

## Digital Disability Podcast 3.mp3

Well, hello, everybody. Alice and Wild in the north, along with Miro in the north, west and myself in the Midlands. Today we're gonna talk about one single film you very quickly or very laboriously, one of the other, depending on how it goes, we're not too sure what each other thinks of the film in English is called advantages of Travelling by trying and in Spanish. It's called Vent has TV Ha and thrown. So I was like saying in the original language, Just then you can laugh of my pronunciation. It's a film directed by Aritz More. I know it's Spanish, and it's an interesting film, at the very least, so I'll start by saying, I thought it was a deeply disturbing film, but I thought it was very, very good. Lots of interesting ideas, very challenging. In a way. It's a collection of different storeys, but I I I didn't enjoy it, but I thought it was excellent. Alison Whole lots of questions, actually more than comments, because I'm still actually processing. Um, I get enough thought it was quite disturbing. I'm not easily disturbed by faults, but I didn't think in terms of a wider audience a lot of people would. Hey, I think because this is too, it goes into too many for want of a better word, Doctor versus too many too many things and treated possibly likely our most audiences. I quite like that so overall, even though it could get confusing. And I had to go back a couple times in cheque on and checked what actually happened. Um, I did think it was really good. E mean, it mentions Russian dolls within any. Definitely. Is that we should all type of film on it. Just call here together Very well. Um, yeah. I mean, on one level, it seems to bay many about exploring to booze and, of course, the prime one. The reason I wash in it that is disability of all this stuff on disability. In it, we probably exception of mental health, Stefan. Disability within. It was really interesting, even kind of particular bits or self referential about the characters experiences of representation in contemporary native. So I'll leave that for now, But yeah, overall, I thought it was a really good watch if complicated me, right. I I was I felt very affected by the film I am. It's It's right on the first filmed. I really regretted having a mid morning snack while watching, and I'll leave that up to the audience and understand why. Um, I yeah, I I was I was affected by I thought there was. I'm ready. Ah, complex ideas being unravelled like a topless and said Going going deeper into the self Just trying to understand and make sense of off our identity and all of our lives I think there was. There's something in the in The idea of perceiving life is a form of storytelling and that that allows us to determine or try to tell and what is real and what is what is was false, but also with the other question of

Does it matter? If something that we think to ourselves is true, ultimately it may, it becomes becomes We realise that it is false. And also, I think I agree with Alison Point, you know, in terms of representation, there was problems with the mental representation. There was problems with the recitation of women, I thought as well and on ourselves absolutely. Which I think we could talk about later, but yeah, absolutely. Except for the self referential part, particularly the character who is an institution and is confined to his bed and then eventually pursues. Ah, love interest. I thought that was that was that was really fascinating. And I suppose it it was. It reminded me of the idea of of eschatology and in a sense of you trying to make sense of the final events of off of our history and trying to make sense of what's the ultimate death day off off of humanity. And there was, I think, a lot of reflection in the film about the way in which society has evolved and where we're up to in terms of treating Children as commodities, disregard for for rights, disregard for protection and security of ourselves. Andi, think that I would be interesting to see what you thought about. Firstly, it's all but I think it was. It was the The idea of faeces was quite symbolic in the film. Um, maybe it is the director on the on the script, writers away of trying to make his reflect on our on our Andi on our the way in which our society has evolved. And perhaps you know what what what you saw week to society and how How should we see ourselves? And how do we treat whether it's particularly as well and, you know, in a sense of relationships and power? Yeah, sociologically, I kept thinking of Mary. Double cities were competition to vote on. It was just it was unremitting and actually going to those places. I mean, just just the whole kind of metaphor off keeping your organ garbage and living with the smell and on DH, just lots of things that weren't doing It's finals with that, but just lots of things round things that we take for granted. Yeah, I thought was really going on things like that that that there are a few lines in now. It's always thought were really good. And I'm going back to what you were just a mirror. I think you know that kind of blurring your reality if you know what's really everything was a line about plausibility is over rented. I think you know, that was really, really excellent. I think you know, that was killed one of the the things anywhere that I took. I think in essence, because it's basically this gonna trying tell people a bit about the storey. It's a woman on the train in theory and a man on a train. And he then says he's a psychiatrist in ah, in an institution. And then he talks about his patience and and I thought I love that idea that we construct their own lives three storeys and I think that that was its narrative amount men, mental illness, you know, whether it's wrong and problematic. I thought it's very interesting that it was a way of trying to construct a way through existence through the

