January 2024

My Son Went Quiet; Shadow

William L. Blizek
*University of Nebraska at Omaha*, wblizek@unomaha.edu

Monica Blizek
mlblizek@cox.net

Follow this and additional works at: [https://digitalcommons.unomaha.edu/jrf](https://digitalcommons.unomaha.edu/jrf)

Part of the Religion Commons

Please take our feedback survey at: [https://unomaha.az1.qualtrics.com/jfe/form/SV_8cchtFmpDyGfBLE](https://unomaha.az1.qualtrics.com/jfe/form/SV_8cchtFmpDyGfBLE)

**Recommended Citation**

Blizek, William L. and Blizek, Monica (2024) "My Son Went Quiet; Shadow," *Journal of Religion & Film*: Vol. 28: Iss. 1, Article 27.

DOI: [https://doi.org/10.32873/uno.dc.jrf.28.01.27](https://doi.org/10.32873/uno.dc.jrf.28.01.27)

Available at: [https://digitalcommons.unomaha.edu/jrf/vol28/iss1/27](https://digitalcommons.unomaha.edu/jrf/vol28/iss1/27)

This Slamdance Film Festival Review is brought to you for free and open access by DigitalCommons@UNO. It has been accepted for inclusion in Journal of Religion & Film by an authorized editor of DigitalCommons@UNO. For more information, please contact unodigitalcommons@unomaha.edu.
My Son Went Quiet; Shadow

Abstract
This is a review of two short films: My Son Went Quiet (2024), directed by Ian Bawa, and Shadow (2024), directed by Kamell Allaway

Creative Commons License
This work is licensed under a Creative Commons Attribution 4.0 License.

Author Notes
William Blizek is the Founding Editor of the Journal of Religion and Film, and is Emeritus Professor of Philosophy and Religion at the University of Nebraska at Omaha. He is also the editor of the Continuum Companion to Religion and Film (2009). Monica Blizek is a retired mental health professional.

This slamdance film festival review is available in Journal of Religion & Film: https://digitalcommons.unomaha.edu/jrf/vol28/iss1/27
Shadows play a crucial role in both of these films. In *My Son Went Quiet* a husband loses his wife, and a son loses his mother. In their grief, the father and son begin to see a shadow on the wall, then on the couch and on the bed. They interpret the shadow as representing their wife and mother. When the father also dies, the son sees the shadows of his parents around him. The father says that his son will be okay because his parents (the shadows) will always be with him.

In *Shadow*, we see a single mother struggle with a malevolent shadow, a shadow that is hers. Her daughter fears the shadow and pleads with her mother to keep it locked in the pantry. Several times we see the shadow reach for the young girl. She is afraid of the shadow and afraid for her mother. As the mother comforts the child, making a bird shadow on the wall, she turns toward the dim-lighted kitchen. She stares with longing eyes as the shadow lingers near the pantry door.

Taken together, these films tell us that there is something, the shadow, that is a part of us yet separate from us—and able to act independently. The shadow may represent the past, a memory, one part of our entire being, the dark side, or a guardian angel. These are spiritual films. That is, they are about a spiritual presence, the shadow, and not about the physical world. What it is important to learn here is that we are not alone. We, as human beings, are a multiplex rather than a unity. And how we deal with the shadow will determine how the shadow treats us.