Film

[Author Name(s), First M. Last, Omit Titles and Degrees]

[Institutional Affiliation(s)]

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Wendy Aslem reviews the film critically in her article Neon Gothic: Lost in Translation. While making a central argument about the film, the author refers to the director Sofia Carmina Coppola’s viewpoint, by making a comparison with her other pieces of work. She declares that Lost in Translation is like another work by director, The Virgin Suicides and in both the movies, the director creates a gothic influence by presenting nervous and complex subjectivities in order to create an environment of estrangement and alienation (Smaill, 2013). This is the main point that the author makes about the film that the film deals with estrangement, cultural dislocation and an environment where meaning is not conveyed through dialogues but actions (“Lost In Translation | Issue 118 | Philosophy Now,” n.d.). To support this central idea, she shares some examples from the film. The protagonists of the film seem to have caught in a gothic trap, “a feminine adventurer who provides the masculine figure with the motivation and opportunity to journey into the unfamiliar landscape”. In addition, the connection formed between the two characters is ambiguous that cannot be understood through words but their actions. She declares, “The intensity of Lost in Translation lies in its smaller, seemingly insignificant, quieter moments” (Haslem, 2004).

The essay’s argument is developed in the opening paragraph and the whole essay is based on the central argument formed in the introductory section. The author makes several attempts to support the central point and reiterates it in the concluding paragraph, “Lost in Translation draws from a dream-logic where questions remain unanswered, and the meanings of kisses are unexplained” (Haslem, 2004). The theoretical writing style has an effect like that of acted play in reflected in the film critique. It also assumes that the reader is familiar with the film and its scenes. “This image of Japan, mediated by Charlotte’s hazy perspective, enables a picture that is impressionistic, fluid and mobile” (Haslem, 2004).

# References

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