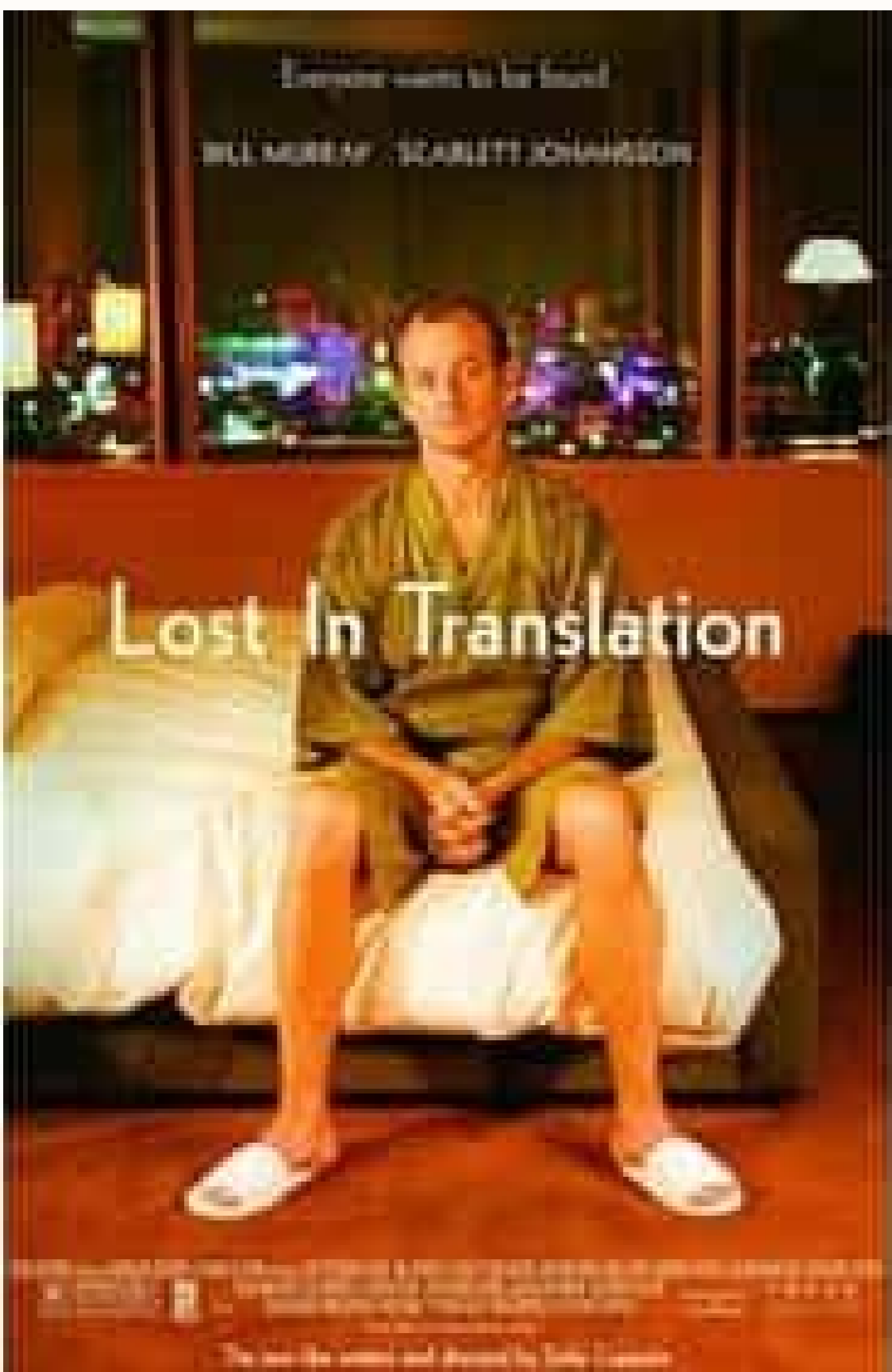


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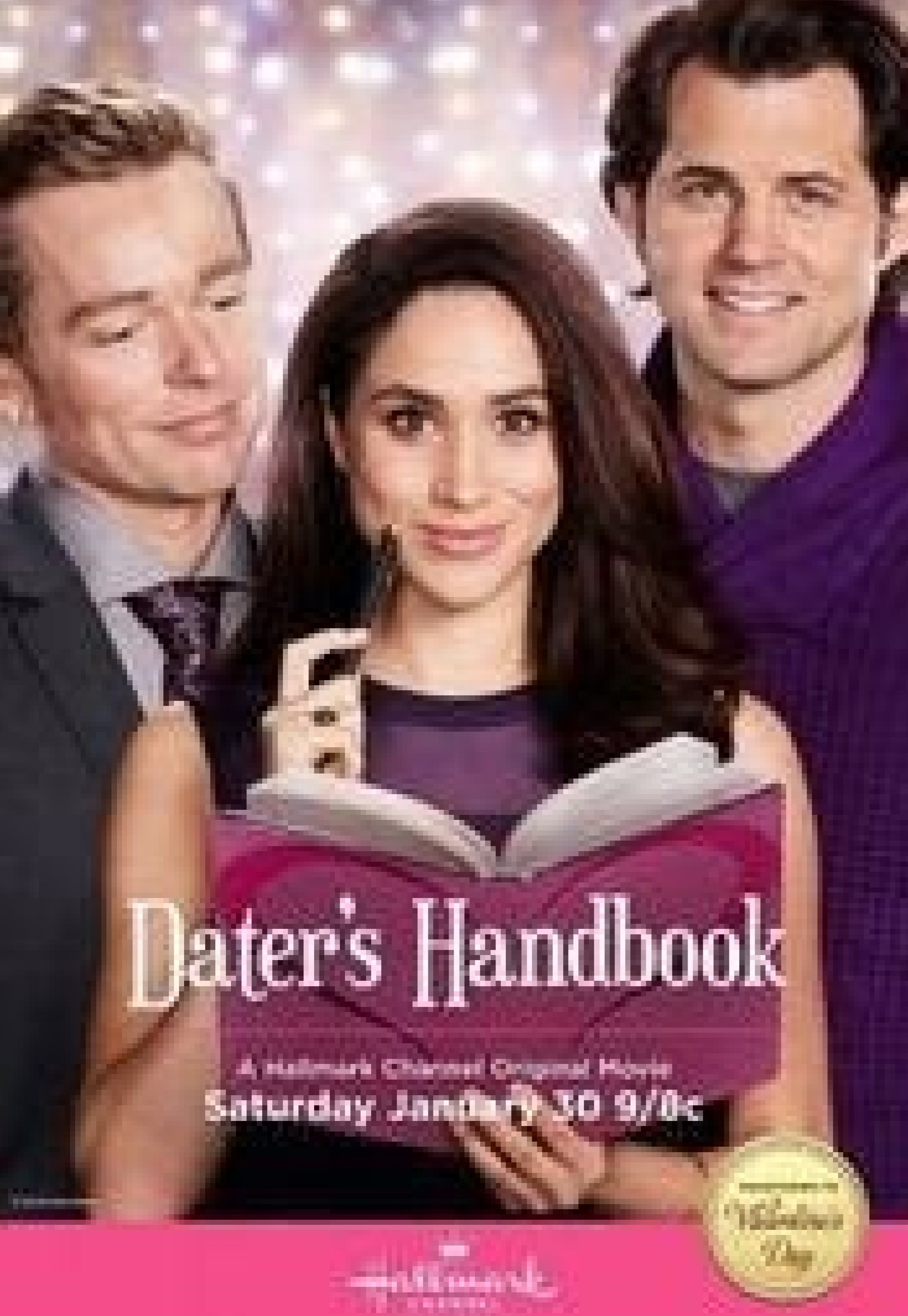
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Skip to main content 7.71 x 42 min2003X-RayRentals include 30 days to start watching this video and 48 hours to finish once started.Watch TrailerAdd to Watchlist 4971 global ratingsHow are ratings calculated?Top reviews from the United StatesPeterReviewed in the United States on February 27, 2021Two lonely contrarians disentangle their meanings of love SPOILERSVerified purchaseAt the end, I could not help but feel underwhelmed and heartache for Charlotte and Harris, both parting ways back into their brooding, exhausting, isolating relationships. They both share emotional trauma, overly human needs for love, validation, respect and admiration, torn from "career" dreams by their outward projections for soul searching, in really trying to heal their shame, mutually blind envy, and ambivalent plans for marital abandonment; which led them into complicated "romantic" relationships.It does not depict Japanese culture fairly if the viewer critically speculates the settings beyond the lover's plight, and juxtaposes the city, the foreign as an antagonist with xenophobia; are the overjoyed not puzzling to the depressed? Perhaps I'm granting a lot of reasonable doubt for the rude manners Harris experienced vs Charlotte.I thought sex is portrayed here as a concept that can sell since it's impersonal, i.e. strip club scene, and the sanctity exclusively lives between lovers, i.e. unseen suggested scene; singing can escape from reality, i.e. the bar they met at or the vocalist after the one-night-stand, but it's not so bad when you escape in good company, i.e. the karaoke scene after the party and street roaming; eating out with some friends to share stories or accomplishments can still be more isolating than sparking conversation with a stranger to share silence or appreciate each other's experience, i.e. bar scenes. It's an irrational rebellion of two lonely contrarians throwing bashful fits and enjoying a hayride till they collide and feel accepted. The actual antagonist is the dishonesty that misled them into their wretchedness: deceiving oneself into pursuing a someone else, a relationship or misconstrued "love", for their meaning that is not mutually committed for each others careful admiration, acceptance, and growth.I believe love should be treated with a sanctity that permits discreet levity or playfulness, and not exalted to one's purpose in life; the film fails demonstrating the latter, but excels in the former. One must learn to love their self before another, but no one is raised with a perfect definition of love, especially as the vulnerability of love makes itself privy to betrayal, and the effects. So, I believe there's a compromise, often people search for their counterparts good qualities that inspire them, and sort of "complete" their overcompensated infantile understanding of love. One could judge society, i.e. culture shock, or a loved one with circumstances happening to them, and conform to plateaus of complacency. But if someone is truly lost, i.e. a stubborn "loved" one is misleading their life, taking back the reins to meaning and repurposing their life and counteracting their plight to dependency, that breeds helplessness, demands courage. This is what these two lonely contrarians discovered together. If you live with someone who saps your courage, and makes you feel obligated to the extent that your actions are detrimental to your wellbeing, the relationship's toxic. Same goes for career relationships: I believe Harris had a terrible job and manager. I'd bet closure would've been well-received if he had left his job.It drove me nuts