

**A study of ‘Content’ and ‘Use of Film Language’ in official Indian entries
for Academy Awards (Oscar) in the ‘Best Film in Foreign Language’
category (2015-2019)’**

A Thesis

SUBMITTED TO THE
TILAK MAHARASHTRA VIDYAPEETH PUNE

FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

In Journalism & Mass Communication

Under the Board of
Modern Sciences and Professional Skills Studies



Estd. 1921

BY

DHIRAJ ARVIND MESHRAM

PRN: 25617003948

UNDER THE GUIDANCE OF

Dr. KESHAV SATHAYE

DEPARTMENT OF JOURNALISM AND MASS COMMUNICATION

OCTOBER 2024

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CERTIFICATE OF THE SUPERVISOR

It is certified that work entitled-

“A study of ‘Content’ and ‘Use of Film Language’ in official Indian entries for Academy Awards (Oscar) in the 'Best Film in Foreign Language' category (2015-2019)”

-is an original research work done by Mr. Dhiraj Arvind Meshram, under my supervision for the degree of Doctor of Philosophy in Mass Communication to be awarded by Tilak Maharashtra Vidyapeeth (TMV), Pune. To best of my knowledge this thesis-

- embodies the work of candidate himself
- has duly been completed
- fulfills the requirement of the ordinance related to Ph. D. degree of the TMV
- Up to the standard in respect of both content and language for being referred to the examiner.

Signature of the Supervisor

(Dr. KESHAV SATHAYE)

UNDERTAKING

I, Dhiraj Arvind Meshram is a Ph. D Scholar of the Tilak Maharashtra Vidyapeeth in Journalism & Mass Communication subject. Thesis entitled:

“A study of ‘Content’ and ‘Use of Film Language’ in official Indian entries for Academy Awards (Oscar) in the 'Best Film in Foreign Language' category (2015-2019)”

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LIST OF TABLES

<u>TABLE 2.10.1: LIST OF THE REFERENCES</u>	97
<u>TABLE 4.1.1: AGE OF RESPONDENTS</u>	113
<u>TABLE 4.1.2: EDUCATION OF RESPONDENTS</u>	114
<u>TABLE 4.2.1: MOVIE WATCHING FREQUENCY</u>	115
<u>TABLE 4.2.2: REASON FOR WATCHING MOVIES?</u>	116
<u>TABLE 4.2.3: PREFERENCE OF WATCHING</u>	117
<u>TABLE 4.2.4: INTEREST IN INTERNATIONAL FILM AWARDS / FILM FESTIVALS</u>	118
<u>TABLE 4.2.5: INTERNATIONAL FILM AWARD PLATFORMS FOLLOWED</u>	119
<u>TABLE 4.3.1: IMPORTANCE OF AN OSCAR WIN</u>	121
<u>TABLE 4.3.2: WATCHING OFFICIAL INDIAN ENTRIES SENT FOR OSCAR</u>	122
<u>TABLE 4.3.3: CONCERNS ABOUT AN INDIAN FILM WINNING AN OSCAR AWARD</u>	123
<u>TABLE 4.3.4: WATCHING OSCAR AWARD WINNING FILM</u>	124
<u>TABLE 4.3.5: ASSOCIATION OF PRIDE WITH OSCAR AWARD</u>	125
<u>TABLE 4.4.1: UNIVERSALITY OF CONTENT IN AWARD WINNING FILM</u>	126
<u>TABLE 4.4.2: USE OF FILM LANGUAGE IN AWARD-WINNING FILMS</u>	127
<u>TABLE 4.4.3: EXCELLENCE IN AWARD-WINNING FILMS</u>	128
<u>TABLE 4.4.4: QUALITIES OF AWARD-WINNING FILMS</u>	129
<u>TABLE 4.4.5: EFFORTS AND RESOURCEFULNESS OF TEAMS OF AWARD-WINNING FILMS</u>	130
<u>TABLE 4.5.1: OPINION ON CONTENT AND THE USE OF FILM LANGUAGE</u>	132
<u>TABLE 4.5.2: MARKETING OF INDIAN FILM ENTRIES</u>	133
<u>TABLE 4.5.3: ISSUES IN SELECTION OF INDIAN ENTRIES</u>	134
<u>TABLE 4.5.4: NOMINATED FILMS FROM OTHER COUNTRIES</u>	136
<u>TABLE 4.5.5: FILMS AS ENTERTAINMENT OR ART FORM</u>	137
<u>TABLE 4.6.1: REACH OF FILMS MADE IN VARIOUS INDIAN LANGUAGES</u>	139
<u>TABLE 4.6.2: IMPACT OF MARKET IN THE QUALITY OF PRODUCTION OF FILMS</u>	140
<u>TABLE 4.6.4: CINEMA LITERACY INDIAN AUDIENCES</u>	142
<u>TABLE 4.6.5: ACHIEVEMENTS OF CREATIVE INDIAN INDIVIDUALS IN OSCARS</u>	144
<u>TABLE 4.7.1.1: ANALYSIS OF THE VARIANCE OF AGE GROUP RESPONSES</u>	145
<u>TABLE 4.7.1.2: ANALYSIS OF THE VARIANCE OF AGE GROUP RESPONSES RELATED TO PERCEPTIONS OF AWARD-WINNING FILMS</u>	147
<u>TABLE 4.7.1.3: ANALYSIS OF THE VARIANCE OF AGE GROUP RESPONSES EXAMINING DIFFERENT STATEMENTS REGARDING THE EFFORTS OF AWARD-WINNING FILM TEAMS', MARKETING STRATEGIES</u>	150
<u>TABLE 4.7.1.4: ANALYSIS OF THE VARIANCE OF AGE GROUP RESPONSES OUTLINES THE OUTCOMES OF FOUR SEPARATE ANALYSES, EACH PROBING DIFFERENT FACETS OF RESPONDENTS' OPINIONS</u>	152
<u>TABLE 4.8.1.1: UNDERSTANDING THE APPEALING ASPECTS OF THE AWARD-WINNING FILM</u>	155
<u>TABLE 4.8.1.2: KMO AND BARTLETT'S TEST</u>	159
<u>TABLE 4.8.1.3: VARIANCE BASED ON EXTRACTION METHOD OF PRINCIPAL COMPONENT ANALYSIS</u>	160
<u>TABLE 4.8.1.4: ROTATED COMPONENT MATRIX</u>	161
<u>TABLE 4.8.1.5: FACTOR LOADING OF COMPONENT 1</u>	162
<u>TABLE 4.8.1.6: FACTOR LOADING OF COMPONENT 2</u>	162
<u>TABLE 4.8.1.13: GROUP STATISTICS OF THE PROFESSIONAL RESPONDENT BETWEEN FILM LITERATES AND GENERAL PEOPLE</u>	164
<u>TABLE 4.8.1.14: INDEPENDENT SAMPLE TEST OF THE PROFESSIONAL RESPONDENT BETWEEN FILM LITERATES AND GENERAL PEOPLE</u>	164
<u>TABLE 4.8.1.15: MODEL SUMMARY OF THE REGRESSION ANALYSIS OF THE RESPONDENTS CONCERN ABOUT AN INDIAN FILM WINNING AN OSCAR AND THEIR LIKELIHOOD OF WATCHING THE OFFICIAL ENTRY OF THE INDIAN MOVIE SENT TO OSCAR</u>	165

<u>TABLE 4.8.1.16: ANALYSIS OF VARIANCE OF THE RESPONDENT'S CONCERN ABOUT AN INDIAN FILM WINNING AN OSCAR AND THEIR LIKELIHOOD OF WATCHING THE OFFICIAL ENTRY OF THE INDIAN MOVIE SENT TO OSCAR</u>	165
<u>TABLE 4.8.1.17 COEFFICIENT OF THE REGRESSION MODEL ANALYSIS OF THE RESPONDENTS CONCERN ABOUT AN INDIAN FILM WINNING AN OSCAR AND THEIR LIKELIHOOD OF WATCHING THE OFFICIAL ENTRY OF THE INDIAN MOVIE SENT TO OSCAR</u>	166

LIST OF FIGURES

<u>FIGURE 4.8.1.10: HISTOGRAM OF THE RESPONDENT WATCHING INDIA’S OFFICIAL ENTRIES SENT TO OSCAR.</u>	166
<u>FIGURE 4.8.1.11: BAR CHART OF THE RESPONDENTS CONCERNED ABOUT AN INDIAN FILM WINNING OSCAR.</u>	167
<u>FIGURE 4.8.1.12: RESPONDENTS WATCHING THE MOVIES WHICH ARE INDIA’S OFFICIAL ENTRY TO OSCAR.</u>	167
<u>FIGURE 4.8.1.13: PIE CHART SHOWING THE RESPONSES OF THE RESPONDENT ON IMPORTANCE OF WINNING THE OSCAR FOR VISIBILITY.</u>	168
<u>FIGURE 4.8.1.14: WATERFALL CHART SHOWING THE OPINION ON MAKE IT A POINT TO WATCH FILMS AWARDED IN THE FOREIGN LANGUAGE/INTERNATIONAL FEATURE FILM CATEGORY AT THE OSCAR FILM AWARDS.</u>	169
<u>FIGURE 4.8.1.15: TREE MAP OF RESPONDENT OPINION ON WINNING THE OSCAR AWARD IN THE FOREIGN LANGUAGE/INTERNATIONAL FEATURE FILM CATEGORY IS A MATTER OF PRIDE FOR A COUNTRY</u>	170
<u>FIGURE 4.8.1.17: BAR CHART. OF THE RESPONSES ON MARKET-DRIVEN FORCES AFFECT THE PRODUCTION OF QUALITY FILMS HAVING GOOD ORIGINAL CONTENT AS WELL AS ARTISTIC, CINEMATIC AND TECHNICAL EXCELLENCE</u>	171
<u>FIGURE 4.8.1.18: BAR CHART OF THE RESPONDENTS ON FILMS ARE LOOKED AT MORE AS ENTERTAINMENT AND LESS AS AN ART FORM, OFTEN RESULTING IN UNAVAILABILITY OF FILMS WHICH EXCEL IN ALL RESPECTS</u>	172
<u>FIGURE 4.8.1.19: DISTRIBUTION OF OPINION WHETHER FILMS MADE IN VARIOUS INDIAN LANGUAGES ARE TARGETED MAINLY AT THE RESPECTIVE AUDIENCE AND DO NOT TRY TO REACH BEYOND IT.</u>	172
<u>FIGURE 4.9.1: FOCUS GROUP PARTICIPANT’S BACKGROUND.</u>	188

TABLE OF CONTENTS

TITLE.....	i
PRELIM PAGES.....	ii
CERTIFICATE OF THE SUPERVISOR.....	ii
UNDERTAKING.....	iii
ACKNOWLEDGEMENTS	iv
LIST OF TABLES.....	vi
LIST OF FIGURES.....	vii
TABLE OF CONTENTS	xi
ABSTRACT	xiii
CHAPTER ONE.....	1
INTRODUCTION.....	1
1.1 BEGINNING AND DEVELOPMENT OF CINEMA.....	3
1.2 SOUNDSCAPES IN CINEMA.....	7
1.3 FILM THEORIES	7
1.4 CINEMA MOVEMENTS.....	9
1.5 A BRIEF HISTORY OF CINEMA IN INDIA	18
1.5.1 REALISM, NEW WAVE, EXPERIMENTATION AND PARALLEL CINEMA	20
1.5.2 INDIAN REGIONAL CINEMA	22
1.6 FILM APPRECIATION AND CRITICISM.....	26
1.7 AWARDS AS RECOGNITION OF ACHIEVEMENT IN CINEMATIC ART AND CRAFT	29
1.8 ACADEMY AWARDS -OSCAR.....	32
IMPORTANCE OF OSCAR AWARDS	33
CATEGORIES OF AWARD:	34
1.9 INTERNATIONAL FILM AWARD CATEGORY: (Best Film in Foreign Language).....	35
1.9.1 RULES: INTERNATIONAL FEATURE FILM AWARD (Best Film in Foreign Language Film Awards)	35
1.10 INDIAN MOVIES AT THE OSCARS:.....	37
1.11 THE COUNTRIES WITH MULTIPLE ACADEMY AWARD WINNERS	43
1.12 PROBLEM STATEMENT.....	51
1.13 AIM OF THE STUDY	51
1.13.1 OBJECTIVE OF THE RESEARCH.....	52
1.13.2 HYPOTHESIS	52
1.13.3 SIGNIFICANCE OF PRESENT STUDY:	52
1.14 ORGANIZATION OF RESEARCH.....	55
CHAPTER TWO.....	58
REVIEW OF LITERATURE	58
2.1 FILM AS MEDIUM OF COMMUNICATION.....	58
2.2 FILM AS AN ARTISTIC MEDIUM.....	59

2.3 FILM LANGUAGE: UNDERSTANDING FORM AND MEANING.....	62
2.4 OSCAR AWARDS-A HISTORICAL AND POLITICAL PRESPECTIVE	75
2.5 CRITICISM ON ACADEMY AWARDS	78
2.6 INFLUENCE OF AWARD SHOW ON POPULAR CULTURE	80
2.7 CULTURAL PERSPECTIVE.....	82
2.8 EFFECTS OF OSCAR FILM AWARDS	84
2.9 INDIA AND ACADEMY AWARDS	85
2.9.1 THE PROCESS FOR SELECTING INDIAN ENTRIES	88
2.9.2 INDIAN NOMINATIONS AND WINS AT THE OSCAR.....	90
2.10 LIMITATIONS OF AVAILABILITY OF LITERATURE	97
CHAPTER THREE.....	101
RESEARCH METHODOLOGY.....	101
3.1 PHILOSOPHICAL PRESPECTIVE:.....	101
3.2 THE ROLE, APPROACHES AND APPLICATION OF MEDIA RESEARCH	102
3.3 RESEARCH DESIGN	104
Data Collection and Analysis	105
Textual Analysis	107
3.4 RESEARCH TECHNIQUE -SURVEY & ANALYSES	110
3.5 Analysis Tools	110
CHAPTER FOUR.....	113
ANALYSIS AND INTERPRETATION	113
PART A: QUANITATIVE DATA ANALYSIS	113
4.1 GENERAL INFORMATION/DEMOGRAPHICS	113
4.2 INTEREST IN FILM AWARDS	115
4.3 IMPORTANCE OF OSCAR AWARDS IN INTERNATIONAL FEATURE FILM CATEGORY)	121
4.4 APPEALING ASPECTS OF OSCAR AWARD WINNING FILMS	126
4.5 POSSIBLE REASONS BEHIND INDIAN FILMS SELDOM GETTING NOMINATED.....	131
4.6 ISSUES WITH INDIAN FILMMAKING SCENARIO.....	138
4.7 ANALYSIS OF THE VARIANCE (ANOVA) OF DIFFERENT PARAMETER USED IN THE DATA SET.....	145
4.7.1 ANOVA TEST	145
4.8 ANALYSIS OF SURVEY	154
PART B: QUALITATIVE DATA ANALYSIS.....	180
4.9 FOCUS GROUP DISCUSSION	180
4.10 ANALYSIS AND INTERPRETATION OF FOCUS GROUP INTERVIEW-.....	189
PART C: TEXTUAL ANALYSIS.....	219
4.11 TEXTUAL ANALYSIS OF FILMS.....	219
Content Analysis-	220

Use of Film Language: -	221
4.11.2 AWARD WINNING FILM (2015), 'SON OF SAUL (HUNGARY)-' - 88 th OSCAR AWARDS	225
Content Analysis-	226
Use of Language of Cinema-.....	227
4.11.3 INDIAN ENTRY (2016), 'VISAARNAI' - 89 th OSCAR AWARDS	230
Content Analysis-	230
Use of film language-.....	231
4.11.4 AWARD WINNING FILM (2016), 'THE SALESMAN (IRAN)' - 89 th OSCAR AWARDS.....	234
Content Analysis –.....	234
Use of Film Language –.....	235
4.11.5 INDIAN ENTRY (2017), 'NEWTON' - 90 th OSCAR AWARDS.....	239
Content Analysis-	240
Use of Film Language-	241
4.11.6 AWARD WINNING FILM (2017), 'A FANTASTIC WOMAN' (CHILE)' - 90 th OSCAR AWARDS.....	244
Content Analysis –.....	244
Use of Film Language: -	246
4.11.7 INDIAN ENTRY (2018), 'VILLAGE ROCKSTARS' – 91 st OSCAR AWARDS.....	248
Content Analysis –.....	248
Use of Cinematic Language-.....	250
4.11.8 AWARD WINNING FILM (2018), 'ROMA (MEXICO)' – 91 st OSCAR AWARDS.....	254
Content Analysis:	254
Use of film language / Cinematic elements:.....	255
4.11.9 INDIAN ENTRY (2019), 'GULLY BOY' – 92 nd OSCAR AWARDS	256
Content Analysis-	258
Use of Language of Cinema-.....	259
4.11.10 OSCAR AWARD WINNING FILM (2019), 'PARASITE' – 92 nd OSCAR AWARDS.....	263
Content Analysis-	264
Use of Cinematic Language-.....	265
CHAPTER FIVE.....	283
CONCLUSION.....	283
5.1 OBSERVATIONS	283
OBSERVATIONS -	283
5.2 FINDINGS	295
5.2.1 FINDINGS FROM QUANTITATIVE DATA-.....	296
5.2.1.1 INTEREST FOR FILMS AND AWARDS	296
5.2.1.2 APPEALING ASPECTS IN OSCAR-WINNING INTERNATIONAL FILMS.....	297
5.2.1.3 INDIAN FILMS RARELY GET OSCAR NOMINATIONS - PERCEIVED REASONS.....	298
5.2.1.4 INDIAN FILMMAKING SCENARIO.....	300

5.2.2 INTERVIEWS AND DISCUSSIONS	302
5.2.2.1 INTERNATIONAL PLATFORMS	302
5.2.2.2 STATUS OF FOREIGN LANGUAGE FILM AWARD CATEGORY	303
5.2.2.3 OSCAR WINNERS IN FOREIGN LANGUAGE FILM CATEGORY	304
5.2.2.4 SIGNIFICANCE OF WINNING AN OSCAR.....	305
5.2.2.5 MARKETING AND OUTREACH.....	308
5.2.2.6 SELECTION OF INDIAN FILM ENTRY FOR OSCAR	309
5.2.2.7 REASONS FOR INDIA'S LIMITED SUCCESS	310
5.2.2.8 INDIAN FILMMAKING SCENARIO AND CINEMA LITERACY	311
5.3 CONCLUSIONS	316
5.3.1 VERIFICATION OF HYPOTHESIS 1.....	316
5.3.2 VERIFICATION OF HYPOTHESIS 2.....	319
5.3.3 VERIFICATION OF HYPOTHESIS 3.....	320
5.4 RECOMMENDATIONS	321
ANNEXURES	324
Bibliography.....	324
ANNEXURE A.....	332
LIST OF INDIAN FILMS SUBMITTED FOR OSCARS IN THE BEST FILM IN FOREIGN LANGUAGE CATEGORY 1957-2023:	332
ANNEXURE B 337	
ACADEMY AWARD WINNING FILMS IN THE FOREIGN LANGUAGE CATEGORY	337
ANNEXURE C 340	
QUESTIONNAIRE FOR THE SURVEY CONDUCTED FOR THE STUDY	340
ANNEXURE D 350	
QUESTIONNAIRE FOR INTERVIEW CONDUCTED FOR THE STUDY	350
ANNEXURE E 355	
LIST OF GOOGLE SURVEY FORMS.....	355

ABSTRACT

Movies play a significant role in our lives, offering enjoyment, education, and the opportunity to experience stories through various languages and formats. They engage audiences through compelling storytelling, character development, and the interplay of sound and sight, leaving lasting impressions. Directors utilize film as a medium to convey their artistic visions and viewpoints, allowing for creative expression that can be entertaining, thought-provoking, and educational.

Indian cinema, one of the largest film industries in the world with an annual output of 1,813 feature films as of 2018, holds a prominent place in the lives of its audience. Despite its vast production, no Indian film has won an Oscar in the Best Foreign Language category, despite India's participation in the Academy Awards since 1957. Indian films have been nominated only three times in this category, and the elusive Oscar remains out of reach.

While Indian film research often explores social relevance, gender representation, and comparative studies with other art forms, there is a gap in examining the significance of prestigious awards like the Oscars and their impact on Indian cinema. This research aims to address this gap by analysing the differences between Oscar-winning films and Indian entries in terms of content and cinematic language. It seeks to understand the factors contributing to the honours in this category and proposes potential changes in film content and use of cinematic language to enhance the likelihood of future success.

The study offers insights for filmmakers and the Indian film industry, exploring how Indian films can adapt to meet the criteria for Oscar recognition and improve their global reception.

CHAPTER ONE

INTRODUCTION

Films (Cinema) are essential to our society and are showcased in various contexts, languages, and media. One may learn something new, see how other people live vicariously, and have a good time thanks to these mediums. Films have an enduring impression on their audiences because of the way they tell stories, build characters, and experiment with visual and audio components. Films are an effective medium for communicating ideas and emotions to an audience, and filmmakers play the role of communicators by presenting their unique points of view and artistic goals to those who see their films. Filmmakers can construct self-expressions and experiences that are entertaining, informative, and educational.

In cinematic excellence, the Oscar award stands as a beacon of recognition, symbolizing the pinnacle of achievement in the global film industry. Each year, the Academy of Motion Picture Arts and Sciences bestows this prestigious honour upon a select few films that exhibit exceptional artistic merit, storytelling prowess, and cultural significance. However, amidst celebrating cinematic excellence on the international stage, questions linger regarding the comparative standards of aesthetic and universal appeal between films that win Oscar awards and entries from the vibrant landscape of Indian cinema.

The allure of the Oscar-winning film transcends geographical boundaries, captivating audiences worldwide with its captivating narratives, mesmerizing performances, and breathtaking visuals. From timeless classics to contemporary masterpieces, these films have left an indelible mark on the collective consciousness, shaping cultural conversations and inspiring generations of filmmakers. However, do they truly represent the epitome of cinematic artistry, surpassing the creative ingenuity and cultural richness in Indian cinema?

Against this backdrop, this PhD research embarks on a journey to explore the complex dynamics of excellence and cultural representation in the global cinematic landscape. By focusing on the comparative analysis between films that win the Oscar awards and Indian entries, this study seeks to unravel the intricate interplay of aesthetic qualities, narrative motifs, and cross-cultural resonance that define cinematic greatness. Through a multidimensional examination encompassing critical analysis, audience reception, industry practices, and cultural contexts, this research aims to shed light on the underlying factors shaping perceptions of film excellence on the international stage.

At the heart of this inquiry lies a few fundamental questions: Why has an Indian film not won any awards in the 'foreign language film category' of the Oscars so far? What are the

areas/aspects of filmmaking that Indian films are lacking? Do films that win the Oscar award demonstrate higher excellence in aesthetics, technique(s), and universal appeal than Indian entries? This research adopts a multifaceted approach that combines quantitative analysis, qualitative inquiry, and critical reflection to address these questions. By integrating empirical evidence with theoretical insights, this study endeavours to offer fresh perspectives and nuanced understandings of the criteria, standards, and values that underpin the assessment of cinematic excellence in a globalized media landscape.

This research study aims to contribute to the ongoing discourse surrounding film studies, cultural criticism, and global media studies through rigorous scholarship, methodological innovation, and critical engagement. By illuminating the complexities of cinematic excellence and cultural representation, this study seeks to enrich scholarly understanding, inform industry practices, and inspire new avenues of inquiry in the ever-evolving world of cinema.

COLLABORATIVE NATURE OF FILMMAKING

Filmmaking relies heavily on teamwork between many artists, including writers, cinematographers, sound designers, editors, production designers, actors, and many others. Together, they realize the director's creative intent. The director is ultimately responsible for the film's overall vision, and the collaborative element of filmmaking is essential to successfully bringing that vision to life. It takes work to pinpoint just how artistic or commercial a particular film is. However, commercial entertainment tends to aim for the broadest possible audience. Financial concerns are present in any creative endeavour. Films, like any other creative endeavour, are developed to make money via ticket sales, patronage, or government grants. However, economic concerns do not lessen the significance of artists' originality or works. Historical examples, such as commissioned paintings during the Renaissance in Italy, show that financial transactions may coexist with artistic integrity even though money can corrupt any sector. Artists like Michelangelo and Da Vinci took on commissions without sacrificing their vision. Rejecting the idea that art precludes enjoyment or that only commercial films are worthwhile is essential when considering cinema. While commercial concerns certainly impact the creative process behind filmmaking, they could be more decisive. Film, as an art medium, ultimately provides a wide range of opportunities for expression and seeks to present audiences with experiences that are not only entertaining but also instructive, thought-provoking, puzzling, and exhilarating.

1.1 BEGINNING AND DEVELOPMENT OF CINEMA

On December 28, 1895, the Lumière brothers hosted a public screening of 10 short films, marking the first public showing of projected cinematographic motion pictures (Thompson, 2009). While similar attempts were made to create movement in images, the one hosted by the Lumière brothers caused a stir throughout the globe and inspired a new wave of filmmakers. These first films were silent and recorded events with a fixed camera in a single take.

In the course of time, the progress of chemistry led to the invention of light and lenses, and thus, human society succeeded in storing some moments on paper through photographs. At the same time, while some were busy importing photography technology, some were busy converting still photographs into motion films. It was the dawn of the technology of Motion Picture. The journey of filmmaking leads us to the folk culture of various countries. Around 300 years ago, people made shows with moving dolls for entertainment. Egyptians used to make threaded controls on moving dolls to present a story. It was similar to the puppetry of Rajasthan in India. The only difference was that the moving shadow of the dolls was projected on a large screen by lighting behind the scenes. Due to this technique, many viewers enjoyed that experiment, also called a visual presentation. Demonstrations of such methods are found in other places and European countries. However, due to scientific progress, this art needed to catch up, and the technique of the Magic Lantern was developed. In the 17th Century, researchers conceived the idea of launching a hand-drawn painting on glass slides, inserting them into a wooden carrier for projection. Christiaan Huygens, Athanasius Kircher were the leading names. The series of hand-drawn picture frames was used to project on the wall with the help of a candle and lamp. After moving in fast motion, the picture seems alive. This technique used devices like lamps, converters, magnifying glasses, etc. Later, using this technique, Etienne Gaspard Robert developed a pre-cinema horror show similar to Paul Philido's show known as Phantasmagoria, which was presented in Paris in the early 1790s before developing Fantoscope (magic lantern on wheels) with adjustable lenses and a moveable carriage system that would allow the operator to change the size of the projected image. Magic Lantern has reached everywhere and become a part of regular entertainment.

Next came the Motion Toys technique, an advanced version of the Magic Lantern. It used a faster-moving filmstrip to create a sense of live action. It marked the experimental stage of film production. In 1824, English researcher Peter Mark wrote a critical essay on the visual perception of moving objects, laying the groundwork for future technological advancements.

Unlike earlier techniques like sketching, photography's development in 1826 made recording the sequence of still images needed for moving movies much more accessible. Taking the quick shots needed for movies was problematic with early photography due to the need for lengthy exposure periods. In the 1870s, however, technological advances allowed for exposure times of roughly 1/125th of a second; nonetheless, this was only possible with glass plates unsuitable for motion movies.

The evolution of motion pictures required simultaneous photography of live action. British American photographer Edward Muybridge achieved this between 1872 and 1877. He used multiple cameras to capture successive photographs of a running horse, proving that all four hooves left the ground simultaneously. When projected in quick succession, Muybridge's images created the illusion of movement. His work helped further our knowledge of motion, even though he was not concerned with preserving the sequence of pictures at the outset.

In 1882, French inventor Etienne-Jules Marey created a camera that could capture 12 individual pictures on the circumference of a spinning glass disc. Later, he invented a camera that used a strip of flexible film on paper to freeze action. (Thompson, 2009)

In the late 1880s, scientists George Eastman and William H. Walker invented the film strip, a rudimentary flexible film basis. At the same time, projectors were previously used for displaying slides and shadow entertainment; nevertheless, a mechanism was required to generate the film's sporadic motion. A Maltese cross gear, popularized by Marey, quickly became a staple of early cameras and projectors. Short 35mm films were first created by W.K.L. Dickson, an assistant of Thomas A. Edison, in the 1890s using his invented camera. At the same time, Thomas Edison developed a self-contained recording device. Edison created the Kinetoscope for home use by fusing motion pictures with his phonograph. (Thompson, 2009). While this was happening, the Lumière brothers developed their camera and projector, and in 1895, they showed moving images to the public for the first time.

The Lumiere brothers of France made the first successful motion picture in 1895 using the cinematograph, which could record and project images. They filmed an event and privately showed it in March 1895. Their short film, "Workers Leaving the Lumiere Factory," was only 46 seconds long but marked the beginning of modern filmmaking. The friends were amazed as the picture showed the actual movement of the characters. Encouraged by the audience's response, the Lumiere Brothers made more such films and exhibited them on December 28, 1895, at the Grand Café House in Paris. (Nowell-Smith, 2017)

These innovations allowed spectacular scenes to be shown on screen and paved the way for further technological innovations and cinematic aesthetic experimentation. The first films

were simple in structure and aesthetic, often just using a single shot to frame the action. While Edison shot vaudeville performers and celebrities at his Black Maria studio, the Lumiere brothers captured ordinary life and events on film.

In the early 1900s, filmmaking technology evolved rapidly. In 1889, British filmmaker Robert W. Paul directed a short film with more than one angle, introducing the concept of editing. Edwin S. Porter produced the first narrative film, "The Great Train Robbery," in 1903. French filmmaker George Méliès also contributed to storytelling through film.

Filmmakers and technology innovators share much of the credit for cinema's rise to prominence as a potent medium for conveying narrative and providing entertainment and knowledge.

French production houses dominated the era, and thus, many films shown in the States were of French origin. This changed after World War I when the US reach expanded, and the imbalances were changed. Carl Laemmle moved to California from New York and founded Universal Studios, one of the big five studios of today.

As films became longer, the first feature film, "L'Enfant Prodigue," was released in 1907.

'In Old California' (1910) is regarded as the first American film, and D.W. Griffith directed it. This 17-minute silent film is about the Mexican era in California at that time. Griffith was a prominent director at the Biograph Company based in New York and did excellent work for them for about four years. Due to differences in making a feature-length film, he left the company and financed his film, 'The Birth of a Nation' (1914).

His other work includes the film Intolerance (1915). This was a time of abstract feeling and the formation of a stable Hollywood. The infamous Babylonian set constructed for this film became a massive tourist attraction when Griffith went bankrupt later. The grandeur of this set was so great, and the scales were so high that nobody had the money or the heart to tear it down. It was later taken down during the Great Depression as part of the WPA program.

The American film business saw extraordinary expansion and innovation throughout the 1920s. Oscar winners Charlie Chaplin and Buster Keaton became household names because of their groundbreaking and hilarious movies. People of many backgrounds and languages received their work well. American cinematic conventions and terminology ended up becoming influential all over the world.

In the late 1920s, sound was successfully integrated into films, marking the end of the silent era. Sound recording technology, like the gramophone, was developed in 1879, even before films had sound. The advent of in-film sound synced to the action was a watershed

moment in the development of cinema. Filmmakers could add speech, music, and sound effects into their works for the first time with the emergence of synchronized sound, which resulted in a new medium for narrative and creative expression. In 1927, "The Jazz Singer," the first full-length feature picture with synchronized sound and music, hit theatres. (Nowell-Smith, 2017) This development aided cinema's meteoric prominence and introduced fresh narrative avenues. Sound became an integral part of filmmaking, leading to the establishment of many film companies and studios.

The use of sound in film had repercussions beyond simple amusement. It influenced how viewers felt, improved how the story unfolded, and created a stronger connection between the viewer and the on-screen action. When it comes to creating an immersive environment and stirring up particular feelings, sound design became crucial. An accompanying melancholy tune, for instance, might heighten the scene's tragic quality and make the spectator feel even more deeply saddened. Sound also helps emphasize or clarify certain aspects of a visual design. Sound design allows the manipulation of attention, the disclosure of off-screen events or objects, and the provision of environmental context. Filmmakers gained better control of story comprehension by using sound design techniques.

In India, Harishchandra Bhatwadekar was one of India's first short film producers. In 1913, Dadasaheb Phalke produced India's first feature film, "Raja Harishchandra." Although Dadasaheb Torane made an early attempt at filmmaking by filming the drama 'Pundalik,' it was more like recording a play. Dadasaheb Phalke's film laid the foundation for Indian cinema. Early Indian films were often based on mythological stories. After "Raja Harishchandra," Phalke made films like "Bhasmasur Mohini," "Lanka Dahan," "Krishnajanma," and "Savitri."

Over time, new themes emerged. Baburao Painter, inspired by the desire to make films, created India's first homemade camera and produced the film "Sairandhri" in 1920. With technological advancements, when sound became a part of movies after the first sound film, "The Jazz Singer," was released in America in 1927, Indian cinema followed the trend in the early 1930s. Moreover, India's first sound film, "Alam Ara," directed by Ardeshir Irani, came out in 1931. Later, Himanshu Rai successfully used sound effects in his film "Vasant Sena."

With technological progress, many people entered the film industry, and investors began funding film production. This led to the creation of many production houses, film companies, and studios. Many filmmakers contributed to shaping the Indian film industry.

The history of films is relatively short but marked by rapid development. Film festivals and awards like the Oscars have become significant events. India has been sending entries for

the Best International Film category since 1956 but has yet to win. Research from 2015 to 2019 could explain why Indian films have rarely been nominated or won at the Oscars.

1.2 SOUNDSCAPES IN CINEMA

The introduction of in-film sound synchronized to the action was a transformative moment in the evolution of cinema. Short films with dialogue were the first to harness this technology, but now full-length features can be crafted with perfectly timed sound and picture. Filmmakers were empowered to infuse speech, music, and sound effects into their works for the first time with the emergence of synchronized sound, opening up a new realm for narrative and creative expression. This breakthrough propelled cinema to new heights and paved the way for fresh narrative possibilities. The year 1927 marked a significant milestone with the release of 'The Jazz Singer,' the first full-length feature picture with synchronized sound and music, in theatres. (Nowell-Smith, 2017)

The use of sound in film has repercussions beyond simple amusement. It may influence viewers' feelings, improve the story's unfolding, and create a stronger connection between the viewer and the on-screen action. When it comes to creating an immersive environment and stirring up particular feelings, sound design is crucial. An accompanying melancholy tune, for instance, might heighten the scene's tragic quality and make the spectator feel even more deeply saddened. Usage of sound may emphasize or clarify certain aspects of a visual design. Sound design allows for the manipulation of attention, the disclosure of off-screen events or objects, and the provision of environmental context. Filmmakers may better control their audience's experience and comprehension of the story by using sound design techniques.

1.3 FILM THEORIES

Film theory is a scholarly discipline that explores cinema's nature, purpose, and impact. It encompasses a wide range of perspectives, from analysing filmmaking's technical elements to examining films' cultural, social, and psychological effects on audiences. Film theory is rooted in various intellectual traditions, including literary theory, semiotics, psychoanalysis, and cultural studies. It seeks to understand how films communicate meaning, evoke emotions, and reflect or shape societal values. By dissecting elements such as narrative structure, visual style, sound design, and genre conventions, film theory provides critical insights into the art and craft of filmmaking, offering both filmmakers and audiences a deeper appreciation of the cinematic experience.

Film theorists draw from various theoretical frameworks when discussing cinema's nature, aesthetics, and impact as an art form. Cinematic studies examine not just the creation and reception of films but also their numerous constituent parts, such as their form, content, narrative organization, visual style, cinematography, editing, and sound. (Priyanka Joshi, 2013) Philosophy, psychology, sociology, semiotics, literary theory, and art theory are only a few of the fields used in cinema theory to understand and explain the medium of film better. It also assists in analysing, evaluating, and enjoyment of film in terms of its artistic, social, and cultural importance. (Joshi, 2022) Within cinema theory, several ideas and approaches exist, each with unique insights and methods. (Westlake, 2006) Among the many influential cinema theorists and schools are:

- **Formalism:** Examines the influence of the film's formal components on the audience's experience, including cinematography, editing, and sound. Formalist philosophy relies heavily on the work of film theorists Sergei Eisenstein and Andre Bazin.
- **Realism:** The goal of realist cinema theory is to determine whether or not a film accurately portrays its social, political, and cultural context.
- **Auteur theory:** The "auteur" notion places significant importance on the film's director and their aesthetic vision and style. This is often linked to names like François Truffaut and Andrew Sarris.
- **Genre Theory:** This theory contrasts with auteur theory by focusing on film genres rather than individual directors. It suggests that emphasizing auteurs overlooks other significant contributors like genre directors (e.g., John Ford, Alfred Hitchcock, Roger Corman), who may not fit the "great man" model but have a significant impact within their genres.
- **Marxist film theory:** Marxist film theory is an approach to film analysis that uses Marxism to examine how cinema reflects and reinforces existing social, economic, and ideological hierarchies. Theodor Adorno and Max Horkheimer, two members of the Frankfurt School, contributed significantly to a critical theory about the film. (Westlake, 2006)
- **Feminist film theory:** Feminist cinema theory is the study of how movies affect and are affected by cultural conceptions of gender, with a focus on gender roles, identities, and power relations. The masculine gaze hypothesis developed by Laura Mulvey has had a significant impact in this area.
- **Postmodern film theory:** Postmodern film theory investigates the splintered state of modern society and questions the validity of established filmic concepts such as authorship,

linear storytelling, and representation. Postmodernism is linked to the work of thinkers like Jean Baudrillard and Jean-François Lyotard.

- **Psychoanalytic theory:** Films examine psychological characteristics, such as desire, repression, and the unconscious, through the lens of psychoanalytic theory, which draws heavily upon Freudian psychoanalysis.
- **Apparatus Theory:** Derived from Marxist theory, semiotics, and psychoanalysis, the apparatus theory was dominant in the 1970s. It argues that cinema is inherently ideological because of its representational mechanics, which maintain the culture's dominant ideology. (Westlake, 2006)
- **Screen Theory:** Associated with the British Journal Screen in the 1970s, this Marxist theory suggests that the spectacle on-screen creates the spectator, not vice versa. It posits that the narrative creates and subjects the viewer to its ideology, masked by the realism of the content.
- **Structuralist/Materialist Film Theory:** This theory emphasizes that films convey meaning through codes and conventions, similar to language. Structuralist filmmaker Ernie Gehr noted that films are not merely images representing reality but are entities that embody the life of the mind, existing as emotive ideas within their right. (Dr. Ruth Doughty, 2017)
- **Cognitive film theory:** Cognitive cinema theory is a branch of film studies that analyzes the mental processes involved in viewing. Notable innovators in this field include David Bordwell and Noel Carroll.
- **Postcolonial film theory:** Theories of Postcolonial Cinema Postcolonial film theory investigates how colonial histories and power systems inform cinematic narratives, focusing on portraying colonized or oppressed cultures.
- **German Expressionism**

1.4 CINEMA MOVEMENTS

Filmmakers from all over the globe began taking risks as cinema evolved into an art form. The German cinema industry was modest before World War I. Therefore, foreign pictures from nations like France, the United States, Italy, and Denmark were the norm in German theaters. The German government began bolstering the film industry and encouraging corporations to create cartels to resist competition from foreign films and promote German

propaganda. In Germany, the victory of the Russian Revolution in 1917 bolstered the anti-war sentiment, which sparked massive resistance and insurrection throughout the war.

- **German Expressionism**

Beginning in 1920, when "The Cabinet of Dr. Caligari" first appeared in theaters. German film included elements of the avant-garde art movement expressionism, which emerged in painting before spreading to other media. (Fisher, 2010)

By the middle of the 1920s, the German cinema industry was encountering difficulties. The German economy stabilized after the U.S. Dawes Plan in 1924, allowing for a more significant influx of foreign films. Budgets for expressionist films also rose, and UFA had needed financial help. The departure of directors, performers, and cinematographers to Hollywood significantly influenced the industry's downfall. The distinctive features of Expressionism were watered down by attempts to mimic Hollywood movies. Although the Expressionist style mainly had died out by 1921, its legacy lived on in the films of Germany's Weimar Republic in the late 1920s and into the early 1930s. Additionally, expressionist elements may be seen in Hollywood films, especially horror films and film noirs, thanks to the influence of German filmmakers who emigrated to the United States.

France was the birthplace of several cinema movements that aimed to challenge traditional storytelling. While Dada filmmaking and abstract cinema were part of the global avant-garde, Impressionism and Surrealism were unique, country-specific alternatives that also had a significant impact on the global film industry.

The French cinema industry was a hotbed for the avant-garde Impressionist movement. Many influential Impressionist filmmakers began their careers at prominent French studios, and some of their daring projects enjoyed commercial success. By the mid-1920s, most Impressionist directors had established their own ventures, while still maintaining ties to the larger commercial cinema industry through studio rentals and existing distributors.

- **Surrealism**

The filmmakers of the Surrealist movement did not work inside the mainstream film business. Because mainstream audiences were startled by surrealist films, their creators had to rely on private sponsorship and only show them at exclusive artist meetings. With the evolution of the Surrealist art movement came a change in the fortunes of Surrealist film. There were arguments among Surrealists over whether or not communism was compatible with Surrealism

by the late 1920s. Bunuel moved from France to Hollywood for a while before returning to Spain. The Vicomte de Noailles was the principal supporter of Surrealist cinema at the time, and he helped finance Jean Vigo's "Zéro de Conduite" (1933), which attempted to be a Surrealist film. French Surrealism as a coherent artistic movement collapsed after 1930. However, individual Surrealists, most notably Buuel, who has maintained his distinctive brand of Surrealist style for the better of five decades, kept making films. His subsequent works continue in the Surrealist style, such as "Belle de Jour" (1967) and "The Discreet Charm of the Bourgeoisie" (1972). (Class, 2022)

- **Impressionism:**

During World War I, the French cinema industry had a major setback. The export of films was virtually ceased, many people were conscripted, and many film studios were converted for wartime needs. Pathé Frères and Léon Gaumont, two prominent French businesses, maintained control of theater circuits despite these obstacles. (Class, 2022) American films starring names like Pearl White, Douglas Fairbanks, Charlie Chaplin, and Cecil B. DeMille started flowing into France in the years after 1915 in an effort to fill the country's empty theaters. The French film market was completely controlled by Hollywood productions by the end of 1917.

The new generation of filmmakers, which included names like Abel Gance, Louis Delluc, Germaine Dulac, Marcel L'Herbier, and Jean Epstein, brought a fresh artistic vision to the world of cinema. They saw filmmaking as a unique art form, distinct from other mediums like theater or literature. Their belief that movies should have their own narrative and visual language has influenced filmmakers worldwide, from Alfred Hitchcock to Maya Deren. The psychological storytelling, subjective camera work, and editing methods found in American cinema genres and styles, such as horror and film noir, as well as Hollywood montage sequences, all bear traces of this Impressionist aesthetic.

French Impressionism and Surrealism (1918- 1930) pg 450, Film Art an Introduction.

- **Soviet Montage**

Emerging Soviet filmmakers were heavily influenced by the works of American directors like D.W. Griffith, Douglas Fairbanks, and Mary Pickford. Lenin's 1921 New Economic Policy (NEP) liberalized the economy and encouraged private business, which boosted Soviet filmmaking. Although the government first supported nonfiction films like

newsreels and documentaries for their educational value, these films played a crucial role in shaping the early Soviet film industry. Narrative films ultimately became more popular, with both Kuleshov's "The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks" and Eisenstein's "Strike" (1924) considered the first examples of the Montage technique, which is distinguished by dramatic editing and the juxtaposition of shots. Montage filmmakers Sergei Eisenstein, Vsevolod Pudovkin, Dziga Vertov, and Alexander Dovzhenko all championed the use of editing in their films. Different filmmakers used different editing techniques to create their own unique montage styles. Eisenstein favoured startling contrasts, whereas Pudovkin preferred establishing momentum by combining shots. (Bordwell, 2016)

Following the October 1917 Russian Revolution, the Soviet government sought to control all aspects of society. Before the Revolution, private film studios in Moscow and St. Petersburg catered to the local market with deliberate melodramas. After the Revolution, the government attempted to nationalize the film industry, but private film studios resisted, leading to a shortage of film stock and production facilities.

- **Poetic Realism**

Poetic realism, or realistic drama with poetic or allegorical aspects, is a subgenre of the realist drama genre. It was a cinematic trend pioneered by acclaimed French director Jean Renoir and at its height in the 1940s. Poetic realism is an artistic movement that attempts to convey realities and emotions deeper than what can be witnessed with the naked eye.

Cinema Post World War II:

The worldwide cinema business underwent a sea change in the years after World War II. Despite Hollywood's continued dominance, other nations are establishing their own cinematic identities and nurturing homegrown talent. This diversity has enriched the global tapestry that is modern cinema, with many countries' film industry today thriving due to the protectionist laws established during this time. New film languages and styles sprang up all across the globe during this period of protectionism. Early cinematic innovations and different pre-war movements served as sources of creativity for filmmakers. They aimed to innovate the narrative medium by breaking away from conventions, and their efforts shaped the cinematic vocabulary we use today.

- **Italian Neo-Realism**

After World War II, Italy saw the emergence of an important cinema trend known as Italian Neorealism, or Neorealismo. Using non-professional performers and on-location cinematography, it depicts societal concerns and daily life realistically. (Class, 2022) Many people see Italian Neorealism as a reaction to the country's bleak post-war social and economic climate.

The movement's roots can be traced back to the late 1940s and into the 1950s. It was a bold departure from the fantastical narratives of mainstream Hollywood films, choosing instead to narrate the struggles of ordinary people. The challenges faced by the working class and the poor were recurrent themes in neorealist films, marking a unique cinematic shift.

- **French New Wave**

The French New Wave, a movement of young filmmakers predominantly in France during the 1950s and 1960s, is also known as Nouvelle Vague. Notable figures such as François Truffaut, Jean-Luc Godard, Claude Chabrol, Eric Rohmer, and Jacques Rivette were at the forefront of this movement, which saw a departure from conventional French filmmaking practices. These filmmakers got inspiration from the creative aspects of American cinema, particularly the works of directors like Howard Hawks, Alfred Hitchcock, and Nicholas Ray. They were critical of the traditional French filmmaking system. (Clarke, 2011)

The New Wave movies tried out several forms of storytelling, including non-linearity and shaky causality. There were frequent variations in mood and no typical protagonists with clear goals. These films defied conventional narrative conclusions by often ending on a cliffhanger. When the French cinema industry was in trouble in the late 1950s, the New Wave filmmakers' ability to make films on a small budget and in a short time proved the answer. The filmmakers received help with marketing, screenings, and production.

The filmmakers of the New Wave era, which peaked in the early 1960s, quickly integrated into the cinema business. Late in the 1960s and beyond, however, the movement began to fade as its filmmakers went in separate creative directions, and the political unrest in France affected their friendships and the way they made movies. The films of the French New Wave were ground-breaking, but they also demonstrated how the enthusiasm of young artists could revitalize the film business. To paraphrase, "The film of the future seems even more personal than an individual and autobiographical novel, like a confession or a diary." (Class, 2022)

François Truffaut's 'The 400 Blows' (Les Quatre cents coups), his first feature, is a prime example of the personal and autobiographical nature of the French New Wave. It is not just a semi-autobiographical film, but also an exploration of what the New Wave directors would come to embrace as the caméra-stylo (camera-as-pen). This concept, whose écriture (writing style) could express the filmmaker as personally as a novelist's pen, is epitomized in 'The 400 Blows'. In telling the story of the outcast kid Antoine Doinel, Truffaut was reflecting on his own background and developing the cinematic language that would become more sophisticated in the 1960s. (Clarke, 2011)

- **British New Wave**

The effects of World War II and Britain's decline from economic supremacy did help fuel resentment and hostility among the country's youth. Filmmakers of Britain's New Wave attempted to convey the realities of ordinary life and question the nation's social and class hierarchies, drawing inspiration from the French New Wave and Italian neo-realism. The movement, often known as "kitchen sink realism," sought to depict the plight of the working class while also challenging the established social order. Members of the filmmaking community who shared this vision included Lindsay Anderson, Jack Clayton, and Karel Reisz. The film, starring Richard Burton, portrayed the disillusionment and disappointments of the film's protagonist and became a symbol of the movement after its 1959 release.

- **Japanese New Wave-**

NberuBgu, or the Japanese New Wave, was a major cinematic trend in Japan in the 1960s and 1970s. It sprang out of the societal and cultural shifts in postwar Japan, when Japan was reborn as a nation. The movement aimed to subvert established order and liberate itself from the homogenizing effects of Western culture and the American occupation. The Japanese New Wave was characterized by its daring examination of forbidden topics and experimentation with established narrative and cinematic patterns. The filmmakers associated with this trend introduced groundbreaking innovations in narrative structure and editing techniques.

- **The Third Cinema**

The 1960s saw the emergence of a new cinematic trend known as "Third Cinema," which centered on Latin American countries. It was the creative community's reaction to the

neo-colonial policies and political repression that Latin American nations were experiencing at the time. Argentine directors Fernando Solanas and Octavio Getino created the term "Third Cinema" in a manifesto and film school of the same name. (Mazierska, 2020)

Third film was founded on the premise that mainstream Hollywood film, which was perceived as primarily commercial and light on drama, needed a dramatic counterpart. European Cinema (Second Cinema) had also popularized the idea of Cinema as an artistic medium through which directors could express their individuality and creativity. Third Cinema aimed to create discontent against social injustice and promote revolution.

- **View of Third Cinema Theory: New Perspectives**

Because of the strategies it takes to give significant tools for depicting social reality, the Third Cinema has been the topic of never-ending debate. From the 1970s until today, this 'radical' cinematic aesthetic has been defended and celebrated via controversial means and contrasting perspectives. Third Cinema was offered by a collective of Latin American filmmakers in the 1960s as an alternative to the mainstream Hollywood and European film industries. (Mazierska, 2020) This original mode of communication may have originated everywhere, from Asia to Africa to Latin America. These three areas were formerly collectively referred to as the "Third World," the term is still used in specific contexts today. Even though scholars like Willemsen have distinguished between Third Cinema and Third World Cinema, the two concepts are often interchanged.

- **Third Cinema in Argentina/ Modern Latin America**

Along with the solid anticolonial emphasis at the Festival of Latin American Cinema in Via del Mar, Chile, in 1967, the radical and controversial rendering of Argentine history and politics in that year's *The Hour of the Furnaces* and its accompanying manifesto "Towards a Third Cinema" marked the beginning of Third Cinema in Latin America. (Mazierska, 2020) *Tres tristes tigres* (1968; *Three Sad Tigers*), directed by Chilean Ral Ruiz, marked the departure from the dogmatic anticolonial stance of prior films by exploring the Santiago underground with a single handheld camera to show the city's terrible atmosphere. Take this quote from Solanas and Getino's manifesto as an illustration of the prevalent worldview of the time: "[t]here is no knowledge of a reality as long as that reality is not acted upon, as long as its transformation is not begun on all fronts of struggle." Changing the world is more important than understanding it, as Marx phrased in 1971. (Nowell-Smith, 2017)

- **Cinema-du-Look**

During the 1980s and 1990s, a cinematic trend in France became known as Cinema du Look for its emphasis on style above substance. The name was created by French cinema reviewers who took issue with the movement's simplistic approach to narrative. A new school of French filmmakers arose in the 1980s and 1990s, influenced by Hollywood production values and technological advances, but it prioritized style and spectacle above intellectual or emotional depth. Cinema du Look, a film movement related to postmodernism, pioneered a new narrative language that incorporated aspects of popular culture into storytelling. Some of the movies made during this period have gone on to become cultural icons. Cinema du Look was defined by its emphasis on visual flair and spectacle above substantive storylines and character development. Cinematic depictions of the justice system, law enforcement, and young people who had abandoned conventional family values were often hostile.

- **Dogma / Dogme 95 –**

As an article, "Une certaine tendance du cinema français" by François Truffaut did not have a significant role in the development of the Dogma movement in Denmark. Dogma 95, started by Danish directors Lars von Trier and Thomas Vinterberg, is seen to have challenged the industry's focus on spectacle and style, however. (Truffaut, 1954) Dogma 95 has its canon, detailed in a manifesto, to encourage a more straightforward, more genuine style of filmmaking. Dogma mandated utilizing actual places, diegetic sound, handheld camera work, color film, natural lighting, and no filters or post-production alteration. The Danish directors Lars von Trier and Thomas Vinterberg wrote the "Dogme 95 Manifesto" and the "Vows of Chastity" in 1995, ushering in the experimental Dogma 95 (Danish: Dogme 95) filmmaking style. Instead of relying on groundbreaking ideas or special effects, these rules encouraged filmmakers to concentrate on the story, acting, and subject. A few years later, they were joined by two other Danes, Kristian Levring and Sren Kragh-Jacobsen, to form what is now called the Dogme 95 Collective or the Dogme Brethren. Dogme is the Danish word for dogma. Breaking the Waves, Von Trier's first film with Zentropa-production, was a key source of inspiration for the group's ethos despite breaking numerous "rules" of the movement. (Vincendeau, 2011)

- **Banlieue cinema-**

The 1995 French film "La Haine" catalyzed the development of a new urban fiction genre known as "Banlieue cinema." No cinematic trend has hitherto been confined to a

particular geographical area. Suburban or "banlieue" films depicted the working class and immigrant communities living on the fringes of consumerist cities like Paris, highlighting their problems and injustices. Compared to the Third Cinema, Banlieue cinema used modern filmmaking techniques, including blending realistic narrative with graphical depictions of its topics. The growing economic and opportunity inequality in contemporary cities was a central theme in these works. People on the outskirts of thriving cities were the primary focus of this movement, which examined their daily difficulties, hopes, and despair.

Cinema from the banlieue was known for its empathetic portrayal of the working class and its emphasis on the structural failings that led to their difficult living circumstances.

- **Mumblecore –**

In 2005, American independent filmmaker Andrew Bujalski established the Mumblecore cinematic genre. It was a hit with fans of American indie cinema since it was different from the typical fare produced by Hollywood studios. Germany and India eventually joined the campaign as well. The films labeled "mumblecore" were known for their low production values and tales based on the lives of young Americans. Screenplays were purposefully left open so that performers improvise during production, making dialogue a focal point of these movies. Actor performances were crucial to the success of these movies since they made little use of other cinematic techniques.

- **New Queer Cinema:**

The phrase "New Queer Cinema" was first used in a published article by cinema scholar B. Ruby Rich in 1992. During this period, there was a proliferation of independent films that dealt with the lives of people of many sexual orientations. (Rechards, 2016) The marginalized gay, lesbian, and transgender communities were the primary subjects of New Queer Cinema. Human identity and sexual orientation were recast in the New Queer Cinema as socially produced, flexible, and changeable rather than set.

Professor B. Ruby Rich coined the term "New Queer Cinema" in 1992 to describe a movement in independent filmmaking centered on gay themes. The term first appeared in an issue of *Sight & Sound*. The term originated in the academic literature of the 1980s and 1990s, where it was used as a catch-all term for describing gay, lesbian, bisexual, and transgender identity and experience and for defining a sexuality that was fluid and subversive concerning conventional notions of sexuality. (Rechards, 2016)

1.5 A BRIEF HISTORY OF CINEMA IN INDIA

Indian cinema has a rich and varied history and culture. Films shot in other Indian languages, such as Telegu, Tamil, Marathi, Malayalam, and Kannada, have also contributed significantly to India's film industry. About 12 million people go to the movies daily in India, and a sizable Indian diaspora in the United States, the United Kingdom, Russia, China, and Germany all enjoy Indian films.

Indian film has existed from the very beginning of the moving picture business. Many Indians tried filmmaking after witnessing the Lumière brothers' short films during a showing in Bombay (now Mumbai) in 1896. When we examine the roots of Indian film, we see that religion had a major influence there, too, just as it did in many other facets of Indian society. Slides showing scenes from the life of Srikrishna were painted by an inventive engineer called Madanrao Madhavrao Pitale of Bombay (Mumbai) in the late 1880s.

Thomas Edison, an American inventor, had the idea for the 'Kinetoscope' at about the same time, in the early 1890s. However, it's designed for private movie watching. In contrast, the "Vitascope" was created by Charles Francis Jenkins and Thomas Armat to allow a large audience to view a film simultaneously. In 1895, they displayed the Vitascope, which allowed audiences to see a film in a theater. A wall, a white fabric sheet, or thread might be used to project the video. Half to three-quarters of a minute was the duration of the viewing experience.

A week later, the enormous collection of Lumière repertory shorts premiered at the Novelty Theatre. Showings of these movies, which were accompanied by an orchestra, often sold out. Men and women sat in separate sections of the audience, and tickets were reasonably priced. These wildly successful itinerant performances did not wait long to add these short films to their lineups. The Vitagraph, created by James B. Stewart in 1897, was quickly followed by others like Ted Hughes' Moto-Photoscope. Showings might be found in fancy theaters or outside in "maidans" (grounds with tent-like coverings).

First came the short, silent films showing diverse movements, beautiful sites, and current events; then came the short stories, some from outside and others from India. As this tide grew, it drowned out most other types of amusement. Harischandra Sakharam Bhatvadekar, commonly known as Save Dada, was a fan who saw one of these performances. The event moved portrait photographer Bhatvadekar so much that he went out and bought India's first movie camera, a Riley. Bhatvadekar shot his first picture in 1897 in Bombay's Hanging Gardens, depicting a battle between two famous wrestlers, Pundalik Dada and Krishna Navi. In addition, he recorded the celebration for Ragunath P. Paranjpye, a mathematician who

graduated from Cambridge with honors in December 1901. Save Dada reported on Edward VII's coronation in the lavish Durbar in Delhi in 1903. (saran, 2012)

Mr. Hiralal Sen, who directed almost forty pictures between 1903 and 1913, was another influential player in early Indian filmmaking. Sen and his brother Motilal were interested in movies when the Star Theatre in Kolkata began showing them in 1898. The brothers saw the cinema industry as a future medium. The Royal Bioscope Company was founded in 1898 and was the first film studio in India. At first, they bought movies from English production firms to present at fancy social events. English filmmakers mainly focused on shooting life scenes on the streets of Calcutta and India. Sen purchased Pathe Frere movies as well.

Indian filmmakers were inspired to produce a flood of reality flicks by the country's burgeoning exhibition and distribution infrastructure. First, a plethora of films produced in Britain covered events like the Delhi Durbar hosted by Lord Curzon in 1903, the royal visit to Calcutta in 1906, and King George V and his wife's first trip to Bombay and Calcutta.

For over a decade, Indian journalists and filmmakers remained dedicated to reporting the news, but their work gradually took on a more political, nationalistic tone. In 1905, Jyotish Sarkar photographed the Great Bengal Partition Movement and march for J.F. Madan's Bioscope. Being on par with other progressive countries where film emerged was a source of immense pride, India, a conquered country, *The Fugitive Lama's Flight to Darjeeling* in 1910 depicts the Tibetan leader fleeing the Chinese in British-ruled Darjeeling and is another crucial film representing a significant historical event. Also achieved success with films depicting the Howrah Bridge, the Hyderabad floods, Mohurram, and India's nautch girls.

Despite his late arrival in the film industry and his reputation as an outsider, Dadasaheb Phalke is credited as the creator of the first feature film. A religious young guy who was brought up in a conventional Marathi Brahmin family discovered a passion for photography and the arts. He followed a different road from his family's vocation of priesthood by enrolling in classes at the J.J. School of Arts and then delving into oil and watercolor painting at Kala Bhavan. After starting as a draftsman with the Archaeological Survey of India, he eventually left to pursue a career in printing. This was the period when he could work with the famous artist Raja Ravi Varma.

Genres generally well-liked by audiences may not be as realistic or influenced by Neo-Realism as art films. The musical, dramatic, and morally resonant film genre is thriving. In contrast, art-house movies tend to have a distinct plot, aesthetic, and method structure. While art films do well on the international festival circuit, mainstream movies are considered mass

entertainment. Most films are known for their unique blend of elements and their impact on the growth of the Indian audience's "public imagination."

On the other hand, Indian art-house films tend to be grounded in realism and anthropology. These filmmakers want to portray the reality of life in India. Films in this category have participated in several international festivals. Prominent advocates of artistic cinema include Satyajit Ray, Ritwik Ghatak, Mrinal Sen, Tapan Sinha, Adoor Gopalakrishnan, G. Aravindan, Shyam Benegal, Girish Karnad, Girish Kasaravalli, ShajiN.Karun, Buddhadeb Dasgupta, and many more. (saran, 2012)

1.5.1 REALISM, NEW WAVE, EXPERIMENTATION AND PARALLEL CINEMA

"Realism in Indian visual arts has been present for a long time, even before the movie 'Bicycle Thieves' was released in 1948. Many consider Baburao Painter's 1925 film "Savkari Pash" the first realistic Indian cinema. In this silent film, legendary Indian actor and director V. Shantaram plays a farmer who loses his property to a scheming moneylender. As a result, he has little choice but to leave the countryside and seek employment in a city mill. In the 1940s, when musical melodramas were all the rage, realism was less prominent, although it sometimes made an appearance.

Andhra Pradesh's Ramabrahmam, Punjab's Khwaja Ahmad Abbas, and Bengal's Gyan Mukherjee were all early pioneers of realistic cinema in India. One of the first instances of Indian social realism is Mukherjee's 'Kismet' (1943), which depicts the narrative of a thief, a theater owner, and his daughter, who are all victims of societal inequalities. These movies were released a few years before Italian neorealism and influenced the directors of parallel cinema. (Kushwah, 2023)

The works of Bibhutibhushan Bandyopadhyay and Rabindranath Tagore were particularly influential on Indian parallel cinema. The works of literature were adapted for the screen by the renowned director Satyajit Ray. These movies were inspired by Italian neorealism, although they were not carbon duplicates. They had substantial ties to the topics that were central to the discourse of Indian intellectuals.

Some Indian filmmakers, influenced by Italian Neorealism, added realism into their movies. Satyajit Ray's "Pather Panchali" brought Indian film to a new aesthetic level, whereas Bimal Roy's "Do Bigha Zameen," about a farmer's hardships, was inspired by neorealism. Ray was genuine in his approach to the picture and purposefully avoided obvious dramatization.

Some works of the Indian New Wave attempted to develop a new visual language that drew inspiration from Indian art and culture. The sheer quantity and variety of films from India's film industry are testaments to the country's vibrant film culture.

Indian theatre, particularly that of the Indian People's Theatre Association (IPTA) in the 1940s, has had significantly impacted the development of parallel film in India. Famous realism director Ritwik Ghatak belonged to this group. Indian traditional art and political ideology served as inspiration for the performances they put on. Indian Parallel Cinema saw significant changes as a result of IPTA. (Chakraborty, 2020)

The Indian director Chetan Anand's 1946 film *Neecha Nagar* was shown at several European cinema festivals and was praised by Italian filmmakers like Roberto Rossellini. Not only did Indian cinema captivate Italian thinkers, but so did the country's policies on industrialization, land reform, and democracy. India was held up as an example of a country where socialism and democracy could coexist and where poverty could be alleviated without restricting citizens' liberties. (Chakraborty, 2020)

It was challenging to depict poverty and injustice in post war Italy due to the widespread promotion of development, American culture, and consumerist values. The censorship problems experienced by Italian neorealism inspired a newfound interest in India, its sophisticated cinema, and its educated ruling elite. Rossellini was invited to India by then-Prime Minister Nehru. The 1959 film "*India: Matri Bhumi*" and the 1959 television documentary "*India as Seen by Rossellini*" were inspired by Rossellini's travels to the country. He took the route of Indian parallel cinema in both of his films. He did not make India seem exotic or praise poverty too much, but he did not try to disguise the difficulties the Indian people confronted.

Directors from the Bengali cinema industry and beyond have cited Ghatak's work as an inspiration. Kumar Shahani, Mani Kaul, Ketan Mehta, and Adoor Gopalakrishnan are all said to have been influenced by Ghatak. Mira Nair, for one, has said that Ghatak and Ray were influential in her decision to become a director. It was in the 1990s that an effort to restore Ghatak's films started, and since then, worldwide exhibits (and subsequent DVD releases) have established an expanding global audience for Ghatak's work. *Subarnarekha* was voted the 11th best picture of all time by reviewers polled by the Asian cinema publication *Cinemaya* in 1998. *Meghe Dhaka Tara* was rated 231st, and *Komal Gandhar* was placed 346th in a 2002 Sight & Sound critics' and directors' poll of the world's finest films. (Kushwah, 2023) Mrinal Sen was always trying new things in his field. Later in his career, he tried to deviate from conventional storytelling by focusing on minimalist plots. His last film, *Aamar Bhuban*, was released in 2003

when he was eighty. For the next fifteen years of his life, after his last picture was released, he wrote many books, including his autobiography, *Always Being Born*, and an homage to his idol, Chaplin, titled *My Chaplin*. Several festivals, including Osian's-Cinefan and the International Film Festival of India, gave him lifetime achievement honors. His health had been deteriorating for some time, and following the death of his longtime companion, Gita, in 2017, he finally gave up the fight on December 30, 2018.

Film Institute of India graduates Mani Kaul and Kumar Shahani created discourse with their experiments in Indian Cinema. Mani Kaul's films shook things up and stood out as discordant cracks in the otherwise tranquil film landscape. His films eschewed all mainstream conventions and worked therapeutically against the dominant discourse of realism, which struggled to find its footing within the confines of a peculiar appropriation by the young nation-state as a de facto stylistic alternative to the melodramatic, spectacular, externalized theatrical excesses of the national popular cinema, which was centred on and primarily produced by the Bombay industry. Due to its emphasis on recreating the illusion of social reality, this realism-as-state-thesis is more accurately described as naturalism, and it was instinctively opposed to any subjective reworking of space and time in connection to sound and image. (Chakraborty, 2020)

Shyam Benegal, presented the sophistication of the art in his film *Ankur* 1974, leading many to argue that it is advanced for the average viewer. These films targeted an audience with a certain level of intelligence. During this era, movies with a social message did not do well at the box office initially, but they started to pick up steam after they hit a certain point. Some examples of financially successful films in the social-economic category are *Aakrosh*, *Ardhya Satya*, and *Paatinaru Vayatinile*.

1.5.2 INDIAN REGIONAL CINEMA

India has a land of diverse cultures, languages, and traditions, boasts a rich tapestry of regional cinema that reflects the unique identities and narratives of its various regions. Regional cinema in India represents a vibrant tapestry of linguistic diversity, cultural heritage, and artistic expression. India produces thousands of films annually in multiple languages, reflecting the country's cultural diversity and continuing to captivate audiences both domestically and internationally. Over the years, along with the mainstream cinema of Hindi language, Indian regional cinema has evolved, encompassing a wide range of genres and styles, from mythological epics and social dramas to musicals and contemporary narratives. Regional

language filmmakers capture the essence of their respective regions, celebrating the richness and resilience of Indian cinemas regional identity. The regional language Indian film industry expanded rapidly, giving rise to iconic directors, technicians and actors.

- **Bengali cinema:**

Satyajit Ray, Mrinal Sen, Ritwik Ghatak, and more contemporary filmmakers like Rituparno Ghosh and Aparna Sen have all contributed brilliant works to Bengali cinema. Tollywood, often called Bengali cinema, is a film industry in India that produces films in the Bengali language. In the Indian city of Kolkata, in the district of Tollygunge. Tollygunge and Hollywood were combined to form Tollywood in 1932, when the term was first used. Once the hub of filmmaking in India, it has now faded into obscurity. Several filmmakers from Bengal have achieved notoriety at the Indian National Film Awards and beyond for their work in the highly regarded genres of worldwide Parallel Cinema and art filmmaking. (Mukherjee, 2017)

- **Bhojpuri movies:**

The Indian film business producing films in the Bhojpuri language is called Bhojpuri cinema. Main manufacturing hubs are located in the cities of Lucknow and Patna, in western Bihar and eastern Uttar Pradesh. Bhojpuri films are an integral element of the film industry in Bihar. Vishwanath Shahabadi produced the first Bhojpuri talkie, Ganga Maiyya Tohe PiyariChadhaibo, in 1963. Bitia Bhail Sayan, Chandwake take Chakor, Hamar Bhauji, Ganga Kinare Mora Gaon, and Sampoorana Tirth Yatra are only a few of the well-known and forgettable Bhojpuri movies that were released in the 1980s. (Tripathi, 2007)

- **Gujarati cinema:**

Dhollywood is another name for the Gujarati film business. More than a thousand films have come out of this industry, making it one of the most important in India's cinema. Numerous Gujaratis worked in Hollywood during the silent cinema period. The first Gujarati talkie, Narsinh Mehta, was released in 1932, marking the beginning of the language's related industry. There were just twelve films made in Gujarati till India gained its freedom in 1947. In the 1940s, there was a surge in cinematic depictions of mythological and folkloric figures like saints, sati[A] or dacoits, and other legendary figures. The trend continued in the 1950s and 1960s with the introduction of cinematic adaptations of classic works of literature. There

was a surge in production in the 1970s as the government of Gujarat offered tax breaks and subsidies, although the films were of lower quality.

- **Kannada films:**

Production of films in the Kannada language, spoken by many in the state of Karnataka, India, is known as Kannada cinema, sometimes called Sandalwood or Chandanavana. The first Kannada talkie was Y. V. Rao's Sati Sulochana, released in 1934. It was the first movie ever shown in the former Mysore Kingdom and included the debuts of stars Subbaiah Naidu and Tripuramba. South India Movie tone was established in Bangalore in 1932 by film producer Chamanlal Doongaji. Several well-known literary works have been adapted for the Kannada screen, including Chomana Dudi (1975) by B. V. Karanth (based on the novel of the same name by Shivaram Karanth), Kaadu (1973) by Girish Karnad (based on the novel of the same name by Srikrishna Alanahalli), Samskara (1970) by Pattabhirama Reddy (based on the novel of the same name by U. R. Bengaluru serves as the hub of the Kannada film industry.

K.G.F: Chapter 1, starring Yash, broke the 250-crore barrier at the box office in 2018 and became the first Kannada film to do so. K.G.F.: Chapter 2 (2022) earned one thousand Indian rupees at the box office. As of April 2022, the trailer has over 250 million views on YouTube. The 2022 film K.G.F: Chapter 2, starring Yash, earned over 1000 crores (about \$170 million) in India alone, becoming it the highest-grossing Kannada film of all time.

- **Malayalam Cinema**

The Malayalam film business produces movies in the Malayalam language in India. It was established in Kerala, India. Malayalam movies are well-known for their stunning visuals and engaging narratives. The British Film Institute named Elippathayam the most original and imaginative film of 1982, and the London Film Festival awarded it the Sutherland Trophy. India's official submissions to the Academy Awards in the Best Foreign Language Film category have all been Malayalam films: Rajiv Anchal's Guru (1997), Salim Ahamed's Adaminte Makan Abu (2011), and Lijo Jose Pellissery's Jallikkattu (2019). The 1965 picture Chemmeen also won a gold medal at the Cannes picture Festival for Best Cinematography and a Certificate of Merit at the Chicago International Film Festival. The Italian film festival Rosa Camuna awarded Bronze to Swaham (1994). My Dear Kuttichathan (1984), a Malayalam film, was the country's first 3D feature. Thacholi Ambu (1978) was the first Malayalam film shot in CinemaScope. With the bulk of its locations, studios, production, and post-production facilities based in Thiruvananthapuram and Kochi, the Malayalam film industry returned and established

itself in Kerala by the late 1980s. Several news outlets have labeled Kochi the center of the Japanese film industry. As of the 2018 National Film prizes in India, Malayalam films have won 14 prizes for best actor, 6 for best actress, 12 for best film, and 13 for best film director. (Kunal Ray, 2022)

- **Marathi cinema:**

The state of Maharashtra is home to a thriving film industry devoted to the Marathi language. They have an office in Mumbai. When it comes to filmmaking, India has one of the world's oldest film industries and one of the world's most successful. Before 1932, when *Ayodhyecha Raja* was released, all Marathi movies had been silent with intertitles. *Alam Ara*, the first Hindi talkie, had come out the year before.

Despite being significantly smaller than Bollywood (which is also situated in Mumbai), Marathi film is seeing development because to the benefit of being tax exempt in the state of Maharashtra. The first Marathi film, *Raja Harishchandra*, was directed by Dadasaheb Phalke and premiered in 1913; it was also India's first full-length feature film. The assertion that Dadasaheb Torne's *Pundalik* (1912) was the first film produced in Maharashtra is controversial, although few people reject it. Development of Marathi Cinema had subjects based on family and social drama followed by comedy films. With, Sandip Sawant's, 'Shwaas' in 2004 Marathi films broke traditional genre. This was later followed by art/parallel films such as *Vihir* (2009), and *Fandry* (2013). With recent films like 'Natsamrat', Marathi film saw large box office collections which continued with films like 'Sairat', a musical romance drama. 'Sairat' made the record for the highest grossing Marathi film with over 100 crores (\$16 million). It was Directed by, Nagraj Manjule's, (Ingle, 2022)

- **Tamil Movies:**

Indian film includes Tamil cinema, which makes movies in Tamil for Tamil speakers. Kollywood is the slang moniker for the film industry that operates out of the Kodambakkam neighborhood of Chennai, Tamil Nadu. *Keechaka Vadham*, directed by R. Nataraja Mudaliar in 1918, was the first Tamil silent film. *Kalidas*, a multilingual film directed by H. M. Reddy and premiered on 31 October 1931, was the first Tamil talking feature film and came less than seven months after India's first talking motion picture. One of India's best style icon and star is Rajnikanth, who is revered almost as much as the Hindu gods. In addition to Kamal Haasan who is another popular Tamil actor. (Rangarajan, 2019)

Kerala, Karnataka, Andhra Pradesh, all neighbouring Indian states, are major markets for Tamil films. Films are often released in their original Tamil language versions in Kerala and Karnataka, but are dubbed into Telugu for a larger audience in Andhra Pradesh and Telangana. (Rangarajan, 2019) Tamil films also see release in pockets of Maharashtra, Gujarat, and New Delhi,

- **Telugu cinema:**

Films made in the Telugu language, which is spoken largely in the Indian states of Andhra Pradesh and Telangana, are known as Telugu films or Tollywood. Film Nagar in Hyderabad is the hub of the Telugu film industry. As of the year 2021, the Telugu film industry has earned more money than any other in India. In 2022, the Telugu film industry had the largest ticket sales of any in India with 23.3 crore (233 million). Baahubali 2 (2017), a Telugu production, has broken the record for highest-grossing film in India. Ramoji Film City, the center of the Telugu film industry, is one of the biggest film studio complexes in the world at about 1,666 acres (674 hectares). Raghupathi Venkaiah Naidu, originally from Madras, was a photographer and studio owner who eventually found himself attracted to cinema. He has been making short films since 1909. He made a dozen short films, each lasting three minutes, and showed them off at Victoria Public Hall in Madras. (Janardhan, 2015)

In the 20th century, Indian film expanded internationally. More than 90 nations have seen Indian films because to lightning-fast digital distribution. 'Lagaan', which was nominated for Best Foreign Language Film at the 74th Academy Awards and won the Audience Award at the Locarno International Film Festival, was also a financial success. The British Academy of Film and Television Arts a nominated commercially successful films like Devdas, Rang De Basanti and Lunchbox in the best foreign language films category of the particular year. Indian film is now a worldwide phenomenon, having fans not just in India but also in the Middle East, South East Asia, South Asia, Britain, the United States, Australia, and Africa. The globe over, people watch and enjoy Indian cinema. (saran, 2012)

1.6 FILM APPRECIATION AND CRITICISM

Appreciation is a complex mental operation that requires a thorough familiarity with the object of one's admiration. To get the most out of anything, one must engage with it, which requires a wide range of knowledge. The ability to quickly and accurately relate novel shapes or visual experiences to established categories is a crucial skill for appreciating art. "Art is not meant to be looked at only for what it is," said someone brilliantly. It makes you think by giving

you room to process your emotions and draw on your life experiences while watching it. There are many reasons why it's crucial to learn to appreciate art. Indeed, this method dramatically aids in comprehending the context of the work and the era in which it was written. The trials and tribulations of the artist, as well as those of society at large, are often reflected in their works. By analysing and putting ourselves in the artist's brain, we may get a deeper understanding of the inner workings of society both then and today. As human beings, we can empathize with and understand their worries. Appreciating art encourages meaningful conversation and the recognition that there are many points of view and interpretations of the world around us.

