

# QLH-S01E04: The Others

📅 Sat, 3/19 9:19AM ⏱ 36:46

## SUMMARY KEYWORDS

film, movie, grace, moved, gothic horror, interesting, watch, invaded, children, people, control, invasion, servants, mills, dead, rewatched, daughter, ghost, literally, denial

## SPEAKERS

Jessi Chartier, Jen Myers

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**J** Jessi Chartier 00:04  
Welcome to Quiet Little Horrors. Here we talk about the films that creep under your skin and take up residence in the dark.

**J** Jen Myers 00:17  
Before we get started, as a reminder, when we talk about movies, we need to talk about everything in the movie. So there will be spoilers involved. If you haven't seen the movie or want to refresh your memory before you listen, you can stop now and do that before coming back. Let's chat about the others. Hey, Jessi.

**J** Jessi Chartier 00:36  
Morning Jen, how's it going? Pretty good. We're recording on a gray Sunday morning, and I love it fits perfect for our theme.

**J** Jen Myers 00:44  
That's exactly what I was just gonna say. It's like it's very in, you know, people listening to this, they're gonna notice, but they can just imagine that they're on a gray, summer's thunderstorm morning. And it kind of sets the tone.

**J** Jessi Chartier 00:56  
Absolutely, absolutely. So we are here to talk about the others. And I just finished watching it for probably the third or fourth time this morning because I really enjoyed this this movie. I don't know if I came to it as it came out, or if it was after, but I do remember I did not see it in

the theaters. I remember I saw it when I was in LA. And I remember seeing it with a bunch of my film buddies from college. So there was a lot of fun around the storytelling. And a lot of Oh, have you seen this new one? It's got a twist at the end, etc. Because, you know, twists were hot to trot in the early 2000s. I think this was my first Gothic horror to well, kind of I mean, it's not truly Gothic Horror, but I feel like all the pieces are there. How did you find this movie? How did this one come across your radar?

**J** Jen Myers 01:44

I actually had seen this for the first time very recently, I think within the last year. And I think I literally came across a internet list of the best horror movies of the past 20 years or something like that. And I had never seen it. And it was on HBO. So I'm like, Okay, I'll watch it then. And then yeah, I just rewatched it for the second time to prepare for the podcast. And it feels like it does fly under the radar, even though at the time. I mean, maybe it's because I came to it late where I felt that but there's a lot of movies that I missed the first time around that I feel like I hear a lot about, and this was not one of them until I came across that list. And so it's really good. But it seems to be kind of I mean, it is in itself a kind of a quiet thing. And it seems to have like a quiet reputation. So if you know, you know, well. And now everybody listening to this will know, because it's actually very good.

**J** Jessi Chartier 02:31

Yeah, it was one of the first scary films I watched, that was not jumpscare, there was one jumpscare in the entire movie that caught me. And it was just a slamming door. Like it wasn't anything particularly shocking, or anything like that. I love the story of this particular film, because it turns everything you expect about a traditional ghost story kind of on its head. And as we heard in our spoiler alerts, we're going to talk about that that piece to it because I think it's absolutely mission critical for us to understand and to see how delightful this film is, when you watch it a second time you pick up on so many clues and you're like, how can this character not figure out that she's already dead? Like,

**J** Jen Myers 03:17

oh, yeah, absolutely. It's a really different experience the second time around, and it's because in this is, like it were this is not one of those movies that if you know the twist, then it's ruined to watch it. Which I'm to be honest, I'm not sure if any movie is really like that. But you know, we'll leave that aside for now. But this one is definitely like it's a completely satisfying story. You know, with its twists and turns, just like as a ghost story, you can enjoy it. But then if you know everything that's going on, and then you watch it a second time, you just see so much more subtext because there's so many layers here that underneath that kind of nicely contained ghost story. There's all these psychological layers that just go deeper and deeper.

**J** Jessi Chartier 03:57

Yeah, let's talk about some of those. So we jump into this gothic horror of a mother with her two children stuck in this house. Well, not really stuck, but they're kind of stuck in this house. And there is the theme of running away from reality. This this true like deep sense of denial is

and there is the theme of running away from reality. This this true, like deep sense of denial is just so Oh, god, it's so heavy, just so heavy throughout the whole film. So my I love how she wakes up. The first visual you see of grace is when she's she just screaming herself awake, and she's in bed. And from there on out. She is like, desperate to try and keep composure. It's like everything is okay. Everything's fine. Everything's fine. Everything's fine. She is just so prim and proper. She is just so tight throughout this whole film, and it's just absolutely heartbreaking to watch her unravel.

