The Ties: Review of A ~~Woman's~~ Families Journey Thru Love

The Ties / Lacci 2020 film work

***Originally scheduled for premiere at 77th Venice International Film Festival but delayed due to Covid-19.

Based on a 2014 novel authored by : Domenico Starnone [Lacci]

Director: Daniele Luchetti

Actors/Characters:

Giovanna Mezzogiorno / Anna	Linda Caridi / Lidia
Alba Rohrwacher / Vanda	Lurgilo Cascio / Aldo
Adriano Giannini / Sandro	Laura Morante / Vanda agee'
Simona Tabasco	Silvio Orlando / Aldo age/
Francesca de' Sapio / Isabella	Antenella Monetti

Plot: early 1980's Naples as a loving couple marriage is threatened by a potential affair with a younger woman

Sets:

1st : A small Naples apartment with meager things as it is the early years of their life together struggling radio personality with young children. This is also relative to the 'time' as it's probably the typical accommodations for the city. Vanda does not work but is a housewife. They also own the typical small car.

2nd: He has a much more modern home with his mistress, Lidia as we see the high level quiet, long windows, and contemporary furniture. They have typical colors for that era in the burnt orange, wide width chairs, and a seemingly more modern kitchen. It almost suggest she has greater financial liberty which supports a more affluent lifestyle in her section of the country.

3rd: Aldo and Vandas home years after he suggested-ly arose within the media industry is urban contemporary in a more sophisticated area. They are a modern between middle and upper class professional couple whose accumulate a wealth of things. Especially books. She changed her style in dress as she too has an education.

Why is this such an odd formula for a movie review????

Traditional movie reviews are formulated to briefly describe, affix, and interpret the meaning behind the visual project, it's characterization, and sense of directorship among many of significant factors we as viewers chancing, take on. With this particular work, I find one of the qualities in our four main characters, Aldo, Vanda, Sandro, and Anna, is the ability to absorb from one another on the movie screen as families and people do in real life. Clearly we see the learning process of Anna who consumes the anger, the tragedy, and yet beauty of relationships well within each phase of her growing years we're able to peer into. It is Unique and Honest just as Aldo's attraction thru guilt to understanding himself and others.

Our author and thence screen writers use of 'The Ties' symbolic of young Sandro learning to ties his shoes is a token of the exactness of Vanda in explaining responsibility to Anna for Aldo. Buried inside the Shoelace bar and learning to tie shoelaces is the value of a parent. The ability of one parent to hence relinquish care over to another without the use of direction or sorted words. It is a chance, if one catches it, to build anew in befriending and an added sense of dependency. The **use of good words can make or break situations** for the good or bad an act brings voluntarily. This work chooses to make use of silence to ward off argument, acknowledgement, and shield one in control of another. If I never say, it has not been said as we are in a statement bound in Silence.

I. The Beginning

.....**to cheat ..**... an affair.....one who is sexually unfaithful

With great inspiration for family, we first see the couple and two children having dinner after which our father, Aldo with such enthusiasm reads to his kid, Sandro and Anna. Tension first grabs us as Aldo chooses to make Vanda his wife aware of a 'dangerous' knife having been left carelessly within the reach of their children. She erupts with distention towards his prompting an unnecessary argument when he simply should return it to it's proper place. There is air filled tension as surrounding them as he then choicely believes he can be 'honest' with his wife about this affair he's had in confession that he's blatantly cheated on her.

Commitment.....**is a strong belief in an** idea or system.

Aldo's decision to confide in Vanda that he's broken their marriage agreement suggest that he no longer believes in their union. Even more compelling is that she,is immediately buried within a genuine state of confusion, asks him to leave releasing the flood of anger she therefore owns and chooses to use in that moment, at that time. Aldo takes it on unsure himself, frazzled, weighing his commitment to her and the children but with annoying consideration of Lidia with

whom he decided to begin to live with officially breaking their pact.. At first we blame Vanda for forcing him over to the other woman but we must then accept he had not weighed his conscience prior to bursting into confession signifying the 'idea' of marriage to one women had faded. Did he think he'd married a particular kind of woman, that would instantly forgive his sin?

