

Digital Disability Podcast 11

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So welcome to the latest podcast with Mirror Griffiths, Alison Wild and myself, we're looking at three films, two features and a short, I think all of them are involved in the Oscars this year, which is uh not necessarily a sign of quality, but it's a sign that it will get a lot of coverage elsewhere. So uh so we'll start with Min R. E. Which is the tale of korean immigrants on basically trying to set up a korean food farm in the middle of Arkansas despite the fact it was all filmed in Oklahoma for some strange reason. Anyway, so let's start with Alison Minnery, what did you think of it? Um Of three films by far my favorite I thought might cry and I didn't uh it was quite it was quite sentimental, sentimental uh diplomatic size but that that's the bad bit I I really looked at I think. Yeah, well I really liked it anyway, I don't want to watch it again I think. Um to see how much I like it, but the things that I really liked about it were um the youngest child, I think that it was an ex he was an excellent actor. I loved the way that film handled his impairment uh and connected to that. I loved the role that grandmother had in handling um his impairment and changing the discuss around that had been given by his mother so that that I thought was came over really strongly. I also, another thing I really liked about it was the depiction of of of an older woman. I thought it was absolutely terrific, terrific. Um so uh yeah, those those are my two favorite things. Like I think the the the the portrayal of the other child was very shallow.

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Unfortunately, we've got no real sense of who she was, but I think one of the things that shut up to me most of all to finish my bit on this is, um, I think in lots of words it kept returning to a theme of difference and how and how we handle difference, whether that's religious difference, whether it's cultural and generational difference. And I love the way that all those issues kept whenever really shook down your throat how they were being played with all the way through. So yeah, I thought it was a really good from and and of course, I think there was some stunning images in there as well. Just really, it was a really uh cinematic film. Right? Well, I'd say I I enjoyed it. It was far too long, but then everything is far too long for me. So it was it was way too long. But by a long stretch, I think it's just over two hours. Uh, I didn't mind the shallowness of the

girl, the daughter because I thought that was quite how a child of a parent with another disabled impaired child is often ignored and it's marginalized. So I thought that that actually added that quite nicely. I, I agree with you on a lot of it. I thought the, but I did think there was a lot. There were, there were a lot of disability cliches in there. I think the, that that weakened it to some extent, the element of cure to some extent of the child, which was implied through the food that the grandmother gave him. Uh, it could have expanded that bit more on about healthy living, not living in a city, could have been expanded that a little bit more, but not not by adding any more length to the film. Obviously I thought I did like that idea of difference and how it was all accepted without question except there were a couple of balance I didn't like.

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So for example, there wasn't any racism and I think Koreans in America experience an awful lot of racism and I didn't particularly see any of that. And the only sort of negative thing was the Children ridiculing the men carrying the cross when they passed him on the bus. And I thought I didn't mind that. But I thought, you know, the idea that you just move somewhere particularly rural middle America which has a kind of history of both intolerance and acceptance that it that it should have had an element of a clash, that it just it wasn't there, it wasn't there at all. So I think that that notion of difference, I did quite like the relationship between the parents, which seemed to be breaking down because of different expectations and hopes I the father having the american dream of wanting to be a landowning, you know, kind of produce a capitalist and whatever and the mother just wanting to keep keep your head down and stay safe. Which would have been strengthened if you had an element of anti korean, if you've had an element of korean racism, anti korean racism to show why she chose that path and why he wanted something different. And I thought that that was a bit, that was a bit disappointed. It didn't build that up a bit more because I think it would have strengthened that narrative. I quite like the idea of these different communities that it revealed creating material for their own communities. So he wanted to create korean food for the korean food market, which was growing in the cities that certain numbers of Koreans have go come to. But but I did generally enjoy it quite a lot. It was sentimental, it was nice. The little kid was really good.