narratives that we we have here and live by to the extent that for example, I think at its most extreme, the storey being told was eight people removed from the era. So it was someone telling the Storey about someone telling the Storey about someone telling his Storey and I think it was about I removed. Yeah, yeah, which I thought was quite impressive. The way they did that on I thought, you know, again, that line about possibility I thought was excellent. So then then the film is the storeys being told Visualised I thought it was I don't usually it was beautiful it was better that it reminded me of what I'm just a bit too articulate. Some of the early part of the film, absolutely so but palate talking about disability we got if we just ignore the mental mental health kind of character because to something that so many of them of that. But if we just talk about the physical ones for a moment, you've got the one armed man. You've got the father of the one armed man in the wheelchair who has no legs. Then you've got this very specific tile about the two disabled characters, which I thought was very, very interesting that two disabled characters, they're kind of blossoming romance. So let's let's focus on on sort of the the two disabled man, the man with one arm. And so it's his Storey, about how he lost his arm eaten by garbage truck on all of that kind of stuff. What did you think about those kind of representation of those two men in particular mirror? Well, what I thought was quite interesting particularly begin a film. You. I think the film tries to challenge the normative assumptions that we make when hearing storeys so when, um when he's when the personal train gets the letter from, um, the cistern. And she explains how the father, who's the father whose wheelchair user sits and sits by the window waiting for letters to come from his son first before you and before she says the word wheelchair user. You see him in an armchair, and that changes to a wheelchair, then had the camera pulls back and she references. I think that the father was in the in the Army off or some sort of, um, I think some sort of military background. You then see that his legs and missing. So I think it's It's questioning that as storeys are unravelling, we start to then challenge our assumptions, and perhaps we then re mould our ideas and interpretation of storeys to fit the narrative of what we're hearing, I think, definitely leads back to what you're saying. Paul, in terms of Yeah, this is about multiple layers of interpretation you've got. You've got the original event, whether it's true off or is made up through Storey on again, the film saying doesn't actually matter what what's what's what is the point? Is it significant that something has made of what something is is truth and how we accept that. But then you've got these different layers of interpretation of the somebody. Then retelling the storey somebody hearing the storey, somebody watching the storey unfold as a viewer watching a film. So I think for me those

two characters, it was the beginning of trying to make us go question our assumptions and our normative assumptions about about what we accept us as a cz normal, but also what we then start to accept his truth on whether we are desperate to two that determine and and find truth, particularly when you know when the character I'm a guy, I'm conscious spoilers, but particularly when the character what I'm character come tto retail's a whole Storey about is his military experience and his father is eso aggrieved by the idea of him lying on Dove, telling not the truth at the point where he breaks the table table in half. There is through his fist and throws it, I think, a desperately ahead of the well, I'm character. So again, I think I think that was what was quite significant for me, really. And it didn't take a little bit more, a little bit firm that in the sense that your example of you know he's in an armchair. Then she says he's in a wheelchair and then he's in a wheelchair. It's actually how you exploit Ah exploit people, characters, ideas and archetypes. Tto add toe back to a storey to make it more believable, more emotive and more persuasive. And it's actually doing that as she's speaking absolutely, which I thought was really, really good. And again, there's lots to me about how you construct narratives. So then that then define your life and your perspective and your worldview. I thought that that was really interesting and again, but some things in all storeys are lies. Every storey is a lie because you know it's not someone else's experience. And if it's a storey that you're absorbing into Likas, you haven't lived it. And even if you've lived it, it's alive because it's destroyed your experience off that narrow of physics stuff destroyed by everything around you. And I quite like the idea, because I think there was a bit of the, you know, families fuck you up kind of idea. But then it broadened that by exploring all kinds of narrows that everything fucks you up and you can't not be fucked up by everything. I think that was quite Kuipers. Well, given what you just said about that, the those first scenes with impairment kind of appearing a kind of almost assault subtext. I think what I think in some ways that witness at the scene for you it's getting on a couple to to the to the storey, off off the young disabled couple where, where that that that was kind of from starts framing the storey rather than they being something that you just kind of noticed in most everything else. So I if I remember correctly, he starts off by saying that, um, the several coats to start something that they're not second by saying that he he's his experience of the world is mediated through basically lots of non disabled people's experience to media and all that kind of thing. And of course, the whole the whole Storey in some ways explores that on X files. How, actually him his life being defined by ah nondisabled experience actually serves in really badly able descending, although to sell people. Andi again with trying without spiders

