

YUKI SUNADA

I was in an emotional journey with the protagonists in search of their fathers for a seven-year production period as a director. No matter what the children heard about their fathers from their mothers, the children suffered from the absence of their fathers and at the same time deeply missed them. My fifty-minute film is about their seventy-year emotional journey, missing their fathers. I was very careful to catch their subtle emotions within the frames and enclose their feelings of longing seamlessly in the editing stage. I asked the same questions to all the interviewees: "If you had three days with your father, how would you like to spend the time with him?" One of the protagonists, Nippy Noya, gave an extraordinary answer which I put in the final sequence of the film. However, the rest of the interviewees all answered the same. "I want to ask my father if he loved my mother." It is so important for them to know if they were born out of love or not. As a matter of fact, many children who have doubt about their fathers' love show sadness and pain on their faces when they talk about their fathers, and many of them have experienced depression, which does not only come from their inner self but also from social pressure. As I show, they were children of the enemy and were treated as taboo in Dutch society and ignored in their fathers' country, Japan. There are three cases in the search. There is one, Nippy, who found his father or father's family and reconciled with his Japanese family, and another like Mary, refused by her Japanese family. There are other ones who have not found their fathers yet, like Ron. From my point of view, the reconciled Japanese families have enriched life although the refusal families might inherit doubt and disgust. Having an open-hearted Japanese family, Nippy now has overcome his pain and feels peace when he thinks about his father. During my research and interviewing, I found so much longing, suffering, social pressure and social stigma, depression, questioning, and heartache among the fatherless Japanese Indo-Dutch. The very last cut of the film is what I have found through their stories. "Don't make that painful face because your father is taking care of you from heaven."

KEITH HIATT

War inevitably leaves children fatherless. This fact send ripple effects across generations. In addition to other collateral effects, the desire to avenge the death or suffering of a father may give rise to a new or continued conflict a generation later. It is often fathers who send their sons to war, using the language of masculinity, including duty, loyalty, bravery, and even a fatherland. War is often the setting for increased incidents of rape and sexual assault, including forced impregnation. Indeed, "forced fatherhood" is a genocidal tactic. In another sense, parentage may determine nationality, and the absence of fathers contributes to the very real problem of statelessness. For example, one barrier to realizing legal remedies for the Rohingya in Myanmar is that many are stateless: they have no citizenship anywhere. I will reference the work of George Lakoff and others noting the genesis of political ideology, and one's relationship to the state, in the family of birth, and also the importance of the father in shaping political and moral views ("strict father morality").

KEITH CUNNINGHAM

I will begin with an appreciation that genres are collective expressions that reflect aspects of a society to itself. They grow rather organically out of the conditions that the society, or some large segment of it, finds itself to be in. In this way, the genre may express what is deeply felt but not yet realized or articulated. Genres appear to have life cycles: they are born at a time when social conditions are ready to be expressed symbolically through drama. With this background, I would like to place the related genres of melodrama, noir, and thriller in the context of their origin points around and after WWII. These genres focus on characters beset by misfortune and evil. Noir as a genre may have a social commentary that reveals the causes of suffering in society, but in all cases it is a form of entertainment, and, in that sense, a commodity. It is important to consider what happens psychologically when we make suffering a form of entertainment, especially in today's media-saturated environment. This includes considering the relationship of narcissism and hopelessness. Some of our noir films suggest alternatives to hopelessness in the discovery of a larger Self and/or in the rediscovery of the possibility of community, though they do not insist on them. It is part of the noir genre code to portray characters who have no clear way out of their dilemmas