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I think you didn't need him to over here certain compensations because I thought that that that reeked of a coincidence that you didn't need to to kind of have, you could have had him just knowing that he they thought he might die rather than him overhearing conversations. Uh but but otherwise, you know, I would recommend it. I wouldn't say it's the best film of the three that's worrying here, isn't it? I want them which one of the others like, but but I did I thought it had a lot of strengths and I think it was more, I suppose that's the thing about it, it wasn't really that much of a narrative, it was more of a collection of elements just on a tale about that community, which actually ended up being its strength. But I would have liked a little bit more miro. Um Yeah, I quite enjoyed the film. I think there was a few moments when it was when I was starting to drift and I thought it could have been um some of the scene progressions could have moved on a bit quicker. Uh Well I liked about it. I think there was this kind of metaphor between the the minori as in the water salary growing. Um you know, and and and the family themselves. So, you know, going to a new area trying to flourish in that new area. So I like that kind of the positioning of the of the of the water salary alongside the family and their attempts to try to embed themselves in the in the in the new area and try and flourish that. Um, I suppose I had, you know, there was there was some other kind of key themes for me as well. One was this this kind of fragility, not only in relationships but also within the environment. So you had, you know, the disaster of trying to grow new vegetation in an area that that that they were dubious about it being able to grow in that area and then obviously things going wrong and the collapse of the, of the vegetation.

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You also have the kind of concerned or the fragility of the health of the child and hence why you have this repetition of don't run anywhere and you're trying to work out why that is the case. Um, but also the fragility of the relationships as well. So, you know, I thought I was quite interesting the way it played out between his pursuit of the of the american dream of trying to start up this business alongside the wife's frustration towards, you know, not not not taking her considerations and her desires and her aspirations for the family into account. Um so you get those lines around, you know, this is not what you promised me and um and the question of whether she was going to leave as well and uh and separate because of its continuous pursuit for the for the farm. Um I suppose there's there's

something around this, this kind of the, you know, the idea of the american dream um in this film. And I was wondering whether that the storytelling was trying to emphasize the nature of the american dream constantly being. Um no, not really not kind of reborn, but you know, I get there's there's moments in the film where you think that that the aspirations of what is trying to be achieved by the family or by individuals in the family is not going to happen, but then couldn't. But then after that, you know, you expect then there's a demonstration of of perseverance. And I suppose looking back on the film, I was thinking about the beginning, you know, as I go through what, you know, what was going to, what was going to happen at the end and con and every time I thought I knew what was gonna happen in terms of, you know, they would go back to move away from the area, or they would separate, or the the grandpa, it was gonna be very ill, I thought they were going to die and so on. Every time I was surprised by what's happening.

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So you saw this this kind of emphasis placed on trying to uh trying to embed continuity within their actions and within their activities. And I thought that was that was quite an interesting theme as well going through it. Well, I I agree with you to some extent, but I think the thing that we can get for me was that it didn't have the power to explore the issues that I think it wanted to explore. So for example, it was about assimilation over difference and it was also about rejection of the past, rejection of your culture along with the nostalgia with your culture. So for example, the mother wants to go to the church and then finds out, you know, the reason why people don't go to it is because that's why they left career. So she has a nostalgia for that and the food of it. He wants to reject the father's rejecting completely to some extent by becoming the american dream. And I suppose the other thing that I that I suppose we can do is that again, coming back to the to the to the impaired child and that that kind of just is going to get better thing which which I thought was a bit twee. But equally to me, the ending and the way it ended was fundamentally they were going to fail, they were going to be bankrupt, they were going to have to go back to menial jobs because of the health costs of the grandmother, the burning of the material. So he didn't have anything to go. So actually, that that that sudden that that kind of bleakness at the end of it, which has a power and a realism, the sentimentality of the film undermined because to me it ended saying that the dream had ended because of all the elements that you've seen

before, that if you took them to their logical conclusion, he'd failed.

