

FINAL CUT FOR REAL PRESENTS



A FILM BY NITESH ANJAAN

ドリーミング  
村と

# DREAMING MURAKAMI



WRITTEN AND DIRECTED BY NITESH ANJAAN PRODUCERS PERNILLE TORNØE & SIGNE BYRGE SØRENSEN  
DOP AGAPI TRIANTAFILLIDIS EDITORS DENNIZ GÖL BERTENSEN & NIKOLINE LØGSTRUP SOUND DESIGN ANDREAS SANDBORG  
COMPOSER ANNA ROSENKILDE VFX DEVELOPMENT MATHIAS BJERRE 3D SUPERVISOR KIM FERSLING VFX TGBVFX  
COLORIST ANDERS V. CHRISTENSEN POST PRODUCTION MANAGER MARIA KRISTENSEN PRODUCED BY FINAL CUT FOR REAL APS  
WITH SUPPORT FROM THE FILMWORKSHOP COPENHAGEN • THE SASAKAWA FOUNDATION • DANISH FILM DIRECTORS

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## SYNOPSIS

When Mette Holm begins to translate Haruki Murakami's debut novel *Kaze no uta o kike* (*Hear the Wind Sing*), a two-meter-tall frog shows up at an underground station in Tokyo. The Frog follows her, determined to engage the translator in its fight against the gigantic Worm, which is slowly waking from a deep sleep, ready to destroy the world with hatred.

More than twenty years ago, Mette read a novel by Haruki Murakami, who had yet to reach literary stardom. Back then, she had no idea how the Japanese author's imagined worlds would steadily shape and transform her own.

Since then Mette Holm has spent thousands of hours translating Murakami's puzzling and widely discussed stories to his Danish readers. Stories that continuously spellbind and challenge millions of devoted readers all over the planet.

As Mette struggles to find the perfect sentences capable of communicating what Murakami's solitary, daydreaming characters are trying to tell us, the boundary between reality and imagination begins to blur.

## SHORT SYNOPSIS

As translator Mette Holm struggles to find the perfect sentences capable of communicating what Haruki Murakami's solitary, daydreaming characters are trying to tell us, the boundary between reality and imagination begins to blur.

## DIRECTOR'S NOTE

I was twenty-three. By then, I'd read nearly everything that Haruki Murakami had written. Something about his solitary, daydreaming characters spoke to me and soothed my loneliness, the kind that comes from a lifelong experience of not belonging in any place or language.

By coincidence, I dropped by a lecture given by Haruki Murakami's Danish translator in a local community hall in suburban Copenhagen. I sat down and listened to Mette Holm as she opened up new perspectives on Murakami's work. By the time she was done, she'd opened up a whole new dimension in my understanding of all the translated books I had ever read.

She told us how she struggled to find the right way to translate a Japanese novel that was narrated in the first-person both in the introverted form ("*boku*") and the extroverted form ("*watashi*"), when her own language only had one word for "I" ("*jeg*"). That evening, it struck me how difficult, and how important an art, literary translation is. And I was moved by the realization that a foreign language offered me a linguistic gradation of the personal self – an existential nuance I had experienced but never had the words for.

As a translator, you are a medium between realities. Between the writer and the reader. Between the imagined universes you're translating and the reality of your everyday life. Between the differing conceptions of the world and the languages that produced them. Between home and the land you found a new life in when you journeyed out in your youth. Between all the people whose common experiences you shine a light on.

I think of all the translated novels I have read in my life, and with this film, I wish to thank their translators, because their work has shown me that there is so much more to life than what's right in front of me. I thank them because their work has made more tangible how much we, as human beings, share and have in common across continents and languages. In this murky mirror of life, translation offers the clarity to see ourselves reflected in the stories of others.

Nitesh Anjaan, 7/11/2017

## DIRECTOR'S BIOGRAPHY

Nitesh Anjaan lives in Copenhagen. His debut as a film director, "Far from Home", premiered at CPH:DOX '14 and won best Best Debut Documentary at Mumbai International Film Festival and in 2016 his first novel, "Kind of Blue", was published in Denmark. He is currently studying at The National Film School of Denmark.

## DIRECTOR'S FILMOGRAPHY

2017 - Dreaming Murakami - 56 mins, premiere at IDFA 2017

2014 - Far from Home - 71 mins, premiere at CPHDOX 2014, Best Debut Documentary at Mumbai International Film Festival 2016

## INFO

Directed by	Nitesh Anjaan
Produced by	Pernille Tornøe & Signe Byrge Sørensen
Production Company	Final Cut for Real - Denmark
Duration	56:41 mins
Language	Danish, Japanese, English; Norwegian
Subtitles	English
Release	2017 - World Premiere at IDFA
Supported by	The Filmworkshop / Copenhagen The Sasakawa Foundation Danish Film Directors The Danish Ministry of Education DR

## CONTACT

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DR