

QLH-S3E4: The Medium

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SPEAKERS

Jessi Chartier, Jen Myers

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

We talk about movies. So we're going to talk about parts of movies that may be spoilers. If that doesn't bother you, you can keep on listening. Or you can hit the pause button and go watch the films that we're talking about before you continue here. Consider yourself warned. Let's talk about The Medium. A horrifying story of a shaman's inheritance in the eastern region of Thailand. But the Goddess that appears to have taken possession of a family member turns out to be not as benevolent as it first appears.

J Jessi Chartier 00:54

I'm so excited to talk about this movie.

J Jen Myers 00:57

Yeah, I think I saw this last, I think this came out last October at least on Shudder. And I had been excited about it. And I remember I watched it the night before Halloween. Oh my gosh, all by myself, and there might have been edibles involved. Don't worry. Don't worry, everyone. I live in Illinois, totally legal. But yeah, so it was like one of those things where it was an experience. But I feel like if it hadn't, if I hadn't any of those factors in place, it still would have completely blown my mind.

J Jessi Chartier 01:30

It was so good. Like I it was so good. All right. So there's so much for us to unpack here. This is one of the reasons I'm so excited about talking about this movie. You know, just like every other film that we've talked about, or at least specifically about law, Your Honor, which we just mentioned, the synopsis of this movie has like, that's like the surface level. That's just like the actual storyline. But the subtext of this and the sub story of this house was just so good. I mean about it. So okay, I got so much going on in my brain right now,

J Jen Myers 02:08

I know you want to start out with like, we can go cover base, because you know, it's interesting, you say that I agree with you, 100%. But I have I think that this film is probably taken just more as a kind of almost traditional horror, evil possession type film. And I feel like you can watch it on that level and enjoy it. It's cool, right? But I feel like that's the package that comes in. But they're like, I think unpack is the right word here because I think there's so much else going on in there. But yeah, ultimately, it's just okay, we're in Thailand. We are in an area where there are like folk religions, and like local gods and goddesses and the documentary that we're watching, which is the word mockumentary sounds like comedy. I hate to use it in this context. But it is a fake documentary. This is not real. But it is presented in a documentary format, about a shaman who is connected with and sometimes possessed by this one goddess. And so we start following the shaman and her interactions with I don't know what what's the word for her, I guess her clients or the people that come to ask favors of her or that she does work for and then things start getting weird.

J Jessi Chartier 03:24

Yeah, I just I loved how they set this up to as a documentary where it's I loved the theme throughout the movie, of what is this relationship between the people and their deities, and there's the spirits of the world. You know, like they do such a beautiful job of leveraging the documentary style to really kind of create this sense of exposition in the front end to kind of talk about everything has a spirit. This is what it means to be a shaman. This is what it doesn't mean to be a shaman, right. And I really liked how they debunked a lot of myths right off the gate and set us up to really love this to love. Nim is such a great character. It's she's the shaman. And she's just really down to earth really smart, really just approachable. And things start to go a little sideways, when she goes to her brother in law's funeral. So she has a sister, an older sister and a brother, and she goes to them and there's family tension. And that for me, is when the story begins, because the movie you talked about the possession storyline being the vehicle for the rest of the the actual story. I mean, the actual story is about this family. And, again, spoiler alert, the relationship between the sisters and how the older sister was supposed to be the shaman and she did denied it she read disregarded it and said I don't she rejected it. It was flat out rejection. And so the younger sister became the shaman became basically the medium for their local god or goddess.

J Jen Myers 05:13

Yeah. And just to be clear on that, like not necessarily happily, like she saw it as a duty that she must fulfill because her older sister had rejected that duty. So she had to do it. I just think that is an important part of her character, where and not in a she's not in a martyr way where she's

like, Oh, I had to do this because my sister did it. No, but in a, like you mentioned before, she does have this very down to earth quality, where she saw this as well, this is my duty to do this, and I will meet my duty as you know, squarely as I can. And there is something that is Yeah, it really speaks to her character. And that respect.

J Jessi Chartier 05:50

It really does. And it speaks to, I mean, all of the characters, right, like the fact that the older sister rejected becoming the medium, and decided to convert to Christianity, like completely changed her religion in order to avoid it, and ended up having children like marrying and having children and just trying to like, almost rebel against her. It's not destiny. But it was just kind of the expectations the world had of her.