**J** Jen Myers 04:56

Right and there's a thing too and I look some This up after I had first watched it to understand a little bit more about kind of the setting of it. And so this is also set like right after the end of World War Two. And then I also learned that it's set in one of the Channel Islands, which was the only part of that was, you know, kind of of England that's owned by England that was invaded by the Germans. So this is like very recently occupied territory occupied by foreign invaders. And so you can imagine that that's kind of how people have to act in that, like, you have to be very controlled. And you have to kind of just put your head down and get through a really awful situation. But it's over now. And she still hasn't let go. And there's something Yeah, even on the surface of you know, like, that's the case, you're like, Well, why isn't she relaxing? The danger is gone, everything's fine. Right? Because

**J** Jessi Chartier 05:47

she can't, she's got life is almost too horrific for her to actually approach, right. I mean, that's what the purpose of denial is, psychologically, we deny things because our brains are not ready to address the emotional, emotional turmoil that comes along with rigorous honesty. You know, being rigorously honest, is incredibly hard. Because the vulnerability, the fear, you know, this, there's just we're not designed for an overwhelming amount. And so she uses her denial, all the way through the movie, I feel like even at the end, where she is holding on to the children, and she says, no one will ever let kick us out of this house. Like, this is our house, say it with me. This is our house. This is our house, this is our house. So even then, even after she has had this revelation, and this acceptance of I don't even know she's accepted it because she still says at the end like we're not dead, we're not dead. Well, she does accept it cuz she tells the story, I suppose. But that radical acceptance, and then she's like, cool. Moving on to the next thing I can control. Right? Yeah. You know, it's almost like she's stuck.

**J** Jen Myers 07:00

Yes, exactly. Well, which is she's she's like different levels of stuck for the whole movie, right? She now she's like, stuck in a slightly different, I guess, if you want to take the interpretation, and they talk about this a little bit of like, the different levels of hell, or, you know, not necessarily in the Dante sense, but she describes some different areas. It's like she's got out of one and then moved into another almost.

**J** Jessi Chartier 07:22

Yeah, let's talk about that. It reminds me a little bit of the witch in that if there is a God, there

has to be a double, right? If there is something that is helping me there has to be something that's hurting me. And the binary belief system is so damaging to her. Because she's either she's got the belief that you're either good or you're bad. You are dead, or you're alive, anything other than heaven. And hell is bad. She She even refers to it as what are the three layers of hell, and it's purgatory, Limbo, and then probably the most common Christian belief of hell, like the burning fire, for the unjust is what she says. But those are all equal in her eyes. If so, there's this sense of like, it's mine. It's yours. There's no gray for her bright. There's like no gray.

**J** Jen Myers 08:12

I mean, there's not a lot of movement, either. Yeah. It's like when she ends up moving, it's just to another level of hell, I guess. But yeah, there's certainly no growth. And she kind of forces the children into that, as well. And everything around her is kind of in stasis. And even though she the children, you know, they eat their meals, and they do their lessons. And all of this, they ask a lot of questions, especially the daughter is a little bit more rebellious of wanting to come and do things. And every time they they stretch out, the mother kind of, you know, well, she kind of freaks out basically, she doesn't gently rein them in, she basically just puts up a brick wall, so they have to stay contained as much as she is.

**J** Jessi Chartier 08:52

I love the daughter. I feel like the daughter is the one character that actually knows what's going on, or is closest to accepting the truth.

**J** Jen Myers 08:59

She definitely gets there first, I think yeah,

**J** Jessi Chartier 09:01

yeah. Well, cuz she says at the very beginning, right when you first meet Mrs. Mills, and she, you know, she says, When the day she got mad, like they're talking in the kitchen over breakfast, and it's like, Yes, mother did do that. And you don't know what that is. And the boy is like, no, no, it didn't happen. It didn't happen. And she's like, yes, it did. Yes, it did. Like she's the one that is most closest to acceptance and truth than anybody else. She's the one who talks to Victor. Right. She's the one who just doesn't seem to be bothered that there are other people in the house.