figuring out what Harris whispers to Charlotte during their final farewell:"Promise me, that the next thing you do, is go up to that man, and tell him the truth." The truth is left open-ended to the viewer as a soft-world, interactive device. I imagine it's that they're unhappy and miss the nonserious, nostalgic one-to-one vulnerable connections or dates, they once had with their younger selves. Harris reveals this in his intimate talk with Charlotte while they're both staring at the ceiling. Appreciation of each other's experiences, hurt and joy, are unequivocally lacking. This is what I think Harris wants to tell his wife, and has learned from his marriage; the need to impart helpful wisdom before Charlotte sinks as deep and becomes obligatorily-entangled as he has is what goads him out from the limousine, out of his ignorance for love, and shines hope into her quest for love and meaning. He does not "encourage" her or say I love you, he inspires and empowers her purpose, free from love for someone else, to find love for herself, decide and act contrary to her current "lover" for her own wellbeing. If people are storytellers, the easiest story to tell is the truth, especially when love turns awry. Main take-aways: Separate from people with toxic behavior. Don't put all your spiritual eggs into the romance basket. Diversify purpose with fulfilling work. Reaping benefits follows, but a hayride with a stranger may help if you've fallen short of the romance basket rule. Good messages.Tony WymanReviewed in the United States on August 11, 2022Brilliant Movie for True RomanticsVerified purchaseHighieser420Reviewed in the United States on August 25, 2022Easygoing and Interesting DramaVerified purchaseReviewed in the United States on March 3, 2022A postmodern examination of existential crisisVerified purchaseThis film is about existential crisis. If you understand what existential crisis feels like, you will understand this film. If you haven't experienced it, likely this film will seem slow and pointless. There isn't much plot to speak of, and some viewers will likely feel alienated from the film because these characters don't know what they want out of life and aren't actively pursuing a concrete goal. That can translate into a somewhat languid, aimless progression from one scene to the next, floating and tugged along by circumstance. It's this feeling of alienation from life that forms the emotional core of the film. The title is a metaphor for the difficulty of transitioning from one phase of life to another, and of the alienation that accompanies losing one's purpose, being swept along by routine and social obligations. Both Bob and Charlotte are stuck in relationships that have lost all romantic passion, in jobs (or joblessness) they hate. In this transitory setting of a hotel in the dizzying, frantic city of Tokyo, Bob and Charlotte find kindred souls in each other. This film is high on affect, and low on typical plot and character progression. It's an excellent film (which is why it won awards and frequently appears on "best of" lists) which explores the theme that rather than length or convenience, relationships are forged and strengthened by the intensity of shared experience. If you have experienced existential crisis or enjoy whimsical, shoegaze-y films such as Garden State or HER, chances are you'd find something to appreciate about this film. HER, by the way, is often thought of as an artistic response to this film - Sofia Coppola and Spike Jonze were once married, and it's been suggested that the character John in Lost in Translation represents Jonze, and Rooney Mara's character Catherine in HER represents Coppola. A beautiful, modern classic in my opinion. It has soul and depth, and is one of my favorites of all time. One person