J Jen Myers 06:20

Yeah, she went totally the opposite direction, as much as she could,

J Jessi Chartier 06:24

as much as she could. And then of course, like, the in between sublines are things like, well, she was supposed to be the shaman. And so now she married a man that has a cursed family. And so of course, the fact that she has a daughter then who also has potential to be mediums for spirits, within a curse family is a recipe for disaster. So like that it's set up very nicely for why these things happen to this girl mink, and why in this way they happen. So like the pieces are all set up to have the explanation of why all of this is happening very cleanly, very neatly, very nice. I loved it, that it was great. I also love the fact that even though it was set up neatly, there were a few red herrings along the way. So it still felt like a reveal at the end or not the end, but it felt like you were still trying to figure out why she was being possessed that kind of stuff. But really, the story comes through for the sisters and their dynamics together. I mean, like, when NIMH shows up to the funeral, the first interactions we see is with her brother, who is berating her for not coming to visit more often. And it's just like, oh five family dynamics.

J Jen Myers 07:43

Well, yeah, no, they're the same everywhere. Yeah. And like personally, I didn't blame them for not visiting more often because they're constantly judging her for doing this. Like it's interesting. We talked about how the sister or sister is Noi. That's right. So there's noise. So we talked about knowing, you know, kind of not accepting the Goddesses gift and not becoming a shaman. But like she does do noi does do kind of what larger society finds more acceptable. So there's still kind of a little bit of a judgment for Nim for pursuing shamanism, and like I think a lot of people and you mentioned that everybody kind of the group and the family they have converted to Catholicism. Isn't that correct? So you have which I think is slightly unusual for Thailand even as far as I could understand.

J Jessi Chartier 08:29

Jessi Chartier 08:25

I don't I think their brother Manat? I don't know if he's converted. Yeah, only person we ever see in the actual church is Noi

J Jen Myers 08:42

But she seems like hardcore into it. Like she went all in, but which I think is part of that thing. So but it does feel like even you know, the brother is like, why are you doing this? But also like, Why aren't you coming back here more? You know, there's a lot of like, I was kind of on Nim's side, you know, for a lot of this is like, Well, I wouldn't want to be around these people either because they treat her like a outsider even as they're complaining that she because I think what they're really complaining about is that she's not conforming to what they're expected of her and she's off on her own following this goddess doing the shaman thing. And they I think there's even beyond Noi I think that a lot of people think it's kind of silly. They don't seem to like really be as into it. And so Nim is set up as kind of this outsider, which is even again, to my mind. I think it was more kind of I found it admirable that she still was taking her duties so seriously because she was paying a social price for it. You know, but yeah, there's there's a lot of things set up and yeah, you've got the interaction in the within the family. And then I think it's really interesting about how this that is what mostly is going on in the beginning of the film. And you don't even really get into how it's affecting Mink who's Noi's daughter, Nim's niece until later and you realize this is all ends up kind of falling on Mink's head and she's the young girl who ends up inheriting this mess is basically, and she's the one that gets caught in the middle. And then, you know, it turns into what ends up happening to her throughout the whole film. But I think this is another film that is we I think we talked about this when we talked about La Llorona, and I think we talked about it in Relic, too. This is another film where a young woman is having to deal with these very messy inheritances that she has to deal with from other people in her family

J Jessi Chartier 10:25

100% And to go back circle back for a second to Nim and talking about how she's an outsider in her family. She's also an outsider in the shaman area, too. Because the you know, she's got other colleagues who are also Shaman. And there's a scene where she meets up with a Santi. I think it's what's his name? Hold on. I gotta look this up. I want to get it right, Santi. He meets she meets up with Santi who is another Shaman. But who is more aligned to the overt shamanism, if you will. I don't know how quite to explain it. But it's the stereotypes of Shaman. So like speaking in tongues, really bombastic, ceremonial

J Jen Myers 11:09

performance. And I don't say that a disrespectful way, because he seems to be like open about the fact that he does things in a way that entertains people.

J Jessi Chartier 11:18

That's exactly what that's exactly what he says. So Nim says, I can't believe you're still hanging out with these fools. And he says, I have to make a living. So like. So even within the shaman

community, and every other shaman that we see, which are not very many, by the way, in the this documentary, they're all on that extreme end of it. And Nim is the only one we see who is like a seamstress and just meets with people in their, in their rooms or their houses and heals them. Like she believes in it.