Film appreciation and film criticism are integral aspects of engaging with cinema, offering audiences a deeper understanding and a more profound connection to the art form. Film appreciation involves exploring and valuing the various elements that make a movie compelling, including its narrative, direction, acting, cinematography, sound, and editing. It encourages viewers to look beyond mere entertainment and recognize the creative and technical achievements that contribute to a film's overall impact. On the other hand, film criticism plays a crucial role in the analysis and evaluation of films, providing informed opinions and assessments that can guide audiences in their viewing choices. Critics examine films through various lenses, such as historical context, textual depth, stylistic innovation, and cultural significance, often highlighting both strengths and shortcomings. Together, film appreciation and film criticism enrich the cinematic experience, fostering a greater appreciation of films as complex works of art and cultural artefacts.

Since the 1920s, many of the audiences have been interested in film as art rather than entertainment. However, apart from general conventions, what is considered artistic can vary between countries and times. For example, comedies by Charlie Chaplin and Jerry Lewis were seen differently in the United States and France. Despite disagreements, institutions like "art houses" in the US have supported sophisticated films, often from Europe.

The study and appreciation of film have grown over time. In the early days, there were discussions in newspapers, books, and even scholarly circles. The establishment of archives to preserve influential films and universities began offering courses on film. Today, the internet, television, and magazines provide endless information and opinions about movies. Universities promoted film studies, and that expanded from the 1970s onward, exploring social issues, genres, directors, and more through teaching and scholarship.

Film clubs and film festivals are precursors to and essential components of the cinema studies canon. Cinema journals and serious cinema publications found an audience in these

social institutions, which paved the way for their ultimate acceptance in academic institutions. Film societies' primary and enduring goal has always been to increase people's admiration for the cinematic medium. Second, films have been used to examine and spread moral and political views, highlighting the social role of cinema in popular culture.

In large cities, ciné-club specific theaters sprung up. *La Petite Marchande d'allumettes* (1928; *The Little Match Girl*), one of Jean Renoir's first pictures, was commissioned by a theater and filmed on its premises. Until the advent of sound, which rendered even low-budget filmmaking prohibitively costly and technically complex, ciné clubs also funded the creation of films by their members. Léon Moussinac, a member of Delluc's club, visited the Soviet Union in the 1920s and instantly saw the political potency of cinema clubs to educate the people. Through his writing and organizing, he inspired thousands of so-called "average citizens" to join cinema clubs that screened provocative and even revolutionary films. More than 75,000 people reportedly joined *Les Amis de Spartacus* in 1928. The mayor of Paris saw it essential to outright ban specific of their gatherings, the most notable of which was an appearance by Eisenstein, whose film *Bronenosets Potyomkin* (1925; *Battleship Potemkin*) was prohibited in various nations.

Film societies and festivals have played a vital role in the appreciation and academic study of motion pictures. When they were started in the 1920s, film societies focused on fostering film art and exploring social issues through film. They included prominent figures like Louis Delluc and Ricciotto Canudo and helped popularize foreign and independent films. These societies also led to the creation of specialized theatres and amateur film productions despite challenges like the advent of sound.

Film festivals began with Venice in 1932 and Cannes in 1939, providing platforms for national film industries to gain international recognition. Post-World War II, festivals became economically significant, offering a marketplace for distributors and producers. Major festivals emerged in Berlin, Moscow, London, and New York City. The Telluride and Sundance festivals have been crucial for independent films since the 1970s.

Film festivals serve multiple functions: they act as international marketplaces, provide opportunities for fans to see celebrities, and offer cultural venues for film enthusiasts. They often showcase new films and movements and can be sites of artistic and political debates. Many festivals also host competitions, though the awards often serve publicity purposes.

1.7 AWARDS AS RECOGNITION OF ACHIEVEMENT IN CINEMATIC ART AND CRAFT

Prestigious awards in world cinema are hallmarks of artistic achievement and recognition within the global film community. From Hollywood's revered Academy Awards to renowned international film festivals, these accolades celebrate creativity, innovation, and cultural diversity in filmmaking. The Oscars, hosted annually by the Academy of Motion Picture Arts and Sciences, honour outstanding achievements in various categories, setting the standard for excellence in mainstream cinema. Meanwhile, festivals like the Cannes Film Festival in France and the Berlin International Film Festival in Germany showcase diverse films worldwide, providing a platform for emerging talents and established auteurs to present their work. Through coveted awards such as the Palme d'Or and the Golden Bear, these festivals celebrate cinematic innovation, artistic vision, and cultural significance, fostering dialogue and collaboration across borders. As cinephiles and industry professionals eagerly anticipate each year's awards season, the world of cinema continues to be enriched by the recognition and celebration of outstanding filmmaking talent on a global scale. Let us have a detailed look at some prestigious awards across the world:

- **Golden Lion- Venice Film Festival**

The Venice Film Festival's top award is the Golden Lion. The organizing committee established the award in 1949, making it one of the film industry's most esteemed. A second Golden Lion, an honorary prize for film pioneers, was created in 1970. The award was named after the Golden Lion of Saint Mark, a symbol of the historic Republic of Venice, in 1949. This award is unique since it resembles Venice's winged lion. This festival has been continuing strong since 1932, and its rewards are popular in the business. Together with Cannes, it is the single most significant event in Europe's cinematic calendar, presenting the most prominent, unique, and anticipated films by renowned directors and promising newcomers. However, there is more to the Venice Film Festival than just movies. It is also a great place to meet other people in the industry, which is helpful when trying to purchase films or strike partnerships with production firms. It means that both moviegoers and filmmakers must attend this event.

- **Golden Globes**

The Golden Globes is noteworthy and presented by the Hollywood Foreign Press Association (HFPA) journalists worldwide who report on the motion picture and television

business. These honors are often seen as harbingers of the Academy Awards, the film industry's significant recognition. The event is named for the gold, sphere-topped prizes. The Hollywood Foreign Press Association (HFPA), which represents overseas journalists who covered American entertainment, presents the Golden Globe Awards for excellence in American and worldwide cinema and television. Since 1944, it has honored artists and professionals with yearly awards. The event is held in January and is part of the film industry's awards season, culminating with the Academy Awards. (Cunningham, 2024)

- **Grand Jury Prize- Sundance Film Festival**

It is an important and prestigious award because The Sundance Film Festival is a platform for both established and up-and-coming filmmakers from around the world to share their work and connect with audiences through a jam-packed schedule of films, documentaries, panel discussions, workshops, performances, exhibitions, events, and parties. Sundance, held annually in Utah, is the largest US film festival. The festival's best narrative and nonfiction films compete for the Grand Jury Prize. A feature picture in contention at the Venice Picture Festival since 1951 receives the Grand Jury Prize. The Golden Lion is the top prize, yet it is second.

- **The Golden Leopard – Locarno International Film Festival**

It is an important and prestigious award because The Festival presents cutting-edge works from throughout the globe, showcases up-and-coming directors and actors, and celebrates the rich cinematic history of the world via its many contests and sections. Famous filmmakers like Spike Lee, Jim Jarmusch, and Kathryn Bigelow were found at Locarno Film Festival throughout the years. As a guarantee of quality and excellence and significant recognition from the industry and cinephiles worldwide, the festival awards the Pardo d'oro, one of the most prestigious prizes in the world of independent filmmaking, each year. The Locarno Film Festival is held annually in August in Switzerland. The winning directors get Golden Leopards. The Golden Leopard (Italian: Pardo d'oro) is the main award of the Locarno International Film Festival, presented annually in Switzerland since 1946.

- **European Film Awards- Film of the Year**

It is an important and prestigious award because the European Film Award for Best Film is a top industry distinction. This prize was awarded in 1988. The European Film Academy

annually presents the European Film Award for Best Film to honour European cinema. The inaugural winner of the prize was the Polish film *A Short Film About Killing*, directed by Krzysztof Kieślowski, in 1988. Pedro Almodóvar won seven nominations twice, while Gianni Amelio, Lars von Trier, and Michael Haneke have the most victories with three apiece.

- **Awards at Toronto International Film Festival**

It is an important and prestigious award because the Toronto International Film Festival (TIFF) is a charitable organization that shows films from worldwide. The 1976-founded Toronto International Film Festival (TIFF) is one of the world's most famous and biggest film festivals, held in September. Film culture is also permanent at the TIFF Bell Lightbox in Downtown Toronto. Bell Lightbox hosts TIFF events beyond festival times and is the cultural center. Based on audience voting, the festival's People's Choice Award has become a sign of success throughout awards season, notably at the Academy Awards.

- **The Golden Bear – The Berlin International Film Festival:**

To this day, it is an important and prestigious award because it is widely regarded as the most politically charged of the world's big cinema celebrations. The Berlin International Film Festival is known for showcasing both established and up-and-coming filmmakers from throughout the world. It backs the endeavors of filmmakers of all stripes and helps them realize their goals and ambitions. This film festival, one of 'The Big Three,' gets the biggest audiences worldwide. Since bears are common in Berlin, the prizes are bear-shaped. The Berlin International Film Festival's top award for best film is the Golden Bear. The Berlin coat of arms and flag depicts the bear.

- **BAFTA Awards**

It is an important and prestigious award because the BAFTAs are "probably more significant" than the Cesars, Goyas, and Donatellos in their respective countries. Any ranking of the BAFTAs, Golden Globes, or Oscars in terms of individual worth is very subjective. Before the Academy Awards, a theatrical mask award is handed out at this early February event. Since 1952, the famous awards event has continued. The British Academy of Cinema and Television Arts (BAFTA) hosts the annual BAFTA Film Awards to honor the greatest British and worldwide cinema contributions. The ceremonies began in the landmark Odeon Cinema in Leicester Square, London, and moved to the Royal Opera House from 2007 to 2016. The event was held in the Royal Albert Hall in London from 2017 to 2022, then at the Royal

Festival Hall in 2023. The statue resembles a theatrical mask. The inaugural BAFTA Awards were held in 1949 and televised on the BBC in 1956 by Vivien Leigh. The event was held in April or May every year; since 2001, it has been in February. (Ruling, 2010)

- **Palme d'Or – The Cannes International Film Festival**

The importance of the Cannes Festival is that people who appreciate the cinematic arts and cultural impact of films gathered for this event. The festival became a global marketplace where film industry professionals could meet, network, and do business. These exquisite wax trophies include a golden palm and a single crystal. This iconic style has stayed the same since 1997. Cannes Film Festival's top prize is the Palme d'Or. The festival's organizing committee debuted it 1955. From 1939 through 1954, the Grand Prix du Festival International du Film was the festival's top award. The Grand Prix superseded the Palme d'Or in 1964 and reinstated in 1975. The Palme d'Or is one of film's most coveted prizes.

- **The Oscars**

The Academy Awards are a prominent celebration in the film business since they honor outstanding achievements in the field and encourage new ideas. The fact that it has narratives from various walks of life also symbolizes diversity and tolerance. This event is aired live to millions worldwide. One of the Oscars, the film industry's highest distinction, is a wonderful honour.

1.8 ACADEMY AWARDS -OSCAR

The Academy of Motion Picture Arts and Sciences, with headquarters in Beverly Hills, California, USA, annually presents several prizes to recognize excellence in the film business. These include the Oscar, officially known as the Academy Award of Merit. Oscar statuettes have been given out to winners since the awards' inception in 1929. The honours committee was established at the academy's inception in 1927. It was considered but not immediately pursued because the Academy was busy with its role in labor issues, efforts to improve the film industry's tarnished image, and functioning as a clearinghouse for exchanging of ideas about production procedures and new technologies. It wasn't until May of 1928 that the committee's recommendations to award Academy Awards of Merit in 12 categories (including most outstanding production, most artistic or unique production, and achievement by an actor or actress in dramatic directing, comedy directing, cinematography, art directing, engineering

effects, original story writing, adaptation writing, and title writing) were approved. (Mazierska, The added value of Oscars and festival awards , 2021).

Films released between August 1, 1927, and July 31, 1928, were eligible for the inaugural Academy Awards. The ceremony took place at the Hollywood Roosevelt Hotel on May 16, 1929. All voting members of the Academy have submitted nominations for each award category. The top 10 nominees in each category were selected by five panels of judges (one from each of the academy's original branches: actors, writers, directors, producers, and technicians) before being reduced down to the final three. The winners were chosen by a centralized panel of judges comprising one member from each department.

IMPORTANCE OF OSCAR AWARDS

The Academy Awards, or the Oscars, are widely regarded as the one of the most prestigious prizes in the film and television industries. Each year, they honour the outstanding feature films and documentaries primarily distributed in the United States. Films from around the globe compete for the "Best International Film Award," presented annually by the Academy of Motion Picture Arts and Sciences. The Academy's membership is significant, and each member votes for the films that meet the requirements. The winners are determined after many months of deliberation and announced each spring. (Mazierska, The added value of Oscars and festival awards , 2021)

In the film industry, awards are more than simply trophies to be displayed as a sign of success. They are likely to significantly impact future film financing, salaries for actors and directors, and even national film industries. Consequently, some argue that, in terms of generating buzz for films, directors, and actors, nominations are on par with awards. A film's worldwide gross may increase by US\$20 million (£14 million) if it receives an Oscar nomination. Profitability increases with success. The King's Speech's (2010) \$30 million opening weekend take was much below projections. In any case, it earned nearly \$400 million at the box office after being nominated for and winning the Oscar for best picture. The increased visibility that comes from nominations and awards is what ultimately draws in distributors from other countries. This is often referred to as an "Oscar halo." The value of directors and performers may also increase if they get nominations and awards. Best actor and actress Oscar winners will have their next film's remuneration increased by 20%. (Pangborn, 2021)

CATEGORIES OF AWARD:

The Academy Awards of Merit, commonly known as Oscars, are annually bestowed upon deserving individuals for exceptional artistic and scientific contributions in theatrically released feature-length films, as outlined in category-specific rules approved by the Board of Governors. Awards are presented at the yearly Awards ceremonies. Oscars are awarded for various achievements, including

1. ACTING: Performance by an actor and an actress in a leading and in a supporting role
2. ANIMATED FEATURE FILM: Best film of the year.
3. ANIMATED SHORT FILM: Best film.
4. CINEMATOGRAPHY: Achievement in cinematography.
5. COSTUME DESIGN: Achievement in costume design.
6. DIRECTING: Achievement in directing.
7. DOCUMENTARY FEATURE FILM: Best film of the year.
8. DOCUMENTARY SHORT FILM: Best film.
9. FILM EDITING: Achievement in film editing.
10. **INTERNATIONAL FEATURE FILM: Best international feature film of the year.**
11. LIVE ACTION SHORT FILM: Best film.
12. MAKEUP AND HAIRSTYLING: Achievement in makeup and hairstyling.
13. MUSIC: For achievements in music written for motion pictures:
 - a. Original score. *
 - b. Original song. *
 - c. Original musical. *
14. BEST PICTURE: Best motion picture of the year.
15. PRODUCTION DESIGN: Achievement in production design. (**)
16. SOUND: Achievement in sound.
17. VISUAL EFFECTS: Achievement in visual effects.
18. WRITING: For each of two classifications:
 - a. Adapted screenplay.
 - b. Original screenplay.

* May not be given every year.

** There are special rules for this category for conditions of presentation.)

- Governors Awards, such as the Irving G. Thalberg Memorial Award, Jean Hersholt Humanitarian Award, and Honorary Award, are granted to individuals for outstanding

contributions or humanitarian efforts in the industry, based on the judgment of the Board of Governors.

- Special Awards, including the Special Achievement Award and Scientific and Technical Awards, may be given for exceptional achievements or contributions to the field, as determined by the Board of Governors.

1.9 INTERNATIONAL FILM AWARD CATEGORY: (Best Film in Foreign Language)

Amongst the various categories from which winners are selected, films competing for best film in foreign-language category need not have been released or seen in the United States in order to qualify. Their home countries submit them. (Ruling, 2010)

Each country can only submit one film for consideration in the Best Foreign Language Film category at the Oscars. In India, this selection process is overseen by the Film Federation of India (FFI), a key player in the international film community. The FFI's committee is responsible for choosing one film from the entries, a process that can be subjective and may not always align with popular or critical acclaim.

International films were not among the 12 categories recognized by the Academy Awards when they started in 1929. After the 1929 event, the categories were limited to seven for the following year. A foreign picture was first honoured at the Academy Awards ceremony in 1947 for the 20th time overall. The Academy gave a special award, not a regular category with predetermined "nominees." Special/Honorary Awards were given by the Academy of Motion Picture Arts and Sciences for the best films in foreign languages that were released in the United States between 1947 and 1955. However, these awards were neither competitive (there was only ever one annual winner and no contenders) nor offered consistently (none were granted in 1953). A separate Academy Award of Merit for non-English speaking films, the Best Foreign Language Film Award, was established for the year 1956 (29th Academy Awards) and has been given annually since then. (Simonton, 2004)

1.9.1 RULES: INTERNATIONAL FEATURE FILM AWARD (Best Film in Foreign Language Film Awards)

I. DEFINITION of an international film: Over 40 minutes, non-English dialogue, produced outside the USA & territories. Includes animated and documentary features.

II. ELIGIBILITY

A. The film must be first released in its country of origin between Nov 1, 2023, and Sep 30, 2024, for at least 7 days in one venue. Qualification outside the origin country is allowed, provided it's theatrically exhibited for 7 days.

B. Normal theatrical advertising and exploitation required.

C. No nontheatrical exhibition or distribution before theatrical release.

D. Predominantly non-English dialogue, with English subtitles.

E. Creative control by citizens or residents of the submitting country.

F. Inaccurate disclosure may lead to ineligibility. Decisions by the International Feature Film Executive Committee.

III. SUBMISSION

A. Each country selects one film through an approved organization, jury, or committee.

B. Only one film per country accepted.

C. Online access provided for production information submission.

D. Submission Materials-Shortlisted films require a film print or DCP submission.

IV. VOTING

A. Two rounds of voting:

1. Members vote for up to fifteen preferred films.

2. Members vote for up to five preferred films from the shortlist.

B. Final voting restricted to members who viewed all nominated films.

C. The Oscar awarded to the film, accepted by the director. Country credited as the nominee.

V. ADVERTISING AND PUBLICITY - Participants bound by Awards Campaign Promotional Regulations.

VI. ELIGIBILITY IN OTHER CATEGORIES

A. International Feature Films may be submitted for consideration in other categories.

B. Animated feature films eligible for the Animated Feature Film category if meeting requirements.

C. Documentary feature films eligible for the Documentary Feature Film category if meeting requirements.

D. Films submitted for International Feature Film category are not eligible for other categories in subsequent years.

1.10 INDIAN MOVIES AT THE OSCARS:

The Film Federation of India (FFI) annually submits India's official Oscar entry nominations. There have been repeated claims of favouritism and nepotism in India's Oscar shortlisting procedure.

Since "Mother India" in 1957, India has actively participated in the Oscars, submitting a total of 57 films to represent its cinematic prowess on the global stage. Among these submissions, Hindi films dominate with 34 entries, including both Hindi and Hindustani language films, with three films receiving nominations for the prestigious award.

In addition to Hindi, Tamil films have been submitted 10 times, showcasing the rich cultural diversity and cinematic excellence from the southern state of Tamil Nadu. Malayalam cinema, known for its nuanced storytelling and realistic portrayals, has been represented four times, while Marathi films have secured a spot three times, highlighting the artistic contributions from Maharashtra.

Bengali cinema, renowned for its intellectual depth and artistic innovation, has been chosen twice to represent India at the Oscars. Meanwhile, one submission each has come from Telugu, Gujarati, Konkani, and Assamese cinema, illustrating the country's commitment to showcasing regional diversity and unique storytelling traditions.

Moreover, an Urdu language film has also been submitted, reflecting India's cultural and linguistic tapestry. Each of these submissions not only represents the best of Indian cinema but also reflects the diversity of languages, cultures, and narratives that define the nation's cinematic landscape. The selection of these films is a testament to India's vibrant film industry and its ongoing quest to make a mark on the global cinematic platform.

India's official entries for the Best Foreign Language Film category at the Oscars are widely anticipated and celebrated among Indian cinephiles. These selections often generate significant buzz, prompting many enthusiasts to prioritize watching them as soon as they are released. However, there is a noticeable disparity between the films chosen for the Oscars and those honoured with India's highest cinematic accolade, the National Film Award. Out of the 57 Indian submissions to date, only five films have managed to win both the National Award and be selected as the official Oscar entry.

In an effort to align these two prestigious awards more closely, the jury for the feature film category at the 58th National Film Awards made a ground-breaking recommendation. Led by J.P. Dutta, the jury proposed that the film winning the top National Award each year should automatically become India's official entry to the Oscars. This recommendation aims to streamline the selection process and ensure that India's best cinematic work is showcased internationally.

The National Film Awards themselves are a testament to India's cinematic diversity and depth. They are adjudicated by a panel representing various regions and languages across the country, ensuring a comprehensive evaluation of each year's cinematic achievements. This Pan-Indian jury includes members from Karnataka, West Bengal, Bollywood, Tamil Nadu, and other regions, ensuring that the selection process is inclusive and reflects India's rich cultural mosaic.

The rationale behind the jury's recommendation lies in the belief that the film chosen as the best in India should naturally represent the country's cinematic excellence on the global stage at the Oscars. This proposal not only aims to enhance India's chances of international recognition but also underscores the importance of aligning national and international perspectives on Indian cinema's finest offerings.

(https://www.indiaforums.com/article/send-best-feature-film-at-national-awards-to-oscars_28596?mode=amp)

India's dismal Oscar performance is attributed to many factors, including a lack of promotion. The most common one is the selection of films. The FFI has been criticized for failing to consider viable alternatives to the one it ultimately settled on.

Many are of the opinion that films like *36 Chowrangee Lane*, *Lunchbox*, *Tumbbad*, etc., had better chances of winning in the particular years of Indian film entry for the Oscars. (Ghosh, 2022)

It is unusual for a film to be submitted for consideration for the Academy Awards if the decision was not met with some level of controversy. The selection of India's official entry to the Oscars has often been contentious, provoking strong reactions and debates within the country's film industry and among cinephiles.

In 1966, the choice of "*Amrapali*" as India's official Oscar submission stirred significant uproar. Many voices in the film community argued fervently that Mrinal Sen's "*Matira Manisha*," which had recently earned the prestigious National Film Award, was a more deserving contender. This debate highlighted differing opinions on artistic merit and storytelling depth in Indian cinema.

The controversy continued in 1971 when "Reshma Aur Shera" was selected over several acclaimed films, including Satyajit Ray's "Pratidwandi," Mrinal Sen's "Ek Adhuri Kahani," and "Interview." "Pratidwandi," in particular, had garnered multiple Indian National Film Awards, including Best Direction, and had received international recognition with a nomination at the Chicago International Film Festival. The decision sparked heated discussions about the criteria used for selecting India's representative at prestigious international platforms like the Oscars.

In 1972, "Uphaar" was chosen as India's entry to the Oscars, prompting disappointment among supporters of Hrishikesh Mukherjee's "Anand." The latter had not only won the National Award for Best Feature Film in Hindi but also swept the Filmfare Awards and received accolades from the Bengal Film Journalists' Association. This choice underscored tensions between commercial success and critical acclaim in the selection process.

The following year, India's submission of "Saudagar" to the Oscars faced criticism in favor of Gulzar's poignant "Koshish." The latter film, celebrated for its sensitive portrayal and Sanjeev Kumar's award-winning performance, had also earned recognition at the BFJA Awards. This instance highlighted debates over the representation of India's cultural and narrative diversity on the global stage.

These controversies underscored the complexities and subjectivity involved in selecting India's official Oscar entries. They reflected ongoing discussions within the film community about which films best represent the country's cinematic excellence, artistic innovation, and cultural narratives to the international audience. Such debates continue to shape the discourse surrounding India's participation in global film festivals and awards, emphasizing the diverse perspectives and aspirations within the nation's vibrant film industry.

Throughout the 1980s, controversies surrounding India's selections for the Oscars persisted, reflecting the passionate debates within the country's film industry and among cinema enthusiasts.

In 1980, the uproar was particularly pronounced when "Payal Ki Jhankaar" was chosen as India's official entry over Govind Nihalani's acclaimed film "Aakrosh." Nihalani's movie had not only won the 1980 National Film Award for Best Feature Film in Hindi but also received the prestigious 'Golden Peacock' for Best Film at the International Film Festival of India. The decision sparked discussions about the criteria for selecting films that best represent India's artistic and cultural diversity on the global stage.

In 1985, Shyam Benegal's "Trikal," which had received two National Awards, emerged as a strong contender for India's Oscar entry. Many believed "Trikal" showcased Benegal's

masterful storytelling and deserved international recognition. Despite this, "Saagar" was chosen as India's official entry, leading to disappointment among those who favored "Trikal." The film's subsequent invitations to prestigious international film festivals underscored its international appeal and further fueled debates about the selection process.

In 1989, "Parinda" was selected as India's entry to the Oscars, drawing attention for its loose adaptation of the classic film "On the Waterfront." However, Adoor Gopalakrishnan's "Mathilukal," which had won four National Awards and was praised for its original script and narrative depth, garnered strong support as a more deserving candidate. The film's screening at the Venice Film Festival added to its international acclaim, prompting discussions about how India's cinematic diversity should be represented at major global platforms.

The 1990s continued to witness contentious debates surrounding India's selections for the Oscars, highlighting divergent opinions within the country's film industry and among cinephiles.

In 1991, Sibi Malayil's "Bharatham," a film that had clinched three National Awards, emerged as a strong contender for India's official Oscar entry. Many in the film community argued passionately that "Bharatham" was more deserving than "Henna," the chosen entry. The film's recognition at the national level underscored its narrative depth and cultural resonance, prompting discussions about the criteria used to select films that represent India's cinematic excellence on the global stage.

The controversy persisted into 1992 when the Film Federation of India (FFI) decided to send "Thevar Magan" as India's official Oscar entry. Despite its commercial success, critics and industry insiders rallied behind Buddhadeb Dasgupta's Bengali masterpiece, "Tahader Katha." The film had not only won two National Awards but had also garnered appreciation at several international film festivals, including Berlin, London, Tokyo, and Hong Kong. Its acclaim among global audiences highlighted its universal themes and artistic merit, sparking debates about the balance between commercial appeal and artistic integrity in Oscar selections. In 1998, the decision to submit "Jeans" as India's official entry to the Oscars sparked significant uproar and disappointment. Many believed that Rituparno Ghosh's "Dahan" was a more deserving candidate, especially given its three National Awards, including Best Feature Film. The film's compelling narrative and powerful performances resonated deeply with critics and audiences alike, underscoring the ongoing challenges in aligning national recognition with international acclaim.

These instances from the 1980's and 1990s underscored the complexities and subjective nature of selecting India's official Oscar entries. They reflected ongoing discussions within the

film community about the representation of India's diverse cultural narratives and the recognition of artistic merit on the global stage. Such controversies continue to shape the discourse surrounding India's participation in prestigious international film festivals and awards, highlighting the diverse perspectives and aspirations within the country's vibrant film industry.

In the 21st century, controversies surrounding India's selections for the Oscars continued to stir debate and divide opinions within the film industry and among audiences.

In 2002, Adoor Gopalakrishnan's "Nizhalkkuthu" was widely regarded as a more deserving candidate for India's official Oscar entry than "Devdas." Gopalakrishnan, known for his profound narratives and cinematic prowess, had crafted a film that resonated deeply with critics for its storytelling and cultural significance. Despite this acclaim, "Devdas" was chosen, sparking disappointment among those who believed "Nizhalkkuthu" better represented India's artistic and storytelling capabilities on the global stage.

The controversy persisted in subsequent years. In 2005, the selection of "Paheli" as India's official entry over Shyam Benegal's "Netaji Subhas Chandra Bose: The Forgotten Hero" caused considerable dissatisfaction. Benegal's film, lauded for its historical portrayal and technical achievements, had received critical acclaim at prestigious international festivals and had earned multiple National Film Awards, including Best Feature Film on National Integration and Best Production Design. Many felt "Netaji Subhas Chandra Bose: The Forgotten Hero" deserved the spotlight for its substantive content and cinematic excellence.

Similarly, in 2007, "Eklavya: The Royal Guard" faced backlash when it was chosen over the acclaimed "Khosla Ka Ghosla!" The latter, celebrated for its poignant storytelling and exceptional cinematography, had garnered positive reception both domestically and internationally. Its recognition at the National Film Awards further underscored its merit, prompting debates about the criteria used in selecting India's representative for the Oscars.

In 2012, amidst a vibrant year for Bollywood with films like "Gangs Of Wasseypur," "Vicky Donor," and "Paan Singh Tomar," the decision to submit "Barfi!" as India's official entry was met with controversy. Critics pointed out that "Barfi!" had drawn heavy inspiration from several international films, raising concerns about originality. In contrast, "Paan Singh Tomar," praised for its compelling narrative and stellar performances, had premiered at prestigious international festivals and had earned accolades at the National Film Awards. Many believed it represented a more authentic and deserving choice for India's Oscar entry that year.

The trend continued in 2013 when "The Good Road," a Gujarat-based film, was selected over the widely acclaimed "Lunchbox." Directed by Ritesh Batra, "Lunchbox" had

received widespread acclaim for its heartwarming storyline and exceptional performances, including a Viewer's Choice Award at Cannes. The decision sparked criticism and debate, reflecting ongoing tensions between commercial success and artistic merit in the selection process.

The controversy reached a peak with "Newton" in 2017, which was criticized for its similarities to the Iranian film "Secret Ballot." Meanwhile, films like "Godhi Banna Sadharana Mykattu" and "Gully Boy" faced scrutiny over their originality and suitability as India's official Oscar entry. The latter, though celebrated domestically, was seen by some as derivative of American cinema, prompting discussions about the authenticity and global appeal of Indian submissions.

Most recently, in 2021, the selection of "Pebbles" as India's official Oscar entry was met with dissent, with voices advocating for Shoojit Sircar's "Sardar Udham" as a more deserving candidate. These debates underscored the ongoing challenges and complexities in selecting India's representative for the Oscars, reflecting diverse perspectives within the Indian film industry and among cinephiles worldwide. (<https://www.imdb.com/list/ls551413651/>)

It is also said that regional films need to be better recognized outside their home states. However, this fair recognition and representation can be observed in recent years, especially in the period under study. Between 2015 and 2019, out of five Indian entries, 03 are/were from regional Indian cinema. Marathi, Tamil, and Assamese films have been submitted as India's official Oscar submissions in 2015, 2016, and 2018, respectively.

Three Indian films which have been nominated for Oscars so far in this category are-

- **Mother India, 1957**

Mehboob Khan directed Mother India in 1957. It is the first Indian film to be nominated for an Oscar for 'Best International Feature Film'. Raaj Kumar, Nargis, Sunil Dutt, and Rajendra Kumar appeared in Mother India. Mother India is a seminal film that permanently changed Hindi cinema. The film's serious subject matter, representation of reality, and nationalistic message all contributed significantly to its success and later cultural relevance. Many consider Mother India to be the film that launched Hindi cinema on a worldwide stage.

- **Salaam Bombay, 1988**

The second film that was nominated for an Oscar. Mira Nair's film was one of her most notable efforts. The film highlights the daily life of youngsters growing up in Mumbai's slums.

- **Lagaan, 2001**

Ashutosh Gowariker directed Lagaan. It was the third Indian film to be nominated for an Academy Award. Aamir Khan and Gracy Singh played the key roles in the film. The late Victorian era of India's Colonial British Raj inspired the narrative of Lagaan. The story revolves on a cricket match between the Brits and the natives. The cricket match was the peasants' only opportunity to end years of drought and excessive taxes.

1.11 THE COUNTRIES WITH MULTIPLE ACADEMY AWARD WINNERS

Outside Hollywood, Western cinema revolves around the countries of France and Italy. Many actors of French and Italian origin have found their place in Hollywood due to this. From 32 nominations, Italy has won 14 Oscars, and 12 for France from 41 nominations. Japan, Spain, and Denmark are the successful nations.

France and Italy were at the center of the Renaissance period, with art, literature, and science at the very center. Society was undergoing many radical changes in medieval Europe from the 17th century. The succession of art forms, which can be very well reflected in today's art culture, continued in films.

The French have had a fair share of influence on the world with their film innovations. The Lumiere brothers displayed the first projection ever in 1896, which began the movement of cinema as a concept. George Melies is known to be the first director to introduce special effects in films. Nouvelle Vague (The New Wave) was a concept where traditional or academic filmmaking was rejected, and new experimentation methods with editing, camera techniques, and storylines were adopted. Political and social anarchy was portrayed through irony. The method has inspired many different concepts that are used even today. Political and social anarchy was portrayed through irony. The method has inspired a lot of different concepts which are still used today. France has a rich culture of hosting film festivals. Cannes, being one of the most famous, if not the most, film festivals, is highly exclusive to the filmmaking community. The French film industry is very conservative in its approach of films. Sensitive to its culture, it depicts the French culture outright. The French language is of the utmost importance. The French art system follows one of the most independent systems in the world. They believe in artistic freedom at the highest sense. Art and politics are entirely independent, and there is little resistance, if any.

With the highest screens per million populations, France has a robust film industry that retains its culture despite rapid innovation. Whether it is the famous Paris square, French

cuisine, lavish Chateaus, or wide-acre estates with lush green lawns, it finds its way into French films.

The Italian area of land is the home to the Renaissance period. *Films* are stories that have been lived by people telling tales. Italy has always been a place of happenings since the start of the 20th century. The industry was established somewhat before World War 1 but derailed during the war. The fascist government was a boon for the film industry as it helped revive it and support grew. The industry produced many classics during this time. The government had its film section, the Luce, responsible for making documentaries and news for the citizens, more so as propaganda pieces. It is one of the first institutions to use camera reels and cinematography.

Italy also had Cinecitta, which is called a cinema city. This was when Hollywood produced entertainment films in the 1940s, which were relatively more unrestricted and did not have an ideological base in films. Free thinking and creative art led many filmmakers to break away from fascist propaganda, making films less ideological and more for public entertainment. The fascist regime fell after a point, but their work of basic training in filmmaking and instrument knowledge helped the nation continue filmmaking even after the 1940s and 50s. Mario Camerini and Alessandro Blasetti were some directors who continued making films showing the real side of society after the fall of the regime. After World War 2, the industry's rebirth was acclaimed internationally. Roberto Rossellini and De Sica were some artists who helped show the economic condition in post-war Italy and highlighted the socio-economic condition of people. The Italian mafia, a real thing in the nation in those decades ahead of the 1950s, inspired many works of art depicting crime and family value structure.

The Italian language, like the French, is very important in films, which convey culture and plot. Italian cinema covered many societal values in the first three to four decades after World War 2. These films were predominantly portrayed as comedy dramas, more like social criticisms invoking the public's mood as a whole of the political class. Satire and comedy in the form of irony have been prevalent in Italian society. One of Italy's most famous exports to the world is The Venice Film Festival. Most films in Italy were from Hollywood, which in turn made the government work for the Italian culture. Thus, they started the Venice Film Festival in 1932 by Giuseppe Volpi, Luciano de Feo, and Antonio Maraini.

Some of the most conservative-minded people in history in terms of culture have been the Japanese. Even today, being a democracy and an industrial mega force of the world, it has many Western inspirations regarding other things, but they have always stayed true to their

culture. Japan's anime and manga are the most widely known exports worldwide. A small island nation in the Pacific, it is truly a center of art.

In June 1899, a short documentary of Geisha playing musical instruments was shown. This was the first film produced in Japan. Since its early days, Japan has had a culture of Benshis. They were basically narrators who would narrate the live-action and explain the film's historical context to viewers. Kenji Mizoguchi is one of the early legends of the Japanese film industry. An actor turned director, he shot quickly, edited his work quickly, and released over 50 films in the decade of 1920s. Love stories, melodramas, samurai fight films were his most substantial works. Japan's film industry survived the shocks of the Second World War but felt the effects in some ways.

Japan is the home to Canon, Nikon, Fuji, Olympus, Sony, and Pentax. Naturally, it is one of the places where cinematography has innovations and has been tested first. Many cameras like Arri and Red used in films today have had their bases firmed because of the previous work done by the Japanese camera industry. Yasujiro, a Japanese filmmaker, was an innovator in-camera technique. He used to keep the camera 60 cm from the ground; because of this, the audience felt at the center of the scene. It created a more immersive experience for the viewer, and filmmakers still use the angle today.

Another method of viewer experience he developed was using ellipses in film lines. Two frames of the same spot show people doing different things, leaving the audience to infer what transpired in between.

Anime has been a revolution for the world itself. It has a viewership from all age groups. Anime films have catered to a wide audience, too. With the advent of its ancient samurai and warrior culture, they have the stories to create similar thrillers and action films based on the same. Monster films like Godzilla are the most famous exports of Japan in the West. Created in the 50s by Kaiju, it has had several storylines for Godzilla since then till now. Warner Brothers and Kaiju have partnered for Godzilla films in Hollywood. They have been a very high-grossing franchise.

Cinema Literacy

In examining Indian entries and award-winning films in the Best International Film (formerly Best Foreign Language Film) category from 2019 to 2025, a notable pattern emerges regarding the educational backgrounds of their directors. The directors of nearly all the award-winning films studied formal education in theatre and/or cinema. In contrast, most Indian entry directors received informal education and training in the field, with an exception being Zoya Akhtar,

director of 'Gully Boy,' who studied at Tisch School of the Arts at New York University and comes from a family with a background in the film industry.

For instance, László Nemes, whose debut feature 'Son of Saul' won an award, studied film directing at Tisch School of the Arts at New York University after completing degrees in History, International Relations, and Screenwriting. Similarly, Asghar Farhadi, director of 'The Salesman,' holds a BA in dramatic arts and an MA in stage direction from the University of Tehran and Tarbiat Modares University, respectively. Farhadi was also involved with the Iranian Youth Cinema Society, reflecting his formal training and deep engagement with the arts.

Sebastián Lelio Watt, the Chilean director of 'A Fantastic Woman,' attended the Chilean Film School following a year of journalism studies, underscoring his formal education in film before embarking on his successful filmmaking career. Alfonso Cuarón Orozco, the Mexican filmmaker behind 'Roma,' studied philosophy at the National Autonomous University of Mexico before pursuing filmmaking at the Centro Universitario de Estudios Cinematográficos, enriching his artistic perspective with a rigorous academic foundation.

Bong Joon-ho, the South Korean director of the acclaimed 'Parasite,' completed a comprehensive two-year program at the Korean Academy of Film Arts, which provided him with essential skills and insights into the craft of filmmaking.

These examples illustrate how formal education in theatre and cinema can contribute to the success and recognition of filmmakers on the global stage, emphasizing the role of academic training in nurturing artistic vision, technical expertise, and storytelling proficiency. In contrast, while informal education and familial influences have their merits, the structured learning environments provided by film schools and universities often equip directors with a comprehensive toolkit to create impactful and internationally resonant films.

Despite India's extensive and illustrious 120-year history in cinema, cinema literacy in the country has not reached the anticipated levels. Cinema literacy encompasses a broad spectrum of knowledge and skills related to appreciating and understanding the art of filmmaking. This includes familiarity with cinematic techniques, understanding narrative structures, knowledge of film history, and the ability to critically analyse films.

India boasts one of the largest and most prolific film industries globally, yet there remains a significant gap in the widespread and profound understanding of these fundamental elements among the general audience. This gap persists despite the pervasive influence of Indian cinema on cultural narratives and societal discourse within the country and across the globe.

The lack of comprehensive cinema literacy impacts various facets of Indian cinema. It affects audience engagement, limiting the ability of viewers to fully appreciate and critically assess the artistic and technical merits of films. It also influences industry practices, potentially hindering the development of innovative storytelling techniques and diverse cinematic expressions.

Several factors contribute to this lag in cinema literacy:

1. **Education System and Curriculum-** Cinema is rarely included as a formal part of the education curriculum in Indian schools and universities. While some institutions offer courses in film studies and media, these are not widespread, and cinema education is often limited to specialized institutions or film schools. This lack of integration into mainstream education means that the majority of the population does not receive any formal training or exposure to film theory, history, or criticism.
2. **Focus on Entertainment-**The overwhelming focus on cinema as a form of entertainment rather than an art form has shaped public perception. Mainstream Indian cinema, prioritizes mass appeal through formulaic storytelling, star power, and spectacle. This entertainment-driven approach often sidelines films that are more experimental, artistically ambitious, or textually complex, limiting audiences' exposure to a diverse range of cinematic styles and narratives.
3. **Limited Exposure to Global Cinema-** Indian audiences have limited access to international films that could broaden their cinematic horizons. While globalization and digital platforms have increased the availability of foreign films, many viewers still predominantly consume domestic commercial cinema. The lack of exposure to different filmmaking traditions, techniques, and storytelling methods from around the world restricts the development of a nuanced understanding of cinema.
4. **Media and Criticism-**Film criticism and media coverage in India are often dominated by discussions of box office performance, star gossip, and superficial reviews rather than in-depth analysis and critique of films. Serious film criticism that engages with a film's artistic, technical, and narrative elements is not as prevalent, limiting opportunities for the public to engage with and learn from more critical perspectives on cinema.
5. **Accessibility and Infrastructure-**The infrastructure for supporting cinema literacy is underdeveloped. There are relatively few film clubs, societies, festivals, and other platforms that promote film education and appreciation. While major cities might have some access to such resources, they are often lacking in smaller towns and rural areas, creating a gap in access to cinema education.

6. Economic and Social Factors-Economic constraints also play a role. Many people in India prioritize education and activities that are seen as directly linked to career opportunities and financial stability. Cinema education, unless it leads to a career in the film industry, may not be seen as a priority. Social factors, such as the focus on traditional professions and skepticism towards arts-based careers, also contribute to this issue.

7. Government and Institutional Support-Government and institutional support for cinema literacy initiatives is limited. While there are some government-funded film festivals and institutions like the National Film Archive of India (NFAI) and the Film and Television Institute of India (FTII), more widespread and consistent support is needed to foster cinema literacy across the country.

8. Public Perception and Interest-The general public's perception and interest in cinema as a serious art form also impact cinema literacy levels. For many, films are primarily a source of escapism and entertainment rather than a subject for serious study or critique. Changing this perception requires a cultural shift towards valuing and engaging with cinema in a more profound and informed way.

Efforts to enhance cinema literacy in India would aim to deepen public appreciation for cinema as an art form, cultivate a discerning audience, and nurture future generations of filmmakers equipped with a strong foundation in cinematic theory and practice.

Moreover, fostering cinema literacy might contribute to the broader cultural enrichment and empowerment of audiences, enabling them to engage more meaningfully with diverse cinematic genres, styles, and themes. It would also promote a deeper understanding of the historical and cultural significance of Indian cinema both domestically and on the global stage.

While India's film industry continues to flourish and produce a vast array of cinematic works, addressing the gaps in cinema literacy is crucial. By enhancing public knowledge and appreciation of filmmaking techniques, narrative structures, and film history, India can further elevate its cinematic contributions and strengthen its cultural influence worldwide.

Further, the Film and Television Institute of India (FTII), since its inception in the early 1960s, has been synonymous with nurturing some of India's most talented professionals across various disciplines within the film industry. From directors and cinematographers to actors and editors, FTII alumni have made significant contributions to Indian cinema and beyond.

Despite its esteemed reputation and role in shaping the industry, FTII rarely sees its teachers or officers included as panel members in the crucial processes of selecting India's official entries for international film festivals like the Oscars or for prestigious National film

awards. These selections play a pivotal role in showcasing India's cinematic achievements on the global stage and recognizing excellence within the country.

The absence of academic representation in these panels raises questions about the diversity of perspectives and expertise involved in such decisions. Given FTII's legacy of producing filmmakers and professionals who have garnered acclaim both domestically and internationally, their exclusion from the selection process underscores a gap in the representation of voices from within the educational institutions that shape the future of Indian cinema.

Remarks-

Films are often a medium of fundamental information, and they often convey messages. The world of the 20th century is not the same as that of today. It has changed drastically, and so has the messaging from the films.

Best foreign film was a category introduced in 1947, and the first film to win the award was an Italian film called *Shoe Shine*. Since then, European nations have dominated the category. The first film to win the award outside Europe was Japan in 1951. The first African film to win an Oscar was 'Z' in 1969. Ivory Coast 1976 won the award for the film *Black and White*. There has been no Middle Eastern nation to win an Oscar. Iran from West Asia won in 2011 and 2016.

The representation of films has grown in recent years. Most of European nations were developed from the film industry's point of view. Asia emerged in the 1950s and 1960s, and it had few developed nations, but it produced many films that received critical acclaim. Given the advent of globalization, the recognition of films outside Europe has increased drastically.

Films that portrayed political scenarios, social divides, racial divides, and genuine mystery genre films started getting a base at the academy. Changes were noticeable in films as the world moved from autocracy to free speech. South America was a prominent destination for films. Films on the social divide were made there, indirectly portrayed by the story.

Biographical films started to win at the academy. This was a good acknowledgement of the great work done by important personalities in the world for various social causes. *No Man's Land* was a Bosnian film that won in 2001. It portrayed the Bosnian War and told the tale of two soldiers. It showed the story of survival, throwing light on the dark side of War.

The "Sea Inside" film won the award in 2004. The film is about a man who does not wish to live and wants to have assisted suicide because of a medical condition he is having.

The film is a psychological drama that touches on a rare actual incident that happened once. Javier Bardem plays the lead, and to this day, it is considered his best performance.

Another prominent film is Parasite. It highlights the social divide and economic shortcomings in South Korea, reflecting the social condition. Some decades ago, a film like this, even if it had been made, would have gotten different recognition than it got in 2020.

The world has become more and more aware of social issues. Topics that could not have been put into the script initially went on to win Oscars in recent years—the increasing need to give people a voice translated into art. Films from civil disturbed areas like Iran got films that went on to win at the Oscars. In the Cold War era, Soviet Union films won at the Oscars. Films of different cultures have a platform - which is no small feat.

Films have simple and complex plots. Their reception largely depends on the audience. Today, the audience is more evolved than even a decade ago. The digital revolution has widened our horizons in terms of content consumption. People today know a lot about different genres and explore different genres to watch. They understand more complex storylines, the ones that need to be watched multiple times to understand. It is a reflection of the films that won at the academy.

Another Round is a film that won in 2021 at the academy. It is a black comedy drama starring Mads Mikkelsen. The film outdoes itself in breaking down complex stories in easy visual ways. It does tell a side of humans which is commonly present and known but rarely tapped. These were stories that could not have been told to a broader base of audience some years ago, and now they can be. Many films today get critical acclaim, and public reaction plays a massive role.

When technology was not developed in the olden days, it created hurdles for directors. Today, aspects like cinematography, art direction, and editing are given more weight in deciding the winner. Films are an ever-evolving concept. What wins today could not win yesterday. What wins today will not win next year. The old way of filmmaking has been relatively shelved. Films today are made keeping in mind the target audience. The message of the film is not compromised.

The Academy Awards, or Oscars, are one of the most famous film-industry prizes that are not linked to any festival. Since their inception in 1929, the Oscars have grown from modest peer awards to major events with significant media coverage, boosting box-office revenues for

winning films. They have also established themselves as one of the leading platforms for recognizing cinematic arts and crafts.

1.12 PROBLEM STATEMENT

Since 1957, India has sent one of its best films to compete in the Academy Awards ceremony, often known as the Oscars. Indian entries have only been nominated thrice and yet to get a single Oscar in the category 'Best Picture in a Foreign Language.' During these six decades, Indian cinema saw several transformations, with each decade having its unique subject and style. However, Oscar has been elusive so far!

This proposed research, by shedding light on the significance of film awards in Indian cinema, their impact on the industry, and the differences between Oscar-winning films and Indian entrants, could potentially influence the way we perceive and evaluate Indian films. It would be helpful to understand the significance of these awards, what makes them important, the relevance of awards in the past and present, and the repercussions of obtaining these honours on the general reception of the country.

One of the key objectives of this study is to identify the changes that may be required in an Indian film in terms of its 'content' and 'use of cinematic language' in them, to win an Oscar in the 'Best Film in Foreign Language' category. By understanding why an Indian film has not won any awards in this category so far, we can pave the way for future success. In this context, the study delves into the 'content' and 'use of film language' in official Indian entries for the Academy Awards, providing valuable insights for filmmakers and the Indian film industry as a whole.

1.13 AIM OF THE STUDY

The aim of this research is to find out reasons for not winning any awards by Indian films in the 'foreign language film category' of Oscars so far. To critically examine the assertion that films winning the Oscar award demonstrate a higher level of excellence in aesthetic, technical aspect and universal appeal compared to Indian entries. Through the comprehensive analysis of Oscar winning films and Indian entries, this study seeks to explore the underlying factors contributing to perceptions of excellence in cinema, with a particular focus on aesthetic qualities, narrative structure, cultural resonance, and audience reception. By interrogating the criteria and standards employed by the academy of Motion Picture Arts and Science in awarding Oscar, as well as the cultural context shaping Indian cinema. This research aims to provide insights into the dynamics of Foreign Language Category of Oscar awards, to study award winning films' strong points and to understand reasons for not winning any awards by

Indian films in the 'foreign language film category' of Oscars so far. This research also aims to provide insights into the dynamics of film excellence and the global circulation of cinematic values. Ultimately, the goal is to contribute to the deeper understanding of the complexities of film appreciation and cultural representation in the context of global cinema.

1.13.1 OBJECTIVE OF THE RESEARCH

1. To study and explore the appealing aspects of the award-winning film in the 'Best Film in Foreign Language' category of Academy Awards (Oscar)
2. To study content and use of film language of official Indian entries for Academy Awards (Oscar) in the 'Best Film in Foreign Language' category and of award-winning films.
3. To present the findings of research for the benefit of future generation of filmmakers

1.13.2 HYPOTHESIS

Any research topic has some assumptions about the selected topic. The primary reading creates some hypothesis providing basis for the research. On that basis, the researcher can draft a broader design for his research. After a brief survey and literature review, the researcher realized that some points must be examined, so the researcher stated some points related to the hypothesis. Those are as follows.

- 1: - There is a positive correlation between the 'Content' and effective utilization of 'Film Language' (Art, Craft, Grammar of Cinema and Technique used in presentation of the content most effectively by way of its appropriation or enhancement of the same) in the film making and the likelihood of winning an Oscar award.
- 2: - The universal appeal of a film is positively associated with an increased likelihood of winning an Oscar award.
- 3: - Films that win the Oscar Award demonstrate a higher level of excellence in aesthetic and technical parameters compared to Indian entries.

1.13.3 SIGNIFICANCE OF PRESENT STUDY:

Despite several Indian films getting praise and awards on various platforms at National and International level, the Best International Feature Film Oscar (Formerly known as 'Best Film in Foreign Language) remain desirable as on today.

The promotional fund supporting the selected film(s) in the film festivals and/or selected as Indian entries at various international film award ceremonies is given below-

Eligible Film Festival/Award & Corresponding Fund Value

Section	Sr. No.	Feature Film Festival	Key Sections	Fund Value (INR)
A	01	Sundance Film Festival - January	World Cinema Dramatic Film Competition	15,00,000
			Premiers	10,00,000
	02	International Film Festival of Rotterdam - January	Hivos Tiger Awards Competition	10,00,000
			Bright Future	7,50,000
			Spectrum	7,50,000
	03	Berline International Film Festival - February	Competition	15,00,000
			Panorama	10,00,000
			Forum	10,00,000
			Generation K Plus & Generation 14 Plus	10,00,000
	04	Festival de Cannes - May	In Competition	20,00,000
			Un Certain Regard	15,00,000
			Director's Fortnight – World Premiere	15,00,000
			International Critics' Week – World Premiere	10,00,000
	05	Venice International Film Festival - September	In Competition	15,00,000
			Orizzonti	10,00,000

			International Critics' Week – Official Selection	7,50,000
			Venice Days - Official Selection	7,50,000
	06	Toronto International Film Festival – September	Special Presentation	15,00,000
			Discovery	10,00,000
	07	Busan International Film Festival - October	New Currents	10,00,000
			Window on Asian Cinema	7,50,000
	08	Locarno International Film Festival -	Concorso Internazionale	7,50,000
Section	Sr. No.	Award	Key Sections	Fund Value (INR)
B	01	Oscars – February/March	Best International Film (Best Film in Foreign Language)	50,00,000 to 100,00000

The above table is indicative of the importance given to India's official entry to the Academy awards under the 'best film in foreign language' category as compared to films that are officially selected for other major international film festivals and categories. So far, only three Indian films entered since 1957 till date could make it to nomination round, winning none. The leading organization in India, the Film Federation of India, establishes a committee to make the official selection from among all eligible films, regardless of language or location. Is the selection committee making good choices? Where does Indian submissions fall short? It is the, 'Content' of chosen films and /or, the 'The use of Film Language' in presentation the content is not up to the mark? Is selected film being providing with the necessary support?

In order to comprehend and analyse these factors in Indian submissions, this research attempts to study the 'Content' and 'The use of Film Language' of these entries.

Overall, the significance of present research lies in its potential to deepen our understanding of the complex dynamics of film criticism, cultural representation, and cinematic excellence in the context of films that win the Oscar award compared to Indian entries. By offering fresh perspectives, empirical evidence and theoretical insights present research enriches scholarly discourse, inform industry practices, and contributes to a more nuanced appreciation of cinema's artistic value.

1.14 ORGANIZATION OF RESEARCH

The present research has been divided into five chapters. The first chapter is Introduction and in this chapter of introduction researcher has provided background information in brief on film history, film appreciation & criticism, film theories and film movements, the Oscar awards, and Indian cinema. Introduced the topic of research and its significance. Stated the aim, objectives and significance of research.

The second chapter entitled as 'Review of Literature'. In this chapter researcher is to elaborate the brief survey of literature which elaborates Literature Review of existing literature on film criticism, aesthetics, cultural representation, audience reception and allied areas. Explores studies related to the Oscar awards, Indian cinema, and comparative film analysis. As well as defined Theoretical Framework such as aesthetic theory, reception theory, and cultural studies. Discuss relevant concepts and perspectives that inform the analysis of film criticism and cinematic excellence. The chapter will briefly introduce various aspects of an award given by Academy of Motion Picture, Arts and Sciences known as Academy Awards also popularly known as Oscar Awards.

In the third chapter researcher is going to Elaborate the research design, including the use of mixed methods. Outline data collection methods such as content analysis, textual analysis of films, and audience surveys and focus group discussions/interviews. Discuss sampling techniques and data analysis procedures.

Fourth chapter of data analysis is completely based on the core research of researcher done by collecting Data from Graduates and Post Graduate consisting of cinephiles from related area of research topic as well as from general audience who are not directly or indirectly related with the area of research topic. Here researcher intends to discuss various points and findings of collected data.

In the section of data analysis would cover discussion/interviews with professionals working in the area of research topic. It is intended to have discussion/interview with Directors,

Producers, Cinematographers, Editors, Sound Designers, Critics, Bureaucrats and Officers working with Government or Non- Government sectors.

Further this chapter presents analysis of reception of Oscar-winning films and Indian entries for the competition year 2015 to 2019. Do study of Content and Use of Film Language, compare aesthetic qualities, cultural representations, and universal appeal observed in these films.

The fifth chapter, Conclusion, would be the concluding chapter of the present study. It contents interpretation of findings based on study of all chapters especially chapters of four, in relation to the research objectives In this chapter researcher enumerates implications of the findings and consider the implications of findings of the present research based on hypothesis. This chapter summarizes key findings and contributions of the research including its limitations.

At the end of the research researcher going to Provide a list of references cited in the research. Including scholarly sources, academic journals, books, and other relevant literature and information referred on Internet. Appendices which Include any supplementary materials, such as interview transcripts, survey questionnaires, or additional data analysis tables.

This organization provides a structured framework for presenting research in the context of Oscar-winning films and Indian entries. Each section contributes to building a comprehensive understanding of the research topic and its implications for film studies and critical discourse.

Movies play a significant role in our lives, offering enjoyment, education, and the opportunity to experience stories through various languages and formats. They engage audiences through compelling storytelling, character development, and the interplay of sound and sight, leaving lasting impressions. Directors utilize film as a medium to convey their artistic visions and viewpoints, allowing for creative expression that can be entertaining, thought-provoking, and educational.

Indian cinema, one of the largest film industries in the world with an annual output of 1,813 feature films as of 2018, holds a prominent place in the lives of its audience. Despite its vast production, no Indian film has won an Oscar in the Best Foreign Language category, despite India's participation in the Academy Awards since 1957. Indian films have been nominated only three times in this category, and the elusive Oscar remains out of reach.

While Indian film research often explores social relevance, gender representation, and comparative studies with other art forms, there is a gap in examining the significance of prestigious awards like the Oscars and their impact on Indian cinema. This research aims to address this gap by analysing the differences between Oscar-winning films and Indian entries

in terms of content and cinematic language. It seeks to understand the factors contributing to the honours in this category and proposes potential changes in film content and use of cinematic language to enhance the likelihood of future success.

The study offers insights for filmmakers and the Indian film industry, exploring how Indian films can adapt to meet the criteria for Oscar recognition and improve their global reception.

CHAPTER TWO REVIEW OF LITERATURE

A literature review is a detailed look at existing scholarly works and other relevant writings on a specific topic. It helps set the stage for research by showing what is already known and highlights areas where knowledge is lacking, indicating where further research is needed. By understanding previous studies, the researcher can refine the research question to focus on unexplored areas. The review provides a background on the topic, helping the researcher understand and frame the research. It also offers valuable insights into the methods and approaches used by other researchers. Additionally, it helps grasp the key theories in the research area, which is essential for building a robust theoretical framework. By reviewing what has already been studied, researcher avoid repeating work, saving time and effort.

2.1 FILM AS MEDIUM OF COMMUNICATION

(Thammasat, 2012) as is common knowledge, broadcast media only allows for one-way communication. A film is both a broadcasting medium and a two-way form of expression. Films are a powerful medium for spreading ideas to audiences worldwide. Recipients are only taking in the information and not actively engaging with it in any way. True, that's the case. It has been claimed, however, that movies affect or change human behaviour, and viewers demonstrate this claim by their behaviours in response to movies. It has the power to capture the attention and inspire the mind. The facial emotions of all characters are clearly visible to the eye. The human ability to see and hear each other gives cinema its unique narrative shape. It is a rhetorical device in all sort of contexts, from social and political discourse to everyday life. The language of the screen is potent. Since movies consistently gain massive public interest, they are powerful motivators and influencers. Since hundreds of films are produced annually in India and other countries and distributed worldwide, cinema has become a critical element of people's lives as an intellectual product and construction of an image. As was previously said, a film not only dominates the internal circumstances of each country, but it also strengthens the global community's performance, behaviour, and ideology, as well as the international interactions between states and non-states. Many people believe that movies symbolize national and international political and cultural dominance. Hollywood has a prominent place in the international media landscape because of its reputation as a global medium that can effectively communicate with a broad audience. (Sennett, 1986)

(Selvalksmi M., 2020) The first film in Indian cinema was made in 1913 by Dadasaheb Phalke, also known as the "Father of Indian Cinema." There has been phenomenal development in the sector since then. Established in over 90 countries, it is now a multinational conglomerate admired more for its economic acumen than its artistic prowess. Films made in Andhra Pradesh, Assam, Karnataka, Kerala, Maharashtra, Orissa, Punjab, Tamil Nadu, and West Bengal are all considered part of the enormous Indian Film Industry. South Asian and Middle Eastern audiences like these films because of the two regions' shared cultural and linguistic roots. (Ramaswamy, 2022)

With consistent success over many years, India's film industry has grown to become one of the largest film-producing countries in the world. Regarding yearly film output (Indywood, 2017) it ranks second only to Hollywood. Over 60 lakh people rely on this industry for employment and income, and there are estimated to be roughly 400 production enterprises with 32 corporate houses (Dungarpur, 2014). A 2017 analysis by FICCI KPMG estimates that industry revenue would reach \$2.8 billion by 2020, up from an estimated \$1.2 billion in 2010. This is a significant increase from the \$1.2 billion recorded in 2010.

2.2 FILM AS AN ARTISTIC MEDIUM

Like other art forms, films capture our attention by providing a well-organized experience that appeals to our senses, emotions, and intellect. Artists create works in response to the human need for structure and meaning that form brings. As such, philosophers, artists, and critics have long pondered the significance of form in all creative works. The human observer is essential to comprehending the idea of form in cinema. Our awareness is always looking for patterns and deviations from our routines as we go about our everyday lives. Artworks use this natural talent of the human brain, its ability to recognize and appreciate patterns, by giving us structured opportunities to practice and hone skills like concentration, foresight, synthesis, and empathy. The experience of watching a movie is unique. (Eisenstein, 1969) These feeling results from paying attention to the film's structure and material. A movie can keep its audience interested because, at times, it follows a predictable formula. When a film is dissected in detail, this pattern becomes clear. These methods still work because of the unconscious impact they have on us as viewers.

Film Analysis

"Film analysis" is dissecting a movie down to its parts, such as the mise-en-scène, cinematography, sound, and editing. Cinematic analysis may include a shot-by-shot dissection, often reserved for concise scenes. Film theory and analysis are inseparable. There are several suggested approaches to analysing movies. In their book "Analysis of Film," Jacques Aumont and Michel Marie provide numerous important guidelines for doing so. There is a broad method for analysing films; and it's empowering to have some background knowledge of cinematic history, as it prepares you for a deeper understanding of film analysis. (Jacques Aumont, 1990)

) Film analysis may focus on several different aspects, including the following:

- i. Does the film explain its structure and content well?
- ii. How does each visual or auditory scene fit into the larger whole?
- iii. The Filmmaker's use of cinematic language and subtleties of the film medium, including how the story of a film, its plot/ theme/ conflict/ characters, and its relationship (meaning, emotive aspect, image construction, sound, and production design) all play crucial roles in Achieving the Filmmaker's intentions.
- iv. Messages delivered in code or hidden meanings in plain sight.
- v. The aesthetics of cinema language go beyond the 'denoted' and 'connoted' meanings.
- vi. Difference and Variation (Differences in characters, settings, times, activities, textures, and movement velocities, among other things).
- vii. Progress (as in, the way things go from one stage to the next in a tale.
- viii. Any unconnected element whose existence cannot be justified may impair the unity of time, location, and activities; unity of the components having their roles; unity of the elements linked economically into a beautiful whole.
- ix. The use of film language (the visuals exhibited have meaning, and the sounds employed either reinforce or emphasize the visuals). When used imaginatively, the abstract qualities of both "sound" and "silence" provide beauty to the whole film.
- x. Comprehending the microscopic and macroscopic workings of film structures. (Jacques Aumont, 1990)

When it comes to cinematic methods, mise-en-scene is among the most crucial. The vivid impression of the colors of the film, the quality of the light and darkness, the charm of the locales in a film, the edge-of-your-seat thrill, and the emotional sway the experience of watching the motion picture has on us remains long after we have forgotten the smooth and lucid cuts between shots, the crazy camera moves, or the subtle aural hints which move the story forward. The French term "mise-en-scene," or "putting into a scene," is mainly

responsible for this. This phrase originated in the world of theater. Scholars of the moving image used the word in connection with the art of filmmaking and explained the filmmaker's power over the elements of the film's frame. It was a happy accident, but the filmmaker made the most of it.

Genres

(Joshi, 2022) Genres of cinema are ways to categorize different types of films based on their style, form, or content. Postmodern cinema emerged in the 1990s when filmmakers had access to video tapes, allowing them to watch many films and create new movies with numerous references to previous works. This era saw the rise of independent films and lower filmmaking costs, leading to a renaissance in filmmaking. Postmodern cinema became highly regarded in artistic discussions, alongside other fine arts. Movies became the major storytelling art of the 20th century, replacing things like novels, plays, and radio shows. Different types of stories, called genres, helped studios produce films efficiently and attract audiences. For example, if a studio made several detective movies in a year, they could reuse sets and actors, saving time and money. Audiences liked genre films because they knew what to expect, like who the heroes were and how the story would unfold.

Genres often come from other art forms, like literature. Even if one does not know the original sources, one can still understand genre films. Some of the best films mix familiar genre elements with new ideas. For example, films like *The Searchers* and *Moulin Rouge!* use genre conventions but also break them to explore new themes. (Lester Fridman, 2013)

Genres are prominent in countries like the US, Japan, and India, where studios control most filmmaking. However, individual filmmakers have more freedom to experiment in places like France, as in the French New Wave in the 1950s and '60s. Directors like François Truffaut and Jean-Luc Godard played with genre conventions to create fresh, exciting films.

Genres cover different types of stories, such as westerns, gangster films, or musicals. Sometimes, genres change over time, reflecting what's happening in society. For example, modern musicals like *La La Land* are more intense than older musicals like *Singin' in the Rain*. The same goes for Westerns, which have evolved from classic tales like *Stagecoach* to more complex stories like *High Noon*.

Some genres, like Westerns, have undergone notable changes. They started as simple stories but became more complex over time. Italian "spaghetti westerns" in the 1960s put a new twist on the genre, and later films like *Unforgiven* added depth to Western storytelling. Even science fiction films like *Star Wars* can be seen as descendants of Westerns.

Genres are not the only way to tell stories. Serials, also called chapter plays or cliffhangers, were popular in the early days of movies. These short films aired as episodes, and audiences had to return each week to see what happened next. Old serials have become nostalgic favorites, and new ones have popped up on TV, like the miniseries *Roots* or *Berlin Alexanderplatz*. (Jacques Aumont, 1990)

Genres and serials are like different ways of telling stories, each with its style and appeal. Whether it is a classic Western or a modern sci-fi epic, movies use these storytelling techniques to keep us entertained and engaged. Modernist cinema is a style where films represent authentic rather than idealized reality, featuring ordinary people instead of literary characters. This genre incorporates elements like fragmentation, abstractness, and alienation, similar to modernist art and literature.

Avant-garde film is about experimenting with new ideas, forms, techniques, and expressions. These filmmakers aim to be ahead of their time, and their films often feature a high level of experimentation, rejecting traditional narrative structures. (Clarke, 2011)

Surrealism in cinema combines ordinary events, actions, or objects with the absurd or abnormal. Surrealist films often focus on fleeting moments and have a disjointed, dream-like quality. Experimental film design tests audiences' reactions to unconventional performances or presentations, typically not found in mainstream cinema.

The Abstract film is an experimental film where the shots are related by form but not by narrative or content. (Nowell-Smith, 2017)

Art house films are typically shown in specialized theaters and attract niche audiences, usually in urban areas. They are not intended to appeal to the masses but rather to a smaller, more specific audience. Art film is a broad genre encompassing films intended to be serious artistic works, often experimental, and not aimed at mass appeal. This genre began as a European reaction to the classical Hollywood style of filmmaking.

2.3 FILM LANGUAGE: UNDERSTANDING FORM AND MEANING

(Bakilapadavu, 2018) To have a good understanding of a film or to be a good film critic, it's important to understand both the structure and subject matter of a film. You need to know the basics of film, such as its detailed and overall structure, how these parts connect, what these connections mean, and how images and film composition are created. Focus on these three main things: (Eisenstein, 1969)

1. **Form/Structure:** This includes the detailed (micro) and overall (macro) structure of a film, from individual shots and sounds to the organization of scenes and sequences that make up the whole film.
2. **Film Language:** The "language" of a film includes its visuals, sounds, editing, actors' performances, and lighting.
3. **Meaning:** This is the content of the film—its topic, story, characters, and how film language and composition are used.

By paying attention to these details, we can find deeper meanings in movies. These factors and our initial reactions are key to film analysis. (Bakilapadavu, 2018)

Film Form

When we watch a film, we see it as a complete whole, even though it consists of many parts. Understanding the film's structure helps explain why each element is included and how it affects the audience. The director creates a picture of an event for the viewer, using visual and sound elements to represent a symbolic framework, making the event more impactful. A film is a design linking visual and audio elements. Each part connects to the whole film. We must consider both microstructure (composition of individual shots, sound fragments, editing) and macrostructure (overall arrangement of scenes and sequences). Each visual shot includes camera placement, lighting, lenses, framing, and shot length. A well-designed film considers these details, from individual images and sounds to the complete picture. (Mckee, 1997)

Principles of Film Structure

The deliberate selection of elements in a film follows certain principles:

- **Function:** Every element in a film should have a purpose. Consider its reason for being there.
- **Repetition and Similarity:** Patterns in a film come from repeated elements like characters, scenes, music, and dialogue.
- **Difference and Variation:** Films need variety in characters, places, actions, and pace to stay interesting.
- **Development:** Films often follow a journey-like pattern, evolving through events from beginning to end. This can be analysed by dividing the film into segments, scenes, and sequences.
- **Unity:** A film has unity when all its parts serve a purpose and are connected seamlessly. If any element is unjustified, the film lacks cohesiveness. (Bakilapadavu, 2018). A

film is cohesive when every element has a role, similarities and differences are clear, the form evolves logically, and nothing is unnecessary.

Understanding film structure enhances our enjoyment of any film. For example, Satyajit Ray's "*Pather Panchali*" shows how important both micro and macro structural elements are. By studying these aspects, we can better appreciate the film's narrative and artistic progression

- **Film Language**

Cinema, with its rich vocabulary, requires attention to vision and sound. Deciphering text and subtext, auditory and visual clues are essential to understanding the film. The filmmaker must master this language, but the viewer's role is equally important. Every picture in a film has a meaning, and sound may enhance or detract from it. However, abstract it is, the viewer's understanding and appreciation of the proper use of 'sound' and 'silence' is what truly beautifies the video.

Cinematography—colour, contrast, deep/shallow focus, depth of field, exposure, rate, frame, aspect ratio, camera movement, lighting, etc.—is part of a film's language. These aspects construct a film's "visual" portion. In a film, an image is a moving picture with meaning. The image's significance depends on the item, how it was photographed, from what angle or distance, and what lighting/color was utilized. In other words, we must understand what is "in the picture" and how mise-en-scene has been arranged. (Brown, 2017)

(Lu, 2014) Film language is a way to tell a story in a movie, helping to develop the narrative and plot. It is a crucial tool in filmmaking, and when used correctly, it can make a film successful. In this thesis, three critically explored aspects of film language are camera shots, cinematography, lighting, and color. These elements are essential for promoting and expressing a film's narrative. Filmmakers use these techniques to add aesthetic value to their films. Film language is imperative to filmmakers. When used correctly, it can give audiences an unexpected aesthetic experience. Film language effectively enhances or expresses the narrative, which might otherwise be lost. The language of film also consists of screenwriting, directing, mise-en-scene, text, and subtext on the page and the screen. (Brown, 2017)

- **Mise-en-Scene**

The well-known method of analyzing films is looking at the mise-en-scene (the visual elements of each frame/shot in a movie). "Mise-en-scene" is a French term meaning "staging an action" or "putting on the stage." Initially used in theater to direct scenery, lighting,

costumes, acting, and staging, it is now used in cinema to describe how a director controls the visual elements of a film. A director uses mise-en-scene to direct what the camera sees. Although it is a widely used term, its interpretation can vary. In their 1979 book "Film Art," David Bordwell and Kristin Thompson list the elements of mise-en-scene as location, lighting, costumes, acting, and character movement, excluding camera positioning. In contrast, Bruce Kawin's 1992 book "How Movies Work" includes film stock choice, aspect ratio, framing, camera placement and movement, and sound environment as parts of mise-en-scene. (Gibbs, 2002)

The main components of mise-en-scene analysis are:

- Production design: setting and props
- Costumes
- Color (in both production and lighting)
- Lighting
- Sound
- Camera placement, aspect ratio, depth of focus, height, and angle
- Actor performance (including casting and makeup) and blocking

(Arijon, 1991) **Setting and props:** Unlike in theater, where the focus is mainly on characters, the setting in films is often a vital part of the action. Film critic Andre Bazin said, "The drama on the screen can exist without actors," emphasizing the importance of the film's environment. A slamming door, a rustling leaf, or crashing waves can all add to the drama, making the setting an active part of the story rather than a static backdrop. Directors can choose to film on location or in a studio. Filming on location has been common since the early days of cinema, as seen in the Lumiere brothers' films like "*Arrival of a Train at La Ciotat*." It is also prominent in Hollywood and Italian neorealism, and Indian director Satyajit Ray's Apu Trilogy showcases spectacular locations. While location filming is popular, studios offer a controlled environment for creating films, as pioneered by George Melies with his special effects films. Early Indian films were primarily made in studios, as seen in the works of Damle and V. Shantaram—Swedish director Ingmar Bergman preferred studio filming over location. Directors can also use props—objects in the scene that play a functional role in the action. For example, in Fritz Lang's "*M*," a balloon is a memorable prop, and in Ray's "*Pather Panchali*," a water pot symbolizes Pishi's death when it falls into a pond.