on without panties, on sexuality. Even what we could say that he doesn't even realise that as a right to have a sexuality outside of that, that's been good buying for him, even if we're even if he even if he recognises that, that can be a sexual person. So I thought I was quite clever how it kind of went from that initial kind of all disabilities in there. So now we're exploring disputed kind of directly? Absolutely, And I think just to come on to that as well, yeah, there's a quote some somewhere in the film. I think it's when we introduce um ah, the back storey to the woman, The woman on the train I made that point about, you know, it's struggling to differentiate between author, narrator and characters on. I think that was a significant point took to then, as you just talked about Alice and trying to make sense of ourselves trying to make sense of you know who we are and actually what in terms of Trans Anderson, who we are, what impact others the narratives of storeys that we see that were exposed to which are often ah, reflecting ideas of normality which noted heroes in this world. Studies is deeply problematic and deeply toxic, and and they in in the way that normality is paraded around and disabilities is seen as deviant on DH. I felt that, you know, that goes also to the point that he makes when he's reflecting on his relationship when he's in France. The person who's complained to the bed when he talks about yeah, how, you know, within storytelling the position of salespeople is never there on DH. Yeah, the functionality of the body is obscured. It hides the realisation of impairment indifference on. Then he also said, You know, and that becomes a lie to humanity. I think is the term that he uses, which I thought was really powerful. You know that question of we need to make sense of the way in which storeys are told to us on indeed, not just the problems in the way that the storey in what the storey is telling us. It's also the lives that storeys tell us as well on what is covered up on what is hidden as well. That's obviously where he no ask that question about Where are the imperfections? Where are the defects in the I think he's really that he even makes it even comments on that. There are disabled characters, but they're just a CZ just as untruthful. They're just they're just the same kind of lies on, create the same kind of fantasies on they're exploited in the same kind of way. Ah, because because I thought I thought that that that was that was I thought that was a really different kind of perspective. And again, I think when he's telling his Storey off his P A's or his care is showing him pornography, I think you know that is six or seven removed from where we are in the film to be and and again I thought again, is that it is all lies We wear both our lives on lies, our lives, our lives, which chuckles actually brilliant. Ah, so it was slightly, I think, what weakened the whole again. It's about a man who is a civilian pair calling bedridden men. I think they call him that who meets a woman when

he's finally able to walk and go out with body length callipers, which I remember from school being encouraged to use, which I stop saying, like, got a school because it's fucking night, mate. But then he goes on a trip and he meets a woman. And again, even the whole cliché of that it was in Paris, you know, the romantic city. And I thought it layer upon layer kind of the clichés to kind of completely undermine and destroy them all and then talk about all they're all lies. And I thought, actually, good. I thought my problem with that section was Ah, what's the treatment of the woman in that? The disabled woman, You know, she became a bit of, ah, a body, if nothing else through, you know, the nudity in it, that he seemed a bit biased in that you know, if he was Okay, so it's not always Yeah, she was incredibly beautiful. Ahs well, which again was a bit of a weakening of the whole thing. But again, it's a maybe, you know, that kind of stuff, the business, whatever, you know, just accept that now every alike, But I think I thought it was well worth watching. So if we if we can, I just say in terms of the woman. Although I tend to disagree with I'm sorry. I tend to agree with you. I think the fact that that she's the one who acts in the in the end Teo Brick break the myths around disabled people specialty on actually the right Teo act outside of the rules of being confined for us, that's already been defined for us. I think that that kind of helps to make. Yeah. No, because I think it was quite good that she made the decision to leave because he just because she was disabled and was lonely, she didn't have to take that kind of behaviour, But if she didn't want Teo on guy, you know, so they weren't really good elements to it. But I thought overall it it worked very nicely in what I was exploring. I think you mention it. What about the dogs? Let's go on to the dogs. Because I you know, I What do you think, Alison way? Contend for what we say? I don't know. I don't know what mirrors what putting office snapped this morning. But for me, it wasn't particularly the more scatological aspect. Seeing was actually the sight of a woman being forced to eat dog food was almost a bit too much tease. You thought That's what Miro, I think. Why is Paul getting Is this? I had exactly the same thought exactly the same time. Yes, well, it was quite interesting because I I wasn't, I thought, the whole the whole dog thing. Onda Woman isn't just EXPLAINED. The woman's in a relation with a man. It's a bit dull and boring. He's not training very well, doesn't wanna get married. She didn't meet someone because of their shared love of dogs. And then let's use the phrase it's a little better hand. It was quite interesting somewhere because because I think my mentee just forgot how terrible to treat a woman like a dog. And, of course, of course, isn't leading a bit Coronation Street. Actually, that's that the stimulus storyline, not including that's not what I expected, but but not I was thinking about that, and it did. It took it quite extreme places on