J Jen Myers 11:49

She takes it seriously. And not and and again, like the film, like you mentioned earlier, the film establishes early on what it has, like, you know, the interviews with Nim is, you know, Nim very clearly says like, if you have cancer, I'm going to tell you to go to a doctor, I can't fix that, you know, and she so she's not this kind of delusional, you know, I believe in everything type person, they show her as a very practical person who does sincerely believe in what she does. And that's what I think is so attractive to her attractive to her character were that she is taking all of this seriously in the proper context.

J Jessi Chartier 12:24

Yeah, there's a sense of respect. Oh, yes, of just sacred and a true sacredness to this. And I mean, the the wails that she has when she sees the statue of her goddess destroyed is like,

J Jen Myers 12:37

oh, it's really heartbreaking. It's so heartbreaking. Yeah, that was a really emotional moment. Like, I felt that in the movie, because you have throughout this film, you've already at least again, I was so connected with Nim. And so when that happens, you immediately like, Oh, this is horrible. And she must feel so much pain for that. That's what I felt. And it was yeah, it's a really awful moment.

J Jessi Chartier 13:02

It's an awful moment, but and it's so genuine, like, there's just I'm getting chills thinking about it. Like it's just such a genuine cry of sorrow of anger. It's just like, it's almost like she saw her child dead. Like, it's just unbelievable. And the other women in the family are. It's interesting, because like, you know, it doesn't have that sense of sacredness to anything until the very end. And it's not even the sacredness to the Goddess. It's the sacredness to her daughter,

J Jen Myers 13:37

or anything, you know, something that I thought was interesting that I think gets to what you're talking about is early on, we learned that so Noi, there's no way to get around this she her job or her business at a market is she deals in dog meat. And in the documentary, the filmmakers ask her straight out is like, Is it strange that this is your job? But you have a pet dog at home? And she's like, No, it's totally different. And there's no cognitive dissonance there. I mean, there is but like, she doesn't understand that there could be something like she doesn't understand why they're asking her that question. She doesn't see anything different. So I feel like it points

to something in her character where she can compartmentalize all these different Yes. And I think that that's going to what you're talking about there to where there is no kind of bedrock sacredness, everything is what she just what she needs to be arranged for her own convenience, basically.

J Jessi Chartier 14:31

Yes, yes. And there's that constant disregard of past of belief system. Like there's just like a such a distancing. There's like this desire to distance oneself. And we felt that a little bit in law, Your Honor, as well. It's like, there's this desire to distance oneself from your past or from your ancestry or from whatever it may be. There's like a sense of distancing. And it's not until Noi. Well, it's actually it's not until Mink tries to commit suicide that Noi is. She actually says I surrender. Like she has a moment of like, I surrender. And I love the fact that the translators decided to use that term as opposed to I give up. Because there's a very big difference between I give up and I surrender. Right. And I just think that I hope that was intentional.

J Jen Myers 15:32

Yeah, I think so too. It's an acknowledgement that there is something that she has been holding at bay, and that she's acknowledging in that moment that that thing is more powerful than she is.

J Jessi Chartier 15:42

Giving up means that you're walking away surrendering means that you are relinquishing control, but remaining, and there that's like a really fine difference. But it's very potent.

J Jen Myers 15:53


Right? Yeah. And I think there's a lot in this about, you know, it's such a huge thing that you you hit on there is this ancestral inheritance. And that's something that I like, again, I think has come up in a lot of films that we've talked about recently, clearly with the mini for this month, which is La Llorona, where we have a general who had committed war crimes, and has to deal with not only those crimes and consequences for those crimes, but what that does to his family, it had to deal with what that means, and what have actions have done to them. And so we have something similar is we've got kind of this microcosm of that Nim and Noi, and you know how, who's become a shaman and all of that stuff. And then what what starts to happen, some Mink, but also like you mentioned this earlier, something to not forget. And this whole story is that when boy refused the Goddesses gift, and then she married a person of a family who I forget the whole details of what actually happened, right, but they owned a company. There was a disaster at their factory. Is that correct?