Costumes and Makeup: Costumes are the clothes and accessories characters wear in films. They help define characters and can reflect current fashion trends. The outfits in period films are fundamental as they recreate historical events and add depth to the characters. Costumes, like those worn by Elizabeth Taylor in "*Cleopatra*" or by superheroes like Spider-Man, can symbolize a character's essence and power. The evolution of costumes in Bollywood highlights significant changes in fashion and style. Much like costumes, makeup is crucial in film, especially in genres like horror, fantasy, and science fiction, where it creates specific visual effects. (S. Madhukar, 2015)

Color: Color in films appears in set designs, props, and costumes, and its appearance can change with lighting. Films transitioned from black-and-white to color in the 1930s, with early color sequences painted directly onto the film. Color is used to build characters, emotions, and visual patterns. Directors might switch to black-and-white or sepia tones for nostalgic or dreamlike scenes. For instance, the sepia tones in Tarkovsky's "*Nostalghia*" evoke sentimentality. Colors, influenced by lighting, convey different emotions: bright colors symbolize joy, while dull colors highlight drama or sadness. Lighting can further affect the mood, with warm lighting feeling cozy and relaxed lighting feeling detached. (Swarnakar, 2023)

Lighting: Lighting dramatically affects a film's look and feel. Different lighting conditions change how we perceive colors and draw attention to different scene parts. Shadows can hide details or add tension, while well-lit areas highlight actions. For example, in Hitchcock's "*Psycho*," backlighting in the shower scene, hides the killer's identity but highlights the victim's shock. Natural light in films can create realism, as seen in the works of Indian filmmakers like Satyajit Ray. Lighting quality, direction, source, and color all play a role. Three-point lighting, using a key, fill, and back light, is expected to create depth and realism. Colors and light sources in films also play a crucial role in creating specific atmospheres, like the coldness of blue lighting or the coziness of warm lighting, making the audience feel the mood of the film. (Bakilapadavu, 2018)

Performance: Performance in film involves acting style, appearance, gestures, facial expressions, voice, and movement. Acting can range from melodramatic to realistic, with Classical, Method, and Natural styles. Classical acting is formal, while Method acting is intense and psychological. Natural acting is genuine and less artificial. The effectiveness of an actor's performance can be seen in how well they embody their character and interact with other film

elements like camera work and editing. Facial expressions, body language, and speech patterns all contribute to the overall performance, which is often more intimate and detailed in films than in theater due to the camera's proximity. (Chekhov, 2023)

Framing: Framing in films, inspired by Renaissance art, places viewers at the center of the frame. The frame's edges can emphasize or de-emphasize scene elements. Different framing techniques include open, moving, and canted frames, which create various effects. Camera angles and heights also influence how viewers perceive the scene. Low angles make subjects appear powerful, while high angles make them seem small and weak. The aspect ratio and scale of shots, from extreme close-ups to extreme long shots, also shape the viewer's experience. Depth of field and camera movements, such as panning and tracking, guide the viewer's attention. (Arijon, 1991)

Sound: Sound in films is a cornerstone for creating an immersive experience. Diegetic sound, such as dialogue and sound effects, originates within the film's world, while non-diegetic sound, like background music, exists outside the film's world. Music and sound effects are not just auditory elements, but powerful tools that can significantly impact the mood, emphasize dramatic moments, and connect scenes. For instance, the music in "Requiem for a Dream" draws viewers into the film's emotional depth. Sound bridges, continuous pieces of music that span scene changes, create seamless transitions. The interplay between visual and audio elements enriches the storytelling, making sound a vital part of the film's *mise-en-scène*.

Industrial Script (2021) Cinematic language refers to the methods and conventions used in cinema to communicate with the audience, encompassing visual storytelling and techniques like lighting, performance, *mise-en-scène*, cinematography, and editing. (Gibbs, 2002)

For example, a montage can depict a plan coming together or an experience over time. Lighting and color set the scene's mood—dark settings create tension, while bright settings convey happiness. Actors' expressions and movements reveal their emotions, making performance critical.

Pay attention to how a film makes you feel to recognize cinematic language. This emotional response is often the filmmakers' intended communication. Camera framing can show a character's power or vulnerability through angles. Lighting and color are used to set

moods, while actors' performances convey emotions through facial expressions and body language.

Focus on the visual and emotional aspects is essential. For instance, in "*Schindler's List*," the red coat in a black-and-white film symbolizes hope amidst destruction. The scene's purpose, using dialogue and silence to express characters' emotions, must be defined, and attention to significant colors is needed to understand the symbolism. The scene's setting reflects the atmosphere with detailed mise-en-scène, indicating the characters' visual expression of emotions. Choosing the scene's pacing and tone to match the narrative requires planning. (Lu, 2014)

- **Mise-en-Scene in Space:**

People will only pay attention to what dominates the picture. You need to take leadership and focus on the efforts. This is also a significant question in magic: What is the most crucial factor? Facilitate their awareness of it, and you will accomplish your goal, Director David Mamet. It would be easier to appreciate filmmakers' skill if the moving image could be seen as a two-dimensional picture. Because of our familiarity with the real world, our brains interpret the screen's borders and masses as real, three-dimensional spaces and things. Image depth cues allow for this to happen. The scenic, cinematographic, staging, acting, clothing, and makeup that comprise a film's Mise-en-scene all contribute to the development of our comprehension of depth cues from perspective in an image, as well as our perception of real-world locations. (Astuti, 2024)

- **Mise-en-Scene in Time:**

Films rely heavily on the passage of time. Since a film is a sequence of moving pictures, its duration is equally important to the images. The director is in charge of regulating this. The pace and direction of action within a shot are up to the filmmaker. The main character in Jeanne Diemen, 23 quai du Commerce, 1080 Bruxelles, written by Chantal Ackerman, does nothing more complicated than peel potatoes. This feminist film meticulously recreates the routines of a Belgian housewife.

- **Realism and Mise-en-Scene:**

1. Reality is one of the most important lenses through which we interpret a film's Mise-en-scene. Movies' Mise-en-scene are generally evaluated based on how realistic they seem. (Astuti, 2024) A car may look authentic and period-appropriate for the film, whereas a

particular actor's gesture may seem far-fetched since it goes against our expectations of human nature.

2. Standardization of realism is limited. Cultural, temporal, and individual variations in conceptions of it exist. *On the Waterfront*, in which Marlon Brando stars, was praised for its realism when it was released in 1954, but now it is seen as a stylized representation of reality.
3. When contrasted to their predecessors or what followed after them in the 1990s, Indian films of the 1980s are often cited as examples of realism in filmmaking. Since people's ideas about what constitutes reality have changed considerably in the past 30 years, these movies, when seen retrospectively, were labelled as art house movies with a minimal bandwidth of acceptability.
4. Insisting on a certain kind of realism in cinema might cause us to miss out on the wide variety of approaches to storytelling.
5. The roofs in *The Cabinet of Dr. Caligari* do not seem like typical rooftops to us. This is due to the film's use of stylization to emphasize the delusions of a psychopath. These are all tropes taken straight from Expressionist art and theatre.

Mise-en-scene serves as a tool to construct the reality of the film, creating effects such as comedic exaggeration, supernatural dread, understated beauty, genuine thrill, or sophisticated action thriller. This understanding of Mise-en-scene's purpose is crucial in appreciating its role in shaping the viewer's experience.

Expressive Elements of Motion Pictures

(britannica.com) Movies have their language of expression, similar to words, but mainly through images and sounds. French filmmaker Jean Cocteau called cinema "picture writing." While spoken dialogue has been in use since the late 1920s, the genuine expressivity of film lies in its visuals and audio.

Cinematographic Expression

Filmmakers use various techniques to make films expressive. These include framing, which involves deciding what to include in each shot to focus the audience's attention and give meaning. Scale refers to the size and placement of objects in a shot determined by the camera's position. Camera movement, or the lack of it, during a shot can also add expressiveness. The

choice between color or black-and-white photography can create different effects. Lastly, laboratory processes and special visual effects, often used in post-production, help achieve unique film looks. (Rogers, 1998)

Framing

Framing involves selecting what is shown in each shot to highlight important details and give them special meaning. Different frame ratios, like the standard Academy ratio (1.33 to 1), can affect the composition and feel of a scene. Wide-screen formats, achieved with CinemaScope or other methods, offer a different aesthetic, allowing the viewer's eye to roam more freely. Framing can also show multiple scenes at once or leave out crucial parts of the action, making off-screen space necessary. Oblique framing, or tilting the camera, can create dramatic effects. (Brown, 2017)

Scale

Scale changes constantly in movies, affecting objects' and characters' perceived size and emotional impact. For example, actors can be made to look tiny next to oversized props, or models can create the illusion of real cities. Close-ups and long shots convey different emotional tones, from intimacy to loneliness. Directors like Orson Welles used scale dramatically, such as in *Citizen Kane*, where characters in the foreground are contrasted with background actions to highlight power dynamics. Extreme perspective exaggeration, used in films like *Easy Rider* and *Brazil*, can enhance feelings of hallucination or paranoia. (Rogers, 1998) The impact of scale is heightened by what comes before and after a shot. Close-ups are most powerful after long shots, and vice versa, creating a dynamic visual experience. (Sawicki, 2011)

Shooting angle and point of view

The shooting angle in movies is crucial for expressing emotions. Looking up at someone often shows admiration, while looking down can show superiority or condescension. Even a slight change in camera angle can create a feeling of inferiority or superiority. Shooting angles also affect how we perceive the story. Movies often switch camera viewpoints between characters or to a neutral observer. An upward angle can show a character's fear. A rapid camera movement can suggest thoughts of suicide. Some movies are shot from one person's

perspective with narration whereas, directors like Alfred Hitchcock mix voice-over, music, and shooting angles to show a character's feelings and control viewer sympathy. (Sawicki, 2011)

Extreme angles are less common but can depict special situations, like a sick person lying down, a baby or dog's viewpoint, or a spy looking down from a hiding place. The impact of these angles depends on the preceding and following shots. An upward angle is powerful after a level or downward shot, and vice versa.

Camera Movement

Camera movement changes how scenes are framed, scaled, angled, and filmed. Early filmmakers quickly experimented with this, like floating a camera in Venice in 1897. One fundamental move is panning, where the camera turns horizontally but can also tilt up, down, or diagonally. Cameras used to be mounted on wheeled vehicles for smooth motion before using tracks. With each such development, complex movements combined panning with tracking or dollying became regular, including transportation by vehicles like trolleys or cars for a realistic, jerky feel. The industry developed cranes in the 1920s for aerial/ high-angle shots, replacing makeshift platforms, replacing makeshift platforms. By the 1970s, remote-operated cameras allowed for more dynamic and continuous action, as seen in *Raiders of the Lost Ark* (1981). (Sawicki, 2011)

The effect of camera movement depends on its context and pace. Slow movements explore scenes and reveal details, while raised movements can create dreamlike effects. Dramatic moves might highlight important details connecting characters in a scene. The camera can shift focus to surprise or leave parts of the scene to the viewer's imagination. Rapid movements can convey sudden emotions or actions. Camera movement often suggests a narrator's presence as a poetic observer or investigative reporter.

Directors vary in their use of cuts or camera movement. Eisenstein mastered montage (cuts), while Mizoguchi Kenji used camera movement for expressive storytelling. In *Ugetsu* (1953), Mizoguchi's floating camera blends scenes seamlessly, conveying mood and emotion. Known for long takes and camera movement, Mizoguchi valued the fluidity of the camera so much that he directed from a crane, even for static scenes. (Rogers, 1998)

Colour and Black and White

A practical colour film system came with Technicolor in Disney's *Flowers and Trees* (1932) and the feature *Becky Sharp* (1935). While sound revolutionized film, colour did not completely replace black-and-white. Many directors, like Woody Allen in *Manhattan* (1980) and Alfonso Cuarón in *Roma* (2018), still choose black-and-white for its unique artistic qualities. (Swarnakar, 2023) Black-and-white films offer distinct effects and dramatic impact, from clear detailed images to smudged charcoal-like visuals. Despite this, colour has expanded cinema's visual potential. Directors like Rainer Werner Fassbinder in *Despair* (1977) and Todd Haynes in *Far from Heaven* (2002) use vivid colours to enhance emotional tones, inspired by Technicolor movies. Michelangelo Antonioni studied colour extensively for *Il deserto rosso* (1964), using unsettling hues to reflect a character's emotions and environment. Colour can also be symbolic; in Eisenstein's *Ivan the Terrible, Part II* (1958), the shift from red to blue conveys a character's fear before the assassination. (Sennett, 1986)

Editing

Editing in film is the process that involves cutting or trimming and assembling, piecing together scenes to create a complete and artistic movie telling a story effectively. Arrangement of ideas before the physical cutting or trimming of the film is also a form of editing. A single shot captures a moment in time and combines these moments to create a narrative through editing. The editor decides the length of each shot and how they fit together to create the desired impact. Directors often work closely with editors. A typical film has around 600 cuts (a new shot every 10 seconds). Editors make these cuts seamless, often cutting on action to keep the flow smooth and natural. (Karel Reisz, 2009)

A *typical editing technique* is the "accordion" sequence, where the conversation starts with an establishing wide shot. Then, it cuts closer to the actors as the dialogue progresses, helping viewers focus on the characters' emotions and reactions. Editing also connects scenes, creating transitions like cuts, fades, dissolves, wipes, and more to indicate changes in time or place. Creative touches in editing can enhance the storytelling.

Cinema Time

Film time differs from real-time. Movies create the illusion of movement by showing 24 frames per second. Slow motion is achieved by filming at higher speeds or projecting at slower speeds, while fast motion is the opposite. Slow motion can add a mythic quality to scenes, while fast motion is used in comedy. Time in movies usually follows real-world conventions, but filmmakers use techniques like ellipsis (omitting non-essential parts), repetition (showing important scenes from different angles), flashbacks (showing past events), and flash-forwards (showing future events) to manipulate time. (Karel Reisz, 2009)

These techniques help convey much information quickly, making covering a lifetime in a 90-minute film possible. Special effects and different camera movements highlight these breaks in chronology, adding depth to the narrative.

Tempo

The pace of a film can be influenced by three main things: the speed and rhythm of movement and cuts, the music, and the story. Time moves swiftly when we are happy or excited and slowly when we are sad or bored. Films can play with this feeling. Fast action, lively music, and quick cuts can make a scene feel exciting, while slow movements and solemn music can make it feel sad or boring. Suspense combines excitement with a sense that time is moving slowly, often because the audience knows something the characters do not. Directors like Satyajit Ray and Ozu Yasujirō create a sense of calm and wisdom by pacing their films deliberately. (Karel Reisz, 2009)

A movie's tempo does not necessarily depend on its length. A poorly made short film can feel long, while a long masterpiece can hold your attention throughout.

Sound

The transition from silent films to "talkies" (movies with sound) started in the late 1920s. Initially, filming with sound equipment was more challenging. However, the sound brought many changes, such as eliminating captions and including richer sound effects (creating powerful dramatic moments) and music apart from spoken words. (Andrew Knight Hill, 2023)

Mixing soundtracks involves combining dialogue, sound effects, background and off-screen sound, and music recorded at different times to complement and enhance the visuals. While the audience might see sound as a simple accompaniment, it can be a movie's most complex and expensive part.

Music

Music has always been part of the film experience, from live orchestras in silent film theatres to electronic scores in modern movies. It helps set the emotional tone and can relieve intense scenes. Music can also be symbolic.

Sound Designing and Sound Engineering

Selecting and modifying sounds for films and then re-recording for the final presentation is a standard practice in filmmaking. While the former is part of designing, the latter is done by sound engineers. They balance treble and bass, adjust volumes, and create effects. Sound can add depth and richness to a film, contrasting with visual images for dramatic effect. Sound libraries provide filmmakers with a wide range of sounds, which can be modified and layered to enhance the film's audio experience. Dialogue can be made crystal clear or deliberately faint, bringing audiences closer to the action or adding to the film's atmosphere. (Andrew Knight Hill, 2023)

The script

Scripts for movies go through several stages, starting with a summary of the idea, moving to a more detailed outline called a "treatment," further developing scene-by-scene "screenplay" (with or without dialogue, consisting/inclusive of all actions expected transform into moving images) and finally, becoming a "shooting script." (more technical details about the setting, camera work, and other elements, and listing scenes in sequence as they will be filmed, not in the order they will appear in the movie). The terms "script" and "screenplay" usually mean the same thing in the cinema industry.

Professional and big productions generally go with detailed shooting scripts for necessary planning and coordination, while smaller, more personal films might not or partially do so. Making detailed drawings, or storyboards, of scenes before filming is also often done for many films. (Arijon, 1991)

Scriptwriting is a creative process that offers a wealth of possibilities. A script can become a literary work in its own right, even if it's never made into a movie, as seen in Dylan Thomas's *"The Doctor and the Devils."* Sometimes, scripts are turned into novels, like *"The Dark Knight"* by Dennis O'Neil. This creative potential is what makes scriptwriting such an inspiring and motivating field to work in.

Adapting short stories, novels, plays, or other books into movies mostly goes through changes as per the requirements of films and keeping the needs of the visual medium in mind. Include everything from the original which still needs to be done. Characters and scenes should be included, or new scenes should be added. Some of the novel's dialogue can be used, whereas while adapting a play, less dialogue must be cut, but some must be shown visually instead. Script written by thinking visually is appreciated and found more suitable. (Mckee, 1997)

2.4 OSCAR AWARDS-A HISTORICAL AND POLITICAL PRESPECTIVE

There were no industry-wide standard contracts for performers, directors, and writers. Mayer spoke with Fred Niblo, Conrad Nagel, and Fred Beeston, leader of the Association of Motion Picture Producers, before proceeding. The group of four "conceived of an organization that would mediate labor disputes and improve Hollywood's public image." Mayer then convened a meeting of 36 industry heavy hitters, who came up with seven overarching objectives: to "encourage the improvement and advancement of the arts and sciences of the profession by the exchange of constructive ideas and by awards of merit for distinctive achievements." The group would always include professional artists and actors, directors, writers, and technicians. Actors, directors, writers, producers, and technicians were the original groups of members. Later, the Academy branched out into "special" subsets such as documentaries, short films, and executive and public relations roles. There are now approximately 6,000 members in 15 subgroups at the Academy. (Keegan, 2019)

MGM studio president Louis B. Mayer founded the Academy in late 1926 to counteract the growing unionization of the Hollywood film business. From its inception in 1926-27, the Academy Awards have been extensively studied in terms of statistics, culture, politics, and sociology, as explored in "The History and Politics of the Academy Awards." The book details the Academy's formation and selective membership, noting that its minor, elitist nature contributes to its prestige, making it highly sought after by artists. Critics argue that opening membership to more industry workers would undermine the Academy's purpose of being an

elite organization of top film artists. Levy highlights the Academy's gender disparities, with equal representation of men and women only in the acting category, leading to claims of bias against female nominees and winners. (Levy, 2004)

Levy also provides comprehensive statistics on winners of major categories like Best Actor, Best Actress, Best Director, and Best Picture, including details on film budgets, genres, and popularity. He examines the frequency of wins by genre, noting that epics, biopics, and social crisis dramas are favoured, while westerns, horror, and comedies are often overlooked. This leads to the conclusion that American films reflect the ideological dominance of white upper-class men, not operating in a social or political vacuum.

Levy further discusses the political ties between the Academy and the American film industry, noting the historical dominance of major studios at the Oscars. For example, in 1927, Paramount had five films nominated for Best Picture, with "Wings" winning. Despite some changes, studios still exert significant influence through ad campaigns, affecting nominations and final voting. The book also promises to delve deeper into the strategies behind studio Oscar campaigns. (Levy, 2004)

(Gail Kin, 2002) The Academy Awards are the most prestigious and important event in the film industry and attract the most viewers among major TV award shows. While many studies focus on factors influencing moviegoers' decisions, less attention has been given to the impact of award presentations on public movie choices. This research addresses that gap by testing how an Academy Award nomination mentioned in movie trailers affects viewers' perceptions of a film's quality. The study explores how such a signal in a movie commercial influences audience with different interest levels, serving to inspire, persuade, or inform them. Winning an Academy Award is one of the few things an entertainment product is officially recognized as the best of the year, forever marking the film as one of the greatest. The Oscars are now one of the most prestigious awards in the entertainment industry. Robert Osborne encapsulated their cultural significance, noting that the Oscars have become a universal symbol of excellence. The awards are so significant that no other film award given afterward holds as much weight.

The Academy's origins date back to a cultural and technical change in the U.S. following World War I, particularly in cinema by the late 1920s. MGM Studios head Louis B. Mayer conceived the Academy of Motion Picture Arts and Sciences idea in January 1927. In May of that year, a historic dinner at the Ambassador Hotel in Los Angeles brought together 36 key figures from various creative departments of the film industry. They discussed forming the International Academy of Motion Picture Arts and Sciences, with Douglas Fairbanks

elected president. The Academy's first committee, the Prizes of Merit Committee, recommended 12 types of awards. MGM's creative director Cedric Gibbons designed the iconic Academy statuette in 1928. (Davis, 2022)

The Blossom Room of the Roosevelt Hotel was the site of the inaugural Academy Awards ceremony, which took place on May 16, 1929. Award winners were disclosed three months in advance; the following year, to conceal the results, the Academy leaked them to newspapers beforehand, who then published them at 11:00 p.m. This method was employed until the advent of the sealed-envelope system in 1940. It was not until 1930 that a radio station in Los Angeles was inspired to broadcast the awards live (Academy History, 1927-1929). The awards started becoming called "Oscars" sometime after the first decade. (Gail Kin, 2002)

Who came up with the term? It quickly became popular among the media and the fans. According to the official Oscars website, the ceremony has moved around quite a bit and undergone several structural alterations. Millions of people in the United States and Canada could tune in to the first televised Oscars ceremony in 1953, and by 1966, the presentation was broadcast in colour for the first time. With the first worldwide broadcast in 1969, the Oscars reached moviegoers in 200 countries. There is no denying that viewing the Oscars has become a cultural rite of passage in the United States (Levy, 2004). Before tuning in to the show, many people spend months theorizing about the likely candidates and eventual victors. (Osborne, 2013) argues that the Academy Awards ceremony has been permanently ingrained in the viewers' minds. The Oscars remain the most prestigious and financially lucrative award in the entertainment industry. The Academy has placed its whole reputation on the success of this broadcast (Jhon Dorney, 2022) and it continues to garner more viewers than any other awards event. Oscar buzz may do wonders for a movie's box office since it gives the public a reason to believe the film is important and, in turn, more likely to want to see it (Shawn Robins, 2014). The research aims to determine whether and how the Academy Awards affect moviegoers' opinions. This investigation is informed and framed by a systematic review of literature on a variety of topics, such as the veracity of sources, the significance of awards as indicators of excellence, and the role awards play in modern culture. As a means of explaining interest and persuasion indicators, the elaboration likelihood model is presented.

2.5 CRITICISM ON ACADEMY AWARDS

(Pond, 2005) The book provides a detailed look into the Oscars, blending media and industry discussions with first-hand accounts of backstage events over the years. It covers studio dynamics, public and media perceptions, and the overall influence of the Oscars as both a symbol of excellence and a powerful marketing tool. Pond highlights the massive cultural and financial impact of the Academy Awards, noting the hundreds of millions of viewers who tune in each year, often more interested in the ceremony than the films themselves. Despite growing criticism that the Oscars have become a publicity stunt rather than a genuine celebration of cinematic achievement, the event remains compelling entertainment. In "The Big Show," Pond delves into the politics, compromises, and extravagance of producing the Oscars, offering an insider's perspective. He notes trends such as the increasing recognition of independent films, like "Leaving Las Vegas" and "Dead Man Walking" in 1995, signalling the Academy's openness to smaller studios. The study also explores the history and evolution of entertainment PR about the Oscars, particularly the strategies behind award season campaigning. It examines how these campaigns have transformed the film industry, highlighting effective methods consultants and strategists use. The analysis traces the origins and spread of campaigning, its impact on related industries like award-season journalism, and the ongoing revisions to AMPAS laws. The future of campaigning is still being determined, with mixed opinions on its benefits or drawbacks to the industry. The perception of campaigning remains controversial, with debates about its overall impact on the film business.

Academy (Weiling Zhuang, 2014) The Academy Awards, known for their glitz and glamour, have celebrated excellence in the film industry for over nine decades. However, beneath the red carpet lies a complex world of politics where filmmakers, studio executives, and celebrities vie for recognition, influence, and power. The Oscars are a prestigious achievement for industry professionals, and each year, millions tune in to witness the ceremonies and celebrations. (Lain Pardoe, 2013)

The Oscars have historically reflected and influenced significant social and political issues, from the Hollywood blacklist in the 1950s to the #MeToo movement in the 2010s. The intersection of film and politics at the Oscars reveals much about their global impact. Established in 1927, the Academy initially focused on labour issues, industry reputation, and production techniques. Awarding excellence was proposed, but took time to act. It was in May 1928 that the Academy endorsed the recommendation to award in 12 categories. The first ceremony occurred on May 16, 1929, honouring films released between August 1, 1927, and July 31, 1928. The Oscars were first televised in the United States in 1953 and globally since

1969. By the early 20th century, the Oscars had gained immense popularity, focusing on red-carpet fashion and interviews. (Tahan, 2021)

Cedric Gibbons, the artistic director of MGM, designed the iconic Oscar statuette, a knight holding a sword on a film reel, with sculptor George Stanley creating the prototype. Initially made of Bronze and gold-plated, the statuettes were made of plaster during World War II due to metal shortages. They used to be made using Britannium with gold plating until 2016. Today, they are made of Bronze with gold plating. The statuette has remained unchanged since 1945 except for its pedestal base.

Each year, thousands in the film industry eagerly await the Oscars nominations and winners. However, the selection process, often criticized for being influenced by politics and bias, is a complex system that can lead to the exclusion of certain films. This influence extends beyond the U.S. film industry to the global stage. For a film to be considered for the Best International Feature Film category, it must first be selected by its country's official committee, a process that politics can also sway.

Countries with strong industry connections to the U.S., like France and Germany, often receive more nominations and awards, suggesting a bias towards European cinema and a need for more diversity among nominees and winners. Indian films, despite India's large film industry, have historically struggled to gain nominations in this category, partly due to a lack of understanding and appreciation for Indian cinema within the Academy. Critics argue that the success of Indian films depicting poverty and underdevelopment perpetuates stereotypes about India. (journal, 2023)

The Oscars tend to favour films with social messages over genre films or action movies. Additionally, industry politics play a role, with studios and producers lobbying for their films and sometimes engaging in smear campaigns against competitors, leading to unfairly overlooking some films or performers. Despite efforts to diversify, the Academy remains predominantly white and male. This has led to films and performers needing to fit the traditional Hollywood mold being overlooked. For instance, only three women have won Best Director, and only a few performers of color have won in major acting categories.

The Oscars have long faced criticism for being biased and politically charged, sparking various movements and campaigns for diversity and inclusivity. One significant campaign is the #OscarsSoWhite movement, which began in 2015 when no actors of color were (James, 2020) nominated for major acting awards. This repeated in 2016, leading to widespread outrage and demands for change. The movement highlighted the lack of diversity within the Academy and the film industry, pushing for more representation in both films and the selection process.

In response, the Academy made substantial changes to its membership and voting processes, inviting a more diverse range of members and requiring voters to have recent industry experience. However, the struggle for diversity and inclusivity in the film industry is ongoing, and continued efforts and vigilance are needed to ensure fair representation. (Jawad, 2016)

Another impactful campaign is the #MeToo movement, which started in 2017 following allegations of sexual harassment and assault against Harvey Weinstein and other prominent figures. This movement called for an end to the culture of silence around such behavior, demanding greater accountability and change in the industry. The #MeToo movement significantly affected the Oscars, with nominees and winners being scrutinized for their alleged misconduct, sparking debates about judging artists based on their personal lives versus their professional work. (Dr. Hasan Jafar, 2024)

While the Oscars are a celebration of cinema, they are not immune to biases, politics, and industry pressures. Movements like #OscarsSoWhite and #MeToo continue to shine a light on the persistent battle for transparency, inclusivity, and accountability in the film industry. Despite the Academy's efforts to address these issues, there is still a long way to go before the Oscars can be considered a true reflection of the best in cinema. The ongoing debates surrounding the awards are a stark reminder that art is subjective and that the status quo must be constantly challenged and questioned. (Keegan, 2019)

Additionally, Oscar nominations often boost a film's box office performance, creating a significant 'bump' in ticket sales. Films like 'Secrets and Lies' and 'L.A. Confidential' saw renewed theatre runs to capitalize on Oscar buzz, although this does not always apply to summer blockbusters like 'Apollo 13.' While boosting box office revenue was not the original goal of the Academy, it has become an unintended consequence of the ceremony, demonstrating its positive and appreciable impact on Hollywood and the film industry.

2.6 INFLUENCE OF AWARD SHOW ON POPULAR CULTURE

This study is done to address a void in communication studies about the Impact of award shows on popular culture. Despite the many options for watching movies at home, nothing beats the experience of sitting in a dark cinema and waiting for the lights to dim. One would have to try very hard to top this. Today's cinematic landscape is crowded with so many options that picking just one might be challenging. How do today's viewers do that? One strategy is looking for quality indicators that help make decisions. Movies are considered experience goods; therefore, viewers must engage with the medium to form an opinion. The

subjective nature of the viewing experience makes it challenging to identify the factors that influence a person's choice to see a film. Word of mouth plays a significant role in choosing to see a movie.

Consumers rely heavily on accolades as a symbol of quality. Awards, as argued by (Anand, 2004) are a ubiquitous feature of the contemporary economy, with very few sectors reportedly devoid of any recognition for outstanding achievement. Awards have grown in significance in the cultural sectors as a means of signalling quality to customers and assisting them in making purchasing decisions (Nachoem Wijnberg, 2008) . The Academy Awards are still considered the highest honour in the film business. Numerous studies have been undertaken on their significance as quality signals and box office boosters. (Jing Ren, 2022) have been undertaken on their significance as quality signals and box office boosters. Studios still spend a lot of money advertising their movies in anticipation of the Academy Awards, and the show consistently draws a large audience: 43.7 million viewers in 2014, the highest viewership for an Oscars broadcast in over a decade (O'Connell, 2014). This shows how important the ritual still is in the modern world. Awards ceremonies like the Academy Awards have become a time-honored American institution (Gehring, 2011). Among the many live-televvised award presentations, the Oscars are among the most watched and well-known due to this fact (Pimentel, 2016) The influence of accolades on consumer decision-making is significant, shaping the choices of moviegoers and the success of films.

(Risko Ruus, 2020) Recent studies have shown that the Academy Awards have a pre-, during-, and post-ceremony effect on ticket sales. Taking home, the golden statuette isn't only good for your ego; it may also help you out financially (Galloway, 2005). This is supported by the data presented by Nicholson (2009), who noted that of the past 30 best picture winners, 27 grossed over \$50 million and 19 grossed over \$100 million. People may actively seek out these films because of their reputation for excellence. These numbers make one wonder whether the Academy's stamp of approval encourages individuals to see movies they may not have otherwise. To determine whether or not audiences react differently to a nominated film, a potential winner, and a winner/loser, Nicholson (2009) suggests dividing the total box office for an Oscar contender into three time periods: before, during, and after the Oscar nominations announcement and the award show. This may also provide insight into how the Oscars affect public opinion. The film's earnings at the box office will provide conclusive evidence as to whether or not the nomination was the only reason for the film's success. It is difficult to put a price on even being nominated for an Oscar, much alone winning one, says Stephen Galloway (2005). In recent years, the prestige of an Academy Award has increased, making the honour

more significant for both the films and the people who receive it. According to Focus Features president James Schamus, "historically, the nominations have the biggest impact," much more than the actual awards itself, particularly lately due to the intensity of the campaigning and the quantity of exposure you receive after a film is nominated.

Most importantly, *Million Dollar Baby* rode its nominations rather than its wins to bigger box office receipts" (Galloway, 2005, p. 22). "The Oscars qualify as a venerable institution by pop-culture standards," writes Walker (2005). According to Robins (2014), Oscar buzz may be a game-changer for a movie's box office performance by increasing the audience's sense of connection to the story being told. According to Walker (2003), the Oscars are still the most prestigious award in the entertainment industry since they boost box office receipts; following the 2003 Academy Awards, ABC network, which has aired the ceremony every year since 1976, polled 20 spectators for their thoughts on the show. The majority of the study participants had not watched any of the nominees, according to Bruce Davis, the Academy's executive director. ABC later reported its findings to the Academy of Motion Picture Arts and Sciences (Belloni, 2010). Before filming the 83rd Academy Awards began, a follow-up research was done, this time seven year later. In an online survey covering a broad variety of Oscar-related themes, Belloni (2010) claims that The Hollywood Reporter engaged the help of worldwide research organization Penn Schoen Berland. The findings demonstrated a significant increase in audience knowledge of the Academy Awards and its correlation to box office success and a corresponding increase in interest in the nominated films. This demonstrated how ticket sales might reflect audiences' education levels. (Jawad, 2016)

2.7 CULTURAL PERSPECTIVE

Lee, Francis. (2009) This study explores how cultural differences affect the reception of U.S. movies in East Asia through the lens of the Academy Awards. The research builds on the concept of cultural discount, which suggests that the value and appeal of cultural products decrease when they cross cultural boundaries. It also considers that the Academy Awards represent high cinematic qualities and achievements. The study investigates whether different types of cinematic qualities, as recognized by the Oscars, are affected by cultural differences to varying degrees. (Davis, 2022)

(Gail Kin, 2002) The study distinguishes between drama and non-drama awards. Drama awards are posited to be more culturally specific because they often involve complex narratives and emotional nuances that may not translate well across different cultures. Non-drama awards,

such as those for technical achievements or genres like action or animation, are considered to be more universally appreciated.

The empirical analysis is based on the box office performance of 585 U.S. movies released between 2002 and 2007 in nine East Asian markets. The findings reveal that non-drama awards positively correlate with box office success in these markets. In contrast, movies that win drama awards tend to perform worse at the box office in East Asia. Furthermore, the negative impact of drama awards on box office receipts is more pronounced in countries that are culturally more distant from the U.S. (Dickson, 2014)

These results support the hypothesis that cultural differences lead to varying levels of cultural discount. Non-drama cinematic qualities are more universally recognized and do not suffer as much from cultural discount. However, the culturally specific nature of drama awards results in a higher degree of cultural discount, leading to lower box office performance in culturally distant markets. The study's findings have several implications. First, they suggest that film producers and marketers consider cultural differences when planning international releases, especially for drama films. Second, the results highlight the importance of understanding cultural nuances in global media consumption. Lastly, the study contributes to the broader discussion on cultural globalization by providing empirical evidence of how cultural products are perceived differently in diverse cultural contexts. (Jing Ren, 2022)

The fact that the Oscar ceremony has been moved up by a month from its usual March date is a strategic decision by the Academy of Motion Picture Arts and Sciences. This change aims to reduce the significant studios' time on extensive Oscar campaigns, giving smaller, independent films a better chance to stand out. Leading studios, notably Miramax, have been accused of dedicating excessive time, effort, and money to promote their Oscar nominations. This intense promotion is likely driven by the potential for significant financial gains. Winning major Oscars, such as Best Film, Best Actor, and Best Director, can substantially increase a film's box office revenue. Chris Hewitt from Empire magazine notes that a substantial Oscar win can add \$30 million to \$60 million to a film's earnings in the U.S. alone, as it encourages both new viewers and repeat audiences. (Davis, 2022)

For instance, the critically acclaimed film "American Beauty," saw its earnings jump from \$70 million to \$130 million after winning five Oscars in 2000. Winning an Oscar also extends a film's theatrical run and increases the number of screens showing it, boosting box office potential. Additionally, an Oscar win enhances future DVD and video sales, as consumers are likelier to choose a film with the prestigious award on its cover. Conversely, films that do not win or get nominated tend to fade away from public attention.

2.8 EFFECTS OF OSCAR FILM AWARDS

(Aray, 2021) This article empirically supports the hypothesis that links Oscar wins with film output utilizing panel data from 2005-2017 that includes 53 nations. The article examines the relationship between Oscar awards and movie production. The estimated correlation between Oscar victories and new film production is positive. For a group of middle-income countries, Oscar victories in the "Best Foreign Language Film" (BFLF), and nominations in the four main categories (best picture, actor, actress, and director) are positively connected with film output. Estimates demonstrate an inverse relationship between film output and BFLF nominations for high-income countries. When other estimating techniques and control variables are used, the findings hold up well.

This suggests that recognition in these prestigious categories can stimulate the film industry in these nations. (Mazierska, 2021) Interestingly, the estimations show a negative correlation between movie production and nominations in the BFLF category for high-income countries. This unexpected finding may suggest that in wealthier nations, the prestige of a BFLF nomination does not translate into increased film production, possibly due to different industry dynamics or alternative incentives. The robustness of these results is confirmed by introducing various control variables and applying different estimation methods, ensuring the reliability of the findings.

(Gunter, 2018) Movies often receive recognition from the industry, critics, and audiences for excellence. This recognition is celebrated at major award shows, many televised to large international audiences. Winning awards for Best Picture, Best Actor/ Actress, and Best Director confirm quality and garners significant free publicity for the films. Suppose this publicity coincides with a period when the movie's box office performance is beginning to decline after several weeks of screening. In that case, the resulting attention can lead to a resurgence in box office returns. Research on noteworthy awards, such as the Oscars and Golden Globes, indicates that these accolades can significantly boost box office performance. The most substantial increases in box office revenue are associated with winning one of the major awards, such as Best Actor/Actress in Leading or Supporting Roles, Best Director, and Best Picture.

The Academy Awards, commonly known as the Oscars, are prestigious accolades presented annually to recognize technical, creative, and artistic excellence in the film industry. These elite awards span 24 categories, honouring the best film directors, producers, actors, technicians, and others associated with cinema. Winning an Oscar, or even a nomination, is a highly esteemed achievement. (Academy Award winning best pictures , 2022) Each year, the

Film Federation of India selects one film released that year to represent India at the Oscars, submitting it to the International Feature Film Award Committee in Los Angeles. This committee selects the five nominations in this category for the coveted film award. Despite producing approximately 2,000 films annually—nearly half of the world's total film output—no Indian movie has won the highly sought-after Oscar. (Academy Award winning best pictures , 2022) The research aimed to objectively examine the selection procedure for India's Oscar submissions, exploring its history, disappointments, and the reasons behind the lack of success for Indian cinema at the Oscars. Utilizing case studies, news reports, and literature reviews, the paper delves into the challenges faced by Indian films in the Oscar race. Key issues such as plagiarism, financial constraints, and other critical factors are analysed to understand how they significantly impact the chances of Indian movies being shortlisted for the world's most prestigious film awards.

2.9 INDIA AND ACADEMY AWARDS

Since the Oscars primarily focus on Hollywood and English-language films, Indian films usually only compete in the Best International Feature Film category, which is seen as a limitation. However, Indian films have the potential to resonate with global audiences beyond this category. Indian films often include elements like songs and dances, which may not resonate with global audiences and hence could be a possible obstacle. Key issues that are perceived as affecting India's Oscar performance include the influence of lobby and politics in the selection process for India's Oscar submissions. Decision-makers often ignore regional films in favour of Bollywood (Hindi) films unless recommended by influential figures. Political considerations dictate the selection of films, favoring those with themes related to the India-Pakistan conflict or the Indian freedom movement over higher-quality films. For example, *Vanaprastham* was overlooked in favor of *1947: Earth*. (Gupta, 2020) Financial constraints hinder the ability to promote Indian films at international festivals, which is crucial for Oscar nominations. For example, *Shwaas* (2004) couldn't afford the required number of festival shows, limiting its exposure. Allegations of plagiarism cause the disqualification of Indian films from Oscar consideration. Notable films affected by plagiarism include *Barfi*, *Eklavya*, and *Heena*. (Hong, 2021) The paper suggests revising the selection process to be more inclusive and merit-based. It encourages the Indian film industry to create more globally appealing stories while retaining cultural uniqueness and leveraging OTT platforms to showcase diverse and high-quality Indian films to international audiences. Citing bureaucracy, monetary issues,

politics, and plagiarism as the main reasons for Indian films' mediocre performance at the Oscars, the paper suggests a need for more ethical discussions and research to enhance the global recognition of Indian films. (Srinivas, 2002) Ghosh, Abhijit (2022) highlights the non-Indian influence on Indian wins by citing films like *Gandhi*, *Slumdog Millionaire*, and *Life of Pi*, which were celebrated in India as victories for Indian cinema despite being conceived, produced, and directed by non-Indians. This paper states that only a few Indians have won the Oscar award. It cites the failure of early nominations such as *Mother India* (1957) and *Salam Bombay!* (1988) and mentions the recent achievement in 2022, the nomination of the Indian documentary *Writing with Fire* for Best Documentary Feature, which lost to *Summer of Soul*. The paper explores the challenges and obstacles Indian entries face at the Oscars.

SELECTION OF FILMS

(Mary, 2018) The report expresses the frustration of Indian cinema professionals as Indian movies, despite their success in captivating domestic audiences, consistently fail to secure an Oscar nomination. The last time an Indian film, Ashutosh Gowariker's *Lagaan*, was nominated in the Best Foreign Language Film category was in 2001. Since then, films like *Devdas*, *Shwaas*, *Paheli*, *Rang De Basanti*, *Eklavya: The Royal Guard* have been snubbed, prompting a need for introspection. The report posed pertinent question. Is the problem with the jury, the Film Federation of India, or the filmmaking techniques? Or do we need a better understanding of the Oscar selection process and criteria? When films like *Black*, *Veer-Zaara*, *Page 3*, *Mangal Pandey*, *Iqbal*, *Swades*, *Parineeta*, *Omkara*, and *Lage Raho Munna Bhai* lose out as India's official entry to the Oscars, the jury's choices come under scrutiny.

Actor Arshad Warsi suggests that while only great movies should be selected for the Oscars, India needs a better jury. Good films that showcase unique cinema must be recognized from the start. Choosing between films like *Lage Raho Munna Bhai* and *Rang De Basanti* can be challenging, but *Rang De Basanti* had an international appeal, making it a stronger contender.

Actor Milind Soman believes that while Indian films have a unique style, their content often lacks the necessary competitiveness. He suggests sending the best films, regardless of language. Bengali actress Rituparna Sengupta notes that regional films are often overlooked and stresses the importance of considering all genres to select the perfect film for the Oscars. This emphasis on inclusivity in the selection process brings a sense of hope for the future of Indian cinema at the Oscars.

Despite its national success, the Marathi film *Shwaas* did not make it past the Oscar race in 2004. Some argue for a world-class selection mechanism to compete globally, while others lament their methods of entertaining audiences. Director Shyam Benegal believes that Indian films resonate more with local audiences and less with Western ones, suggesting that the Oscars favour films appealing to European and Western viewers. He hopes for a time when the Oscars appreciate Indian cinema's unique qualities. (Gupta, 2020)

Rituparna Sengupta emphasizes the need for more research and a systematic approach in selecting films for the Oscars. She focuses on the technical aspects and subject matter, underlining the importance of this process. Arshad Warsi adds that a film's domestic success does not guarantee international recognition, highlighting the different perceptions of Indian cinema abroad. (Gupta, 2020)

(Chemmanoor, 2017) Some filmmaking veterans, like actor Naseeruddin Shah, dismiss the importance of the Oscars, viewing them as just another award. He argues that Indian cinema should focus on quality rather than seeking validation through awards. Shyam Benegal partly agrees, noting that while the Oscars can help expand global reach, they should not hold undue importance. Director Amol Palekar, whose film *Paheli* was sent to the Oscars, prefers to stay out of the debate, feeling that the media overemphasizes Oscar nominations yearly.

(Ghosh, 2022) The report points out that 2017's Oscars were still months away. However, India has already lost its chance at winning the elusive statue as India's entry for Best Foreign Language Film, *Newton*, failed to make it to the final selection. It was not surprising or new. Year after year, India has been sending great films to compete on the global stage, yet most of them shockingly fail to reach the final nominations. Indian cinema does not lack good content. Even during the less impressive decades of the 80s and 90s, there were a handful of excellent films from both Hindi and regional languages. India's official entries to the Oscars are justified. *Newton*, for example, was one of the best films made in the Indian film industry in 2017. It had a great screenplay, story, direction, and compelling performances and conveyed a strong message. However, it still did not secure a spot in the final nominations. Similarly, regional films like the Tamil *Visaranai* and the Marathi film *Court* did not receive a nomination.

(Salla, 2024) One issue is the lack of understanding of how foreign language film nominations work. They are more complex than sending a film to the Oscars for the jury to view and decide. The jury members responsible for shortlisting the final nominations can only watch a limited number of films from the large pool of entries. Therefore, the producers are responsible for showcasing their film and creating a buzz around it. The more jury members watch it, the higher the chances of nomination.

As of 2017, only three Indian entries have reached to the final nominations in the Best Foreign Language Film category: *Mother India*, *Salaam Bombay!*, and *Lagaan*. The common perception of Indian movies is that of a "masala entertainer" filled with shimmer, song, and dance routines, which the Oscar jury also shares. To change this, India must release more of our well-crafted films worldwide. (Salla, 2024)

Even when Indian films make it to the final nominations, they often face tough competition and lose to worthy winners. For instance, *Lagaan*, which many people remember as a successful entry, lost to the Bosnian film *No Man's Land*. Instead of lamenting that *Lagaan* lost, Indians should consider how much understanding of global cinema they have. It's not about blaming the Oscars for favouritism and bias, but about acknowledging that in India, we often lack a deep understanding of the craft of cinema. We need to broaden our vision beyond regional and Hollywood films, and explore the rich diversity of global cinema. Only then can we truly appreciate and deserve a win in a category that is not fully understood.

While it is easy to dismiss the Oscars as biased towards white men and claim they do not understand Indian sensibilities and cinema, it would be false to say that in India we no longer care about the Oscars. They are like an elusive treasure we chase year after year. Although the treasure may have lost some of its sheen, the accomplishment of finally holding it in our hands remains highly desirable. (journal, 2023)

2.9.1 THE PROCESS FOR SELECTING INDIAN ENTRIES

The Film Federation of India has the authority to nominate a film for consideration for the 'Oscar Award' in the "International Feature Film Award" category (formerly known as the 'Best Foreign Language Film Award'). Typically, the Federation invites entries for Oscar Award consideration via letters to all relevant Film Trade Bodies and their members during the months of June and July each year.

Members of trade bodies and producers are requested to prepare the following documents/information:

1. Theatrical release date in India/Overseas (excluding USA) if released before theater closures due to Covid OR the release date on an OTT platform along with the platform's name. *
2. Copy of the Censor Certificate.
3. Synopsis of the film in English.
4. Detailed list of Cast and Crew.

5. GST Number and communication address.

An international film is defined as a feature-length motion picture (running more than 40 minutes) produced outside the United States of America and its territories, featuring predominantly non-English dialogue (over 50%). Both animated and documentary feature films are eligible.

The selected film from a country must have its first release in the country of origin between January 1 and November 30 of the particular year. It must be publicly exhibited for at least seven consecutive days in a commercial motion picture theatre for the profit of both the producer and exhibitor. The deadline for submitting the selected film to the Academy is also specified.

Films that were initially scheduled for theatrical release but are made available through a reputable commercial streaming distribution service or video on demand may still qualify for Awards consideration in the International Feature Film category. This is contingent upon providing the Academy with documentation (original and English translation) of government-mandated theater closures, initial release plans, and streaming agreements, alongside meeting all other eligibility criteria.

To facilitate meeting theatrical exhibition requirements, the Academy permits films to qualify outside their country of origin, provided they are theatrically exhibited outside the United States and its territories for at least seven consecutive days in a commercial motion picture theater for paid admission.

The Film Federation of India provides essential information regarding the acceptance period for entries and the corresponding deadline, along with contact details. Additionally, details regarding the commencement of the screening process are included.

When submitting each entry, the following information must be included:

1. Title of the feature film.
2. Producer's name or production banner.
3. Theatrical release date in India/overseas (excluding USA) if it occurred before theater closures due to Covid OR the date of release on a reputable OTT platform with the platform's name. Video on demand releases are also accepted.
4. Copy of the Censor Certificate.
5. Synopsis of the film in English.
6. Comprehensive listing of the cast and crew.
7. GST Number and communication address.

Upon entry, each producer is required to submit a non-refundable Demand Draft of Rs.82,600/- (comprising Rs.70,000/- for service charges and 18% GST) payable to the Film Federation of India in Mumbai. The Demand Draft should be either couriered or hand-delivered to our Mumbai office at the following address:

*In instances where the release of the film/s is/are pending (within the eligibility period of January 1, 2021, to December 31, 2021), an undertaking on the producer's letterhead stating the proposed release date, along with a copy of the agreement page with the OTT platform, is required. The deadline for submitting entries is October 8, 2021

THE SCREENING PROCESS:

The screening process generally takes place after constitution of selection panel/committees. Approved Selection Committees are requested to submit ONLY ONE film for consideration in the International Feature Film Category.

The screening process generally takes place from around mid-October and one film from the entries received is selected by panel to compete for "**International Feature Film Award**" (*Formerly called 'Best Foreign Language Film Award'*), as India's official film entry. The International Feature Film Executive Committee retains the authority to assess all matters related to rules and eligibility.

<https://www.filmfederation.in/>

2.9.2 INDIAN NOMINATIONS AND WINS AT THE OSCAR

In the almost 100 years that the Oscars have been presented, just 13 Indians/person of Indian Origin have been nominated. Eight Indians have won Oscars out of 13 nominations.

1958: Mehboob Khan's *Mother India* (1957) was the first Indian film to earn an honourable mention for Best Foreign Language Film at the 30th Academy Awards. It was a Cannes Film Festival Palme d'Or nominee and a critical and economic triumph in India and overseas. Nargis's performance as the protagonist shows Indian women's fortitude and endurance. The list of Indians individuals who have won the oscar award is shown in Table 2.9.2.1.

The 33rd Oscars nominated producer Ismail Merchant's 13-minute short film *The Creation of Woman* (1961) directed by Charles F Schwep for Best Short Subject (Live Action). However, it lost. The film, narrated by Saeed Jaffrey, depicts man and woman's creation from Brahma's viewpoint. Two excellent dancers play the leads, while Bhaskar Roy Chowdhury plays God.

1978: Ishu Patel's animated short *Bead Game* (1977) was nominated for Best Animated Short Film at the 50th Academy Awards but lost. The film's elaborate hand-drawn animations are coupled to haunting Indian classical music. The photographs show the life cycle of a single creature, from birth through death and rebirth, as well as nature and the universe.

1979: The 51st Oscars nominated producer KK Kapil's 18-minute documentary *An Encounter with Faces* (1978), directed by Vidhu Vinodh Chopra, for Best Documentary (Short Subject) for its graphics and photography. Orphanage children are the focus of the documentary. The documentary received the Grand Prix at the 1980 Tampere Film Festival, but not the Oscar.

1983: Bhanu Athaiya became the first Indian to win an Oscar for Best Costume Design for Richard Attenborough's *Gandhi* (1982) alongside John Mollo at the 55th Oscars. She called it a “big moment for India and an even bigger one for Indian women” and dedicated the honor to her homeland. Pandit Ravi Shankar and English composer George Fenton, who scored the film, were nominated for Best Original Score. They were not Academy Award winners.

The James Ivory directed love picture ‘*A Room with a View*’ earned Ismail Merchant his second Oscar nomination in 1987. The film garnered eight nominations, including Best Picture, and won three awards: Best Adapted Screenplay, Art Direction, and Costume Design at the 59th Academy Awards. Based on E.M. Forster's book of the same name, the film addresses societal norms and human aspirations, notably in love and relationships. (Ghosh, 2022)

1989: Mira Nair's *Salaam Bombay!* was nominated for Best Foreign Language Film at the 61st Academy Awards. *Salaam Bombay* won the Cannes Film Festival *Caméra d'Or* and the Sundance Film Festival Audience Award despite not winning the Oscar. The video shows the everyday struggles of Mumbai slum street children.

Satyajit Ray received an Honorary Academy Award in 1992. The only Indian Honorary Academy Award so far was “in recognition of Satyajit Ray’s rare mastery of the art of motion pictures, and of his profound humanitarian outlook, which has had an indelible influence on filmmakers and audiences throughout the world.” Ray is known for *The Apu Trilogy* (1955–1959), *The Music Room* (1958), *The Big City* (1963), *Charulata* (1964), and the *Goopy–Bagha* trilogy.

The 65th Academy Awards nominated Ismail Merchant's third film, the historical love drama *Howards End* (1992), for Best Picture. The \$8-million picture grossed nearly \$32 million on a \$8-million budget after losing the Oscar. It was Merchant Ivory Productions' third Forster adaption.

The 66th Oscars nominated Merchant Ivory's *The Remains of the Day* (1993) for Best Picture. Despite not winning the Oscar again, the British Film Institute named *The Remains of the Day* the 64th-greatest British film of the 20th century.

In 2009, AR Rahman received two Oscars at the 81st Academy Awards for Danny Boyle's 2008 movie *Slumdog Millionaire*: Best Original Score and Best Original Song, which he shared with Gulzar for *Jai Ho*. Indian sound designer Resul Pookutty and English sound designers Richard Pryke and Ian Tapp won the Oscar for Best Sound Mixing for *Slumdog Millionaire*.

In 2011, Rahman lost two more Oscar nominations at the 83rd Academy Awards for Best Original Score and Best Original Song for *If I Rise*, for Doyle's biographical survival movie *127 Hours*.

Pi's *Lullaby*, written by Canadian Mychael Danna with lyrics by Indian Carnatic singer Bombay Jayashri Ramnath, was nominated for Best Original Song at the 85th Academy Awards but lost.

Table 2.9.2.1: LIST OF INDIANS INDIVIDUALS WHO HAVE WON THE OSCAR AWARD

Recipients	Category	Year
Bhanu Athaiya	Best Costume Design	1983
Satyajit Ray	Honorary Award	1992
Resul Pookutty	Best Sound Mixing	2009
Gulzar	Best Original Song	2009
A R Rahman	Best Original Score and Best Original Song	2009
Kartiki Gonsalves	Best Documentary Short	2023
MM Keeravani and Chandrabose	Best Original Song	2023

On his visit to India in 2019, then-Academy of Motion Picture Arts and Sciences President John Bailey opined that, Indian Oscar entries do not speak to other nations. Indian films, should be presented all over the world. *'Cinema needs international distribution. The Indian film industry needs worldwide promotion. Indian Oscar submissions aren't universally relatable. The Indian film industry consistently produces entertaining fare. The typical Western conception of an Indian film is that of a glittering, song-and-dance extravaganza. This perception will not change.* (K, 2017)

CHALLENGES CONFRONTING INDIAN FILMS

(Oscar awards and foreign language film production: evidence foar panel countries, 2021) The report claims that the 'best film in foreign language' category often needs to be noticed at the Oscars and is typically placed at the show's beginning, far from the more prestigious awards. *Lagaan*, which is set during British rule in India and tells the story of rural villagers who challenge their colonizers to a cricket match to reduce their oppressive taxes, but it also consists of song and dance using musical numbers to enhance the story rather than detract from it, remains one of India's biggest triumphs at Oscars so far. Apart from *Lagaan*, *Mother India* and *Salaam Bombay!* received nominations in 1957 and 1988 respectively. However, for an industry that produces over 1,000 films a year, it is puzzling why more Indian films do not make it to the final nominations of the Oscars. (Gupta, 2020)

To be considered for an Academy Award, each country must choose one official submission representing the country's stories. The competition was heating up for years's Academy Awards' Best Foreign Language Film category. Village *Rockstars*, India's 2019 entry about a young girl dreaming of starting a band, received no recognition, partly due to a lack of distribution and theater support. Unlike the frontrunner films like Mexico's *Roma*, South Korea's *Burning*, Japan's *Shoplifters*, and Lebanon's *Capharnaïm* have been hailed as exemplary works of art and have made various critics' year-end lists and which played in theaters across Manhattan, *Village Rockstars* went unnoticed. (Ghosh, 2022)

Mainstream support is a recurring weakness for India's Oscar submissions. *Taare Zameen Par*, India's entry in 2008, failed to make the shortlist despite acclaim in India and among the diaspora. Unlike *Lagaan* and *Slumdog Millionaire*, it needed more mainstream media attention within the Academy's foreign voting body.

Perhaps India is nominating the wrong films. *Lagaan* stood out due to its storytelling, production, and star power. Aamir Khan, a celebrated actor-turned-filmmaker, played a significant role. Films that capture the attention of both local and international audiences

receive nominations. India, especially Bollywood, has the potential to succeed if all elements come together.

(journal, 2023) This article highlights the Indians who eagerly watch the Oscars on TV, cheering for mostly American films. This article shows why India's attempts at Oscar glory have been disappointing.

The Film Federation of India (FFI) selects films to send to the Oscars, independent of the Information and Broadcasting Ministry or the National Film Awards jury. This often results in different choices, as the Best Film winners at the National Film Awards rarely become India's Oscar entries.

India's Oscar submissions over the years and the challenges they faced through the representative films from each decade possibly tries to decode the reasons:

1. **Newton (2017)**: This satire on India's electoral democracy had great performances and was well-received in festivals. However, with a modest budget of \$1 million, it lacked the necessary publicity funds for Hollywood lobbying, which can cost between \$3-10 million.
2. **Eklavya: The Royal Guard (2007)**: Despite its strong credentials, including praise from the LA Times, this film didn't make the cut. Director Vidhu Vinod Chopra had been previously nominated for an Oscar in 1978 for a documentary, but that didn't help Eklavya.
3. **Lagaan (2001)**: This historical saga was India's last film to be nominated. Producer Aamir Khan invested heavily in its promotion, turning it into a nomination. However, it lost to the Bosnian film *No Man's Land*, which was a heartbreak for Indian cinema.
4. **Jeans (1997)**: The selection of this film remains a mystery. Despite being the most expensive Indian film at the time, it was ridiculed for being an unusual choice for the Oscars.
5. **Salaam Bombay! (1988)**: Mira Nair's film about Mumbai's street children was a festival favorite and became India's second Oscar nominee. It highlighted that "poverty porn" and messages of hope often appeal to Academy voters.
6. **Nayakan (1987)**: Mani Ratnam's gangster epic, though a classic in Indian cinema, was perhaps too culturally specific with its songs and dances to appeal to American audiences.

7. **Shatranj Ke Khiladi (1978)**: Despite Satyajit Ray's international acclaim, his films often missed out on Oscar nominations. His deep, philosophical explorations were likely too complex for the Academy.
8. **Manthan (1977)**: This film about starting a milk cooperative in a village fit the hopeful, exotic narrative but didn't make it due to competition from Italian and French films.
9. **Aakhri Khat (1967)**: Rajesh Khanna's debut film, a realistic portrayal of urban life, was an unusual choice, but it fit the arthouse style preferred for Oscar submissions.
10. **Mother India (1957)**: India's first Oscar nominee, this epic was well-received despite some ridicule. It reportedly lost by a single vote, which could have changed the trajectory of Indian cinema on the international stage.

Summarising the article, the author focuses on poor choices, lack of financial resources, and bad luck that have kept India out of the Oscar winners' list. (Tusing, 2023) Highlighting the controversial statement by one of the selection committee members for India's official entry, this report points out that each year, India's official entry to the Oscars brings new surprises, sometimes highlighting regional cinematic gems. The selection for 2021 was the same. Indraadip Dasgupta, a jury member, justified the choice of the Tamil film *Koozhangal* over *Sardar Udham* by stating, "In this era of globalization, it is not fair to hold on to this hatred," referring to the detailed depiction of the Jallianwala Bagh incident in the film that featured Vicky Kaushal. This decision raises the question of what criteria should guide the selection process.

The Film Federation of India, responsible for the selection each year, faced criticism from fans and experts alike. Vidya Balan's *Sherni*, *Chhello Show*, and *Laila Aur Satt Geet* were also contenders for India's official entry. The 15-member jury, led by filmmaker Shaji N Karun, ultimately chose *Koozhangal*. However, fans were particularly disturbed not just by the exclusion of *Sardar Udham* but by the rationale provided by Indraadip Dasgupta, which sparked significant debate and disappointment. (Dr. Hasan Jafar, 2024) When Soojit Sarkar's *Sardar Udham* was denied entry to the Oscars, there was renewed debate about why India rarely gets nominated. This report reflects upon the films sent to the Oscars over the past decade, pointing out that some selections might not have been the best. The Oscars, awarded by the Academy of Motion Picture Arts and Sciences (AMPAS), are the most prestigious awards in the entertainment industry. They are highly respected because they recognize films with exceptional artistic and technical merit. Winners receive a golden statuette called the "Academy Award of Merit," popularly known as an "Oscar." This recognition is a symbol of

international acclaim and cinematic excellence. Since 1957, India has been submitting films for the Best International Feature Film category at the Oscars. The Film Federation of India appoints a yearly committee to select one film representing the country. These chosen films, accompanied by English subtitles, are sent to the Academy for screening and consideration. (Dr. Hasan Jafar, 2024)

Over the years, India has submitted more than fifty films, with the majority being Hindi films, three of which have received nominations. Other submissions have included films in Tamil (10), Malayali (04), Marathi (03), Bengali (02), Telugu (01), Gujarati (01), Konkani (01), and Assamese (01), languages. Notable figures in Indian cinema, such as Satyajit Ray, Kamal Haasan, and Aamir Khan, have represented India multiple times. For instance, Satyajit Ray's films have been selected three times, and Aamir Khan's *Lagaan* received a nomination, highlighting some of India's notable contributions. (Forbs, 2024)

However, the choice of films sent to the Oscars often raises questions. For instance, Anurag Basu's *Barfi!* (2012) was criticized for copying scenes from films dating from 1917 to 2004, namely *Cops*, *The Adventurer*, *Citylights*, *Singing In The Rain*, *Project A*, *The Notebook*, and *Benny & Joon*, making it an unsuitable candidate for the Oscars. Similarly, Zoya Akhtar's *Gully Boy* (2019), despite being a well-made film with solid performances, was based on a storyline about a struggling rapper, which was not new to American audiences and the American jury who have seen the same story in the movie *8 Mile* almost two decades ago.

Better alternatives could have been there. For example, in 2013, the committee could have sent *The Lunchbox* instead of selecting *The Good Road*, a Gujarati film with interlinked stories set on the highway of the Rann district. This film had already garnered international acclaim and positive reviews. In 2012, instead of *Barfi!*, films like *Paan Singh Tomar* or the crime drama *Gangs of Wasseypur* might have been stronger contenders. Similarly, in 2019, *Article 15* and *Tumbbad*, which depicted unique and impactful stories, could have been better choices than *Gully Boy*. (Forbs, 2024)

For India to improve its chances at the Oscars, it is essential to select films that are original, unique, and critically acclaimed. The selections over the past decade often lacked these qualities, making it difficult for Indian films to succeed at the Oscars. Focusing on films that bridge the gap between reality and representation, rather than merely achieving commercial success, is crucial for achieving international recognition and potentially winning an Oscar.

2.10 LIMITATIONS OF AVAILABILITY OF LITERATURE

The literature review is a crucial aspect of any study because it reveals the breadth of previous work in the field. The literature review results serve as a steppingstone for the researcher as they progress toward their goals. However, there needs to be more literature in this field. It is also important to mention that most of the literature search was done using electronic databases, except for finally evaluating the references of the articles that were included. Although these electronic searches cover the vast majority of resources, the present literature evaluation may contain material mined from online resources other than scholarly journals. List of the references is given in Table 2.10.1.

Table 2.10.1: LIST OF THE REFERENCES

RESEARCH WORK FOCUSING WOMEN IN CINEMA		
Title	Researcher	Guide(s)
Re Writing of Muslim Women Characters in Bollywood Hindi Cinema A Critical Study	<i>Abdul Siddiquee Quadir</i>	Mohammad Fariyad
Woman Femininity and Myth in Selected Post 1980 Bollywood Cinema	<i>Hashmina Habeeb</i>	Salil Varma R
Feminist awakening in bollywood a shift from objectification to subjectification	<i>Khalsa, Simran Preet Kaur</i>	Sharma, Vandana
Portrayal of Females in Indian English Feminist Fiction and Hindi Parallel Cinema during 1975 2005	<i>Sushila Rathore</i>	Meenakshi Raman
The representation of womens political and social identity in Hollywood Bollywood and Iranian Cinema after 1990 a comparative study	<i>Samareh Sherafat</i>	Laxmi, K
Female Protagonist in Hindi Cinema A Comparative Study of Representative Films from 1950 to 2000	<i>Sifwat Moini</i>	Pitabas Pradhan
Violence against women in contemporary popular hindi cinema	<i>Biswas, Arundhatie</i>	Singh, Renuka
Literature to films a study of select women protagonists in hindi cinema	<i>Falari, Bharati P</i>	Budkuley, K J
Changing iconography of the woman in Bengali cinema 1950s to 1990s : a sociological study of some select films	<i>Kundu, Abhijit</i>	Gandhi, J S
Structure and agency a study of womens portrayal in contemporary Iranian and Indian cinema	<i>Rad, Mana Tabatabaei</i>	Sabbarwal, Sherry
Nari kendrit hindi cinema mein bharatiya stri	<i>Kore, Sulbha</i>	Cheda, Madhuri
Representation of Women in Hindi Cinema A Comparative Study of Commercial and Parallel Cinema Post 1980s	<i>Samien Kidwai</i>	Shaheena Tarannum

RESEARCH WORK FOCUSING PERSONALITIES OR THEIR WORK		
Title	Researcher	Guide(s)
Art of Charlie Chaplin	<i>Thakur, Debesh</i>	
Expatriation, exile and rootlessness: a semiological study of the cinema of Ritwik Ghatak	<i>Vahali, Diamond Oberoi</i>	Gill, H S
Depiction Of Humanitarian Approach and Social Relationship In Gulzars Films	<i>Amit Channa</i>	GP Pandey
Constructing India Cultural Identity and Politics of Representing Shashi Kapoor in the Select Merchant Ivory Films	<i>Jayalekshmi N S</i>	Babitha Justin
Oedipal content in post-independence Bengali cinema Ritwik Kumar Ghatak in retrospect	<i>Raychaudhuri, Saubhik</i>	Bhattacharya, Somnath
A study of Indian cinema in 21st century and social issues a special reference of Aamir Khans cinema	<i>Sisodia, Kirti</i>	Ali, Shahid
Samantar Cinema ka bhasik aur samajik adhyayan: vishesh sandarbh Nasaruddin Shah abhinit filme	<i>Khillan, Pooja</i>	Mishra, Smita
M S Satyu cinemagalalli pragatipara chintane Ondu vimarshatmaka adhyayana	<i>Kodli, J S</i>	Mariswami, H K
Politics of identity formation a case study of Dr Rajkumar s movies	<i>Roopa, K. N.</i>	Assadi, Muzaffar
Films and philosophy of Gulzar: a critical study	<i>Singh, Harjeet</i>	Joshi, Namarta
Rethinking nature an ecocritical understanding of bibhutibhushan bandyopadhyay s select novels	<i>Mishra S. K.</i>	Sarangi I.
Women and culture in the serials of Ekta Kapoor a study	<i>Tejaswini S Hiremath</i>	Patil B Y

RESEARCH WORK FOCUSING ADAPTATION		
Title	Researcher	Guide(s)
Novel and cinematography a study of the selected novels of Thomas Hardy Joseph Conrad and James Joyce	<i>Singh, Rachna Surinder</i>	Raina, M L
From page to screen: aisha and bride and prejudice as post-colonial adaptations of emma and pride and prejudice	<i>Sharma, Iesha</i>	Charak, Posh
Books in motion a study of the adaptations of four Indian novels into films	<i>Patel Swagat Kunjaban</i>	Thorat Ashok
Filming the texts the politics of horror in selected texts and films	<i>Rizwana Sultana K</i>	Asha Muhammed
Hindi inema ke vikas me Hindi upanyas ka yogdan	<i>Harish Kumar</i>	Sudhesh, S.P
Imaging the word visual interpretation of Psychological realism in Joseph Conrad and D H Lawrence _with special reference to Lord Jim heart of darkness the rainbow and	<i>Bandal, Ankush Dattatraya</i>	Valke, B S

women in love_		
Screening the text adaptation and appropriation in the films of Akira Kurosowa and Francis Ford Coppola	<i>Latheef, Sajid A</i>	Jamuna B S
Literary Text and its Theatrical and Cinematic Adaptations	<i>Sunman Kaur</i>	Parminder Kaur
From Shakespearean Text to Cinema A Study of Select Dramaturgic Adaptations	<i>Fatimah Javed</i>	Samina Khan
Shakespeare on screen appropriation retroaction and intertextual dynamics in selected Shakespearean plays as films	<i>Ray, Pradipta</i>	Guha, Chinmoy
Film industry and contemporary culture: a sociological analysis with special reference to form, technique and theme in Tamil Cinema	<i>Percy, Joseph Bernard</i>	Panini, M N; Jain, R K
The New Theatres Ltd the cathedral of culture and the house of the popular	<i>Mukherjee, Madhuja</i>	Panjabi, Kavita and Prasad, Madhava
Child issues and their representation in Indian Cinema	<i>Shukla Pragti</i>	Pawha Meenakshi
Depiction of sex and violence in hindi films and its impact on the Indian youth	<i>Pandey, Chandra Shekhar</i>	Mishra, Raghavendra; Das Paromita

RESEARCH WORK FOCUSING INDIAS REGIONAL CINEMA		
Title	Researcher	Guide(s)
Gujarati Films yesterday and today: A study	<i>Chauhan, Parul</i>	Udani, Neeta
A study of the effective marketing strategies adopted by Marathi film industry and its impact on Cinegoers in Mumbai	<i>Natu, Pankaj Ramesh</i>	Lawrence, M D
Cinema and politics in Andhra Pradesh	<i>Reddy, Vamshi Krishna V</i>	Mukherjee, tutun
Malayalam cinema society and politics of Kerala	<i>Vasanthi, K</i>	Dr Jagadeesan, P
Mannvasani the Scent of the Soil The Articulation of Tamilness in Contemporary Tamil Cinema	<i>Manohar, M.G.Ram</i>	Hariprasad, A.
Epistemology of separate Dravidian identity a reading through Tamil new wave cinema	<i>Nithin, K</i>	Girishkumar, T S
Recurrent cultural themes in Tamil cinema and their impact on Tamil society a futures studies perspective	<i>Stephen, A</i>	Sundaram, A
Telugu Cinema Patallo Srungara dhrusti	<i>Paidala Moulana</i>	Dr. S.G.D. Chandra sekhar
Industry aesthetics spectatorial subjectivities a study on Malayalam cinema of the 1950s	<i>Joseph, Jenson</i>	Thirumal, P

Nostalgias of the north malabar and the popular in malayalam cinema	<i>Syma P</i>	Ansari, M T
Patriarchal Ideology in Select Victorian British Canonical Literature Tamil Cinema and Popular Tamil Fiction An Analysis of Typologies of Woman	<i>Narayanan A.</i>	Roopkumar Balasingh R.
Rethinking religion redefining politics Malayalam cinema 1970s 90s and beyond	<i>Varghese, Benedict</i>	Jayasankar, K P; Gopinathan, K
Model Citizens Development Domesticity and Popular Cinema in Kerala 1989 2009	<i>Arunlal, K.</i>	Poduval, Satish Kumar
Political Themes in Malayalam Literature and Cinema An Analytical Study	<i>Gopu S Pillai</i>	George Onakkoor N K
Reading Laughter The Popular Malayalam Comedy Films of the Late 80s and Early 90s	<i>Jenny Rowena P.</i>	Tirumalesh K.V.

Source- SHODHGANGA a reservoir of Indian Thesis <https://shodhganga.inflibnet.ac.in/>

Remarks-

The research landscape concerning Indian cinema reveals a predominant focus on specific themes such as the societal impact of films, the portrayal of women, representation of particular social classes, individual filmmakers' bodies of work, and comparative analyses with other art forms. However, there is a noticeable absence of studies examining the significance of prestigious awards like the Oscars in relation to Indian cinema. Furthermore, there is a lack of exploration into the differences between the 'content' and 'cinematic language' used in Oscar-winning films compared to Indian entries.

This gap in literature underscores the importance of conducting a study to analyse these aspects. Such research could shed light on how these awards are perceived within the Indian film industry, their impact on the industry's global recognition, and how they influence filmmaking practices in India. Additionally, exploring the differences in content and cinematic language between Oscar-winning films and Indian entries could provide valuable insights into cultural and stylistic preferences, as well as the international competitiveness of Indian cinema.

Addressing these research gaps not only enriches our understanding of the global dimensions of Indian cinema but also contributes to broader discussions on cultural representation, artistic influence, and the evolving dynamics of international film awards. Thus, there is a compelling need for scholarly inquiry into these areas to fill the current void in academic literature and advance knowledge in the field of film studies.

CHAPTER THREE

RESEARCH METHODOLOGY

Introduction:

The chapter outlines the philosophical underpinnings, research design, data collection methods, and analytical techniques utilized in this study. A mixed-method research approach combines qualitative and quantitative methodologies, offering a more comprehensive understanding of research. In this study, a mixed-method design was adopted by integrating focus group discussion as a qualitative method and Likert scale/multiple-choice questions as quantitative methods. Further textual analysis was conducted to complement the analysis based on focus group discussions as a qualitative method, alongside Likert scale and multiple-choice questions as quantitative methods. This approach aims to provide a nuanced and, robust exploration of the research topic, capitalizing on the strengths of both qualitative and quantitative data.

3.1 PHILOSOPHICAL PRESPECTIVE:

This research is situated within a critical realist perspective, recognizing the existence of an objective reality while acknowledging the role of social construction and subjective interpretations. This framework allows for an exploration of films' aesthetic and universal appeal, recognizing both the medium's intrinsic qualities and the contextual factors that shape audience perception.