get big, like the last time we discussed, I thought, but I'm probably not gonna be popular for saying this, but I thought, well, this idea of treating a woman like a doll. What were culture? That Parliament. They looks our pets and things like that on. It's like this that that wasn't grappled in the film. But it's like the idea that it's okay, three animals in the way that we treat. No, not particularly with probably like that. I know very little about dogs. But again, just like the the the now to even in the section before on DH on the awful kind of narrative that the awful storeys about Children there's another thing there about Well, is it okay for a man to actually our woman, Teo Teo, sink their identity and to rely on on animals to make their needs? That that that that was quite an interesting analogy that I would like just explode. But march, you don't think it did explore that you don't think it did unravelled, but only what it did in the exploitation of the woman. The again, I think Spain Spain has a very serious problem with its treatment of women and notions of masculinity. I think murders of women in domestic violence, all of those done of things. An animal welfare exactly. It does have a problematic relation with animal welfare. And I thought I used a lot off the cliches around, you know, like just even like the word bitch and putting it with women and all that kind of stuff and how men treat women I'm thought it was. It took it to the extreme, too, to strengthen their argument. And I think I thought it did it very well, actually. And I thought that that I hated it, but I thought it was really good. It probably did, because I'm still thinking about it much. Usually I haven't quite, I think, because we are watching this morning, things like that took a while Tea, too. And I thought, One of the best bits about that. Well, the most powerful wass at the most horrific moments you have that love song playing, which is called El Amol Bai Mastic Maciel. Look who was actually the woman who beat Cliff Richard in Eurovision in the late sixties and she is a massive Spanish stone on this song, and it was a typical Spanish over emotional building up on DH. I love this song to the extent I now have it, but But again, you got that popular music. All of that, that fantasy off. You'll do anything for love that that song, which again was a massive hit by a legendary Spanish singer in Spain That's a ll there, I think you know, Mirror said something about that. There's this Basque stuff in there, which has as ah kind of non Spanish person we don't get and the equally That's the song about women with that flying on it. I thought that that was so powerful. It added to the horrific nature of it. He added to the fact that we we create love on the basis of narratives of love that we and I thought the power of that was on The song just was so perfect, and it didn't just build up to a crescendo and come down. It was so Spanish. It went up to a crescendo and then up again, up yeah, and never ended. And I thought that was what the narrative was doing in a