J Jessi Chartier 16:55

Yeah. So I just watched it every watch this last night. So

 Jen Myers 16:58

I mean, she's really Yeah, she marries into some bad shit. Basically,

 Jessi Chartier 17:02

she really does marry into some bad stuff. So the history of the the husband that she married is that years and years ago, his family's ancestors. Ironically, it's kind of similar to what the general did went in and beheaded a bunch of native people. And so there was this genocide. And so they cursed this generals family, with his family, right for all of the men in the family will be punished basically, from there on out. So there was disaster after disaster. So like his grandfather, owned a textile mill, and the laborers revolted. And his reaction to the laborers revolting was to burn them down in the factory. Sure, right. And then went to burn it down in the fact that's what it was, they burned him down in the factory, claiming insurance money, when he was found out that it was fraud, that he set the fire and it was actually arson, he committed suicide. And then his father, something happened to his father, and I can't remember what that was. But then, of course, same thing happens to him, and then his son ends up dying. I don't want to spoil that little tidbit because it's not really relevant to the thread lines that we're talking about. That's one of the red herrings, right. That is one of the words. It does kind of play into the fact that the men of this family are cursed Yes, exactly. 100%. So it's so of course, you have on one side, this black magic, if you will, because you discover at the end that there are still families out there who are cursing this other family. With the I don't know if you notice that at the end, there was a doll. Yes. So you have this black magic that's following this family on the father's side. And then you have this medium of inheritance on the other side. And Santee says it best. He's like, when they started, they get halfway through an acceptance ceremony where basically it's saying, Yes, I will accept what you know, whatever goddess wants to enter into my body. And of course, they caught it halfway through. And Santee, the shaman says the best where he's like, she is like a car with the keys left in it. Anyone can drive her? Yeah. And it was like, Oh, that's a bad combo. Right,

 Jen Myers 19:19

right. And I just want to say I feel like I was too harsh on Santi earlier. I just want to be clear that even though he acknowledges he does, he's the shaman who is a little bit more performative. That doesn't mean he doesn't know what he's doing. He just knows how to play it up as because he wants to make his money and I respect that. But he also I just want to make it clear, like he also understands what's going on in this and becomes like an ally.

 Jessi Chartier 19:43

Yes, yes. And I'm a huge advocate, like he is actively willing to do very dangerous things in order to help mink and he does say he's like, this is a very dangerous ceremony that we're going to be performing right.



J Jen Myers 19:58

Yeah, I mean, I feel like this we should do dig a little bit more into Mink and what goes on so because we've kind of walked around this and like even know, the starts with the sisters, the daughter Mink is really who we follow through, you know most of the rest of the film. So basically she's this starts with her displaying very strange behavior. She seemed to have like, you know, personalities of like different people, she becomes hypersexual, she seems to be going through some, like actual, like, abdominal pains and things like that, and just just, you know, really acting in ways that were completely not how she acted beforehand. And that's when we find we kind of give the spoiler This is a bit of a red herring, but her brother Mack, killed her. He killed himself well, okay to wait. He had died from a motorbike accident, they thought. And then they found out that they the two siblings have had an incestuous relationship and he killed himself. That's isn't that what happens? Yes. So they think that has a part to do with it. And I think that don't they come to the conclusion that I think Noi decides that she is being or Mink is being punished for her own refusal to become a shaman. And so they're like, Okay, we gotta fix this. So and so they tried to fix that. And it doesn't work.

J Jessi Chartier 21:21

It doesn't work. And I love the fact that so the second time I watched it through, I picked up on a few more things to like, my assumption was that so that Mink was being possessed by the laborers who died in the fire. And she was being possessed by all of the angry spirits, because the laborers were like a conduit for it. So it wasn't just the past people that this family has killed. It's basically all of the angry snakes in the world, all of the angry trees that have died in the world. So she was being possessed by this congealing anger and evil that was just wrapped, like just ready to cause havoc. I don't know how else to explain it. Yeah.

J Jen Myers 22:11

Well, and I think you're right when we talked about this earlier about making sure we think she's being possessed by evil. And not just like, I think traditionally, when we talk about these types of stories, or these type of films, we talk about demon possession. And I think that in the beginning, it may lean to shoot, she's being possessed by like one particular spirit. But it becomes clear by the end and to your point about what Santee says about how when that first ritual goes wrong, I think maybe in the beginning, she was only possessed by a spirit or maybe a small group of spirits. But then clearly, like when she gets opened up, she just is completely taken over by this like, collective basically. It's like the Borg.

J Jessi Chartier 22:50

Yeah, that's it. Yeah, that's exactly right. That's exactly right. And I think that they did a really nice job of showing an attempt of possession like, like, she drinks all the time. She's hyper sexualized, like, she hears things when we see that even at her father's funeral, where she attacks one of her uncle's, she's like, What did you say to me? Did you curse me? Yeah. And it's just, and she'll be sitting drunk. I remember she was sitting drinking on a bench, and she's just talking to herself. And all of a sudden, she just goes, ha, yeah. And then she starts talking to herself again. And it's like, Oh, God.

