Ep 15 Legacy of the Brightwash part 2

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Lilly 00:04
Welcome to part two of our conversation with Krystal about her novel legacy of the brainwash. This conversation will cover topics like violence and sex. So if that's not for you, see you next time.

Krystle 00:19
Part of the hard hitting interview questions now.

Lilly 00:22
Exactly, Crystal, as you may have noticed, the previous questions were mostly curated by Sara from Twitter, and also her own questions. But now you got some questions for me. I hope you're excited.

Krystle 00:35
I am excited.

Lilly 00:37
Hey, Krystal, how come Delphi is not a more commonly used term?

Krystle 00:41
You know, the official answer is I don't know. And I wish it was a commonly used term. But my real angry woman answer is that men get to be everything and they're not you know, reduced to just one aspect of their lives like women are and once a woman becomes a mother, that is the only thing she is so it's like really shocking that you would want to have sex with her now she's a mother

Lilly 01:05
to clarify, deal for his dad, I would like to fuck. Versus milk, which is Mother I would like to fuck.

Krystle 01:13
Yeah. Yeah. And see, it's like, it's shocking to think that a woman who's had children could also be a sexual been right. But men get to be sexual their whole lives without anyone being shocked by it. So I would say that's probably why it's not common. But I say we should you know, objectify everyone equally.

Sara 01:33

Equal Opportunity objectification. Yeah, that's that's our podcast slogans.

Lilly 01:39
Can it? Can that be our new slogan?

Krystle 01:45
Where we discuss books and other things to cool off the objective.

Sara 01:52
Where we discuss books and Equal Opportunity objectification?

Krystle 01:56
Yes, do it.

Lilly 01:58
Okay, this is not an entire nonsense question. In one of the very early scenes where we're introduced to Tosh away, his coworker brings in a baby and Tosh way, you know, holds the baby and calms the baby down because he is a father and knows how to do baby stuff. And all of the entailing things. I know I am clearly not a child, child having person. But this description. But you know, but yeah, gosh, men holding babies. It's a good thing. Yeah. For a person who likes babies. It's a good, you know,

Krystle 02:35
in my experience, men do really like holding babies and maybe I'm just surrounded by some pretty great men. But I mean, it's, it's not it's not something that's reduced to women or not something that's exclusively what men like playing with babies do. Because babies are cute, if that's what you're

Sara 02:57
right. One of the reasons why I really pushed Lily to read legacy of the brainwash was because I was like, Oh, sure. So like this aspect of Tosh.

Lilly 03:10
Men don't like playing with babies. It's that how something something in my lizard brain just goes that guy. He knows. Yeah, children. Isn't that awesome? Yes, yes, it

Krystle 03:25
on the one hand, it kind of sucks. That it's that shocking when you come across it. But then on the other hand, that's like I will campaign to make to bring more parents into fantasy because I feel like, you know, we're people to stuff are we we make babies so. And Tasha has been a father longer than I've been a mother so it tracks that he would you would have parent or he would have children?

Lilly 03:49
Well, it is a phenomenon I've noticed. If you are ever in a shopping mall, ever again. Fingers crossed. And one little kid shouts. Mom or Dad. It just watching all of the huge swivel.

Krystle 04:04
Yeah, you can see the parents in the room. Yeah. Yeah, they're really season ones don't look to do one ones that look that haven't kind of attuned their their psychic powers to their child's voice yet.

Lilly 04:22
This is a very serious question. Oh, I need to like recenter on a scale from liar to Tosh way how into beards are you?

Krystle 04:34
Um The answer is carry with that Hi. Think Kareem is higher on the scale than Tolstoy because he's like he's got quite a lush. He's got the kind of beard that costumes supervisors glue on to men to make them look regal and kingly. Like he's got like full so yeah my taste that's Crystal's husband

Lilly 05:09
I didn't know if he if he wanted to be involved in the podcast so I wasn't going to name him but oh late

Krystle 05:20
What was that that's my that's my my Twitter profile picture right now How's him in it and it's pretty it's it's pretty full and lush in that picture

Sara 05:30
so your your beard SPIRATION he

Krystle 05:34
is I knew nothing about beards until and low forever after Joshua was described as a beard

Lilly 05:46
it's it's so fun how there are some things you can pick up in a book all right, all right, author man. I see where you're

Sara 05:56
I mean, like honestly, better better parents in the spanking Robert Jordans books

Krystle 06:02
that's but if Mills books yet

Sara 06:08
well, okay, but also if you include spanking I'm pretty sure you're gonna do it better than Robert Jordan.

Lilly 06:14
It's not the inclusion of it is the preoccupation with spanking. Yeah,

Krystle 06:20
that's that's true to spanking as a recourse between adults as like a punishment is weird.

Lilly 06:28
Yeah, that was our it should be a punishment Yeah, consensual sex act. Those are two completely different things.

Sara 06:36
I'm looking forward to Ismail's spanking scenes, whether the wandering the spanking or not, but

Lilly 06:48
you're committed to it now.

Krystle 06:50
Now you're asked to include it. And coupler or no committed? Serious or

Lilly 06:58
surviving? Yeah. Let's hit my last question. Before we can get to the spoiler section. How do you pronounce this word I have only ever read and never seen out like heard out loud. whinging. whinging.

Krystle 07:15
whinging.

Lilly 07:16
Alright. Thank you. That concludes my questions. That does actually, I noticed at the beginning of your book, you have a disclaimer that says this book is written in Canadian English. I was wondering, like, did you get shit?

Krystle 07:33
No, no. But there's people pick up self published books and go go looking for errors. So Canadian English is a hybrid between the British and American English. So we use the we use the extra us like the British English to, but we use is Zed E? At the end of words like realize. Instead of n i SD,

Sara 08:01
except that you pronounce it. Zed? Yes. See? We are. I'm just I'm just giving you shit

Krystle 08:09
at this point. I don't remember which is which though? Like what? How would you pronounce it? Z? Okay, well. And colors spelt with a U.