Critical realism posits that an objective reality exists independently of our perceptions and interpretations of it. In the context of film research, this perspective acknowledges that films have inherent qualities and meanings that exist regardless of how individuals perceive or interpret them.

The research acknowledges the existence of an objective reality in films. This could refer to the physical elements of films (such as cinematography, editing, and sound design) and the narrative structure independent of individual interpretations.

While critical realism recognizes an objective reality, it acknowledges that social, cultural, and historical contexts influence our understanding and interpretation of reality. In film research, how a film is perceived and interpreted by audiences is shaped by societal norms, cultural values, and personal experiences.

The research aims to explore the intrinsic qualities of films that contribute to their artistic and sensory appeal, such as visual composition, narrative structure, acting, and directing. And universal appealing aspects of films that resonate across different cultural and social contexts, suggesting that certain themes, emotions, or storytelling techniques have a broad, cross-cultural appeal.

The research acknowledges that films' appeal and meaning are influenced by intrinsic qualities (those inherent to the medium itself) and contextual factors (such as cultural, social, and historical influences).

The research aims to understand how intrinsic qualities and contextual factors shape audience perceptions of films. This includes how audiences interpret films' themes, messages, and emotions based on their cultural backgrounds and personal experiences.

3.2 THE ROLE, APPROACHES AND APPLICATION OF MEDIA RESEARCH

Media research is the classical way to the study of media communication process. Media research use similar method of research which is normally applied in information systems for social science. Social science and behavioural literature have the symmetry of communication science. Therefore, in the fields of logical analysis and research technology, the media research method has been applied in the research of sociology as well as behavioural science. Media Research has done at the following levels:

1. To determine what the media is.
2. To observe what a situation of media is.
3. To observe who are handling or dominating media.
4. To explain the functions of media research.
5. To observe the impact of media on the social life.
6. To think about how to improve the field of media. (Roger Wimmer, 2023)

Considering above points researcher has already determined film media as a core of research. In the context of this fact, researcher is going to analyse the function of this Media. After a brief observation and comprehensive understanding of film media researcher can design new points which generates insights that are valuable for industry professionals, including filmmaker, producers and award committee member. By understanding the factors influencing award recognition, stakeholders can make informed decision to improve the quality and visibility of

Indian films on the global stage. New theoretical framework of 'transformation' for further analysis. This research will contribute in the field of film studies and filmmaking.

Media research is necessary to find out the nature of media, values of media, their principles, their functions and impact.

1. Through media research new knowledge can come into the light.
2. It can be studied new streams coming into the media.
3. It can be seen as the duty and social responsibility of the media.
4. It can be seen that the media has an impact on human life and society.
5. It can define Media's role in the development of the nation.
6. To study the questions which are in front of the media. (Berger, 2019)

Considering above points, this research provides a holistic understanding of factors affecting Indian films' award recognition. It can provide insights to identify cultural biases, production quality, and marketing strategies influencing award as well as guides strategic decision for improving film quality and visibility. This study will provide a new dimension for film makers, audiences and media researchers.

Prof. A. A. Berger has written a book 'Media Analysis Techniques' which analyses methods of media research. Kishwar Panna has also described the following methods of media analysis in his book named 'Mass Media Research'.

1. Survey (field work)
2. Experimental study
3. Personal Study
4. Observation
5. Content analysis (Panna, 2010)

Content analysis method was applied in this study. Bernard Berellson has defined the content analysis as follows: "Content analysis is the research method used in the objective sequential qualitative explanation of the revelation." According to Kappanu, the content analysis methodology tries to make a sequential and qualitative interpretation of the meaning. In essence, there is no doubt that content analysis method may prove helpful in the present research.

3.3 RESEARCH DESIGN

Research design means the planning of the strategy of conducting research. It is a crucial part of research because it includes some essential considerations like strategy, conceptual framework, and identification of research tools, and procedure for analysing data. A multiple research design is only suitable for some kinds of research. The planning must be done following the objectives of the research. That is why the researcher has applied a mixed-method approach combining qualitative and quantitative methodologies, offering a more comprehensive understanding of a research question. In this study, a mixed-method design was adopted by integrating focus group discussion and textual analysis as a qualitative method and Likert scale/multiple-choice questions as quantitative methods. This approach aims to provide a nuanced and robust exploration of the research topic, capitalizing on the strengths of both qualitative and quantitative data.

Descriptive research is characterized by its methodical description of a population or circumstances. The researcher has no say over any of the factors influencing this study's setup. Randomly selected respondents across ages and professional backgrounds provided the data to compile this summary to achieve objectives of this study.

In order to improve and broaden the findings of a study, mixed methods research incorporates both qualitative and quantitative techniques. As A. Tashakkori and I. Newman pointed out in the 2010 edition of the International Encyclopaedia of Education, mixed methods research problems by methodically integrating quantitative and qualitative techniques to study. Researchers who use mixed methods are pragmatic; they gather both qualitative and quantitative data; they use both planned and ad hoc research designs; they analyse their data using both statistical and content analysis; and they draw meta-inferences as answers to their research questions.

A) Quantitative-Research that specialize in quantitative approaches focus on systematic data collecting and numerical analysis.

B) Qualitative-Analysis by studying Content and Use of Film Language of the selected films in accordance with the need of research topic.

Focus group interview/discussion: Analysis by gathering data via discussions/interviews with media, cinema, and literature professionals and academicians which will include notable film personalities, directors, producers, actors, writers, cinematographers, editors, sound designers etc. The professional experience and significant achievements of these professionals in the field and their views on Oscar awards in general and the reasons in specific for India not winning award so far, would significantly contribute in compiling the information needed for research topic.

C) Textual Analysis- Analysis based on the Oscar-awarded movies and Indian films entries for Oscar awards, particularly in the category of "Best Film in Foreign Language". The textual analysis provides insight to the rational for the success or failure in winning or nominated but not winning the Oscar awards in the category of "Best Film in Foreign Language"

Data Collection and Analysis

According to Robertson and Wright, information collected to draft specific research points is called a primary source, and information collected from other sources but used for research is called a secondary source. The purpose behind this editing is different, but it proves very helpful for researchers.

Engage in a meticulous process of watching and re-watching the selected films. Take detailed notes on various aspects, including narrative structure, character development, dialogue, cultural representations, universal appeal, cinematography, sound design, and other elements of the language of cinema that contribute to the film's overall impact. These notes will form the basis for textual analysis.

Immerse in the dataset to gain a comprehensive understanding of the films. This involves repeatedly viewing the films, reading related literature, and familiarizing themselves with each film's cultural context and appealing aspects. The goal is to approach the analysis with a well-informed perspective.

Begin the analysis with open coding, breaking down the data into smaller, meaningful units. Elements that stand out, such as recurring motifs, cultural symbols, character traits, specific narrative devices, and visual language devices, can be categorized as codes. This open coding process allows for detailed data exploration without preconceived notions, ensuring that emergent

themes are captured organically. The coding serves as a roadmap for the analysis, providing a systematic structure for organizing and interpreting the data.

Systematically review the data, searching for patterns and themes that emerge across multiple films. Themes may encompass cultural identity, social issues, artistic expressions, or any recurring element that contributes to the narrative richness of the films. Look for both manifest and latent themes, considering the explicit and underlying messages the films convey.

Clearly define and name each identified theme. This involves conceptualizing the essence of the theme and ensuring that it encapsulates the commonality observed across the films. The goal is to create a concise and meaningful description of each theme that reflects its significance within the context of Oscar-awarded films and Indian entries in the category of 'Best Film in Foreign Language' of Oscar awards.

Iteratively review and refine the identified themes. Cross-check against the data to ensure accuracy and coherence. Consider how each theme contributes to the overarching narrative of Oscar-winning cinema. This iterative review and refinement process ensures the identified themes' reliability and validity.

It is important to explore the relationships and interactions between themes of Indian entries. This exploration provides a deeper understanding of the complex tapestry of the films. Some themes may complement or contrast each other, and considering how themes intersect and influence each other can contribute to the overall impact of the films.

Interpret the themes within the socio-cultural and cinematic context. Consider the implications of these themes on the global perception of cinema and its representation at prestigious platforms like the Oscars. Delve into the subtleties of each theme, examining how it contributes to the narrative depth, cultural representation, and the profound artistic merit of the films.

Finally, it's crucial to present the findings in a cohesive and structured narrative. This structured presentation enhances the readability and comprehension of the report. Present the 'content' and 'use of film language', their interconnections, and the broader implications for Oscar-award. Use examples from the films to support the analysis. Include quotes, scenes, or dialogues that encapsulate the essence of each theme, content and used of film language. Ensure that the report is accessible to a diverse audience, providing scholarly and engaging insights.

In the data collection process, the researcher has visited libraries, video libraries, and archives, collected articles, research papers, and books, and gone through electronic data like YouTube and many informative websites. All these sources prove helpful for the present research.

The collection of information in the pursuit of the research question is a crucial step. The information gathered through this process, holds a significant role in the present research. The primary sources of this research are audience surveys, interviews with filmmakers, industry experts, with officers working/worked in this area (focused group), and sample films. Secondary sources include various articles, reference books, news articles, magazine articles, film databases, academic literature reviews, critical reviews, and media coverage.

Textual Analysis

Textual analysis is a qualitative research method that offers a systematic approach to identifying, analysing, and reporting patterns or themes within a dataset. When applied to Oscar-awarded cinema and Indian films entries for Oscar awards, particularly in the category of "Best Film in Foreign Language," this method becomes a powerful tool to unveil nuanced insights into the artistic, cultural, and the textual dimensions that contribute to the success of these films on the global stage vis-à-vis possible shortfalls of Indian entries. This guide provides a comprehensive step-by-step approach to performing textual analysis on Oscar-awarded cinema and Indian entries in the 'Best Film in Foreign Language' category of Oscar awards.

Selection of Films: Begin by selecting a representative sample of Oscar-awarded films and Indian entries in the category of 'best film in foreign language' of Oscar awards. This is a crucial step as the chosen films should reflect the diversity, breadth and consider factors such as genres, directors, time periods, and textual content to ensure a comprehensive and balanced study.

Data Collection: Engage in a meticulous process of watching and re-watching the selected films. Take detailed notes on various aspects, including narrative structure, character development, dialogue, cultural representations, universal appeal, cinematography, sound design, and other elements of language of cinema that contribute to the film's overall impact. These notes will form the basis for textual analysis.

Familiarization with the Data: Immerse in the dataset to gain a comprehensive understanding of the films. This involves repeatedly viewing the films, reading related literature, and familiarizing

with the cultural context and appealing aspects of each film. The goal is to approach the analysis with a well-informed perspective.

Initial Coding: Begin the analysis with open coding, a process of breaking down the data into smaller, and meaningful units. Code elements that stand out, such as recurring motifs, cultural symbols, character traits, or specific narrative devices, visual language devices. This open coding process allows for a detailed exploration of the data without preconceived notions, ensuring that emergent themes are captured organically. The coding serves as a roadmap for the analysis, providing a systematic structure for organizing and interpreting the data

Searching for Themes: Systematically review the data, searching for patterns and themes that emerge across multiple films. Themes may encompass cultural identity, social issues, artistic expressions, or any recurring element that contributes to the narrative richness of the films. Look for both manifest and latent themes, considering both the explicit and underlying messages conveyed by the films.

Defining and Naming Themes: Clearly define and name each identified theme. This involves conceptualizing the essence of the theme and ensuring that it encapsulates the commonality observed across the films. The goal is to create a concise and meaningful description of each theme that reflects its significance within the context of Oscar-awarded films and Indian entries in the category of 'best film in foreign language' of Oscar awards.

Reviewing and Refining Themes: Iteratively review and refine the identified themes. Cross-check against the data to ensure accuracy and coherence. Consider how each theme contributes to the overarching narrative of Oscar-winning cinema. This iterative review and refinement process ensure the identified themes' reliability and validity.

Mapping Relationships Between Themes: Explore the relationships and interactions between themes of Indian entries. Some themes may complement or contrast each other, providing a deeper understanding of the complex tapestry. Consider how themes intersect and influence each other, contributing to the overall impact of the films.

Interpretation: Interpret the themes within the socio-cultural and cinematic context. Consider the implications of these themes on the global perception of cinema and its representation at prestigious platforms like the Oscars. Delve into the subtleties of each theme, examining how it contributes to the narrative depth, cultural representation, and artistic merit of the films.

Reporting Findings: Finally, report the findings in a cohesive and structured narrative. Present the ‘content’ and ‘use of film language’, their interconnections, and the broader implications for Oscar-awarded cinema. Use examples from the films to support the analysis. Include quotes, scenes, or dialogues that encapsulate the essence of each theme, content and used of film language. Ensure that the report is accessible to a diverse audience, providing scholarly and engaging insights.

Quantitative Component Standardization and Generalization:

The quantitative component involves the use of Likert scale and multiple-choice questions to gather standardized, measurable responses from a larger sample. This method enables researchers to generalize findings to a broader population, providing statistical robustness.

Quantifiable Data:

Likert scale responses yield quantifiable data, allowing for statistical analysis. This numeric representation facilitates the identification of trends, patterns, and relationships within the data, offering a structured and systematic way to interpret participant responses.

Comparisons and Statistical Inference:

Quantitative data obtained through Likert scale and multiple-choice questions allow for direct comparisons between groups or variables. Statistical inference methods can be applied to test hypotheses, providing a level of rigor and objectivity to the study.

Integration of Findings: The strength of the mixed-method approach lies in the integration of qualitative and quantitative findings. Triangulation, a process of comparing and contrasting results from both methods, enhances the validity and reliability of the study. Qualitative insights from textual analysis can help explain or contextualize patterns observed in the quantitative data, offering a more holistic interpretation of the research topic.

Comprehensive Understanding: The combination of qualitative and quantitative methods allows for a comprehensive exploration, ensuring a more holistic understanding of the research question.

Validity and Triangulation: Triangulating data from different sources enhances the validity of the study, as insights can be cross-validated and corroborated.

Richness and Generalizability: Qualitative data provides richness and depth, while quantitative data offers generalizability and statistical rigor, providing a well-rounded perspective.

Enhanced Research Validity: By addressing research questions from multiple angles, a mixed-method approach enhances the overall validity and reliability of the study.

The mixed-method approach, combining quantitative analysis and focus group discussion with Likert scale/multiple-choice questions, offers a synergistic strategy to explore research questions comprehensively. This integrated approach harnesses the strengths of both qualitative and quantitative methods, providing researchers with a more nuanced and robust understanding of the complex phenomena under investigation.

3.4 RESEARCH TECHNIQUE -SURVEY & ANALYSES

The survey method was used in this investigation. A preliminary survey was carried out. Randomly selected respondents across a range of ages and professional backgrounds provided the numerical data used to compile this summary. A survey is done by preparing questionnaire to more than 300 people either working or interested in the area of research topic and analysing the collected data. This is characterized by its methodical description of a population or set of circumstances. The researcher has no say over any of the factors at play in this study's setup.

Qualitative data (non-numerical data) is analysed using a textual analysis approach in the current investigation by analysing the 'Content' and 'Use of Cinema Language' in Indian films sent as official entries and award winning films in the category of best film in foreign language at Oscars and by doing Comparative study of Indian entries and Award-winning films.

The qualitative data is also gathered via discussions / interviews with media, cinema, and literature professionals and academicians including notable film personalities, directors, producers, actors, writers, cinematographers, editors, sound designers etc. Group of around 30 people consists of Film Professionals, Academicians, Critics, Bureaucrats etc. were interviewed.

3.5 Analysis Tools

Frequency Distributions:

- Examine the distribution of responses for both Likert scale and multiple-choice questions to understand the prevalence of different opinions and choices.

Mean and Standard Deviation:

- Calculate the mean Likert scale scores to understand the central tendency.
- For multiple-choice questions, analyse the frequencies of each option.

KNOWLEDGE GAP

After conducting an analysis of the relevant literature on the subject, it is learned that most studies on Indian cinema focus on topics like the representation of women, minorities in the industry and the societal impact of films. Film studies also often include either an evaluation of a director's oeuvre or a comparison of that oeuvre to others in the field (literary, visual, performance, etc.). The Academy Awards, or Oscars as they are more frequently known, are widely regarded as one of the world's most prestigious film honours. All films made in a language other than English compete in one category called "Best Film in Foreign Language" now renamed as, 'Best International Film' with typically five films being nominated and one taking home the Academy Award.

Although India has entered its film for the Oscars almost every year since the competition began, it has never won the award for best picture, though nominated thrice. It would help to analyse the Oscar-winning films' 'Content' and effective utilization of 'Film Language' and plots and characters to determine why Indian Film did not win. It appears that, to date, there has been surprisingly little research on the topics of Indian Academy Award submissions, the actual substance of winning films, and why Indian films have not won an Oscar. This research investigates why no Indian film has taken home the Oscar for "Best Foreign Language Film" to date.

Remarks –

For this study, a mixed-method research approach is employed to ensure comprehensive analysis and robust findings. The methodology included the preparation of 25 structured questionnaires distributed among over 350 respondents to gather quantitative data. This quantitative phase aimed to provide statistical insights into perceptions and preferences related to Oscar-winning films and Indian entries.

In addition, qualitative data is gathered through focus group discussions and interviews with more than 30 key stakeholders in the film industry. These included professionals, office bearers in relevant organizations, academics, filmmakers of Indian Oscar entries, and film critics. The qualitative phase utilized textual analysis of Oscar award-winning films and Indian entries from the years 2015 to 2019 in the Best Foreign Language Film category. This analysis aimed to

explore nuanced perspectives, cultural interpretations, and artistic elements embedded in these films.

By combining quantitative survey data with qualitative insights from diverse stakeholders and detailed textual analysis of film content, this mixed-method approach aimed to achieve a comprehensive understanding of the significance of awards like the Oscars in Indian cinema. The integration of both quantitative and qualitative methods is designed to ensure more definitive conclusions aligned with the research objectives, providing a robust foundation for the study's findings.

CHAPTER FOUR

ANALYSIS AND INTERPRETATION

The study aimed to investigate the 'Content' and 'Use of Film Language' in official Indian entries for the Academy Awards' "Best Film in Foreign Language" category from 2015 to 2019. As explained in the methodology section two types of data is collected:

1. **Questionnaire Data:** A structured questionnaire was used to gather responses from participants. The questionnaire items were developed based on a review of existing literature and were measured using a five-point Likert scale.
2. **Focus Group Data:** This included discussions and interviews with professionals actively working in the cinema industry. Participants included acclaimed writers, directors, editors, sound designers, actors, academicians, and bureaucrats in related fields.

The quantitative analysis is based on the questionnaire data collected by standard way of questionnaire comprising of 25 questions for a survey. A survey utilizing a meticulously designed questionnaire was conducted with a robust sample of 392 respondents, the details of the survey and analysis as a part of quantitative analysis is explained in the following subsections (Section 4.1 to 4.8).

PART A: QUANTITATIVE DATA ANALYSIS

4.1 GENERAL INFORMATION/DEMOGRAPHICS

Table 4.1.1 shows a statistical age distribution of the respondents to the survey undertaken for the study. The age band and the frequency of the individual age band shows wide array of the age band and distribution of the respondents in the age band. The age of the respondents is important for generalization of the insight gain from the study.

Table 4.1.1: AGE OF RESPONDENTS

		Age			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18 to 20 years age groups	59	15.1	15.8	15.8
	21 to 30 age group	91	23.2	24.4	40.2
	31 to 40	93	23.7	24.9	65.1
	41 to 50	98	25.0	26.3	91.4
	51 to above	32	8.2	8.6	100.0
	Total	373	95.2	100.0	
Missing	System	19	4.8		
Total		392	100.0		

Table 4.1.1 presents information about the distribution of survey respondents across different age groups. The breakdown of the information provided in table 4.1.1 is given below:

Age Groups:

- 18 to 20 years age group: 59 respondents, accounting for 15.1% of the total.
- 21 to 30 years age group: 91 respondents, constituting 23.2% of the total.
- 31 to 40 years age group: 93 respondents, making up 23.7% of the total.
- 41 to 50 years age group: 98 respondents, comprising 25.0% of the total.
- 51 and above years age group: 32 respondents, representing 8.2% of the total.

Total Respondents:

- The total number of respondents in these age groups is 373, accounting for 95.2% of the total.

Missing Data:

- There are 19 cases with missing data (System), representing 4.8% of the total.

Overall Total:

- The table 5.1.2 includes data for a total of 392 respondents, with percentages adding up to 100%.

Table 4.1.2 shows the categorization of the respondents based on their education. The respondents are broadly categorized into graduate and post-graduate educational levels. The education discipline is not considered to emphasize the interest of the respondent in the movies rather than their education streams. However, the level of education matters when it comes the knowledge, experience and thought process of the individual.

Table 4.1.2: EDUCATION OF RESPONDENTS

Education (Student to specify subject specialization or faculty/department of study)				
		Frequency	Percent	Valid Percent
Valid	Graduate	257	65.6	65.6
	Post Graduate	135	34.4	34.4
	Total	392	100.0	100.0

Table 4.1.2 provides information about the distribution of survey respondents based on their educational qualifications. The interpretation of the information provided in the table 4.1.2 is given below:

Educational Qualifications:

- Graduate: 257 respondents, constituting 65.6% of the total.
- Postgraduate: 135 respondents, making up 34.4% of the total.

Total Respondents:

- The table 4.1.2 includes data for a total of 392 respondents, with percentages adding up to 100%.

Based on the table 4.1.2, it can be seen that all the people who answered the survey are well-educated. Among them, 38.3% are young adults, while 56.9% are older adults, making up more than 95.2% of all respondents. The survey is considered reliable because it reflects the views of highly educated adults.

4.2 INTEREST IN FILM AWARDS

The films that win Oscar award are considered classics in their field. In today's entertainment world, the Oscars is considered the pinnacle event. The Oscars are/is, the name has come to symbolize unparalleled achievement. The cultural significance of the Oscars was best summed up by Robert Osborne: This award has stood the test of time and has come to represent excellence on a global scale. Everyone enjoys going to the movies. While movies are accessible on many devices, nothing beats actually going to the theatre and relaxing under the dim lights while you wait for the show to begin. This is an experience that is hard to top. It is challenging to choose a single film from the vast assortment available in today's cinematic environment.

Table 4.2.1 shows the frequency distribution of the respondents on how often they watch the movies. It should be noted that it is one of the parametric questions answered from the respondent to the survey conducted for the study.

Table 4.2.1: MOVIE WATCHING FREQUENCY

How often do you watch movies?		Frequency	Percent	Valid Percent	Cumulative
Valid	Rarely	10	2.6	2.6	2.6
	Sometimes	96	24.5	24.5	27.0
	Often/Regularly	179	45.7	45.7	72.7
	Always	107	27.3	27.3	100.0
	Total	392	100.0	100.0	

Table 4.2.1 presents data on the frequency of a certain behavior or activity among survey respondents. The interpretation of the information provided in the table 4.2.1 is given below:

Frequency Categories:

- Rarely: 10 respondents, accounting for 2.6% of the total.
- Sometimes: 96 respondents, constituting 24.5% of the total.
- Often/Regularly: 179 respondents, making up 45.7% of the total.
- Always: 107 respondents, representing 27.3% of the total.

Total Respondents:

- Table 4.2.1 includes data for a total of 392 respondents, with percentages adding up to 100%.

From the table 4.2.1, it can be see that out of 392 people surveyed, 286 watch movies regularly, 96 watch them sometimes, and only 10 rarely watch movies. This means that 97.4% of the respondents are actively involved in watching movies, which makes the survey reliable. Table 4.2.2 shows the distribution of the distribution of the respondent providing insight on the viewpoint or reason for watching the movies.

A lot of individuals think that watching movies is a fun way to relax and unwind. One option to anxiety loss is to watch movies, which may help us forget our concerns. Going to the cinema may lift your spirits, as mentioned before.

Table 4.2.2: REASON FOR WATCHING MOVIES?

Why do you watch movies?				
Reason(s)		Respondents	Percent	Valid Percent
Valid	For time pass	63	16.1	16.1
	For entertainment	291	74.4	74.4
	For knowledge & information	248	63.4	63.4
	For research/study	165	42.2	42.2
	Reasons other than above	07	1.8	1.8

Table 4.2.2 presents information on the reasons why respondents engage in a particular activity. The interpretation of the information provided in the table 4.2.2 is given below

Reasons for Engagement:

- For time pass: 63 respondents, constituting 16.3% of the total.
- For entertainment: 291 respondents, making up the majority at 74.4%.
- For knowledge & information: 248 respondents, representing 63.4% of the total.
- For research/study: 165 respondents, accounting for 42,2% of the total.

Total Respondents:

- Table 4.2.2 includes data for a total of 391 respondents.

From the table 4.2.2, it can be concluded that people mainly watch movies for entertainment, gaining knowledge, and doing study or research. The respondents' preferences show they choose movies with engaging content and effective use of cinematic language to make the viewing experience enjoyable and informative.

It is also important to know the types of movies like by an individual. Table 4.2.3 shows the information and percent distribution of the different categories of the movies people like to watch. Although it is difficult to generalize the presented results but considering the wide distribution of age, education, profession and interest provides basis for the type of the movies liked by most of the people.

Table 4.2.3: PREFERENCE OF WATCHING

Types / Kind of Movies you like to watch?				
		Respondent s	Percent	Valid Percent
Valid	Fiction 1	326	83.2	83.4
	Documentary-2	223	56.9	56.9
	Non-Fiction (other than Documentary) -3	220	56.1	56.1
	Animation-4	188	48	48
	Experimental-5	243	63	63

Table 4.2.3 presents information on the types or kinds of movies that respondents like to watch, with associated preferences and percentages. The interpretation of the information provided in the table 4.2.3 is given below:

Movie Preferences:

- Type/Kind 1: 326 respondents, constituting the majority at 83.2%.
- Type/Kind 2: 223 respondents, making up 56.9 % of the total.

- Type/Kind 3: 220 respondents, representing 56.1% of the total.
- Type/Kind 4: 188 respondents, accounting for 48% of the total.
- Type/Kind 5: 243 respondents, contributing 63% of the total.

Total Respondents:

- Table 4.2.3 includes data for a total of respondents 392, with percentages adding up to 100%.

From the table 4.2.3, it can be seen that respondents not only watch movies but also enjoy other types of audio-visual content like documentaries, animation films, and experimental works. This broadens their understanding of media production across filmmaking. However, their primary interest lies in fiction or experimental films, which is the focus of this study.

As it appears from the survey response that many people watch the movies also the motive for watching the movies is varying from person to person. It hints that the people who watch movies does not necessary interested in film awards or film festival. It necessitates to acquire information on the people who keeps the track of international film awards or film festival. Table 4.2.4 shows the frequency distribution of the respondents who keeps the track of international film awards or film festival.

Table 4.2.4: INTEREST IN INTERNATIONAL FILM AWARDS / FILM FESTIVALS

Do you keep track of international film awards and/or film festivals?		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	38	9.7	9.7	9.7
	Rarely	91	23.2	23.2	32.9
	Sometimes	148	37.8	37.8	70.7
	Often/Regularly	77	19.6	19.6	90.3
	Always	38	9.7	9.7	100.0
	Total	392	100.0	100.0	

Table 4.2.4 provides information on respondents' habits of keeping track of international film awards and/or film festivals. The interpretation of the information provided in the table 4.2.4 is given below:

Frequency of Keeping Track:

- Never: 38 respondents, accounting for 9.7% of the total.
- Rarely: 91 respondents, making up 23.2% of the total.

- Sometimes: 148 respondents, representing 37.8% of the total.
- Often/Regularly: 77 respondents, contributing 19.6% of the total.
- Always: 38 respondents, constituting 9.7% of the total.

Total Respondents:

- Table 4.2.4 includes data for a total of respondents, with percentages adding up to 100%.

Based on the table, about 67% of the people surveyed follow international film awards or festivals. Most respondents are also aware of the top films in India and globally each year. The informed opinions of these respondents add credibility to the survey for this study's focus area.

There are several film awards platforms recognized globally presenting the prestigious and importance of the film awards. This divides the interest of the people to follow the track of different award platform representing their interest as well a recognition of the international film awards. Table 4.2.5 shows the distribution of the respondent's frequency tracking different international film awards platforms. It is obvious and necessary to include the Oscar among the different categories considering the scope of the study.

Table 4.2.5: INTERNATIONAL FILM AWARD PLATFORMS FOLLOWED

Which of the following international film awards platforms do you keep track of?				
		Frequency	Percent	Valid
Valid		29	7.4	7.4
	British Academy of Film and Television Arts (BAFTA)	115	31.7	31.7
	Academy of Motion Pictures, Arts and Sciences	286	78.8	78.8
	Venice Film Festival	59	16.3	16.3
	Cannes Film Festival	219	60.3	60.3
	Golden Globe Awards	157	43.3	43.3
	Toronto International Film Festival	66	18.2	18.2
	Mumbai Academy of Moving Images (MAMI)	95	26.2	26.2
	International Film Festival of India (IFFI)	176	48.5	48.5
	Busan International Film Festival	40	11	11
	International Film Festival of Kerala (IFFK)	40	11	11
	Berlin International Film Festival	78	21.5	21.5
	Sundance International Film Festival	54	14.9	100.0

Table 4.2.5 provides information on the respondents' engagement with various international film award platforms. The interpretation of the information provided in the table 4.2.5 is given below:

Film Award Platforms:

- Not specified (or missing data): 29 respondents, accounting for 7.4% of the total.
- British Academy of Film and Television Arts (BAFTA): 115 respondents, making up 31.7% of the total.
- Academy of Motion Pictures, Arts and Sciences (Oscar) Film Awards: 286 respondents, representing the majority at 78.8%.
- Venice Film Festival: 59 respondents, contributing 16.3% of the total.
- Cannes Film Festival: 219 respondents, constituting 60.3% of the total.
- Golden Globe Awards: 157 respondents, accounting for 43.3% of the total.
- Toronto International Film Festival: 66 respondents, making up 18.2% of the total.
- Mumbai Academy of Moving Images (MAMI): 95 respondents, representing 26.2% of the total.
- International Film Festival of India (IFFI): 176 respondents, contributing 48.5% of the total.
- Busan International Film Festival: 40 respondents, accounting for 11% of the total.
- International Film Festival of Kerala (IFFK): 40 respondents, constituting 11% of the total.
- Berlin International Film Festival: 78 respondents, constituting 21.5% of the total.
- Sundance International Film Festival: 54 respondents, constituting 14.9% of the total.

Table 4.2.5 shows that most respondents, 78.8%, follow the Oscar film awards along with other international film awards and festivals. Specifically, 78.8% prefer to keep up with the Academy (Oscar) Awards, while 60.3% follow the Cannes Film Festival and 48.5% are interested in the International Film Festival of India. Other preferences include the Golden Globe (43.3%), BAFTA (31.7%), MAMI (26.2%), Berlin Film Festival (21.5%), Toronto Film Festival (18.3%), Venice Film Festival (16.3%), Sundance Film Festival (14.9%), Busan Film Festival (11%), and International Film Festival of Kerala (11%).

This indicates that when it comes to recognizing excellence in cinema, particularly in India, the Academy (Oscar) Awards are more closely followed than any other international platforms. The majority of respondents who follow the Oscars every year validate the survey's focus on

opinions about Indian films competing in the Best Foreign Language Film category, which is the main area of this study.

4.3 IMPORTANCE OF OSCAR AWARDS IN INTERNATIONAL FEATURE FILM CATEGORY)

Indian films have been competing for the Best International Feature Film Oscar (formerly known as the Best Foreign Language Film Oscar) since 1957, the year the category was established. Each year, a feature-length film made outside of the US with mostly non-English language is presented with the award by the US Academy of Motion Picture Arts and Sciences. Although the "Best Foreign Language Film" category did not come into existence until 1956, the Academy did offer an Honorary Award for the top non-competitive foreign language films produced from 1947 to 1955.

The respondents were asked about the importance of a film winning an Oscar to get worldwide visibility and business. Majority of the respondents said that it is very much important for a film to win an Oscar to get worldwide visibility and business. Out of total 69% of the respondents have mentioned the importance of winning an Oscar. The result for impotence or a film to win an award in the Foreign Language/International Feature film category at the Oscar Film Awards is shown in the table 4.3.1.

Table 4.3.1: IMPORTANCE OF AN OSCAR WIN

How important is it for a film to win an award in the Foreign Language/International Feature film category at the Oscar Film Awards to get worldwide visibility and business?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid		1	0.3	0.3	0.3
	Absolutely unimportant	18	4.6	4.6	4.9
	Unimportant	17	4.3	4.3	9.2
	Neutral	84	21.5	21.5	30.7
	Important	155	39.6	39.6	70.3
	Very Important	117	29.9	29.9	100.0
	Total	392	100.0	100.0	

Table 4.3.1 provides information on respondents' perceptions regarding the importance of a film winning an award in the Foreign Language/International Feature Film category at the

Oscar Film Awards for gaining worldwide visibility and business. The interpretation of the information provided in the table 4.3.1 is given below:

Importance Levels:

- Not specified (or missing data): 1 respondent, accounting for 0.3% of the total.
- Absolutely unimportant: 18 respondents, making up 4.6% of the total.
- Unimportant: 17 respondents, constituting 4.3% of the total.
- Neutral: 84 respondents, representing 21.5% of the total.
- Important: 155 respondents, contributing the largest portion at 39.6%.
- Very Important: 117 respondents, accounting for 29.9% of the total.

From the table 4.3.1 it can be seen that 69.5% of respondents believe it's crucial for a film to win an Oscar in the Foreign Language/International Feature Film category to gain global recognition and success in business. In contrast, only 9.9% of respondents think it's not important.

Further the influence and impact of the Oscar Film Awards can be suggested with the data shown in the Table 4.3.2. Table 4.3.2 shows the frequency and percentage of the respondent watching Indian movies which qualifies for the Foreign Language/International Feature film category at the Oscar Film Awards.

Table 4.3.2: WATCHING OFFICIAL INDIAN ENTRIES SENT FOR OSCAR.

Do you watch official Indian entries sent in the Foreign Language/International Feature film category at the Oscar Film Awards?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	20	5.1	5.1	5.1
	Rarely	54	13.8	13.8	18.9
	Sometimes	173	44.1	44.1	63.0
	Often/Regularly	72	18.4	18.4	81.4
	Always	73	18.6	18.6	100.0
	Total	392	100.0	100.0	

Table 4.3.2 provides information on the respondents' viewing habits regarding official Indian entries submitted in the Foreign Language/International Feature Film category at the Oscar Film Awards.

The interpretation of the information provided in the table 4.3.2 is given below:

Viewing Frequency:

- Never: 20 respondents, accounting for 5.1% of the total.
- Rarely: 54 respondents, making up 13.8% of the total.
- Sometimes: 173 respondents, representing the majority at 44.1%.
- Often/Regularly: 72 respondents, contributing 18.4% of the total.
- Always: 73 respondents, constituting 18.6% of the total.

According to the table 4.3.2, 37% of the respondents always make an effort to watch official Indian film entries submitted for the Oscar awards in the Best Foreign Language Film category. Additionally, 44.1% of respondents sometimes make an effort to watch these entries, while 18.9% of respondents do not watch them.

The survey shows that Indian audiences eagerly anticipate watching these entries at the Oscar awards, expecting films that are perceived to have merit.

In the similar perspective the peoples concern on the winning an Oscar award. Table 4.3.3 shows people concern on winning Oscar award?

Table 4.3.3: CONCERNS ABOUT AN INDIAN FILM WINNING AN OSCAR AWARD

Are you concerned about an Indian film winning an Oscar award?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all concerned.	27	6.9	6.9	6.9
	Unconcerned	17	4.3	4.3	11.2
	Neutral/Doesn't matter	77	19.7	19.7	30.9
	Concerned	159	40.7	40.7	71.6
	Very much concerned	111	28.4	28.4	100.0
	Total	391	100.0	100.0	

Table 4.3.3 provides information on respondents' levels of concern regarding an Indian film winning an Oscar award. The interpretation of the information provided in the table 4.3.3 is given below:

Levels of Concern:

- Not at all concerned: 27 respondents, accounting for 6.9% of the total.
- Unconcerned: 17 respondents, making up 4.3% of the total.
- Neutral/Doesn't matter: 77 respondents, representing 19.7% of the total.
- Concerned: 159 respondents, contributing the largest portion at 40.7%.
- Very much concerned: 111 respondents, constituting 28.4% of the total.

Table 4.3.3 shows views of 270 out of 391 respondents, which is 69.1% of all respondents, show that Indian audiences eagerly await an Indian film to win at the Oscar awards. This widespread concern among respondents highlights the need for research to understand why Indian film entries often do not perform well and are disappointing at the Oscars.

On a similar note it important to know the viewpoint for watching films awarded in the Foreign Language/International Feature Film category at the Oscar Film. It shows the reason for watching a film and influence of winning Oscar award in the Foreign Language/International Feature film category. Table 4.3.4 shows the frequency distribution of the respondent representing the influence of winning Oscar award in in the Foreign Language/International Feature film category.

Table 4.3.4: WATCHING OSCAR AWARD WINNING FILM

Do you make it a point to watch films awarded in the Foreign Language/International Feature film category at the Oscar Film Awards?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	23	5.9	5.9	5.9
	Rarely	55	14	14	19.9
	Sometimes	159	40.6	40.6	60.5
	Often/Regularly	85	21.7	21.7	82.2
	Always	70	17.9	19.9	100.0
	Total	392	100.0	100.0	

Table 4.3.4 provides information on respondents' viewing habits regarding films awarded in the Foreign Language/International Feature Film category at the Oscar Film Awards. The interpretation of the information provided in the table 4.3.4 is given below:

Viewing Frequency:

- Never: 23 respondents, accounting for 5.9% of the total.
- Rarely: 55 respondents, making up 14% of the total.
- Sometimes: 159 respondents, representing 40.6% of the total.
- Often/Regularly: 85 respondents, contributing 21.7% of the total.
- Always: 70 respondents, constituting 17.9% of the total.

This shows that the Indian audience values and pays attention to the Foreign Language/International Feature Film category at the Oscar awards, as revealed by the survey. Also, the viewpoint of the respondent on influence of the film winning the Oscar award in the Foreign Language/International Feature film category is assessed on the broader scale considering the prestige of the award. Table 4.3.5 shows the lookout of the respondent and frequency distribution on matter of country pride on winning the Oscar award in the Foreign Language/International Feature film category.

Table 4.3.5: ASSOCIATION OF PRIDE WITH OSCAR AWARD

Do you think that winning the Oscar award in the Foreign Language/International Feature film category is a matter of pride for a country?					
		Frequency	Percent	Valid Percent	Cumulative
Valid	Not Responded	2	.6	.6	.6
	Strongly Disagree	11	2.8	2.8	3.4
	Disagree	25	6.4	6.4	9.8
	Neutral	45	11.5	11.5	21.3
	Agree	171	43.8	43.8	65.1
	Strongly agree	138	35.4	35.4	100.0
	Total	392	100.0	100.0	

Table 4.3.5 provides information on respondents' opinions regarding whether winning the Oscar award in the Foreign Language/International Feature Film category is a matter of pride for a country. The interpretation of the information provided in the table 4.3.5 is given below:

Opinions:

- Not specified (or missing data): 2 respondents, accounting for 0.6% of the total.
- Strongly Disagree: 11 respondents, making up 2.8% of the total.
- Disagree: 25 respondents, constituting 6.4% of the total.
- Neutral: 45 respondents, representing 11.5% of the total.
- Agree: 171 respondents, contributing the largest portion at 43.8%.
- Strongly agree: 138 respondents, constituting 35.4% of the total.

Based on the table 5.3.4, 309 out of 390 respondents, which is 79.2%, believe that winning an Oscar award in the Foreign Language/International Feature Film category is a matter of pride for a country. Only 9.2% of respondents disagree. The majority opinion suggests that winning an Oscar is seen as a prestigious achievement, almost like a cherished dream. Respondents view winning in this category as a source of national pride, highlighting the importance of further study in this area.

4.4 APPEALING ASPECTS OF OSCAR AWARD WINNING FILMS

The appealing aspects and factors of Oscar Award winning films in the Foreign Language/International Feature film category is important for understanding the broader influence of the award. Table 4.4.1 shows the distribution of the respondent on appealing aspect of winning Oscar Award in the Foreign Language/ International Feature film category.

Table 4.4.1: UNIVERSALITY OF CONTENT IN AWARD WINNING FILM.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid		2	.6	.6	.6
	Strongly Disagree	6	1.5	1.5	2.1
	Disagree	23	5.9	5.9	8
	Neutral	67	17.2	17.2	25.2
	Agree	203	52.1	52.1	77.3
	Strongly agree	91	23.3	23.3	100.0
	Total	392	100.0	100.0	

Table 4.4.1 provides information on respondents' perspectives regarding the universality of appeal in award-winning films, despite presenting local stories within the cultural and social context of specific countries. The interpretation of the information provided in the table 4.4.1 is given below:

Perspectives:

- Not specified (or missing data): 2 respondents, accounting for 0.6% of the total.
- Strongly Disagree: 6 respondents, making up 1.5% of the total.
- Disagree: 23 respondents, constituting 5.9% of the total.
- Neutral: 67 respondents, representing 17.2% of the total.
- Agree: 203 respondents, contributing the largest portion at 52.1%.
- Strongly agree: 91 respondents, constituting 23.3% of the total.

From the information above, it's clear that award-winning films in the Foreign Language/International Feature Film category of the Oscars have a "universal appeal." This means these films, while telling local stories within specific cultural and social contexts, resonate broadly with audiences worldwide. This conclusion is drawn from the views of 294 out of 390 respondents. Only 7.4% of respondents disagree with this idea, while 74.4% are in agreement, which is significantly higher.

It is also necessary to understand the film language and presentation of content influence of the Oscar Award winning films in the Foreign Language/ International Feature film category.

Table 4.4.2 shows the frequency distribution of the respondent viewpoint on influence of film language and presentation of content on winning Oscar Award in the Foreign Language/ International Feature film category.

Table 4.4.2: USE OF FILM LANGUAGE IN AWARD-WINNING FILMS

Presentation of the content in award-winning films has appropriate use of film language (Cinematography, Mise-en-scene, Editing, Sound & Music, Performances etc.)					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	3	0.8	0.8	0.8
	Disagree	19	4.9	4.9	5.7
	Neutral	77	19.7	19.7	25.4
	Agree	208	53.3	53.3	78.7
	Strongly agree	83	21.3	21.3	100.0
	Total	392	100.0	100.0	

Table 4.4.2 provides information on respondents' opinions regarding the use of film language (Cinematography, Mise-en-scene, Editing, Sound & Music, Performances, etc.) in the presentation of content in award-winning films. The interpretation of the information provided in the table 4.4.2 is given below:

Opinions on Film Language Usage:

- Strongly Disagree: 3 respondents, accounting for 3.8% of the total.
- Disagree: 19 respondents, constituting 4.9% of the total.
- Neutral: 77 respondents, representing 19.7% of the total.
- Agree: 208 respondents, contributing the largest portion at 53.3%.
- Strongly agree: 83 respondents, constituting 21.3% of the total.

According to the table 4.4.2 most respondents, 74.6% of the total, believe that award-winning films in the Foreign Language/International Feature Film category of the Oscars use appropriate film language like cinematography, mise-en-scene, editing, sound & music, and performances effectively. This means using these cinematic languages well enhances how the story and screenplay are presented, improving the overall impact of the film.

It is common that the quality aspect of the film is assessed through films portray aesthetic, artistic, creative and technical excellence in various departments of filmmaking. The opinion of the people in the form of frequency distribution on films portray aesthetic, artistic, creative and technical excellence in various departments of filmmaking is shown in table 4.4.3.

Table 4.4.3: EXCELLENCE IN AWARD-WINNING FILMS.

Award-winning films portray aesthetic, artistic, creative and technical excellence in various departments of filmmaking.					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid		3	1	1	1
	Strongly Disagree	5	1.3	1.3	2.3
	Disagree	15	3.9	3.9	6.2
	Neutral	59	15.2	15.2	21.4
	Agree	229	58.9	58.9	80.3
	Strongly agree	81	20.8	20.8	100.0
	Total	392	100.0	100.0	

Table 4.4.3 provides information on respondents' opinions regarding whether award-winning films portray aesthetic, artistic, creative, and technical excellence in various departments of filmmaking. The interpretation of the information provided in the table 4.4.3 is given below:

Opinions on Film Excellence:

- Not specified (or missing data): 3 respondents, accounting for 1% of the total.
- Strongly Disagree: 5 respondents, making up 1.3% of the total.
- Disagree: 15 respondents, constituting 3.9% of the total.
- Neutral: 59 respondents, representing 15.2% of the total.
- Agree: 229 respondents, contributing the largest portion at 58.8%.
- Strongly agree: 81 respondents, constituting 20.8% of the total.

Out of 389 total respondents, 310 believe that the award-winning films in the Foreign Language/International Feature Film category of the Oscars showcase excellence in aesthetic, artistic, creative, and technical aspects of filmmaking. Only 5.2% disagree, whereas 79.6% agree. This indicates a need to investigate whether Indian entries in this Oscar category might be lacking in these aspects

It is also suggested that the award-winning films are generally multi-layered which adds to an enriching film viewing experience. Table 4.4.4 shows the opinion of the respondent on multi-layered aspect award-winning films.

Table 4.4.4: QUALITIES OF AWARD-WINNING FILMS

Award-winning films are generally multilayered which adds to an enriching film viewing experience. Right from setting the tone of the film					
		Frequency	Percent	Valid Percent	Cumulative
Valid		4	1.2	1.2	1.2
	Strongly Disagree	3	.9	.9	2.1
	Disagree	15	3.9	3.9	6
	Neutral	81	20.9	20.9	26.9
	Agree	223	57.5	57.5	84.4
	Strongly agree	66	17	17	100.0
	Total	392	100.0	100.0	

Table 4.4.4 provides information on respondents' opinions regarding the multilayered nature of award-winning films and their ability to add to an enriching film viewing experience. The interpretation of the information provided in the table 4.4.4 is given below

Opinions on Film Complexity:

- Not specified (or missing data): 4 respondents, accounting for 1.2% of the total.
- Strongly Disagree: 3 respondents, making up 0.9% of the total.
- Disagree: 15 respondents, constituting 3.9% of the total.
- Neutral: 81 respondents, representing 20.9% of the total.
- Agree: 223 respondents, contributing the largest portion at 57.5%.
- Strongly agree: 66 respondents, constituting 17% of the total.

The information in table 4.4.4 indicates that 74.5% of all respondents believe that award-winning films are often multi-layered in their presentation, which enhances the experience of watching them. These films set the tone from the start and use metaphors and subtext at various levels, making them richer.

The study derives that this characteristic is lacking in Indian entries in the Foreign Language/International Feature Film category of the Oscars.

The influence of the efforts and resourcefulness of teams along with other area such as marketing, positioning etc. adds to reach out the people. This will help a film get recognition apart from the film content and other qualitative factors. Table 4.4.5 shows the frequency distribution of the factors such as efforts and resourcefulness of teams along with other area such as marketing, positioning etc. that contributes to winning.

Table 4.4.5: EFFORTS AND RESOURCEFULNESS OF TEAMS OF AWARD-WINNING FILMS

Efforts and resourcefulness of teams of Award-winning films in multiple other areas such as marketing, positioning etc. contributes to winning.					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid		3	0.9	0.9	0.9
	Strongly Disagree	5	1.3	1.3	2.2
	Disagree	25	6.4	6.4	8.6
	Neutral	70	18	18	26.6
	Agree	194	49.9	49.9	76.5
	Strongly agree	95	24.4	24.4	100.0
	Total	392	100.0	100.0	

Table 4.4.5 provides information on respondents' opinions regarding the efforts and resourcefulness of teams associated with award-winning films in various areas such as marketing, positioning, etc., and how these contribute to winning. The interpretation of the information provided in the table 4.4.5 is given below

Opinions on Efforts and Resourcefulness:

- Not specified (or missing data): 3 respondents, accounting for 0.9% of the total.
- Strongly Disagree: 5 respondents, making up 1.3% of the total.
- Disagree: 25 respondents, constituting 6.4% of the total.
- Neutral: 70 respondents, representing 18% of the total.
- Agree: 194 respondents, contributing the largest portion at 49.9%.
- Strongly agree: 95 respondents, constituting 24.4% of the total.

Table 4.4.5 indicates that most respondents, 74.3% of the total, believe that the efforts and resourcefulness of teams behind award-winning films in the Foreign Language/International Feature Film category of the Oscars contribute significantly. They help in areas like marketing and positioning, which create awareness, buzz, and better visibility among voting members. Respondents think these efforts also play a role in winning awards.

The study derives that Indian entries fall behind in these aspects as well.

4.5 POSSIBLE REASONS BEHIND INDIAN FILMS SELDOM GETTING NOMINATED

To know the possible reason behind Indian films seldom getting nominated for Oscar awards in the best Foreign Language/International Feature film category the opinion of the respondent was gathered. Table 4.5.1 shows the frequency distribution of the possible factors for Indian films seldom getting nominated for Oscar awards in the best Foreign Language/International Feature film category.

Table 4.5.1: OPINION ON CONTENT AND THE USE OF FILM LANGUAGE

What according to you, is true as far as content and the use of film language (Cinematography, Mise-en-scene, Editing, Sound & Music, Performances etc.) is concerned in Indian films sent as entries in the Foreign Language/International Feature Film category					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid		15	3.9	3.9	3.9
	Content of Indian entries is either not good or original or strong enough to appeal internationally	61	16.2	16.2	20.1
	Use of language of cinema is mostly inconsistent and often does not complement presentation of content.	45	11.9	11.9	32
	Indian entries generally have issues/problems in one of the above.	72	19.1	19.1	51.1
	Indian entries generally have issues/problems in both (a) and (b).	107	28.4	28.4	79.5
	None of the above.	92	24.4	24.4	100.0
	Total	392	100.0	100.0	

Table 4.5.1 provides information on respondents' opinions regarding the content and use of film language in Indian films submitted as entries in the Foreign Language/International Feature Film category. The interpretation of the information provided in the table 4.5.1 is given below

Opinions on Content and Film Language Usage:

- Not specified (or missing data):15 respondents, accounting for 3.9% of the total.
- Content of Indian entries is either not good or original or strong enough to appeal internationally 61 respondents, making up 16.2% of the total.
- Use of language of cinema is mostly inconsistent and often does not complement presentation of content: 65 respondents, constituting 11.9% of the total.
- Indian entries generally have issues/problems in one of the above: 72 respondents, representing 19.1% of the total.

- Indian entries generally have issues/problems in both (a) and (b): 107 respondents, contributing the largest portion at 28.4%.
- None of the above: 92 respondents, constituting 24.4% of the total.

The survey shows that Indian entries submitted for the Best Foreign Language Film category at the Oscars often face issues either with their content—meaning the story and screenplay aren't strong or original enough to appeal internationally—or with their use of cinematic language, which is inconsistent and doesn't always enhance the visual presentation of the content.

Out of 377 total respondents, 285 believe there are problems with both the content and the use of cinematic language in Indian entries.

Similar to the quality content of the Indian film seldom getting nominated for Oscar awards in the best Foreign Language/International Feature film category, other factors such as marketing influence is assessed based on the opinion of the respondent shown in table 4.5.2.

Table 4.5.2: MARKETING OF INDIAN FILM ENTRIES

Indian film entries fall short in their marketing and in reaching out to maximum number of voting members.					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid		11	3	3	3
	Strongly Disagree	5	1.3	1.3	4.3
	Disagree	45	11.8	11.8	16.1
	Neutral	103	27	27	43.1
	Agree	182	47.8	47.8	90.9
	Strongly agree	46	12.1	12.1	100.0
	Total	392	100.0	100.0	

Table 4.5.2 provides information on respondents' opinions regarding the marketing efforts and reach of Indian film entries in reaching a maximum number of voting members in the context of international film awards. The interpretation of the information provided in the table 4.5.2 is given below:

Opinions on Marketing and Reach:

- Not specified (or missing data): 11 respondents, accounting for 3.0% of the total.

- Strongly Disagree: 5 respondents, making up 1.3% of the total.
- Disagree: 45 respondents, constituting 11.8% of the total.
- Neutral: 103 respondents, representing 27% of the total.
- Agree: 182 respondents, contributing the largest portion at 47.8%.
- Strongly agree: 36 respondents, constituting 12.1% of the total.

The survey findings suggest that Indian entries competing for the Best Foreign Language Film at the Oscars often struggle with their marketing and reaching a wide audience of voting members. About three-quarters of respondents believe that the efforts and creativity of teams behind award-winning films in this category contribute significantly to areas like marketing and visibility among voters.

59.8% of respondents in the survey feel that Indian entries do not perform well in marketing themselves and reaching out effectively to the maximum number of voting members

As we know the number of films produced each year in India are enormous. Also, many films are appearing to be qualified for the Indian entries to the Oscar awards in the Foreign Language/International Feature film category. However, it is not easy to select an appropriate film to nominate for Indian entries to the Oscar awards in the Foreign Language/International Feature film category. To assess the weaknesses and improvement in the selection process opinion of the survey respondent is gathered as shown table 4.5.3.

Table 4.5.3: ISSUES IN SELECTION OF INDIAN ENTRIES

There is a problem in selection of appropriate films as Indian entries to the Oscar awards in the Foreign Language/International Feature film category					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid		8	2.6	2.6	2.6
	Strongly Disagree	9	2.3	2.3	2.3
	Disagree	26	6.8	6.8	9.1
	Neutral	94	24.5	24.5	33.6
	Agree	167	43.5	43.5	77.1
	Strongly agree	88	22.9	22.9	100.0
	Total	392	100.0	100.0	

Table 4.5.3 provides information on respondents' opinions regarding the selection of appropriate films as Indian entries to the Oscar awards in the Foreign Language/International Feature Film category. The interpretation of the information provided in the table 4.5.3 is given below

Opinions on Film Selection:

- Not specified (or missing data): 8 respondents, accounting for 2.6% of the total.
- Strongly Disagree: 9 respondents, making up 2.3% of the total.
- Disagree: 26 respondents, constituting 6.8% of the total.
- Neutral: 94 respondents, representing 24.5% of the total.
- Agree: 167 respondents, contributing the largest portion at 43.5%.
- Strongly agree: 88 respondents, constituting 22.9% of the total.

Table 4.5.3 shows various opinions from respondents about how films are chosen as Indian entries for the Oscar awards in the Foreign Language/International Feature Film category. The majority of respondents, who either "Agree" or "Strongly agree," indicate that they believe there are problems in the selection process. However, some respondents hold neutral or negative views on this matter.

Specifically, 66.4% of respondents feel there are issues in selecting suitable films as Indian entries for the Oscar awards in this category, while only 9.1% disagree.

It is necessary to assess the reason why Indian films are nominated for Oscar awards in the best Foreign Language/International Feature film category. One of the most determined approach is to compare the films which are nominated in the best Foreign Language/International Feature film category from other countries. The opinion on the foreign film nominated for the best Foreign Language/International Feature film category are better compare to Indian films and what factor make the foreign film better than Indian films are shown in table 4.5.4.

Table 4.5.4: NOMINATED FILMS FROM OTHER COUNTRIES

Films from other countries which get nominated are better than Indian entries		Frequency	Percent	Valid Percent	Cumulative Percent
Valid		9	2.7	2.7	2.7
	Strongly Disagree	11	2.9	2.9	5.6
	Disagree	59	15.4	15.4	21
	Neutral	146	38.1	38.1	59.1
	Agree	133	34.7	34.7	93.8
	Strongly agree	34	8.9	8.9	100.0
	Total	392	100.0	100.0	

Table 4.5.4 provides information on respondents' opinions regarding the perceived quality of films from other countries that get nominated compared to Indian entries in the Oscar awards' Foreign Language/International Feature Film category. The interpretation of the information provided in the table 4.5.4 is given below

Opinions on Film Quality of Nominated Films:

- Not specified (or missing data): 9 respondents, accounting for 2.7% of the total.
- Strongly Disagree: 11 respondents, making up 2.9% of the total.
- Disagree: 59 respondents, constituting 15.4% of the total.
- Neutral: 146 respondents, representing the largest portion at 38.1%.
- Agree: 133 respondents, contributing 34.7% of the total.
- Strongly agree: 34 respondents, constituting 8.9% of the total.

Table 4.5.4 shows various opinions from respondents about the quality of films from other countries nominated for the Oscar awards compared to Indian entries. The majority of respondents either hold a neutral stance or agree that nominated films from other countries are better. However, there are also respondents who strongly disagree or strongly agree with this statement.

While 43.6% of respondents agree that films from other countries nominated for Oscars are better, 18.3% disagree. It's challenging to draw a conclusion because 38.1% of respondents are neutral, making it difficult to assess this opinion accurately.

The respondents were asked that in India, whether films are looked at more as entertainment and less as an art form, often resulting in unavailability of films which excel in all respects. Majority of the respondents have agreed that films are looked at more as entertainment and less as an art form in India. The result of the opinion on the whether films are looked at more as entertainment and less as an art form are shown in table 4.5.5.

Table 4.5.5: FILMS AS ENTERTAINMENT OR ART FORM

In India, films are looked at more as entertainment and less as an art form, often resulting in unavailability of films which excel in all respects.					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid		11	3	3	3
	Strongly Disagree	7	1.8	1.8	4.8
	Disagree	30	7.9	7.9	12.7
	Neutral	62	16.3	16.3	29
	Agree	203	53.3	53.3	82.3
	Strongly agree	79	20.7	20.7	100.0
	Total	392	100.0	100.0	

This table provides information on respondents' opinions regarding the perception of films in India, with a focus on whether films are primarily seen as entertainment rather than as an art form, potentially resulting in a lack of availability of films that excel in all respects. The interpretation of the information provided in the table 4.5.5 is given below:

Opinions on Perception of Films in India:

- Not specified (or missing data): 11 respondents, accounting for 3% of the total.
- Strongly Disagree: 7 respondents, making up 1.8% of the total.
- Disagree: 30 respondents, constituting 7.9% of the total.
- Neutral: 62 respondents, representing 16.3% of the total.
- Agree: 203 respondents, contributing the largest portion at 53.3%.
- Strongly agree: 79 respondents, constituting 20.7% of the total.

Table 4.5.5 above shows various opinions from respondents about how films are perceived in India. The majority of respondents, categorized as "Agree" and "Strongly agree," believe that in India, films are mostly viewed as entertainment rather than as an art form. This

perspective contributes to a lack of films that excel in all aspects. Specifically, 74% of respondents (282 out of 381) agree that in India, films are primarily seen as entertainment and not as an art form, potentially leading to a scarcity of films that excel in all respects. On the other hand, only 9.7% disagree with this statement. This suggests a need to consider how perceptions can change to encourage the production of more films that excel in all aspects of filmmaking

4.6 ISSUES WITH INDIAN FILMMAKING SCENARIO

With its introduction in 1913, the cinema has grown in popularity and become an essential component of the free time of the average person. Much has changed from the days of waiting hours to see a minute-long movie clip on Doordarshan (the only TV station in India till 1991) to the moment when Dangal proudly performed the national anthem during the Olympics on almost nine thousand screens throughout the country. A staggering 1,500 to 2,000 films are produced annually in over 20 languages by India's film industry, making it one of the biggest in the world. There are also certain issues that come along with having a wide variety of information. There are a lot of controversial beliefs, topics, and concepts presented in films that would face a lot of backlashes if conveyed in other ways. That is the unique position that films have in illuminating the unseen, the unheard, and the untold in two to three hours that audiences devote to seeing them. Indian filmmakers have always been fearless in tackling what are often considered "sensitive" topics, and they see this as an opportunity to push the boundaries of censorship while being true to their artistic vision. On the other hand, these types of films usually only have two options: either the majority of viewers will love them for their daring, courageous material, or the movie will have a hard time receiving censor approval or, worse, will be prohibited. But nobody has even mentioned the country's blueprint—the Constitution of India—amid all this rhetoric. Perhaps we should think about how the Constitution relates to movies, as it is the Constitution that lays forth the groundwork for free speech and specifies its boundaries.

The respondents were asked that in India, whether films made in various Indian languages are targeted mainly at the respective audience (regional/Hindi language speaking) and do not try to reach beyond it. Majority of the respondents have agreed that films made in various Indian languages are targeted mainly at the respective audience (regional/Hindi language speaking). The result is shown in Table 4.6.1.

Table 4.6.1: REACH OF FILMS MADE IN VARIOUS INDIAN LANGUAGES

Do you think that films made in various Indian languages are targeted mainly at the respective audience (regional/Hindi language speaking) and do not try to reach beyond it?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid		12	3.1	3.1	3.1
	Strongly Disagree	8	2.0	2.0	5.1
	Disagree	62	16.3	16.3	21.4
	Neutral	64	16.8	16.8	38.2
	Agree	211	55.5	55.5	93.7
	Strongly agree	35	9.2	9.2	100.0
	Total	392	100.0	100.0	

Table 4.6.1 provides information on respondents' opinions regarding whether films made in various Indian languages are primarily targeted at the respective regional or Hindi-speaking audience and do not try to reach beyond it. The interpretation of the information provided in the table 4.6.1 is given below

Opinions on Target Audience of Indian Language Films:

- Not specified (or missing data): 12 respondents, accounting for 3.1% of the total.
- Strongly Disagree: 8 respondents, making up 2.0% of the total.
- Disagree: 62 respondents, constituting 16.3% of the total.
- Neutral: 64 respondents, representing 16.8% of the total.
- Agree: 211 respondents, contributing the largest portion at 55.5%.
- Strongly Agree: 35 respondents, making up 9.2% of the total

The above information shows varied opinions among respondents about the target audience for films made in different Indian languages. The majority of respondents "Agree," indicating that many believe these films are primarily aimed at regional or Hindi-speaking audiences and may not actively seek a broader audience. However, some respondents hold neutral or opposing views on this issue.

With 64.7% of respondents agreeing and 18.3% disagreeing, it can be concluded that most respondents feel filmmakers consider regional and language-specific needs when making films.

Since cinema is a visual medium, there's a need to expand beyond regional boundaries to reach a wider audience and gain recognition for artistry and craftsmanship

The respondents were asked that in India, whether market-driven forces affect the production of quality films having good original content as well as artistic, cinematic and technical excellence. Majority of the respondents have agreed that market-driven forces affect the production of quality films in India. The result is shown in table 4.6.2.

Table 4.6.2: IMPACT OF MARKET IN THE QUALITY OF PRODUCTION OF FILMS

Do you think that in India, market-driven forces affect the production of quality films having good original content as well as artistic, cinematic and technical excellence?		Frequency	Percent	Valid Percent	Cumulative Percent
Valid		14	3.6	3.6	3.6
	Strongly Disagree				3.6
	Disagree	21	5.6	5.6	9.2
	Neutral	59	15.6	15.6	24.8
	Agree	210	55.6	55.6	80.4
	Strongly agree	87	23	23	100.0
	Total	392	100.0	100.0	

Table 4.6.2 provides information on respondents' opinions regarding whether market-driven forces in India impact the production of quality films with good original content as well as artistic, cinematic, and technical excellence. The interpretation of the information provided in the table 4.6.2 is given below

Opinions on Market-Driven Forces Impact:

- Not specified (or missing data): 14 respondents, accounting for 3.6% of the total.
- Disagree: 21 respondents, constituting 5.6% of the total.
- Neutral: 59 respondents, representing 15.6% of the total.
- Agree: 210 respondents, contributing the largest portion at 55.6%.

- Strongly agree: 87 respondents, constituting 23% of the total.

Table 4.6.2 shows various opinions from respondents about how market-driven forces influence the production of quality films in India. The majority of respondents, categorized as "Agree" and "Strongly agree," believe that these market forces impact film production in terms of content quality and technical excellence. However, some respondents hold neutral or opposing views on this issue.

Specifically, 78.6% of respondents feel that market-driven forces affect the production of quality films with good original content and artistic, cinematic, and technical excellence in India.

On a similar note it is important to assess the opinion whether an independence cinema tries to break so-called market rules/pressures but does not get due recognition, support, encouragement and promotion in India. Table 4.6.3 shows the frequency distribution of the respondent opinion on independence cinema tries to break so-called market rules/pressures but does not get due recognition, support, encouragement and promotion in India.

Table 4.6.3: RECOGNITION AND SUPPORT TO INDEPENDENT CINEMA IN INDIA

Do you think that independent cinema tries to break so-called market rules/pressures but does not get due recognition, support, encouragement and promotion in India?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid		13	3.3	3.3	3.3
	Strongly Disagree	4	1.1	1.1	4.4
	Disagree	29	7.7	7.7	12.1
	Neutral	55	14.5	14.5	26.6
	Agree	205	54.1	54.1	80.7
	Strongly agree	86	22.7	22.7	100.0
	Total	392	100.0	100.0	

Table 4.6.3 provides information on respondents' opinions regarding the recognition, support, encouragement, and promotion of independent cinema in India. The interpretation of the information provided in the table 4.6.3 is given below.

Opinions on Recognition and Support for Independent Cinema:

- Not specified (or missing data): 13 respondents, accounting for 3.3% of the total.

- Strongly Disagree: 4 respondents, making up 1.1% of the total.
- Disagree: 29 respondents, constituting 7.7% of the total.
- Neutral: 55 respondents, representing 14.5% of the total.
- Agree: 205 respondents, contributing the largest portion at 54.1%.
- Strongly agree: 86 respondents, constituting 22.7% of the total.

Respondents have varied opinions about the recognition and support for independent cinema in India. The majority "Agree" and "Strongly agree," feels that independent films in India do not receive adequate recognition, support, encouragement, and promotion. However, some respondents hold neutral or opposing views on this issue.

With 291 out of 379 respondents agreeing and only 33 disagreeing, it can be concluded that independent cinema in India, which often challenges conventional market pressures, deserves more support. This includes recognition, encouragement, and promotion from all stakeholders and possibly through government subsidies or incentives.

In addition, the quality of the audience and its influence on the quality or the type of films produced in India is assessed. Being the largest film producing country, cinema literacy of majority of Indian audiences is below par and few people understand the art, technique and commerce involved in film making. The opinion of the respondent is shown in table 4.6.4.

Table 4.6.4: CINEMA LITERACY INDIAN AUDIENCES

Do you think that despite being the largest film producing country, cinema literacy of majority of Indian audiences is below par and few people understand the art, technique and commerce involved in film making?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not specified	12	3.1	3.1	3.1
	Strongly Disagree	3	.8	.8	4.1
	Disagree	25	6.6	6.6	10.7
	Neutral	37	9.7	9.7	20.4
	Agree	196	51.6	51.6	72
	Strongly agree	119	21.3	21.3	100.0
	Total	392	100.0	100.0	

Table 4.6.4 provides information on respondents' opinions regarding the cinema literacy of the majority of Indian audiences. The interpretation of the information provided in the table 4.6.4 is given below.

Opinions on Cinema Literacy:

- Not specified (or missing data): 12 respondents, accounting for 3.1% of the total.
- Strongly Disagree: 3 respondents, constituting 0.8% of the total.
- Disagree: 25 respondents, representing 6.6% of the total.
- Neutral: 37 respondents, contributing 9.7% of the total.
- Agree: 196 respondents, making up the largest portion at 51.6%.
- Strongly agree: 119 respondents, constituting 21.3% of the total.

Table 4.6.4 shows different opinions among respondents regarding the level of cinema literacy among Indian audiences. The majority, falling under "Agree" and "Strongly agree," believes that many Indian viewers lack understanding of the art, technique, and business aspects of filmmaking. However, some respondents hold neutral or opposing views on this topic.

From the views of 315 out of 380 respondents, which is 82.9%, compared to only 7.4% who disagree, it can be concluded that despite India being the largest film-producing country, most Indian audiences have limited cinema literacy. Few people grasp the nuances of filmmaking, including its artistry, techniques, and business aspects.

In addition, it is also necessary to assess the achievement of the creative Indian individuals at other international platforms indicates that they have potential to excel on par with world class technicians and artists, the survey of opinion is shown in table 4.6.5.

Table 4.6.5: ACHIEVEMENTS OF CREATIVE INDIAN INDIVIDUALS IN OSCARS

Achievements of creative Indian individuals in Oscars and at other international platforms indicates that they have potential to excel on par with world class technicians and artists, but their potential is underutilized by Indian filmmakers who are either not so creative and driven towards the project, or they lack conviction					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid		12	3.1	3.1	3.1
	Strongly Disagree	3	.8	.8	3.9
	Disagree	20	5.3	5.3	9.2
	Neutral	86	22.6	22.6	31.8
	Agree	189	49.7	49.7	81.5
	Strongly agree	82	21.6	21.6	100.0
	Total	392	100.0	100.0	

Table 4.6.5 provides information on respondents' opinions regarding the achievements of creative Indian individuals in Oscars and other international platforms and whether their potential is underutilized by Indian filmmakers. The interpretation of the information provided in the table 4.6.5 is given below.

Opinions on Utilization of Creative Indian Talent:

- Not specified (or missing data): 12 respondents, accounting for 3.1% of the total.
- Strongly Disagree: 3 respondents, making up 0.8% of the total.
- Disagree: 20 respondents, constituting 5.3% of the total.
- Neutral: 86 respondents, representing 22.6% of the total.
- Agree: 189 respondents, contributing the largest portion at 49.7%.
- Strongly agree: 82 respondents, constituting 21.6% of the total.

Table 4.6.5 shows different opinions among respondents about creative Indian individuals having potential to excel on par with world class technicians and artists but are under-utilized. The majority, in the "Agree" and "Strongly agree" categories, believes that Indian filmmakers do not fully utilize the potential of creative Indian talent.

With 71.3% of respondents expressing that creative Indian individuals have the potential to excel alongside world-class technicians and artists, but their potential is often not fully

utilized by Indian filmmakers who may lack creativity, commitment to projects, or conviction, it shows there is significant recognition among audiences for exceptional work by these creative individuals.

4.7 ANALYSIS OF THE VARIANCE (ANOVA) OF DIFFERENT PARAMETER USED IN THE DATA SET

It is well accepted that the human thoughts and behavior influence their opinions. Several factors such as age, education, work field and experiences govern the thought and behaviors. It arises the need to assess the data collected with statistical methods such as analysis of variance (ANOVA) test. The following section details the statistical analysis of the data of the survey and respondent opinion on the questionnaire of the survey to achieve the objectives of the study.

4.7.1 ANOVA TEST

Table 4.7.1.1 shows the Analysis of the variance (ANOVA) of age group responses on the different parameters considered in this study. The ANOVA of the parameters provides a baseline for setting baseline as well as general conclusion from the datasets generated based on the surveys.

Table 4.7.1.1: ANALYSIS OF THE VARIANCE OF AGE GROUP RESPONSES

ANOVA for the age of respondents for different factors considered in the study						
		Sum of Squares	df	Mean Square	F	Sig.
Do you watch official Indian entries sent in the Foreign Language/International Feature film category at the Oscar Film Awards?	Between Groups	1.848	4	0.462	0.358	0.038
	Within Groups	493.118	382	1.291		
	Total	494.966	386			
Are you concerned about an Indian film winning an Oscar award?	Between Groups	4.528	4	1.132	.857	.0490
	Within Groups	504.541	382	1.321		
	Total	509.070	386			
Do you make it a point to watch films awarded	Between Groups	1.848	4	.462	.358	.038

in the Foreign Language/International Feature film category at the Oscar Film Awards?	Within Groups	493.118	382	1.291		
	Total	494.966	386			
Do you think that winning the Oscar award in the Foreign Language/International Feature film category is a matter of pride for a country?	Between Groups	1.848	4	.462	.358	.038
	Within Groups	493.118	382	1.291		
	Total	494.966	386			

The provided ANOVA (Analysis of Variance) table presents results from four separate analyses, each assessing the impact of different factors on respondents' attitudes and behaviors related to the Oscar Film Awards. Each analysis is summarized below:

Do you watch official Indian entries sent in the Foreign Language/International Feature film category at the Oscar Film Awards?

- The analysis indicates a statistically significant difference between groups (categories) with a small F-statistic of 0.358 and a corresponding p-value of 0.038. This suggests that there is some variation in responses related to watching official Indian entries, but the effect size is relatively small.

Are you concerned about an Indian film winning an Oscar award?

- The results reveal a statistically significant difference between groups with an F-statistic of 0.857 and a p-value of 0.049. This indicates that there are variations in responses concerning concern about an Indian film winning an Oscar award, though the effect size is moderate.

Do you make it a point to watch films awarded in the Foreign Language/International Feature film category at the Oscar Film Awards?

- Similar to the first analysis, there is a statistically significant difference between groups, as indicated by an F-statistic of 0.358 and a p-value of 0.038. The effect size is small, suggesting some variability in responses related to actively watching films in this category.

Do you think that winning the Oscar award in the Foreign Language/International Feature film category is a matter of pride for a country?

- The analysis for this question also shows a statistically significant difference between groups, with an F-statistic of 0.358 and a p-value of 0.038. Similar to the other analyses, there is a small effect size, indicating some variation in responses regarding the perception of winning an Oscar award as a matter of pride for a country.

In summary, each ANOVA analysis identifies statistically significant differences between groups for the respective survey questions, suggesting that the factors being tested have some impact on respondents' attitudes. However, it's important to consider the relatively small effect sizes in interpreting the practical significance of these differences.

Table 4.7.1.2 shows the ANOVA of the of different aspects related to perceptions of award-winning films. It includes results from four separate analyses, each examining different aspects related to perceptions of award-winning films.

