# COMPLETION   REPORT

Young adult and middle adult as the center social interactions:
Case Study of Kore-eda Hirokazu Cinema
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In Kore-eda's films, adult characters deal with crises that are compatible with developmental stages proposed by the psychologist Erik H. Erikson. These crises can be categorized into four main questions: *identity, generation gap, marriage interaction,* and *make a living*. In contemporary urban society, however, in the age range of 20 to 30, they are forced into three main crises of their lives (identity, intimacy, generativity) that ought to happen in the age range of 12 to 55. When choosing a stable life towards norms of the society, and at the same time, refusing the true identity of their own, adult would become restrained egos or hollow individuals. The very condition might have happiness got out of their hands or cause harmful effects to the society.

In our research based on adulthood, it might be concluded that Kore-eda's choice of theme in each film depends on his own concerns closely corresponding to every developmental stage in his personal life. These take part in forming his cinematic style. That is Kore-eda's decision of neutral viewpoint, stay off sensational feeling and doctrine, permanently deeply look into mind of all kind of people but not choose any concrete answer for dilemmas which adult have to endure.

To the question "What is your definition of adult?", most of Vietnamese viewers indicate that the adult should be a person of independent thinking, self-made decisions and being responsible to decisions related to himself/herself, family, and career. At the same time, that person should be capable of economically supporting himself/herself and his/her blood relations (nuclear family, old parents). This kind of definition includes 50 answers/77 questionnaires collected from two screenings of *Still Walking*. Therefore, definitions of adult gathered from viewers are basically similar to the term "adult" that we use in the research.

According to 157 questionnaires collected from viewers in the four of screenings, primary crises of Vietnamese adulthood might be presented as below:
- Dealing with him/herself (31 answers)
- Contradiction to imposed views of their families and social prejudices (39 answers)
- Dealing with differences of generation gap (52 answers)
- Dealing with choice of helpmate, getting married, marriage, and matters of his/her own family such as shouldering the burnden, maintaing its activities, bahaving towards and managing its conflicts (31 answers)
- Building career and proving his/her capabilities at work (33 answers)
- Balancing family and career (24 answers)

When mentioning the above crises, viewers also reveal that some of social problems appear to be more obviously noticeable in Vietnam than in Japan because the former gets lower standard of living and the burden of making a living prevents individual from being fully aware of issues they are encountering. This might explain why Kore-eda's films of pure concerns hardly should be the first choice to introduce to broad-based viewers. However, some of problems that Japanese society is dealing with currently start to emerge in big cities in Vietnam and become popular in the entire society sooner or later. And this gives Kore-eda's films a chance to meet their own audiences in Vietnam.

Publication of the Results of Research Project:

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