

Ho, Ka Hang Jason, University of Hong Kong, Hong Kong

Bonding in Flux: The Sons, their Parents, and Traditions Renewed

Fidel piety—the respect for parents—is an important virtue in Confucian ideals, and conservative Confucianism is still practiced in some places across the East Asian region. For instance, within traditional, Confucian families, the son follows and imitates the patriarchal father figure, and the role of the mother is relatively insignificant. Contemporary East Asian cinemas, however, offer various alternative representations to revisit the notion of fidel piety as a way to reexamine multifaceted mother/father-son relationships. This paper puts forward *qing* (情) as affect and affectivity uniquely at work in the region. Familial/parental bonding is prominent in East Asian cinema, culture, and ideology, yet its indispensability is also debatable in the midst of globalization and current cinematic rejuvenations across the region. This paper therefore reveals the struggles between embracing and abandoning long-established values, and looks into the ways in which contemporary East Asian cinemas attempt to embody radically different manifestations of *qing*.

Films for discussion:

Cho Chang-ho's *The Peter Pan Formula* (2005)

Patrick Tam's *After This Our Exile* (2006)

Ann Hui's *The Way We Are* (2008)

Yojiro Takita's *Departures* (2008)

Bong Joon-ho's *Mother* (2009)