity is preserved by the choices people make, the evils of the world won't be extinguished by another form of evil, but resorting to goodness, peace and compassion is always a welcome try.