Sara 08:22
Yeah, I will. I will agree with you there. But that's not. That's not how I'm supposed to spell it.

Krystle 08:27

Yeah. It's just something that someone advised that I put in just because people go looking for flaws just because people come to us in the self published community with this preconceived notion that we are of a lower quality, and they look for proof. So that's just one of the things that I put in.

Sara 08:47
So is, is that something that British Self Publishers feel that they have to add? I don't think so. So so it's specifically

Lilly 08:56
because you're in this kind of nebulous area of I get that though. If you're expecting one or the other, a highlight will look like a mistake. Yeah.

Krystle 09:07
Yeah, I think that's generally what it is. Because it's like, I think people are used to switching back and forth because there are a lot of British fantasy writers for whatever reason, like there's a lot of people writing in British English. And then of course, there's a lot of Americans. So just the hybrid of both, somebody flagged something. I think it was a sensitivity reader. She kept flagging some of my my Canadian spelling on things just not realizing and I mean, thank you. But also, no, I'm not wrong. So it was just it was just

Sara 09:39
a cup of your ass sort of thing. Yeah. Well, I'm sorry that you've had to include it. And also, I I understand,

Lilly 09:47
to be fair, though, we were at least I came into this book, knowing Crystal was Canadian, which is definitely context that helps for that. The difference? Yeah, but

Sara 09:57
but I don't know if that's something that I specifically notice

Krystle 10:01
something that you typically linked to spelling I bet.

Sara 10:05
Yeah, like, but I feel I feel like I'm so used to at this point reading both American spelling and British spelling in fantasy novels that I wouldn't necessarily pick up on. We're obviously pick up on the fact that one book is combining the two. Yeah. I don't know

Lilly 10:26
about spelling, but I definitely would notice slang, although I think that's less of a Canadian thing. But if someone was like, I think I've complained about this with crystal before even.

Sara 10:38

Yeah, like cars and lifts.

Lilly 10:41
Versus trunks and elevators. Yeah. Those Yeah, well, I wouldn't notice that. And go

Sara 10:49
slang slang. Yes, I agree with you there but consistent throughout the novel, like I wouldn't necessarily think, oh, this this person was wrong. I would just

Lilly 10:59
but but consistent throughout the novel is the thing. Yes. Consistently Canadian, could appear to be waffling in between America.

Krystle 11:08
That's that's generally what it is. That was that's what I was that.

Sara 11:13
Well, no, what I'm what I'm saying is that like, if you are an AI, but you

Krystle 11:18
don't go hunting for spelling errors,

Sara 11:19
right. That's that No, no, obviously. But I'm saying like so I'm, I'm obviously not Canadian. And I don't know how I don't know. You're really nice. Maybe I'm secretly Canadian. But like I saw, I don't know how Canadian slang works. But as long as as one word is consistent, like if you use Bhoot, throughout the, the entirety of the novel, even if your other slang, maybe veers between American and British, I wouldn't. I wouldn't necessarily notice that you were going from

Krystle 11:52
Yeah, those Yeah, you're building a world that way? Yeah.

Lilly 11:55
In a fantasy world. I think that's probably true. I would really say interesting choice and then move on. Yeah. Exactly. In our world. I would,

Sara 12:06
if you were Yes. Yes. If it was supposed to it, like if it was urban fantasy, for example. Yeah. It should

Krystle 12:10
be a New Yorker. And he's saying boo them Yeah, like that, that I

Sara 12:15

would notice. Yeah. But if it's a fantasy novel, and you say boot in one place, but elevator in the other, because they're referring to different terms. I'm not necessarily going to make the assumption that Oh, you're you're veering between US and British terms. So people just like to look for. Yeah, I mean, some people are assholes.

Krystle 12:43
Far too quick, to say that on the record.

Lilly 12:47
All right, before we do move on into our delightfully spoiler full conversation. Sara, why should you read this book,

Sara 12:56
you should read this book if you want an interesting mystery with really compelling multi dimensional characters and a lot of whiskey.

Lilly 13:08
There's also a heavy dose of flirting all around

Sara 13:12
and yes, the sexual tension between Stella and Tasha is just like a plus.

Lilly 13:17
I didn't even name those names. There's just a lot of flirting in this. There's a lot

Sara 13:20
of flirting too but like this the sexual tension between those two is a plus

Lilly 13:26
and said mystery gets pretty dark. Yes, I think that should be said

Sara 13:31
it should be said we are having a really good time laughing and joking but it's heavy and I know it one of one of the things that we were that Lily and I were talking about before we started recording and before you came on was how she was really surprised at how that you even liked it. Well, yeah, because so I'm not a horror reader. And she was like, wow, this is a lot of horror aspects to

Krystle 13:58
know really. For a reader that's my Dennis Laney influences coming out though he's he's pretty dark.

Lilly 14:08
I realized that I may be using the genre terms incorrectly. I don't really give a fuck when other people define genres as but I would call them mutilated babies pretty horrific.

Krystle 14:21
Yeah, that's that's my Dennis Laney and yeah, the other day that it's like if David gamble heroic fantasy, got thrown off the rails by Dennis Lehane, a crime and grime. That's, that's me. That's what I want to that's the target I've always wanted to hit because the two of them are just so interesting. And they tell such human stories but also high highs with beautiful love stories, but also Yeah, people.

Sara 14:53
I mean, whitewash. Like, I don't view it necessarily as a grim dark story. I'm not a grim dark Leadership and I feel like the tone is maybe slightly different, but it has a lot of really dark points specifically to the society in which they live. And if you're not prepared for that, maybe you shouldn't read this book. But if you want a really great exploration of that, like, book for you

Lilly 15:20
don't come to this book if you just want smooching. Yeah. If you want smooching with a not that story, but like

Krystle 15:28
a bleak society, yeah, yeah, I've been pitching it. I've been thinking of pitching it as romantic grim dark, where it's like it's kind of a hybrid of both,

Lilly 15:37
but I also think it's worth pointing out the romance plotline is not what makes it grim. Dark.