Depression ....a mental state in which you are sad and feel that you cannot enjoy

anything because your **situation is so.... ????....difficult and unpleasant**

At exactly what second and on which day, would you figure that this situation has pulled into a state of unknowing out of mere disbelief? For Vanda, this happens on the afternoon she's tending to the tiny apartment, cleaning, doing laundry, and cooking for the three remaining respectable members of their family. She hears Aldo's voice over the radio as a silent urgence to end it all, physically and he'd naturally wanted when he told her he'd cheated and destroyed the trust they shared upon marriage no matter the stress and tension that evolved between them. He's abandoned them, barely paying spousal or child support having taken on another home with Lidia.

Here Vanda has died within uncertain of life and how she is going to make a home for the children without him. She throws him officially out of her house and heart in tossing the radio and shockingly jumps off the patio onto the pavement below. As she, herself, is in shame, hurt, and blame. In these later days women are coaxed by society to eliminate such notions of defeat from their psyche.

II. Tragedy's Harm

Oppression .....////// .....is the cruel or unfair treatment of a group of people

As we listen to the judge pronounce the raggedy nature in which Aldo's chosen to react to being asked to leave and move closer to Lidia, his mistress, we can determine it's his payback for the disregard Vanda given him after his confession in relinquishment of his responsibility to their home, is not to acknowledge nor financially support it. She visits the station in hopes of finalizing with him and inside her head, which home he is loyal to before the officials intercede.. His decision to indirectly oppress the families situation by reducing their state of living is also a deal breaker in securing his sense of fatherhood.

Cowardice..... you disapprove of them because they are easily frightened and avoid dangerous or difficult situations..../////

In the beginning of 'The Ties', as our story plot unfolds, we are fooled into thinking Aldo is a brave man having come forth to his wife about this little affair, fling thing, he's had. Within his confession is this man walking through fire in this path of unchanging love he believes he walking along. Somewhere within this time frame we begin to see a sudden maturity take over his person as he begins to formally address his own short coming, evolving as a thinker about people and life. This tool he forced to focus upon is thence is means of developing his radio personality beyond accepting his mistress himself and understanding that 'love' changes and it 'changes' things. I then suggest that in his cowardice, in fright, he told the truth as immaturity enabled Aldo of knowing the danger he placed himself, his marriage, and all their lives in.

The Chocolate road referenced as he's speaking across the air waves, once again is a symbolic tale for me as a viewer in it's relevance to The Chocolate Factory yet, symbolic of the yellow brick road in the Wizard of OZ. I assume the wizardry was also a fake as in that movie in his life. Instead we might contrive, that the golden ticket to the top is attached in his rearing his children or is it the three adults Vanda, Lidia, and He? Who won the prize for the rest of their life? And why do they, the three, lick the ground to taste how sweet it is? It's as if there is an author, writer, or characterization flaw as there is not the sweet but bitter outcome of his acts. Hence, it was the tart taste of dry, powder chocolate must have been upon their minds as the conceptualization of this radio tale began.

III. The Roles We Play

> ..a **father.... male parent**; someone your father if he brings you up as if he was this man....**a mother**: woman who **gave birth** to you; someone your mother if he brings you up as if he was this woman

Intentionally, Aldo leaves to live with Lidia but travels home to visit the children for short visits inspiring them to tune into his daily radio message. This leaves Vanda with total care for their children despite her condition of distraught nature half-hearted attention and dulled inspiration for life. She suffers through injuries still full of spite and envy of his haven taken freedom from the family for a lover. Through this dramatic happening she concludes without saying that she is the mother, the other thing they'd agreed upon at conception but he doesn't deserve nor could he be their father ever again.

Tramatized by Aldo with the sporadic maintenance to family and spasmodic interest in their well being is firm motivation for such a disposition. As he also. dismissively does not apply for joint custody. She publicly physically fights him insulted by his affair and lack of concern, visited the radio station for solid assurance they were over and mentally dissolves his family position.

Aldo is accused of being career oriented and concerned with prestige. And possibly the reason for her taking on classes pursuing an education towards advancement and acceptance. As this same persona is what has created their later lifestyle.