found this helpfulScribe53Reviewed in the United States on March 31, 2004Welcome surpriseVerified purchaseI was sceptical when I first heard that Sofia Coppola, the daughter of director Francis Ford Coppola, wanted to become a director. This seemed to be carrying even Hollywood nepotism way too far. I'm happy to say that Sofia Coppola completely overcame my scepticism with her first film: "The Virgin Suicides". Now, with "Lost in Translation" she's made a film so full of charm and observation that I just can't wait to see what she's going to do next. Although "Lost in Translation" stars Bill Murray, it's not one of his mainstream comedies but an - often humorous - offbeat love story, or friendship story, or lost soul story. It's the fact that you end up not quite sure which that is a major part of its charm. Sofia Coppola's script is fairly minimalist, leaving plenty of room for Bill Murray and Scarlett Johansson to develop their characters' relationships through looks, gestures, moments of silence. And then there are the added complications. Murray's character Bob Harris is facing a mid-life crisis. Johansen's Charlotte is in her early to mid-twenties. Both are married. Bob is a slightly over the hill actor who - he tells Charlotte - could be at home doing a play but is in Tokyo to do an ad for whiskey for 2 million dollars. Charlotte is the wife of a fashion photographer (Giovanni Ribisi) who's in town to do a shoot. Charlotte's been married two years, and is beginning to think she doesn't really know who her husband is. Bob has been married for 25 years and it's a marriage that seems to exist for the sake of the children. During their cross world phone calls neither he nor his wife seem to be very open with one another emotionally. Both characters are jet-lagged and suffering from insomnia. In the early hours of the morning they find themselves sitting next to one another in the hotel bar, and they begin to get to know one another, something that probably would not have happened had they not been adrift, strangers in a strange land. And to them at least Tokyo is a strange land. Charlotte feels the alienation of the outsider. Bob's cultural collisions are somewhat more amusing. Some, most notably a session shooting photographs for the whiskey campaign, are ad-libbed by Murray and the Japanese cast. In another scene a Japanese prostitute sent to his room by his gracious hosts won't take no for an answer, and seems determined that he should lick her thighs or lip her thighs. It takes him a while to catch on. A Japanese character nicknamed Charlie Brown singing the Sex Pistols "God Save the Queen" in a karaoke bar, does - after all - have potentially humorous overtones. And the film's not any less satirical in its portrayal of many of the Western characters, including a Western lady jazz singer in the hotel bar, a Hollywood actress in Japan to promote an action movie in which she co-starred with Keanu Reeves, or even Bob himself. One encounter between Bob and the jazz singer, and its after-effects, are simultaneously stinging, funny and poignant. Bob stays in Tokyo a few extra days to appear on an absurd TV chat show. Charlotte is left alone as her husband leaves town for a shoot. They begin to hang out together. They begin to realise that despite the age difference, and their different places in life they are experiencing very similar self-doubts. And they like each other. A lot. But where are they going to go with it? I'm not going to give much of that away, but it's an extremely sensitive portrayal of a budding relationship between what is - in some ways only - an odd couple. Sofia Coppola's casting is inspired. The origin of the film was the city of Tokyo itself, which Coppola felt she wanted to put on screen. But once she'd