Sara 15:44
It's the society that makes it grim dark,

Lilly 15:47
right. But the relationships explored are all Happy consenting. They're very not necessarily functional, but definitely, but they are not the horror. I think they were there

Sara 16:01
before. Yes. Yeah. Yes. Societal bleakness,

Krystle 16:05
that they're basing their relationships. I was hoping give it a line of hope that carries through

Sara 16:12
well. And something that I would really like to point out is that I really like how aware how much awareness there is of the power imbalance and some of the relationships and that carries out through the characters and through the narration. And, again, that's not something that you see in all of fantasy. You know,

Lilly 16:35
you just finished reading we'll have

Sara 16:36
time. I really? Yeah, how are

Krystle 16:41
imbalanced there that was perhaps unremarked upon.

Sara 16:45
There's there's a power imbalance in that book. Yeah. But it's it's really refreshing to see that at least commented on, you know, in character motivation struggled

Krystle 16:56
over to like, I don't know if that if that belongs in the spoiler tag. But I guess not because we've said who he is, but yeah, like, especially struggles over whether or not it's even right for him to pursue Stella just because of the power imbalance rather than him being well, this is what I want. So I'm gonna take it, I felt like that was important to address,

Sara 17:17
I think it would be really easy to write a character like costway, who doesn't have any he has a lot of self awareness, a little bit of self loathing, self loathing, too, but, but like, at least the narration has a lot of self awareness. And it would be really easy to write a character that doesn't have that. And you know what,

Krystle 17:37
he used to not have it, he used to be more in line with the idea of, that's how men talk. And that's how men behave. And then I met Korean men, I learned that there's a different kind of man out there and touch right up better as a person, thanks to him. So want to shout out to my beard. He may talk to me better, because I believed I used to believe that, that that's how men talk. But current taught me that that's not true. Not all men are that awful? No, he may touch way better. So he deserves props for showing me that a better version of man was available.

Lilly 18:21
There's a lot of conversation around the concept of toxic masculinity, but not a lot of exploration of what positive masculinity looks like. Yeah. And I think that the male characters in this book, absolutely display positive masculinity.

Krystle 18:39
Yeah, you can still be tough. Yeah,

Lilly 18:41
they don't always make great choices, that's fine. They're human,

Krystle 18:45

we're human, and they can still be tough, and they can still be, you know, sexual human beings. And they can still, they can still be, they can still defend the things that they believe in. But it's how they treat the people, the women, especially in their lives, whether they're treating them as objects for their pleasure, or as fellow human beings.

Lilly 19:05
I would I would expand that to also what they take pride in. Yeah. Because there is, again, a concept of healthy pride. What what are you proud of about yourself? And how does that manifest in how you interact with the world? It's really nice seeing male characters with those positive masculinity aspects, because I think we forget that piece in a lot of it's easy to critique the bad stuff.

Krystle 19:34
Yeah, of course. Yeah. Like, yeah, it's easy to point out the things that don't work for us. But then, you know, we need to examine the things that make us feel good as human beings to just so that there's a model there and also just so that men who are trying their best in a world that tells them to behave a certain way, and maybe that sometimes they slide that way, but they are trying their best. They deserve props because the world is is are ours. society likes them and they should behave a certain way. And a lot of the men who feel like no, I don't think that's true kind of get ostracized. So, you know, there are other kinds of positive masculinity that I really enjoy exploring in all of the many men that I write about. And I think I'm at the point now where every single one of my point of view male characters Christ somewhere in their arc, which is probably not true for Lauren yet in print wash, but it's going to be true soon. So, you know, let men cry. Okay.

Sara 20:37
Cry. Yeah, absolutely.

Lilly 20:42
To avoid spoilers for legacy of the brainwash, skip to 5025. If you have an answer to this question, I think it'd be a fun question. What part of this book made you cry?

Sara 20:57
So I generally cry at the drop of the hat? Oh, boy, yeah. I'm not one of those people who doesn't cry and notices when they cry. Like, I just, I just cry all the time.

Krystle 21:15
I think one of your answers the first time you read the book was the same as mine, where Karen was talking about being a hot glass.

Sara 21:21
Yes. Yes. That that is a really emotional point. And I didn't cry reading that this time. But I'm sure that I would have that I cried the first time when I read that. Yeah. So it's more unusual little book doesn't make me cry.

Krystle 21:42

You know, it's not working.

Sara 21:45
So I'm not I'm not sure that I could pinpoint necessarily one specific scene that I cried at, because there are a lot of really emotional scenes in this book. That really, like if, if you have a heart that really just dig into you.

Lilly 22:02
I tear up pretty easily. But I don't think I actually like, oh, fry.

Sara 22:09
I cry.

Lilly 22:12
So while I teared up at many moments, the one point for me that really got me was in the aftermath of the fire in the marketplace. There was a woman who had lost her father. Oh, and still it goes and sits with her. And that was Yeah.

Sara 22:29
Oh, that's heart wrenching. I mean, there's there were so many heart wrenching moments in this book like crystal good.

Lilly 22:40
I think something about the parent death, though, is that it is so I mean, it's it's inevitable.

Krystle 22:47
It Yeah, it's inevitable. It's natural. And yet, yeah, it's it's kind of a scary thing to face.

Lilly 22:55
It's inevitable and universal and terrifying all at once. It's a little nugget. Go have a nice afternoon.

Krystle 23:06
Yeah, sorry, not sorry.

Lilly 23:10
So that was a kind of downer way to start the spoiler section.

Krystle 23:14
And make people cry for a living.

Sara 23:17
But you do it. You do it well.