Table 4.7.1.2: ANALYSIS OF THE VARIANCE OF AGE GROUP RESPONSES RELATED TO PERCEPTIONS OF AWARD-WINNING FILMS

ANOVA of different aspects related to perceptions of award-winning films						
		Sum of Squares	df	Mean Square	F	Sig.
Presentation of the content in award-winning films has appropriate use of film language (Cinematography, Mise-en-scene, Editing, Sound & Music, Performances etc.)	Between Groups	1.848	4	.462	.358	.028
	Within Groups	493.118	382	1.291		
	Total	494.966	386			
Award-winning films portray aesthetic, artistic, creative and	Between Groups	4.528	4	1.132	.857	.0490
	Within Groups	504.541	382	1.321		

technical excellence in various departments of filmmaking.	Total	509.070	386			
Award-winning films are generally multilayered which adds to an enriching film viewing experience. Right from setting the tone of the film at the beginning, they progress using metaphor, subtext etc. at both micro and macro level.	Between Groups	439.936	4	109.984	.	.000.
	Within Groups	.000	387	.000		
	Total	439.936	391			
Efforts and resourcefulness of teams of Award-winning films in multiple other areas such as marketing, positioning etc. contributes to winning.	Between Groups	1.848	4	.462	.358	.125
	Within Groups	493.118	382	1.291		
	Total	494.966	386			

The provided ANOVA (Analysis of Variance) table includes results from four separate analyses, each examining different aspects related to perceptions of award-winning films. Here is a summary of each analysis:

Presentation of the content in award-winning films has appropriate use of film language (Cinematography, Mise-en-scene, Editing, Sound & Music, Performances, etc.):

- The analysis shows a statistically significant difference between groups, as indicated by an F-statistic of 0.358 and a p-value of 0.028. This suggests that there are variations in respondents' perceptions of the appropriateness of film language in award-winning films. The effect size is small, indicating some variability in responses.

Award-winning films portray aesthetic, artistic, creative, and technical excellence in various departments of filmmaking:

- The results reveal a statistically significant difference between groups, with an F-statistic of 0.857 and a p-value of 0.049. This suggests that there are variations in respondents' perceptions of the portrayal of excellence in different filmmaking departments in award-winning films. The effect size is moderate, indicating a moderate level of variability in responses.

Award-winning films are generally multilayered, which adds to an enriching film viewing experience. Right from setting the tone of the film at the beginning, they progress using metaphor, subtext, etc. at both micro and macro levels:

- This analysis indicates a highly significant difference between groups (F-statistic is not provided, but p-value is mentioned as .000). The absence of an F-statistic suggests that the within-group variation is practically zero, and the p-value is very low, signifying a significant difference. This implies strong evidence that perceptions of multilayered storytelling in award-winning films vary significantly among respondents.

Efforts and resourcefulness of teams of Award-winning films in multiple other areas such as marketing, positioning, etc. contribute to winning:

- The analysis for this question shows no statistically significant difference between groups, with an F-statistic of 0.358 and a p-value of 0.125. This suggests that there is not enough evidence to conclude that perceptions of efforts and resourcefulness of award-winning film teams vary significantly among respondents. The effect size is small, indicating some variability in responses.

In summary, the ANOVA analyses provide insights into the variability in respondents' perceptions regarding different aspects of award-winning films. While some aspects show significant differences between groups, others do not, emphasizing the diversity of opinions among respondents. The magnitude of the effect sizes provides additional context for understanding the practical significance of these differences.

Table 4.7.1.3 shows the ANOVA of the of different aspects examining different statements regarding the efforts of award-winning film teams, marketing strategies of Indian film entries related to perceptions of award-winning films.

Table 4.7.1.3: ANALYSIS OF THE VARIANCE OF AGE GROUP RESPONSES EXAMINING DIFFERENT STATEMENTS REGARDING THE EFFORTS OF AWARD-WINNING FILM TEAMS', MARKETING STRATEGIES

ANOVA examining different statements regarding the efforts of award-winning film teams, marketing strategies						
		Sum of Squares	df	Mean Square	F	Sig.
Efforts and resourcefulness of teams of Award-winning films in multiple other areas such as marketing, positioning etc. contributes to winning.	Between Groups	22.573	4	5.643	4.576	0.001
	Within Groups	464.914	377	1.233		
	Total	487.487	381			
Indian film entries fall short in their marketing and in reaching out to maximum number of voting members.	Between Groups	6.083	4	1.521	1.352	0.250
	Within Groups	429.504	382	1.124		
	Total	435.587	386			
There is a problem in selection of appropriate films as Indian entries to the Oscar awards in the Foreign Language/International Feature film category.	Between Groups	22.573	4	5.643	4.576	0.001
	Within Groups	464.914	377	1.233		
	Total	487.487	381			
Films from other countries which get nominated are better than Indian entries.	Between Groups	509.070	4	127.267		0.000
	Within Groups	0.000	382	0.000		
	Total	509.070	386			

The provided ANOVA (Analysis of Variance) table reports the results of four distinct analyses related to respondents' opinions on various aspects of Indian films and their representation at the Oscar awards. Each analysis examines different statements regarding the efforts of award-winning film teams, marketing strategies of Indian film entries, the selection process of Indian entries to the Oscar awards, and the perceived quality of Indian entries compared to those from other countries. Here is a summary of each analysis:

Efforts and resourcefulness of teams of Award-winning films in multiple other areas such as marketing, positioning, etc. contribute to winning:

The analysis shows a statistically significant difference between groups, with an F-statistic of 4.576 and a p-value of 0.001. This suggests that there are variations in respondents' opinions regarding the contributions of efforts and resourcefulness in different areas to the success of award-winning film teams. The effect size is moderate, indicating a moderate level of variability in responses.

Indian film entries fall short in their marketing and in reaching out to the maximum number of voting members:

In this case, the analysis does not reveal a statistically significant difference between groups, as the p-value is 0.250, exceeding the common significance threshold of 0.05. This implies that there is not enough evidence to conclude that opinions on the marketing shortcomings of Indian film entries vary significantly among respondents. The effect size is small, indicating some variability in responses.

There is a problem in the selection of appropriate films as Indian entries to the Oscar awards in the Foreign Language/International Feature film category:

Similar to the first analysis, this one shows a statistically significant difference between groups, with an F-statistic of 4.576 and a p-value of 0.001. This indicates that there are variations in respondents' opinions regarding issues in the selection process of Indian entries to the Oscar awards. The effect size is moderate, suggesting a moderate level of variability in responses.

Films from other countries which get nominated are better than Indian entries:

This analysis indicates a highly significant difference between groups, with an F-statistic mentioned as "not available" (perhaps due to perfect separation in the data) and a p-value of 0.000. This implies strong evidence that respondents perceive films from other countries, which get nominated, as superior to Indian entries. The effect size is not provided, but the highly significant p-value suggests a clear and robust difference in opinions.

In summary, the ANOVA analyses shed light on the variability in respondents' opinions regarding various aspects of Indian films and their representation at the Oscar awards. While

some aspects show significant differences, others do not, emphasizing the diversity of opinions among respondents. The magnitude of the effect sizes provides additional context for understanding the practical significance of these differences.

Table 4.7.1.4 shows the ANOVA of the of different aspects outlines the outcomes of four separate analyses, each probing different facets of respondents' opinions concerning the Indian film industry.

Table 4.7.1.4: ANALYSIS OF THE VARIANCE OF AGE GROUP RESPONSES OUTLINES THE OUTCOMES OF FOUR SEPARATE ANALYSES, EACH PROBING DIFFERENT FACETS OF RESPONDENTS' OPINIONS.

ANOVA of parameters affecting the quality of the film production among the different groups						
		Sum of Squares	df	Mean Square	F	Sig.
Do you think that in India, market-driven forces affect the production of quality films having good original content as well as artistic, cinematic and technical excellence?	Between Groups	17.981	4	4.495	3.457	0.009
	Within Groups	490.239	377	1.300		
	Total	508.220	381			
Do you think that independent cinema tries to break so-called market rules/pressures but does not get due recognition, support, encouragement and promotion in India?	Between Groups	1.960	4	0.490	0.433	0.585
	Within Groups	432.552	382	1.132		
	Total	434.512	386			
Do you think that despite being the largest film producing country, cinema literacy of majority of Indian audiences is below par and few people understand the art, technique and commerce involved in film making?	Between Groups	494.966	4	123.742	.	.
	Within Groups	0.000	382	0.000		
	Total	494.966	386			
Achievements of creative Indian individuals in Oscars and at other international platforms indicates that they have potential to excel on par with world class technicians and artists, but their potential is underutilized by Indian filmmakers who are either not so creative and driven towards the project, or they lack conviction	Between Groups	17.981	4	4.495	3.457	0.009
	Within Groups	490.239	377	1.300		
	Total	508.220	381			

The presented ANOVA (Analysis of Variance) table outlines the outcomes of four separate analyses, each probing different facets of respondents' opinions concerning the Indian film industry. Here is a summary of each analysis:

Do you think that in India, market-driven forces affect the production of quality films having good original content as well as artistic, cinematic, and technical excellence?

The analysis reveals a statistically significant difference between groups, with an F-statistic of 3.457 and a p-value of 0.009. This indicates that there are variations in respondents' opinions regarding the impact of market-driven forces on the production of quality films in India. The effect size is moderate, suggesting a noteworthy level of variability in responses.

Do you think that independent cinema tries to break so-called market rules/pressures but does not get due recognition, support, encouragement, and promotion in India?

In this case, the analysis does not uncover a statistically significant difference between groups, with a non-significant F-statistic of 0.433 and a p-value of 0.585. This implies that there is insufficient evidence to conclude that opinions on the recognition and support for independent cinema vary significantly among respondents. The effect size is small, indicating some variability in responses.

Do you think that despite being the largest film producing country, cinema literacy of the majority of Indian audiences is below par, and few people understand the art, technique, and commerce involved in filmmaking?

This analysis indicates a highly significant difference between groups, with an F-statistic mentioned as "not available" (perhaps due to perfect separation in the data) and a p-value of 0.000. This implies strong evidence that respondents perceive cinema literacy among the majority of Indian audiences to be below par. The effect size is not provided, but the highly significant p-value suggests a clear and robust difference in opinions.

Achievements of creative Indian individuals in Oscars and at other international platforms indicate that they have the potential to excel on par with world-class technicians and artists, but their potential is underutilized by Indian filmmakers who are either not so creative and driven towards the project, or they lack conviction.

Similar to the first analysis, this one shows a statistically significant difference between groups, with an F-statistic of 3.457 and a p-value of 0.009. This suggests that there are variations in respondents' opinions regarding the underutilization of the potential of creative Indian individuals by Indian filmmakers. The effect size is moderate, indicating a moderate level of variability in responses.

In summary, the ANOVA analyses provide insights into the diversity of opinions among respondents concerning different aspects of the Indian film industry. While some aspects show significant differences between groups, others do not, highlighting the nuanced perspectives within the respondent pool. The magnitude of the effect sizes provides additional context for understanding the practical significance of these differences.

4.8 ANALYSIS OF SURVEY

The data gathered through the survey and opinions of the respondents were analysed. The following section presents the analysis in detailed.

The demographic information represents the diversity and preferences of the people on the types of movies they like to watch. Figure 4.8.1.1 presents the pie chart on different category of the movies people watched by the people.

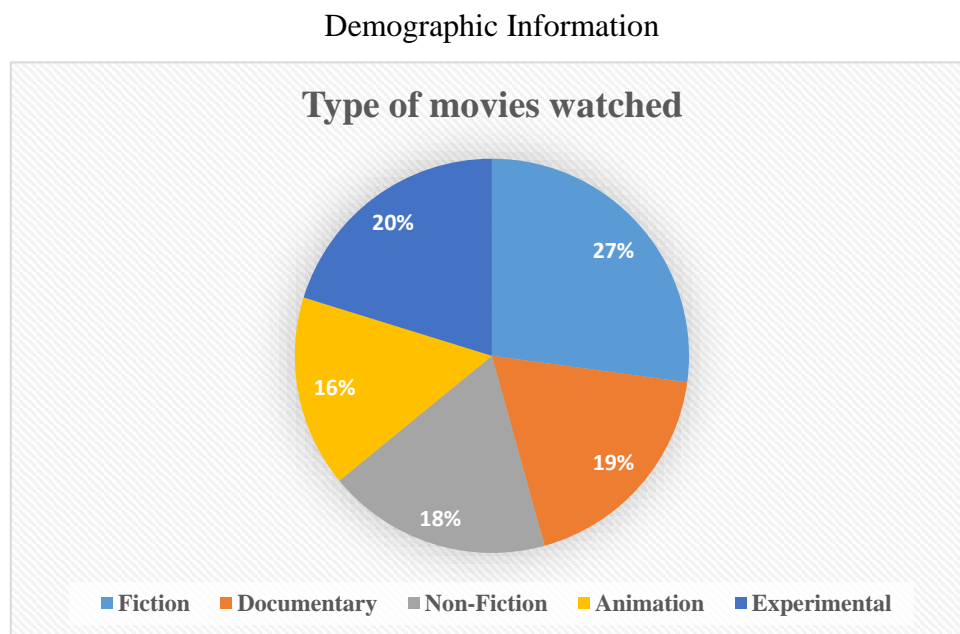


Figure 4.8.1.1: Type of movies watched by respondents.

As shown in figure 4.8.1.1 in the form of pie chart it can be stated or inferred that most of the respondents prefer watching *fiction movies* (27%) followed by *experimental* (20%) and *documentary* (19%). This information can be closely related by the objectives of the study as follows.

Figure 4.8.1.2 presents reason for watching movies by the respondents.

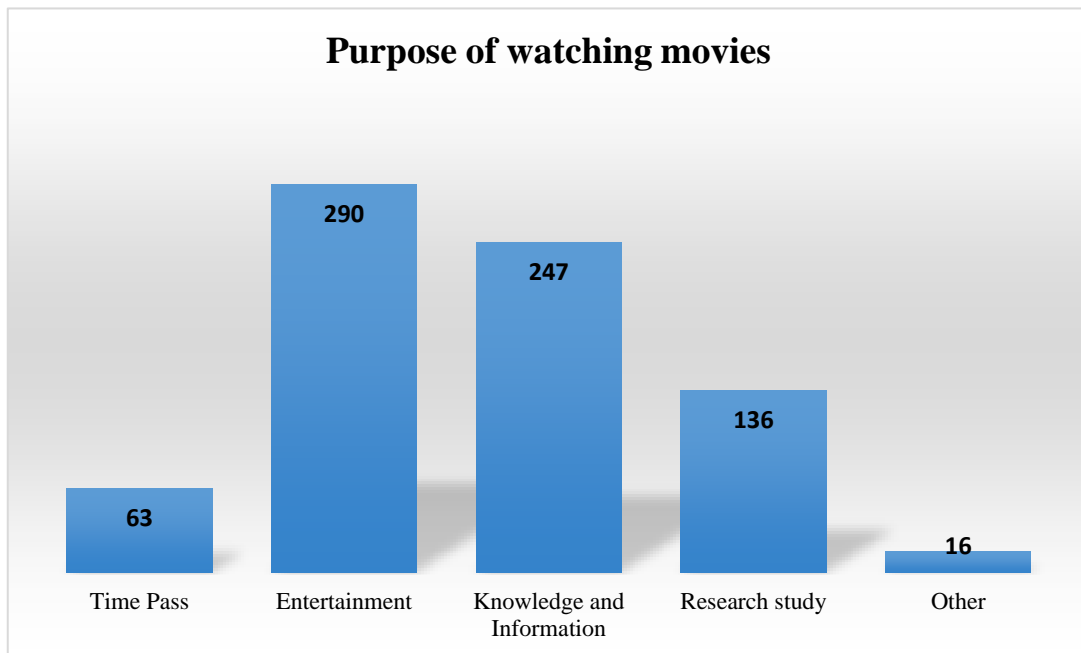


Figure 4.8.1.2: Bar chart showing the reason for watching movies by the respondents.

Objective 1: To study and explore the appealing aspects of the award-winning film.

To fulfil the first objectives of the study, i.e., to explore the appealing aspects of the award-winning film, descriptive statistics was used. The result of the findings is shown in table 4.8.1.1.

Table 4.8.1.1: UNDERSTANDING THE APPEALING ASPECTS OF THE AWARD-WINNING FILM.

Appealing aspects of award-winning film						
		Universal Appeal in Content	Appropriate use of Film Language	Portraying artistic, aesthetic, and technical excellence	Enriching film viewing experience	Efforts and resourcefulness of team
N	Valid	391	391	391	391	391
	Missing	0	0	0	0	0
Mean		3.89	3.89	3.94	3.85	3.90
Median		4.00	4.00	4.00	4.00	4.00
Mode		4	4	4	4	4

From the table 4.8.1.1 it can be seen that out of the 391 respondents, each of them agrees that five aspects are appealing for any award-winning film. These are viz. *universal appeal (in content), appropriate use of film language, artistic, aesthetic, and technical excellence, enriching film viewing experience, and efforts and resourcefulness of the team*. The respondents were asked to rate each of the factors on a 5-point Likert scale with 5 being highly agree and 1 being highly disagree. From the table 4.8.1.1 it can be observed that for all the factors, the *mean and median values* are approximately around 4. This indicates that the respondents agree that for any award-winning film, the above-mentioned aspects are equally important. The information shown in a Table 4.8.1.1 has also been visualised in the form of bar chart as shown in figure 4.8.1.3 (appropriate use of film language), figure 4.8.1.4 (Universal Appeal), figure 4.8.1.5 (portraying artistic, aesthetic and technical excellence), and figure 4.8.1.6 (enriching film viewing experience).

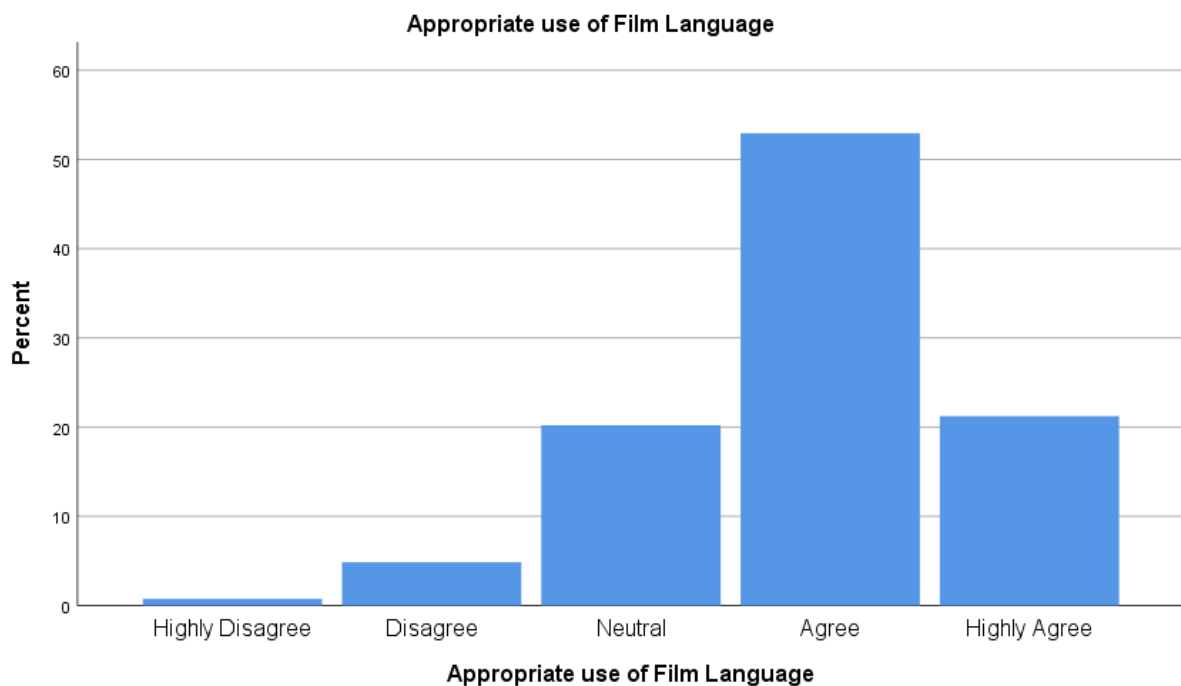


Figure 4.8.1.3: Bar chart of the responses on appropriate use of cinema language

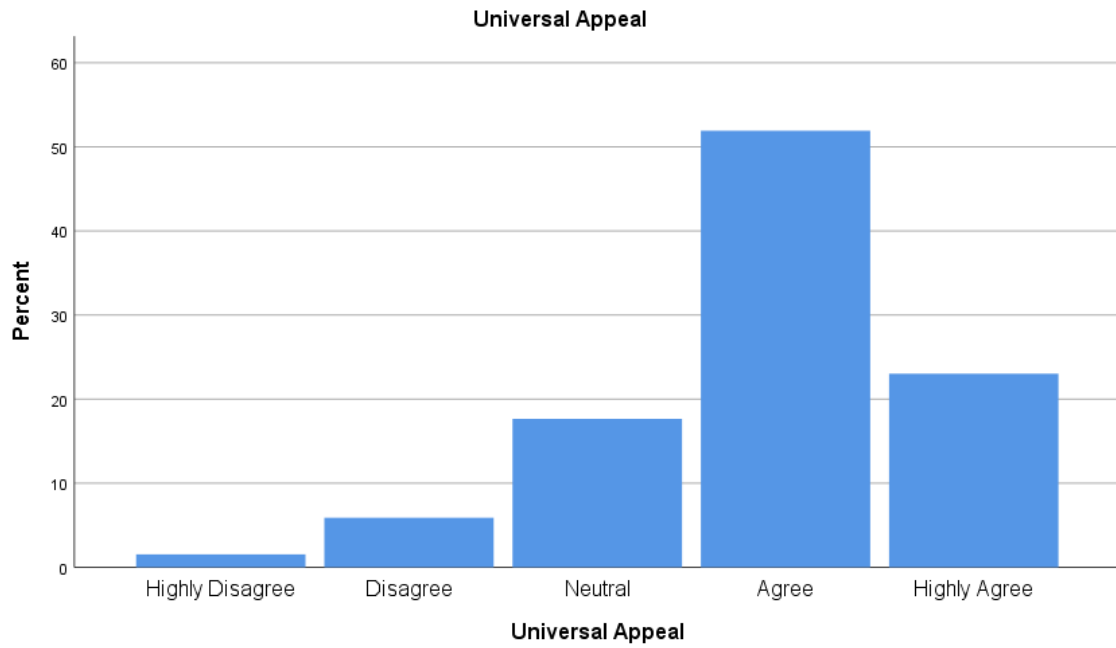


Figure 4.8.1.4: Bar chart of the responses on Universal Appeal

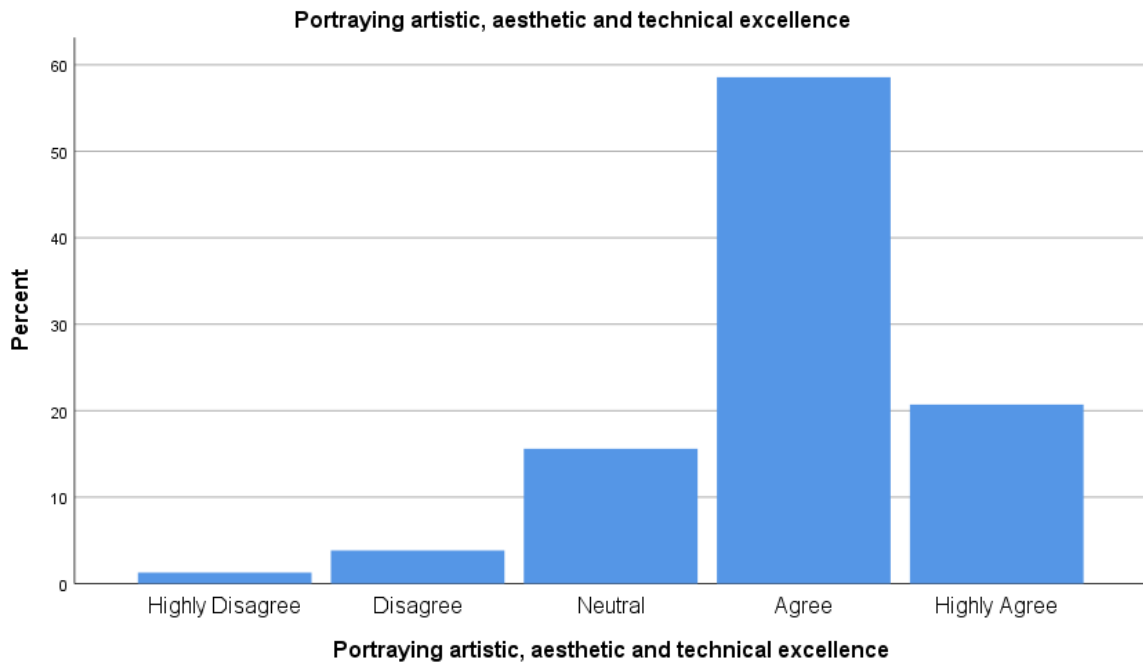


Figure 4.8.1.5: Bar chart of responses on portraying artistic, aesthetic and technical excellence.

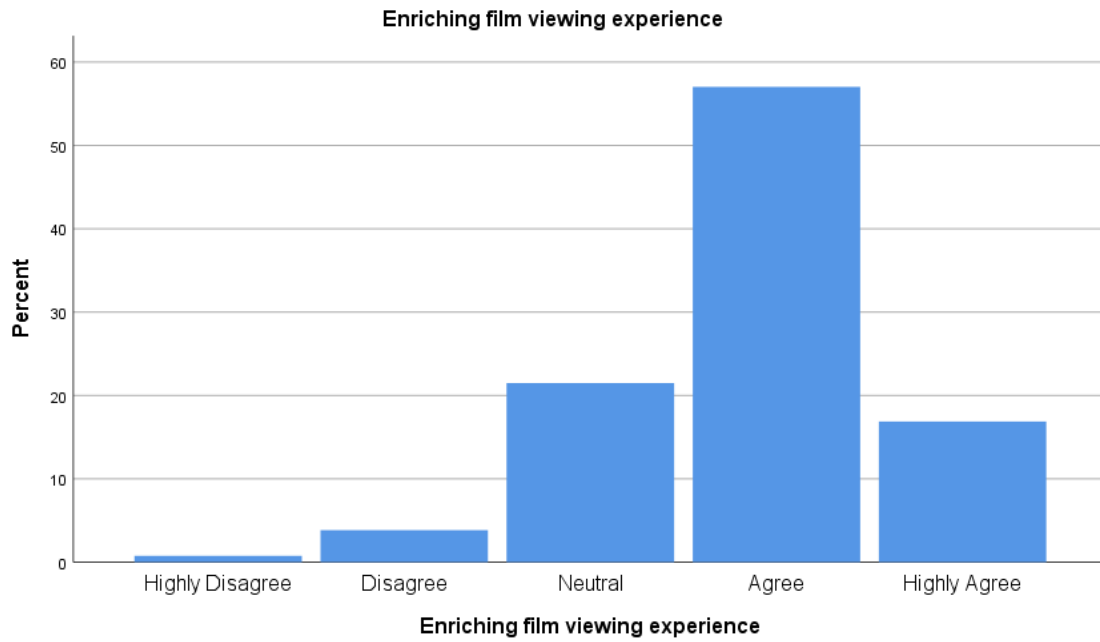


Figure 4.8.1.6: Bar chart of responses on enriching film viewing experience
 From the bar chart, most of the respondents either agree or highly agree with all the factors. From the chart, it can be seen that almost 60 percent of the respondents agree that for any award-winning film, each of the five aspects are equally important.

Figure 4.8.1.7 summarizes the responses on the different factor considered in this study.

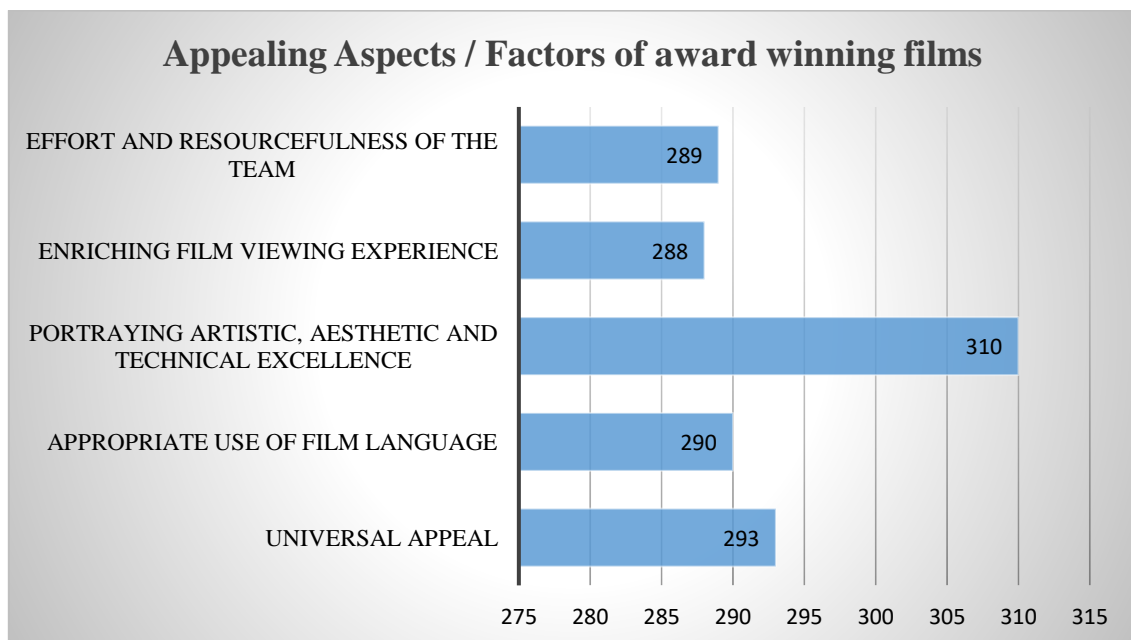


Figure 4.8.1.7: Summary of the responses on different parameters in the form of Bar-chart of the data set of the study.

Objective 2: To study ‘Content’ and ‘Use of Film Language’ in official Indian entries for Academy Awards (Oscar) in the 'Best Film in Foreign Language' category.

To fulfil the second objective i.e. to study the ‘content’ and ‘use of film language’ of official Indian entries for Academy Awards (Oscar) in the 'Best Film in Foreign Language' category, exploratory factor analysis was used to understand the important factors that impact the ‘content’ and ‘use of film language’ in Indian entries.

The result of the factor analysis is shown in table 4.8.1.2.

**Table 4.8.1.2: KMO AND BARTLETT’S TEST
KMO and Bartlett's Test**

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.801
Bartlett's Test of Sphericity	Approx. Chi-Square	505.462
	df	36
	Sig.	.000

Table 4.8.1.2 shows the KMO and Bartlett’s test of sample adequacy which highlights whether the sample is adequate to run the factor analysis. From the table we can see that KMO value is 0.801 and the *p-value* is significant ($p < 0.05$). This indicates that sample is adequate to run the factor analysis.

Table 4.8.1.3 shows variance based on the extraction method of Principal Component Analysis.

Table 4.8.1.3: VARIANCE BASED ON EXTRACTION METHOD OF PRINCIPAL COMPONENT ANALYSIS

Total Variance Explained									
Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	2.859	31.761	31.761	2.859	31.761	31.761	2.441	27.122	27.122
2	1.149	12.764	44.525	1.149	12.764	44.525	1.566	17.403	44.525
3	0.971	10.792	55.317						
4	0.849	9.435	64.753						
5	0.738	8.196	72.949						
6	0.687	7.638	80.587						
7	0.623	6.920	87.507						
8	.578	6.428	93.935						
9	.546	6.065	100.000						
Extraction Method: Principal Component Analysis.									

Also, from the variance shown in table 4.8.1.3 it can be seen that a total of two factors can explain 44.5 percent of variation in the sample. Also based on the Eigen values with greater than 1, two factors can explain the impact on 'content' and 'use of film language' in Indian films entries. Based on the rotated component matrix using Varimax rotation, the principal component matrix shows that statements with factor loading greater than 0.5 has been retained and they can be clubbed under two components using rotated component matrix as shown in table 4.8.1.4.

Table 4.8.1.4: ROTATED COMPONENT MATRIX

Rotated Component Matrix		
	Component	
	1	2
Failure to reach out to maximum number of voting members	-0.098	0.811
Failure to select appropriate film in foreign category	0.290	0.578
Inferior than other nominated film	0.498	0.146
Looking into more commercial aspects	0.649	0.203
Targeted only to particular audience	0.248	0.604
Impact of market driven forces	0.622	0.174
Lack of due recognition	0.641	0.101
Lack of cinema literacy among audience	0.746	-0.062
Underutilisation of potential	0.515	0.321
Extraction Method: Principal Component Analysis. Rotation Method: Varimax with Kaiser Normalization.		
a. Rotation converged in 3 iterations.		

The statements can be clubbed under two components based on the factor loading values. One statement which had a loading value less than threshold value of 0.5 have been removed. The statements under the two components are shown in table 4.8.1.5 and table 4.8.1.6.

Table 4.8.1.5: FACTOR LOADING OF COMPONENT 1

Component 1		<i>Market Forces and Knowledge Aspect</i>
Looking into more commercial aspects	.649	
Impact of market driven forces	.622	
Lack of due recognition	.641	
Lack of cinema literacy among audience	.746	
Underutilisation of potential	.515	

Table 4.8.1.6: FACTOR LOADING OF COMPONENT 2

Component 2		<i>Limitation Aspect (at various levels).</i>
Failure to reach out to maximum number of voting members	.811	
Failure to select appropriate film in foreign category	.578	
Targeted only to specific audience	.604	

From the table 4.8.1.5 and 4.8.1.6 it can be stated that the two major aspect/factor that impact the ‘content’ and ‘use of film language’ in Indian film entries are *Market Forces and Knowledge Aspect* and *Limitations in reaching out to voting members and other aspects such as inappropriate selection and catering to specific audience of the region.*

Objective 3: To present the findings of research for the benefit of future generation of filmmakers.

To fulfil the 3rd objective, the data was analysed to understand the perspective of the respondents on various points such as purpose of watching movies, types of movies preferred, interest in film awards, important film awards in the world, views on foreign language film category of Oscar awards and Indian film submission over the years, views on qualities of winning films vis-à-vis views on shortcomings of Indian entries, areas of improving qualities of Indian films to gain recognition at global platforms etc. in the form of bar chart is shown in figures in the form of bar chart as shown in figure 4.8.1.1 (preference), figure 4.8.1.2 (types) 4.8.1.3 (appropriate use of film language), figure 4.8.1.4 (Universal Appeal), figure 4.8.1.5 (portraying artistic, aesthetic and technical excellence), and figure 4.8.1.6 (enriching film viewing experience), figure 4.8.1.7 (summary of the responses on different parameters in the form of Bar-chart of the data set of the study), etc. It can be observed from the analysis that most of the Indian audience like watching fiction movies for the entertainment purpose. Therefore, the future generation filmmakers can look into these perspectives while making their films to ensure better penetration of their films among the audiences and achieving success at the box office of domestic markets. However, the analysis suggests that approach of having good original **content (story and screenplay) having components of universal appeal, appropriate use of film language with artistic, aesthetic, and technical excellence in its presentation offering enriching film viewing experience, followed by marketing efforts and resourcefulness of the team** could help the future generation filmmakers in making their chances of their films getting selected at important platforms at national and international level in the different award categories.

To understand if there is any significant difference in the opinion of the respondents in terms of their concern about Indian Film winning an Oscar, independent sample *t-test* was performed. The result of the *t-test* is shown in table 4.8.1.13 terms of group statistics and table 4.8.1.14 independent sample test. From the *t-test* it can be observed that p value is significant ($p < 0.05$). This indicates that there is a significant difference in the mean scores of the respondent groups in terms of their concerned about an Indian Film winning an Oscar. From the descriptive table it can be seen that the respondents who are Film Literates, their mean score are more than general people. The mean score of 3.88 for *film literates*' groups shows that they are more concerned about an Indian film winning an Oscar than the general people. Therefore,

if we can generalise the findings of the study, we can conclude that the film fraternity in India are more concerned about the Indian films unable to win at the Oscars.

Table 4.8.1.13: GROUP STATISTICS OF THE PROFESSIONAL RESPONDENT BETWEEN FILM LITERATES AND GENERAL PEOPLE

Group Statistics					
	Profession of the respondents	N	Mean	Std. Deviation	Std. Error Mean
Concerned about Indian Film winning an Oscar	Film Literates	119	3.88	1.252	0.115
	General people	272	3.59	1.034	0.063

Table 4.8.1.14: INDEPENDENT SAMPLE TEST OF THE PROFESSIONAL RESPONDENT BETWEEN FILM LITERATES AND GENERAL PEOPLE

Independent Samples Test										
		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Concerned about Indian Film winning an Oscar	Equal variances assumed	9.110	0.003	-2.362	389	0.019	-0.287	0.121	-0.525	-0.048
	Equal variances not assumed			-2.193	191.565	0.029	-0.287	0.131	-0.545	-0.029

To understand if there is any relationship between the respondents concern about an Indian film winning an Oscar and their likelihood of watching the official entry of the Indian movie sent to Oscar, regression analysis was done. The independent variable for the regression

analysis was considered as whether the respondents are concerned about an Indian movie winning an Oscar and the dependent variable was whether they watch Indian movies which are official entry to Oscar. The result of the regression analysis is shown in table 4.8.1.15, 4.8.1.16, and 4.8.1.17 respectively. From the model summary table 4.8.1.15, it can be seen that the *R* and *R square* value are significant enough which indicates that the independent variable is able to explain the variation in the dependent variable. The *R square* value of 0.754 indicates that the independent variable is able to explain 75.4 percent variation in the dependent variable. Also, from the ANOVA table 4.8.1.16 it can be seen that model is significant ($p < 0.05$) enough to run the regression analysis. This indicates that there is model fit and the independent variable is able to explain the variation in the dependent variable. From the coefficients table 4.8.1.16 it can be seen that the standardised beta coefficients are significant ($p < 0.05$). Therefore, the regression equation can be written as:

India's official entry to Oscar

$$= 1.867 + 0.383 * \text{Indian film winning an Oscar}$$

Table 4.8.1.15: MODEL SUMMARY OF THE REGRESSION ANALYSIS OF THE RESPONDENTS CONCERN ABOUT AN INDIAN FILM WINNING AN OSCAR AND THEIR LIKELIHOOD OF WATCHING THE OFFICIAL ENTRY OF THE INDIAN MOVIE SENT TO OSCAR

Model Summary ^b				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.392 ^a	0.754	0.752	0.99884
a. Predictors: (Constant), Concerned about Indian Film winning an Oscar				
b. Dependent Variable: Do watch India's official entries sent to Oscar				

Table 4.8.1.16: ANALYSIS OF VARIANCE OF THE RESPONDENT'S CONCERN ABOUT AN INDIAN FILM WINNING AN OSCAR AND THEIR LIKELIHOOD OF WATCHING THE OFFICIAL ENTRY OF THE INDIAN MOVIE SENT TO OSCAR

ANOVA ^a						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	70.578	1	70.578	70.742	0.000 ^b
	Residual	388.098	389	0.998		
	Total	458.675	390			
a. Dependent Variable: Do watch India's official entries sent to Oscar						
b. Predictors: (Constant), concerned about Indian Film winning an Oscar						

Table 4.8.1.17 COEFFICIENT OF THE REGRESSION MODEL ANALYSIS OF THE RESPONDENTS CONCERN ABOUT AN INDIAN FILM WINNING AN OSCAR AND THEIR LIKELIHOOD OF WATCHING THE OFFICIAL ENTRY OF THE INDIAN MOVIE SENT TO OSCAR

Coefficients ^a						
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	1.867	0.180		10.389	0.000
	Concerned about Indian Film winning an Oscar	0.383	0.046	0.392	8.411	0.000

a. Dependent Variable: Do watch India's official entries sent to Oscar

Figure 4.8.1.10 shows the histogram of the respondent watching India’s official entries sent to Oscar. The histogram appears to be bell shape justifying the application of statistical analysis.

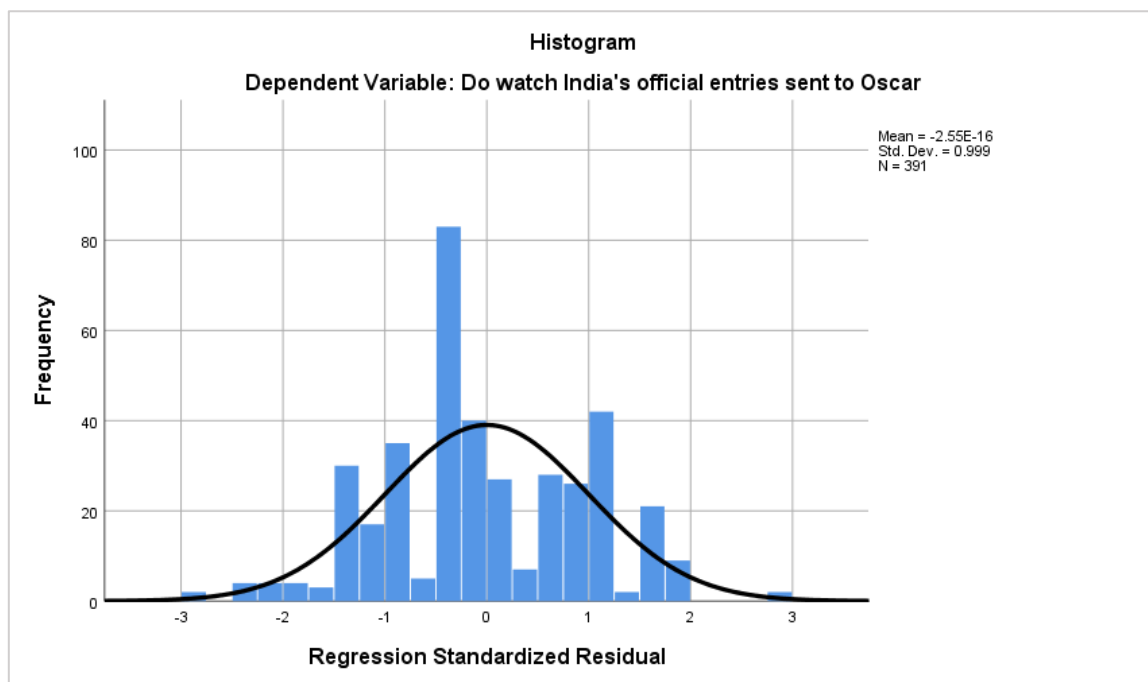


Figure 4.8.1.10: Histogram of the respondent watching India’s official entries sent to Oscar.

The respondents were asked how much they are concerned about an Indian movie winning an Oscar. From the bar chart shown in figure 4.8.1.11 it can be stated that majority of the respondents are concerned about an Indian Film winning an Oscar. From the chart we can say that 70 percent of the respondents (269 out of 391) are concerned about an Indian film winning and Oscar.

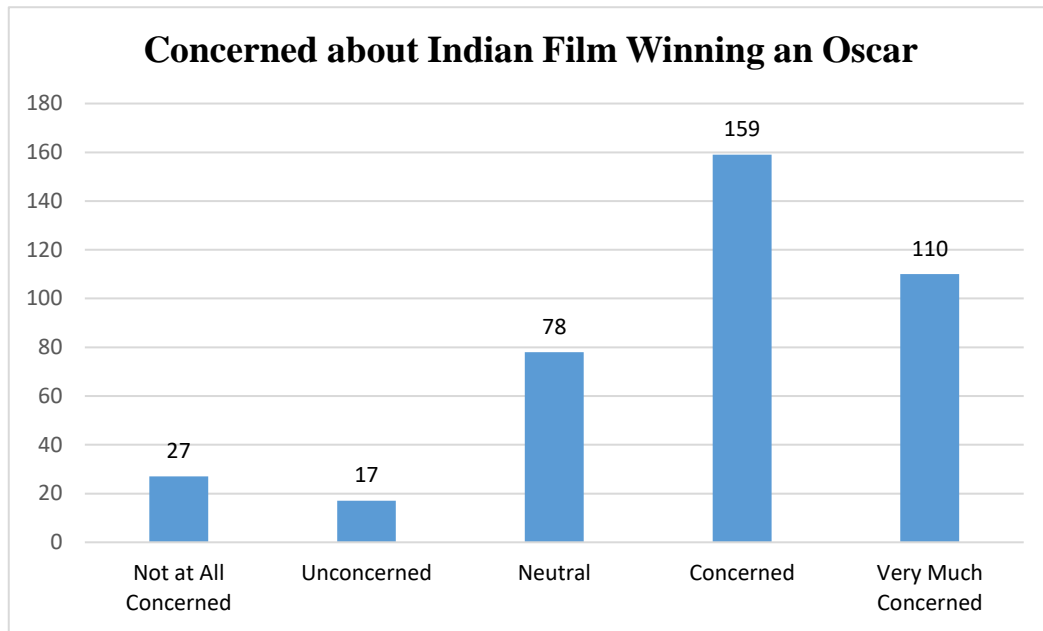


Figure 4.8.1.11: Bar chart of the respondents concerned about an Indian Film winning Oscar

The respondents were asked about how frequently they watch the India’s official entry to Oscar. From the figure 4.8.1.12 it can be seen that majority of the respondents said that they sometimes watch movies which are India’s official entry to Oscar. Out of 391 respondents, 172 have said that they sometimes watch the movies, followed by 73 with always and 72 respondents said that they watch often or regularly.

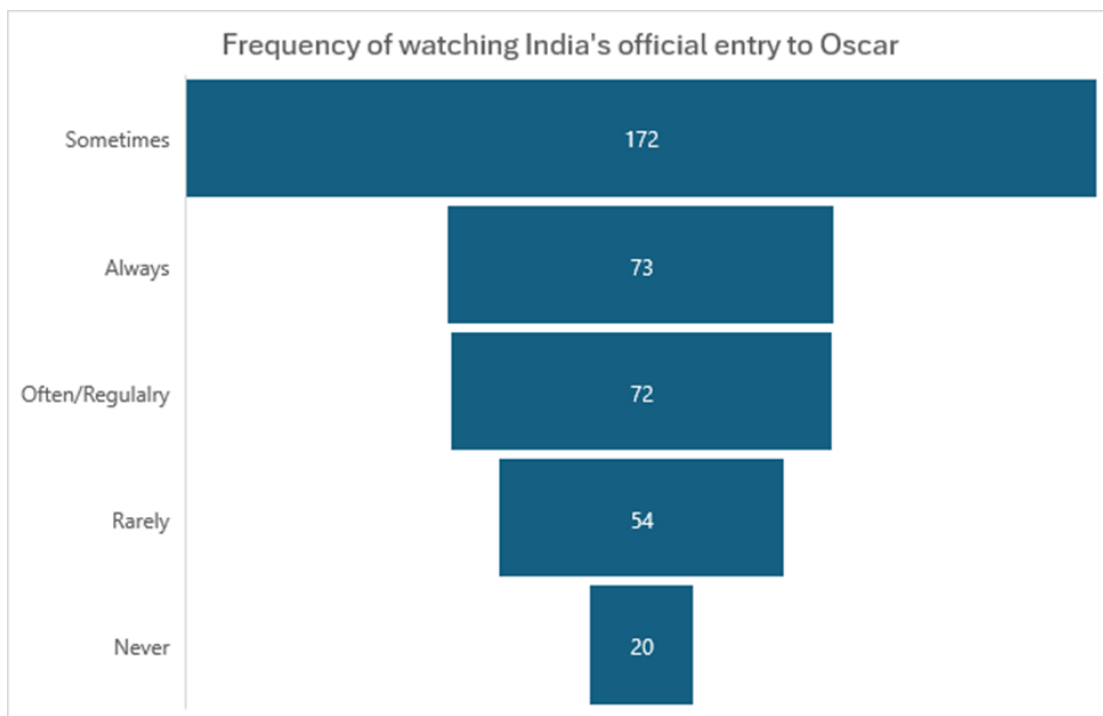


Figure 4.8.1.12: Respondents watching the movies which are India’s official entry to Oscar.

The respondents were asked about the importance of a film winning an Oscar to get worldwide visibility and business. Majority of the respondents said that it is very much important for a film to win an Oscar to get worldwide visibility and business. 69% of the respondents have mentioned the importance of winning an Oscar. The result is shown in figure 4.8.1.13.

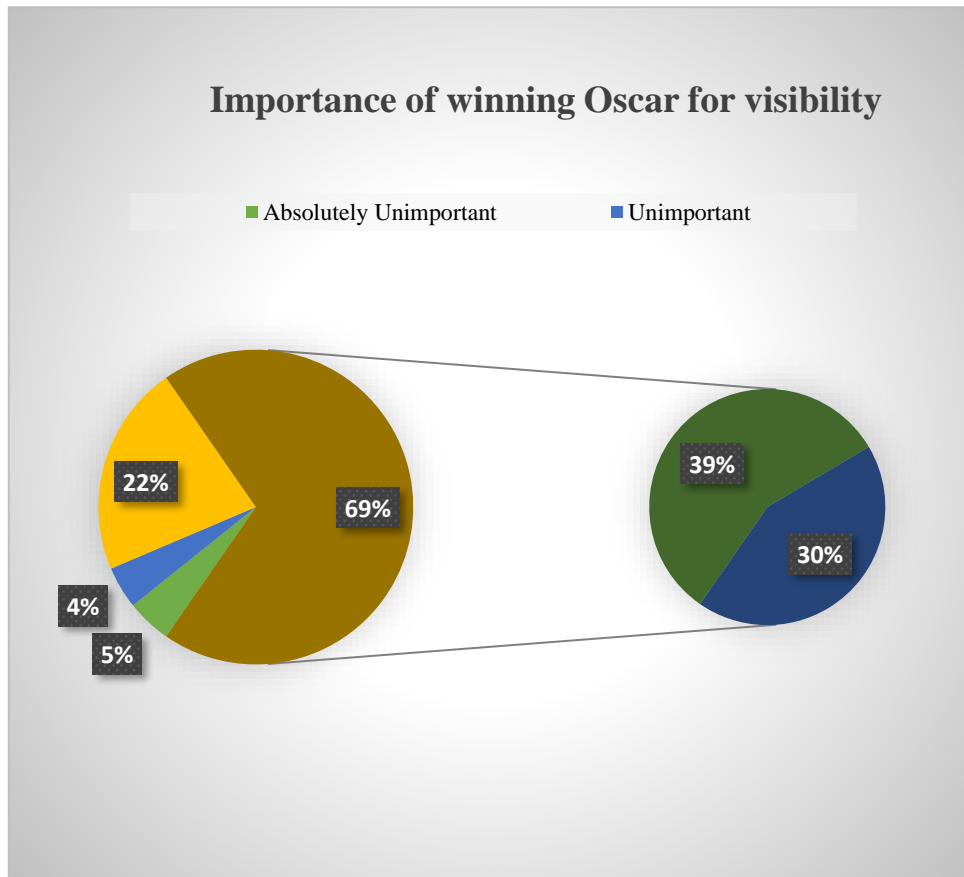


Figure 4.8.1.13: Pie chart showing the responses of the respondent on importance of winning the Oscar for visibility.

The view of the respondents was asked whether they make it a point to watch films awarded at Oscar. Majority of the respondents have mentioned that they make it a point to watch movies which are awarded at Oscar. The result is shown in figure 4.8.1.14 through a waterfall chart. From the chart we can see that 154 respondents have said that they make it a point to watch films awarded in the Foreign Language/International Feature film category at the Oscar Film Awards.

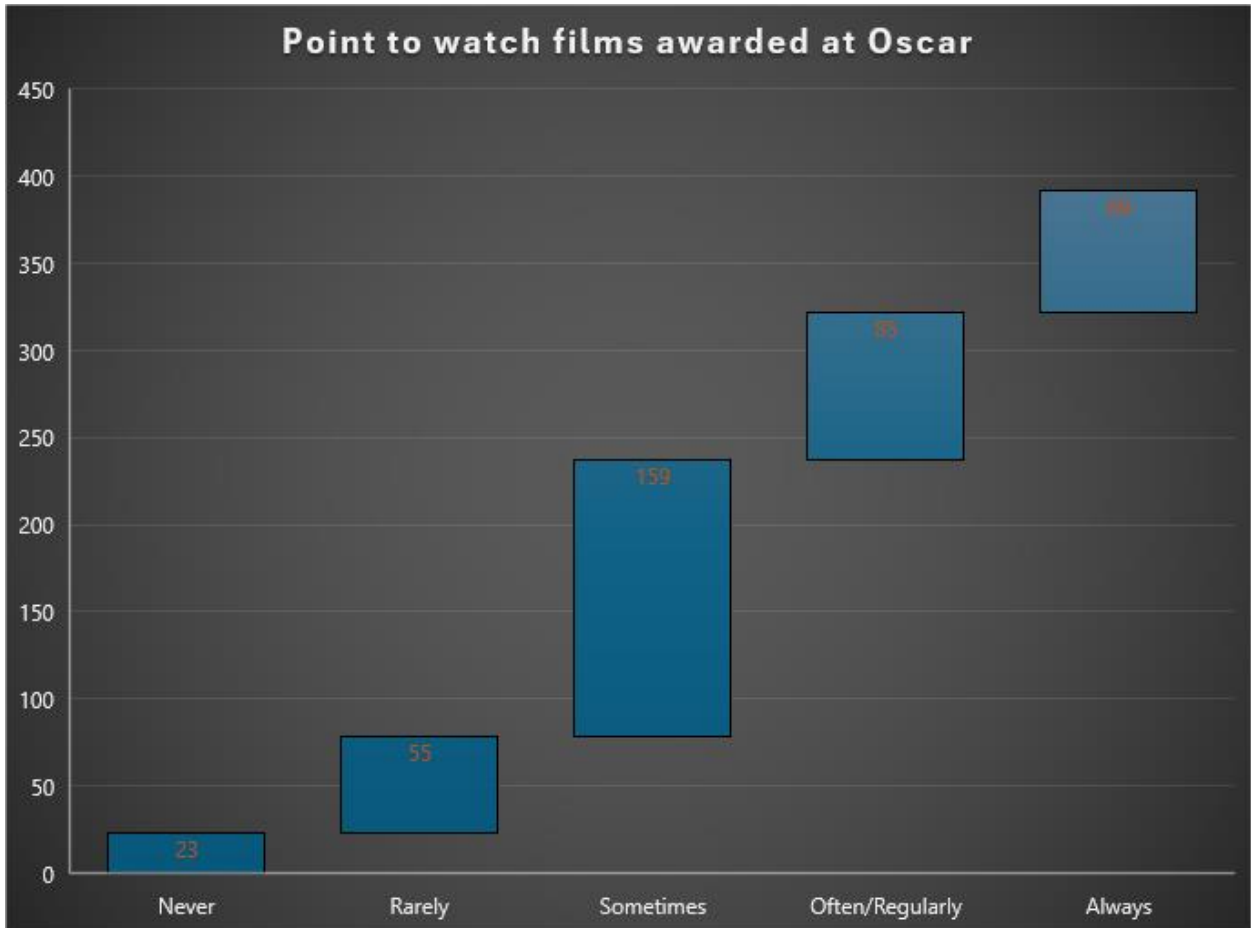


Figure 4.8.1.14: Waterfall chart showing the opinion on make it a point to watch films awarded in the Foreign Language/International Feature film category at the Oscar Film Awards.

The respondents were asked whether winning the Oscar award in the Foreign Language/International Feature film category is a matter of pride for a country. Majority of the respondents have said that they feel it is indeed a matter of pride for the country to win Oscar. The result is shown in figure 4.8.1.15 in the form of tree map. From the tree map it can be seen that 308 respondents have either agreed or strongly agreed that winning an Oscar is a matter of pride for the country. Therefore, we can conclude that majority of the respondents feel that winning Oscar is indeed a matter of pride for the country.

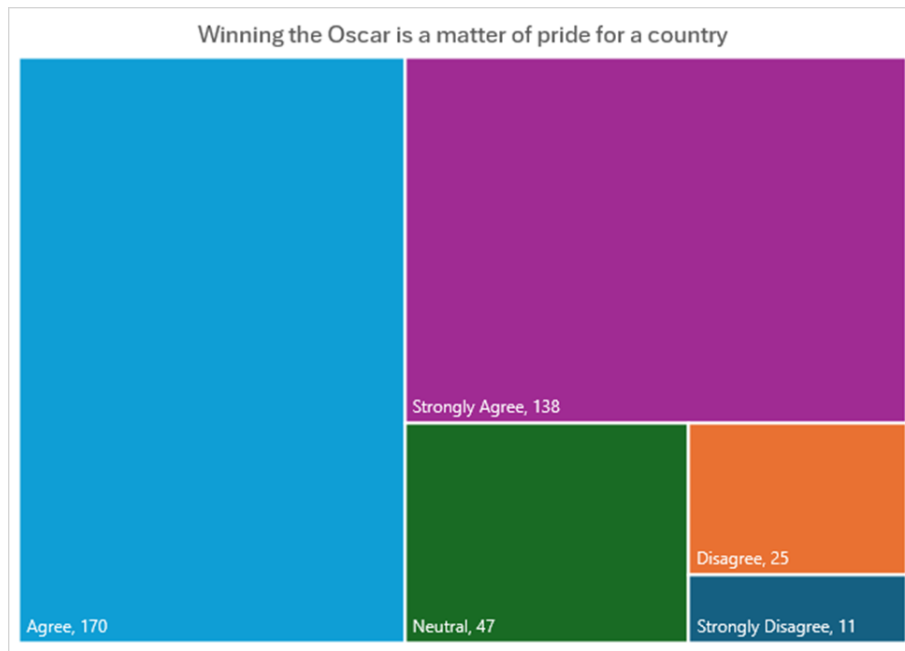


Figure 4.8.1.15: Tree map of respondent opinion on winning the Oscar award in the Foreign Language/International Feature film category is a matter of pride for a country

The respondents were asked what is true as far as content and the use of film language (Cinematography, Mise-en-scene, Editing, Sound & Music, Performances etc.) is concerned in Indian films sent as entries in the Foreign Language/International Feature Film category of the Oscars. Majority of the respondents have said that there is issue with both the content as well as use of appropriate language in the film. The result is shown in figure 4.8.1.16 in the form of bar chart.

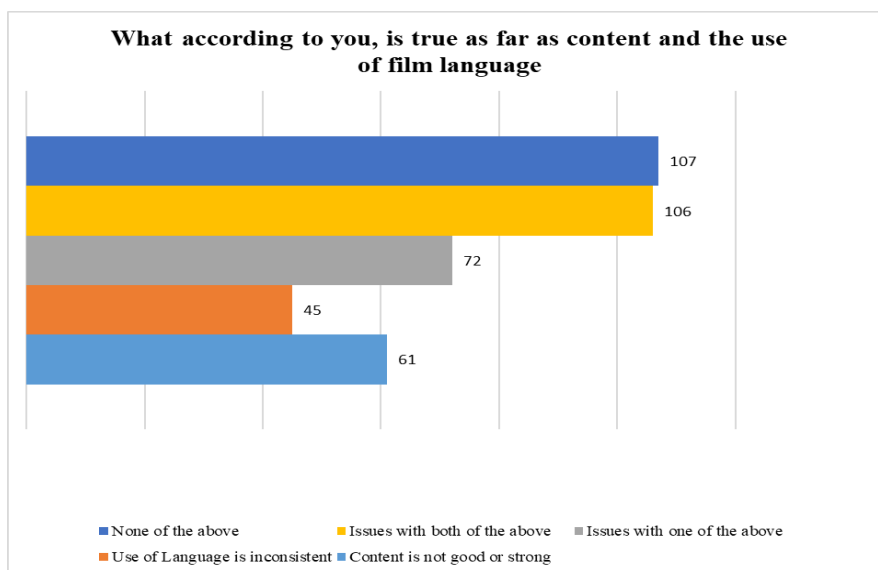


Figure 4.8.1.16: Bar chart of the respondents' opinion on what is true as far as content and the use of film language

The respondents were asked that in India, whether market-driven forces affect the production of quality films having good original content as well as artistic, cinematic and technical excellence. Majority of the respondents have agreed that market-driven forces affect the production of quality films in India. The result is shown in figure 4.8.1.17 in the form of bar chart.

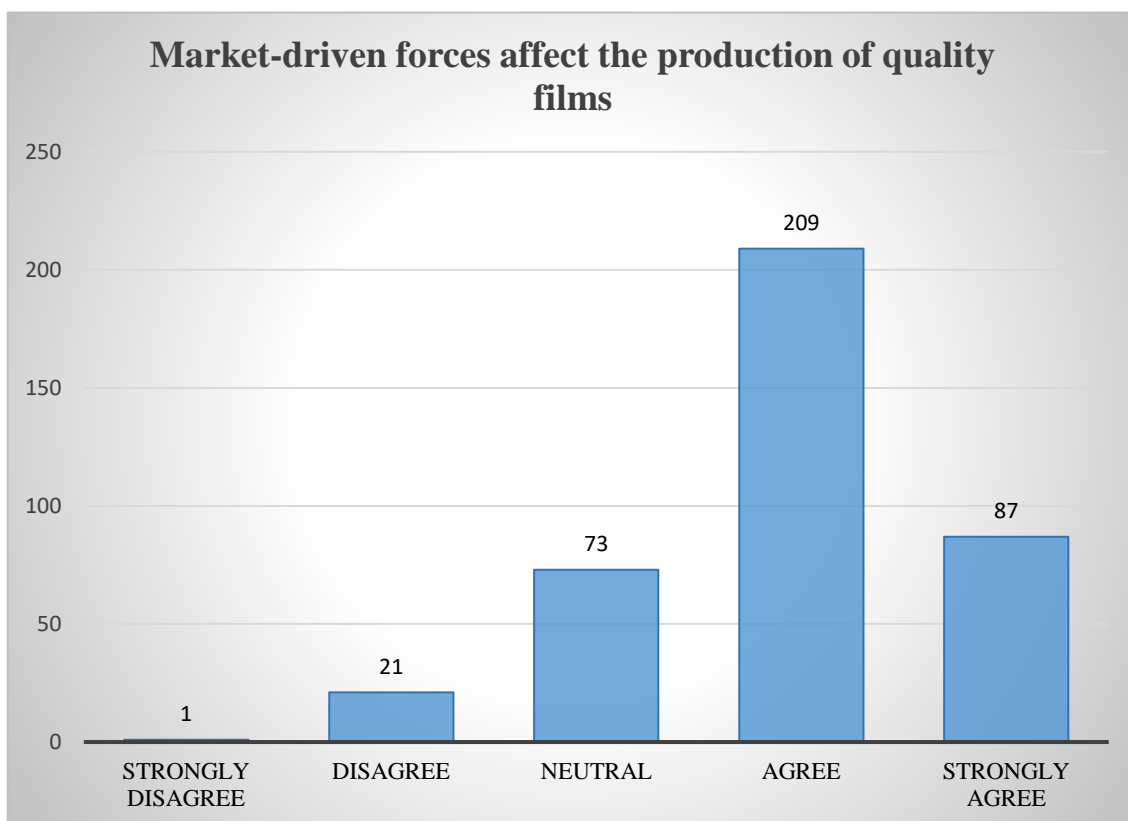


Figure 4.8.1.17: Bar chart. of the responses on market-driven forces affect the production of quality films having good original content as well as artistic, cinematic and technical excellence

The respondents were asked that in India, whether films are looked at more as entertainment and less as an art form, often resulting in unavailability of films which excel in all respects. Majority of the respondents have agreed that films are looked at more as entertainment and less as an art form in India. The result is shown in figure 4.8.1.18. From the bar chart we can see that majority of the respondents (282 in total) have agreed to the same

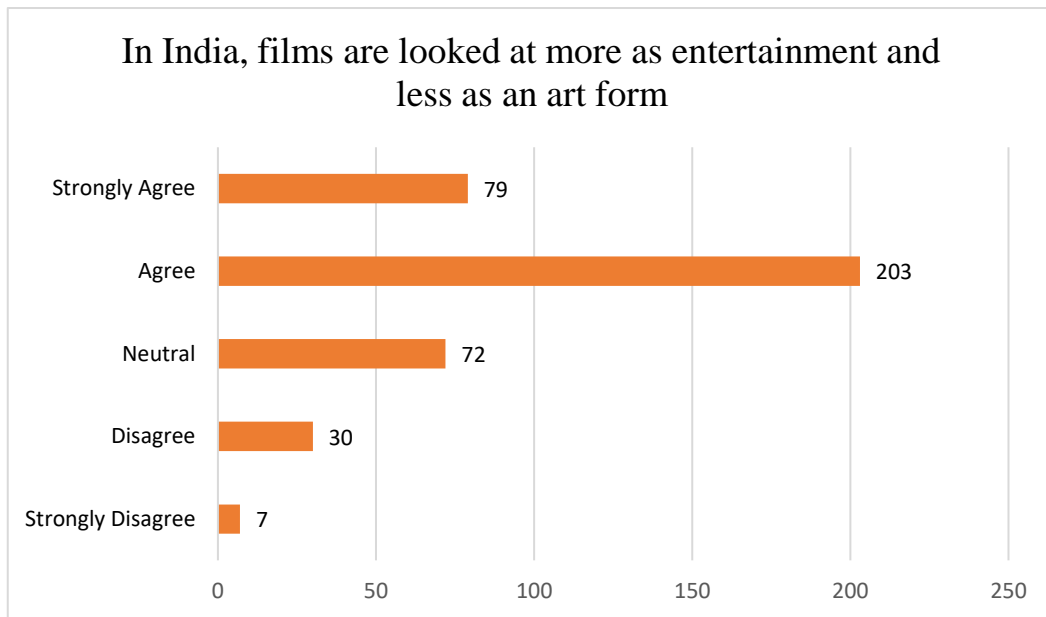


Figure 4.8.1.18: Bar chart of the respondents on films are looked at more as entertainment and less as an art form, often resulting in unavailability of films which excel in all respects

The respondents were asked that in India, whether films made in various Indian languages are targeted mainly at the respective audience (regional/Hindi language speaking) and do not try to reach beyond it. Majority of the respondents have agreed that films made in various Indian languages are targeted mainly at the respective audience (regional/Hindi language speaking). The result is shown in figure 4.8.1.19.

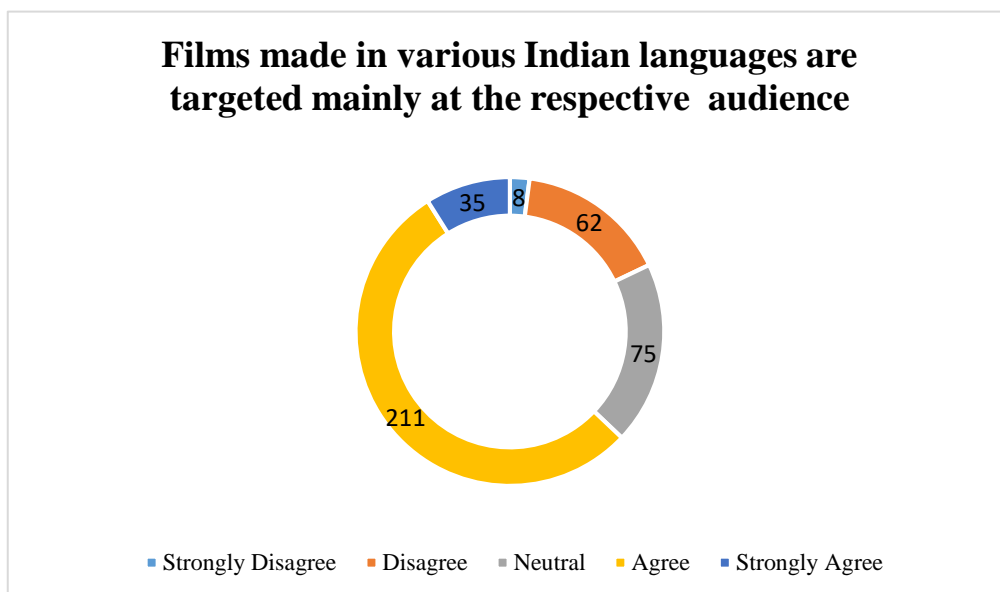


Figure 4.8.1.19: Distribution of opinion whether films made in various Indian languages are targeted mainly at the respective audience and do not try to reach beyond it.

Result and Discussion

Many findings emerged out of the data collected for the study. Some of the major findings of the study are as follows:

1. Five aspects were found to be appealing for any Award-winning film. These aspects are *universal appeal (in content), appropriate use of film language, artistic, aesthetic, and technical excellence, enriching film viewing experience, and efforts and resourcefulness of the team*. Almost 60 percent of the respondents have agreed that these five elements/characteristics are required to be present for any award-winning film.
2. To study the 'content' and 'use of film language' of official Indian entries for Academy Awards (Oscar) in the 'Best Film in Foreign Language' category and award-winning films, exploratory factor analysis was used. Exploratory factor analysis (EFA) was used to understand the important factors that impact the 'content' and 'use of film language' of official Indian entries. The factors that came out of EFA are Market Forces and Knowledge Aspect and Limitations in reaching out to voting members and other aspects such as inappropriate selection and catering to specific audience of the region.
3. The study also looked into to understand the perspective of the respondents regarding their perspective/purpose for watching movies. From the analysis, it can be seen that majority of the respondents watch fiction movies for the purpose of entertainment. The future generation filmmakers can look into these perspectives while making their films to ensure better penetration of their films among the audiences and achieving success at the box office of domestic markets. However, the analysis suggests that approach of having good original content (story and screenplay) having components of universal appeal, appropriate use of film language with artistic, aesthetic, and technical excellence in its presentation offering enriching film viewing experience, followed by marketing efforts and resourcefulness of the team could help the future generation filmmakers in making their chances of their films getting selected at important platforms at national and international level in the different award categories.
4. To understand if there is any significant difference in the opinion of the respondents in terms of their concern about Indian Film winning an Oscar, independent sample *t-test* was performed. The result of the *t-test* is shown below. From the *t-test* table we can observe that p value is significant ($p < 0.05$). This indicates that there is a significant difference in the mean scores of the respondent groups in terms of their concerned about an Indian Film winning an Oscar. From the descriptive table we can see that the

respondents who are Film Literates, their mean score are more than general people. The mean score of 3.88 for *film literates*' groups shows that they are more concerned about an Indian film winning an Oscar than the general people. Therefore, if we can generalise the findings of the study, we can conclude that the film fraternity in India are more concerned about the Indian films unable to win at the Oscars.

5. To understand if there is any relationship between the respondents concern about an Indian film winning an Oscar and their likelihood of watching the official entry of the Indian movie sent to Oscar, regression analysis was done. The independent variable for the regression analysis was considered as whether the respondents are concerned about an Indian movie winning an Oscar and the dependent variable was whether they watch Indian movies which are official entry to Oscar. The model summary table shows that the R and R square value are significant enough which indicates that the independent variable is able to explain the variation in the dependent variable. The R square value of 0.754 indicates that the independent variable is able to explain 75.4 percent variation in the dependent variable.
6. The respondents were asked about the importance of a film winning an Oscar to get worldwide visibility and business. Majority of the respondents said that it is very much important for a film to win an Oscar to get worldwide visibility and business. 69% of the respondents have mentioned the importance of winning an Oscar.
7. The respondents were asked whether winning the Oscar award in the Foreign Language/International Feature film category is a matter of pride for a country. Majority of the respondents have said that they feel it is indeed a matter of pride for the country to win Oscar. 308 out of 391 respondents believed that winning the Oscar award is a matter of pride for the country.
8. The respondents were asked what is true as far as content and the use of film language (Cinematography, Mise-en-scene, Editing, Sound & Music, Performances etc.) is concerned in Indian films sent as entries in the Foreign Language/International Feature Film category of the Oscars. Majority of the respondents have said that there is issue with both the content as well as use of appropriate language in the film
9. The respondents were asked that in India, whether market-driven forces affect the production of quality films having good original content as well as artistic, cinematic and technical excellence. Majority of the respondents have agreed that market-driven forces affect the production of quality films in India.

10. The respondents were asked that in India, whether films are looked at more as entertainment and less as an art form, often resulting in unavailability of films which excel in all respects. Majority of the respondents have agreed that films are looked at more as entertainment and less as an art form in India. Majority of the respondents (281 in total) have agreed to the same.
11. The respondents were asked that in India, whether films made in various Indian languages are targeted mainly at the respective audience (regional/Hindi language speaking) and do not try to reach beyond it. Majority of the respondents have agreed that films made in various Indian languages are targeted mainly at the respective audience (regional/Hindi language speaking).

Discussion

The study was carried out to understand ‘content’ and ‘use of film language’ in official Indian entries in the “Best Film in Foreign Language” category for Academy Awards (Oscar) from 2015-2019. Data was collected from the respondents through a structured questionnaire. The items in the questionnaire were developed based on the review of literature and were measured on five-point Likert scale. The result of the study provided a key insight about the use of content and film language in the official Indian entries for Academy Awards (Oscar). The objective of the study was to provide the following information.

1. To study and explore the appealing aspects of the award-winning film in the 'Best Film in Foreign Language' category of Academy Awards (Oscar)
2. To study content and use of film language of official Indian entries for Academy Awards (Oscar) in the 'Best Film in Foreign Language' category and of award-winning films
3. To present the findings of research for the benefit of future generation of filmmakers

The result of the study revealed that five aspects were found to be appealing for any Award-winning film in the 'Best Film in Foreign Language' category of Academy Awards (Oscar).

The second phase of the study was carried out to understand what determines the ‘content’ and ‘use of film language’ of Indian films. The factors that came out were Market Forces and Knowledge Aspect.

The third phase of the study was to understand if there is any relation between ‘content’ and effective utilisation of ‘film language’ in film and likelihood of winning an Oscar. The study revealed that there is significant association between both the factors.

The fourth phase of the study was to understand what the future generation filmmakers can look into while making their films which can lead to better penetration of their films among the audiences. The study showed that following aspects to be looked into.

The role of important stakeholders is very prominent in proper visibility of any film. The performance of any award-winning movie depends on how much the stakeholders are satisfied with the same. Therefore, it is important to understand the factors which are appealing to the stakeholders. This will give a fair idea to the directors about their present state of affairs in terms of the parameters selected and the level of quality that they are maintaining in those areas.

The fundamental aim of this research was to determine the parameters that were found to be appealing for any Award-winning film. In order to develop the understanding, a quantitative survey was conducted. The survey was conducted with 392 respondents using a structured questionnaire.

The result of the study identified five aspects which were found to be appealing for any Award-winning film. These aspects are universal appeal (in content), appropriate use of film language, artistic, aesthetic, and technical excellence, enriching film viewing experience, and efforts and resourcefulness of the team.

It is also important for the future film directors to understand the psychology of the audiences to watch fiction movies for the purpose of entertainment. Filmmakers can look into these perspectives while making their films to ensure better penetration of their films among the audiences and achieving success at the box office of domestic markets.