decided that she began to look for characters and - from the beginning - had Murray in mind. In "Lost in Translation" Murray gives free rein to both his comic ability and his sensitivity. Cast opposite him, Scarlet Johansson is about five years younger than the character she's playing. She's not yet even twenty, but she is already more than able to suggest a level of complexity far beyond her years. Much the same statement also applies to director and screenwriter Sofia Coppola. Some have been sceptical about how someone so young could get into the head of a middle aged guy having a mid-life crisis. It doesn't surprise me so much. Coppola clearly possesses the art, insight and sensitivity to do it. And the only criticism I have about "Lost in Translation" is that it's all over way too fast. 2 people found this helpfulLawrence BernabeoReviewed in the United States on May 17, 2004An exquisite little jewel of a film from Sofia CoppolaVerified purchaseAfter watching "Lost in Translation" the thought that most stuck out in my mind was that this was Sofia Coppola's film. A lot of the talk about the film before the Oscars was about Bill Murray's performance, especially after he won the Golden Globe, but I did not think it was his best work. I would still insist that it was "Groundhog Day" where he displayed the greatest range and had his most heartfelt moments (i.e., the last night with Rita). As for Scarlett Johansson, "Lost in Translation" was not even her best performance of 2003. That would be her role as Griet in "Girl with a Pearl Earring." This is not to say that the performances by Murray and Johansson in this film are not excellent, but simply that both have done better. However, I do not think you can say the same for Coppola, since "Lost in Translation" is the second major film she has written and directed, the first being 1999's "The Virgin Suicide." The key difference is that this time Coppola is doing an original story and not an adaptation. The story is about two lost souls who meet in a Tokyo hotel and spend the night together, but not in the convention meaning of the phrase. Murray is Bob Harris, a movie star who has come to Japan to make a series of commercials for Suntory whiskey for big bucks, and while this keeps him far away from his wife and kids his phone calls home suggest his marriage is as much an obligation as this gig. Johansson is Charlotte, who has been dragged by her photographer husband, John (Giovanni Ribisi) on an assignment and is left to entertain herself while he is running around taking photographs of some minor Hollywood starlet (Anna Farris), and perhaps doing more. Our expectation is that Bob and Charlotte are going to end up in bed together, but Coppola is playing with our expectations. After all, two people can cling to each other through psychological intimacy as well as the physical. These two people are also in the middle of a neon colored alien environment with the late night Tokyo of karaoke bars and pachinko parlors. The dark hotel bar becomes a sort of womb that these two characters have reentered and are going to emerge from at the end of the film changed in some way that Coppola, in a masterstroke, decides not to share with the audience. Bob and Charlotte have their own lessons learned from this experience and Coppola leaves it to the audience you draw their own conclusions. "Lost in Translation" is a meditation, and for those who have not been married or who have never been a stranger in a strange land the realities of this fictional tale may well be lost. One of the reasons it stand out so prominently compared to the other films nominated for Best Picture Oscars in 2003 is that it is an intimate film while the others were either spectacles ("The Lord of the Rings: The Return of the King" and "Master and Commander: The Far Side of the World") or larger than life stories ("Mystic River" and "Seabiscuit"). But even an intimate meditation can be a jewel of a film. 5 people found this helpfulStressReviewed in the United States on March 14, 2004A mirror for people...Verified purchaseReading all these harsh reviews, I found that this film is a mirror for people and their ignorance, or intelligence. a) How is this a movie without a plot?? That's just INSANE! Two people are separated from normal life. Two people are cloistered and alone, even in their relationships with spouses. The two people slowly meet, again and again. Two people begin to share their lonely lives together. Two people grow fond. Two people love, but don't take advantage. Two people separate, having shared humor, love, regret, loneliness, Tokyo without having fully communicating their love. They meet one last time and open up to each other. That's not a PLOT?? b) This film seems to give everyone some dumb view point to bash someone in their lives, basically displaying they, the reviewers, are petty, gross, evil people at heart. How is this a movie that gives rise to the ability to bash artsy people, Americans, Japanese, President Bush or anyone? Are you people insane?? The people who like this movie LIKED it, it wasn't a LIFESTYLE choice. It was something that appealed. As for the German guy bashing Americans, that's just rude and dumb. I come from German parents and I understand how sick some German thinking is, but good lord, keep it to your own ignorant self. This is a film that could be about anyone anywhere. c) Racist? How is this film racist? RACIAL maybe....but more culturally skewed and playful then RACIST. Are the Japanese even a race? What's this about? They had fun with cultural differences. I didn't see "wing wong, slanty eyes" jokes, or even worse "Me Japanese! Me brohm Peraw Hawhoawwww"....come on tondioins, get a life. d) Not funny? Sure, this film isn't what you call a pure American cinema COMEDY, but there is so much light humor going on with the characters and situations that it does have a lot of humor within this well rounded film. It is a drama, romance, comedy film, but its just a really good film. People must go to this film expecting "HEY! WATCH ME PULL A GOPHER OUTTA MY HOLE!". Bill Murray slapping his genitals in doors, Asian sex jokes, people prattaling on asian pears, wild eye goofy takes at the camera, silly outfits, and the obligatory nude scene with the 16 year old being discovered by his parents and hiding his manhood in a pie. This just isn't that. How can you even expect that seeing any of the previews?? People are so ignorant. Look at the poster, look at the cover, look at the previews! Where is this a "genitals in pie" story?? e) "Emperor's New Clothes"? The only person standing out here is the reviewer, showing off as a brazen dunce. While, I expect, people wanted missiles whizzing around, car chases with funny faces and one liners right out of Nickelodeon cartoons, maybe some evil boss Murray and Johansen must fight to prove their love, this just ISN'T that. Some of my favorite movies of all time are "Casablanca", "Evil Dead 2", "M" and "Death Wish 3"...I can enjoy anything well done in any genre by anyone and I understand most people can't. But to give this film 1 star?? What is wrong with you. It is beautifully filmed, has some really excellent sequences, makes sense, has a plot, combines a lot of dramatic and humorous elements in writing. People don't even rate some of the all time HORRIBLE movies that were filmed on 16 mm with total lack of story at 1 star....What this film really shows is how ridiculous 95 percent of the reviewers are. Naturally, I am not one of them. 18 people found this helpfulScribe53Reviewed in