Lilly 23:19

But this book also had high points.

Sara 23:21
Yes. And yeah, slowly, it does have high points.

Lilly 23:26
You completely already answered this question. Do you have plans to delve deeper into these backstories? Yeah,

Krystle 23:31
Ilya, well, are you really enjoyed Ilya figuring out, Ilya and Amjad is really a loss kind of the love of her life. And at some point, she says the best parts of her were birthed with him. And so going forward, I don't know if if she has much more to say about her past. But going forward, a lot of that is going to drive her. Now how spoilery Can I get in the spoiler section? I

Lilly 24:02
guess this is for people who read it, right. So for legacy of the bright wash, you can spoil whatever you want. Yeah, so

Krystle 24:08
she's at the end of the book, she's pregnant. So she's gonna have to face the new grief of realizing that she's finally bringing a child into the world, but it's not me asas child as she always kind of imagined it would be. So going forward, we get more from her about the complexity and the longevity of her grief over him. And also wolf too, because Ammianus is is General Wolf son. So to him in his mind, Ilya is already his daughter in law, even though she's not. So going through that journey of pregnancy with her is going to be like bringing his grandchild into the world, even though it's not so. Yeah, I think she's got more to say, well, it's

Lilly 24:55
not genetically but that's emotionally though. Yeah. Yeah, that's okay. I definitely read that scene too quickly because I had not realized she had decided to keep it.

Sara 25:08
I don't think so I read that scene this morning. I was leaving

Krystle 25:16
to have a conversation with you guys, though when I was fresh. Yeah, very fresh.

Sara 25:21
And I don't think that it's necessarily like, at some point, I was thinking, Well, is she keeping the child or not? It's not really clear. Yeah, that she decides to keep the child and brainwash, it's, it's left a little bit open ended. Surprise, she's keeping it. Well.

Krystle 25:46

I mean, yeah,

Lilly 25:48
she has to decide what to do. It's kind of read that scene. I'm not surprised to hear that she decides to

Sara 25:54
Write Right? It's not a it's not a surprise that she keeps it.

Krystle 25:58
But he's driven, you know, she's driven by her legacy, and what she's given to the future. So I guess it never even occurred to me or to her, what she needs to figure out what to do is what to do about her actual very much not the father for child. So that that's her journey of what she's willing to do. Well, that's how I read it.

Lilly 26:23
Now. You know, I, okay, now that we're in the spoiler section, I can talk about how much I love Ilya.

Krystle 26:31
Yeah, Ilya is

Sara 26:32
wonderful. And I love her, except that I also, as I've said, thinks that she was going to be a huge film.

Lilly 26:40
Okay, but because she's in politics, but her political rival mutilates babies make a good guy.

Sara 26:50
No, I mean, that doesn't necessarily make her a good guy, it makes her better than the other guy. Got in itself does not make you just because you're better than the other person doesn't mean that you are, by default, a good guy.

Lilly 27:05
Neither does being in politics make you a bad guy. But but she gives us such such

Sara 27:13
bad person in politics and five.

Krystle 27:18
Okay, he's, I mean, I'm sure I'm not spoiling anything by saying she's in it, she's in it for herself. And the winds are blowing against the authority right now. And she, you know, she didn't know what the authority was up to. But she's in it for for winter for the legacy of, of her family and her business. So the winds blowing against the future of the authority is merely incidental. And that is why she's against it right now. So she's a villain in that she's an antagonist to what Tasha is going to want in the near future, however, her actions will aid him.

Lilly 28:02
Well, that's my reading of the book that I have just read as well. You don't want to get into spoiler future stuff. Like her helping Tosh away is like, yeah, doing it because it's gonna help herself. That's fine.

Sara 28:15
I mean, she's she's very self serving. Yes. And she's not i That's not what gives me villain vibes. Like it's it's not the Asan knowledge

Krystle 28:26
that if if the winds were blowing the other way? Yeah, yeah. Yeah. And that's a fair, that's a fair.

Sara 28:34
Like, like, and I love her like, I don't want I don't want to, to imply that. I don't think she's a great character. Because I I do think she's wonderful. And I love the depth to her that that she gets, but also I'm pretty sure so good.

Lilly 28:55
My anti antagonize Tosh way. But I also think posh way sometimes makes bad decisions. And maybe his antagonists aren't always bad.

Sara 29:04
Well, yes, there's that too. But it's it's I don't think that she is an antagonist like,

Lilly 29:09
you think morally she will be antagonistic.

Sara 29:14
I think that she would be an antagonist. Even

Lilly 29:19
if I know crystal is dying. She's gonna let us work through this.

Sara 29:26
Yes, I think that she is in it for her own self. Whether that benefits society or not, yes. That.

Krystle 29:35
That's a good clarification. Yeah, because it's not just antagonizing. Tasha away. It's also it's whether or not Reiner and the authority are morally right or wrong. Doesn't matter. What matters. Is that the sinking ship?

Sara 29:51
Yeah, I don't think she cares about that, in particular, you know, so, so I think that she goes along with whatever benefits herself

Lilly 29:59
Yeah. Isn't she pragmatic enough to realize that a system built on this garbage is not going to withstand the test of time, but I

Sara 30:08
don't think she cares about the system itself?

Lilly 30:12
Fine. No one doing a good thing for a bad reason is still doing a good thing.

Sara 30:17
No. Okay. But that's, that's fine. Even if she ends up doing good for bad reasons, ie self serving reasons, I think that she would do bad for those same reasons. Yeah.

Lilly 30:32
But I don't think she would, considering what she knows. At the end of the book. No, I think I think she's,

Sara 30:40
I think she I think she still would, what

Lilly 30:44
she would, but I think considering the where, what I know has ended. Okay, granted, that last like page throws us for a loop. I don't know what's gonna go on with that. Not even gonna get into it now. In case any spoilers section, Section chapter, maybe it's not the last one. But for anyone who hasn't read this. Tasha gets arrested at the end is what I'm referring to. So that is a big question, Mark. However, I feel okay, Crystal, yours is gonna have to like so you can make faces, but we have to talk about.