Lastly, the findings from this study indicate that approach of having good original content (story and screenplay) having components of universal appeal, appropriate use of film language with artistic, aesthetic, and technical excellence in its presentation offering enriching film viewing experience, followed by marketing efforts and resourcefulness of the team and maintaining quality with respect to these parameters will help the directors to satisfy the stakeholders. Therefore, the directors of the movies should try to maintain quality with respect to those parameters on a continuous basis. This will in turn help them in increasing the prospect of their films getting selected at important platforms at national and international level in the different award categories including getting selected, nominated and even winning an Academy Award (Oscar).

Remarks-

The data presented offers a comprehensive overview of respondents' movie-watching habits, preferences, and opinions on various aspects of the film industry and film awards, with a particular focus on Indian films and their performance on the international stage, particularly at the Oscars. This analysis delves into the significant patterns and insights derived from the data, providing an in-depth understanding of the respondents' perspectives and the broader implications.

The data shows varied levels of engagement, with most respondents watching movies frequently, while a smaller percentage engage with films less often. This widespread interaction with cinema underscores the pervasive influence of movies in the lives of the respondents. The reasons for watching movies among respondents are diverse, with the primary motive being entertainment. This aligns with the traditional view of films as a source of leisure and relaxation. However, a significant portion of respondents also watch movies to gain knowledge and information, highlighting the educational potential of films. Additionally, many respondents view movies for research and study purposes, indicating that films serve multiple functions beyond mere entertainment. This diversity in viewing motives underscores the multifaceted role of cinema in providing not just entertainment but also educational value and research opportunities.

In terms of genre preferences, fictional works emerge as the most favored, indicating a strong inclination towards storytelling and imaginative narratives. There is also a considerable interest in experimental cinema, showcasing an openness to unconventional and innovative film styles. The data reflects a healthy interest in documentaries and non-fiction films, signifying a balanced taste among respondents that includes reality-based content, as well as Animation. These preferences indicate a broad and varied taste among the respondents, with a strong leaning towards traditional storytelling and an openness to exploring different cinematic forms.

The importance of awards and recognition, particularly the Oscars, is significantly highlighted in the data. A majority of respondents believe that winning an Oscar is crucial for a film to gain worldwide visibility and commercial success. This underscores the perceived value of the Oscars as a benchmark for international recognition. Additionally, a large number of respondents' view winning an Oscar as a matter of national pride, reflecting the emotional significance attached to this prestigious award.

Engagement with Oscar-nominated films, particularly Indian entries in the Foreign Language/International Feature Film category, indicates a moderate to high level of interest

among respondents. This interest extends to watching award-winning films, reflecting a consistent engagement with globally recognized cinema. The data suggests that respondents appreciate the universality and broad appeal of award-winning films, despite their local cultural contexts. This universality, combined with aesthetic, artistic, creative, and technical excellence, is seen as a key factor in a film's success at international awards.

The analysis also sheds light on the challenges faced by Indian films in the Oscar race. A significant portion of respondents feel that Indian entries often lack originality or strong content and suffer from inconsistency in cinematic presentation. Marketing and outreach to voting members are also seen as areas where Indian films fall short. Furthermore, there are concerns about the selection process of Indian entries, suggesting a need for more strategic and careful choices.

Cultural perceptions play a significant role, with many respondents viewing films in India more as entertainment rather than art. This perception may contribute to a focus on commercial viability over artistic excellence, potentially limiting the scope for producing high-quality films. Additionally, a considerable number of respondents feel that films from other countries in competition are generally better than Indian entries, indicating a need for the Indian film industry to elevate its standards to compete internationally.

Broader issues within the Indian filmmaking scenario are also highlighted. Many respondents believe that films made in various Indian languages are primarily targeted at regional audiences and do not attempt to reach a broader audience, which could limit their international appeal. Market-driven forces are seen as affecting the production of quality films, with independent cinema not receiving adequate recognition and support.

Cinema literacy in India is perceived as below par, suggesting that a lack of understanding of the art and technique of filmmaking among the audience could affect the appreciation and support for high-quality films.

Despite these challenges, there is optimism about the potential of Indian creative individuals to excel internationally, though their potential is seen as underutilized by Indian filmmakers.

In conclusion, the analysis reveals a complex and multifaceted relationship between Indian audiences and the film industry. While there is strong engagement with movies for entertainment, there is also significant appreciation for films that provide knowledge and serve research purposes. Genre preferences show a broad interest, with a particular fondness for fiction and an openness to experimental and reality-based content. Awards and recognition, especially the Oscars, hold substantial importance for respondents, both in terms of

international visibility and national pride. However, Indian films face several challenges in achieving success at the Oscars, including issues with content quality, marketing, and the selection process. Cultural perceptions, market-driven production practices, and limited support for independent cinema are seen as major impediments to the growth of high-quality filmmaking in India. Despite these challenges, there is optimism about the potential of Indian filmmakers and creative individuals to excel internationally. The data suggests a need for a more strategic and quality-focused approach in the Indian film industry to enhance its international standing and success. While Indian cinema has a strong foundation of audience engagement and diverse interests, addressing the highlighted challenges could significantly enhance its global competitiveness and recognition, particularly at prestigious platforms like the Oscars.

PART B: QUALITATIVE DATA ANALYSIS

4.9 FOCUS GROUP DISCUSSION

The quantitative analysis based on the standard questionnaire laid the foundation for achieving the study's objectives. However, by nature, it reflects the general opinions of the audience, who possess only basic information or knowledge about cinema. As such, it may not provide insights into the reasons or findings that align with the study's goals.

It is necessary to delve into the opinions of individuals who have expertise in filmmaking and education. With their knowledge in the field, they meticulously follow the factors that influence nominations or wins for the Oscar awards. Therefore, separate data was collected through interviews with film experts to gather professional insights on Indian film nominations and the process of winning an Oscar award.

The following section provides details on the questions for the focus group participants, the questionnaire, their opinions, and the analysis and interpretation of the findings.

By combining insights from Focus Group consisting of mainly filmmaking professionals including those involved as Director and Producer in production of films submitted as official Indian entries for Oscars, Professionals of key areas of filmmaking such as Cinematography, Editing, Sound Design, Screenplay writing and Academicians and Officers associated with film education/profession, Curation & Preservation of films, who were interviewed, the study aimed to provide comprehensive insights into the strengths and areas for improvement in Indian cinema's representation at prestigious international platforms like the Oscars. Table 4.9.1 shows summary of the focus group participants.

Table 4.9.1: FOCUS GROUP PARTICIPANTS

No	Name	Credentials	Remarks
1	S. Manasvi	Diploma in Direction from FILM AND TELEVISION INSTITUTE OF INDIA. Directed Mainstream Hindi Feature Film for Rajshree Productions.	Formal education in cinema and practical experience in mainstream Hindi language film and television industry.
2	Nilaanjan Datta	Editor-Director. Diploma in Editing from FILM AND TELEVISION INSTITUTE OF INDIA. Winner of Two National Awards.	Formal education in cinema and practical experience in film and television industry. Director with national recognition.

3	Sankalp Meshram	Editor-Director. Diploma in Editing from FILM AND TELEVISION INSTITUTE OF INDIA Winner of Five National Awards	Formal education in cinema Highly regarded editor-director with extensive national acclaim.
4	Oindrilla Hazra Pratapan	Diploma in Cinematography from FILM AND TELEVISION INSTITUTE OF INDIA Associate Professor of Cinematography at SRFTI Kolkata. Worked with Kerala State Chalchitra Academy and International Film Festival of Kerala.	Formal education in cinema. Significant experience in cinematography education and in film festival organization.
5	Hemant Chaturvedi	Cinematographer of many important Indian films that includes- Company, Makdee, Maqbool, 15 Park Avenue etc.	Significant experience in cinematography for notable films.
6	Bhupendra Kainthola	Officer of Indian Information Service. Director General, Eastern Region. Former Director FILM AND TELEVISION INSTITUTE OF INDIA. Worked as Officer In charge of Indian Panorama of International Film Festival of India (IFFI).	High-level administrative experience in film institutes and festivals.
7	Milind Ukey	Diploma in Direction from FILM AND TELEVISION INSTITUTE OF INDIA. Directed Mainstream Hindi and Marathi Feature Films.	Formal education in cinema. Diverse experience in Hindi and regional cinema direction.
8	Benjamin Gilani	Diploma in Acting from FILM AND TELEVISION INSTITUTE OF INDIA. Worked in number of Mainstream and Parallel Hindi Feature Films	Formal education in Acting. Experienced actor with a strong presence in both mainstream and parallel cinema.
9	Virendra Saini	Diploma in Cinematography from FILM AND TELEVISION	Formal education in cinema. Cinematographer and Director

		<p>INSTITUTE OF INDIA.</p> <p>Cinematographer of many landmarks Hindi Language films Directed by Saeed Mirza, Sai Paranjape, Kundan Shah. Directed Feature Film.</p> <p>National Award winner. Worked as Dean (Films) at FILM AND TELEVISION INSTITUTE OF INDIA.</p>	<p>of acclaimed films with National recognition. Held high rank position in academics.</p>
10	Amit Dutta	<p>Diploma in Direction from FILM AND TELEVISION INSTITUTE OF INDIA. One of the most important experimental Filmmakers of Present times. National and International Award winner.</p>	<p>Formal education in cinema. One of the most acclaimed figure in experimental filmmaking with significant awards.</p>
11	Sweta Venkat	<p>Diploma in Editing from FILM AND TELEVISION INSTITUTE OF INDIA. Editor of many important Mainstream Hindi Films including India's Oscar entry, 'Newton'.</p>	<p>Formal education in cinema. Prominent editor with experience in critically acclaimed as well as commercially successful films</p>
12	Avinash Roy	<p>Diploma in Editing from FILM AND TELEVISION INSTITUTE OF INDIA. Documentary filmmaker. National award winner</p>	<p>Formal education in cinema. Award-winning documentary filmmaker and editor</p>
13	Saurabh Vishwakarma	<p>Diploma in Cinematography from FILM AND TELEVISION INSTITUTE OF INDIA.</p> <p>Cinematographer of Feature films, and Advertisements</p>	<p>Formal education in cinema. Extensive practical experience in both feature films and commercials.</p>
14	Anjum Rajabali	<p>Screenplay Writer of Many important films and professor of Screenplay Writing at WWI.</p>	<p>Extensive practical experience as Screenwriter with may critically acclaimed film to his credit. One of the most highly</p>

		Former Head of the department of Screenplay writing at Film and Television Institute of India, Pune	regarded teachers. Recipient of best teacher award by CILECT an International Association of Film and Television schools
15	Tuhinabha Majumdar	Diploma in Editing from SRFTI, Kolkata. Documentary filmmaker. National award winner. Worked as Professor of Direction at FILM AND TELEVISION INSTITUTE OF INDIA. Worked as Jury Member for National Awards.	Formal education in cinema. Experienced filmmaker and educator with national awards.
16	Shilpi Dasgupta	Diploma in Direction from FILM AND TELEVISION INSTITUTE OF INDIA. Directed Mainstream Hindi Feature Film.	Formal education in cinema. Practical experience in mainstream film and Web series direction.
17	Shankar Mohan	Diploma in Direction from FILM AND TELEVISION INSTITUTE OF INDIA. Worked as Director, Directorate of Film Festivals of India. Also as Director, SRFTI and K R Narayan Institute of Visual Arts and Sciences.	Formal education in cinema. Extensive experience as head of academic institute and as International Film Festival Director
18	Veena Raj	Ph.D in Sanskrit. Former Indian Revenue Service Officer.	Former high rank officer with Unique academic background, providing a different perspective.
19	Deepankar	Diploma in Editing from FILM AND TELEVISION INSTITUTE OF INDIA. Film Critic. Writers for web portal 'upperstall.com'	Formal education in cinema. Insightful perspective from a film critic and editor

20	Biswa Behura	Diploma in Cinematography from Biju Patnaik Film and Television Institute, Odisha . Ph D from Tilak Maharashtra Vidyapeeth	Formal education in cinema. Doctorate in Mass Communication
21	Paresh Mokashi	Director of critically acclaimed as well as commercially successful films in Marathi including Indias Oscar entry, ' Harishchandrachi Factory''	Highly influential director in Marathi language cinema with national and International acclaim. Director of one of India's official Oscar entries
22	Ashok Rane	National award winning writer and Film Critic. Curator and Director of Film festival. Worked as Jury member at many International film festivals. Documentary filmmaker.	Extensive experience in cinema writing and curation for film festivals with recognition at national and international level. Director of acclaimed Documentary films.
23	Reema Das	Director of critically acclaimed films including India's Oscar entry, ' Village Rockstar''	Highly recognized director with critical acclaim. Undertaken multiple roles as Director, Cinematographer, Editor of film which has been one of India's official Oscar entries.
24	Mahesh Aney	Diploma in Cinematography from FILM AND TELEVISION INSTITUTE OF INDIA. Cinematographer of many Feature films and commercials.	Formal education in cinema. Acclaimed cinematographer of films and commercials with more than 30 years' experience in the field
25	Ramu Ramnathan	Well known Playwright and Director. Worked as Editor of PrintWeek India and Campaign India Magazine.	Comes from writing and theatre background. Played important role in writing of one of India's official Oscar entries.
26	Saurav Dey	Diploma in Direction & Screenplay Writing from FILM AND TELEVISION INSTITUTE OF	Formal education in cinema. Well known for writing of highly successful drama series.

		INDIA. Screenplay writer of well-known web series' including 'Scam 1992' and Saas , Bahu and Flemingo'	
27	Chaitanya Tamhane	One of the most important filmmakers of India at present. National award winner and Director of critically acclaimed and National & International award winning films,' Court', and 'Disciple'	Prominent contemporary filmmaker with significant awards at national and international level. Writer and Director of one of India's official Oscar entries.
28	Vivek Gomber	One of the most important film producers of India at present. Producer of critically acclaimed and National & International award winning films,' Court', and 'Disciple'	Film producer with notable works including one of India's official Oscar entries.
29	Deepti D'Cunha	Film curator, film festival programmer formerly associated with Osian Film festival, National Film Development Corporation and one of Indian curators for many International Film Festivals. Presently working with JIO-MAMI film festival	Well known for her extensive work in film festival circuit.
30	Ujjwal Nirgudkar	Member of Academy of Motion Picture Arts and Science. Former Technical Advisor, National Film Heritage Mission.	Experienced and well know Advisor and Technical Expert (SMPTE) with Academy membership
31	Sateesh P.M.	Diploma in Sound from FILM AND TELEVISION INSTITUTE OF INDIA. Sound Designer of many important films including Baahubali-1	Formal education in cinema. Vast experience as Sound Designer of highly successful films.

32	Amit Masurkar	Director of critically acclaimed films including India's Oscar entry, 'Newton'	Reputed for handling issues with satirical and humorous way. Writer and Director of one of India's official Oscar entries
33	Farida Mehta	Graduation from Tata Institute of Social Sciences and Diploma in Direction from Film and Television Institute of India, Pune. Director of critically acclaimed film, 'Kaali Salwar'	Formal education in cinema. Known for handling sensitive topics in her films.

The above information categorizes the expertise and significance of focus group consisting of various Indian filmmakers, editors, cinematographers, sound designers, officers of high ranking and film-related professionals including curator, reviewer, critic etc.

This provides a comprehensive qualitative analysis of views of various professionals in the Indian filmmaking and production industry listed above. Their credentials, contributions, and the significance of their roles within the industry is noted in the following areas -

1. Direction and Cinematography

- **Highly Influential Directors and Cinematographers:** Professionals with significant credentials and accolades, such as those who have directed critically acclaimed and commercially successful films, are emphasized. Their work includes India's entries to the Oscars and significant national awards. Their contributions have set high standards in both mainstream and regional cinema.
- **Academia and Industry Integration:** Some influential figures also serve as professors and heads of cinematography departments at prestigious film institutes. This dual role allows them to shape future filmmakers while continuing to contribute to the industry.

2. Editing and Documentary Filmmaking

- **Award-Winning Editors:** Editors who have worked on films that gained national and international recognition, including Oscar entries, are particularly noteworthy. Their ability to craft compelling narratives through editing is crucial to the success of these films.

- **Documentary Impact:** Documentary filmmakers with national awards bring critical social issues to the forefront, adding depth and variety to the Indian film landscape. Their work is instrumental in educating and influencing public opinion.

3. Acting and Performance

- **Veteran Actors:** Actors with extensive experience in mainstream and parallel cinema who have been part of landmark films play a significant role. Their performances contribute to the artistic and commercial success of the films.
- **Diverse Roles:** These actors often transition between various genres, showcasing their versatility and enhancing the industry's overall quality.

4. Screenwriting and Script Development

- **Acclaimed Screenwriters:** Screenplay writers who have penned scripts for influential films and serve as educators are crucial. Their expertise ensures the narratives are engaging and thought-provoking, contributing to the film's success.
- **Educational Contributions:** By teaching screenplay writing, these professionals help maintain high standards in storytelling and script development across the industry.

5. Film Criticism and Curation

- **Prominent Critics and Curators:** Individuals who have served as curators and jury members at national and international film festivals have a significant impact. Their evaluations help guide public taste and recognize outstanding cinematic achievements.
- **Festival Programming:** Their work in programming film festivals helps promote diverse and high-quality films, providing a platform for established and emerging filmmakers.

6. Administration and Institutional Leadership

- **Strategic Leadership:** Administrators who have led significant film institutes and festivals bring strategic vision and management skills that are vital for the industry's growth. Their efforts ensure that Indian cinema continues to evolve and gain international recognition.
- **Policy Influence:** These leaders often influence film-related policies and initiatives, fostering a supportive environment for filmmakers.

7. Experimental and Independent Filmmaking

- **Innovative Filmmakers:** Experimental filmmakers, recognized with national and international awards, are highlighted for their ability to push the boundaries of conventional cinema. Their work often challenges traditional narratives and offers fresh perspectives.
- **Independent Voices:** Independent filmmakers who receive critical acclaim contribute significantly to the diversity and richness of Indian cinema, often addressing unique and socially relevant themes.

8. Technical and Sound Design

- **Pioneering Sound Designers:** Sound designers with expertise in creating soundscapes for major films, including blockbusters, are crucial for enhancing the auditory experience. Their technical prowess adds a vital dimension to film production.
- **Technological Innovation:** These professionals often pioneer new techniques and technologies in sound design, contributing to the industry’s advancement.

Views of National award winning filmmakers and filmmakers whose films were selected as India’s official Oscar entries adds significant value to the discussion.

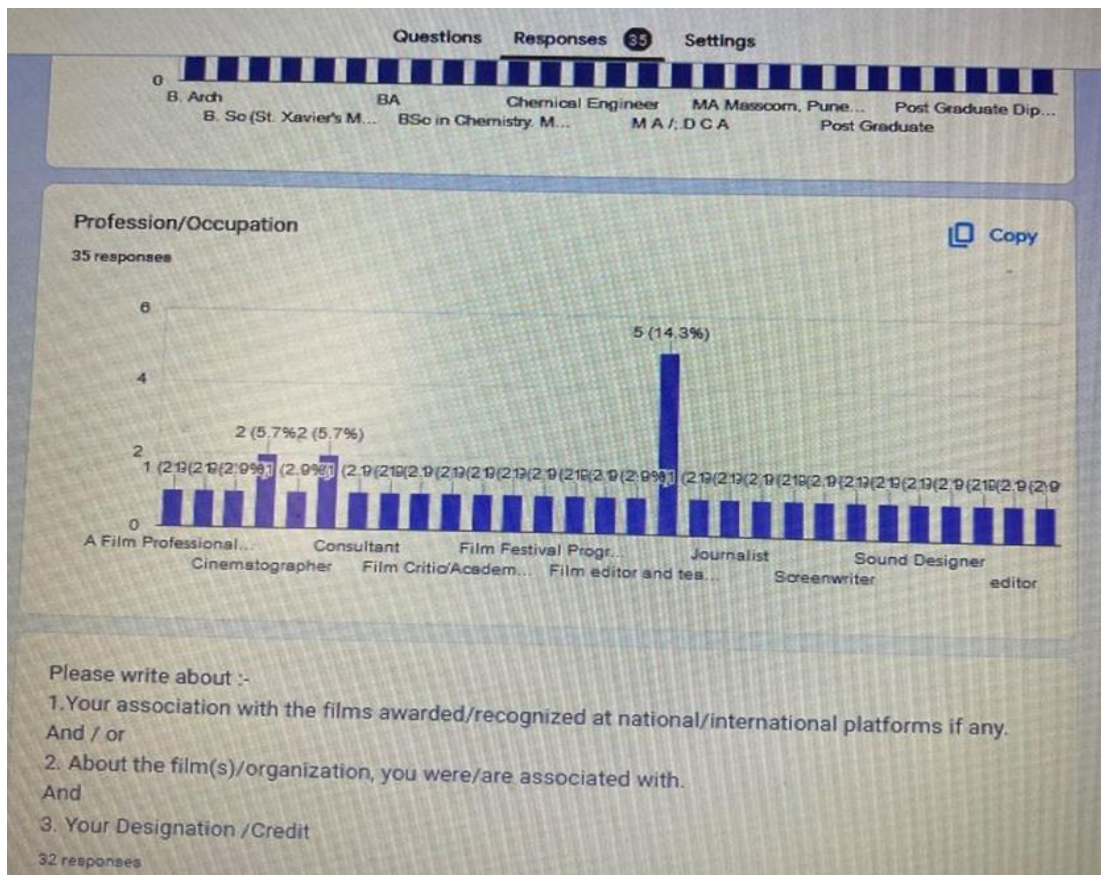


Figure 4.9.1: Focus group participant’s background.

4.10 ANALYSIS AND INTERPRETATION OF FOCUS GROUP INTERVIEW-

Given the analysis of the responses to the ten (10) questions asked to each of the participant, interpretation reveals several nuanced perceptions and critical insights into the Indian film industry's engagement with international film awards and festivals, with a particular emphasis on the Oscars.

Q.: -Which international platforms and / or awards, according to you are important for a film to get worldwide visibility and business? Why?

Respondents widely recognize prestigious film festivals and awards as crucial for gaining international visibility and business. Alongside the Academy Awards (Oscars), the frequently mentioned festivals were Cannes, Berlin, Venice, Sundance, and Toronto. One respondent emphasized, *"The Oscars are important because any other award cannot match the visibility and buzz they create."*

Another respondent stated, *"Cannes is a widely recognized and prestigious film festival."*

Impact of the Oscars

The Oscars are known for their unparalleled market-driven visibility and buzz. Respondents believe an Oscar nomination or win significantly enhances a film's commercial viability. One noted, *"Even being part of the final nominees at the Oscars gives a film an unprecedented buzz,"* and another added, *"A win at the Oscars enhances the commercial viability of the film many folds."*

Diverse Range of Influential Festivals

A broad array of international festivals are known for their importance in providing visibility and business opportunities. Apart from festivals such as Cannes, Berlin, Venice, Sundance, and Toronto, other festivals like Busan, Rotterdam, Locarno, and Karlovy Vary are valuable for identifying new talent and smaller films. A respondent commented, *"Other international Film Festivals like Busan and Locarno help identify new but small films, boosting their visibility and business."*

Marketing and Publicity

Respondents emphasize the role of festivals and awards in marketing and publicizing films. One respondent highlighted, *"These festivals not only help a filmmaker showcase her work to*

a wider world audience but also open an opportunity to market films." Another stated, *"Visibility at these events is essential for attracting international distributors and audiences."*

Film Content and Universal Appeal

Several responses suggest that a film's content and universal appeal play crucial roles in its international success. One respondent illustrated this with the following example: *"Bong Joon Ho's film 'Parasite' won four Oscars, and this critical acclaim translated into major box office success because the content resonated with a universal audience."*

National and Regional Support

Some respondents highlight the importance of national and regional awards in boosting a film's visibility and business prospects. One stated, *"National awards are the most important nationally, but internationally, it is Cannes as it gives maximum visibility."* Another added, *"Sometimes, getting one of the top awards in the National Film Awards scheme organized by the Indian Govt. helps boost the business and visibility of the film."*

The Role of OTT Platforms

The emergence of OTT platforms like Netflix and Amazon Prime has become a new avenue for gaining visibility and business. One respondent observed, *"Film festivals and OTT like Netflix and Amazon Prime provide new opportunities for films to reach a global audience."* Another noted, *"The existence of OTT platforms has allowed a variety of cinema to be accessible to most of our population."*

Remarks

The analysis indicates that prestigious film festivals and awards play a crucial role in enhancing films' visibility and business prospects on a global scale. Respondents highlighted the Oscars, Cannes, Berlin, Venice, Toronto, and Sundance as influential international platforms and other major festivals for their significant impact. However, when coupled with effective marketing strategies, the universal appeal of a film's content and treatment are also essential factors contributing to international success. This knowledge empowers filmmakers and industry professionals to make informed decisions and strategies. This multifaceted approach underscores the importance of combining festival participation, content and production quality, and innovative distribution methods to achieve global recognition and film's commercial success.

Q: -What is your view on the Oscar film award in the Foreign Language/International Feature film category?

Importance of the Oscar film award

The significance and perception of the Oscar Film Award in the Foreign Language/International Feature Film category highlight this category's importance, controversies, and impact. Many respondents view the Oscar in this category as a highly respected and significant award for bringing international visibility and recognition to non-English language films. Phrases used by the respondents, such as "very respected category," "significant award," and "prestigious and highly dignified," reflect the general admiration for the award's role in highlighting global cinema.

- *"A very respected category for ages, this section has successfully brought to light some milestone films for the global audience."*
- *"This is a prestigious and highly dignified award at the international level."*
- *"It is great to see different kinds of films from different countries worldwide, all making a mark."*

Responses vary from highly respectful views of the award to critical opinions that question its fairness and representativeness. Some see the Oscars as the ultimate recognition, while others compare it to other prestigious festivals like Cannes. Phrases like "very interesting" and "gross misrepresentation" illustrate the spectrum of opinions.

- *"Most of the winners are deserving films ... and in fact many times all nominations are equally good for choosing a winner."*
- *"I think it is a gross misrepresentation of world cinema."*

The award promotes high standards in storytelling and technical aspects of filmmaking and is seen as a platform that encourages filmmakers worldwide to take their content and treatment seriously. Statements by respondents like "encourage filmmakers from across the world" and "take their content and treatment seriously" emphasize this view.

- *"A very important category, to appreciate and encourage filmmakers from across the world to take their content and treatment seriously."*
- *"Very important to encourage international participation."*

The practical benefits of winning or being nominated for an Oscar are substantial. These include increased visibility, better marketing opportunities, and enhanced business prospects globally. Respondents underscore that the award 'helps a lot' in distribution and gaining attention from the press and public, with specific notes on the boost it provides.

- *"The winner gets visibility, and the award will push the winner and film to worldwide recognition."*

Winning an Oscar can dramatically elevate a film's status and introduce it to mainstream audiences, potentially altering perceptions about the film's artistic value. The notion that a film 'assumes a cult status' post-Oscar win underscores the transformative power of the award.

Questionable Selection Process:

Several responses criticize the selection process, suggesting socio-political contexts or commercial interests might influence it. The process is described as potentially "pre-decided and manipulated," raising concerns about its transparency. The notion that the award might align with the "current socio-political situation" indicates skepticism about the impartiality of the selections.

There is a prevailing sentiment that the Oscars do not adequately represent the diversity of global cinema. The phrase "gross misrepresentation of world cinema" encapsulates this criticism, highlighting the need for a more inclusive selection process.

- *"Pre-decided and manipulated to be in sync with current socio-political situation."*

Some respondents believe that the Oscars' bias towards films that can afford extensive lobbying and marketing campaigns is a significant issue that needs to be urgently addressed. Comments such as "biased towards the films who have the capacity to spend large quantities of money" highlight the importance of tackling this bias.

- *"I have felt that the Oscars are biased towards the films, who can spend large quantities of money on screenings, parties, canvassing & influencing voters."*

Impact on Indian Cinema

Winning or being nominated for an Oscar is viewed as a matter of national pride for India. It showcases the country's filmmaking capabilities on a global stage. Statements like "matter of pride" and "validation that we desperately crave for" reflect this sentiment.

Often, the choice of films sent by India to compete in this category is questioned. Respondents argue that Indian selectors often fail to choose the most deserving films. The phrase "choice of films sent by India in this category is questionable" sums up this recurring theme.

- *"The choice of films sent by India in this category is questionable."*
- *"Indian selectors, so far, do not know how to select that film."*
- *"Whether the right film has been sent for this contest is another debatable topic and is more often surrounded by controversies."*

There is a recurring observation that Indian films often lack the universal appeal and technical excellence seen in Oscar-winning films from other countries. Indian entries are perceived to be "visually poor" and "extremely verbose." "The criticism that Indian films do not "use the VISUAL CINEMATIC LANGUAGE" as effectively as their international counterparts is a common point.

It's clear that better film selection, improved technical quality, and effective marketing strategies are not just desirable, they are necessary for Indian films at the Oscars. Unfortunately, these are areas where Indian films often fall short. It's not just difficult, it's a significant challenge for a small independent filmmaker who is selected by their country to find funds to lobby for it further. This financial hurdle often hampers the chances of such films at the Oscars.

- *"It's difficult for a small independent filmmaker who is selected by their country to find funds to lobby for it further."*

Remarks

The Oscar Film Award in the Foreign Language/International Feature Film category holds significant prestige and can significantly enhance a film's visibility and business prospects. While it is highly respected and encourages high standards in filmmaking, criticisms about the selection process and representativeness persist. For Indian cinema, the Oscar remains a coveted recognition, though the choice of films submitted and their marketing strategies need improvement to compete effectively on the global stage. Overall, the Oscar in this category plays a vital role in promoting global cinema despite its challenges and controversies.

Q- What do you think are important factors/elements/ qualities of the films awarded in the Foreign Language/International Feature film category at the Oscars?

Universal Appeal and Cultural Authenticity

Many respondents emphasize that successful films in this category often possess themes that resonate universally, transcending cultural and linguistic barriers. Films that authentically represent their local cultures and stories while maintaining a universal appeal tend to be highly regarded.

- *"The first and foremost thing is that the film has to have universal appeal."*
- *"A Universal human theme. Use of a cinematic visual language."*

- *"The films mirror the local stories in their language. They are presented true to the language and milieu of the sender country."*
- *"The film has to be rooted in the respective culture. The storytelling needs a local perspective and context."*

Content and Storytelling

Respondents highlight the importance of meaningful content and compelling storytelling as critical elements. Originality and innovation in narrative style and filmmaking techniques are also deemed crucial.

- *"The most important factor is content and the form used to narrate it."*
- *"The film's content, its uniqueness, and its relevance in that country's socialistic scenario."*
- *"Both content and form play an equally important role while evaluating the creative merit of a film."*
- *"The representation of the culture and ethos of that country."*

Technical and Aesthetic Excellence

High-quality production is essential, including cinematography, editing, and sound design. Emphasis is on utilizing cinematic techniques and visual storytelling to convey the narrative effectively.

- *"All the factors that go into making a film should be outstanding. Its plot, scripting, dialogues, casting, cinematography, editing and sound-track should all fall into one seamless visual style."*
- *"A good script, which transcends all barriers of language, religions, the eastern - western world divide, etc."*
- *"A Universal human theme. Use of a cinematic visual language. Good production values."*
- *"The quality of the storytelling, the subject matter in terms of plot, directorial ability, performance, aesthetics in this category."*

Relevance and Impact

The depth of human emotions and the ability to connect with the audience emotionally are highlighted as essential qualities. Films that address contemporary issues and resonate with current socio-political circumstances catch the attention of the Academy.

- *"Socially and politically relevant is a main factor."*
- *"Current critical issues of any country with universal impact is important."*
- *"Depth of human emotions portrayed through the film."*
- *"That which appeals to one's sensibilities touches the heart and is well made."*

Challenges and Subjectivity

The diversity of films in terms of demographics, languages, and cultures adds to the category's complexity and richness. Several responses indicate that the selection process is highly subjective and influenced by the jury members' personal preferences.

- *"The films come from varied demographics, languages, cultures, politics etc. Often they have a distinct local flavour which makes it more exciting."*
- *"There is no formula and standard, even if one wishes to identify a pattern. The process is very subjective and dependent on variables."*
- *"I do not think there is a formula for it. It is hard to predict what will resonate."*

Remarks-

The ideal film in this category combines deep cultural roots with universal human themes, delivered through excellent storytelling and high production quality. As the global cinema landscape evolves, these elements will likely remain central to what makes a film stand out in the Oscars' Foreign Language/International Feature Film category. Films that succeed in this category typically possess universal appeal while maintaining cultural authenticity, offering unique and compelling content that resonates emotionally with a global audience. Technical excellence in production values and innovative use of cinematic language is critical, as is the ability to address contemporary social and political issues. The selection process is inherently subjective, reflecting the diverse preferences and perspectives of the Academy members.

Q-Do you think that winning an award (Oscar) in Foreign Language/International Feature film category is a matter of pride for a country? Why?

Recognition is Validation:

Recognition from an established and prestigious forum like the Academy of Motion Picture Arts and Sciences is seen as a validation of cinematic excellence. A majority of respondents view winning an Oscar as a significant source of national pride. This sentiment arises from the international recognition and validation it bestows upon the country's cinema.

- *"Yes. It motivates global audiences to assess other films of the country."*
- *"Yes, it is a matter of pride because the award is highly esteemed amongst the global film fraternity."*
- *"Today, the Oscar stands as one of the most important awards. Our film winning an Oscar is a matter of great pride for any Indian."*
- *"It sets an international standard for a filmmaker at par with previous master winners, media hype, and great opportunities for new work nationally and internationally."*
- *"The Oscar Award is perhaps the only one with worldwide recognition and reputation."*

Impact on the Film Industry

Winning an Oscar can significantly enhance the profile of filmmakers and open up new opportunities both nationally and internationally. The win can lead to increased interest in the country's cinema, potentially boosting both the film industry and the country's cultural profile on a global stage.

- *"An Academy award opens many doors for the filmmakers and brings international recognition not only for the makers but the entire film fraternity of the country."*
- *"It represents extraordinary recognition that the film is exceptionally crafted and complies with a rich cinema language and expression."*
- *"Solely because that it gains much of media attention and puts Indian cinema on the world map again."*
- *"Winning such a competition is always a matter of pride, especially for our country where there is very little to be proud of in other indices."*

No Big Deal

Some respondents question the importance of the Oscars, citing issues such as limited representation, perceived biases, and the overemphasis on Western validation. There is a debate about whether looking outward for validation is necessary, with some respondents suggesting that the intrinsic value of the film should be celebrated irrespective of international awards.

- *"Not really. A film winning in the big 3 is far more prestigious."*
- *"I do not place significant importance on whether a film has won or been nominated for awards. Celebrating the values and qualities of films themselves is more meaningful."*
- *"Now, it is a debatable question whether we should be looking outwards for that validation. Does the film only become noteworthy if it receives an award at an international platform?"*

Comparison to Other Awards

Some responses highlight that while the Oscars are prestigious, other international film festivals and awards are also highly regarded and winning those can be equally or more significant.

- *"If a film gets an award in Cannes or any other reputed international film festival, only people who are in the festival circuit come to know about it. However, with the Oscar, it is different."*

The extensive media coverage and public attention received by the Oscars are significant factors in why winning is necessary. The Oscars' global reach means that winning can significantly increase the international visibility of a film and its country of origin.

- *"A common cine-goer from any part of the world is curious about the Oscar award and he/she is excited to know who is honoured."*
- *The Oscar Award stands out as the only award with worldwide recognition and reputation, a testament to its global significance in the film industry.*

Remarks

In conclusion, the analysis underscores the predominant sentiment of pride and recognition associated with winning an Oscar in the Foreign Language/International Feature Film category. This pride is rooted in the validation of cinematic excellence by the globally prestigious Academy of Motion Picture Arts and Sciences. Winning an Oscar can significantly

boost the profile of filmmakers and the film industry, offering economic and cultural benefits and increasing global visibility.

However, there is scepticism about the Oscars' significance, with some respondents questioning the necessity of seeking Western validation and highlighting the importance of intrinsic film qualities over awards. Despite this, the overwhelming recognition and media attention that comes with an Oscar win makes it a matter of considerable pride for most respondents, reinforcing its status as a benchmark of international cinematic achievement.

Q- How would you analyse Oscar award winning films in the Foreign Language/ International Feature film category vis-à-vis/in comparison to Indian film entries?

Universality of Appeal

Films that win the Oscar in the Foreign Language/International Feature Film category often possess a universal appeal that transcends cultural and linguistic barriers. Respondents noted that Indian films often struggle to achieve this broad resonance. A common criticism is that Indian films frequently fall short in employing a strong visual cinematic language, which is essential for international recognition.

- *"The films that win awards appeal to a global audience."*
- *"Indian films tend to be extremely verbose and lack genuine universal human themes that can find reverberations in other cultures."*
- *"Indian films are usually visually poor. They do not use the VISUAL CINEMATIC LANGUAGE."*
- *"The language and treatment of the films that have won in the category is far superior and deft in comparison to most of the films made in India."*

Representation

Several respondents pointed out that Indian films often reflect a very specific cultural style and form, which may not always resonate with the Academy's broader criteria. Respondents frequently noted that Indian films tend to lag in production values, sound design, and visual language compared to their international counterparts. The technical finesse of Oscar-winning foreign films is a benchmark that Indian entries struggle to meet.

- *"Indian films always have a very Indigenous independent cultural specific style and form like the use of songs and melodrama unlike European and films from other countries."*
- *"They lack good production values. The sound design and VFX are also quite poor."*

- *"The language and treatment of the films that have won in the category is far superior and deft compared to most of the films made in India."*
- *"Indian film entries often lack originality and technical sophistication compared to international standards."*

While some respondents believe Indian films are at par creatively and technically, the unique socio-cultural context of Indian cinema might pose challenges in gaining international acclaim.

- *"Any such comparison does not hold much merit as all stories are unique and told in their particular socio-cultural context."*
- *"Beautiful original stories are coming out of India; however, sometimes, due to paucity of funds or lack of access to the best technical resources, the films lack the finesse of the award-winning films."*

There is a pressing need for more innovative and original content in Indian cinema, stories that not only align with international standards but also retain their cultural authenticity.

- *It is high time we shift our focus from popularity and national pride to the quality of the film.*
- *We must concentrate more on content and the craft, as these are markers of a film's worth.*
- *"Indian film entries are mostly stuck at popularity and national pride over the quality of the film. Indian entries are mostly not the best film made in India in terms of quality of plot and execution."*

Marketing and Promotion

Effective marketing and international promotion are crucial for winning an Oscar, an area where Indian films, with their immense potential, can excel.

- *"Award-winning films are outstanding in their stories and directorial acumen. They are also effectively marketed."*
- *"The Indian film entries are sadly inadequate. Our best regional films never make it to the Oscar selection. Even if they did, the poor producer has no means to promote his film at the pre-Oscar jamboree."*

Comparative Assessment

The subjective nature of film selection in India and at the Oscars adds another layer of complexity to the comparison.

- *"No one knows why some films choose to apply for consideration in the Oscars and why some do not. The jury also seems arbitrary; no one knows who and how the people who make the decision are selected or their qualifications."*

Many respondents highlighted the inherent difficulty in comparing Indian entries with Oscar-winning foreign films, given the stark differences in budgets, filmmaking styles, and cultural narratives. This complexity adds depth to our analysis.

- *"It would be like comparing apples to oranges. The budgets, the filmmaking style, it is all very different."*
- *"Comparison seems unfair, considering the vast and diverse societal fabric Indian films stem from."*

Remarks

The analysis reveals a multifaceted perspective comparing Oscar-winning foreign films and Indian film entries. Key areas of concern include the lack of universal appeal, somewhat inferior production values, and inadequate marketing and promotion efforts for Indian films. The selection process for India's Oscar entries often comes under scrutiny for needing a strategic vision aligned with international standards.

Despite these challenges, Indian cinema is acknowledged for its rich storytelling potential. The need for a more refined approach to selection, focusing on innovative, high-quality content that can resonate globally while retaining cultural authenticity, is emphasized. Addressing these gaps could enhance Indian films' competitive edge on the international stage.

Q- -What is your view on 'content' and 'use of film language' (Cinematography, Mise-en-scene, Editing, Sound & Music, Performances etc.) in Indian film entries in the Foreign Language/International Feature film category of Oscar vis-à-vis/in comparison with the award winning films of this category?

Content

According to some respondents, Indian films often fail to present unique and original content that can evoke a strong emotional or intellectual response from the audience. Indian films are often deeply rooted in their cultural narratives, which might not always resonate with

the Western-centric perspectives of the Oscars. The cultural context can sometimes be a double-edged sword—making Indian films appear fresh and unique but potentially too different to comprehend by an international jury. This unique narrative style includes music, songs, and a particular approach to reality.

- *"Content is not unique. Our films sometimes fail to evoke a specific emotional or intellectual response from the audience."*
- *"Indian films, with their unique narrative style, mise en scene, acting style, and use of music, particularly songs, are deeply rooted in our culture, making them distinct and not easily translatable for a global audience."*
- *"Our films have a language and style accessible to us and might not translate well for the world."*

Use of Film Language' and other Technical Aspects

It's important to acknowledge that Indian films, despite their strong narratives and impactful storytelling, often lack the technical sophistication seen in international *films*. The influence of box office success on the style and content of our films is a reality. Elements such as cinematography, mise-en-scène, sound design, and editing are indeed areas that need improvement. While some Indian films are technically and creatively on par with international films, they often lack the holistic excellence required for international recognition. This is a valid observation that we need to address.

- *"Films like Court (2015) deserved at least a nomination, but technically they were not on par with films like Roma."*
- *"All the elements like an interesting mise-en-scène, a good editing pattern, and a good sound design are generally missing in Indian films."*
- *"We should aim for better content in most departments."*
- *"We are largely making them for box office success, which means they cater to the Indian audience."*
- *"Indian films are more or less technically on par with international films, but they fall short in their narrative style and the use of film language."*
- *The balance of all departments in filmmaking is a rare sight in Indian cinema. However, it is this very balance that is needed to qualify a film for international recognition. This should inspire us to strive for a more holistic approach to our filmmaking.*

Remarks

The analysis highlights significant gaps and challenges Indian films face when competing in the Foreign Language/International Feature Film category at the Oscars. While India produces films with solid narratives and cultural richness, these films often need unique content and technical sophistication to stand out on the global stage. A predominant focus on box office success over artistic excellence impedes Indian films from gaining international recognition.

Addressing these gaps is crucial to enhancing Indian cinema's global standing. This requires an increased focus on technical and artistic excellence and a balanced approach that values both content and craft. By fostering an environment that prioritizes unique storytelling and high production values, Indian films can enhance their competitiveness and gain recognition on global stages like the Oscars.

Q- What is your view on marketing and reaching out to maximum voting members of Academy of Motion Pictures and Arts and Sciences (Oscar) for getting nominated /awarded in the Foreign Language/International Feature film category?

Importance of Marketing.

Some respondents expressed discomfort with campaigning for awards, advocating for merit-based recognition rather than promotion. In contrast, according to others, marketing and outreach to Academy voters are crucial for getting nominated or awarded in the Foreign Language/International Feature film category. While acknowledged as essential, limited budgets often hinder practical marketing efforts, especially for independent Indian producers. Marketing campaigns are often viewed as indispensable. Despite reservations, many recognize the necessity of marketing for success in a competitive landscape due to the competitive nature of the Oscars.

- *"I have not done that for my film. It is against my principles to 'campaign' for any award."*
- *"Marketing is integral to the presentation of the film."*
- *"Catching eyeballs is necessary because you are competing with the best of world cinema."*
- *"Sometimes brilliant films are made by small-time filmmakers, but they never enter their films due to the huge expenditure involved."*
- *"It is an expensive style that only a handful of Indian producers can afford!"*
- *"Filmmakers who have money market their films well enough, but at the end of the day, content matters."*
- *"If it has to be done, it has to be done!"*
- *"In this day and age of PR, it is required."*

Monitory Support for Marketing

Some of the experts feel that, access to resources and expertise in marketing and outreach can significantly influence a film's chances of nomination and calls for government support to aid Indian producers in financing marketing efforts and navigating the complexities of the Oscars campaign process. Some suggest broadening the selection criteria to include more film buffs and critics rather than relying solely on fame and influence.

- *"You need much money. If you have much money and support from your country, it would make your life much easier."*

- *"The Indian Film fraternity & the Government should raise money to aid the Indian producer."*
- *"I feel the voting members' choice can be expanded, and the criteria can spread to more film buffs and critics."*

Remarks

The responses underscore the critical role of marketing and outreach in securing nominations and awards at the Oscars. While acknowledged as essential, challenges such as financial constraints, ethical concerns, and the complexity of the campaigning process persist. There is a consensus on the need for reforms to make the selection process more inclusive and equitable and calls for government intervention to support Indian producers in their Oscar campaigns. Ultimately, navigating the intricacies of marketing and outreach remains a significant determinant of success in the highly competitive landscape of international film awards.

Q- What is your view on selection of films as Indian entries for the Oscar awards in the Foreign Language/ International Feature film category, and on the selection process?

Selection Process

According to some respondents' the selection process for India's Oscar entries often needs more vision and understanding of what makes a film competitive internationally. Selecting India's official entries for the Oscars has often been controversial, with selections not always reflecting the best of Indian cinema.

- *"Most of the official entries to OSCARS from India unfortunately do not match up to the competition. The reason is that the selection of films in India is peer-based and lacks vision."*
- *"We failed to send the right kind of film to the category. The first and foremost requirement to be on the selection panel to select an Indian film for the Oscar is that the member must be aware of what kind of films finally make it to the list of 5 nominations."*
- *"Somehow, the selection process of Indian entries for Oscar Awards has been mired in controversies for many years."*

Some respondents feel that there are Indian films that match up in all parameters but are often not chosen as official entries for the Oscars. Even when a deserving film is selected, it often needs more budget to promote itself to Academy voters effectively.

- *"There are Indian films that match up in all the parameters, but most of the time, those films are not our official entry to the Oscars."*

Respondents express dissatisfaction with the current selection process, citing bias, incompetence, and lack of transparency. Many advocate overhauling the selection process, proposing measures such as forming independent juries comprising industry experts with diverse backgrounds and perspectives.

- *Concerns are raised regarding the selection committee's qualifications, fairness, and alignment with industry standards.*
- *Suggestions include increasing transparency, broadening the pool of decision-makers, and incorporating international perspectives to enhance credibility and fairness.*

Challenges and Concerns

The subjective nature of film evaluation and selection is highlighted as a significant challenge, leading to inconsistencies and controversies in decision-making. Concerns are raised about the composition of selection committees, with calls for greater diversity and inclusion of individuals with varied expertise beyond filmmaking, greater transparency in the selection process, and accountability of decision-makers resonating among respondents.

Recommendations are made for professionalizing the selection process by incorporating rigorous evaluation standards and fostering a culture of expertise and professionalism.

- *Lack of consensus on criteria and limited understanding of global cinematic trends contribute to uncertainty and dissatisfaction among stakeholders.*
- *Educationists, writers, and social thinkers are to be involved to ensure a more holistic and informed decision-making process.*
- *Establishing clear criteria, publicizing selection guidelines, and ensuring that decisions are based on merit rather than personal biases or external influences are necessary.*
- *Provide training for selection committee members, institute standardized evaluation protocols, and promote greater engagement with global cinema trends.*

Reflections on International Recognition

Respondents emphasize the importance of understanding international standards and benchmarks for cinematic excellence in selecting films for Oscar entry. They also raise concerns about the influence of lobbying and regional biases in the selection process, highlighting the need for impartiality and integrity in decision-making.

- *Study past Oscar winners and nominees, benchmarking against global trends and ensuring that selected films resonate with international audiences and critics.*
- *Mitigate the impact of lobbying through transparent processes, ethical guidelines, and broader representation on selection committees.*

Remarks

The analysis reveals various views and concerns regarding selecting Indian films for Oscar entry. While there is consensus on the need for reform and improvement, divergent opinions exist regarding the nature and scope of necessary changes. Common themes include the call for greater transparency, professionalism, and inclusivity in the selection process and the importance of aligning with global cinematic standards and benchmarks. Addressing these concerns and implementing constructive reforms will be essential to enhancing the credibility, fairness, and effectiveness of the selection process for Indian Oscar entries.

Q- "Despite being the largest film producing country, India could only manage to get nominated 3 times so far for the Oscar awards in Foreign Language/ International Feature film category, winning none. What could be the possible reasons according to you?"

Issues with Film Selection-

The selection of inappropriate films for Oscar submissions significantly hinders India's success. This sentiment is echoed by multiple respondents who emphasize the importance of choosing films that resonate with global audiences and meet the standards criteria. One respondent attributes India's limited success to the choice of inappropriate films for Oscar submissions. Another suggests that the current selection process lacks transparency and impartiality, hindering the recognition of deserving films. Another respondent emphasizes the importance of selecting the right films and expanding promotion beyond the Oscars to increase global recognition.

- *"Most of the time, we selected the film to represent India. It needs to be corrected. Secondly, at times, the films are not backed by enough budget for marketing, ensuring that they create a buzz around the voters."*
- *"Wrong selection by the committee and little support from the government to aid with finance in marketing and promotions."*
- *"We need to revamp the process of selection. An impartial selection group should be created."*

Way Forward

Some respondent's express scepticism about the fairness of the selection process and suggest that Indian films may struggle to gain recognition due to cultural biases. Perceptions of American supremacy within the Academy may also influence the nomination process.

"India has to evolve its mechanism to develop and encourage film sensibility & film grammar".

"Unfortunately, the Indian audience is not mature enough to grasp the nuances of cinematic language. They are still stuck in the 'talkie' phenomenon and fail to appreciate that cinema is an audio-visual medium. Therefore, improving cinema literacy is a big task and needs to be carried out sustainably."

Our entries may be good but must be better to avoid the barrier. Also, sometimes I feel there is a deep anti-Indian bias in the Oscar jury.

Challenges in Indian Cinema

Several respondents highlight challenges within the Indian film industry, including a focus on commercial entertainment, lack of mature content, and insufficient technical finesse. These factors contribute to a perceived disparity between Indian films and their international counterparts. One of the respondents criticizes the Indian film industry's focus on commercial entertainment, suggesting that this limits artistic expression, whereas the other points to the lack of mature content and technical finesse in Indian films as potential barriers to Oscar success. Another respondent underscores the importance of storytelling authenticity and the need to raise standards in Indian cinema.

"Lack of mature content."

"It is a tough competition"

“We have set shallow standards of creativity, technicality, and content research/generation since even with average film, lots of money and huge fame are available in India, which spoils the stringent training efforts by the filmmakers ... negligible research, innovation, and experimentation... Chalata hein is in our blood ... the biggest damper ...”

“We should not focus on Oscar so much and give it such great importance. We should concentrate on producing good films”.

"Mainstream Indian cinema caters to a very different sensibility which is more geared towards escapist entertainment and not necessarily the kind of films that might find many takers in the West."

Logistical and Structural Barriers

Logistical challenges such as high lobbying costs and inadequate government support for film promotion emerge as barriers to success. Additionally, concerns about the transparency and impartiality of the selection process indicate a need for reform in how films are chosen to represent India at the Oscars.

- *“There is almost no support from the state, and in an industry still largely driven by the star system, the so-called meaningful parallel cinema is dying a slow death. The independent cinema lacks resources, and even though their stories are powerful, they do not stand a chance against the technically far superior films at international forums.”*
- *“We have hugely talented people in India, unusual story material, and rich literature, but due to a lack of demanding standards, training, grooming, support, exposure, and easy money and fame for average films, this talent is hugely underused for international-winning cinema.”*

While one of the expert respondents highlights logistical challenges, such as the high cost of lobbying and inadequate government support for film promotion, the other raises concerns about the Academy's insularity and the need for a broader understanding of global cinema among selectors.

- *“As already stated above- (i) Individual producers cannot directly send their film entries, (ii) The process of Lobbying for votes is very, very expensive, and only few can afford it”.*

Quality and Narrative Concerns

Quality issues related to narrative construction, character development, and production design are identified as areas needing improvement in Indian cinema. Respondents emphasize the importance of storytelling authenticity and production quality in gaining international recognition

- *"The main reason, I think, is not the technical finesse as it is commonly understood but our films' unique style and form."*
- *"Majority of Indian cinema is made with a sensibility that asks the audiences to leave their brains at home. The melodramatic tropes and hyperbolic structure of Indian films celebrate mediocrity and not quality."*

While one of the respondents' points to narrative construction, character development, and production design as areas needing improvement in Indian cinema, another emphasizes the importance of storytelling and production quality in garnering international recognition.

- *"The construction of narrative: The stories are strong, but the narrative structure may be enhanced -Building up strong characters and justice to that character through actors' performance needs definite attention. There is a gap in production design in Indian films compared to its foreign counterparts."*

Remarks

The responses highlight many factors contributing to India's limited success at the Oscars, including issues with film selection, cultural biases, challenges within the Indian film industry, logistical barriers, and concerns about quality and narrative. Addressing these issues will require a concerted effort from filmmakers, industry stakeholders, and policymakers to elevate the standard and global appeal of Indian cinema.

Q- What is your view on the Indian filmmaking scenario and the cinema literacy of Indian audiences?

Emerging awareness:

Respondents note a shift in Indian audience preferences, especially in urban areas where exposure to international content through OTT platforms has increased. There is a growing awareness and appreciation for quality cinema, albeit more prevalent in certain regions than others.

- *“The cinema literacy of Indian audiences is more about escapism than realism.”*
- *Film education should be integrated into high school curricula as a fundamental subject. Given the widespread availability of films on the Internet, it is essential to establish an eco-system that formally channels the value of content consumption and comprehension.*
- *“When we talk about cinema literacy, it is more relevant and appropriate in the context of art or parallel cinema because cinema literacy is needed to decode its subtext which is more vibrant in art cinema than in commercial ones. Indian art cinema is rarely released theatrically and is predominantly showcased at festivals.”*
- *The cinema literacy of Indian audiences is at a very average stage. Since more and commercial crass are produced in our country every year which is also making profits, cinema literacy is yet to receive its due status in our nation.*
- *"When I travel abroad for film festivals, I see people across age groups and socioeconomic backgrounds are exposed to different kinds of films, and they enjoy them. I got exposed to world cinema only in my late 20s, and when I started watching it, I fell in love. We should have film festivals and community screenings for school and college students, showing different kinds of Indian and international films. It will develop their tastes as an audience, open them up to new experiences, and we could have a new set of storytellers as well".*

Challenges in Filmmaking:

The commercial-driven nature of Indian cinema emerges as a significant challenge. Respondents highlight issues such as limited funding for non-commercial projects, overemphasis on profitability, and Bollywood's dominance. There is a consensus on the need for more diverse and quality-driven content.

- *"When discussing cinema, we cannot neglect the business aspect. Because of the very nature of its production, it is widely different from other art forms and requires more capital investment. Hence, the cinema business is dependent on its audience and viewership".*
- *"Indians are passionate producers and consumers of our culture, be it in cinema, music, fashion, or food. It is something to be proud of, but we can also be influential if we interact more with the rest of the world like the Koreans have".*
- *"Our audience is very educated & have a fair understanding of good cinema. It is the average Indian film maker who refuses to change. They are unwilling to create a different cinema. Our plot and storyline remain entrenched in a time warp reminiscent of the 1970s."*

Regional Cinema and Audience Sophistication:

Regional cinema, particularly from South India, is praised for its compelling storytelling and artistic excellence. Audiences are seen as increasingly sophisticated, discerning between exceptional and mediocre films. This trend underscores the success and influence of regional industries.

- *"India is not a country; it is a continent. It has a very dynamic filmmaking culture, but we are witnessing increased noise, distractions, and an intense fragmentation of audiences and their tastes".*
- *"We are in a good space. We need more Indian stories. More local issues. And train the market to accept it. It is happening at the regional scenario. I am not hopeless about the mainstream too".*
- *"Every region in India has its cinematic tradition, and films in different languages reflect their aesthetics and typical preferences for telling a story. Despite the presence of streaming platforms and the availability of world cinema, the audiences predominantly prefer films in their language."*
- *"The people around me seem to have good taste and are well informed. Somehow, I do not see that getting reflected in popular culture conversations".*

- *"India has more than one film industry, and besides Bollywood, Mollywood, and Tollywood, every state in India has its film industry. Therefore, the filmmaking scenario is most vibrant in India. Since we cater to the world's largest and widest film Industry, India has to evolve its mechanism to develop and encourage film sensibility and grammar. It can be done in several ways, and India should not look to the West (Oscars) for any help or encouragement. Oscars have evolved post the 2nd WW to develop the American Film Industry. Similarly, India should evolve its unique mechanism to develop the varied national cinemas that constitute the 'Indian Film Industry.'"*

Government Support and Institutional Backing:

Calls for institutional support and government initiatives to promote independent filmmaking and art cinema are prevalent. Suggestions include integrating film education into school curriculums, establishing distribution networks for niche content, and incentivizing quality filmmaking.

- *"The independent filmmakers are always strapped for resources and have no institutional support. Film being a capital-intensive medium, the OTTs hiking the prices for talent, professionals, and services, and their deep pockets for marketing and hijacking attention are not helping the quieter, marginalized voices to tell their stories and assert their identity through film as a medium."*
- *"Film literacy, barring a few states, is weak. Indian filmmaking requires legitimized funding to take it to greater heights."*

Impact of OTT Platforms:

The emergence of OTT platforms presents both opportunities and challenges. While they provide a platform for diverse storytelling and increase accessibility to global cinema, concerns exist regarding content homogenization and the need to encourage innovation and risk-taking.

- *"Audience in India is maturing in the urban centers, especially because of exposure to various international content with the advent of OTT. Unfortunately, most of India does not have exposure to or knowledge of quality cinema, which we need to look at seriously. Cinema is economically driven, and therefore, the audience is the final market that drives cinema. Quality will enhance only when appreciation comes from them."*

- *"India is making good movies, but they often lack international marketing. With the advent of the OTT release, exploring many new subjects is on the rise. The audience average age is also decreasing; hence, movies made for young audiences will have a bright future".*
- *"The Indian filmmaking scenario is quite promising, with people making interesting films in various languages. Today's audience is quite aware of and appreciates a film if they find value. However, they would not go to the theatres to watch the film but would gobble it up once it appeared on OTT. It is a positive scenario still."*

Outlook on the Industry:

Overall, respondents express a nuanced understanding of the Indian filmmaking landscape. They acknowledge the talent and diversity within the industry while highlighting persistent challenges, such as funding constraints and the need for reliable institutional support. Despite these challenges, there is optimism about the potential for growth and innovation in Indian cinema.

- *Indian audiences' cinema literacy is at an average stage. Since more commercial films are produced in our country yearly and generate profits, cinema literacy has yet to receive its due status in our nation.*
 - *"It is market-driven and far from art, barring a few filmmakers."*
- *"Mostly Indian films are made with only profit in mind; rest goes for a toss"*
- *"India has an abysmal filmmaking standard. However, Indian audiences will appreciate and value high-quality content if provided with it. The problem lies with the filmmakers and not the public."*
- *"We are not funding quality films. There is too much focus on profitability."*

Summary of Interpretation of Focus Group discussion:

The qualitative analysis reveals a multifaceted perspective on the Indian filmmaking scenario. The responses reflect a nuanced understanding of the Indian filmmaking landscape, highlighting its strengths and weaknesses. While there is recognition of the growing sophistication of Indian audiences and the diversity of regional cinemas, there are concerns about the dominance of commercial interests, funding challenges, and the need for more reasonable institutional support. The emergence of OTT platforms offers new avenues for storytelling and audience

engagement, but there is a consensus on preserving diversity and promoting quality-driven filmmaking. Addressing these challenges will require concerted efforts from filmmakers, industry stakeholders, and policymakers to foster India's vibrant and inclusive filmmaking ecosystem.

Overall, the analysis of responses to the Oscar film award in the Foreign Language/International Feature Film category reveals a complex and multifaceted view of the award's significance and impact. On one hand, the award is highly respected and provides crucial visibility and recognition for films worldwide. It encourages excellence and cultural exchange in global cinema, offering filmmakers a platform to reach broader audiences.

Many responses highlight the award's high esteem and prestige. Many responses highlight the award's high esteem and prestige. It is considered a notable accolade that grants global recognition to foreign language films, presenting milestone works to a broader audience.

"The winner definitely gets visibility and the award will push the winner and film to worldwide recognition."

The award significantly enhances a film's visibility and marketability.

The category promotes a rich exchange of cultural narratives and artistic expressions, contributing to a broader understanding and appreciation of different cultures through cinema. The award motivates filmmakers worldwide to take their content seriously and strive for high-quality production, fostering global participation and excellence in cinema.

"A very important category, to appreciate and encourage filmmakers from across the world to take their content and treatment seriously."

"Very important to encourage international participation."

"It's great to see different kinds of films coming from different countries of the world; all making a mark."

However, the selection process is fraught with controversies, particularly regarding national submissions and perceived biases influenced by socio-political factors and financial capabilities. There is a call for more transparency and fairness in the selection process and increased support for independent filmmakers to compete on a level playing field.

"The choice of films sent by India in this category is questionable."

"Indian selectors, so far, do not know how to select that film."

There is a call for more transparency in the selection process to ensure fairness and meritocracy. Increasing the number of nominees is also suggested to better represent global cinema's diversity.

"The award for the best International film gains significant importance. I think it's a validation that we desperately crave for

Winning or being nominated for the award brings substantial media attention.

While some responses affirm that the best and most deserving films often win, others believe the competition is skewed and does not always represent the best of world cinema.

The Oscars, while an American-centric platform, holds a significant place in global cinema. The award for Best International Feature Film serves as a validation for many filmmakers, even though its value is occasionally debated. Ultimately, the award remains a prestigious accolade that can significantly benefit a film's reach and success despite its inherent challenges and criticisms. In the future, addressing these concerns could enhance the credibility and impact of this important category.

Prestigious film festivals and awards play a crucial role in enhancing films' visibility and business prospects on a global scale. Respondents highlighted the Oscars, Cannes, Berlin, Venice, Toronto, and Sundance as influential international platforms and other major festivals for their significant impact. However, the universal appeal of a film's content and treatment and effective marketing strategies are also essential factors that contribute to international success. This multifaceted approach underscores the importance of combining festival participation, content and production quality, and innovative distribution methods to achieve global recognition and film commercial success.

The Oscar Film Award in the Foreign Language/International Feature Film category holds significant prestige and can significantly enhance a film's visibility and business prospects. While highly respected and encouraging high standards in filmmaking, this category faces persistent criticisms about its selection process and representativeness. For Indian cinema, the Oscar remains a coveted recognition, although the choice of films submitted and their marketing strategies require improvement to compete effectively on the global stage. Oscar in the 'Best International Film (Formerly Best Film in Foreign Language)' category plays a vital role in promoting award-winning films globally.

The Foreign Language/International Feature Film category of the Oscars is widely recognized for prestige. Winning or even being nominated in this category significantly boosts a film's visibility, enhancing its prospects in both the commercial and critical arenas. The respondents unanimously agree on the honor associated with the Oscars, referring to the award as "very respected," "significant," and "prestigious and highly dignified." Such recognition is invaluable for filmmakers as it validates their work on a global platform, providing opportunities for broader distribution and greater audience engagement.

A respondent remarked that this category has "successfully brought to light some milestone films for the global audience." At the same time, another highlighted the award's international standing, calling it a "prestigious and highly dignified award." Winning an Oscar can elevate a film's status, introducing it to mainstream audiences and altering perceptions about its artistic value. The transformative impact of an Oscar win, often leading to a film achieving "cult status," underscores the significance of this accolade in shaping the cultural and commercial landscape of global cinema.

Although the Foreign Language/International Feature Film category holds high regard, it is not without its criticisms. Respondents are concerned about the fairness and transparency of the selection process. The Oscars may sometimes favor films that can afford extensive lobbying and marketing campaigns, putting smaller, independent filmmakers at a disadvantage. One respondent suggested that the process might be "pre-decided and manipulated to be in sync with the current socio-political situation," indicating skepticism about the impartiality of the selections. Another echoed this concern, feeling that the Oscars are biased towards films with significant financial resources for influencing voters. These criticisms highlight the perceived influence of financial and socio-political factors on the selection process. Additionally, there is a sentiment that the Oscars do not adequately represent the diversity of global cinema, with one respondent describing it as a "gross misrepresentation of world cinema."

For Indian cinephiles, the Oscar in the Foreign Language/International Feature Film category is a coveted recognition that showcases the country's filmmaking capabilities on a global stage. Winning or being nominated is seen as a matter of national pride. However, the choice of films submitted by India often comes under scrutiny. Respondents argue that Indian selectors frequently fail to choose the most deserving films, reflecting a lack of strategic vision aligned with international standards. One respondent pointed out that "the choice of films sent by India in this

category is questionable." At the same time, another noted that whether a suitable film has been sent is a debatable topic often surrounded by controversies. These comments highlight the recurring issue of inadequate film selection, which hampers India's chances of success at the Oscars.

Furthermore, Indian films are often perceived to lack the universal appeal and technical excellence seen in Oscar-winning films from other countries. Criticisms such as Indian films being "visually poor" and "extremely verbose" suggest a cinematic language and production values gap. The observation that Indian films do not "use the visual cinematic language " as effectively as their international counterparts underscores the need for improvements in storytelling and technical aspects.

The ideal film for the Foreign Language/International Feature Film category combines deep cultural roots with universal human themes, delivered through excellent storytelling and high production quality. As the global cinema landscape evolves, these elements will likely remain central to what makes a film stand out at the Oscars. Films that succeed in this category typically possess universal appeal while maintaining cultural authenticity. They offer unique and compelling content that resonates emotionally with a global audience. Technical excellence in production values and innovative use of cinematic language is critical, as is the ability to address contemporary social and political issues. The selection process, inherently subjective, reflects the diverse preferences and perspectives of the Academy members.

The critical role of marketing and outreach in securing nominations and awards at the Oscars is well acknowledged. Financial constraints, ethical concerns, and the complexity of the campaigning process are significant challenges. There is a consensus on the need for reforms to make the selection process more inclusive and equitable. Calls for government intervention to support Indian producers in their Oscar campaigns highlight the necessity of institutional support in navigating the highly competitive landscape of international film awards. Effective marketing and outreach are essential for a film's success in this category. Indian films often lack the budget and strategy for effective lobbying and promotion. One respondent noted that "it is difficult for a small independent filmmaker who is selected by their country to find funds to lobby for it further," underscoring the financial barriers that independent filmmakers face. Addressing these challenges is crucial for improving the chances of Indian films at the Oscars.

Various views and concerns exist regarding selecting Indian films for Oscar entry. While there is consensus on the need for reform and improvement, divergent opinions exist regarding the nature and scope of necessary changes. Common themes include the call for greater transparency, professionalism, and inclusivity in the selection process and the importance of aligning with global cinematic standards and benchmarks. One respondent suggested that "Indian selectors, so far, do not know how to select that film," while another remarked that "the choice of films sent by India in this category is questionable." These comments highlight the need for a more strategic approach to selecting films that compete effectively internationally.

Addressing these concerns and implementing constructive reforms will be essential to enhancing the credibility, fairness, and effectiveness of the selection process for Indian Oscar entries. Ensuring that the selected films possess the unique content and technical sophistication required to stand out globally is vital for success. Many factors contribute to India's limited success at the Oscars, including issues with film selection, cultural biases, challenges within the Indian film industry, logistical barriers, and concerns about quality and narrative. Addressing these issues requires a concerted effort from filmmakers, industry stakeholders, and policymakers to elevate the standard and global appeal of Indian cinema.

Despite these challenges, Indian cinema is acknowledged for its rich storytelling potential. The need for a more refined approach to selection, focusing on innovative, high-quality content that can resonate globally with audiences while retaining cultural authenticity, is emphasized. Addressing these gaps could enhance Indian films' competitive edge on the international stage.

The emergence of OTT platforms offers new avenues for storytelling and audience engagement. These platforms allow filmmakers to reach a global audience without the traditional barriers of theatrical distribution. The increasing sophistication of Indian audiences and the diversity of regional cinemas are strengths that OTT can utilize effectively. However, there is a consensus on the importance of preserving diversity and promoting quality-driven filmmaking. Balancing commercial interests with artistic excellence remains a challenge. Addressing funding challenges and providing greater institutional support are critical for fostering a vibrant and inclusive filmmaking ecosystem in India.

PART C: TEXTUAL ANALYSIS

4.11 TEXTUAL ANALYSIS OF FILMS

(Indian entries and Award-winning films-2015-2019 in Best International Film category)

In international cinema, the Academy Awards (Oscars) stand as a pinnacle of recognition, celebrating outstanding achievements in filmmaking from around the globe. This study undertakes a textual analysis to delve into the intricate tapestry of 'content' and the 'use of film language' in official Indian entries for the Academy Awards in the Best Foreign Language Film category and the films that won the 'Best Foreign Language Film' award from 2015-2019. Beyond the glittering red carpet and the allure of the Oscar statuette, each Indian film plays a crucial role as a cultural emissary, encapsulating the diversity, heritage, and narratives woven into the fabric of Indian cinema. By focusing on themes embedded within these films, this research seeks to unearth the nuanced storytelling approaches employed by filmmakers to address social, cultural, and human experiences. The textual analysis endeavours to decipher the underlying motifs and narrative threads that define these cinematic masterpieces, offering a profound understanding of how filmmakers navigate complex storytelling landscapes to resonate with local and global audiences. Through this exploration, the study aims to contribute to the broader discourse on cinema's cultural impact and storytelling prowess within the prestigious context of the Academy Awards.

4.11.1 INDIAN ENTRY (2015), 'COURT' - 88th OSCAR AWARDS

"Court" is widely regarded as a landmark achievement in Indian cinema, earning accolades for its thought-provoking exploration of social issues and its unflinchingly realistic portrayal of the judicial process. The film centers on the trial of Narayan Kamble, a folk singer and activist who performs Marathi Dalit poetry in open-air settings, engaging audiences who are deeply affected by social neglect and exploitation. Marathi Dalit poetry in open-air settings, engaging audiences deeply affected by social neglect and exploitation. Kamble faces an absurd charge: accused of inciting a man-hole worker's suicide, with the claim that the worker listened to Kamble's songs before entering a sewer without safety gear, leading to his intentional inhalation of poisonous fumes.

The narrative follows Kamble's arrest, judicial remand, and the ensuing hearings. Vinay, a successful but frustrated human rights lawyer, undertakes his defense. The court proceedings drag on slowly and laboriously, characterized by the frequent absence of witnesses, unreliable evidence,

and the use of outdated anti-sedition and obscenity laws. These legal battles often unfold with a touch of dark comedy. As Kamble's story recedes into the background, the film delves into Vinay's personal life, revealing the stark contrast between his public activism and private indulgences. Vinay navigates family disputes over money, goes on a double date at a lounge, and shops for wine and cheese at a supermarket, illustrating the dissonance between his privileged, secular lifestyle and his socially conscious endeavours.

The focus then shifts to the public prosecutor, offering insight into her rigid and literal interpretation of the law. The audience is introduced to her private world, portraying her as a conservative, working mother. Through these intimate glimpses, the film paints a vivid picture of the multifaceted lives surrounding the central court case. Outside the courtroom, hawkers ply their trade, and spectators doze inside, all contributing to a sense of infinite motion that characterizes India.

However, this expansive approach comes with a human cost. The film's premise—a man's death resulting from a cruel, caste-based oppressive system—seems almost forgotten. It is not until the testimony of the deceased man's wife near the end that the audience is poignantly reminded of the humanity lost amid the bureaucratic chaos.

His poignant words mark Kamble's return to the narrative: "Truth has lost its voice in all this talk of aesthetics... We will be very grateful if you do not call us artists!" These words resonate deeply, highlighting the disillusionment with a system prioritizing form over substance.

The film concludes with a powerful commentary on the Indian justice system. The judge, now on vacation, is seen advising an acquaintance to try unscientific methods for treating an autistic child. He then falls asleep on a bench in broad daylight, only to be awakened and irritated by the sounds of children playing. His irritation culminates in a harsh slap to one of the children, a stark and unsettling reminder of the systemic insensitivity that pervades the judiciary.

Content Analysis-

Court is deeply rooted in the Indian context, exploring social and legal issues unique to the country. This specificity adds depth and authenticity and limits the film's relatability for international audiences who are less familiar with the nuances of Indian society and its judicial system. The film's visual style and cinematography are intentionally minimalistic and realistic, focusing more on capturing the mundane aspects of courtroom proceedings and daily life, "Court"

relies on minimalistic aesthetics and sparse background music, which adds to the film's realistic and observational tone.

The dialogue in "Court" is naturalistic and often delivered in multiple languages, reflecting India's linguistic diversity. The film explores complex legal arguments, social dynamics, and personal struggles through dialogue. Using spoken language is integral to the film's authenticity and exploration of cultural and social issues.

"Court" adopts a naturalistic approach and avoids delving deeply into the personal lives of its characters. This style aligns with the film's intention to portray a slice of life in the Indian judiciary system. While "Court's" naturalistic approach aligns with the film's intention, it also makes some viewers feel detached from the characters and their journeys. The limited exploration of secondary characters could result in a less engaging experience.

The film garnered critical acclaim and won several awards, including the National Film Award for Best Feature Film in India, it did not do well at the Indian/Domestic Box Office. For an average Indian spectator, the pacing of "Court is slow and contemplative. The film focuses on long courtroom scenes and emphasizes realism, making it feel sluggish, especially for those primarily used to more fast-paced narratives. Also, in terms of plot progression, the film primarily centers around the trial of a folk singer accused of inciting a man-hole worker's suicide. As the trial unfolds slowly, it leads to narrative stagnation for those seeking more dynamic storytelling.

However, the list of acclaim and awards won at the International level by the film Court is long, and it includes official representation from India at the 88th Academy Awards.

Since "Court" primarily explores issues related to the Indian judicial system, bureaucracy, and caste dynamics, which are essential and relevant to the Indian context, the film could not resonate as strongly with audiences looking for broader or more universal thematic exploration. A film's international appeal can be subjective, and what may resonate with one viewer or cultural context may not have the same impact on another.

Use of Film Language: -

In "Court, the use of film language is masterfully employed to convey the intricacies of the Indian judicial system and to explore broader themes of social inequality, bureaucracy, and the human condition.