J Jen Myers 23:28

Yeah, it's the escalation of misbehavior is probably what the is one of the just the straight ups like scariest parts of the film, right. And then when it really when a really sets in, which I think is right before they they're gonna do the exorcism ritual, basically, right. And things escalate a lot. And you start seeing what she's doing overnight, because they set up cameras, and that's what it starts getting real horror movie in there. And it is harrowing, and genuinely just straight up scary. I feel like this film, if I can say really quick, this film that. I've heard some people talk about this that like it kind of gets, I guess you could throw the word cliché around at the end, because there is a point where this turns into like very much what we've seen and a lot of like evil possession movies, and things like that. But here's the thing for me, it's like, it doesn't really do that until about three fourths of the way through the film. So for me, what's happening this whole time is that you're getting really pulled into these individuals' lives and what's going on with their lives. So by the time they start throwing these, these, you know, these tropes at you. I mean, for me, it was a moot point because I'm already hooked. I'm already into that. But that also because I'm so deep into these and the reality of these characters lives, these things like they scare the heck out of me because you're like in it, you know, you're like in this world, you're like there with these people. And then it starts getting really intense and that's what I sound really terrifying?

J Jessi Chartier 25:01

I agree. I and the I was watching it last night with my husband. And at one point in time he's like, don't they tie her down or something like that?

J Jen Myers 25:10

Yeah. And it was like really needed to do that from the beginning.

J Jessi Chartier 25:13

Yeah, but it was anyway. So I think that you're right in that. I also want to know, if the woman who played Mink, I don't think her name is Marilla. And then her last name starts with a G. Anyway, she, I think she must have been a dancer, or have had some kind of training. Because like the way her body movements in control of how she maneuvers is just outstanding, like, how she kicks her head forward at times and drops it and how she is able to manipulate her just how she tilts her head and look. So she is just fine. She is when she's full possession. She is very terrifying. And it's a beautiful contrast to where we saw her at the beginning. Who is this very sweet, beautiful young woman who is very happy with life and very, like, excited about her job. You know, like, she even says, Oh, this probably sounds like a beauty pageant. Like I love working with people and helping them find work like

J Jen Myers 26:18

the very first do with her like I can remember it so clearly. Because it is it's so she's just Yeah, it's such a huge change, which is supposed to be because she is being possessed, you know, so

in the middle of all this is when something really important happens. Should we say it? Yes. Nim dies, which is something else is really, you know, scary and it takes you aback so right. I guess I think I when I looked it up, I would say it's right before they're supposed to do the exorcism rituals. So you what you have going on is Mink is getting increasingly terrifying for lack of a better term. Also, really quickly, I just want to throw in a content warning that this does have a dog death and it's pretty awful. That's clearly not real, you know, this is a film. But in the world of the film, it's really not good. So something to be aware of as you are making your way through this film. But yeah, so like some really horrendous stuff is happening. And right before the ritual. Nim just dies in her sleep. And nobody knows why. And it's very unnerving that the character that we've been following throughout this whole film that we've connected to that was kind of like the grounded one, you know, that we trust to fix the situation. It's just suddenly gone. And we don't even know why.

J Jessi Chartier 27:35

Yes. And I think the whole I remember watching this at the end. And again last night, and I remember the first time I watched it, the ending, which actually ends on NIMS last interview, like the first time I watch I was like, wow, that was a hard movie. Second time I watched it. I cried. Because NIMS so the final scene that you would think we'd be in a horror movie is not the final scene, like the final scene is NIMS last interview. And it is it's just it's so hard. She basically says, I don't know if I believe anymore. It doesn't quite say it that way. But that's what she says.