Sara 31:21
We have to we have to work through this.

Lilly 31:26
So she has clearly been on Nathaniel Wolf. Yeah, I think is his name general. I feel like he might end up being completely self serving. And we have only seen him manipulating Tasha away until this point. So she has been helping him because she trusts him for whatever reason. Or not.

Sara 31:50
I'm not disagreeing there. Because I do think that there is more to his character than the very upright general that that Tosh way sees. But that doesn't stop that doesn't, like stop the fact that I think that Ilya is also going to end up being kind of villainous, like, like, sure. General Wolf can end up being the villain, too.

Krystle 32:14

That's really that that's really interesting. It's this is like, my favorite part about giving my stories to other people, because you guys are picking up things that I hadn't even considered.

Lilly 32:31
You being here puts our debates into a whole different Yeah.

Krystle 32:35
And then it's like, I wonder how much to say, just because like, I love I love listening to it. I like all my faces aren't because I disagree. No, I love it. Because I want to say what's coming, but then at the same time saying what's coming is like, spoilers.

Lilly 32:51
I don't think Ilya would ever betray Wolf. That is not I get from that book.

Krystle 32:56
No, she, she loves him. She loves him beyond the capacity that she she even knows she's capable of just because

Sara 33:04
I don't think that she would betray him. Like intentionally, yes. However, like, I think I think that she would work towards what she thinks he wants. But what she thinks he wants is not necessarily what he actually wants. Because she is a very complex character who is driven by complex motivations. And he is a pretty straightforward, like genuine human being. Yeah,

Lilly 33:34
okay, maybe the problem is that I see mutilated babies as a pretty black and white issue. Maybe that is revolutionary.

Sara 33:45
I mean, the way Kaz reacts to it

Lilly 33:47
makes me think that the people in this world see it the same way if they knew what was going on. And now that this has been revealed, I think it completely changes. So we have seen Illya acting without that knowledge. Now she has that knowledge, and I think that will change the way she acts. We gotta move on, because we're gonna give crystal

Krystle 34:16
know what she's gonna do?

Lilly 34:17
I know, you know, to metaphor, and if so.

Krystle 34:28

It wasn't intended to be a metaphor. It was just my interpretation of how we use magic. And I kind of linked it into some spiritual stuff that I believe in our ability to kind of move the world. And of course, it's amplified because it's a fantasy novel, but it wasn't intended to be a specific metaphor. However, people are reading it as a metaphor for queerness, which probably makes sense, considering who wrote it. Were it's something that you're born with, and it's something that may or may not really complicate your life. And it's something that you have to kind of come to terms with and make decisions about. Some other people have read it as a metaphor for neurodiversity, such as, you know, autism spectrum and ADHD. So it's really neat to see how people are responding to it in ways that when I step back and go, yeah, that tracks. Yeah, because it's all things that, you know, we as humans have to kind of navigate our way through in various cultures, you know, us living in a, in a heteronormative culture have to navigate through any sexuality beyond that. And then us navigating a world where we're generally see ableism as superior, anyone who is differently abled has to navigate through what that's going to mean, and it doesn't go away. And it should be seen as an integral part of yourself rather than something that makes you tainted. So it's really neat to see how people are reading it in ways that I didn't think of, but totally tracks.

Lilly 36:12
I have to confess I stole this question from Sarah,

Sara 36:15
I didn't. And I have to confess that I stole this question when Connor

Krystle 36:19
is one of the ones he's one of the ones that read it as a metaphor for queerness. And when he said it, it was like,

Sara 36:30
yeah, no,

Krystle 36:31
I believe that that sounds like something elegant. And see, that's why I say like, there's stuff in there that's happening, that it didn't even occur to me just because of the the way I see the story. I see it at a different angle than readers are seeing it as so interesting. And it's really it's it's a gift to be able to see how other people are interpreting these things.

Sara 36:59
It's really interesting to see how individuals bring their own situation yes, to bear on the story that they're reading, and how that plays out. And I think there's a lot of room for interpretation in the story of the talented in the Dominion.

Lilly 37:19
And it's such a powerful story. We've used the story five times Callum sorry, in that everyone feels othered for some reason, yes. And what are you feeling? othered? For?

Krystle 37:33
Yeah, I could say that I intended it to be a metaphor for otherness, and feeling apart from the norm, the current of your society, and if you it is definitely an exploration of what it feels like to be outside the intended norm. So then anyone who feels outside the intended norm really connects to it. And that's, that's really, that's been a really beautiful thing to behold, how people are feeling seen, just because of how I interpreted magic. So that was really cool.

Lilly 38:11
I had to confess that I stole this question. Because I did not read talent as a metaphor. I read the exploitation of talent, yes, as a metaphor for how a how do I not use the word capitalism?

Krystle 38:30
Humanity is trying to do a commodity we everyone is exploited, that we're all bought and sold on a commodity market to drive the interests of our greater society. Yeah, and the exploitation of the human experience.

Lilly 38:47
The context for this question, the little girl who Tosh way finds at the beginning, who has been mutilated and murdered, ends up being his ex partners daughter, which we don't find out until the very end. And this question from Sarah, who I stole it from? Shamelessly is were you always intending for that first victim, that Tasha way finds to be?

Krystle 39:17
I don't think so. I think that's something that I realized, as I was revising,

Sara 39:22
it adds so much depth to his horror over I mean, obviously he he has a level of horror over what's happening because it's just an atrocity right? Yeah, like like it's it's awful what the authority is doing to these people, but there's a personal level that is added when he realizes that this is the daughter of his daughter. Yeah, yeah, his his son's mother.