**J** Jen Myers 09:35

Yeah, she does. She accepts it. And that's really what is the theme there is that she can accept things that her mother simply can't. Yeah, even like I remember early in the film, too, I think. I think I forget which child it is. I don't know if it's the daughter or the son that asked point blank. did Daddy die in the war or something like that? And I forget what is the mother's name? Grace

grace. Okay, I mean, it's so hard to look at her and not just think Nicole Kidman. So I think in my head, Nicole Kidman, but yeah, so I remember Grace never talks about her husband as dead. She says he went to the war a year and a half ago and never came back, which is such a weird way of saying it. And clearly everybody knows he's dead. He's got to be dead. But she never says that. I mean, I'm making this up. But I think one of the children even asked that. And I think she says that in front of the kids where it's just kind of like, No, we've decided on this other reality.

**J** Jessi Chartier 10:29

Mm hmm. Yep. And you can see it from the very beginning when so I, I just watched it. So it's very fresh in my brain, but like when Mr. Tuttle, Mrs. Mills and Lily?

**J** Jen Myers 10:42

Lydia? I remember her name for some reason, I don't know why.

**J** Jessi Chartier 10:46

When they first show up, it's clear that they are there to help them transition into the afterlife. But the moment and the moment they meet grace, she says, I'm so glad you're here. You answered my call. And they're like, yeah, totally. Yeah. Right. You know, they're just kind of like, they're like, Okay, I guess this is where we are right now. We're rolling with this, okay. Not a problem. And it's just great that they're like, Okay, well, we're gonna let her take her time to come to reality of what's actually happened. And when she reaches like, the glass ceiling of her own denial, that's when things start to crack, just watching it a second time around, I can't help. I just think I get to share my frustration, or they share my frustration, and I share it with them. Because I'm like, God, how can she just not see this? Like, how can she be in such denial, but it's clear that they understand her struggles and are willing to give her the time as much as they can? To come to terms with what's reality.

**J** Jen Myers 11:55

I think that's definitely clear the second time through the first time through, and I did not know, I did not know the twist ahead of time. I didn't know what's going on. I didn't figure it out. And I've maybe like, right before grace does in the film, I put it together. But on I don't know if this is just me. I didn't figure it out when I was researching the movie. And I think that the the three servants are kind of set up to be a little bit more suspicious. Not suspicious of them, like you're suspicious of them as the viewer because they seem a little bit like invaders, they're coming in. And then they seem like they're gaslighting, Grace. And you know, for a second, you're kind of wondering like, are they like running some sort of scam to get this house. But then there's other moments, especially with Mrs. Mills, where she does seem, especially with the children to be much kinder. And so it's a little confusing the first time through, especially when you realize that they're deliberately concealing gravestones and things like that. And you wonder if they're setting them up for something, which, and we can talk about this. But at the end the

second time through then I had a thought that I don't know, maybe they still were, but we can get to that later. But yeah, I think that mostly what comes across is that they are they're trying to help this poor woman except the difficult reality.

J Jessi Chartier 13:12

Yes, that's exactly right. And I, I'd love to talk about Charles for a hot second, who is the father? So I feel like Charles, when I first watched it, I'm like, Oh, this is just a war torn man. Like, he's seen some stuff. And he's now back home. And he was wandering around in Purgatory, blah, blah, blah. But now I'm rewatching. It I realized he was trying to get home to say goodbye. He knows he was dead. I think so. Yeah. I totally think so. Because he says stuff like, there are still times I bleed. And he's very confused by that. And she's like, Where have you been? And he's like, I've been trying to get a home. And then on top of that, when after the second time that mom hits her daughter, and the daughter goes and talks to her her father. You know, there's that whole conversation and he says to grace, she told me everything. Yeah, there's the strange conversation that now going back and watching it. It's almost like Grace admitted something, because she says you must forgive me. Right? And it's like, he realizes at that point that she doesn't know she's dead. And so he has to leave. You know, like he came back to say goodbye so that he can move on, please. That was my reading of it.

J Jen Myers 14:29

I think at first he doesn't realize that they're also dead and how that happened. I think that he thought he was just going home to kind of visit them. I don't know, it is he doesn't seem to be super sharp on this, which is okay, he's dead. And I think that like Mrs. Mills said at one point too, is like he, she's not sure if he knows where he is. And so they kind of have a reconciliation. And then he's gone. And I think that's when it started to click for me what was really going on? Because he just disappeared because This wasn't his place. He's already kind of moved on. The only thing that was holding him back was these ties of these people, but these people are somewhere else now. They're not alive anymore.

