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A FILM BY NITESH ANJAAN

DREAMING MURAKAMI



WRITTEN AND DIRECTED BY NITESH ANJAAN PRODUCERS PERNILLE TORNØE & SIGNE BYRGE SØRENSEN
DOP AGAPI TRIANTAFILLIDIS EDITORS DENNIZ GÖL BERTELSEN & 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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- WE HAVE TO BE UNREALISTIC DREAMERS -

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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.

DIRECTOR'S NOTE

I was twenty-three and had read most of what there was to read by Haruki Murakami. Something about his solitary, daydreaming characters moved me and soothed this strange loneliness of mine, 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 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 works 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 more to life than what's right in front of me. I thank them because their work has made it more tangible how much we, as human beings, share and have in common across continents and languages. In our world, which consists of so many worlds, the art of literary translation is a prism through which we can see ourselves reflected in the stories of distant others.

Nitesh Anjaan, 7/11/2017

INFO

Directed by Nitesh Anjaan
Produced by Pernille Tornøe & Signe Byrge Sørensen
Production Company Final Cut for Real - Denmark
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Subtitles English
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Danish Film Directors

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