The "**Mise-en-scène**" of "Court" is known for its meticulous attention to detail, which contributes significantly to its realism and thematic depth. "Court predominantly takes place in

natural or realistically recreated locations, such as courtrooms, offices, and Mumbai's streets, to reflect the characters' everyday lives and the socio-political context of contemporary India. Using natural and realistically recreated locations adds authenticity to the film's portrayal of the Indian legal system and social realities.

The film adopts a minimalist aesthetic, with sparse sets and understated décor. This minimalism enhances the focus on the characters and their interactions, emphasizing the mundane and bureaucratic nature of the legal proceedings depicted in the film.

Lighting: The lighting in "Court" is predominantly naturalistic, with minimal artificial lighting that contributes to the film's documentary-like feel and enhances its realism. Natural light sources like sunlight streaming through windows often create evocative chiaroscuro effects.

Costumes and Props: The costumes and props in "Court" are carefully chosen to reflect the characters' social and economic backgrounds. Every detail, from the attire of the lawyers and judges to the everyday objects in the courtroom, contributes to the film's authenticity and immersive atmosphere.

Symbolic Use of Space: The symbolic use of the spatial arrangement of characters within the frame conveys power dynamics, social hierarchies, and thematic motifs. For example, the position of the accused concerning the judge and lawyers reflects their marginalized status within the legal system.

The meticulous attention to *mise-en-scène* in "Court" enhances its realism, thematic depth, and social critique. Through its careful arrangement of visual elements, the film creates a compelling and immersive portrayal of the Indian judicial system and the lives of those affected by it.

Cinematography in "Court" is characterized by its observational and understated style. It consistently utilizes long takes and static shots to capture the mundane yet profound moments in the courtroom and the characters' lives. The camera's unobtrusive presence makes the audience feel like silent observers immersed in the unfolding drama.

Editing in "Court" is deliberate and measured, reflecting the slow and bureaucratic nature of the legal process. Scenes transition seamlessly, allowing for a natural flow of events while building tension and anticipation. The film's pacing contributes to its realism and authenticity, immersing the audience in the characters' worlds.

Sound Design is crucial role in "Court," enhancing the film's realism and atmosphere. Ambient sounds, such as the murmur of voices in the courtroom or the hustle and bustle of Mumbai's streets,

help to ground the audience in the film's setting. The usage of diegetic sounds, such as the creaking of chairs or the rustling of papers, adds to the sense of authenticity and immersion.

Symbolism and Metaphor: "Court" employs symbolism and metaphor to subtly convey its themes and messages. For example, the recurring motif of water serves as a metaphor for the fluidity of justice and the cyclical nature of life. Symbolic imagery, with examples like the juxtaposition of the courtroom with everyday life in Mumbai, adds depth and resonance to the film's narrative.

Performances in "Court" are grounded and authentic, enhancing the film's realism and emotional impact. The cast delivers nuanced and understated performances, bringing depth and complexity to their characters. Through their performances, the actors convey the human struggles and complexities inherent in the legal system.

The **use of film language** in "Court" is integral to its critical success as a compelling and thought-provoking exploration of justice, bureaucracy, and the human experience. Through its careful craftsmanship and attention to detail, the film invites audiences, critics, and Jury members to reflect on more significant societal issues while engaging them in a captivating narrative.

The Indian movie "Court" garnered significant critical acclaim and numerous awards but did not win the Best Foreign Language Film Oscar. Possible reasons that could explain why are:

Possible reasons for "Court" not getting nominated for Best Film in Foreign Language at the Oscars

Intense Competition: The category of Best Foreign Language Film is highly competitive, with numerous entries from countries around the world. Each year, many films with exceptional quality and unique storytelling vie for the award, making it challenging for any film to stand out.

Cultural Specificity: "Court" is deeply rooted in the Indian context, exploring social and legal issues unique to the country. While this specificity adds depth and authenticity, it may limit the film's accessibility and relatability for international audiences, including Academy voters who might not be familiar with the nuances of Indian society and its judicial system.

Minimalistic Style: The film's visual style and cinematography are intentionally minimalistic and realistic, focusing on mundane aspects of courtroom proceedings and daily life. While this approach serves the film's tone, it restricts the visual and stylistic flair. The film adopts a

naturalistic approach, avoiding deep dives into the personal lives of its characters. "Court" is characterized by its slow and contemplative pacing, emphasizing long courtroom scenes and realism, possibly making it sluggish.

Marketing and Promotion: "Court" had a relatively limited release and distribution outside of film festivals. More marketing and promotion to attract attention among Academy members who vote for the Oscars could have helped the film's ability to generate buzz.

Narrow Thematic Focus: While "Court" explores significant issues related to the Indian judicial system, bureaucracy, and caste dynamics, it may not resonate as strongly with international audiences. The lack of broader or more universal themes could be one of the main reasons for falling behind in the race.

Perception and Reception: The Academy's voting process is influenced by various subjective factors, including personal preferences and perceptions of what constitutes an "Oscar-worthy" film. While "Court" received critical acclaim, it might not have aligned with the tastes and preferences of most Academy voters in that particular year.

Uneven Balance Between Courtroom and Personal Drama: Some opinions suggest that "Court" leans heavily towards the procedural aspects of the court case, potentially overshadowing the characters' personal stories and struggles. This imbalance might result in a less engaging or emotionally resonant experience for some viewers.

Minimal Use of Background Music and Aesthetics: The film's reliance on minimalistic aesthetics and sparse use of background music contributes to its realistic and observational tone. However, the lack of visual and auditory stimulation could have contributed to the lack of enhancement of the overall cinematic experience.

4.11.2 AWARD WINNING FILM (2015), 'SON OF SAUL (HUNGARY)-' - 88th OSCAR AWARDS

"Son of Saul" is a Hungarian film directed by László Nemes, released in 2015. The film gained critical acclaim and won numerous awards, including the Academy Award for Best Foreign Language Film. It is renowned for its cinematic qualities, contributing to its powerful storytelling. "Son of Saul" stands out for its distinct visual style, immersive cinematography, meticulous sound design, focused narrative perspective, and powerful performances. These cinematic qualities work together to create an emotionally gripping and thought-provoking film that explores the human spirit and the horrors of the Holocaust.

The film utilizes a unique visual approach, employing tight close-ups and a shallow depth of field. This technique keeps the focus on the protagonist, Saul Ausländer, while blurring the background and creating a sense of claustrophobia. This visual style intensifies the film's emotional impact and allows viewers to experience Saul's perspective.

Mátyás Erdély's cinematography is remarkable. The handheld camera work adds to the film's immediacy and chaos, closely following Saul throughout the harrowing events. The use of long takes and tracking shots creates a continuous and immersive narrative flow, heightening the intensity and realism of the story.

The film's sound design immerses the audience in a concentration camp environment. It blends ambient sounds, distant screams, and haunting music to create a haunting and unsettling atmosphere. The film also employs a subjective approach to sound, focusing on Saul's personal experiences and emotions.

"Son of Saul" employs a narrow narrative focus, keeping the audience highly engrossed and connected to Saul's experiences. By presenting the story from Saul's point of view, the film offers a profoundly personal and humanistic exploration of the Holocaust. The narrative perspective enhances the emotional impact and underscores the film's survival, guilt, and redemption themes.

The "Son of Saul" performances are compelling and authentic. Géza Röhrig delivers a powerful portrayal of Saul, conveying his internal struggles and emotional journey with restraint and vulnerability. The supporting cast also brings depth to their roles, adding to the film's realism and emotional resonance.

Content Analysis-

"Son of Saul" presents a content analysis that examines the Holocaust experience, survival, identity, guilt, and redemption. The film's realism, ethical exploration, and ambiguous narrative contribute to its profound impact, providing an intensely moving and challenging portrayal of one of history's darkest chapters.

The film explores the horrors and atrocities of the Holocaust, particularly within the Auschwitz concentration camp. It depicts the daily routines, dehumanization, and mass extermination, shedding light on the brutal reality faced by prisoners.

The protagonist, Saul Ausländer, is a Sonderkommando, a Jewish prisoner forced to assist in the extermination process. The film delves into his relentless quest for survival amidst extreme circumstances and portrays the desperation and moral compromises those trapped within the camp face.

Despite the dehumanizing environment, "Son of Saul" explores the preservation of identity and the struggle to maintain humanity. Saul's unwavering determination to give a proper burial to a boy he believes to be his son becomes a symbolic representation of hope, dignity, and the recognition of individual lives amidst the horrors of the Holocaust.

The film delves into Saul's psychological toll, examining his internal struggles, guilt, and search for redemption. Through his actions, Saul attempts to find purpose and meaning amidst the chaos and suffering, seeking atonement for his perceived sins.

"Son of Saul" employs a visceral and immersive approach to capture the concentration camp environment. The film's shallow depth of field and handheld camera work contribute to immediacy, allowing the audience to experience the chaos, confusion, and brutality alongside the protagonist.

'Son of Saul' is a film that boldly confronts the ethical dilemmas faced by prisoners in the camp. It raises thought-provoking questions about complicity, survival at the expense of others, and the moral choices individuals are forced to make in extreme circumstances.

"Son of Saul" deliberately lacks explicit exposition, relying on visual storytelling and minimal dialogue. This approach immerses the audience in Saul's subjective perspective, emphasizing the sensory experience and allowing viewers to personally interpret and engage with the narrative.

Use of Language of Cinema-

In the film *Son of Saul*, director László Nemes employs various elements of cinematic language to create a distinct and immersive cinematic experience.

Director László Nemes and cinematographer Mátyás Erdély use carefully composed frames and camera movements to convey the story. The film frequently employs close-ups and medium shots, often focused on the protagonist's face or body, to intensify the emotional impact and create a sense of intimacy. The composition, combined with a shallow depth of field, directs the audience's attention to specific details and emphasizes the subjective experience of the main character.

"*Mise-en-scène*" in "*Son of Saul*" is a crucial aspect of the film's powerful storytelling and immersive experience. This harrowing Holocaust drama employs meticulous attention to detail in its *mise-en-scène* to evoke the horrors of life in a Nazi concentration camp.

The film meticulously recreates the grim and oppressive atmosphere of Auschwitz-Birkenau, one of the most notorious concentration camps during World War II. The sets, costumes, and props are historically accurate, immersing the audience in the stark reality of life in the camp.

"*Son of Saul*" employs a unique visual approach. Much of the action is seen through the protagonist's narrow field of view, Saul Ausländer. This restricted perspective creates a sense of claustrophobia and immediacy, allowing the audience to experience the horrors of the camp through Saul's eyes.

While Saul remains the focal point of the frame, the background is often filled with chaotic and disturbing imagery, including scenes of violence, death, and suffering. This juxtaposition between the foreground and background enhances the sense of chaos and despair in the camp.

Despite the overwhelming brutality of its subject matter, "*Son of Saul*" adopts a minimalist aesthetic, with sparse sets and restrained visual compositions. This minimalism heightens the film's impact, allowing the audience to focus on the protagonist's emotional and psychological journey.

The lighting in "*Son of Saul*" is predominantly naturalistic, with harsh overhead lighting that casts deep shadows and highlights the camp's harsh conditions. This lighting enhances the sense of realism and immerses the audience in the bleak and oppressive environment.

The film uses subtle symbolism and metaphor to convey its themes and messages. For example, recurring visual motifs, such as the pile of corpses or the gas chambers, serve as powerful symbols of the Holocaust's horrors and the dehumanization of its victims.

Sound plays a crucial role in "Son of Saul". Ambient sounds of the camp, such as screams, gunshots, and machinery, add to the film's sense of dread and despair. The use of sound helps to create a visceral and immersive experience for the audience.

Mise-en-Scene: The meticulous attention to mise-en-scène in "Son of Saul" contributes to its visceral impact and emotional resonance. Through its authentic setting, restricted perspective, and minimalist aesthetic, the film offers a haunting and unforgettable portrayal of one of history's darkest chapters.

Cinematography plays a crucial role in establishing the tone and atmosphere. The handheld camera work, characterized by fluid and sometimes chaotic movements, enhances the sense of urgency, immediacy, and unpredictability. The long takes and tracking shots create a continuous flow, allowing the audience to follow the protagonist's journey through the concentration camp.

The sound design in "Son of Saul" is meticulously crafted to immerse the audience in the environment. It blends ambient sounds, distant screams, and haunting music to create a haunting and unsettling atmosphere. The film also uses sound to heighten tension, punctuate significant moments, and convey the chaos and brutality of the concentration camp.

Editing in "Son of Saul" is precise and deliberate. The sparing usage of quick cuts and jump cuts effectively conveys the chaos and disorientation experienced by the characters. The editing rhythm often matches the protagonist's movements, enhancing the sense of urgency and creating a visceral impact.

The film utilizes minimal dialogue, relying more on visual storytelling and the power of images. This approach invites the audience to interpret and engage with the narrative deeper, emphasizing the emotional and sensory experience rather than relying solely on exposition.

The production design and set decoration of the film meticulously recreate the Auschwitz concentration camp, aiming for historical accuracy and authenticity. The stark and oppressive visual representation of the camp reinforces the film's themes and intensifies the emotional impact on the audience.

"Son of Saul" effectively communicates the emotional depth, intensity, and realism of the Holocaust experience. The visual composition, cinematography, sound design, editing, and production design work together to create a powerful and immersive cinematic language that enhances the film's impact and storytelling.

Academy Award for Best Foreign Language Film in 2016 for several compelling reasons such as –

Unique Perspective: The film offers a fresh and unique perspective on the Holocaust by focusing on the experiences of a Sonderkommando, a Jewish prisoner forced to assist in the extermination process. This distinctive narrative approach garnered attention and recognition from the Academy voters.

Authenticity and Realism: "Son of Saul" is known for its meticulous attention to detail and its commitment to historical accuracy. The film's production design, cinematography, and sound design work together to create an immersive and harrowing depiction of life in the concentration camp. The film's dedication to realism and ability to transport viewers into that world contributed to its critical acclaim.

Emotional Impact: The film's portrayal of the Holocaust is intense and visceral. It tackles the themes of survival, guilt, and redemption with great sensitivity and showcases the protagonist's internal struggle, Saul Ausländer. The raw performances and the film's intimate and claustrophobic cinematography left a lasting impact on audiences and Academy voters alike.

Technical Achievements: "Son of Saul" received recognition for its technical achievements. The film's shallow depth of field, handheld camerawork, and long takes created a distinctive visual style that added to its immersive quality. The sound design, with its careful blending of ambient sounds and haunting music, not only heightened the film's emotional impact but also fostered a deep connection with the audience.

Critical Acclaim and Festival Success: Prior to winning the Oscar, "Son of Saul" had already received widespread critical acclaim and had been well-received at various film festivals. It won the Grand Prix at the Cannes Film Festival and garnered numerous awards and nominations, generating considerable buzz and establishing its reputation as a powerful and influential film.

The combination of its unique perspective, authenticity, emotional impact, technical achievements, and critical success all played a significant role in "Son of Saul" winning the Academy Award for Best Foreign Language Film. The film's ability to captivate and deeply move its audience resonated with voters, resulting in well-deserved recognition and accolades.

4.11.3 INDIAN ENTRY (2016), 'VISAARNAI' - 89th OSCAR AWARDS

"Visaarnai" is a critically acclaimed Tamil film directed by Vetrimaaran. Although it was selected as India's official entry for the Best Foreign Language Film category at the 2016 Oscars, it did not receive a nomination.

The film is based on the autobiographical novel "Lock Up" by M. Chandrakumar, which depicts real-life incidents of police brutality and corruption. "Visaarnai" is a gripping and intense portrayal of the systemic flaws within the Indian criminal justice system, drawing the audience into its narrative.

One of the possible reasons for the film's exclusion from the nominations could be attributed to the rigorous selection process and the subjective nature of the Academy's voting members. The film's raw and gritty narrative, which does not adhere to conventional storytelling styles, might have made it less accessible or appealing to some voters. Additionally, the category sees many entries from various countries, making the competition quite challenging. Factors such as marketing campaigns, critical acclaim, and the ability to resonate with a wide range of viewers can also impact a film's chances of securing a nomination.

Content Analysis-

"Visaarnai" tells a gripping and harrowing tale based on actual events revolving around the lives of a group of migrant workers who become embroiled in a web of corruption and brutality within the Indian criminal justice system. The story unfolds with a sense of urgency and tension as the protagonists find themselves trapped in a nightmarish ordeal of false accusations, police violence, and betrayal.

The narrative explores power, oppression, and survival themes, shedding light on the harsh realities marginalized communities face at the hands of corrupt authorities. The story's authenticity and emotional resonance stem from its grounding in real-life experiences, offering a stark portrayal of the systemic injustices that plague society. The film stands out in its unflinching portrayal of the characters' struggles and their moral dilemmas in their quest for justice. As the narrative unfolds, the audience is drawn into the characters' world, experiencing their pain, fear, and resilience in the face of adversity. The effective balance of intense drama, subtle character development, and social commentary creates a rich and layered cinematic experience.

The screenplay's pacing is tight and propulsive, maintaining the audience's engagement from start to finish. Each scene serves a distinct purpose in advancing the plot or deepening the film's themes, contributing to the overall narrative coherence and emotional impact.

"Visaaranai, offers a powerful and thought-provoking cinematic experience that leaves a lasting impression on the audience. It is a testament to the power of cinema to shed light on pressing social issues, ensuring the audience is informed and aware, and inspire meaningful reflection and dialogue.

Use of film language-

"Visaarnai" utilizes various elements of film language to enhance its storytelling and create a powerful cinematic experience.

Mise-en-scène" indeed plays a crucial role in enhancing the film 'Visaaranai.' The film captures the gritty realism of its setting, depicting the urban and rural landscapes of Tamil Nadu, India. From the cramped quarters of police stations to the sprawling slums, each location is meticulously crafted to reflect the social and economic realities of the characters. The props and costumes in 'Visaaranai' are carefully selected to evoke the time period and socio-economic background of the characters. Whether it's the uniforms of the police officers or the worn-out clothes of the migrant workers, every detail adds to the authenticity of the film. The film's use of naturalistic lighting, which mimics the lighting conditions found in the real world, further enhances its realism and atmosphere. Whether it's the harsh sunlight beating down on the characters or the dimly lit interiors of interrogation rooms, the lighting contributes to the mood and tone of each scene, making the audience feel the authenticity of the scenes. The meticulous attention to mise-en-scène in 'Visaaranai' contributes to its visceral impact and emotional resonance. Through its authentic setting, realistic props and costumes, naturalistic lighting, and powerful symbolism, the film offers a haunting and unforgettable portrayal of the harsh realities faced by its characters within the Indian criminal justice system.

Cinematography: The film employs gritty and realistic cinematography to capture the dark and oppressive atmosphere of the narrative. Handheld cameras, low angles, and close-ups intensify the sense of claustrophobia and unease, immersing the audience in the characters' experiences.

Lighting and color palette: The film's lighting and color choices contribute to its overall mood and atmosphere. The use of dim lighting, shadows, and de-saturated colors creates a somber and bleak tone, reflecting the grim reality of the story and emphasizing the characters' vulnerability.

Editing: The editing in 'Visaarnai' is about creating tension and pacing and enhancing the storytelling. Quick cuts and abrupt transitions between scenes create a sense of urgency, while longer shots and extended sequences allow for the exploration of character emotions and the building of suspense. The editing style effectively conveys the psychological and physical turmoil faced by the characters. The non-linear narrative structure of 'Visaarnai' adds complexity and depth to the storytelling. Flashbacks and fragmented storytelling techniques are employed to provide insight into the characters' backgrounds, motivations, and the circumstances leading up to their present predicaments.

Sound design: The film's sound design plays a crucial role in enhancing its overall impact. The use of ambient sounds, silence, and atmospheric audio cues intensifies the sense of unease and creates a realistic backdrop. The sound design often contrasts the violent and brutal imagery, amplifying its impact on the viewer.

Performances: The actors' performances in "Visaarnai" are authentic and deeply moving. Their nuanced portrayals of pain, fear, and resilience make the characters' experiences palpable, evoking a strong sense of empathy in the audience.

Symbolism and visual motifs: "Visaarnai" employs symbolism and motifs to convey themes and messages. For example, the recurring imagery of barbed wire, handcuffs, and dark, confined spaces serves as metaphors for imprisonment, oppression, and the characters' entrapment within the corrupt system.

Possible reasons for "Visaarnai" not getting nominated for Best Film in Foreign Language at the Oscars

Presentation Style-

The film extensively uses handheld camera movements, which can sometimes result in shaky and unstable footage. While this approach adds to the documentary-style realism, it may be distracting or unsettling because it is used at inappropriate times and spaces, potentially hindering the ability to engage with the story. The film predominantly employs a gritty and de-saturated colour palette, contributing to its sombre tone. However, this limited visual variety throughout the film's duration also makes it visually monotonous, at times, potentially impacting the overall visual appeal and variety.

While this approach of relying primarily on natural sounds and atmospheric noises, with minimal use of background music or score for enhancing the film's realistic aesthetic, it can also

result in a lack of memorable or impactful musical moments that could have further enhanced the emotional depth and resonance of certain scenes.

Although "Visaarnai" 's deliberate pacing adds to its tension and realism, some viewers have found it uneven. The film's slow-burn approach may build suspense but also test the patience of viewers who prefer a more evenly paced narrative.

While the film does employ visual symbolism and motifs, they seem to be less prominent or less deeply explored than other aspects, which probably resulted in a missed opportunity to further enhance the thematic depth and metaphorical layers of the story.

Challenges in resonating globally –

Cultural context: "Visaarnai" explores the systemic corruption and abuse of power within the Indian police force. The film's narrative and social commentary are deeply rooted in India's specific cultural, social, and political context. The nuances and references related to Indian society and its justice system may limit the film's global resonance and understanding among viewers who are less familiar with Indian realities.

Intense and brutal content: "Visaarnai" is known for its realistic and often violent portrayal of police brutality and interrogation techniques. While serving its narrative and thematic purpose, the film's raw and intense content may appeal to only some viewers or may be off-putting for those sensitive to graphic or disturbing scenes. This aspect can impact the film's global reception and accessibility.

Limited marketing and distribution: Due to inadequate marketing and distribution efforts, the reach and exposure of "Visaarnai" outside of India might have been limited. A film's success and visibility in international markets are influenced heavily by promotional campaigns, festival screenings, and distribution strategies, which might not have been extensive or widespread.

"Visaarnai" is highly regarded in Indian cinema for its bold storytelling and impactful portrayal of societal issues. Various factors influence the global reception of a film, and the appeal and understanding of a film can differ among audiences with diverse cultural backgrounds and cinematic preferences.

4.11.4 AWARD WINNING FILM (2016), 'THE SALESMAN (IRAN)' - 89th OSCAR AWARDS

Content Analysis –

Content analysis of the Iranian movie "Salesman" (original title: "Forushande") involves examining the themes, narrative elements, and social commentary presented in the film.

"Salesman" explores the complexities of gender dynamics within Iranian society. It sheds light on the challenges and expectations placed on women, and the pressures men face to protect their honor. The film examines how societal norms and traditional values impact relationships and individuals' behavior.

The movie delves into the moral and ethical dilemmas faced by its characters. It raises questions about justice, revenge, and personal integrity. The story challenges the audience to consider the choices made by the characters and the consequences that unfold.

"Salesman" touches upon the theme of class divisions within Iranian society. It portrays the stark contrast between the affluent upper class and the working-class characters. The film highlights the disparities in opportunities and the impact of social status on individuals' lives. The film explores the invasion of privacy and its consequences. It depicts the aftermath of a break-in and the violation of personal space. The narrative delves into the emotional and psychological toll experienced by the characters, highlighting the fragility of their sense of security.

"Salesman" explores the theme of acting and role-playing both within the context of the theater production in which the characters are involved and in their personal lives. It examines the blurred lines between performance and reality, raising questions about authenticity and the masks people wear to navigate societal expectations.

The film provides social commentary on Iranian society, addressing issues such as justice, inequality, and ordinary people's struggles. It reflects on the consequences of societal pressures and the impact of tradition on individuals' lives.

"Salesman" employs a realistic approach, capturing contemporary Iran's everyday life and social issues. The film's setting, characters, and dialogue reflect the authentic experiences of ordinary people. The film features visually compelling cinematography, well-framed shots, and careful attention to lighting and composition. The camera work enhances the storytelling, emphasizing key moments and emotions.

The actors deliver compelling performances, bringing depth and authenticity to their roles. Shahab Hosseini, who plays the lead character, delivers a remarkably nuanced and powerful performance, capturing his character's internal conflicts and moral dilemmas.

"Salesman" offers a thought-provoking exploration of social issues and moral dilemmas within Iranian society. The film delves into themes such as gender dynamics, class divisions, and the fragility of personal integrity.

The film employs a well-crafted narrative structure that builds tension and suspense. The story unfolds gradually, revealing layers of complexity and moral ambiguity, leading to a climactic confrontation.

"Salesman" incorporates symbolism to enrich its storytelling. Objects and actions often carry deeper meanings, adding depth to the characters' experiences. The film's sound design enhances the atmosphere and emotional impact of the story. The ambient sounds, dialogue, and musical score immerse the audience in the characters' world.

Through its content analysis, "Salesman" explores gender dynamics, morality, class divisions, invasion of privacy, acting, and social commentary. It presents a nuanced portrayal of Iranian society and engages the audience in reflecting on broader human experiences and dilemmas.

"Salesman" stands out for its realistic approach, strong performances, social commentary, and skillful cinematic techniques, all of which contribute to its artistic and narrative qualities.

Use of Film Language –

"Salesman" (original title: "Forushande") utilizes various film language techniques to enhance its storytelling and create a powerful cinematic experience.

Mise-en-scene- Through its authentic setting, realistic props and costumes, naturalistic lighting, and powerful symbolism, the film offers explores of human relationships and societal dynamics in contemporary Iran. The film unfolds in contemporary Iran, precisely capturing the essence of everyday life and cultural nuances. Whether it is the bustling streets of Tehran or the intimate interiors of apartments, each setting exudes authenticity, providing a rich canvas for the characters' experiences.

The props and costumes in "Salesman" are meticulously chosen to reflect the characters' socio-economic standing and lifestyle. Every piece of furniture, décor, and attire worn by the characters contributes to the film's authenticity, grounding them firmly in their environment.

Naturalistic lighting adds to the film's realism and atmosphere, whether the soft glow of sunlight filtering through windows or the harsh fluorescent lights of urban spaces. These lighting choices evoke mood and tone, immersing viewers in the characters' world.

Symbolism and metaphor are deftly woven into the narrative, adding depth and complexity to the story. For instance, the recurring motif of the salesman's damaged car symbolizes the characters' strained relationships and the obstacles they encounter. Symbolic imagery, such as mirrors and reflections, enriches the storytelling, inviting viewers to delve deeper into its themes.

Cinematography: The film employs cinematography to convey mood, emotions, and character dynamics. It uses various camera angles, shot compositions, and movements to establish the relationships between characters and their environment. For instance, wide shots capture the vastness of the urban landscape, while close-ups emphasize the characters' emotions and inner conflicts.

Lighting: The film's lighting plays a significant role in setting the atmosphere and creating visual contrasts. It utilizes natural lighting to capture the authenticity of the locations and uses low-key lighting in intense or dramatic scenes, enhancing the emotional impact.

Editing: The editing in "Salesman" is precise, advances the narrative, and builds tension. It cuts between scenes to create parallel narratives or to juxtapose contrasting situations. The pacing of the editing is deliberate, allowing the story to unfold gradually and maintaining suspense.

Sound design: The carefully crafted sound design of the film enhances the storytelling and immerses the audience in the characters' world. It incorporates ambient sounds to create a sense of realism and atmosphere. Silence and subtle sound effects during key moments create tension and amplify emotional impact.

Symbolism: "Salesman" employs symbolism to convey deeper meanings and themes. Objects, actions, or visual motifs carry symbolic significance throughout the film. For example, the damaged apartment door symbolizes violated privacy and the characters' emotional turmoil.

Music and soundtrack: The film utilizes a well-chosen musical score and soundtrack to complement the storytelling. The music enhances the mood, builds tension, and accentuates key and critical moments. It also reflects the cultural and emotional context of the characters.

Performance and body language: The actors' performances and body language are crucial elements of film language in "Salesman." The nuanced performances convey the characters'

emotions, conflicts, and personal journeys. Facial expressions, gestures, and movements communicate subtleties that enrich the storytelling.

Using these film language techniques, "Salesman" creates a visually compelling and emotionally engaging cinematic experience. The cinematography, lighting, editing, sound design, symbolism, music, performances, and mise-en-scene all contribute to the film's overall impact and effectiveness in conveying its narrative and themes.

Factors Contributing Oscar win -

The film's success at the Oscars is subjective and dependent on various factors, including the quality of the competition in a given year and the preferences of the Academy voters. Several factors can contribute to a movie winning an Oscar. It has unique storytelling and cultural perspective, insights into culture and society, artistic merits, including exceptional direction, cinematography, screenplay, performances, and production design. A film that demonstrates exceptional craftsmanship and artistic vision stands a strong chance of receiving recognition from the Academy. This distinctiveness can captivate the attention of the Oscar jury, as it offers a fresh and authentic voice that may be unfamiliar to mainstream Western audiences.

Iranian cinema has a history of tackling socially relevant and thought-provoking themes, delving into human rights, political struggles, gender dynamics, and cultural identity. Movies that explore such subjects in a compelling and nuanced manner can resonate with the Academy members, who appreciate works that provoke reflection and contribute to the discourse on important topics. Iranian films often receive acclaim and recognition at international film festivals. Winning awards or garnering positive reviews from prestigious festivals can generate buzz and draw attention to a film, increasing its visibility and the likelihood of being considered for an Oscar nomination. Effective marketing and distribution strategies play a crucial role in gaining Oscar recognition.

The Salesman" won the Oscar for several such reasons:

Compelling Story: The story of "The Salesman" revolves around themes of justice, morality, and societal norms, which deeply engaged audiences globally and left a strong impression on members of the Academy. The film's exploration of these profound themes resonated universally, sparking reflection and discussion among viewers. Its narrative captivated viewers' attention and resonated with the values and concerns shared by diverse audiences worldwide. This widespread appeal

contributed significantly to its recognition and acclaim within the film industry, including its positive reception by Academy members.

Strong Acting: In "The Salesman," Shahab Hosseini and Taraneh Alidoosti gave compelling performances that added depth and authenticity to their characters, significantly enhancing the film's impact. Their portrayal of their respective roles brought a sense of realism and emotional depth that resonated with audiences, enriching the overall storytelling experience. Their performances were pivotal in conveying the complexities of the character's experiences and emotions, making their contributions integral to the film's success and critical acclaim.

Social Relevance In "The Salesman," significant issues in Iranian society, such as justice, morality, and women's rights, are thoughtfully explored. These themes struck a chord with global audiences interested in understanding diverse cultures. The film's exploration of these societal issues provided a compelling lens through which viewers could engage with and reflect upon the complexities of Iranian life and values. This cultural relevance contributed to its appeal and resonance beyond Iranian borders, sparking meaningful conversations about universal human rights and social justice.

Critical Acclaim: "The Salesman" garnered praise from film festivals and critics alike, bolstering its reputation and generating widespread excitement. The positive reception highlighted the film's artistic merit and ability to resonate deeply with audiences. This acclaim helped to elevate its profile and attract attention, solidifying its position as a significant cinematic achievement.

Timing and Context: "The Salesman" was released when global awareness of justice and human rights issues heightened. This timing made the film's themes exceptionally relevant and resonant with audiences worldwide. It provided a poignant reflection on societal values and ethical dilemmas, prompting meaningful discussions on these pressing issues. The film's exploration of justice and human rights struck a chord with viewers, contributing to its impact and critical acclaim during this pivotal period.

Directorial Skill: In "The Salesman," the cinematic elements played a crucial role in its success, with direction and storytelling being particularly significant. Asghar Farhadi's proven track record from previous successful films and esteemed reputation as a director greatly enhanced the film's appeal and credibility. His skillful direction and narrative choices contributed immensely to shaping the film's compelling storytelling, which captivated audiences and critics alike. These

cinematic strengths underscored Farhadi's ability to create thought-provoking and emotionally resonant narratives, solidifying "The Salesman" as a standout work in contemporary cinema

Global Appeal: "The Salesman" resonated deeply with diverse audiences worldwide, transcending cultural barriers and emerging as a formidable contender in the Best Foreign Language Film category. Its universal themes and compelling storytelling captivated viewers from different backgrounds, highlighting its ability to evoke empathy and provoke thought on a global scale. This widespread appeal underscored the film's significance and impact beyond cultural boundaries, showcasing its ability to unite audiences through its powerful storytelling and themes.

"The Salesman" triumphed at the Oscars by blending artistic brilliance, a compelling narrative, and its capacity to ignite profound conversations about critical social issues. These qualities collectively propelled the film to its well-deserved Oscar victory, highlighting its impact and relevance in global cinema.

4.11.5 INDIAN ENTRY (2017), 'NEWTON' - 90th OSCAR AWARDS

"Newton," an Indian black comedy-drama film that presents a compelling narrative centered on Newton Kumar, a newly appointed government clerk, was India's official entry for the Best Foreign Language Film category at the 90th Academy Awards. However, it did not secure a nomination at the Oscars. "Newton" is known for its layered narrative and political themes. The film explores the democratic process in India. Set against a conflict-ridden area in the jungles of Chhattisgarh, India, Newton's mission is to oversee the electoral process in a village caught amidst the strife between government forces and Maoist insurgents.

Despite encountering indifference from his colleagues and navigating through perilous circumstances, Newton remains resolute in his pursuit of conducting a fair and impartial election. His unwavering dedication to upholding the democratic process juxtaposes against the complexities of bureaucracy, local politics, and the imminent threat of violence.

Throughout his journey, Newton encounters a diverse array of characters, most notably Aatma Singh, a pragmatic army officer who challenges the feasibility of democracy in such a hostile environment. This clash of ideals between Newton's integrity-driven idealism and Aatma Singh's cynical pragmatism sets the stage for tense confrontations and philosophical debates.

The film delves deep into themes of idealism versus pragmatism, exploring the intricate dynamics of democracy and the profound impact of political violence on ordinary individuals.

Newton's struggles and interactions prompt viewers to contemplate the essence of democracy and the sacrifices required to uphold its core principles.

Content Analysis-

The film subtly critiques the bureaucratic machinery in India. Newton, the protagonist, operates within a system that appears absurd and detached from the realities of the people it is supposed to serve. The intricate details of bureaucratic processes and the challenges they pose to effective governance could be considered a subtextual critique.

The film explores the tension between an individual's desire to bring about change and the systemic challenges embedded in the political and electoral processes. Newton's idealism and commitment to conducting free and fair elections highlight the broader struggle between individual agency and the limitations of institutional structures.

Despite the dangers posed by Naxals, Newton uncovers that the actual obstacle lies within the faulty electoral system. The movie skilfully intertwines clever humour with a profound exploration of societal challenges.

There is an exploration of the contrast between Newton's idealistic approach to his duties and the cynical attitudes of some of his colleagues. This tension between idealism and pragmatism reflects more significant societal debates about the efficacy of political systems.

The film subtly addresses power dynamics and marginalization within the electoral process. The marginalized Adivasi community and their struggles to assert their rights serve as a commentary on broader social justice and representation issues.

The names of characters in the film, such as Newton and Aatma Singh, might carry symbolic significance. They could represent broader archetypes or commentaries on the nature of individuals within the political landscape.

The film suggests that political decisions often profoundly affect marginalized communities and their environments. A subtextual theme might revolve around the illusion of democracy, where the electoral process occurs in the film, but accurate representation and justice remain elusive for specific communities. The film prompts viewers to question the effectiveness of democratic processes in addressing underlying systemic issues.

A local Adivasi offers Newton a sobering reminder, cautioning against simplistic optimism with the words, "Sir, significant change does not happen overnight. This jungle took years to

grow." However, succumbing to cynicism, apathy, and scepticism feels like an easy and unwarranted retreat. The battle for a just world seems lost long ago; all that endures now is a fragile semblance of it, an idea clinging tenuously. Many have abandoned even this notion. The allure of resignation is powerful, causing many to yield. However, in defiance of his namesake's profound discovery, Newton clings steadfastly to hope.

Drawing inspiration from Isaac Newton's principles, the film underscores the importance of individual transformation in catalysing broader societal progress. Simultaneously, it offers constructive criticism of prevalent shortcomings in Indian cinema, such as rudimentary cinematography and irregular sound design, advocating advancements in technical execution. Newton excels in its direction and performances and in its capacity to stimulate reflection on critical social issues.

Use of Film Language-

"**Mise-en-scène**" in "Newton" helps tell the story by showing where it happens, what the characters wear, how the lighting is, where the characters get placed in the scenes, and what objects are essential. The movie is set in the jungles of Chhattisgarh to make it feel real. The trees, rough ground, and simple houses show what life is like there. Using real places makes the movie seem more authentic. The characters' clothes and items show who they are and what they do. Newton and his friends wear official clothes because they work for the government. However, the villagers wear traditional clothes because they live in the countryside. Objects like voting booths remind us about the election story. The character placement in scenes shows how they relate to each other. It can show power or relationships if they are close or far apart. Sometimes, the camera is close to their faces, which makes their emotions stronger. The well-lit scenes help set the mood. Sometimes, it is bright like daylight, or at night, it is darker with torches. It makes the scenes feel real and draws us into the story. It also helps when things get intense or scary. "mise-en-scène" in "Newton" makes the movie feel more natural and helps us understand the themes better. It is like assembling all the puzzle pieces to make a complete picture of democracy, bureaucracy, and people's strength. **Cinematography** is more straightforward or less innovative. Camera angles, framing, and overall visual composition could have been better. Symbolism and visual metaphors can enhance a film's depth. A lack of nuanced symbolism or visual imagery in "Newton" might be seen as a missed opportunity to convey additional layers of meaning.

"Newton" could have been more dynamic in its **editing**, leading to a more compelling and immersive viewing experience. However, editing also depends on the overall material an editor gets to shape it.

Sound **design and the musical score** are crucial in filmmaking. Together, they create atmosphere and emotional resonance. If viewers find the sound design or score less impactful or does not effectively complement the narrative, it could contribute to the perception of a lack of cinematic quality.

With remarkable **performances** of the principal and supporting cast, "Newton" appears to lack proper use of film language or cinematic qualities in some areas. Distinctive directorial touches or stylistic choices leave a lasting impression. Viewers may have varying expectations regarding the use of film language and cinematic qualities based on their preferences. Visual storytelling methods that delve deeper into characters' emotions or backgrounds could have added to the cinematic quality.

Possible Reasons for, 'NEWTON' not getting shortlisted or nominated for Oscar:

Limited Appeal: The universal resonating quality of a film is essential for its widespread appeal and recognition, particularly in international awards like the Oscars. Newton's themes and cultural context limit its universal resonance. "Newton's resonance on a global scale might have faced several challenges. The film delves into complex political themes, including the challenges of conducting free and fair elections in remote areas. The intricacies of India's electoral system and the issues raised might be challenging for global audiences to fully grasp without a deep understanding of the country's political landscape. With a thorough understanding of these contexts, some international viewers may find engaging with and fully appreciating the film's depth easier.

Cultural Specificity: The film is deeply rooted in the socio-political context of India, focusing on its electoral system and the challenges faced by the Adivasi community. The cultural specificity of the narrative might make it less accessible and relatable for audiences unfamiliar with Indian politics and society.

The film delves deep into the intricacies of Indian democracy, electoral processes, and bureaucratic challenges. While these themes are compelling for audiences familiar with Indian politics, they

may not resonate as strongly with viewers from other cultural backgrounds who might not have the same frame of reference or understanding of the context.

Language and Subtitles: Despite being subtitled, language can still pose a barrier to universal resonance. The nuances of dialogue, humor, and cultural references might not fully translate for all viewers, potentially limiting the film's accessibility and appeal to international audiences.

Character and Setting: The characters in "Newton" are deeply rooted in their Indian context, which might make it challenging for viewers from different cultural backgrounds to connect with or empathize with their experiences and struggles fully.

Themes and Issues: While the film addresses broader themes such as democracy, integrity, and social justice, its specific focus on Indian politics and governance may limit its relevance and appeal to audiences outside India.

Tonal and Narrative Choices: While the film's tone and narrative style effectively convey its message within the Indian context, they might not align with the preferences or expectations of all viewers, potentially limiting its universal appeal.

Marketing: The effectiveness of an Oscar campaign, including promotional efforts and engagement with Academy members, can **impact the film's** visibility and chances of nomination. If the marketing and campaigning for "Newton" was probably less impactful or targeted and might have influenced its standing in the race. It is possible that the promotional efforts for "Newton" might have been overshadowed by those of other films.

"Newton" garnered widespread critical acclaim for its thought-provoking narrative, stellar performances, and incisive social commentary. The Best Foreign Language Film category is highly competitive, with submissions from various countries. If "Newton" had faced intense competition from films that had garnered more attention or were deemed more exceptional by the selection committee, it might not have stood out in the final nominations.

While the film received praise for its social and political commentary, some critics might have considered its storyline to be familiar or conventional in the context of political dramas. The perceived lack of originality influenced its standing among voters.

"Newton" explores complex political themes related to elections and democracy in India. The intricate and nuanced narrative might have been challenging for international voters to grasp fully, especially if they needed to become more familiar with the specific socio-political context portrayed in the film.

Oscar-winning international films often incorporate universal themes that resonate with a global audience. If "Newton" was perceived as having themes too specific to the Indian political landscape, it might have faced challenges connecting with voters looking for more universally relatable narratives. A film's global resonance often depends on a combination of factors, and different viewers may have varying perspectives on its accessibility and impact.

The above factors, individually or in combination, could have contributed to "Newton's" not being shortlisted or nominated for the Oscar Best Foreign Language Film category.

4.11.6 AWARD WINNING FILM (2017), 'A FANTASTIC WOMAN' (CHILE)' - 90th OSCAR AWARDS

Content Analysis –

"Fantastic Woman" directed by Sebastián Lelio, is a Chilean drama film that delves into themes of identity, grief, and resilience. The film follows Marina, a transgender woman who faces discrimination and prejudice following the death of her older boyfriend, Orlando. Marina's journey involves navigating societal stigma and legal hurdles while grappling with own grief and identity.

With an opening sequence that contemplates the awe-inspiring grandeur of the Iguazu Falls, suggesting that nature's allure also resides in its turbulent intensity, we transition into the narrative with a tranquil transition to a man relaxing in a sauna in the subsequent scene. The contrast sets the tone for the film, mirroring the harsh undercurrent that defines the story.

A relentless surge of defiance, disdain, and intolerance unfolds in Marina's life following the tragic event of Orlando's (her partner) death due to an aneurysm. Orlando tumbles down a flight of stairs and tragically passes away. Marina is subjected at the hospital to suspicion and mistreatment, not due to the visible bruises on her partner's body but because she is transgender, marking the beginning of numerous humiliations she must endure while grieving the profound loss of her life.

The movie about Marina does not try to shock the audience or be over the top. It shows how Marina faces both subtle and apparent unfair treatment from Orlando's family. Nevertheless, sometimes, she feels safe and hidden while working as a waitress or thinking alone.

Marina deals with people not believing her and being mean to her—like having to pretend she wasn't really in love with Orlando or being insulted and even hurt. Through all this, she stays

strong. The movie doesn't try to wrap things up too easily or make them too dramatic. Instead, it carefully examines who Marina really is and how people's narrow views cause her a lot of pain.

It does not give away details that people might usually expect, which is like how Marina wants to keep parts of her life private. There is a scene where Marina is naked in a bathtub, but her reflection in a mirror covers her private parts with her face. It makes the audience think about their assumptions and what they might not understand.

The movie is like a mirror showing how uncomfortable society is with people who do not fit traditional ideas of gender and love. Marina's story is not just about missing Orlando but about demanding to be accepted for who she truly is—a remarkable person and "A Fantastic Woman".

"Fantastic Woman" is a thought-provoking and emotionally resonant film that profoundly explores gender identity, resilience, and the pursuit of dignity and acceptance. It critiques societal attitudes towards gender nonconformity and the marginalization of transgender individuals. The film prompts viewers to reflect on social justice, human rights, and the need for greater inclusivity and acceptance.

Exploration of Gender Identity

"Fantastic Woman" provides a nuanced exploration of gender identity and the challenges faced by transgender individuals. Marina's experiences shed light on the complexities of gender transition and the importance of self-acceptance in the face of societal judgment

The film examines the intersection of gender identity with other aspects of identity, such as class, sexuality, and nationality. Marina's experiences as a transgender woman from a working-class background in Chile inform her interactions with others and shape her resilience in the face of adversity

Despite facing societal discrimination and hostility, Marina demonstrates remarkable resilience and strength. Her refusal to be silenced or marginalized highlights themes of empowerment and self-advocacy. Marina's journey serves as a testament to the resilience of marginalized communities

The film addresses the legal and social barriers that transgender individuals often encounter, particularly in conservative societies. Marina's struggles to assert her rights and dignity in the face of institutional discrimination reflect broader systemic challenges faced by transgender communities

"Fantastic Woman" contributes to the increased representation and visibility of transgender narratives in mainstream cinema. Marina's character offers a humanizing portrayal of transgender experiences, challenging stereotypes and misconceptions about gender identity.

Through its poignant storytelling and compelling performances, "Fantastic Woman" elicits a strong emotional response from viewers. The film's exploration of universal themes such as love, loss, and identity resonate beyond its specific cultural context, fostering empathy and understanding.

Use of Film Language: -

Cinematic Style and Aesthetics

The cinematic language in "A Fantastic Woman" is employed with precision and subtlety to convey the narrative's emotional depth and thematic richness. The film employs a restrained yet visually striking cinematic style and characterized by evocative **cinematography** and subdued color palettes. The use of imagery and symbolism enhances the emotional depth of the narrative, conveying Marina's inner turmoil and resilience.

The film's cinematic language is rooted in its cultural context, with visual cues and storytelling techniques that resonate with Chilean audiences. While universal in its themes, the film's unique cultural perspective adds authenticity and depth to the narrative.

Director Sebastián Lelio utilizes visual storytelling to evoke Marina's inner world and experiences. The cinematography captures intimate moments and expressions, allowing viewers to empathize with Marina's journey of self-discovery and resilience.

The film incorporates **symbolism and visual imagery to convey thematic motifs and character emotions**. For example, the recurring motif of mirrors reflects Marina's search for identity and the duality of her existence as both a woman and a transgender individual.

Visual metaphors are employed to convey deeper thematic meanings and character motivations. For example, water imagery symbolizes Marina's fluidity of identity and her resilience in the face of adversity.

The framing and composition of shots emphasize the power dynamics and emotional dynamics between characters. Close-up shots highlight Marina's emotional vulnerability, while wider shots convey the social isolation and marginalization she experiences.

The **color palette and lighting** contribute to the mood and atmosphere of the film. Subdued tones and muted lighting create a sense of intimacy and introspection while contrasting hues symbolize Marina's internal conflicts and external challenges.

The film's **sound design and music** play a crucial role in shaping the emotional resonance of key scenes. From the haunting score to ambient sounds, the auditory elements heighten the tension and evoke empathy for Marina's experiences.

The carefully crafted **editing** and pacing maintain the narrative momentum while allowing for moments of contemplation and reflection. The rhythmic flow of scenes enhances the emotional impact and draws viewers deeper into Marina's world

The film's narrative structure is somewhat non-linear, with flashbacks interspersed throughout, which allows for a deeper exploration of Marina's experiences.

"A Fantastic Woman" demonstrates a mastery of cinematic language, using visual, auditory, and narrative elements to create a compelling and emotionally resonant cinematic experience. The film invites viewers to empathize with Marina's journey of self-discovery and empowerment through its nuanced storytelling and evocative imagery.

Possible Reasons for winning Oscar-

"Fantastic Woman" garnered widespread critical acclaim and several prestigious awards, including the Academy Award for Best Foreign Language Film.

"Fantastic Woman" authentically portrays a transgender protagonist, Marina. The film's nuanced depiction of Marina's experiences challenges stereotypes and promotes empathy and understanding, making it a trailblazer for transgender representation in cinema.

The film explores universal themes such as love, loss, identity, and resilience. Marina's journey resonates with audiences worldwide, transcending cultural boundaries and fostering empathy and connection among viewers.

"Fantastic Woman" advocates for human rights and equality, particularly concerning transgender rights and recognition. Marina's fight for dignity and respect reflects broader struggles for justice and acceptance, making the film a powerful vehicle for social change.

The film's poignant storytelling and compelling performances evoke a strong emotional response from viewers. Marina's experiences of love, loss, and resilience touch hearts and minds, leaving a lasting impression on audiences.

"Fantastic Woman" showcases cinematic excellence in visual storytelling, cinematography, editing, and sound design. The film's immersive and emotionally resonant storytelling captivates viewers and demonstrates the artistry and craftsmanship of its filmmakers.

The film's exploration of gender identity, discrimination, and social justice is highly relevant in today's global context. Marina's story prompts meaningful conversations about inclusivity, empathy, and acceptance, making it a timely and impactful contribution to the cultural landscape.

The storytelling approach and visual aesthetics set "Fantastic Woman" apart as a groundbreaking work of cinema. The film's creative use of cinematic language and narrative structure demonstrates its makers' visionary talent and artistic vision.

"Fantastic Woman" received critical acclaim from film critics and audiences, earning accolades at major film festivals and industry awards. The film's success and recognition bolstered its momentum, leading to the Academy Awards and solidifying its status as an Oscar contender.

"Fantastic Woman" won the Academy Award for Best Foreign Language Film due to its compelling storytelling, authentic representation, universal themes, and artistic excellence. The film's impact extends beyond cinema, inspiring social change and advancing the cause of LGBTQ+ rights and representation worldwide

4.11.7 INDIAN ENTRY (2018), 'VILLAGE ROCKSTARS' – 91st OSCAR AWARDS

Content Analysis –

"Village Rockstars" is an Indian film directed by Rima Das and released in 2017. The film received critical acclaim and won several awards, including the National Film Award for Best Feature Film and the Best Child Artist award for its protagonist, Bhanita Das, at the 65th National Film Awards.

"Village Rockstars" is a poignant and evocative film that celebrates the resilience and determination of a young girl striving to pursue her dreams against all odds. Through its authentic portrayal of rural life and compelling characters, the film offers a powerful commentary on the human spirit and the transformative power of dreams.

The film is set in a rural village in Assam, India, and follows the journey of a young girl named Dhunu who aspires to become a rockstar. The central theme revolves around the

protagonist's dreams and aspirations and her pursuit of becoming a rockstar despite the obstacles she faces.

Dhunu lives with her widowed mother and dreams of owning her guitar. Despite her hardships, including poverty and gender discrimination, Dhunu remains determined to pursue her passion for music. The portrayal of Dhunu's mother is of a supportive figure who encourages her daughter's dreams despite their impoverished circumstances.

The film also features various characters from the village who contribute to Dhunu's journey, including her friends and other community members.

She and her friends play with pretend musical instruments, imagining themselves as rock stars. Dhunnu works in the village to earn money, while her widowed mother, a weaver, struggles to make a living. Amidst the peaceful village life, there are unfulfilled dreams, both Dhunnu's and her mother's.

The film unfolds slowly, focusing on the ordinary events in Dhunnu's life. Together, they form a compelling coming-of-age story, depicting how Dhunnu's aspirations gradually begin to materialize.

The film completely disregards conventional storytelling and technical norms. It doesn't have traditional acts or a clear plot and employs a naturalistic and observational narrative style, focusing on character interactions and everyday life in the village. The storytelling is authentic, with minimal use of melodrama or exaggerated plot elements.

The film's cinematography captures the natural beauty of rural Assam, showcasing the picturesque landscapes and village life. It captures scenes in the beautiful light of dusk, using a camera that observes calmly yet curiously. The setting plays a significant role in establishing the film's atmosphere. It highlights the simplicity and challenges of rural life and provides insight into the cultural milieu of rural Assam, including its music, traditions, and lifestyle. The film also addresses societal issues in rural India, such as poverty, gender inequality, and lack of access to education and resources.

The film's soundtrack blends traditional Assamese music with contemporary elements, reflecting Dhunu's passion for music and aspiration to become a rock star.

Use of Cinematic Language-

Village Rockstars skilfully employs cinematic language to convey the story and evoke emotions.

Mise-en-scène

The natural surroundings in Village Rockstars set the film's mood. The choice of lush green fields, simple village houses, and peaceful riverbanks makes the movie feel genuine and charming. Inside the village homes, you see simple, useful things made by hand, giving you a peek into the characters' everyday lives and close community.

The cinematography uses long shots and wide angles to show how big the landscapes are and how small the characters seem in them. Close-ups are shot carefully to show emotions or essential details. Natural light, especially during the magic times of day, like sunrise or sunset, is also used to make the surroundings look warm and cozy and to show how calm village life is.

The characters wear everyday clothes that show their rural lifestyle. Dhunu and her friends use fake musical instruments, showing how they dream of being rock stars even though they live humbly.

The actors in the film are primarily non-professionals who belong to the geographic area where the movie was filmed. They act naturally, making the film feel authentic. Their interactions and expressions add to the story's truth.

All of these things together (mise-en-scène) make the film more real by showing you Dhunu's world and her dreams in a village setting.

Visual Composition: The movie highlights natural beauty and simple village life through wide shots that capture the vast landscapes of rural Assam. It also uses close-up shots to emphasize the emotions on the characters' faces and to focus on essential details like hands strumming a makeshift guitar.

Lighting: The film utilizes natural lighting to accentuate the beauty of the scenery and bring a sense of closeness to the interactions, especially during the golden hour, to establish a cozy and emotive atmosphere.

Color Palette: The color scheme has been kept towards natural earth tones to mirror the rural environment depicted in the film. This choice enhances the authenticity of the village life portrayed on screen.

Sound Design: Ambient natural sounds like birds chirping and leaves rustling give a feeling of being in the village and help create the atmosphere required. Music is also important, as Dhunnu and her friends imagine themselves as rockstars while playing pretend instruments. The sound design mostly complements the overall setting.

Editing: The film progresses at a measured pace, taking its time to let scenes develop organically. This deliberate approach is reflected in extended shots and restrained editing methods, which enhance the film's reflective atmosphere and underscore the gradual passage of time within the village setting

Symbolism: Certain visual motifs, like the hand moving through tall grass, resemble the poetic imagery commonly seen in Terrence Malick's films. These symbolic moments enrich the narrative and evoke deeper meanings about dreams, aspirations, and the passage of time.

Performance: Non-professional actors deliver authentic, heartfelt performances, enhancing the film's realism and emotional impact.

The cinematic language in Village Rockstars creates a rich tapestry of sights and sounds that immerses viewers in the world of Dhunu and her village, conveying both the simplicity and the richness of their lives.

However, on the other side, using cinematic language such as slow or meandering pacing of the film, particularly in its observational approach to storytelling, could also be perceived negatively. The narrative structure lacks traditional plot arcs, which may be perceived as lacking in dramatic tension or resolution. Scenes needing more cohesion regarding visual tone and composition at places lead to a disjointed viewing experience.

Despite the central focus on Dhunu, some supporting characters needed more development. The film primarily revolves around Dhunu's journey, potentially leaving other characters on the periphery without significant exploration of their motivations or arcs.

Aspects of its technical execution of lighting or camera work in cinematography and inconsistency or lack of clarity in sound at some places may become distractors.

Exploration of deeper social issues, cultural context, and nuances of Assamese traditions could have helped create a stronger connection or resonance with the film and help audiences outside of the region understand it.

Despite its textual richness, it sometimes becomes difficult to emotionally engage with the characters or storyline, particularly when the film's understated emotional approach results in detachment or disinterest.

Due to its low-budget production and focus on naturalistic storytelling, "Village Rockstars" features minimal set design. Though it is a strength of the film, lesser visual dynamism or purposeful composition can lead to static or uninteresting imagery as well. Weak spatial composition can diminish the depth and complexity of the film's visual storytelling, making it less engaging.

The filmmakers' artistic choices may have aligned with the film's narrative style and thematic intentions. However, limited distribution or availability outside of film festivals and art-house theaters hindered its accessibility to wider audiences.

Remarks-

The competition for the Best International Feature Film category, previously known as Best Foreign Language Film, is fierce, with entries from numerous countries vying for recognition. Despite its commendable qualities, "Village Rockstars" may have been overlooked or overshadowed by other films in the category.

The film delves deep into the cultural nuances and traditions of rural Assam, which might not resonate with viewers from other regions or cultures. Its themes and references may be rooted in the local context, making it less accessible to audiences unfamiliar. Localized settings and narratives that may have universal appeal to some audiences could have contributed to their limited appeal.

Despite its thematic richness, it sometimes becomes difficult to emotionally engage with the characters or storyline, particularly when the film's understated emotional approach results in detachment or disinterest.

Exploration of deeper social issues could possibly have strengthened the cultural context and nuances of Assamese traditions, made a connection or resonance with the film, and improved understanding of it.

Despite the central focus on Dhunu, some supporting characters need to be developed more. The film primarily revolves around Dhunu's journey, potentially leaving other characters on the periphery without significant exploration of their motivations or arcs.

Aspects of its technical execution of lighting or camera work in cinematography and inconsistency or lack of clarity in sound at some places may have worked as distractors. Conversely, cinematic language, such as slow or meandering pacing in the film, particularly in its observational approach to storytelling, could be perceived negatively as well. The narrative structure lacks traditional plot arcs and may be perceived as lacking in dramatic tension or resolution. Scenes lacking cohesion in terms of visual tone and composition at places lead to a disjointed viewing experience.

Due to its low-budget production and focus on naturalistic storytelling, "Village Rockstars" features minimal set design. Though it is a strength of the film, lesser visual dynamism or purposeful composition can lead to static or uninteresting imagery as well. Weak spatial composition can diminish the depth and complexity of the film's visual storytelling, making it less engaging.

The filmmakers' artistic choices may have aligned with the film's narrative style and the thematic intentions. However, its limited distribution or availability outside of film festivals and art-house theaters hindered its accessibility to wider audiences.

Successful Oscar campaigns often require significant financial resources and strategic marketing efforts. "Village Rockstars" probably lacked a robust awards campaign or sufficient funding for promotional activities. Compared to films with more substantial backing from studios or production companies, it may have been a disadvantage. The film's limited distribution might be outside India and international film festivals. Limited visibility could have hindered its chances of being considered for nomination by Academy members who may have yet to become familiar with it.

Despite critical acclaim and recognition within the film community for its authenticity, storytelling, artistic merit, and localized focus, which contribute to its unique identity and cultural significance within the landscape of Indian cinema, its appeal may be more niche. Due to its independent production and limited distribution, "Village Rockstars" may not have reached a wide audience beyond film festivals and niche arthouse theaters. Lack of exposure on mainstream platforms could have restricted its reach to broader audiences who may have been more receptive to its themes.

While "Village Rockstars" received critical acclaim and won several awards, including the National Film Award for Best Feature Film, it is essential to acknowledge that Village Rockstars"

may not excel in certain aspects. Varied opinions on cinematic qualities associated with cinematic brilliance, such as the lack of storytelling through artistic compositions or visual metaphors, lack of a richly layered audio experience, and slow-paced, somewhat observational narrative style impacting the film's overall rhythm and engagement, could work as its negatives.

Films with more universal themes or higher production values might have had a better chance of securing an Oscar nomination.

4.11.8 AWARD WINNING FILM (2018), 'ROMA (MEXICO)' – 91st OSCAR AWARDS

Content Analysis:

Set against the backdrop of 1970s Mexico, "Roma," directed by Alfonso Cuarón, provides a profound exploration of the era's sociopolitical landscape through the lens of Cleo, a working-class indigenous woman. The film meticulously intertwines societal upheavals with personal tragedies, revealing how larger political forces intersect with individual lives. It meticulously examines themes such as the manifestations of patriarchy, offering a comprehensive portrayal of Mexico's complex social fabric during that time.

Cleo, deeply rooted in Mexican heritage, serves as a maid in La Roma, an affluent neighborhood. Here, the stark contrast between the opulent lifestyle of the family she serves and the harsh realities of Mexico's working class becomes strikingly apparent. Economic policies that favor the wealthy stand in sharp contrast to the struggles faced by Cleo and others affected by failed agrarian reforms, perpetuating cycles of poverty and exploitation among marginalized communities.

The film unfolds against the backdrop of the Institutional Revolutionary Party's rule, characterized by political repression and fraud to maintain power. "Roma" vividly depicts this period marked by violent crackdowns on rural insurgents and widespread suffering among indigenous populations. It delves into the aftermath of the 1968 student movement, exposing deep-seated tensions between the ruling and opposition groups and illuminating the socio-political turbulence of the era.

Through Cleo's narrative, "Roma" also confronts racial and ethnic inequalities prevalent in Mexican society. Her experiences as an Indigenous woman serving a white, affluent family underscore the enduring legacy of historical injustices, including land dispossession and systemic

discrimination. The film critiques Mexico's colonial past and ongoing racial divisions, highlighting the marginalization faced by indigenous communities within a predominantly mestizo society.

"Roma" delves into gender dynamics, portraying Cleo's vulnerability as a single mother abandoned by her partner. Sofia, the family's matriarch, similarly navigates patriarchal betrayals and resilience, revealing broader gender inequalities pervasive in Mexican society. Despite these challenges, the film celebrates female solidarity and resilience, portraying Cleo and Sofia's mutual support as a powerful challenge to traditional gender roles. Their bond, forged through shared struggles and sacrifices, is a testament to women's capacity to thrive independently of male authority.

"Roma" poignantly portrays marginalized voices in Mexican society, shedding light on enduring social injustices while celebrating resilience and solidarity among women. Its relevance extends beyond its historical setting, resonating with universal themes of inequality and empowerment. Through Cleo's journey, Alfonso Cuarón challenges viewers to confront societal norms and envision a more just and inclusive future, urging reflection on the complexities of class, race, and gender in contemporary society.

Use of film language / Cinematic elements:

"Roma," directed by Alfonso Cuarón, is a critically acclaimed film that incorporates various cinematic elements to create a visually stunning and emotionally resonant experience.

"Roma" is shot entirely in black and white, a deliberate choice by Cinematographer and Director, Cuarón to evoke a sense of nostalgia and pay homage to classic cinema. The absence of color adds a timeless quality to the film, allowing the audience to focus on each frame's composition, lighting, and details.

Cuarón's use of long takes and intricate **camera movements** captures the unfolding events in real time, creating a sense of intimacy and immersion. The camera moves seamlessly through various environments, showcasing the complexity of the narrative.

The film relies on natural **lighting**, capturing the subtleties of different times of day and weather conditions. This choice contributes to the film's realism, mirroring the way our eyes perceive light in everyday life.

Cuarón uses **symbolic imagery** throughout the film to convey deeper meanings. For example, recurring shots of water serve as a metaphor for cleansing and rebirth, while the use of reflection in puddles and mirrors reflects the characters' inner struggles and self-discovery.

The composition of each frame in "Roma" is carefully considered by director and cinematographer Alfonso Cuarón using visual elements to communicate the story and emotions. **Sound design** complements the visual elements, creating a sensorial experience. Natural sounds, such as the city's ambient noise or the sounds of water, contribute to the film's immersive quality. The careful use of silence and ambient sounds enhances the emotional impact of key scenes. The audio elements play a crucial role in conveying the emotional depth of the characters and the world they inhabit.

Combining cinematic elements, Alfonso Cuarón crafted a film that is not only visually striking but also emotionally powerful. The film earned "Roma" acclaim for its storytelling and technical achievements, using visual and auditory elements to communicate its themes and emotions. The film relies heavily on visual storytelling, using images and composition to convey emotions and narrative elements. Long takes and carefully framed shots capture the nuances of the character's experiences, allowing the audience to interpret the story through what they see rather than solely through dialogue.

The film language extends to the incorporation of cultural references and historical context. By placing the narrative within the socio-political backdrop of 1970s Mexico, "Roma" adds layers of meaning and invites viewers to consider the broader implications of the characters' experiences.

Alfonso Cuarón demonstrates a mastery of film language in Roma, employing a combination of visual and auditory elements to tell a compelling and emotionally resonant story. The deliberate choices in cinematography, sound design, and symbolic imagery contribute to the film's unique language and make it a visually immersive experience for the audience.

4.11.9 INDIAN ENTRY (2019), 'GULLY BOY' – 92nd OSCAR AWARDS

The narrative unfolds in Dharavi, a sprawling Mumbai slum renowned for films like Slumdog Millionaire and Salaam Bombay! Characterized by dense population and economic disparity, Dharavi is a poignant reminder of India's persistent poverty amidst its economic strides. This setting effectively symbolizes stagnation and claustrophobia, representing obstacles that Murad, the central character, must confront in his quest for personal fulfilment.

Murad's journey commences with the fundamental task of defining his aspirations. Initially aligned with the audacious Moeen, who introduces him to criminal activities like car theft, Murad grapples with the looming specter of legal repercussions despite his moral qualms. However, the narrative evolves beyond these external conflicts to explore Murad's inner growth and pursuit of loftier goals.

The stark highlighting of cramped living conditions within Dharavi's confines, where Murad's resentful father remarries, displacing Murad's mother in their already confined living quarters is barely more significant than an SUV. This familial upheaval profoundly affects Murad's mother, prompting Murad to reluctantly accept a menial job with his uncle, a disappointing prospect after attaining an undergraduate degree. His daily commute exposes him to the weary resignation of office workers, offering a glimpse of a potential future he hopes to transcend.

Despite adversity, Murad emerges as an artist who channels societal injustices and personal humiliations into poetry. His socially conscious verses, initially shared with his rap idol Sher, mark his quest for authenticity and self-expression. Murad's debut at an open mic reveals his nascent talent and underscores the arduous path ahead.

Adding a lighter narrative thread is Murad's clandestine romance with Safeena, a modest yet spirited Muslim woman aspiring to become a surgeon. Despite conforming to traditional norms, Safeena defies stereotypes with her independence and ambition, manifesting a complex character grappling with her desires and insecurities.

Murad's pivotal breakthrough occurs when he encounters Sky, an affluent woman who recognizes his potential and offers to produce his rap video professionally. Filmed amidst the alleys of Dharavi with local support, the video becomes a viral sensation, catapulting Murad into competitions and culminating in an opportunity to perform at a Nas concert in Mumbai.

Throughout, music serves as a transformative force, amplifying the voices of young rappers and accentuating Murad's journey toward self-discovery. Notably, the female characters—including Murad's resilient mother, spirited Safeena, and free-spirited Sky—are portrayed with depth and agency, avoiding the pitfalls of objectification while highlighting their strengths within the narrative.

The film adeptly navigates themes of poverty, ambition, and personal evolution against the gritty backdrop of Dharavi, offering a nuanced depiction of contemporary urban India and its multifaceted challenges and aspirations.

Content Analysis-

This analysis critiques "Gully Boy" for its treatment of its setting and themes, suggesting that the film falls short of portraying the complexity and authenticity of the world it seeks to depict.

While the film appears to present a fresh and original form of storytelling, it fails to delve deeply into the world of its protagonist and the real-life rappers who inspired the narrative. Moreover, it keeps reminding you of the American film '8 Mile'.

The portrayal of the milieu, represented by Dharavi and its hip-hop scene, is somewhat flat and lacking in specific, penetrating details that would give it a unique identity. Instead, the film seems to present a Bollywood version of the setting—one that simplifies the realities of class divide without acknowledging other forms of inequality that exist within it. Reducing complex realities to generic tropes evokes formulaic sentimentality rather than genuine insight.

Moreover, the selective approach of introducing elements without a convincing context or rationale for the selective use of original Mumbai rap songs, suggesting that the film appropriates these cultural artifacts without fully honoring or exploring their origins, is diminishing the authenticity and significance of the original artistic expressions. In terms of narrative construction, while the film effectively employs typical filmmaking techniques such as conflicts, comedic diversions, and resolutions, these elements are overly self-satisfied and insular. The film's approach is too detached from real societal issues to provoke meaningful discourse, despite its surface-level engagement with themes like slum tourism criticized for belonging to a worldview deemed overly self-satisfied and insular. The critique suggests that.

"Gully Boy" depicts Mumbai's underground hip-hop milieu and examines social and economic disparities. However, akin to any cinematic endeavor, it grappled with certain constraints in its substance and presentation. However, akin to any cinematic endeavor, it grappled with certain constraints in both its substance and presentation: the film merely skims the surface of the socio-economic issues it portrays. It needs a deeper delve into the systemic roots of poverty and inequality, primarily focusing on individual narratives. The narrative predominantly revolves around the male lead, Murad, and his foray into hip-hop. Although female characters like Safeena exist, their perspectives remain underexplored. The film's conflict resolutions seem overly tidy, lacking the complexity and nuance of real-life scenarios. Murad's transformation from an underprivileged youth to a successful rapper unfolds in a somewhat linear and predictable fashion, potentially oversimplifying individuals' challenges in similar circumstances. "Gully Boy" has

limitations concerning in-depth analysis, diverse representation, and nuanced character development.

"Gully Boy" as a film, despite its compelling form and technical prowess, somewhere fails to capture the complexities of its setting and themes authentically. The film's approach to its subject matter is superficial and ultimately falls short of delivering a deeper, more nuanced exploration of the realities it seeks to portray.

Use of Language of Cinema-

Scenes in "Gully Boy" are well crafted, utilizing a rich array of cinematic techniques to immerse viewers in the vibrant tapestry of Mumbai's underground hip-hop culture while shedding light on the socio-economic struggles of its characters.

Setting and Visual Aesthetics: The film harnesses Mumbai's gritty urban landscapes, notably its slums, as a backdrop that reflects the characters' realities. The narrow alleys, teeming streets, and crumbling infrastructure serve as visual cues, portraying the harshness of their existence and the constant battle for survival. Against this backdrop, the juxtaposition of vibrant street art, graffiti, and the pulsating energy of hip-hop culture creates a visually appealing atmosphere, capturing the spirit and resilience of the characters amidst their challenging surroundings.

Costume Design: Costumes in "Gully Boy" are carefully selected to reflect the characters' identities and socio-economic standings. Murad and his peers are often dressed in casual streetwear, hoodies, and sneakers, epitomizing the fashion sensibilities of urban youth deeply entrenched in hip-hop culture. It contrasts with the flamboyant attire worn by established rappers, emphasizing the glaring disparities in wealth and status within the hip-hop community.

Cinematography: Dynamic camera movements and intimate cinematography techniques intimately involve viewers in the characters' experiences. Close-up shots during rap battles and performances capture the raw emotion and intensity of these moments, allowing audiences to feel the heartbeat of the music. Conversely, wide shots of Mumbai's sprawling skyline and bustling streets provide a sense of scale and context, emphasizing the characters' place within the broader urban landscape and their interconnectedness with their environment.

Sound Design and Music: Music takes center stage in "Gully Boy" as a powerful narrative device for self-expression and empowerment. Original rap compositions serve as anthems of the protagonists' struggles and triumphs, with diegetic sound during performances immersing viewers

in the electric atmosphere of hip-hop culture. The meticulously curated soundtrack, comprising a blend of original tracks and carefully selected songs, adds layers of depth and emotion to pivotal scenes, enriching the narrative's overall atmosphere and emotional resonance.

Symbolism and Visual Metaphors: Throughout the film, visual motifs and symbolism are deftly intertwined with the narrative, conveying profound themes and ideas. For instance, the recurring imagery of trains and railway tracks serves as a potent metaphor for Murad's yearning for liberation and escape from his circumstances. Additionally, graffiti and street art emerge as powerful visual representations of the characters' voices and aspirations, transforming the urban landscape into a vibrant canvas for self-expression and resistance.

The film is deeply rooted in the socio-cultural fabric of Mumbai, particularly in the slums, and the language used in the film is a mix of Hindi and Mumbai street slang. This cultural specificity limits its accessibility to international audiences.

Some elements of the film, including specific song sequences and dramatic moments, adhere to Bollywood conventions. These stylistic choices make the film feel more aligned with Indian cinema traditions, potentially making it less relatable to audiences less familiar with typical Hindi film aesthetics.

Remarks-

The film seems to rely on certain clichéd tropes, especially in portraying socio-economic backgrounds and characters. If the tropes are perceived as predictable or stereotypical, it could be seen as an inappropriate use of cinematic language.

Incorporating elements traditionally associated with commercial Bollywood cinema, such as song sequences and dramatic moments, appears inappropriate, leaving scope for a more authentic or unconventional cinematic experience.

Stereotypical representations of socio-economic backgrounds and/or of certain characters indicate limitations in the film's portrayal of real-world issues.

The film's selective exploration of social issues, focusing more on the protagonist's journey than providing a comprehensive examination of broader societal challenges, overlooks certain aspects of reality.

Adopting a formulaic or predictable storytelling structure and making narrative choices that conform to conventional Bollywood or underdog story tropes misses the opportunity for more innovative storytelling.

Supporting characters are underdeveloped or lack depth. Complete and nuanced character development is often a fundamental expectation from films aiming to explore social issues.

The film over-glamorizes the protagonists' struggles or romanticizes certain aspects of their journey, distorting the reality of the socio-economic challenges faced by the characters.

"Gully Boy" has thematic similarities with the Hollywood film "8 Mile" and presents the hip-hop music scene, exploring the aspirations, challenges, and personal journeys of its main character, who is an aspiring rapper addressing socio-economic issues, portrays a character from disadvantaged backgrounds striving for success in the music industry as a means of escaping circumstances and protagonist facing personal challenges and internal conflicts as he navigate in the competitive world of hip-hop, ultimately undergoing significant growth and self-discovery. Lack of originality must have negatively affected the films' Oscar nomination prospects.

"Gully Boy" primarily gained recognition and acclaim within India. The film's marketing might have been perceived as not effectively reaching a broader global audience, limiting its exposure on the international stage.

The marketing and awards campaign for a film during the Oscars season plays a crucial role in its chances of securing nominations and ultimately winning awards. While "Gully Boy" received critical acclaim and was India's official entry for the Best International Feature Film category at the Oscars, some observers noted potential areas where the marketing may not have been as impactful as desired.

The Best International Feature Film category is highly competitive, with submissions from various countries. Some critics argued that "Gully Boy" faced tough competition from films that had garnered more attention and buzz during the awards season.

The effectiveness of an Oscar campaign relies on strategic decisions, including targeted screenings, publicity, and engagement with Academy members. Some observers suggested that the marketing strategy for "Gully Boy" might not have been as aggressive or targeted as needed to stand out in a competitive field.