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And and so I I thought that weakened it by not embracing that, or exploring that and left you to it, left you with a degree of hope, actually, that I think the narrative didn't give you I definitely the end, because I saw at the end when when they see how the minori is flourishing and then they're taking cuttings from that. I saw that as a as a as an acknowledgement of what would be possible now. So although they pursued a different dream in the sense of growing this wide variety of vegetables and selling them to the local market, so on the minnery itself, in the way it flourishes at the end, the way that they're taking from that, and they presumably they're gonna do something with it, whether that's for their own systems or of, you know, think about it and expanding it. Um, I saw that, you know, that was that was a new direction of the of their travels and it was a positive ending for them because, you know, with the influence of the grandmother who you know, is questioned, you know, you get the questioning of the child, you're not a real grandma, what's your value to the family and so on. You then get this recognition actually a contribution on the one hand burns on the farm. And you could argue, actually changes in the direction of the family because right before the burning of the of the farm, you've got this possible separation of the parents and the question of, you know, was this a complete disaster to try and pursue this? And then you've got the contribution of the planting of the minority, which then leads to the bonding of the of the father of the child and making cuttings and you know, the question that has them for legacy and and for the development of their farm.

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I don't know whether, well I I took the ending as being that they are just weeds waiting to be picked off the bank and with a little bit of nostalgia for the home country. I thought was a really bleak ending with me actually, you're just a couple of optimists. I would actually like to say that. Um I think I'm slightly dispiriting about the racism. It clearly wasn't the intention to make that the central driving message, but I think it was there, I think it was there particularly in these scenes where they met or the Children, but I think it was also there when he first met uh the religious man to um uh Mhm. Yeah and I think the situation in America and that you know that they're struggling. I think it was implicit by the explicit uh and it did actually read a review after I watched it. Which said that that was one of the

more refreshing parts of it. That for me it's like one of the things that came out that which is reasonably novel is that um they were doing all that harking back to the value of their own culture and not just that the value of the Korean culture, of the growing body of the Korean Korean culture within uh the United States. So in a way it was quite nice. I'm not saying racism shouldn't be addressed but it's like well the choice was clearly there to talk more about the value of their culture with within the broader U. S. Culture. So not sure racism writ large needed to be in there to be honest. Well no I would say it didn't need to be writ large but I think it needed to be less subtle to give the whole impetus more power. When I watch it again, I'll consider that I'll get back to let you know whether you're right or wrong. I've got a list of 10 films for the next podcast. You want you won't have time to watch that one again.

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Oh well so moving on and I'm sure this is Alison's favorite feeling through which we'll just before we finish on that. Do you think it is one of the best films you've seen of the year? Because I know it's probably the favorite for the best foreign language Oscar which is quite feeling. No no no minnery. Let's just step back to minnery. Do you think it is one of the more powerful films you've seen of the year, Miro? No, Allison, just say no and let's move on. I need to watch it twice. I want to watch it once. God, I love it. I love your dedication of watching stuff twice. Mhm. Uh not as much as I want to. So I'm not sure I'm best person said I've got a list of about 20 films. I intend to watch the challenges. So not comment. Feeling free, which is a late night encounter on the New York City street leads to a profound connection between a teen in a teen in need and a deaf blind man. That doesn't work good on a podcast, shaking your head, Allison, it's executive produced by Marlee Matlin who won an Oscar as a deaf actor for Children of a Lesser God many, many years ago. So, I'm gonna let you start on this Alice because I know you've, you messaged me saying I've got lots to say about this one, so go yeah, disproportionate to the length of the film. Uh yeah, it's kind of a where to begin really at the beginning, there is not a game. It to me it had a lot of the same problems as a silent trial, which I know a lot of people loved um uh in that it was and I'm going to start with possibly the most important thing. I think part of the problem with this film for me was wisdom with really, really good intent from a person who was inspired by his um by his chance meeting with a deaf blind

person and therefore wanted to do a film about it.