way that said, You know, don't fucking do this is utterly and I chose to do this and the music that as well and to believe in these fantasies dissolution these narratives that other people's narratives that are fucking your life up. Just don't do it. I thought that I think you're right. And I think in time I'm probably gonna watch again because I like to say that it's still rustic. But what was Uncomfortable to watch on. Of course. I think I'm sure one of you mentioned anywhere it goes right. Patch back right to the first line of the film, which is one of the best stuff in lines I've ever heard. Um, which which refers to that. Can you remember the line? I don't spoil friend Manu. Yeah, What if I said it? I just say it. So yeah, it's about coming coming home on DH surprising. Your partner who's busy exploring is put with the Popsicles. I'm just like, what, Right at the beginning, which refers to cost to that to the end of that segment of the dog segment. So I think it's really interesting, is also sleeping about, but I think it's really interesting that her job is an editor, Andi, the way it's pieced together. Of course, we know that you know, all revolts around Helge anyways. Yeah, Yeah, I It's funny because I thought this is deeply disturbing. It probably is dubious, but I thought the power of it. Wass superseded that in a way and again, And I think I you know, I've been to Spain quite a lot, and it does have a really serious problem with his treatment of women, you know, and even even kind of like trying. Teo create narrow. It's too empower women off. It's fair enough if you killed someone who treats you like that, you know her dream of what she does to him. But then isn't a dream. But then is it becomes a reality. But through Medicalisation, because you know she drugs into that they didn't needs. He then actually does need a lobotomy, and they took about a lobotomy. At one point, I think, for in the doctor in the institution that is there in another, I thought it works so well and again, Spanish films are disturbing. Quite often they have a particular kind of narrative threats that tends to push the boundaries in a way that French or even German or English films don't particularly do that. I thought I thought it delivered a punch that I hadn't seen in any other films for a very long time, both about disability, about women, about animal welfare, you know, or that kind of stuff. And again, you're talking someone My height dogs. Could it? Ah, height dogs. I always have because I was attacked by a place that was John. And so but I thought it works out well, Mayor. What he just sounds like there's a point. One is because it made me think when I got to end the film and Helga is is having not meeting with the with the clinician in the institution. You talk about a lobotomy. And then it made me think right back to the beginning when, um Martin as the one armed ah Air Force Cadet Hughes, who's Bean stationed in Kosovo on DH. He's going through the hospital and his mate ooze talking to him. He's not



any minds that listen to him is talking about the customer, the butter me and the process of lobotomy Andi with linking it to best vex as well. And maybe then think, or one that she was a hell of a storey. Is that even supposed to be really, or that's supposed to be actually part off the narrative and the blurring of the line between reality and fiction. There was that the storeys that we hear and construct our own form of liberalisation. Yeah, but you don't see them on that. Well, that actually you know a lot about me. Just stop you thinking clearly and takes away things and all those kind of things. And actually, the narratives that we construct your own lives are a self liberalising kind of process. Teo ignore the terrible things around us and live in a fantasy world. You know, I think that's what storeys or takes it in a particular day direction so that you ignore that. But you know all that bit. And it could be a nice a kind of fantasy harmonise version to deliver X ABC all day. And the lobotomy does that for people To some extent, that medical is defined are unable to do that. I mentally ill on DH. So it's a medical editing on. I think I just just just going back. Teo, the second part of the second act of the fell around around How goes back Storey? Yeah, enough in the first part in the flow infest. You know, when you talk about Martin Storey. You got the self absorption of absorption of garbage and waste and shit and, you know, kind of self containment and holding onto that on DH on and all the issues that come in. But then when you come Teo, Helga, Back Storey I think you know, there's a quite interesting quote when she meets you remember his name. But when she meets a guy who's working the chaos we made finances got fascination with dogs. You know, she says, all things are present from their beginnings and then you see this just slow decline of off controlled. Yeah, you see forms of resistance that she tries to enact in terms of, you know, she says, No, I don't want to be involved in these kind of performances. He then punishes there to withdrawal of affection on DH and interaction on DH. Then, as she starts to become more and more and and consumed by the life of the of the dogs of the animals, that there you see elements of this kind of internalised impression. She even refers at one point when he kisses her on the face. Yeah, e case my muzzle, which I thought was again. Got Deanna. Yeah, she starts to talk about herself in her body as as as one that is an animal. I thought that was that was really adjusting again, exploring those ideas of resistance. And, of course, where it starts with him being absorbed in the ideas of dogs and then transitions to being absorbed about faecal matter And what we see him, Yeah, I'm looking at it and faecal matter in and weigh all obsessed with their own faecal Where possibly But I think it's a way of linking the storey to go in blaring the ideas of taking parts of different storeys and narratives, bringing them together to make sense of our own off