Lilly 39:54
It also makes it so much more concrete. It Yeah, up until this point, it's all been so vain. AIG

Krystle 40:00
is so nebulous. Yeah,

Sara 40:01
it makes it a lot more concrete. And it makes it a lot more personal for him, and a lot more personal of a fight for him.

Lilly 40:10
I think he needed it to be more personal. I feel like Tosh way to

Sara 40:16
necessarily need it to be more personal, but it became more

Krystle 40:19
personal.

Lilly 40:21
But to me, it was the piece that made it. Sorry, Crystal, I'm talking about your book before you can.

Krystle 40:26
No. Good. I love it. I love hearing. I love hearing it. So go.

Lilly 40:30
One of the main sticking points throughout his investigation was how much of this can I believe? How much of this can I prove? Yeah. And the one thing that he can, I guess he can't even prove but he does believe is that kale had children. Yeah. And so being told that there's no record of them. And then him finding a record that matches the definition of one of his sources of how to track parent could not parenthood, how to track the genealogy lineage. Yeah, thank you lineage, that kind of tie this all together of, at least for him, he no longer has that doubt of

Krystle 41:13
some daughters that he can connect. Yeah. And that that's that was where my, my mystery thriller roots really came in. So Dennis Laney writes, mostly private I fiction, and it was something that I had to grapple with was the time period that it's not like he could run fingerprints and DNA like you would in a modern day, murder mystery. And him not having access to a crime database and whatnot, like he just didn't have the tools to to really solve this murder in the same way that you would if he was in, you know, 1990 instead of 1890. So it was something that needed to happen to close the thread of that mystery and so that him and the reader knows what happened. And then bringing it into the closing the threat of Chios life and Jason's life felt like a really important dimension, just to bring some definitive confidence that we know what happened. Even if we can't prove it. Now we know what happened. So yeah, yeah, your your read of it is really just the dots needed to be to bring weight to the the accusations in a way that fit with the time period, and in a way that could be really compelling to the realer end, and the people in the book that, okay, this must be true. And now I need to prove it.

Lilly 42:49
One of the things that I really loved about this book was how, so I'm going to use Karen one as an example. She might be the only example. But all of the adults are very honest to the children. But not harsh. Yeah, they're still very kind at the same time. And that I'm not going anywhere with this. I just really liked that. Like she She's a kid in a really rough situation. Not rough, but attendance. actuation.

Krystle 43:21
Yeah. Should happens.

Sara 43:24

I think that you get at least in a lot of other books, you get characters who are in similarly rough situations, and they sugarcoat it to the kids who are around them. Yeah, it's nice to see that these characters are treating character him as someone who has an adult agency and who deserves an actual response and not just a kind of, like, rote kind of Yeah, yeah.

Krystle 44:00
It's gonna be okay.

Sara 44:01
Yeah, exactly. But

Lilly 44:04
are children smaller than adults? Or are they just farther away? Okay. Especially, I don't know, I had something that I made a joke and now I lost it. The joke was worth it, though.

Sara 44:24
I think I think that it's nice to see a character, like heard when he was given the agency of an adult, even if she doesn't necessarily have an adult mindset and an adult's, you know, point of view but but she is given the

Lilly 44:42
she's given power over her own destiny

Sara 44:44
there. Yeah, exactly. Yeah.

Lilly 44:48
There are so many stories. Well, I may be conflating different media, TV shows and movies and books, but there are so many stories, where character has tried to protect children from the reality of their situation. And then those children obviously go off and do something ill advised. Because they don't understand the reality.

Krystle 45:13
Yeah, I think it's probably a lens of how you view children generally like, I mean, all children are precious, certainly. But our job is not to protect wealth. Our job is to protect our children. But it's also to give them the tools to protect themselves, because inevitably, they will not be children anymore. And I think some people treat child characters just says props to the story, rather than

Lilly 45:40
they have to go get into trouble. So the heroes have to go save them. Right. Yeah,

Krystle 45:45
props to the story. They're driving the driving conflict rather than being they're not people, fellow human beings. Yeah,

Lilly 45:53
they're people, they're just farther away.

Krystle 45:57
And it goes with, you know, I notice stories that dehumanize children also to humanize women. So it's just all of these things are props to the male characters for them to have a storyline to tell. Whereas when you see them all as complex humans, you get so much more interesting effects out of the whole story, rather than just a man's story.

Lilly 46:22
Isn't that worse? I imagined that male authors were once children. I had no proof that I could assume that it

Krystle 46:32
definitely the ones that I know we're humans stories.

Lilly 46:37
Like how do you I think this is a Terry Pratchett quote. Sarah, back me up here, that adults forget that they were once children.

Sara 46:46
Yeah. I don't think that specifically a terror project, quote, but I would believe it.

Lilly 46:51
It's about, you know, speaking to children, like the real people.

Krystle 46:55
Yeah. Yeah, I certainly I like I think about it all the time. Like, sometimes it blows my mind that these little people that live in my house, one day going to be large people that live in their own houses, but you have to actively think about it. You know, they aren't the little babies that I remember anymore. They're autonomous thinking, emoting, sometimes overly emoting. But that's part of the process. And I do think a lot of adults especially,

Lilly 47:26
well, not to be crude. But isn't that the difference between children and pets? Yeah, that's you keep forever and you take care of forever. Yeah. But children, you have to let go.

Krystle 47:36
Yeah, they're they're not they're not trinket. They're not props to your life. They're small people that you're trying to turn into big people. Which means protecting them from stupid things that they do, but also preparing them to protect themselves from the world. And you can't prepare them for that without telling them how rough the world does, in a way that their child minds can understand.

Lilly 48:01
That definitely came across in the dialogue in this book. I really appreciated that. Yeah, that's how I started this with

Krystle 48:09
curved one. Yeah, I like writing characters. Shoot, she was fun. I'm sorry for things.

Sara 48:17
I don't think you have to apologize for the things that you did in this book, unless you do worse things to her.