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For me, this always rings alarm bells and you know, we get this with things like wonder we're getting with me before you do this is just such a oh my goodness, this is going to be bad film. But having said that, I didn't find out till afterwards. This interesting, there's a documentary about the making of it. I don't know if you've seen that, but I'm I didn't I didn't I didn't bother. All right. No, I'm not surprised. So, I really thought it was going to be really good. I really liked. I'm sorry, I do. Oh, the person who was really about was the non non disabled young man, can hear me another connections. So, uh, that's what it's really about. It's about his journey. It wasn't about the death blind man. So why nick? You know, it doesn't match with the director and the writers thing to make a film about death by man. It's just approach for the for the other guy, for his journey from somebody who won't give money to a homeless man, to somebody who suddenly after making a death by man is uh is a better person. So that that is at the center of this. Secondly, I think I'm getting a little bit fed up of of like oh there's a there's a real there's a real death person is real death line burst in it. Of course this is now being like, oh praise for the fact it's the first step and actor, but it's not an actor. And even though I know there has been many, many films with non actors in these are usually uh this usually are white or uh non disabled actors. These are these are people such as disabled people uh uh brown or black people who were, you know, we need to go out and get an authentic person. What about all the several actors if we're going to have a person with a real impairment there? What about the real actors? Another deaf blind actors. So why did they go and recruit somebody who works in the kitchen to do this?

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Um not that I have any problems within myself. So the thought that's my made to be with it all is that the narrative was all about somebody becoming a better person through meeting uh this character. And like I said, the same thing could be said of the Silent Child, which I actually thought the story there was really poor. It was just about awareness raising and be nice to these people. So I'm doing for now. Well let me row, come in with his wise words, but no, similar to Allison. I really didn't enjoy this film. Um I watched a documentary as well, which was even worse. Uh there was, I'm trying to get out there and really talisman point, there

was there was also some scenes that really troubled me really? So you know the moment when the, when the non disabled person takes the money out of his wallet and it's almost played out, but that's okay because then he gives it to a homeless person even though he's taking money off somebody without their permission, which is bizarre. And also he's learned to lesson, He's learned to human lesson. Come on. Yeah, but then, but then equally as well, you've got this invasion of privacy when the deaf blind character is asleep at the bus stop and then the non title character just just start reading all this or there's no pattern starts being the notes again to kind of gain inspiration and realized that this person has a life. But yeah, it's used as a crooks to, you know, to hold up his his enlightenment journey. I thought it was really, I would also like the other thing that really got to me was at the end when you put some of the bus and he looks at all the passengers and they're all give him a smile, just like, you know, like you, what you've done is that, you know, it's a truly remarkable thing in your life. This is just so bad.

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And if I tell you what, if it wins an Oscar for sure film, what hope do we have? Absolutely diabolical. So neither of you see any redeeming features to it. What about the fact that it was, it was executive produced by a deaf person who is fully ensconced in the death cultural movement? Surely that should give it some credibility. It gives him less credibility actually, that that brings him to the point of the documentary uh like this there is this assumption that define people a complete, totally blind and of course that that guy who played that when you look at the documentary can actually people signed to him not just on his hand, but from a distance in the right light. And we've got a lot of that nuance that actually applies in his real life. And it's like if you're really going to raise awareness, why not, why not, you know, do things like that, which which a lot of people like, you know, or some of these somebody's registered by and that means you can't see it or why not go into that territory. There was also just just just mentioned to them from documentary, what really perplexed me as well as it almost documentary almost for me, it's almost like they were trying to do Helen Keller's Institutes at a favor by, you know, picking somebody from that center and then during the, during the rehearsals there. So rather than recognizing that, you know, you've got this person who's got on equal footing within, within the, within the whole makeup of an organization, the size of the short film, he almost felt like, you know, they were

going to Helen Keller so he could get a quick break from his usual practices and work within the, within the center and then do this little activity of rehearsal and go back to that and I'll pick them up later when they have to take them to the, to the set to film.