our own Selves and our own storyline, as you said, and like kind of it, your essence of off of, of picking parts of different storeys, as as a way to to then come to a conclusion as to what really matters and where we are and where we find ourselves on the realisation that actually, perhaps our life is one of the off oppression and consistent authority of telling us where we are and who we should be. Within that where we should live our life And who indeed authorises all legitimises our own storeys. Yeah, the idea of ultimately you have the character on the train, the man on the train and he'd only permitted to live his life through his storeys. Because the clinicians have said, Well, our idea of therapy is to let him come and go into institution, as he wishes. Let him tell his storeys to people, that employer, the ideas and lines of the different storeys that he comes across and creates. And I thought that So I thought that was quite interesting in there in the element of power and authority. Uh, it was he saying that we we are in literally what we are doing now is us looking at fake calmer with a Popsicle stick in the storeys that just share, and we'll try and give the meaning and interpretation and explore them what was in the booth? But that's what I always said that we own. Anyway. So, uh but but I think, But I think I think the film was saying that, but not that the film is shit that actually, as Miro said in that line, he quoted about you know, it's all there at the beginning. And that lining Just mention which I forgot. What was the line mirror? Um Wass present from the cells. Yeah, I'll think the present from the beginning of all things. That way we'll know we penetrate your chip animals treated shit. We don't need a storey to tell us that, you know, we know that, but actually we ignore it through all the other storeys that we construct around our lives. And actually we should just focus on stopping it, ending it and creating a better society for a soul on disabled people as well. We know disabled people treated like shit. We know the porn. And I thought it tapped quite nicely into a lot of contemporary issues. And so I said, Well, we know that that happens. What we need to do is stop it not tell storeys about it. For example, sexual sexual exploitation of the victims of the wars, which is what the Kosovo Storey was, the exploitation of Children, the exploitation of women. All of those things we know over from the very beginning. But we don't deal with that. We make storeys about to make ourselves feel better about it. You know, I thought that I was, you know, way just did not look in three shit trying to get things. Meaning when in fact, that reminds me I thought there was. There's lots of little really little, like critical moments in the film, and I thought in the first kind of horror side, which was truly horrific. Um, the fact that one of the beneficiaries off horrible stuff that was going on was going to say, um, another guard artist who opened New York Choi's work in New York. It kind of might move some of

this stuff. It was in the square a couple of years ago. It's just like, you know, that the people who who we really trust to tell the storeys that seemed to matter the most and seemed to be to take most dearest by those in power. It's It's like it didn't it wasn't swerving away from the back that those people can be. Actually, I'm on the worst on tau antidote as well. You know you when? When When the character realises what is happening to to the to the Children, when in and you know he meets the, um the the the guy in the park and you know he says, Yeah, the state legitimises this The state accept it because it allows them to Ben achieve their social policy aims of getting kids off the streets on dso on. I thought that was you know, that was quite significant. Well, it shows going back to the point. You said the point we're making, we know all of these things. And yet we allow these acts of surveillance to continuous amount of increased surveillance that we have over our bodies in different ways. That the acceptance of professionals to make judgements about our bodies and determine what we can and can't have. We know all of this on. Yeah, it's about trying to make sense. Of what kind of gains are they trying to get from this? And therefore, what will what lies? Will they accept? And what minds will they tolerate in order to pursue their aspirations? Ambitions? Absolutely. Well, anything else anybody wants to sign? I think we've covered Corella. I think you're getting problem. Parallels, actually, just at the moment in terms of you know who we test drugs on. Who? Who, who? You know who gets Tio, take the risks. So the rest of us Colonel, Ambassador on DH. Yeah, I think that's, um, I felt lots of calls with your mama with that 1st 1 particular thing. Well, on DH, the woman who prostitute herself to get the charity to run the hospital by sacrificing not not just her own body by football's they're sacrificing Children along the way left way. And I thought that that had so many areas that was so insightful in a way for a mainstream film, you know that that's an attack on charity. What charity? Years, What you have to do to save Eric. So I really did I just after watching it. I think that was one of my favourite ones. Actually, you know, and again, although it's horrible to watch and again, it's quite rare. The you know you can say it was. I thought it was a truly excellent film, a really clever film, a really intelligent film, really insightful, a really political film. But it was actually horrible to watch, and but actually that's what makes it. You know, I think I'm very disappointed that it hasn't got many nominations in the Spanish Oscars which Goya's, because I think it's much more visually stunning than a lot of other stuff. Andi Crazy ideas and it just playing with ideas, which again is both critical off but sort of saying Be critical of the notion of ideas and storeys and lies. I thought it was so good. Yeah, I tend to agree, although my treasure mine next week, you start off by saying Ellis and he had some