J Jessi Chartier 15:11

That's so true. And there is the line that Mrs. Mill says where she's, you know, he doesn't know where he is anymore. I was also surprised that he was shocked that grace saw him. Like at the very beginning, you know, he's wandering around, and it's just so beautifully done. Because the first time around it, you're like, Oh, he's

J Jen Myers 15:29

just shell shocked. Yeah.

J Jessi Chartier 15:30

But the second time around, it's almost like, I don't know, there's just something like, he's kind of like a little bit more uncertain. Yeah. I

or like, a little bit more uncertain. Yeah, I

**J** Jen Myers 15:38

think I mean, there could be something there. This is something I'm just thinking about now. But I think that something else that you can get out of this film is that there are many purgatory, E's. They're, like, tailored to the individual. And it could be entirely possible that he was in his own purgatory. And this was part of his journey is finding his way out. And then he stumbled into his wife and children's purgatory. And they were trying to find their way out.

**J** Jessi Chartier 16:01

Right. Yeah, I mean, there is the sense that they're not everything has answers. And I love that line from Mrs. Mills, just like not everything has an answer, it goes back to that idea, again, of black and white control, not control, what can you control? What can't you control? Exactly. And the psychosis of what happens when you try to control too much, it just breaks you?

**J** Jen Myers 16:22

Right. And that's what's interesting about this, too. And this may be getting us into a new topic. But one of the things I really like about this film I kind of alluded to earlier is that yeah, there is this kind of explanation, you know, she went mad, she killed herself and her kids and their ghosts. That was the, you know, spoiler free version of this. That literally happens, you know, that's not an inference. It's not like some of the other movies we talked about, where we're like, oh, there could be many interpretations, like that literally happens in the film. But it's also clear that there's definitely something not psychologically right with her at the same time, which, you know, led to her kind of snapping. But you know, it's interesting that these things exist together, that the answer is not just, oh, it's ghost, or somebody is mentally ill. In this film, it's both of these things are kind of intertwined together. And I find that really interesting. How does

**J** Jessi Chartier 17:13

the role of mother kind of play into this? Do you feel like there is because I'm not a mom? So how does and I'm not asking you to speak on all of mothers. But sure, what does the role of mother play into that sense of control? I mean, I can't imagine trying to raise and protect children in an occupied island.

**J** Jen Myers 17:34

Oh, yeah, no, I mean, and I think that even just in, you know, basically good circumstances, it's still kind of an existential, a terrifying thing to try to do. And I think that that is something where you can make a lot of mistakes as a parent, when you try to control everything, and you try to hold on to a perfect construction of a world that your your children move in, rather than giving them the tools that they need to be resilient. And at least that's how I interpret it. And

this is an extreme example, but if you don't kind of relinquish that control, not not necessarily saying that you're gonna go mad and kill people and turn out to be a ghost, but you know, it's not a great path to go down and trying to control everything. And yeah, it's very understandable, right? Like you say, this is in a very difficult time in history, and time and this particular like islands and everything, and yeah, having to kind of protect yourself. They were they were literally invaded by the Germans, you know, they weren't, they were kind of cut off from England, they were occupied, and you have children that you're raising, and that it's so uncertain. Again, this is an extreme example. But the solution is not to just exercise control, because that doesn't really exist. It's more about the acceptance and the kind of letting go for things to be able to grow and evolve on their own.

J

Jessi Chartier 18:58

It's really interesting you say that, so one of the early early, I wouldn't even say he was a gothic author. But he was right before the Gothic period, Edmund Burke was a critical theorist. And his argument was that art, I'm going to get really academic here for hot second. So academic warnings, okay, I can take it. So he said that the purpose of art was to help you connect yourself to your higher level, right to this supreme version of yourself. And the best way to do that was through the sublime. And that meant that the art had to evoke emotion and thought that was beyond yourself so that you could connect yourself to it. He came up with this. One of his arguments, I should say, not the granddaddy of all of his arguments, but one of his arguments was that one way to do that was through I don't remember the exact terminology, but it was it was like light terror. It was the sense of deconstructing everything. All your assumptions and everything you knew. So like, the moment of shock, for example, so like he would have loved the scream the painting, because it was just disturbing enough that it took you outside of yourself, it just it shocked you into something more. And I feel like this is a perfect example of how that philosophy around, you have to get scared in order to come to terms with reality of where you are and who you are. And all of those things like you have to reach this level of desperation. And that the easiest way to do that is to have everything stripped away from you, at all your assumptions stripped away so that you're left with nothing but your naked self. And that is kind of what happens here is that they like she is fighting so hard against finding out the truth that the only thing that happened like she has to get to ultimate scared. Like she has to get to like the ultimate fear that someone is going to kill her and her children that she has to get to that level, there's an intruder in the house, there's an intruder in the house. Like there's someone here here specifically to hurt the children. And it's only then that she's able to actually see the living. And even then she's denying she's like we are not dead, we are not dead, we are not dead. And then she stops, she has that transition and that threshold where now she's like, Okay, we may be dead, but I'm still gonna control. So like she doesn't grow as a character. She continues her illusion, just in a new way.