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It's the location to film it. It was just so I just felt so really uncomfortable. And if you know, raising a question about how, you know, having a disabled person or deaf person who is and discussed within the culture and issues, it just shows you some of some of us within our movements are not not doing us any favors. No, no. Uh well I'm not going to defend it in the slightest obviously because because because it was dreadful, uh it was full of cliches, it was meant to be two of the worst possible things, which was an inspirational film as well as however bad you feel there's someone worse off than you and that was black to disabilities and you thought fucking l this is this is just wrong on every level. Uh and I think it's very difficult because if you get someone like Miley Made and I really like Miley malin, uh you know, it's very difficult because she is a role model and she is an inspiration to many deaf actors and and I imagine that it was about, she wanted to create and participate in something that would inspire people. But this is entirely in the wrong way. You can't imagine a worse way to do it. I think it suffers from all of those things that the pair of you said the invasion of privacy, you know, the, the theft, the legitimacy of it, the patronizing this of it. Uh, but equally, it didn't capture any of the kind of anxiety of being that inner city or the benefits of that, that you don't feel. The anxiety of the dark corners, the alleyways, the sights, the sounds of other people, which I thought would have been quite a nice twist that often.

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You know, I've been in cities at night and I'm incredibly anxious about, you know, you see someone or you hear a sound and whatever and actually the the idea of a story where perhaps you are completely relaxed because you don't see or hear of those constructions of anxiety in you as as as a human being who is frail by the very fact that you're a human being, not because you have an impairment. And I thought that that was what I was hoping for, but this was just this was just awful on on every level. And I I think it's your both of you, it's your own fault for watching the documentary. You should have known better. It was irredeemable. So I think we'll leave that one to decide and and miro can have his glass of

champagne when it wins best short film. So Sound of Metal, We're gonna let me row start on this one. You know, you wanted me to start on this one, I'll start on this one. I I I very rarely felt as depressed as I did after watching this film. But in a good way, I it pandered to my existential nihilism of living in a way that I did quite enjoy. Obviously it was far too long as all of these films are, even the short films far too long, but I I think it had some really good elements and it's always good to see a guy from Wembley and a last from barnsley playing americans, which is just really bizarre. But I quite liked the the whole is that whole idea of rejection and assimilation that I think it has a lot in common with minnery about the culture, joining a different culture. Do you reject it or you're nostalgic for the other ones? Is it assimilation? What what do you want as a human being?

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And actually you begin to see that you were never part of anything because human beings have constructed so many things to create absolute barriers between us all and and the bleakness of the ending of the film which was in no way positive about deafness or hearing all kind of assimilation through cochlear implants but actually we're fucked. I really quite like that. Me right, we're talking about a bit more in a minute but be right. Um I did yeah I thought it was quite fairly, quite a sad film really. I have some problems with it though. Um So even though you know we acknowledge it and maybe too long, I thought it's pace was quite accelerated when it's trying to deal with kind of you know, complex issues that many of us within the tail people's community or definite tell people's community have struggled with in terms of getting access to services and so on. So you immediately see the next day he's able to go to the doctors together to go test, then he immediately gets access to uh you know, a variability to engage with with with support programs and so on, so so for me, it was it was that that unsettled me a little bit. I couldn't, I struggle then to kind of immerse myself fully within within the storyline. I also have a lot of problems in terms of, and I'm gonna be interested in both of you on this, the peripheral characters who who belong to the deaf community, that there was no recognition of their backstory of them as individuals. And it was a quick and I was worried whether they were just being used in order to support the progression of his own story within that. Um there was some, you know, there was a few things that were quite interesting. I was interested by the the supporting actor in the story, um and the way that he's trying

to move and shift the focus away from from cure.