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substance **quality of being important or significant**

Time heals Vanda heart as she finds room for Aldo to finally have time to bind with Sandro and Anna. We find her gentle coaxing that Aldo should have taught Sandro to tie his shoelaces as a means of giving value to his existence as the other parent, the father that has a place in their lives; especially Sandro the boys. As we see her walking off after meeting him and dropping off the children after years of apart you must casually see lots of children run and walk past her. It's a sign of this sudden freedom from caring for them solely and her growth from the angry mental condition he left her in. Also, it is a reflection of the broken homes of other women and children.

discipline .....making people obey rules or standards of behaviour, and punishing them when they do not.....

Vanda, in her grief, ignores that role of father as he choicely does to the extent of denying visitation. She is driven to teach herself, her children, and Aldo to obey her wishes. Through this path of 'discipline' he is driven to shame in his not caring for the children she bore and now has to rare alone as his scants off to another town with his mistress Lidia. The children in turn have inate fading qualities meaning that understanding the drama and pain of this loss is bridging any gap between their parents so as to comfort the less fortunate one. Console. In this Anna, eldest, absorbs the loss of her father to a greater depth and generate discontentment and resentment as the years without him intentionally pass by. We learn that she doesn't ever get that relational honesty back which Aldo victimizes in leaving them for years. However, she does what children do, learns to cope until he returns seemingly to be responsible in love. Did absentee make his heart grow fonder?

IV. Acts; My Stress [Mistress]

..deceit .....

.... behaviour that is deliberately intended to make people believe something which is not true

During a radio interview, years after Aldo has risen within the industry as a notable personality, he is taken down the path of explanation of human nature as it has seemingly become his forte. As he teaches his listeners to understand that words are binding for life, we also come to know from his bank of modern wisdom, that 'betrayal' is part of being in the 'real' world. As I recount that in love there is often betrayal, we know that it is his journey of guilt, acceptance, and yet, ego that forces the possibility of his cheating being normal and justifiable; as a plausible side-effect of this marriage he's committed to. It almost makes his act, expectant and natural to the point that it must be acceptable. It is a deceitful tactic.

Sin to take on sin means to acknowledge it and remember it

Early in the movie we find ourselves at towards the end of Aldo and Vandas life together in the world. As he recounts his decisions through memories in an effort to conclude who he was and what type of man he is. Over the years we see his non-responsive stance towards matters of great importance. It is mind boggling. It is avoidance in owning his personal sins, as he too is 'Labes' the beast.

Vanda discovers the origin of his/ their cats Labes name well within a dictionary. It pains her and settles her mind simultaneously as she discloses it's meaning of shame, disaster, ruin, etc.....all relative to how Aldo felt inside about their relationship and the family. She tells of his wicked feelings venting that she returned to their marriage seeking that something back he had taken when he left with Lidia. Assured that the intense love she needed toward him never existed, we are left with simply her Pride. And he is left with her knowing that his love for Lidia was true.

He then owns his path in 'Slow' to anger as a sense of pure madness as it suggest he has never lived. The lack of vibrancy she thinks he has is simply a lack of energy. He has suffered from not having the 'Energy' to take on situations that should stir his heart and mind as we watch him emotionally explodes across the screen. Aldo is no genius no matter his growth, he is an ordinary man seeking prestige and honor, even Anna knew..

V. Shoelace Bar

Institution of marriage in the end is the convergence of words. Words which openly grant and give open permission to be committed and trust worthy in sickness as well as health. But these words did not become those shoelaces or ties that bind their familia together. I find that Labes, was the term of greater fortune between Vanda and Aldo. The simplicity in Lidia being that feline, that beast that captured his heart for moments out of time and destroyed the intrinsic value placed upon those words. He could not speak her name ever again as agreed but he found a emblem, a symbol in respect that reminded him of this 'sin' this woman who threatened their survival.

Vanda does not jump to her almost death to bring Aldo back she lost the meaning of her life. That meaning she is still searching, as an educated wife, for at the end as she believed he loved Lidia and in her daughters equally cruel manner she learns of the coping in passivity of their togetherness. At this same time we take in the psychological change brought upon the children in their adult lives. Each holding similar characteristics and using those tactics to survive; especially Anna. Anna wants what she owed, she still fond of Lidia's beauty as she denotes her own beastly qualities and Sandro, honoring his intellect opening the magic box, having to families and keeping these sexual photos secret, still chooses to passively go along with her bold demeanor. She also steals her parents cat. These are The Ties.

It very well might drive anyone to almost drink, I mean judge.