the United States on March 16, 2004Lost SoulsVerified purchaseAlthough "Lost in Translation" stars Bill Murray, it's not one of his mainstream comedies but an - often humorous - offbeat love story, or friendship story, or lost soul story. It's the fact that you end up not quite sure which that is a major part of its charm. Longtime filmgoers may remember Richard Linklater's 1995 "Before Sunrise", which starred Ethan Hawke and Julie Delpy as an American man and a French girl who meet and develop a romantic relationship over the space of a few hours while he's backpacking through Europe. It's a film that I quite liked. But "Lost in Translation" is not only a similar movie. It's a better and more complex one. "Before Dawn" was sometimes a little too in love with its own wordiness. Sofia Coppola's script for "Lost in Translation" is fairly minimalist, leaving plenty of room for Bill Murray and Scarlett Johansson to develop their relationship through a look, a gesture, a moment of silence. And then there are the added complications. Murray's character Bob Harris is facing a mid-life crisis. Johansen's Charlotte is in her early to mid-twenties. Both are married. Bob is a slightly over the hill actor who - he tells Charlotte - could be at home doing a play but is in Tokyo to do an ad for whiskey for 2 million dollars. Charlotte is the wife of a fashion photographer, played by Giovanni Ribisi who's in town to do a shoot. Charlotte's been married two years, and is beginning to think she doesn't really know who her husband is. Bob has been married for 25 years and it's a marriage that seems to exist for the sake of the children. During their cross world phone calls neither he nor his wife seem to be very open with one another emotionally. Both characters are jet-lagged and suffering from insomnia. In the early hours of the morning they find themselves sitting next to one another in the hotel bar, and they begin to get to know one another, something that probably would not have happened had they not been adrift, strangers in a strange land. And to them at least Tokyo is a strange land. Charlotte feels the alienation of the outsider. Bob's cultural collisions are - as one would expect when Bill Murray is playing the character - somewhat more amusing. Some of them, notably a session shooting photographs for the whiskey campaign, are ad-libbed by Murray and the Japanese cast. In another scene a Japanese prostitute sent to his room by his gracious hosts won't take no for an answer, and seems determined that he should lick her thighs or lip her thighs. It takes him a while to catch on. A Japanese character nicknamed Charlie Brown singing the Sex Pistols "God Save the Queen" in a karaoke bar, does - after all - have potentially humorous overtones. And the film's not any less satirical in its portrayal of many of the Western characters, including a Western lady jazz singer in the hotel bar, a Hollywood actress in Japan to promote an action movie in which she co-starred with Keanu Reeves, or even Bob himself. One encounter between Bob and the jazz singer, and its after-effects, are simultaneously stinging, funny and poignant. Bob stays in Tokyo a few extra days to appear on an absurd TV chat show. Charlotte is left alone as her husband leaves town for a shoot. They begin to hang out together. They begin to realise that despite the age difference, and their different places in life they are experiencing very similar self-doubts. And they like each other. A lot. But where are they going to go with it? I'm not going to give much of that away, but it's an extremely sensitive portrayal of a budding relationship between what is - in some ways only - an odd couple. 3 people found this helpfulSee all reviews

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