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Uh but the problem with that is it falls into a trap of saying it's all about mindset. So if you change the way you think about yourself, you'll you'll be okay. And of course, on one hand, there is an important about your identity and the way that you associate yourselves with with with with groups, particularly if you've acquired impairment, but again, there's also the material and discursive factors due to the way society is organized, that creates the marginalization. And there was no there was no real emphasis on that. Other than this kind of play, playing with the idea of where the cure is, is a desirable outcome to try to achieve. And I think that's my problem with the end as well. So rather than it being about him recognizing that he was an outsider when trying to fit in with the calculator implants in that in that party, the response wasn't to actually recognize the transition into a new identity, into a new community where there will be opportunities for solidarity and so on. Actually, it was about him gain the stillness and gaining this Peacefulness that comes from from taking off a couple of their plant and hearing nothing. And I thought that was problematic for me. It then framed as the pursuit is one about you being okay with yourself rather than thinking about the importance of solidarity and community. Um, there's also, I think there was something interesting which I wanted them to kind of engage a little bit more, which was this idea of addiction. So given given the backstory of having a drug addiction but then that's not necessarily reflected at all in the later part of the story other than very peripheral.

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But also there's this thing isn't about when you play that alongside this desire for hearing and then of course everything about our society so often you hear these lines of I'd hate to be deaf or I'd hate to to to be blind and so on. So actually there's this addiction to hearing, there's addiction to site to having the senses to retaining uh you know all normative functioning. And I thought that was not you know that that could have been played out a little bit more. I thought this idea of addiction to to cure and to and to normative functioning and to you know belonging to a sense of of being able to being able to exist as as is based on our ideas of performing T. And normality. Alison. Um It's strange one because I set out liking it a great deal. I thought um it offered lots of things I've I've not seen on on film before. Um Again I thought it was quite cinematic as well. I did I did like the main actor but I

did feel that notwithstanding some of the things that your Mirror up said um bit films anyway in that I didn't see the point of uh can you hear me by the way because your connection to several uh I thought when he went to France uh to find her interest in all things irrelevant. She the usual thing of having a disabled person or the death person. Yeah. Mhm. No. Mhm. So I'm doing this. She served no real purpose. Yeah. It could have we could have actually got to the end of it, we could have gone hadn't gone for the cochlear implant and got to the end it without any of that. So I think that was really quite messy uh film of mine, I think lots of missed opportunities that uh strangely uh the silent bit at the end, I found I really thought I missed out on that because I do suffer sometimes quite badly with tinnitus and it's never silence to me.

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And I think the director of the film actually that again, that played a part in in the right, yeah, saying nothing for me, just a few the working person really without hearing impairments to appreciate. Yeah, that's an impairment and I think that the treatment of that was true to get quite lazily, because what did it say about impairment? Uh not nothing really, it was almost a given, whereas deafness wasn't. So I did, I want to great things for the for him living in the deaf community and to some extent that seemed to be coming about, I think there's some really brave decisions made about, you know, uh just watching people signing and not not knowing what was going and then of course sorry to go back to it, because I don't particularly always think that actors should have that impairments, but then I found out that actually saw a few of those actors uh um that matters and they were not even not even the the leading person in the institution. Uh so again, what why did they make that decision? Why did they make that casting decision? I don't understand. So, so I think it could be a really, really good film and I think it must target, it's funny you say that because I get what you're saying with a lot of it, but I think coming back to me roasting about addiction and I I took it as it was a film about addiction to life, wanting to be addicted to life and actually life will always disappoint you unless you become an addict to it because it is just empty and shallow. And that to me is what the party in in France slash Belgium, which I obviously blinked that they went to France, I suddenly thought the fuck are you doing in France, which just seemed a little bit random to me and I thought you'd gone to new york but it didn't really matter.