problems with the treatment of women, I think or simplified ideas. No, no particular treatment. I mean, to some extent, if you talk about the string of women and it being bad, it's well, what's bad in God is showing the treatment of women has a CZ, you know, suffering at the hands of men, bad in each, reminding us of what happens are you know, it's the of Those are easy conversations, to have ardent. And of course, it's no nice seeing a woman being of oppressed in the more impressed and Andi in that kind of way. But But if we don't, if we don't tell those storeys and that's what's so that's not your issue with film, I think I think it did quite it is quite easy to I accept the kind of less visible mental health this gas is in there, you know, talk about our bottom and things. I I, um I think to some degree, you know, that's a little something in the desert and put me in this institution and on DH, who who's the one with the mental health opens and all the rest? It was that that wasn't didn't goes deeply, is a lot, a lot do The expirations went, I think. But what would you know? So I say that perhaps that's what the whole film was about. Why is on the one hand on the one hand at that I person very gratifying the drinking for me to cheque on me, But I could quite see if somebody said, actually, this makes me feel worse because this was this. This wasn't treated with sufficient kind of I don't know gravity. Yes, they are on the role of the institution, for example. Yeah, yeah, but I think that's a problem with a lot of films, particularly disability. That son of create a kind of an illusion of impound and incite. Actually, don't question the fundamentals off Oh, off the scenario. For example, You know, there's lots of films about people being empowered and given good lives in an institution that ever question the notion of the existence of institutions. And I think that's that's very trait. Anything else? I'm just trying to put that kind of blessed. I I wondered where it could be plants, justice. I know we got access to it to you, but because we talk about it, they want to watch it. How did they get it? That's a good question. I I suspect. I think the thing is, it's very new. I think within within a few months it'll probably be on a streaming platform. Netflix, Amazon Prime. One of them. Ah, some countries haven't released it yet. They're gonna release in May. So I think I think that's what you and so on and a friend. I think since you people probably should, she will probably want to watch it. I think so. That's before the race. I was asking on case, she says. Why don't find it so yeah, well, listeners as well, absolutely. And I think we're probably well ahead of the game, and I, you know, we were just lucky to be able to do, but but I think it'll probably out there not to, just particularly in the current situation, where the most even cinema only films air instantly being put on streaming platforms. And I think most of the streaming platforms are very good at foreign language films in a way that cinemas on actually on one of the

benefits of I think of many streaming platforms. For example, I wanted to watch a film called Britt Marie was Here, which is Ah ah, Swedish film that you never have been released here. But it's actually on Amazon prime. So you know, which was It was really nice to him. It's no great piece far, but I think it will be on one of the streaming platforms in the future. I think if they just keep an eye on I am Deby craps, create a list that usually tells you when things are on our way to see him on that note, because you're breaking up our son. I think we've probably had enough of anymore same era we happened. No, just to say, You know, I think it is from, you know it's a summary. It's questions that roll of ignorance in our lives. I suppose you know something I wrote down. You know, whether it's done by naivety or whether it's done deliberately. You're you know you want to ignore things as has kind of explored the things we've been saying. It's a question of ignorance and the role that ignorance plays on DH. The problems that come from from being ignorant as well as a release that also come from being ignorant. Well, in the storeys that are told that create that ignorance? Absolutely. Yeah, no. And also, I think, laughing as well as I was interest in the amount of the relationships in the film again, I think this is probably, you know, the director. The writer was trying to emphasise the role of the market economy There they talk about the market economy when they discussed the plate of the Children in Kosovo. What is that question of? You know, a lot of the main relationships in the in the film, every offer, every offer or every action that's taken has a condition attached to it. So you know what the woman Helga can have love if she abides by the rules of like like an animal. Um, yeah. And I said, I don't know the number of off those examples I thought in the film, which I thought was a really important message about Ah, you know how what we need is only ever provided. Two is on the basis of us meeting a condition in response. You know the woman in the hospital she has to sell her body in order to get charity. The guy who is introduced it all the money is in the response to giving a child every month to the group of horrible people. So again, I think that was that was interesting. Well, that the condition our body that is put on every part of our life Absolutely, absolutely. And again you don't see that anywhere else. I thought it was excellent. And again in the world we're living in now, that notion of condition, al eh is just so destroying. Well, I think that's what from a It was a case of There's conditionality everywhere in life, on DH on DH, also at the same time. If if that is coupled with the idea of ignorance, then it shows you actually how self absorbed they become. And we've become lost in in trying to make sense of off the power relations and reporters of resistance on DH. In fact, what it is that we're trying to to achieve through our storeys on that note, Thank you both.