J

Jen Myers 21:36

Well, yeah, and that's what's interesting, I don't want to, like get too far into just talking about the ending. But that is it is interesting that the ending of this while it's pretty, it's really positive, I think cuz she does come to that acceptance. And it feels like the the servants have been trying to help her, you know, it seems like to come to some sort of a positive resolution. But when you think about it, I don't know, I got that feeling at least you know, it's like, oh, I guess this is done. I guess this is kind of nice. They helped her she she made a breakthrough.



It's presented, at least I got the feeling of this. It's like this is kind of positive. But it's also the sense of like, well, but nothing has really changed. They're all still ghosts in this house. Like they haven't moved on. You know, typically, a lot of these stories that go stories that have a positive resolution, I think are much more kind of like, they've figured out the thing that they needed to resolve, and they can move on to the next phase. And it's it's, you know, lovely and freeing and they can move on. They don't go nowhere. In fact, it's very much like AKA, hey, we got rid of the living people. This house is ours again. Yeah. And it just like, Okay, I guess it is, but it's also like, you know, a Charles has moved on, and they haven't. So it's kind of an honestly, this was one of those things that I had to think about after the fact, because in the moment, I feel it feels like a much more peaceful resolution. And then afterwards, I'm thinking about I'm like, oh, man, is it? Because they're still stuck?

J Jessi Chartier 23:06

Yeah. And they make the choice to be stuck. At the beginning, they are in denial, which is just a form of mental protection, right? They don't accept or they don't even see, they don't even see the reality, they are not able to see the only one who can is the daughter. And then when they are forced to see it, or when she does see it. She doesn't accept it. Right. Right. So all of us were kind of hoping she would accept it and move on. But she, she chooses, there's the choice, right? The moment you have the awareness, you're presented a choice. What do you do now? Right. And she and the children make the choice to stay, which seems to be fine by everybody else, because as Mrs. Mills said, that they were the happiest times in the house.

J Jen Myers 23:58

Yeah, I mean, they seem to have made the same choice. Which is interesting. Because again, we have evidence of Charles the only other person who like theoretically, he could have also made that choice, right. I mean, by the logic of the film, but they have it and then it's also just kind of interesting of like, well, yeah, so they were happiest here. So they want to stay here. I don't know, I had the thought too. And this is getting a little bit more into like story machinations and I usually get into but afterwards I was thinking like, Oh, I wonder were they around maybe kind of bothering grace when she was alive and that contributed to her mental deterioration, and because his they seem very pleased when Victor's family the real life family that just moved in. They leave and everybody seems very pleased like this. They're kind of like okay, we got rid of the others, then. Okay, cool. The house is ours again. So well, the three servants probably were pretty pissed off when Grace moved in because the house was theirs anymore. So did they do something to make it theirs again, and then it Since she kind of went off the deep end and did what she did they just bring her into their fold. Oh, that's interesting. I never thought of that. I hadn't either until I just rewatched it and after the word and like I said, this is not necessarily, you know, semantically as interesting to me, but it is something that I had thought about. And it's like, I wonder if, you know, they and they were trying to get rid of her, and they just didn't realize they were dealing with a very psychologically brittle woman who did that. And maybe they maybe they feel like then that's part of their responsibility of bringing her at least to some places, stability.

J Jessi Chartier 25:35

It is interesting that there is such a common thread of other rain, right, throughout this whole

film, too. You know, like, Who are the others? Well, it's the good children or the bad children. It's the good mother versus the bad mother. It's the alive versus the dead. It's the Nazis versus England. I mean, there's just so much other rain and other rain of self like I didn't do that. There's no way I did that

**J** Jen Myers 26:01

everything is split. And there's you could even probably drag in the class system of servants and and masters, that sounds really weird. I'm not sure what the correct term is. But there are definitely moments are like she's much grace is much stricter with all the servants. And then as it goes on, she seems to almost like you know, sit by the fire and have a cup of tea with them, and things like that. The answer is in the boundaries breaking down, like the really answer that everybody should get to is breaking down those lines in those definitions to get it get to this, this wholeness.