Lilly 48:23
Next one. Yeah. That was ominous.

Krystle 48:27
No, but like, we're in the spoiler section, right? She sees her mother being attacked and nearly killed. Like that's not.

Sara 48:35
That's I mean, I don't want easy for that wouldn't be easy for anyone. Yeah. But also that that sentence that you said was very ominous?

Krystle 48:46
No, I was referring to right.

Lilly 48:49
No, I think that's a good point, though. Karen, one has to experience the concept that her mother is not immortal, which is something that every child has to go through, but to go through it so

Krystle 49:02
really violently. Yeah. And then, you know, she was really she was she was really gunning for having a family, with any Ellesmere with Tasha away. And then she has to leave and face the fact that life doesn't go the way we want. You know, she was probably a happier person at the beginning of the book than she was for your little book. But I think that can be said for just about everyone so opportunity, objectification and opportunity, Misery. Oh,

Lilly 49:33
I disagree. I don't think less miserable, but not necessarily happier. I don't think those are the same scale. Yeah, that's like that was the whole point of crystal the whole point of your book. Is that Tosh way and Stella? Yeah, we're not unhappy, but they certainly weren't happy.

Krystle 49:55
Yeah, yeah, that's true. Yeah, I actually I would, I would say that in spite of the fact of being separated, they've actually healed each other. Yeah, more than a bit by the end. So yeah, okay. Yeah, you're right.

Lilly 50:10
Not to redisplay in your book. But I definitely feel more optimistic. Yeah, there's, even though their situation is bleaker. There's more hope than there had been. Yeah. So the one thing misses maybe a confession of how uncool I am. With the book legacy of the price wash is I did have to ask what hashish was with,

Sara 50:41
which I find really interesting, because so I'm not sure how clear we have made this through our podcast previously, but you have a lot more experience smoking than I do. Right.

Lilly 50:54
Weed specifically, not anything weed.

Sara 50:57
Weed specifically, sure. But I don't smoke. And yet, and maybe this is just because of what I have read previously. But I found the phrase hashish to not like I knew the general implications of it, even if I didn't know the specific weed connotations.

Lilly 51:20
The unfortunate reality that I have discovered is that the first time you smoke a joint, it does not then also download all of the leads into your mind. What would be very helpful if it did.

Krystle 51:37
You gotta go to psilocybin if you're looking for downloading new information.

Lilly 51:43
So much of it is regional to I remember teasing. I don't think the teasing landed very well. But I attempted to tease Andrew Cartmel about his weed slang in his book as well. I don't think

Krystle 51:59
it was written on dead wax or something. Yeah. Yeah. That was a good episode. Everyone should go listen to that one.

Sara 52:09
He was our he was our first guest. And I really enjoy Andrew Carmel. I mean, he's, he's a wonderful person. And his books are really enjoyable. They're mystery and not fantasy, but they're great.

Lilly 52:21
Well, my weeds length joke. Late is very flat at the time. You're quite. Yeah, it's just a I don't know. I live in a legal state. So I don't have to deal with slang ever.

Krystle 52:38
Hear a question that I was?

Lilly 52:42
No, this is words are weird.

Sara 52:45
This is specifically a question segment.

Lilly 52:50
Crystal, why have you come up with so many weird weed words? What's wrong? How's that?

Krystle 52:55
I guess I didn't realize that how she used was gonna be a divisive issue. My readership.

Lilly 53:01
I just wanted to clarify to make sure I wasn't wrong. Yeah, that's

Krystle 53:04
fair.

Sara 53:05
I knew that it was a weed thing. I didn't know the specifics of like, what kind of weed and what it implied.

Lilly 53:14
It's just more concentrated THC. Depending on how scientific we want to get with our conversation. Yeah, don't don't,

Krystle 53:21
don't mess me up the science. That's not.

Lilly 53:26
Anyway, that was my weed words are hard. There's too many of them. I can't keep track. Sex words are also hard, but less because you have to keep track and more because they're so loaded all of the time. Yeah.

Krystle 53:39
That's why I added six words into the into the words or weird corner, just because it was really easy to know what I was going to say about, say, touch was body trying to decide now if I shouldn't spill the beans there and what I say, but there's just this, there's a lot of negative baggage when trying to decide which words to use for a female body just because like all all of the swaying has a lot of negative connotations that like, hit you kind of viscerally like, I wasn't really sure if I want to knock people like that. But then at the same time, any of the scientific proper words are not sexy. So I actually left it really vague and unspecified and I'm kind of unsatisfied with how I handled it but I don't know you guys just read it so maybe could tell if any of it

Sara 54:38
I didn't find it particularly unsatisfying how you handled that's a really sucks words. Yeah.

Lilly 54:45
Is that a euphemism?

Sara 54:49
No, know i. What I thought I thought that you dealt with sex and both the male and the female bodies in a very girl Attarian way.

Krystle 55:01
I don't know that I did it in an egalitarian because I mean, I mean, I guess I was Koco. But then when when it's still it's all vague. So,

Sara 55:12
right, but but that's because we see all of it from Tosh was perspective. And I didn't feel like you were shying away necessarily from showing it from Stella's perspective, like

Krystle 55:24
most of the sections were written from stoles point of view. Well, you

Lilly 55:27
didn't use the word Nether lips, so you got that you didn't know how good you did. Oh, I have more

Sara 55:43
negative. I'm just saying that like, I think overall, you just go.

Lilly 55:51
You also not use the phrase gash.

Sara 55:56
Yeah, see? That's true, too.

Lilly 55:58
Speaking of negative connotations. Yeah, that

Krystle 56:01
was just was nothing sexy there.