J Jen Myers 28:19

Doesn't she essentially say like it might something along the lines of I don't know if it was ever real. Yes. And it's

J Jessi Chartier 28:25

just like, and then she goes off camera and the camera holds there with credits going on and you can hear her crying in the background. And it is just ah

J Jen Myers 28:38

yeah, it's really well it's just heavy. Just to like kind of wrap up like what happened the last kind of act of the movie is actually pretty straightforward for this type of movie. I feel like right like, like if you've seen any sort of demon possession films, like you probably know what happens. It doesn't end well. The exorcism ritual. Yeah, no, it doesn't end well, in fact, it ends as worse as it could or as bad as it could possibly end the exorcism ritual that which I think Santi leads Yes. And, you know, it has the same kind of thing where you think it might work for a while and then a very much it doesn't. And everybody dies horribly in the filmmakers, you know, cameras are knocked off and filmmakers are killed. And you know,

J Jessi Chartier 29:19

Jessi Chartier 29:19

every Shakespearean everybody dies everybody dies. No,

J

Jen Myers 29:23

there's nobody gets out of here alive. It has knowing might. Oh, well. That's true. Well, but she nacre. Is she alive? Yeah, you're right. No, yeah. She is also like, clearly completely possessed at this point, you know, and just like evil wins, evil totally wins and so on. But it is fairly straightforward, right? But then, like you said, after all that, after everything has, you know, fallen apart, then you have that scene with them. And it really puts all that in into focus, where it's interesting. We just saw all this stuff happen that would lead to believe that she was right Eat, that this stuff is real that things happen. But she has lost her faith.

J

Jessi Chartier 30:07

See, I read her last interview differently. I read her, So she says in her last interview, I don't know if this God that God has ever actually possessed me. And I think that's what she questions.

J

Jen Myers 30:20

Oh, so I just think your connection to it. It's just

J

Jessi Chartier 30:23

about her connection to it. And I think that is, to me, more heartbreaking. Because her sense of duty is so strong, and Noi, who did everything in her power to not be a shaman? And to push it on her sister, like she said things like, you learned that she said things the evil spirits and Mink say, do you know that? No, I would put like spells in your shoes to make you want to do this or to push this on you instead. Like so there's there. I mean, it's almost it's defeatist. It's just like, Oh, it is just so it's not like, just quiet. It's not just a sense of questioning the faith, its defeat, that she might not actually be a shaman. And its defeat that she might not be able to save anybody. And that all of this is because of Noi. And that's got to be so hard. Like it's just as it's just such a hard, heavy scene to just end a movie with. Like, if you love horror films, like the contrary, this is a movie that is not for you like because it is so heavy to watch with the family dynamics, and you up, but you know what I say I take that back, because you could probably watch it and enjoy it. But if you pay attention to the font family dynamics, it is a hard movie to watch.

J

Jen Myers 31:58

Yeah, I think you can watch this on kind of a surface level and just, you know, take the surface out of it and enjoy it. And that would be fine. But yeah, there's a lot going on underneath. And I think what you just described is kind of what we were talking about as the overall theme is like, you like you can't escape your inheritance and you can't escape. What the ancestor you know,

the ancestors have done good or bad. And so like, yeah, because there is a very kind of fatalistic, nothing Nim could do, because it's not even something that she didn't do. It's just her coming to terms with the fact that she could never have done anything. Like it's it was lost from the beginning, basically, because of Noi's decisions. And that doomed not only her but Mink. And that's just it, there's you can't fix it. All the magic in the world is not going to be able to make that right. And yeah, that's a big thing. But it's also like, that's something that humans have told in stories for a very long time. It's not really a new idea. I think it's something that modern people don't maybe don't recognize in their stories, especially from like our perspective as Americans. Americans don't like stories like that. They don't like stories where the individual can't change the course of things. And this is from a very different perspective, where it's like, it doesn't matter what the individual does this is well, I guess it mattered a little bit what Noi does, but even that was in within a context, right? It's like everything is connected.

J

Jessi Chartier 33:26

Yeah. And I the thread that was that I saw between this. And also we saw this in La Llorona, as well is that you can't run away from your past as and you talk about like, the medium. So La Llorona was about, you can't run away from your past. And The Medium is you can't run away from your future. Yeah, and it's not necessarily. It's not necessarily a destiny thing. Like everything is destined, but you can't run away from who you are. You know, Noi knew she was a medium. So, but she constantly repressed it. The general Enrique was a war criminal. But he completely denied it, like so huge in his way. And so to Carmen, and because of that, you suffer, right? And there's this great scene where Noi says to Nim why are they punishing Mink? Why shouldn't they punish me? Yeah. And she just Nim kind of walks her over and sits her down and they have a sisterly conversation, but there's a hot minute where Nim just stares at her. And you can almost hear Nim thinking you are being punished. Like this is how you're being punished. Is you're watching your only living family member. be possessed, like of course that's your punishment. Right?