**J** Jessi Chartier 26:37

Yeah, it's very, very interesting. I know when we were talking earlier about the this particular film you wanted, you were talking a little bit about the parallels to war, like, and one of the things you mentioned was that sense of invasion, right. And I would love to talk a little bit about that. So share what you what you think about that, that kind of topic of invasion,

**J** Jen Myers 26:57

I mentioned, this is something that I did homework on the film after I first watched it, because I'm like, I didn't have a clear sense of where it was just from my own knowledge. I didn't know a lot about that, that area. And she meant Greece mentions when the Germans were here. And I'm like, when the Germans were aware, I like England wasn't invaded, you know. And so I was really confused by that. So I went and looked it up. And I realized that this movie was set in Jersey and the Channel Islands and that the Nazis in World War Two actually had taken control of the Channel Islands. And it was the only area that owned by England that the Nazis were able to, to invade. It's right off the coast of France. I just didn't know any of that. And so it really cast the whole kind of theme of the movie. And yeah, the sense of others into a different light when you think, Oh, this is a land that was just recently occupied by and yeah, literally invaded and occupied by enemy forces. And that honestly makes it I didn't know that watching the first the first time through it and know that and it really made a difference watching it the second time thinking about like, the kind of mental scars that must be produced from being invaded like that. And yeah, it I think being in that wartime situation, also leads that type of binary thinking, right? Like she literally says, when she's talking about Charles, right, and the children are asking, I forget what they did they ask if he's like, or where were the people in wars go or their die or something like that? And she's like, well, it depends on whether he were a goody or a baddie, and we were the goodies and the other side was the baddies. And so then, you know, if you're good, I guess you go to heaven. And if you're the baddies, you go to hell, which is, wow, like a really, a really weird thing to tell a child that every single person on the opposite of war is going to hell. But that's how she thinks about things. And I think the war and the having

just been occupied just heightens all of that to the sense of like, yeah, there's us and them. There's, you know, us over here on the side, and then everybody else everybody else is the others. There's no nuance whatsoever there.

**J** Jessi Chartier 29:01

Yeah. And I feel like the invasion happens on all levels, like the ghosts invade her house, the servants invade her house. There's an invasion in her denial, there's an invasion in her order. And her sense of control, like there's just her circle of control contracts so steeply, because there's less and less that she can there's just so much invasion, if you will, until it breaks until finally the seance brings everybody about, and it's just just blows up from there. It's just really interesting that that parallel to to all of it. And we also learn like the other rain, kind of makes me wonder, why did she kill her kids? Like, what was the thing that sent her into a rage? Was it was she the war torn one? Was she just overwhelmed? Or Did something happen? Or did she love them so much that she killed them?

**J** Jen Myers 30:00

Yeah, that's the thing that I think is not clear. And it doesn't necessarily have to be. It's it is interesting to think about it though. Yeah, my guess would just be complete. being overwhelmed and not being able to handle it. He's we've already determined that this is not a woman who is knows how to kind of practice resilience knows how to practice growth, it is this binary things are good or bad. And if things are bad, then there's just no salvation for it literally. So it's so similar, like, this is something Oh, you know, one of my my interests is true crime. And this doesn't happen often in women, but there is the, there's evidence of family annihilators, who are there almost always men too. But it's interesting. In this case, I'm sure there's some documented women, but they're mostly men who will get into a untenable situation, whether it's finances, or they just get to a sense or that like, okay, everything is broken. And I can't salvage this. And so they kill their whole families. And a lot of times, they do not kill themselves, though, like, destroy their families in their homes and then leave. Occasionally, they will also kill themselves too. But that's essentially what I think is happening with her is that she just cannot deal with the fact that anything is less than perfect, that she can't control it. And so the only control that she has is to destroy at all. That would be my guess. Well, and then of course, it's also interesting, too, and we were talking about just like invasions and othering with this is that what I think that the the title of the movie is really going for to is that if you flip everything, and you look at it from the viewpoint of Victor's family, which is the real alive family who bought this house, and are moving in, like the ghost or the others, she's the Grace's the other that they are being haunted, literally haunted by. And so that's an interesting point, when it's about when you're attacking people. It's all about perspective, because from somebody else's perspective, she does not belong there.