Lilly 56:06
No, I assume that whenever that's being used, they're using it to make you angry on purpose. Like, I don't think I've ever read that in like pornographic scenario, I hope. The worst version is x wound. Which is just a more like gross description of gash for

Krystle 56:31
ya see, Ya see, we're never at risk of getting hit with a gash or an axe wound in our novel. But, you know, there's other stuff. Well, I

Lilly 56:43
have a weird comment. clitoris. Yeah. How

Krystle 56:47
do you make that sexy? Yeah,

Lilly 56:49
it's very scientific, but also an important body part.

Krystle 56:56
Outline, especially considering Joshua has proven himself to not be a superhero. There is this thing going around on Twitter a couple of months ago, where somebody DC was talking about how it's nice to work with the super villains or not the super villains just the villains like Harley Quinn and stuff, because they could explore each other. Or they could.

Sara 57:28
They could explore each other.

Krystle 57:30
Yes, they can explore the characters giving each other oral sex, because they were trying to do a storyline where Batman went down on Cat Woman in one of the regular comments and someone in the high up said heroes don't do that. And a lot of Twitter was quite upset about the implication that heroes don't do that. So anyway, Tosh was not a hero, and he does that. What do I say? You know, because it's like, clitoris is not sexy, but it's an important part of making that so much fun. clit is not sexy, like. So that's why I said sex. Weird. Sex words are weird and really hard. Because we want to know, what is he doing? Same time. There's

Lilly 58:23
tell us what he's doing. But don't say it. Right? Because yeah. And how do you walk that line?

Krystle 58:30
Yeah. Yeah, it's a really hard line to walk because what I learned, but it's nice to know that it worked out for me.

Lilly 58:43
I did just read a really bad romance novel. So not to diss you, but I did have a very low bar.

Krystle 58:51
Yeah, maybe that helps me all the all the wrong applications of sex words. Just it's an easy bar to clear. Just

Sara 58:59
brainwash, at least not include the phrase kittens escaping.

Lilly 59:04
I was gonna say

Krystle 59:06
I almost want to put it in there

Lilly 59:14
unless you're trying to show a really awkward character who doesn't understand how to discuss adult themes and you're like wow, look at this character that

Krystle 59:24
or somebody like it fell making fun of someone.

Lilly 59:27
Yes. You would.

Sara 59:29
I want to hear I want to hear Ishmael talking about kittens escaping

Lilly 59:37
feral What have you done?

Sara 59:40
Are you not sorry?

Krystle 59:42
should be no good. Yeah, he's he's such a good carrier for something like that. Because there's almost nothing he can say that. People won't forgive because he's so beloved of a character. So yeah, he

Lilly 59:59
told me There's though, right? I, in the book that I read, the character using that phrase was the daring sexual one. And that was her being daring and sexual. And it was just hard god. Yeah. I don't know if that was I

Sara 1:00:19
ever asked you about kitten scaping. You know that it's an imposter.

Lilly 1:00:24
Yeah. Or you're making fun of me. Yeah, we

Krystle 1:00:27
tell that we've been kidnapped. Yeah.

Lilly 1:00:31
Let's make an action right now. If anyone ever DMS the other one, the phrase kittens escape big. Paul look, yeah.

Sara 1:00:45
Can you tell us a little bit about your current projects?

Krystle 1:00:49
So obviously, I've been working on the sequel to legacy of the bright wash, which will be legacy of broken bone. There's that books corny. It's getting a little away from me at this point where I'm starting to wonder if it's too much. But it's never never. I feel like even if it is too much, it's fine.

Sara 1:01:19
It's not too much.

Lilly 1:01:21
You realize what podcast you're on, right?

Sara 1:01:25
It's not too much.

Krystle 1:01:26
We want it all.

Lilly 1:01:29
The horny gag?

Sara 1:01:31
Yep. Yeah.

Krystle 1:01:32
Opportunity objectification,

Sara 1:01:34
opportunity objectification? We're horny for brainwash,

Lilly 1:01:38
there's not the river. Not into rivers.

Sara 1:01:42
Are you sure about that?

Krystle 1:01:43
Yeah. Right person could make that sexy though. Like,

Lilly 1:01:48
there's also a lot of dark shit. Yeah, in. Yeah.

Krystle 1:01:53
So that's the other half that books horny. But that book gets a little darker just because everyone's dealing with the fallout of what has gone on. So I'm leaving all the horny belts,

Lilly 1:02:09
as you should. So there's a lot coming from you very soon. Yeah. Where can we follow you to find out about that on the internet.

Krystle 1:02:18
Mostly, I'm on Twitter. So crystal Machar. I'm on Instagram again at Crystal Machar. But I dropped all the best teasers on Twitter. So if you want to know what's coming to Twitter is the place to find me.

Lilly 1:02:35
And your website is also I think

Krystle 1:02:43
a website just Crystal matar.com where I have almost nothing, but also there sign books available for sale there. So if you really like brainwash, you can get assigned to hardcover.

Sara 1:02:55
So you should buy a signed hardcover, though. Yeah,

Lilly 1:02:59
yeah, I was the books with another Oilers. Yeah, before we get too far, I would like to thank you for coming on, and then release you from being on the record. So we're not recording anymore.

Krystle 1:03:16
Thank you very much for having me again. I hope I hope I get to keep coming back.

Lilly 1:03:21
Oh, Crystal, thank you so much for joining us. This was so much fun. There is

Sara 1:03:25
there is no question about that, like crystal, you're gonna be I can guarantee it.

Lilly 1:03:31
You're stuck with us now.

Krystle 1:03:33
That's why I asked you after you've been drinking.

Lilly 1:03:41
Thank you so much for listening to this episode of fiction fans.

Sara 1:03:45
Come disagree with us. We're on Twitter and Instagram at fiction fans pod. You can also email us at fiction fans pod@gmail.com

Lilly 1:03:55
If you enjoyed this episode, please rate and review on Apple podcasts. And follow us wherever your podcasts live.

Sara 1:04:03
Thanks again for listening and may your villains always be defeated. Bye

1:04:08
bye