J

Jen Myers 34:51

It's just it's yeah, you know what it is interesting to compare this to our conversation of La Llorona, where we talked about the character Carmen who was denying her husband's actions the whole way through, does go through this journey of facing them. And in the end, like we kind of determined that her act of doing that kind of set everybody free in a way, nobody faces things in this and not entirely like, like, I don't want to say that Nim wasn't willing to face things. But it's possible that she didn't know what she had to face, which is not necessarily her fault. But it does mean in the end that she didn't face things either men like you, you described Noi was not facing things either. And and that sounds like the family she married into was not facing things, their brother who seems well intentioned, but not necessarily like on top of things. And this, you know, it feels like there's a lot of Yeah, not really reckoning with the reality of what's going on around them. And between them, you know, and then there's a whole thing with Mink's brother and all of that. So it's basically the same thing. And they don't make they don't get released in this. They don't make the right decisions to release themselves.

J

Jessi Chartier 36:01

No. And I would even argue that Maneet, who is the brother in this is just an innocent bystander

like he, he may, he does, I think he does have his life together. But the this is a non-Western belief as well, like, Westerners are so convinced that if I do something badly, it's just going to hurt me. And that is never the case. But that is a very American thing to think is like I am so individualistic that if I do something, it's only going to hurt me. No, you are part of a community. And I think that we see that I think that Maneet represents that is that he is he and his wife and his kid are all affected very dramatically by this thing that they have nothing to do with, but they're part of the community. They're part of the family. That's a good so I think that even hits it harder is that like, when you deny who you are, you don't hurt just yourself and those immediate to you, you hurt everybody around you. You heard the whole community. Right.

J Jen Myers 37:09

Yeah. Which you know, and that's something I do want to make mention, like you said, we're coming this coming at this from a certain perspective, and it does feel like there is a Western tradition in horror films of demon possession that's usually couched in Catholicism, you know. And so like, we go off the recipe of *The Exorcist*. Right. And I think that's how we think about and when we see even new stories, they tend to follow like same beats that have been established and same, you know, kind of patterns, basically, and stakes of what people are engaging with in those films. And I think it was really interesting to, you know, kind of come from that tradition, and then see a film like this, that has a lot of, like we mentioned as a lot of the same beats, but a completely different story and theme underneath. And that, you know, doesn't I don't think is going through the same story, even though it has a lot of the same elements of stories that Western audiences might recognize, like, you know, everything we've talked about, I think, points that there's actually something else going on in here that is a lot deeper and takes into account, like what does it mean for modern communities to you know, accept or reject these type of old stories and their implications? And how do we deal with all of that?

J Jessi Chartier 38:25

Yeah, yeah. I think that's why I was drawn to it, too. I mean, this reminded, well, we could talk about some of the other stuff, too. There's a lot of other films that are similar to this. You mentioned *The Wailing* earlier. I love *The Wailing* that was such a great film.

J Jen Myers 38:39

Well, and yeah, I think that when we, you know, for anybody who's new to the podcast, we did a whole episode on *The Wailing* and our first season, right. I forget what episode it is, but go back and find that and so the director of the whaling co wrote, and I think co-produced this film. So in *The Wailing* also dealt with, you know, folk religion and shamanism and the same type of things. And so while the, I think *The Wailing* had a different storyline, and had some of the same elements of Yeah, pulling in all beliefs, and frankly, *The Wailing* also had a pretty fatalistic ending as well. So and talked about the connections between, you know, individuals and communities and within family. So I think that even the story, like why the storyline is different, a lot of the themes are very similar.

J Jessi Chartier 39:27

I agree. I agree. Well, if they like, if people like this, what else should they watch, Jen?

J Jen Myers 39:34

I mean, I feel like kind of based on what we what I was just saying is that we do have to kind of mention The Exorcist in the context of conversation like this, especially coming from our perspective. And the and I don't say that and like well, I guess I have to mention the actresses as if I don't like The Exorcist. I do like The Exorcist. And I do think that it is another film that has it is very much a Western Catholic perspective on demon possession, but all also goes into themes beyond that, right? Where you have a story that is about kind of the inner struggles of an individual and the struggle with evil. And I think it can be an interesting counterpoint to this the Eastern perspective.