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Uh I presume it has some french money in it or Belgian money in fact, so, but I did quite like that, it basically I really enjoyed and in fact to me it was the best part of the movie was at the party actually at the mansion of the father where you suddenly your belief in community life, equality, you realize it's an addiction and that the reality is is you are alone and isolated from everybody else and they all were as well, but they were just too busy enjoying their addiction and I really liked the way he pulled back because and it made it about him as a human being and I thought that that's because it wasn't about his appearance, which again, that kind of party would have had problems with his whole appearance as well as the two things sticking outside of his head, which seemed to not be relevant in the way anybody looked at him and talk to him, but it was about him as a human being that when you've experienced you know, it's a bit like Rutger Hauer in Blade Runner, you know, I've seen things you can only have a dream of time to die and it was that kind of moment with it within that narrative and which I thought was incredibly powerful and I completely sympathize with and I read that they filmed it in in chronological order, So so the girlfriend left for a long period of time and then she came back and they'd all become friends and there was a bit of distance there. And then the breakdown of that relationship because he had he had experienced another form of life that meant how you continue to live is so different that you're outside all of the time and you don't want others to do that because it isn't good. But equally you begin to understand that they're all living an illusion of normality or whatever is in their addiction to life.

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And so I thought it had, I thought that the ending was really powerful because it wasn't about saying I want to be deaf, he wasn't saying I don't want to hear, it's kind of like I've seen the truth to some extent and this is life, that it's just a collection of images and noises. Yeah, be right. Um I just guess, I think it does raise an interesting question really, because when I saw the scene in in the party, in France in the garden and then you you align that with his interactions around the dinner table, in the in the clothes off community, you know on the one hand, you know, you see him being quite active within the, within the deaf community at the dinner table or talking like when he's been there for a while and yet he still feels like an outsider, hence why he wants to go and pursue this idea of the cochlear implants. And then of course, you know you're not working and and

everything that is everything that you've touched on there, um so again, trying to, trying to engage in that party and not being part of it and not having any access to it. And I think that also raised an interesting point about the way that cochlear implants or are positioned within the film, because often they are perceived to be this kind of miracle status that you're gonna have complete hearing. And you see all these kind of inspirational porn, pornographic films of Children being able to hear for the first time and how wonderful that is. And of course it I think the way that they they highlight badly is it's not it's not very useful, they actually can exclude you from environments. And of course it goes that question of I want, you know, when you get to the end of film and you're kind of reflecting on his on his journey through it.

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It's that question of well, yeah, you can have complete access to language within this club, within this community through the sign language living living in that area, or you can try to have a partial status of using of using implant in order to be part of that uh of that, of that community who are the hearing community, but yet still not not being able to communicate and not having access to that. So I thought that was quite interesting the way that it positioned that question of Well, is it about your pursuit for total access of of language and dialogue? Or is it actually about trying to trying to trying to fit in and pass for a community that expect you to have these dysfunction And yet you remain on the outside. Always. To me the best thing about that party scene was and again, that that that that falling back and realizing it wasn't about the fact that he was deaf, it wasn't about the fact that he was a bloke who was tattooed and into heavy mail. It was about a realization of as a human being. You you are addicted to all of the things that you think are going to make you fit in, they're gonna think they're gonna make you normal, that you think are going to make you happy and they're all an illusion. And and once you do that in a way away is lifted and it's not a matter of noise or silence, It's just that awareness. I thought it was totally existential that I just really, really enjoyed. But I did like the cochlear implant thing that you've just said that it's sort of this idea of the fantasy and it was all part of it. Like, because, again, his wealth, it wasn't just about the cochlear implant, it was about the wealth that he wanted. It. All the life that he wanted. It was all an illusion that would never be able to deliver or give him or fulfill his addiction. And actually he learned to move on.

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Which is what I think at the end, there is there is a danger that moves towards suicide. And, you know, I don't believe that at all, but I thought that was such an emotional impact from the party to the end bit that I thought I thought it was really good. Right? So, well, thank you all of us, You marrow Allison, it's been a pleasure as always. And we'll see you at the next podcast