**J** Jessi Chartier 32:00

Right, exactly. So interesting. Well, and this director, this was one of I think it's it might be his only English speaking film, because he is from Chile, and has done a lot of other stuff. But I think that there this was one of his only English speaking films, which is just outstanding. Like it's, I want to see more of his other stuff now.

J Jen Myers 32:23

Yeah, I didn't I wasn't familiar with his work at all. Yeah, it's really interesting. It's also interesting person in that position got Nicole Kidman because, yeah, she absolutely makes this film work.

J Jessi Chartier 32:34

Yes, she does. She stitches everything together just so beautifully. Well, I think if people liked this film, there's a Robert Browning poem profyre, his lover that has some similarity creepiness to it in regards to holding on and control and the devastation that can happen when you try too hard to control something? Are there any other things? Are there other medium, or other stories that you can think of that people would like if they liked the others,

J Jen Myers 32:58

you know, nothing's coming in mine in particular, I think that this is going to be kind of the first and a longer conversation we have just about Gothic Horror in general, and how that there have been entries in that throughout the years, beyond its Victorian roots. Because like you said before, this is not set in Victorian times, as you know, quote, unquote, proper Gothic Horror is, but it is absolutely pulling from that tradition. And I think it's just kind of interesting to set it in the context of that tradition. And as we go on with this podcast, I'm sure we're gonna talk about a lot more of those things, whether it's, you know, setting setting, they're like, I guess the first thing when I'm thinking about this, in general, is probably most modern examples. Crimson Peak, which is, you know, very much like a throwback to a gothic horror story that's very self aware. But it is that in those times and is trying to, like play all that up. So what you know, that was on my list of something we'll talk talk about at some point, so maybe we'll tackle it but yeah, I think it's just interesting to think about, you know, this in the sense of Gothic Horror in general because it shares so many elements. Awesome,

J Jessi Chartier 34:01

awesome. Do you have a favorite part from the movie?

J Jen Myers 34:04

I'm like you I'm very easily scared. That doesn't always stop me. But usually that's another reason why I like watching things twice because sometimes I have to be very much on the defensive when I watch scary movies and then when I know that there's nothing awful coming I can relax a bit the second time through and taking in a little bit more. So the first time I watched this I was definitely like, you know, the whole movie is imbued with spooky stuff is gonna happen and you never know exactly what's going to happen. One of the more genuinely frightening not it's not exactly a jump scare but it's definitely is like designed to get people is when she goes in to see as an the daughter and her confirmation gown. And she's sitting there playing by herself with a veil over her face and she sees and Grace sees her as the old woman

which we find out later. Is the the woman the medium and the seance but all grace knows is that this is the invader also on those that is not her daughter, and that's a really genuinely like, I know, it's all set up to scare me. You know, like it's not subtle. Yeah, the entire thing is designed to be like, Ooh, look at this scary thing, but I don't know it works for me. I think it's really scary. And that's something that really sticks in my mind about the film. Yes,

**J** Jessi Chartier 35:17

I agree. That was definitely a spot that stuck around for me, too. I think the doors closing in her face, too, when she's like trying to understand the piano that also was one of my favorite spots, because it's like, how can you not say,

**J** Jen Myers 35:29

Yeah, well, that whole scene is is pretty scary to the way it's set up. And, yeah, it's another interesting thing to think about, again, from the opposite perspective, if you think of the real life family being there, and they're seeing the thing over the piano keys. I clearly don't know anything about pianos, because I don't know the name for that. But they're seeing that slam and they're seeing doors open and close. And that is pretty scary. No matter what.

**J** Jessi Chartier 35:54

Yes, it is. Well, this has been super fun. Thanks so much, Jen. And thanks, everyone for listening. Jen, if people want to learn more about Quiet Little Horrors, where should they go? Yeah, well,

**J** Jen Myers 36:05

We have a website at [quietlittlehorrors.com](http://quietlittlehorrors.com), that has got links to where you can subscribe and listen to episodes right there on the website. Also some information about us and things like that. You can find us directly on Twitter at quiet horse and also on Instagram at quiet little horse. And if you have any feedback for us, you can send us an email at [hello@quietlittlehorrors.com](mailto:hello@quietlittlehorrors.com).

**J** Jessi Chartier 36:27

Excellent. Thanks, everybody for listening. See you next time.