J Jessi Chartier 40:15

Yeah, I think that I'm a huge fan. So if you like possession movies, this actually has nothing to do with the medium. But if you like possession movies, and you also like a good mystery, like a murder mystery, I highly recommend Fallen. It's an old school film with Denzel Washington that deals a little bit with possession as well. But I feel like there are so many, like, I'm really glad we paired this with La Llorona, because it was really about the family dynamic, you know. So there aren't a whole lot of possession movies that think that I can think of that deal with a family dynamic other than like, The Exorcist definitely does. Yes, The Wailing definitely does, and I haven't seen Shutter yet. So I need to, to, yeah,

J Jen Myers 40:58

That's when I thought about Shutter, a little list of things that people might like pretty much because the director of The Medium directed Shutter. And so I think that's a little bit more in the sense if you want to explore some more Thai horror, if you want to kind of see how, you know, ghosts and spirits are expressed in in within that context. And also, I will be careful, though, that I'm talking about the original Thai Shutter, which of course, because this is what Hollywood likes to do, was remade, and I have never seen that one. But from everything I can gather about it, it sounds horrendous. So if you will watch Shutter make sure you watch the original Thai version, and it's got that has some you know, like The Medium, I feel like it's got some genuinely really scary elements to it. content warning, that one has some sexual assault themes in there as well, just to be aware of, but yeah, if you want to explore more about Thai horror, I feel like that's the natural next step is Shutter.

J Jessi Chartier 41:52

So many good movies, we got to watch. As we close out here, Jen, what was one of your favorite parts about the movie?

J Jen Myers 41:58

That's a really good question. This isn't like a specific favorite part. But I really feel the thing I liked most about this was the character of Nim, because I think she's just a really a unique character. But you know, she has, she really came across as a really fully fleshed out individual, and I don't think there's been a lot of characters like her and film, so I just liked, honestly kind of spending time with her. I would say another thing too, and we didn't get into a lot of this. And I think that's fine. But the whole fact that this is a fake documentary, which is like kind of technically under the umbrella of found footage, you know, that's something a topic I think we're gonna take on in later episodes, but I also really liked this film probably did that in a very elegant, stylized way. And it's also it's just, we didn't get into this, but it's a really beautiful film. Like it's really well done. This is not a metallurgist. Yes, this is not like a lo-fi. You know, this is what our our filmmakers run around with some sort of little digital camera, and we piece together all this found footage, it is not that type of fake documentary. This is a really gorgeous, well put together film, and I just really liked that aspect about it, too. Yeah,

J Jessi Chartier 43:11

I love that too. And trying to pinpoint anything in particular that stood out to me because there's just like so many threads and themes. I think I agree with you, I think when I loved him as a character, and I also I loved how they portrayed Nim, Noi and Maneet. No, I've got to look up his name characters. Maneet. How good the acting was, first off, let's just talk about that. Or maybe not. But that was one of my things. The acting in this whole thing was so good. The relationship of the siblings was so real, and so comfortable, and so distant at the same time. Like it, they just felt like siblings. They just felt like siblings to me, and I just I the acting across the board was just great. So I would say that those are my favorite things. So good. Well, I'm excited for us to chat about our next movies. The next time we meet, we're doing a whole theme on we talked a little bit this time around about some of the ancestral beliefs. We also, you know, kind of a sub theme of the past movies we watched for this month with La Llorona and The Medium were kind of this idea of folk stories or history, like folk traditions and beliefs. And next time we get to talk about fairy tales, so I'm really looking forward to that. Talking about some like Hansel and Gretel company of wolves, that kind of thing.

J Jen Myers 44:53

Although quick note. Oh, yeah, no, that's right. I totally forgot what we're doing next. We are doing See how exciting I just looked at our list. And I just remember I had in mind when you're doing something else is like, oh, no, yeah, I'm excited about this because this is an area that I've always been really drawn to. So I think it'll be really fun to talk about.

J Jessi Chartier 45:13

I think so too. Well, if people want to find out more about us, Jen, where do they go?

J Jen Myers 45:18

What's the best way to find out more about us, Jen, where do they go?

We have a website at quietlittlehorrors.com You can find links to all our episodes streaming and where you can find it on podcast providers. And you can also find us on Twitter at [quiethorrors](https://twitter.com/quiethorrors) and on Instagram at [quietlittlehorrors](https://www.instagram.com/quietlittlehorrors) and you can send us email at Hello at [quietlittlehorrors.com](mailto:Hello@quietlittlehorrors.com)



Jessi Chartier 45:36

Thanks for joining us, everybody. We will see you next time. Bye.