The momentum a film gains during the awards season, including wins at other major film awards, can contribute to its visibility and perceived chances at the Oscars. "Gully Boy" did not

generate as much momentum in this regard as other contenders. It is important to note that the effectiveness of marketing campaigns is subjective, and the challenges faced by "Gully Boy" may be attributed to various factors.

While it is challenging to definitively attribute the lack of an Oscar nomination for "Gully Boy" to any specific factor, the comparison to "8 Mile" may have influenced perceptions, either positively or negatively.

"8 Mile," starring Eminem, also revolves around the hip-hop music scene and the struggles of an aspiring rapper. The thematic similarities between "8 Mile" and "Gully Boy" could have led to comparisons, potentially affecting the perceived originality and uniqueness of "Gully Boy."

"8 Mile" was a critically acclaimed and commercially successful film that earned Eminem an Academy Award for Best Original Song. The fact that "8 Mile" had already received recognition at the Oscars might have set a certain standard or expectation for films within the hip-hop genre.

Oscar voters might be influenced by their past experiences with films in similar genres. If "8 Mile" was particularly well-received by members of the Academy, it could have created a benchmark that influenced their perception of subsequent films like "Gully Boy".

The international perspective on hip-hop, as portrayed in both films, could have played a role. If voters perceived "8 Mile" as setting a high standard for authenticity and storytelling within the hip-hop genre, it might have impacted their evaluation of "Gully Boy."

"8 Mile" enjoyed global success and resonated with audiences beyond the hip-hop community. If voters believed that "8 Mile" had achieved a more universally relatable narrative within the hip-hop genre, they might have compared it to "Gully Boy" and influenced their voting decisions.

It is important to note that the Oscar selection process is complex and involves a large and diverse voting body. Numerous factors, including personal biases, industry trends, and the specific context of each awards season, contribute to the outcome. While comparisons to "8 Mile" may have influenced perceptions, it is just one of many elements that could have played a role in the film's Oscar journey.

4.11.10 OSCAR AWARD WINNING FILM (2019), 'PARASITE' – 92nd OSCAR AWARDS

The story of "Parasite," a 2019 South Korean dark comedy thriller drama, revolves around the impoverished Kim family – father Kim Ki-Taek, mother Kim Chung-Sook, daughter Kim Ki-Jeong, and son Kim Ki-Woo – who live in a cramped basement dwelling with patchy Wi-Fi and unstable part-time jobs.

"Parasite" begins with an exploration from ground level up to the cramped, dingy dwelling of the Kim family in a downtrodden neighbourhood. Through a stroke of luck, their son, Ki-woo, seizes an opportunity to pose as a college student and tutor for the affluent Park family's daughter (Ki-Woo's friend offers him a job as a private tutor for the wealthy Park family's daughter, leading Ki-woo to forge a college certificate with Ki-Jeong's help). Ki-Woo and his sister, Ki-Jung, hatch a cunning plan to secure positions for every family member within the Parks' household, masquerading as unrelated individuals, each highly skilled in their new roles: Ki-Jung as an American-trained art therapist, Mr. Kim as the chauffeur, and Chung-Sook as the housekeeper following the orchestrated removal of Moon-Gwang, the former maid.

As the Kims enjoy the privileges of reach, they uncover unsettling truths about the opulent home Park family lives in. While celebrating their successful infiltration with a lavish feast in the Parks' absence, the Kims' euphoria is shattered when Moon-gwang returns in desperate disarray, revealing her husband's secret subterranean existence within the Park residence. Threatening to expose the Kims' deceit, Moon-gwang turns the tables, plunging the narrative into a nightmarish escalation. The narrative twists unpredictably, revealing stark contrasts between the haves and have-nots, and scrutinizes the complexities of social class dynamics.

"Parasite" is a commentary on social inequality, using metaphorical and abstract satire to critique societal norms. The film poignantly reminds viewers of the harsh realities faced by the less privileged in South Korea and globally, challenging them to broaden their perspectives on societal fairness.

"Parasite" vividly portrays the harsh realities of poverty and social inequality. The contrast between the affluent Park family and the struggling Kim family underscores societal divisions. The Parks are portrayed as naive and oblivious to the struggles of the lower class, while the Kims, though resourceful and intelligent, face insurmountable barriers like the inability to afford higher education.

Both families exhibit selfish tendencies, prioritizing their interests over empathy for others. Behind closed doors, the Parks deride the Kims for their perceived poverty, reducing them to mere servants valued only for their labor. This dynamic mirrors the historical exploitation between bourgeoisie and workers, where the wealthy exploit the labor of the less fortunate without regard for their well-being or dignity.

The pervasive "smell of poverty" in the Kim family's basement symbolizes their trapped socioeconomic status, highlighting their inability to escape their circumstances and ascend to affluence. Ultimately, the Kims' aspirations for upward mobility appear futile in the face of entrenched social inequality.

"Parasite" evolves into a surreal allegory of identity and greed. Themes of repression, envy, class disparity, power dynamics, and the intertwining of conscious and unconscious desires and fears captivate viewers within a world that is at once grim and unpredictable.

Content Analysis-

Parasite, directed by Bong Joon-ho, is a critically acclaimed South Korean film released in 2019. It won numerous awards, including the Palme d'Or at the Cannes Film Festival and the Academy Award for Best Picture and Best Film in Foreign Language.

"Parasite" follows the Kim family, who live in a cramped semi-basement apartment and struggle to make ends meet. They gradually infiltrate the wealthy Park family's household through cunning and deception, posing as unrelated skilled workers. As the Kims become increasingly enmeshed in the lives of the Parks, tensions rise, leading to a shocking turn of events that exposes the vast economic disparities and underlying social tensions in South Korean society. The film explores the stark contrast between the wealthy Park family and the impoverished Kim family, highlighting the pervasive effects of social and economic inequality. "Parasite" examines the complex dynamics of social mobility and the lengths individuals will go to improve their socioeconomic status, even at the expense of others.

The characters in the film grapple with questions of identity and authenticity as they navigate a world where appearances can be deceiving, and layers of pretence and manipulation often obscure the truth.

The members of the Kim family are portrayed as resourceful and cunning, using their wits to exploit opportunities for upward mobility. However, their actions also reveal the moral compromises they will make to pursue their goals.

The Parks represent the privileged elite, oblivious to the struggles of those less fortunate. Their naivety and detachment from reality make them vulnerable to manipulation by the Kims. The title "Parasite" serves as a metaphor for the socioeconomic exploitation depicted in the film and the parasitic relationship between the two families.

The film's cinematography masterfully captures the contrasting environments inhabited by the two families: the cramped and cluttered semi-basement apartment of the Kims versus the spacious and meticulously designed modernist mansion of the Parks. The setting serves as a metaphor for the socioeconomic divide, visually emphasizing the disparities in wealth and living conditions.

"Parasite" employs a tightly constructed narrative that gradually escalates in tension and suspense, leading to a shocking climax. The film expertly blends comedy, drama, and thriller elements, keeping the audience engaged.

Symbolism is also evident in various visual motifs, such as the recurring use of stairs and the metaphorical significance of the rainstorm that floods the Kim family's apartment. "Parasite" is a thought-provoking and meticulously crafted film that resonates with audiences for its sharp social critique, compelling characters, and masterful storytelling. Its exploration of class dynamics and human nature makes it a standout work of cinema with enduring relevance.

Use of Cinematic Language-

"Parasite" demonstrates a masterful use of **mise-en-scène** to convey its themes and narrative with visual sophistication and depth. Through careful attention to architectural space, spatial composition, lighting, symbolism, costuming and color, the film creates a rich and immersive cinematic experience that resonates with audiences on multiple levels.

The film features masterful **cinematography** by Hong Kyung-pyo, who captures the nuances of each scene with precision and artistry. Each frame is meticulously composed to enhance the storytelling and mood. From sweeping establishing shots that capture the sprawling cityscape of Seoul to intimate close-ups that reveal the characters' emotions, the cinematography contributes to the film's immersive experience. Through framing, camera angles, and shot compositions, "Parasite" effectively communicates the relationships between characters, the dynamics of social hierarchy, and the tension within scenes.

Director Bong Joon-ho skilfully navigates the complexities of the narrative, seamlessly blending elements of comedy, drama, and thriller to create a cohesive and engaging cinematic experience. The **production design** in "Parasite" is exemplary, with every set meticulously crafted to reflect the characters' socioeconomic status and personality traits. From the cramped semi-basement apartment of the Kim family to the opulent modernist mansion of the Park family, the production design contributes to the film's visual richness and thematic resonance.

The **editing** in "Parasite" is tight, precise, and seamless. Each conserves a specific narrative or emotional purpose and maintains a brisk, expertly controlled pace that keeps the audience invested in the story. The film's editing enhances tension and suspense as the story unfolds, particularly during pivotal moments of the narrative, contributing to its narrative momentum and overall impact. Cross-cutting and parallel editing during key sequences heighten the film's suspense and reinforce its themes of deception and manipulation.

The film's **sound design** is very effective and used to create atmosphere, tension, and emotion. From ambient sounds that evoke the atmosphere to the haunting musical score composed by Jung Jae-il, sound design enhances the emotional impact, mood, and immerses the audience in the film world. The use of sound to underscore critical moments and amplify the film's themes adds to its cinematic impact.

The **performances** in "Parasite" are universally praised for their authenticity and depth. The ensemble cast delivers nuanced and compelling performances that bring the characters to life with complexity and humanity. From the Kim family's subtle expressions to the Park family's understated elegance, the performances contribute to the film's emotional resonance. The actors' physicality and body language add meaning to their characters, enriching the film's storytelling.

"Parasite" exhibits several such cinematic qualities that contribute to its critical acclaim and widespread recognition. It demonstrates a mastery of the language of cinema, using visual storytelling, composition, cinematography, editing, sound design, and performance to create a rich and immersive cinematic experience.

Possible Reasons for winning Oscar Award-

"Parasite" captivated audiences and critics alike with its fresh and original narrative, which cleverly blended dark comedy, social satire, and thriller elements. Its unique storytelling approach resonated with viewers from diverse cultural backgrounds, making it stand out in a competitive field of foreign-language films.

It tells a gripping and unpredictable story that captivates audiences from start to finish. The film narrative twists and turns keep viewers on the edge of their seats, making it universally engaging regardless of language or cultural background.

The characters in "Parasite" are multi-dimensional and relatable, each with motivations, flaws, and desires. Audiences worldwide connect with the characters' struggles, aspirations, and moral dilemmas, fostering empathy and emotional investment in their journeys.

Despite being a South Korean film, "Parasite" tackled universal themes such as social inequality, class struggle, and the human condition. Its compelling and thought-provoking exploration of these themes appealed to Academy voters, who recognized its relevance and resonance on a global scale.

Bong Joon-ho's masterful direction and vision played a significant role in "Parasite" receiving recognition at the Oscars. His ability to seamlessly blend genres, create memorable characters, and craft suspenseful storytelling impressed everyone, including Academy members, earning him accolades and cementing his status as a visionary filmmaker.

"Parasite" received widespread critical acclaim upon its release, with reviewers praising its screenplay, direction, performances, and social commentary. Its success at international film festivals, especially winning the Palme d'Or at Cannes, generated buzz and momentum and positioned it as a frontrunner for the Oscars, garnering attention and support from around the world. "Parasite" received widespread acclaim and recognition from international audiences, critics, and industry professionals before the Oscars.

The film's distributor, Neon, mounted a strategic and practical awards campaign leading to the Oscars, raising awareness and generating enthusiasm among Academy members. This concerted effort, coupled with the film's critical acclaim and commercial success, positioned "Parasite" as a frontrunner in the Best Foreign Language Film category.

The Oscar campaign for "Parasite" was a strategic and meticulously executed effort that played a significant role in the film's success at the Academy Awards.

The campaign began during the film's premiere at the Cannes Film Festival, where "Parasite" received widespread critical acclaim and won the prestigious Palme d'Or. This early recognition set the stage for a successful awards season campaign.

The studio behind "Parasite" organized film screenings for Academy members and industry professionals, followed by Q&A sessions with the director, cast, and crew. These events provided

opportunities to engage with the filmmakers and gain insights into the creative process behind the film.

The studio employed a targeted publicity strategy to generate buzz and momentum for "Parasite" throughout the awards season. It included interviews with the director and cast, feature articles in industry publications, and social media campaigns to promote the film's Oscar prospects.

The studio launched targeted marketing efforts to promote "Parasite" to Academy voters and industry influencers. It included advertising campaigns in trade publications, digital platforms, industry events, and promotional materials such as posters, trailers, and behind-the-scenes footage.

The positive word of mouth generated by "Parasite" among audiences and critics played a crucial role in its Oscar campaign. The film's universal acclaim and strong box office performance helped to solidify its status as a frontrunner.

"Parasite" winning the Best Foreign Language Film award at the Oscars can be attributed to its innovative storytelling, universal themes, directorial vision, critical acclaim, cultural impact, and effective awards campaign. It marked a historic moment for South Korean cinema and foreign language films, underscoring diverse cinematic voices' global appeal and significance.

Cinematic Qualities in Award Winning Films-

A prominent feature frequently observed in Oscar-winning films in the Best Film in a Foreign Language category from 2015 to 2019 is the presence of subtext and multiple layers within their storytelling. These films often excel in weaving complex narratives that go beyond surface-level plots, employing subtext to convey deeper meanings and explore intricate themes. The use of subtext allows for a richer viewing experience, where audiences can uncover nuanced messages and interpretations that contribute to the film's overall impact. Additionally, the multiple layers in these stories create a dynamic and engaging narrative structure, inviting viewers to delve into the layers of meaning and perspective that unfold throughout the film. This sophisticated approach to storytelling not only enhances the depth of the narrative but also resonates with audiences on a profound level, contributing significantly to the critical acclaim and success of these films.

‘SON OF SAUL (HUNGARY)’ - 88th OSCAR AWARDS

The Subtext-

The subtext of "Son of Saul" adds depth and complexity to its narrative, allowing viewers to contemplate profound themes such as humanity, morality, identity, survival, fatherhood, loss, grief, and the resilience of the human spirit. It invites reflection on the darkest chapters of history and the universal themes that emerge from them. The film "Son of Saul" is known for its powerful and thought-provoking subtext, which adds layers of meaning beneath the surface story.

Humanity and morality: The subtext of "Son of Saul" explores the limits of humanity and the moral dilemmas its characters face. Set in a Nazi concentration camp during the Holocaust, the film raises questions about the preservation of humanity in the face of extreme circumstances. It delves into the ethical choices made by the protagonist, Saul Ausländer, as he navigates his role as a Sonderkommando and encounters situations that challenge his humanity.

Identity and survival: The film's subtext delves into questions of identity and survival. Saul's search for identity and purpose amidst the horrors of the concentration camp becomes a metaphorical journey. The subtext reflects on the dehumanization of the prisoners and the struggle to retain one's sense of self and dignity in such oppressive conditions.

Fatherhood and responsibility: Through Saul's interactions with a young boy he believes to be his son, the subtext of fatherhood and responsibility emerges. The film explores the notion of nurturing and protecting the next generation in a world filled with brutality and death. It raises questions about the lengths a person will go to shield and care for others, even in the most harrowing circumstances.

Loss and grief: The subtext of loss and grief is palpable throughout the film. It explores the emotional toll of witnessing atrocities and the overwhelming loss experienced by the characters. The subtext reflects on the collective trauma of the Holocaust and the lasting impact it has on survivors.

Redemption and hope: Despite the dark subject matter, the subtext of redemption and hope is subtly present in "Son of Saul." It explores the possibility of finding glimmers of humanity and compassion amidst the unimaginable horrors. The film suggests that even in the bleakest of circumstances, small acts of kindness and connection can offer a sliver of hope and redemption, emphasizing the message of resilience.

Multiple Layers

The film "Son of Saul" presents several layers that enrich its narrative and deepen its impact. Through these layers, "Son of Saul" offers a multi-dimensional exploration of personal and collective journeys, ethical dilemmas, historical representation, cinematic craftsmanship, symbolism, and universal themes. The interplay of these layers contributes to the film's profound and impactful storytelling.

Personal journey: At its core, "Son of Saul" follows the personal journey of its protagonist, Saul Ausländer. The film focuses on Saul's relentless pursuit of giving a proper burial to a young boy he believes to be his son. This layer explores Saul's emotional and psychological journey as he navigates the horrors of the concentration camp, grappling with grief, guilt, and his quest for redemption.

Holocaust representation: "Son of Saul" delves into the layer of Holocaust representation. The film captures the harrowing reality of life in a Nazi concentration camp and depicts the atrocities committed during the Holocaust. This layer invites viewers to confront the horrors of history and prompts reflection on the collective trauma experienced by those who lived through such atrocities.

Ethical dilemmas and moral ambiguity: The film explores profound ethical dilemmas and moral ambiguity faced by its characters. It raises questions about the choices individuals make in extreme circumstances and their impact on their humanity. This layer invites viewers to consider the limits of morality and the complexity of decision-making in extreme situations.

Cinematic style and technical craftsmanship: "Son of Saul" showcases a distinct layer of cinematic style and technical craftsmanship. The film utilizes a unique visual approach, with the camera closely following Saul in an intimate and immersive manner. The intentionally narrow focus creates a sense of claustrophobia and allows viewers to experience the chaos and confusion of the concentration camp from Saul's perspective.

Symbolism and allegory: The film incorporates layers of symbolism and allegory to enhance its storytelling. Objects, actions, and visuals carry deeper meanings, such as the recurring motif of the camera lens representing witnessing and documentation. These layers of symbolism offer additional dimensions to the narrative and invite interpretation and reflection.

Universal themes and human resilience: Beneath its specific historical context, "Son of Saul" touches upon universal themes and the resilience of the human spirit. It explores themes of loss, grief, survival, and, most importantly, the enduring power of hope and compassion in the face of

unimaginable adversity. This layer allows the film to resonate with audiences on a broader level beyond the historical setting, inspiring hope and compassion.

Universally appealing factors

"Son of Saul" possesses several internationally appealing factors that contributed to its critical acclaim and recognition beyond its home country of Hungary. Historical significance: "Son of Saul" explores the Holocaust, a period of global significance. The film's portrayal of the Nazi concentration camp and the atrocities committed during that time resonates with audiences worldwide. The universal recognition of the Holocaust as a tragic and significant event in human history makes the film relevant and compelling to international viewers.

Authenticity and realism: The film's commitment to authenticity and realism enhances its international appeal. The meticulous attention to historical accuracy, detailed production design, and the use of actual Holocaust survivors as consultants contribute to a visceral and immersive experience. International audiences appreciate the film's dedication to depicting the horrors of the concentration camp with integrity and respect.

Humanistic themes: "Son of Saul" explores profound humanistic themes that resonate universally. The film delves into questions of identity, morality, survival, and the preserving one's humanity in extreme circumstances. These themes transcend cultural boundaries and engage viewers deeply, emotionally, and intellectually.

Cinematic craftsmanship: The technical and artistic merits of "Son of Saul" enhance its international appeal. The film's unique visual style, with its tight and intimate camera work, creates an immersive and visceral experience for viewers. The exceptional acting performances, powerful direction, and precise sound design contribute to its quality and resonance.

Emotional impact: "Son of Saul" elicits a strong emotional response from viewers through its portrayal of loss, grief, and the search for humanity. The film's exploration of the enduring power of hope and compassion amidst unimaginable circumstances strikes a chord with international audiences, evoking empathy and introspection.

Festival recognition and critical acclaim: The film's triumph at prestigious international film festivals and its recognition with esteemed awards, such as the Grand Prix at the Cannes Film Festival and the Academy Award for Best Foreign Language Film, have significantly contributed

to its global appeal. This recognition has not only garnered attention but also solidified the film's position as a must-see work on the global stage.

These internationally appealing factors in "Son of Saul" - its historical significance, authenticity, humanistic themes, craftsmanship, emotional impact, and festival recognition- all contribute to its ability to engage and resonate with audiences worldwide, transcending cultural and linguistic barriers.

‘SALESMAN’(IRAN)’ - 89th OSCAR AWARDS

The Subtext-

"Salesman" (original title: "Forushande") contains significant subtext that adds depth and layers of meaning to its story.

Personal and societal deception: "Salesman" explores the theme of deception, both on a personal and societal level. The characters grapple with hidden truths, secrets, and façades. The subtext reflects on how dishonesty, whether intentional or unintentional, can erode trust and have far-reaching consequences in personal relationships and society as a whole.

Gender roles and power dynamics: The film delves into the subtext of gender roles and power dynamics within Iranian society. It explores how traditional gender expectations and societal pressures impact the characters' actions and choices. The subtext highlights the power imbalances and women's struggle for agency and autonomy.

Morality and justice: "Salesman" examines the subtext of morality and justice. It raises questions about personal ethics, accountability, and the search for justice in a complex and morally ambiguous world. The film invites the audience to contemplate the consequences of actions and the character's moral dilemmas.

Social commentary on Iranian society: The subtext of "Salesman" offers social commentary on Iranian society, touching upon issues such as class divisions, gender inequality, and the impact of societal norms and expectations. It provides insight into individuals' challenges and tensions faced by individuals in navigating a society with deeply ingrained cultural and social norms.

Loss of innocence and the consequences of violence: The film's subtext explores the loss of innocence and the consequences of violence. It portrays the emotional and psychological toll that violence and traumatic experiences have on individuals. The subtext reflects on the ripple effects of violence and the lasting scars it leaves behind.

Exploration of personal identity: The subtext of personal identity is present throughout the film. The characters grapple with questions of self-identity, dignity, and the roles they play in society. The subtext suggests that external forces, societal expectations, and personal choices can shape identity.

Through its subtext, "Salesman" delves into deeper sub-textual layers, allowing for contemplation of complex issues such as deception, gender roles, morality, justice, societal critique, the consequences of violence, and personal identity. It encourages viewers to engage with the film on multiple levels and to reflect on the broader implications and complexities of the characters' experiences.

Multi-layering

The "Salesman" (original title: "Forushande") contains several layers that enrich its narrative and deepen its impact.

Domestic drama: At its core, "Salesman" presents a layer of domestic drama. The film explores the strained relationship between Emad and Rana, a couple whose lives appear disrupted after an incident in their new apartment. This layer delves into themes of trust, communication, and the complexities of marriage, offering a nuanced portrayal of interpersonal dynamics.

Social critique and cultural context: "Salesman" offers a layer of social critique within the Iranian cultural context. The film reflects on societal norms, gender roles, and class divisions, shedding light on the pressures and expectations faced by individuals within Iranian society. This layer invites viewers to contemplate broader social issues and their impact on personal relationships.

Exploration of justice and revenge: The film delves into a layer that explores concepts of justice and revenge. As Emad seeks to identify and confront the person responsible for the incident, the film raises questions about the nature of justice, the consequences of seeking revenge, and the moral complexities that arise in such situations.

Theatrical parallels and meta-commentary: "Salesman" incorporates a layer of theatrical parallels and meta-commentary. The characters in the film are involved in a local theatre production of Arthur Miller's play "Death of a Salesman," which reflects and echoes their own experiences and struggles. This layer adds a meta-textual dimension to the narrative, inviting reflection on the interplay between art and life.

Gender dynamics and empowerment: The film addresses gender dynamics and empowerment. Rana's experience and response to the incident highlight the vulnerability and resilience of women within a patriarchal society. This layer prompts viewers to consider issues of agency, empowerment, and the role of women in challenging societal expectations.

Moral ambiguity and the complexity of human behavior: "Salesman" explores the layer of moral ambiguity and the complexity of human behavior. The characters' actions and choices are not straightforward, and the film presents them in a morally ambiguous light. This layer encourages viewers to contemplate the intricacies of human behavior, the consequences of actions, and the gray areas that exist within ethical dilemmas.

Through these layers, "Salesman" offers a multi-dimensional exploration of domestic drama, social critique, justice, revenge, theatrical parallels, gender dynamics, empowerment, moral ambiguity, and the complexity of human behavior. The interplay of these layers contributes to the film's depth and invites viewers to engage with its themes on various levels.

International Appeal

"Salesman" (original title: "Forushande") possesses several factors that contribute to its international appeal. These factors—universal themes, cultural authenticity, strong storytelling and craftsmanship, social and political relevance, film festival recognition, and strategic promotion—contributed to the film's international appeal. The film's ability to resonate with audiences from diverse cultural backgrounds and its critical success propelled it to achieve global recognition.

The universality of themes: "Salesman" explores universal themes that transcend cultural boundaries. The film delves into issues such as marriage, trust, justice, and revenge, which are relatable and relevant to audiences worldwide. The portrayal of interpersonal relationships and moral dilemmas in the film allows international viewers to connect with the characters and contemplate the complexities of human nature.

Cultural authenticity: The film offers a glimpse into Iranian society and culture, providing international audiences with a unique and authentic perspective. The portrayal of Iranian customs, social dynamics, and the challenges individuals face within the country's context offers an opportunity for cultural exchange and understanding.

Strong storytelling and craftsmanship: "Salesman" showcases strong storytelling and craftsmanship that international audiences appreciate. The film's tightly constructed narrative,

well-developed characters, and precise filmmaking techniques contribute to its quality. The skillful direction, nuanced performances, and effective cinematography and editing enhance the film's appeal and engage viewers from different cultural backgrounds.

Social and political relevance: The film explores social and political issues within Iranian society, which adds to its international appeal. "Salesman" touches on topics such as gender roles, class divisions, and the pursuit of justice, which have universal resonance. Its critique of societal norms and examination of power dynamics offer insights into broader social issues that resonate beyond Iranian borders.

Film festival recognition and critical acclaim: "Salesman" received international recognition through its success at film festivals and critical acclaim. The film won several prestigious awards, including Best Screenplay and Best Actor at the Cannes Film Festival. Such recognition brought the film to the attention of international audiences and generated positive word-of-mouth, making it more appealing and accessible to viewers worldwide.

Cross-cultural promotion and distribution: Effective marketing and distribution efforts play a crucial role in a film's international appeal. "Salesman" benefited from strategic promotion and distribution. It ensured the film's availability to audiences outside of Iran, allowing it to reach a broader international audience and increase its visibility and appeal.

‘A FANTASTIC WOMAN (CHILE)’ - 90th OSCAR AWARDS

The Subtext

"A Fantastic Woman" is rich with subtext, offering layers of meaning beneath its surface narrative.

At its core, the film delves into the experience of transgender identity and the challenges faced by transgender individuals in society. Marina's journey metaphorically explores acceptance, resilience, and the struggle for dignity in the face of prejudice and discrimination.

The film addresses the intersectionality of identity and the compounded experiences of marginalization faced by individuals who belong to multiple marginalized communities. Marina's identity as a transgender woman from a working-class background underscores the systemic barriers and social prejudices she encounters.

Marina's refusal to be defined solely by society's expectations or limitations is a subtextual exploration of personal agency and autonomy. Despite adversity, Marina asserts her right to self-expression and self-determination, challenging societal norms and expectations.

The film addresses legal and social justice issues, particularly concerning transgender rights and recognition. The film addresses issues of legal and social justice, particularly concerning transgender rights and recognition. Marina's fight for justice and dignity reflects broader societal debates about human rights, equality, and the need for legal protections for marginalized communities.

The subtextual examination of societal attitudes towards gender nonconformity highlights the harmful effects of prejudice and the importance of empathy and understanding.

The film explores the complexity of human identity and the fluidity of gender expression. Marina's multifaceted identity challenges binary notions of gender and highlights the diversity of human experiences.

It provides commentary on Chilean society and its attitudes towards gender and sexuality. Marina's experiences reflect broader societal attitudes and prejudices, prompting viewers to reflect on the cultural context in which the story unfolds.

Beneath its specific cultural and social context, the film addresses universal love, loss, and resilience themes. Marina's journey serves as a reminder of the universal human experience of seeking love, acceptance, and belonging.

"A Fantastic Woman" offers a rich tapestry of subtextual themes and meanings, inviting viewers to engage with its narrative on multiple levels and prompting reflection on identity, justice, and empowerment issues.

Multiple Layers

"A Fantastic Woman" operates on multiple levels, offering viewers a rich and nuanced narrative experience.

A central layer of the film revolves around grief and loss, as Marina copes with the death of her partner, Orlando. Her journey appears intertwined with mourning and her struggle for recognition and acceptance in the face of societal prejudice.

Marina's resilience in the face of adversity serves as a tough layer in the narrative. Despite facing discrimination and hostility, she asserts her agency and refuses to be silenced, embodying themes of empowerment and self-advocacy.

Throughout the film, Marina embarks on a journey of self-discovery and self-acceptance. Her quest for recognition and validation reflects universal themes of longing for belonging and seeking identity.

These layers intertwine to create a multifaceted narrative that invites viewers to engage with themes of identity, justice, and resilience on both personal and societal levels. "A Fantastic Woman" offers a poignant exploration of the human experience, celebrating the complexity and diversity of human identity.

Universal Appeal

"Fantastic Woman" contains elements contributing to its universal appeal, transcending cultural boundaries and resonating with worldwide audiences.

The film explores universal emotions such as love, loss, grief, and resilience. Marina's journey of coping with the death of her partner and navigating societal prejudice highlights the universal experiences of human relationships and the complexities of human emotions.

Marina's struggle to assert her identity and find acceptance resonates with anyone who has grappled with questions of self-identity and belonging.

Marina's resilience in adversity is a source of inspiration and empowerment. Her refusal to be defined by societal expectations and her determination to assert her dignity and rights resonate with audiences regardless of cultural background. The film's exploration of injustice and the fight for justice is a universal theme that transcends cultural boundaries. Marina's quest for recognition and respect in the face of discrimination resonates with anyone who has experienced or witnessed injustice.

"Fantastic Woman" raises important questions about human rights and equality, which are universal concerns.

The authentic portrayal of transgender experiences and celebration of diversity in "Fantastic Woman" contribute to its universal appeal. Marina's character offers a humanizing portrayal of transgender individuals, challenging stereotypes and promoting empathy and

understanding. The film's cinematic qualities, including its visual storytelling, compelling performances, and evocative soundtrack, enhance its universal appeal.

"Fantastic Woman" addresses universally relevant themes and experiences, fostering empathy, understanding, and empowerment among audiences worldwide. Through its powerful storytelling and authentic representation, the film transcends cultural boundaries to touch hearts and minds across the globe

‘ROMA (MEXICO)’– 91st OSCAR AWARDS

The Subtext –

The text and subtext create a layered and emotionally resonant narrative. Let us explore the text (explicitly presented) and subtext (underlying or implied meanings) in the film.

On the surface, "Roma" tells the story of Cleo, a domestic worker for a middle-class family in Mexico City, and her experiences over a year.

The domestic story serves as a backdrop for broader themes, including social and political issues in 1970s Mexico and the complexities of interpersonal relationships.

The film depicts the individual struggles of Cleo and the family members, such as Sofia's marital problems and Cleo's unexpected pregnancy.

These personal struggles reflect the more immense societal challenges faced by women in a patriarchal society and the impact of class differences on interpersonal dynamics.

The film plot is set against the backdrop of political unrest and the Corpus Christi massacre in 1971. The historical events underscore Mexico's social and political tensions during that period, providing a context for the characters' lives and struggles.

The use of black-and-white cinematography, long takes, and detailed sound design are explicit elements of the film.

These cinematic choices contribute to the film's immersive quality, emphasizing the characters' emotions and experiences while also paying homage to classic cinema.

The film subtly explores the class divide between affluent families and their domestic workers. It delves into the disparities in opportunities, highlighting the challenges Cleo and others in similar positions face.

The political events in the background serve as an allegory for the societal turbulence in Mexico. The film suggests that personal and political struggles are intertwined and impact the characters' lives in profound ways.

Much of the emotional depth in "Roma" is conveyed through unspoken moments, relying on the subtleties of facial expressions and body language. These silent moments communicate the characters' inner turmoil and resilience.

Interweaving the explicit narrative with underlying themes and subtle nuances, "Roma" achieves a level of depth that invites viewers to explore the broader social, political, and emotional dimensions of the characters' lives. The film's subtext enhances its resonance, offering a rich and contemplative viewing experience.

Roma is a masterful blend of artistic craftsmanship and thematic exploration. Its rich visual language, combined with nuanced storytelling, allows for a deep and contemplative viewing experience, inviting audiences to reflect on the intricate tapestry of human existence.

Universal Appeal

The film focuses on universal themes of love, loss, family, and the complexities of human relationships. The emotions in "Roma" relate to viewers worldwide, fostering a deep emotional connection.

The film explores the stark contrast between upper-class families and their domestic workers, addressing social and economic inequality issues. The narrative weaves a tapestry of interconnected life events, emphasizing the cyclical nature of birth, death, and human experiences.

The film explores the complexities of womanhood, touching on themes of sacrifice, resilience, and strength.

The film's repetition and patterns contribute to a sense of continuity and the inevitability of life's cycles. It also explores memory and nostalgia, both on a personal and collective level. The film's commitment to realism, from its naturalistic performances to the detailed recreation of 1970s Mexico City, creates an authentic and immersive experience. The genuine portrayal of everyday life resonates universally, making it accessible to a global audience.

Black-and-white cinematography, long takes, and carefully composed frames give "Roma" a timeless quality. These artistic choices contribute to the film's visual appeal and make it relatable to audiences regardless of cultural background.

Director and cinematographer Alfonso Cuarón's technical mastery, from innovative cinematography to meticulous sound design, showcases a level of cinematic craftsmanship that transcends cultural boundaries. The film's artistic excellence appeals to cinephiles worldwide.

Roma highlights the life of a domestic worker, a character often marginalized in society. The film encourages empathy and understanding for individuals facing challenges, fostering a universal connection with the struggles of the underprivileged. It subtly portrays empowerment, showcasing the strength in everyday moments and ordinary lives.

"Roma" created a cinematic tapestry that spoke to the shared human experience. Its universal appeal lies in its ability to capture the essence of humanity, presenting a story that resonates with viewers worldwide.

'PARASITE' – 92nd OSCAR AWARDS

Subtexts and Multiple Layers-

"Parasite" is rich with subtext and layers of meaning that enhance its narrative and thematic depth. The title "Parasite" serves as a metaphor for the socioeconomic dynamics portrayed in the film. The Kim family metaphorically parasitizes the wealth and resources of the Park family, infiltrating their lives and living off their affluence. This metaphor extends beyond the characters to reflect broader themes of inequality and exploitation in society.

The staircase in the Park family's home serves as a central element of *mise-en-scène*, both visually and sub textually, and a powerful visual metaphor representing the class divide. The Kim family lives in a semi-basement, symbolizing their lower socioeconomic status, while the Park family's house sits atop a hill, representing their elevated social standing. The frequent movement up and down the stairs throughout the film reflects the characters' attempts to navigate and transcend their social positions. For example, we see a mother (Kim family), employed as a new maid, going upstairs while a maid who just got fired comes down and leaves the house. Also, when the Kim family had to leave the big mansion, they ran down many flights of stairs from far away.

The contrasting architectural spaces inhabited by the two families symbolize their respective socioeconomic positions. The film uses architectural space to reinforce class disparity and social inequality themes.

The theme of identity and deception is a prominent subtext throughout the film. The Kim family assumes false identities and deceives the Park family to gain access to their wealth and

privilege. This exploration of deception speaks to broader themes of social mobility, authenticity, and the masks individuals wear to navigate the complexities of society.

These subtexts add depth and complexity to the film, inviting viewers to engage with its themes on multiple levels. Through metaphor, symbolism, and allegory, "Parasite" offers a nuanced exploration of class, identity, and the human condition.

The spatial composition of each setting is carefully crafted within the film to reflect the characters' social status and relationships.

Lighting and shadow are significant in setting the mood and atmosphere of "Parasite." In the Kim family's semi-basement apartment, dim lighting and shadows create a sense of confinement and gloom, reflecting their economic hardship. In contrast, the Park family's home is bathed in natural light, symbolizing their affluence and privilege.

Various objects and props within the film serve as symbolic elements of *mise-en-scène*. For example, the rock that is significant to the Kim family symbolizes luck and opportunity and their aspirations for upward mobility. However, the rock also becomes a metaphor for the harsh realities of their socioeconomic status.

Other symbolic objects include the peach and the Morse code message, which carry textual significance and contribute to the film's visual storytelling.

The film employs a distinct color palette to differentiate the two families and evoke mood and emotion. The Kim family's environment is dominated by earthy tones and muted colors, reflecting their impoverished circumstances. In contrast, the Park family's home features a brighter and more vibrant color scheme, symbolizing their wealth and privilege.

Natural elements such as sunlight, rain, and foliage are used throughout the film to evoke mood and atmosphere. The rainstorm that floods the Kim family's apartment catalyzes the narrative's climax, heightening tension and creating a sense of chaos and uncertainty. The film's use of natural light and shadow enhances its visual composition, contributing to its immersive and atmospheric quality.

The film effectively utilizes spatial dynamics to convey power dynamics and relationship shifts between characters. For example, the scenes in which the Kims infiltrate the Park family's home are staged to emphasize the physical and psychological distance between the two families, with the Kims occupying subservient positions within the spatial hierarchy. These spatial arrangements reflect the unequal power dynamics inherent in their relationship. Additionally, the

use of windows and architectural framing creates visual juxtapositions that reinforce the film's exploration of class division and social stratification

Costuming and props are carefully chosen to reflect the characters' socioeconomic status and personality traits. The Kim family's attire is more casual and worn, emphasizing their working-class background, while the Park family's clothing is elegant and sophisticated, signaling their upper-class status. Props such as cell phones, designer goods, and household items contribute to the film's realism and attention to detail.

"Parasite" is rich with symbolism and subtext, offering layers of meaning that invite interpretation and analysis. The film's use of metaphor, allegory, and visual motifs adds depth and complexity to its narrative and thematic exploration. It invites viewers to engage with its themes on multiple levels, prompting reflection and discussion long after the credits roll

"Parasite" offers incisive social commentary on class inequality, social mobility, and the human condition. The film uses cinematic qualities to provoke thought and discuss these critical topics.

"Parasite" exemplifies the best of contemporary cinema, combining technical excellence with thematic depth and emotional resonance. Its cinematic qualities contribute to its status as a modern classic and showcase the power of film as an art form.

CHAPTER FIVE

CONCLUSION

5.1 OBSERVATIONS

This chapter offers a thorough and detailed summary of the observations and findings gathered through various research methods, including data analysis, focus group interviews, and textual analysis. It consolidates the key insights uncovered through these methodologies, providing an overview of the significant patterns and themes that emerged from the study. By synthesizing these findings, the chapter will outline the study's conclusions, drawing from the collected data to present well-grounded interpretations and implications. Additionally, the chapter will evaluate the validity of the original hypotheses in light of the findings. This methodical approach ensures a comprehensive understanding of the research outcomes, highlighting their relevance and providing a clear basis for further discussions and future research.

OBSERVATIONS -

Quantitative Data

The study utilized a meticulously designed questionnaire and conducted quantitative analysis with a robust sample of 392 respondents. This rigorous approach yielded significant insights that hold valuable implications for aspiring filmmakers and key stakeholders within the Indian film industry. These findings are poised to offer strategic advantages and actionable recommendations for enhancing practices and decision-making in the field.

The data provides an examination of viewers' movie-watching habits and preferences, particularly focusing on Indian films and their global reception, notably their performance at prestigious events like the Oscars. This analysis offers profound insights into the perspectives of respondents and the wider implications for the film industry. It sheds light on audience sentiments, critical factors influencing film's success on a global scale, and potential strategies for industry professionals to consider in maximizing impact and appeal.

The study reveals a pervasive influence of movies in respondents' lives, with a majority watching films frequently, underscoring their significant impact. While entertainment remains a primary motive, many also turn to movies for knowledge and research, highlighting their multifaceted role beyond mere leisure.

In terms of genre preferences, fictional movies emerge as the most popular choice, emphasizing a strong affinity for compelling storytelling and imaginative narratives among

viewers. Additionally, there is notable interest in experimental and documentary films, reflecting a diverse range of tastes and a willingness to explore unconventional narratives and real-world themes.

This diversity in viewing habits underscores the varied purposes that movies serve in society, from pure entertainment to intellectual stimulation and exploration of new perspectives. It suggests that filmmakers and industry stakeholders can leverage these insights to cater to a broad audience base and create impactful cinematic experiences that resonate across different genres and themes

Data underscores the significant role of awards, particularly the Oscars, in shaping the perception and success of films. A substantial number of respondents regard an Oscar win as pivotal to a film's global recognition and consider it a source of national pride. This highlights the prestigious status and influence of the Oscars in the film industry at international level.

Respondents exhibit a notable enthusiasm for Oscar-nominated films, in the Foreign Language/International Feature Film category. They appreciate these entries not only for their universal appeal but also for their artistic merit, recognizing their contribution to showcasing cultural diversity and cinematic excellence on a global stage.

The findings illustrate how awards like the Oscars can elevate a film's stature and broaden its audience reach, influencing perceptions of quality and cultural significance. This underscores the importance of recognition in prestigious forums for filmmakers seeking to make an impact beyond national borders.

The research uncovered several pivotal insights. Firstly, it pinpointed five elements that respondents deem crucial for a film to be competitive in the "Best Film in Foreign Language" category at the Oscars:

1. **Universal Appeal:** Films must resonate across cultural and geographical boundaries, connecting with audiences worldwide.
2. **Effective Use of Film Language:** Mastery of using cinematic language and techniques and storytelling methods that enhance narrative impact and emotional engagement.
3. **Artistic, Aesthetic, and Technical Excellence:** High standards in visual and audio aspects, demonstrating innovation and proficiency in filmmaking craft.
4. **Enriching Film Viewing Experience:** Creating an immersive and memorable journey for viewers, leaving a lasting impact beyond the screen.

5. **Filmmaking Team's Efforts and Resourcefulness:** Recognizing the collaborative effort, creativity, and resource management skills that contribute to the film's success.

These elements collectively underscore the criteria perceived as essential for achieving recognition in the highly competitive realm of international cinema awards. They highlight not only the technical and artistic demands placed on filmmakers but also the broader impact and significance of their work on global audiences and cultural exchange. These insights provide valuable guidance for filmmakers aiming to create impactful and award-worthy films that resonate on a universal scale

The analysis provides valuable insights into how audiences perceive Indian cinema on the global platform, especially in prestigious arenas like the Oscars. It highlights several challenges that Indian film entries face, including deficiencies in selecting entries, perceptions of lacking originality or impactful content in it, inconsistencies in cinematic presentation of it, and promotional efforts.

Furthermore, the factors influencing the quality of 'content' and the effective 'use of cinematic language' in Indian cinema, highlights the pivotal roles played by market-driven forces and audience expectations and identifies these elements as critical determinants that contribute significantly to a film's potential success on the global stage, particularly in prestigious awards like the Oscars. The findings establish a clear correlation between the proficient use of cinematic language, the depth of content in films, and their likelihood of winning international acclaim, such as an Oscar. This correlation underscores the paramount importance of these factors in shaping the narrative impact, artistic integrity, and overall appeal of Indian cinema to global audiences.

Consequently, filmmakers and industry stakeholders needs to prioritize these determinants to strategically enhance the storytelling quality, technical finesse, and sub-textual depth of Indian films to meet international standards. This strategic focus aims to competitively position Indian cinema within the global film landscape, fostering broader recognition and appreciation for its cultural richness and cinematic innovation.

The analysis has brought to light several challenges faced by Indian films in the context of the Oscars. Beyond concerns regarding originality and inconsistencies in presentation and marketing efforts, there are notable issues surrounding the selection processes for entries, indicating areas where enhancements could be beneficial.

Cultural perceptions wield considerable influence, as many perceive Indian films primarily as sources of entertainment rather than artistic endeavours, potentially impacting their competitiveness on the global stage. This perception often shapes international expectations and reception, affecting how Indian cinema is viewed and evaluated in prestigious forums.

Moreover, market pressures pose significant challenges. The commercial viability of films often dictates production decisions, potentially prioritizing mainstream appeal over artistic innovation or cultural depth. This focus on profitability constrain creative freedom and hinder the exploration of diverse narratives and filmmaking styles that resonate globally.

Limited support for independent cinema exacerbates these challenges. Hurdles in securing funding, distribution channels, and recognition, limit their ability to compete with larger, more commercially backed productions. This lack of support stifles diversity in storytelling and artistic expression within the Indian film industry, impacting its ability to showcase a full spectrum of cultural narratives and perspectives on the international stage.

Despite the hurdles faced, there is a prevailing optimism regarding the capability of Indian filmmakers to thrive on the global stage. However, realizing this potential necessitates a more deliberate and quality-oriented approach within the Indian film industry.

Strategic initiatives to elevate the quality and diversity of content, to promote artistic innovation, and foster a supportive ecosystem for filmmakers are found crucial to bolster the competitiveness of Indian films elevating their recognition at prestigious international platforms like the Oscars. Embracing a nuanced balance between commercial viability and artistic expression, coupled with continuous improvements in production values and storytelling, is key in positioning Indian cinema as a formidable force in the global film industry, showcasing its cultural richness and cinematic prowess to audiences worldwide.

The study's implications extend to future filmmakers, suggesting avenues for enhancing film quality and penetration among global audiences. It underscores the roles of stakeholders in shaping a film's visibility and success, emphasizing the need to understand and cater to their expectations and advocates for a more nuanced understanding of art, craft and aesthetics of filmmaking, audience psychology at all level, strategic filmmaking approaches, and broader industry support to foster sustained success and innovation in Indian filmmaking.

5.1.1 FOCUS GROUP DISCUSSIONS

The analysis of **interviews of focus group** underscores the pivotal role that prestigious film festivals and awards play in elevating the global visibility and commercial success of films. Respondents from our study identified renowned events such as the Oscars, Cannes Film Festival, Berlin International Film Festival (Berlinale), Venice Film Festival, Toronto International Film Festival, and Sundance Film Festival as crucial platforms for industry worldwide recognition.

Key insights from respondents highlight several critical factors for achieving international success:

1. **Universal Appeal:** Emphasizing the importance of creating content that resonates across cultural boundaries and appeals to diverse global audiences.
2. **High Production Standards:** Stressing the significance of maintaining exceptional standards in filmmaking, including technical excellence and artistic innovation, to meet international expectations.
3. **Effective Marketing Strategies:** Recognizing the need for strategic promotion and marketing efforts to enhance a film's reach and visibility on a global scale.

This approach underscores the importance of filmmakers strategically participating in festivals, showcasing their work and maximizing its impact on audiences around the world by creating compelling and culturally resonant content, coupled with innovative distribution methods, enhancing a film's chances of achieving both critical acclaim and commercial success worldwide. The Oscar for Best Foreign Language/International Feature Film is observed as a pinnacle of prestige, capable of profoundly enhancing a film's stature and commercial opportunities.

For Indian cinema, an Oscar win represents a prestigious aspiration, yet improvements in film selection processes and strategic marketing are viewed essential to effectively compete globally. The award's influence extends beyond accolades, shaping perceptions of global cinema despite ongoing controversies surrounding its practices. While the Oscar remains pivotal in promoting global cinema, its impact underscores the ongoing evolution and debate within the film community regarding representation and excellence.

Films considered ideal in the Best Foreign Language/International Feature Film category seamlessly weave profound cultural narratives with universal human experiences, all executed through impeccable storytelling and high-calibre production values. These elements remain pivotal as global cinema evolves, shaping the criteria for success at prestigious events like the

Oscars. Films that triumph in the Best Foreign Language/International Feature Film category viewed as a nuanced balance: they resonate universally while remaining true to their cultural roots. These films adeptly address contemporary issues with sensitivity, presenting narratives that transcend geographical boundaries and resonate deeply with global audiences.

Showcasing technical brilliance and employing innovative cinematic techniques that captivate viewers worldwide through evocative storytelling, visually stunning cinematography, or groundbreaking narrative structures, they push the boundaries of artistic expression while staying grounded in their cultural authenticity. By striking this delicate balance, these films not only entertain but also educate and provoke thought, offering profound insights into diverse cultures and pressing social issues. Their success underscores the power of cinema to foster cross-cultural understanding and empathy, making them influential ambassadors of global storytelling at prestigious platforms like the Oscars.

The process of selecting films for the Best Foreign Language/International Feature Film category is inherently subjective, influenced by the varied viewpoints and expertise of Academy members. This diversity of perspectives enriches the category, ensuring that a wide range of cinematic achievements is evaluated. Within the Academy, members bring diverse backgrounds, experiences, and cultural insights to the evaluation process. This diversity allows for a comprehensive assessment of films that go beyond mere technical prowess. It encompasses groundbreaking storytelling that challenges conventions and narratives that resonate deeply with global audiences.

The subjective nature of the selection process acknowledges that cinematic excellence can manifest in various forms, from innovative narrative techniques to profound thematic exploration. This inclusivity promotes a rich tapestry of films that represent different cultures, genres, and artistic visions. The diversity within the Academy ensures that the Best Foreign Language/International Feature Film category remains dynamic and reflective of global cinema's multifaceted nature. It celebrates both technical mastery and compelling storytelling, elevating films that push boundaries and provoke meaningful dialogue on the international stage. As the landscape of international cinema continues to evolve, the category stands as a beacon of cinematic excellence, honouring films that inspire, provoke thought, and leave a lasting impact on audiences worldwide and also reaffirms cinema's ability to transcend linguistic and cultural barriers,

emphasizing the enduring significance of storytelling as a powerful tool for cultural exchange and human connection.

The analysis underscores a strong sense of pride and recognition associated with winning an Oscar in the Foreign Language/International Feature Film category. This prestigious accolade is viewed as a global affirmation of cinematic excellence, offering significant economic benefits, cultural prestige, and enhanced visibility for filmmakers on the international stage. Winning an Oscar in this category not only elevates the profile of the film and its creators but also promotes cultural diversity and artistic innovation on a global scale. It serves as a validation of the filmmakers' dedication and creative vision, resonating deeply within the industry and beyond.

However, the analysis also reveals a critical perspective among some respondents who question the Western-centric validation associated with the Oscars. They argue that intrinsic qualities of a film should be prioritized over external awards as measures of artistic merit and cultural impact. This viewpoint underscores ongoing discussions within the film community about the diversity of perspectives and recognition in global cinema.

Despite these debates, the widespread acclaim and extensive media coverage that accompany an Oscar win underscore its status as the pinnacle of international cinematic achievement. While acknowledging the complexities of awards and recognition in cinema, winning an Oscar in the Foreign Language/International Feature Film category remains a significant milestone that celebrates and promotes outstanding filmmaking from diverse cultural backgrounds. It highlights the enduring influence of the Oscars in shaping global perceptions of cinematic artistry and innovation.

Comparisons between Oscar-winning foreign films and Indian entries reveal concerns about India's films lacking universal appeal, production values, and effective marketing. The selection process for India's entries is scrutinized for lacking a strategic vision aligned with global standards. Despite these challenges, respondents acknowledge Indian cinema's storytelling potential but stress the need for higher-quality, culturally resonant content to compete globally.

When comparing Oscar-winning foreign films to Indian entries, several concerns regarding the perceived shortcomings of Indian cinema are observed. Critiques often highlight issues such as a perceived lack of universal appeal, lower production values compared to global standards, and ineffective marketing strategies. These observations underscore the challenges Indian films face in achieving widespread recognition and success on the international stage.

One key area of scrutiny is the selection process for India's entries to prestigious awards like the Oscars. Critics argue that the selection criteria may not always align with a strategic vision that meets global expectations. This discrepancy can impact the visibility and competitiveness of Indian films at international forums.

The analysis uncovers a spectrum of viewpoints regarding reforms needed to improve the selection of Indian films for consideration at the Oscars. Key themes include calls for transparency, professionalism, inclusivity, and alignment with global cinematic standards.

Transparency in the selection process is crucial, as stakeholders' advocate for clear criteria and procedures that are accessible to all filmmakers to fosters trust and ensures that decisions are made based on merit and adherence to established guidelines.

Professionalism is another focal point, emphasizing the need for a rigorous and impartial evaluation process conducted by experts with diverse cinematic backgrounds.

Inclusivity is also highlighted, with suggestions to broaden the scope of films considered and involve a more diverse panel of selectors. This diversity of perspectives enriches the evaluation process, fostering a more comprehensive understanding and appreciation of Indian cinema's diverse genres, styles, and themes. Moreover, Aligning Indian film submissions with global cinematic benchmarks ensuring that selected films not only showcase technical proficiency but also resonate thematically and narratively with international audiences, thereby enhancing their competitiveness on the global stage.

These reforms are viewed as necessary steps to enhance the credibility and fairness of the selection process for Indian films at the Oscars. By implementing these measures, stakeholders believe Indian cinema can effectively demonstrate its artistic and cultural contributions to the global film community, elevating its presence and recognition at prestigious international platforms.

Despite these challenges, respondents in the industry recognize the inherent storytelling potential of Indian cinema. They emphasize the importance of producing higher-quality films that not only meet but exceed global standards of excellence.

Moreover, there is a consensus among stakeholders on the necessity for Indian filmmakers to invest in improving production values and adopting more effective marketing strategies. These efforts are considered crucial for enhancing the appeal and competitiveness of Indian cinema on a

global scale, ensuring that it can stand alongside and compete with the best in international filmmaking.

The analysis sheds light on significant challenges related to narrative depth, technical sophistication, and a perceived prioritization of box office success over artistic merit. These observations underscore the need for Indian filmmakers to concentrate on enhancing technical excellence, fostering unique storytelling approaches, and adopting a balanced strategy that values both artistic content and craftsmanship.

Respondents emphasize the pivotal role of Cinema literacy. While recognized as essential, these activities are complicated by factors such as financial constraints and ethical considerations that influence it. There is a widespread call for reforms aimed at making efforts. Suggestions include advocating for government support in navigating the path effectively to elevate the quality of Indian cinema.

India's relatively limited success at the Oscars has been attributed to several other key factors that hinder its recognition on the global stage. These include cultural biases that affect international reception, barriers within the industry, logistical constraints, and concerns surrounding narrative and production quality.

Cultural biases influence how Indian films are perceived abroad, impacting their chances of resonating with international audiences and critics. Moreover, industry barriers such as funding limitations, distribution challenges, and access to international markets pose significant hurdles for Indian filmmakers seeking global recognition. Logistical constraints, including the complexities of navigating international film festivals and awards circuits, also play a role in limiting India's success.

Need for strategic initiatives aimed at elevating the overall quality and global appeal of Indian cinema also includes fostering environments that support innovative storytelling, enhancing production values, and overcoming cultural barriers through authentic and universally resonant narratives, is felt by the respondents.

Requirement of policymakers playing a crucial role by facilitating industry reforms, providing financial incentives, and promoting international collaborations that enhance the visibility and competitiveness of Indian films on the global stage, is also felt by the respondents.

The analysis emphasizes the critical elements essential for the success of indie films: Achieving international recognition is considered crucial for indie films to broaden their audience

beyond domestic markets. Requirement of creating content that resonates universally while retaining cultural authenticity, addressing themes that appeal to diverse global audiences and effective marketing in enhancing visibility and generating buzz around indie films and strategic promotion through international film festivals, digital platforms, and targeted outreach to critics is considered significant to boost a film's profile.

5.1.2 TEXTUAL ANALYSIS

Textual depth in filmmaking refers to the breadth and richness with which a film explores its central themes. When a film's thematic scope is too narrow, it risks oversimplifying its subject matter and failing to engage audiences seeking a more nuanced exploration of the human experience. This challenge has been observed in Indian films submitted for consideration in the foreign language film category at the Oscars.

Indian filmmakers face the challenge of balancing sub-textual depth with universal resonance and accessibility. While a focused narrative can provide clarity and coherence to a film's message, it also runs the risk of overlooking the complexities and contradictions inherent in human life. When a film's thematic focus is too narrow, it tends to miss opportunities to explore diverse perspectives and deepen its impact on viewers.

Successful examples of films from other countries that have effectively balanced narrow thematic focus with broader exploration are inspiring. By studying these examples and innovating within their own cultural contexts, Indian cinema can evolve and mature, enhancing its storytelling prowess and increasing its competitiveness at prestigious international platforms like the Oscars.

Visual aesthetics that are pivotal in cinematic storytelling, serves as the cornerstone that shapes how audiences perceive and emotionally connect with a film. It encompasses various elements such as cinematography, production design, and artistic composition, all of which collaboratively create a profound and immersive cinematic experience. When harnessed effectively, these elements elevate the narrative, intensify emotional resonance, and leave a lasting impression on viewers.

Cinematography, for instance, encompasses a wide spectrum of techniques from camera angles and lighting to framing and movement that profoundly influence the mood, atmosphere, and narrative dynamics of a film. A meticulous approach to cinematography can evoke powerful emotions, establish sub-textual undercurrents, and immerse audiences deeper into the story's

world. Conversely, a film that neglects these visual nuances risks appearing flat or lacking in visual depth, failing to evoke the desired response from its audience.

Production design plays an equally critical role by meticulously crafting the visual world of the film, encompassing everything from set design and props to costumes and makeup. When executed thoughtfully, production design aligns seamlessly with the film's narrative and thematic ambitions, transporting viewers into the film's universe with authenticity and immersive detail. However, a lack of attention to these details can undermine the film's credibility, detracting from its overall impact and diminishing its ability to captivate international audiences.

The way movies look is really important. The way they build sets, choose what people wear, and decorate the scene can help make you feel like you're in a different time or place. Award-winning foreign language films are really careful about this. They use everything carefully to make sure you feel like you're in a real place, even if it's a place that's made up. Whether it's making old-timey clothes and detailed sets or finding things that look real for the background, everything they use makes the movie feel like it's really happening.

Artistic composition, including visual motifs, symbolism, and color palettes, adds layers of meaning and depth to a film's storytelling. These elements are instrumental in conveying subtext, enriching thematic exploration, and inviting deeper interpretation from viewers. Films that effectively utilize artistic composition engage audiences on a subconscious level, offering a more profound and resonant viewing experience. Conversely, films that overlook these aspects may miss opportunities to connect with viewers on a symbolic or emotional level, resulting in a less impactful cinematic journey.

Visual aesthetics in cinema are not merely ornamental but essential components that define a film's identity and influence its reception. They serve as powerful tools for enhancing storytelling, engaging audiences, and ensuring that a film resonates deeply across cultural and geographical boundaries. By prioritizing visual excellence through cinematography, production design, and artistic composition, filmmakers' crafts compelling and immersive cinematic experiences that leave an indelible mark on viewers worldwide.

When we examine how Indian films perform compared to others competing for the Oscar's Best International Feature Film category, we notice something interesting about how they use film language. Indian films often receive criticism for not showing enough sophistication and artistic

finesse in how they use film language, especially when you compare them to films from other countries.

Film language covers a lot of different aspects: things like mise-en-scène (which is how everything is arranged in front of the camera), cinematography (how the film is shot), editing, sound design, visual style, and how the story is structured. All of these elements come together to create the experience of watching a movie and help tell stories, evoke feelings, and explore big ideas. However, when it comes to Indian films at the Oscars, people have noticed that they sometimes don't use these elements as effectively as films from other places.

One area where Indian films sometimes fall short is in how they set up scenes and how they shoot them. Even though India has a lot of talented directors and cinematographers who can make beautiful images, there are times when the way they tell stories visually isn't as innovative or sophisticated as what you might see in films from other countries. This can mean using predictable ways of setting up shots, not using lighting, color, and production design in interesting ways, or not using symbols and visual clues to make the story richer.

On the other hand, the award-winning foreign language films often have scenes and camera work that are really beautiful and that make you feel like you're right there in the story. They do this by using light, how they set up the camera, and how they move it around to create a feeling that matches what's happening in the story. Whether it's showing big landscapes, quiet moments between characters, or exciting action scenes, the scenes and how they're shot in these films are known for being really beautiful, smart, and full of artistry.

Some Indian films have also been criticized for how they're put together. Good editing is important because it helps make sure the story makes sense, keeps up the pace, and makes you feel what's happening. But sometimes, Indian films can feel like they're rushing through scenes or dragging them out too long, which makes it harder to stay interested in the story.

In comparison, the editing in award-winning foreign language films is known for being really careful and making sure the story makes sense and keeps moving along. They do this by putting scenes together smoothly, keeping the pace right, and sometimes using different ways to tell the story that are really smart and exciting. It makes the story better and makes watching them more interesting.

Sound is another really important part of movies. It helps make you feel like you're right there with the characters and feeling what they're feeling. While Indian movies have made some

really good soundtracks and music, sometimes they don't use sound in the same careful way that other movies do. In award-winning foreign language films, every sound is chosen carefully—from the sounds in the background to the music to the sound effects—to help you feel things and understand what's happening. Whether it's making dialogue sound dramatic or making quiet moments feel tense, the way they use sound makes these movies more exciting and makes you feel more involved in the story.

Even though India has made a lot of good movies, there's still a lot of ways to get better at using film language to do well in the field. Trying new things, being creative, and making things in a way that's really good, different and appealing, like movies from other places competing for the Oscar's Best International Feature Film category which usually do a lot better at using film language and getting people to feel what's happening and to like the movie.

5.2 FINDINGS

In alignment with the objectives and hypothesis outlined in Chapter [insert chapter number or title], this study employs a mixed-method approach, integrating both quantitative and qualitative research techniques. Specifically, the research utilizes structured surveys, focus group discussions, interviews, and textual analysis to comprehensively explore the subject matter.

The quantitative aspect of the study involved a survey conducted using a structured questionnaire, which garnered responses from over 350 participants. This survey aims to shed light on various aspects related to Indian entries in the foreign language film category at the Oscars and the award-winning films within this category.

In addition to the survey, qualitative insights were gathered through focus group discussions / in-depth interviews with more than 30 professionals from the film industry. These participants included directors of Indian films that were selected for consideration in the Oscar competition. The qualitative data collected from these interactions provides a nuanced understanding of the subject matter, which is crucial for validating the hypotheses.

The researcher also applied textual analysis to further dissect and interpret the qualitative data. This analytical approach is tailored to uncover patterns, themes, and insights relevant to the study's objectives, ensuring a robust examination of the hypotheses based on the combined findings from both the quantitative and qualitative data.

5.2.1 FINDINGS FROM QUANTITATIVE DATA-

Among the total respondents, significant majority watch movies on a regular basis and exhibit a clear preference for fiction genres. The primary motivations for watching movies include seeking entertainment, acquiring knowledge, and conducting study or research.

5.2.1.1 INTEREST FOR FILMS AND AWARDS

Respondents' preferences indicate that they gravitate towards films with compelling content and a masterful use of cinematic language, which enhances both the enjoyment and informational value of their viewing experience.

A notable portion of the surveyed individuals, specifically 67%, actively follow international film awards and festivals. This engagement highlights a keen interest in global cinema and its recognition. Furthermore, most respondents are well-informed about the leading films produced in India and around the world each year.

When it comes to recognizing cinematic excellence, particularly within the Indian context, the Academy Awards (Oscars) receive the most attention. A substantial 78.8% of respondents reported that they closely follow the Oscars, indicating a higher level of engagement with this prestigious international platform compared to other film awards.

A substantial majority of respondents, specifically 69.5%, consider it essential for a film to secure an Oscar in the Foreign Language/International Feature Film category in order to achieve significant global recognition and commercial success. This view underscores the perceived value of the Academy Award as a benchmark for international acclaim and business viability in the film industry.

Furthermore, there is a notable sentiment of anticipation and concern among respondents regarding the Oscars, with 69.1% expressing a strong desire to see an Indian film win in this prestigious category. This reflects a collective enthusiasm and high expectations for Indian cinema on the global stage.

In terms of national pride, a significant portion of the respondents—79.2%, or 309 out of 390—believe that winning an Oscar in the Foreign Language/International Feature Film category represents a considerable achievement for the country. This opinion highlights the broader significance of such an accolade, not only for individual films but also for national cultural identity and prestige.

5.2.1.2 APPEALING ASPECTS IN OSCAR-WINNING INTERNATIONAL FILMS

Based on the perspectives of 294 out of 390 respondents—representing a notable 74.4% of the total—there is a strong consensus that award-winning films in the Foreign Language/International Feature Film category at the Oscars possess a "universal appeal." Only 7.4% of respondents disagree with this assessment, reinforcing the notion that these films, despite being rooted in specific cultural and social contexts, manage to resonate with audiences across the globe. This universal appeal indicates that the content of these films effectively bridges cultural divides and engages viewers worldwide.

Additionally, 74.6% of respondents believe that award-winning films in this category skillfully utilize cinematic language. This includes aspects such as cinematography, mise-en-scène, editing, sound, music, and performances. According to this view, the adept use of the film language, significantly enhances the presentation of the story and screenplay, thereby amplifying the overall impact and effectiveness of the film. The successful integration of these elements contributes to the films' broader appeal and acclaim on the international stage.

The evaluation of a film's quality typically involves assessing its achievements in aesthetic, artistic, creative, and technical aspects across various departments of filmmaking. These criteria are essential for determining the film's overall excellence and its potential to stand out in prestigious awards.

According to the survey, out of 389 respondents, 310—representing 79.6%—believe that award-winning films in the Foreign Language/International Feature Film category at the Oscars exemplify excellence in these key areas. This consensus highlights that such films are often distinguished by their superior aesthetic appeal, artistic vision, creative originality, and technical proficiency.

This strong agreement suggests that the films recognized in this category consistently meet high standards of filmmaking. Consequently, it raises a pertinent question about the Indian entries: whether they might be falling short in these critical aspects, thereby impacting their success in the Foreign Language/International Feature Film category. This indicates a potential area for further investigation to determine if improvements are needed in Indian films to align with the high standards expected at the Oscars.

A significant 74.5% of respondents believe that award-winning films are often distinguished by their multi-layered presentation, which significantly enriches the viewing experience. Such

films are noted for their ability to establish a compelling tone from the outset and to employ metaphors and subtext throughout, adding depth and complexity to the narrative. This layered approach not only enhances the overall impact of the film but also engages audiences on multiple levels, offering a more immersive and nuanced experience.

This characteristic of multi-layered storytelling, however, may be an area where Indian films submitted for the Foreign Language/International Feature Film category at the Oscars could be lacking. The feedback suggests that these films might not fully utilize the potential of complex narrative structures and subtle sub-textual elements, which are often key to achieving the kind of critical acclaim that leads to award-winning success. As such, this could be a critical factor to address in order to elevate the quality and competitive edge of Indian entries in this prestigious category.

A substantial 74.3% of respondents believe that the efforts and resourcefulness of the teams behind award-winning films in the Foreign Language/International Feature Film category at the Oscars are crucial to their success. These teams play a vital role in various areas such as marketing and positioning, which are essential for generating awareness, creating buzz, and enhancing visibility among the Academy's voting members. This strategic approach not only helps in promoting the film but also significantly influences its chances of winning an award.

The respondents' insights suggest that the comprehensive efforts involved in effective marketing and positioning are instrumental in securing accolades. The survey reveals that 59.8% of respondents believe Indian entries fall short in this regard and lagging in these critical areas. The lack of robust marketing and positioning strategies could be a contributing factor to the lower success rate of Indian films in the Oscars' Foreign Language/International Feature Film category.

5.2.1.3 INDIAN FILMS RARELY GET OSCAR NOMINATIONS - PERCEIVED REASONS

The survey reveals that Indian films submitted for the Best Foreign Language Film category at the Oscars frequently encounter challenges related to both their content and the application of cinematic language. Specifically, the issues often involve the strength and originality of the story and screenplay, which may not be compelling or innovative enough to capture international interest. Additionally, the use of cinematic language in these films is often inconsistent and fails to effectively enhance the visual presentation.

A significant majority of respondents have identified problems in both areas: the content of the films and the use of cinematic language. Out of the 377 respondents surveyed, 285 individuals—representing a substantial portion—acknowledge that Indian films face deficiencies in both the narrative aspects and the execution using film language. This highlights the need for improvement in both to increase the films' chances of making a notable impact in the Foreign Language/International Feature Film category at the Oscars.

The findings indicate that respondents' opinions on potential underlying factors for Indian films' infrequent nomination for the Oscar in the Best Foreign Language/International Feature Film category is related to marketing and audience reach. Indian films competing for this prestigious award often face challenges in effectively marketing themselves and engaging with a broad audience of voting members. Approximately three-quarters of the respondents acknowledge that the success of award-winning films in this category is significantly influenced by the strategic efforts and creative initiatives of their marketing teams. These efforts enhance the film's visibility and generate buzz among the Academy voters, which is crucial for securing nominations.

Addressing these gaps in promotional efforts could be key to improving the visibility and competitive edge of Indian films in future award considerations.

A notable 66.4% of respondents believe that there are issues in selecting Indian films for Oscar consideration in this category. This suggests a widespread perception that the selection criteria or procedures may not effectively identify the films best suited for international recognition. Majority of participants feel there is room for improvement in how films are chosen for nomination. This feedback highlights the need for a critical review and potential reform of the selection process to enhance the likelihood of Indian films making a significant impact in the Foreign Language/International Feature Film category at the Oscars.

To investigate why Indian films are rarely nominated for the Oscar in the Best Foreign Language/International Feature Film category, an approach was taken to evaluate and compare these films with those from other countries that have received nominations. This involved analyzing the characteristics and factors that contribute to the success of foreign films in this category.

The survey sought to gather opinions on whether foreign films nominated for the Oscar are perceived as superior to Indian films and, if so, what factors contribute to their perceived excellence. The findings reveal a nuanced perspective among respondents. While 43.6% of

respondents believe that foreign films are indeed of higher quality, a substantial 38.1% of respondents remain neutral on this issue. This significant proportion of neutral responses complicates the ability to draw a definitive conclusion about the comparative quality of foreign films versus Indian films.

As a result, the survey's mixed responses indicate that while there is some belief in the superior quality of foreign films, the lack of consensus makes it challenging to conclusively determine the factors contributing to their perceived excellence over Indian films. This complexity underscores the need for further investigation into the specific elements that might be influencing the success of foreign films in the Oscar nominations process.

According to the survey, 74% of respondents (282 out of 381) believe that films in India are predominantly perceived as entertainment rather than as an art form. This perspective suggests that many films are primarily created with an emphasis on entertainment value, often catering to popular tastes and immediate commercial success. This focus on maximizing entertainment appeal can sometimes come at the expense of the more nuanced and artistic elements of filmmaking.

As a result, films produced with a strong entertainment focus lack the depth and sophistication required to compete effectively on a global stage. The emphasis on delivering mass appeal and catering to local preferences limit the films' broader, more universal appeal that is often necessary for international recognition and success. This trend underscores a potential gap in the creative and artistic aspects of Indian cinema that could be addressed to enhance its competitiveness in global film festivals and awards.

5.2.1.4 INDIAN FILMMAKING SCENARIO

Additionally, a significant portion of respondents feels that films in India are predominantly targeted at Hindi-speaking or regional language audiences, with less emphasis on appealing to a broader, more diverse audience. Specifically, 64.7% of respondents share this view, indicating that filmmakers prioritize regional and language-specific elements in their work. This focus on catering to specific linguistic or cultural groups limit the films' broader appeal and impact.

These insights highlight a need for a shift in both the perception of films as an art form and the approach to filmmaking, encouraging a broader perspective that can enhance the quality and reach of Indian films on the international stage.

A substantial 78.6% of respondents believe that market-driven forces significantly impact the production of high-quality films in India, particularly those with original content and excellence in artistic, cinematic, and technical aspects. This perspective suggests that financial and commercial pressures often prioritize marketability and profitability over creative and artistic values, which lead to a compromise in the overall quality of films.

Similarly, according to the survey, 291 out of 379 respondents agree with this perspective that, independent cinema in India, which often strives to defy conventional market pressures, do not receives adequate recognition, support, and promotion. while only 33 disagree. This overwhelming agreement suggests that independent films, which frequently challenge traditional market norms, are not receiving the support they need.

The consensus highlights that independent cinema in India faces significant hurdles in gaining the recognition and encouragement it deserves. This support is crucial for fostering innovative and creative filmmaking that deviates from mainstream market expectations. The survey's findings imply that increased recognition, encouragement, and promotion from industry stakeholders and possibly government subsidies or incentives could significantly benefit independent filmmakers. Such measures would help ensure that these films receive the attention and resources necessary to thrive and contribute to the diversity and richness of Indian cinema.

A significant 82.9% of respondents, or 315 out of 380, believe that despite India being the world's largest film-producing country, the majority of Indian audience exhibit limited cinema literacy. This means that few individuals truly appreciate the complexities of filmmaking, including its artistic, technical, and business aspects. This lack of deeper understanding among audiences adversely impacts the types of films that are produced, as the preferences and knowledge of the audience can influence the industry's focus and output.

Nevertheless, 71.3% of respondents acknowledge that creative Indian individuals possess the potential to excel on par with world-class technicians and artists. This recognition suggests that if these talented individuals are given the opportunity to fully explore their creativity, commit to their projects, and receive the necessary support and conviction, they could produce work of exceptional quality. This view highlights a significant belief in the potential for Indian filmmakers to achieve excellence, provided they are supported and encouraged to reach their full creative potential.

5.2.2 INTERVIEWS AND DISCUSSIONS

The study aimed to offer a thorough analysis of Indian cinema's representation at prestigious international platforms such as the Oscars by incorporating insights from a diverse focus group. This group included filmmaking professionals, such as directors and producers of films submitted as official Indian entries for the Oscars, as well as experts in key areas of filmmaking, including cinematography, editing, sound design, and screenplay writing. Additionally, the study engaged academicians and officers involved in film education, curation, reviewers, and critics.

The focus group collectively provided a rich qualitative perspective on both the strengths and areas for improvement in Indian cinema. Their extensive expertise and significant contributions to the industry offered valuable insights into how Indian films are perceived and positioned on the global stage.

By gathering and analyzing the views of these seasoned professionals, the study aimed to identify key factors that impact the success of Indian films in international competitions and highlight potential areas for enhancement. This comprehensive approach ensures a well-rounded understanding of the challenges and opportunities facing Indian cinema in its quest for international recognition.

5.2.2.1 INTERNATIONAL PLATFORMS

Participants in the focus group discussions emphasized the pivotal role of prestigious film festivals and awards in elevating a film's visibility and enhancing its business prospects on a global scale. Key international platforms highlighted by the participants include the Oscars, Cannes, Berlin, Venice, Toronto, and Sundance.

One participant underscored the importance of the Oscars, stating, "The Oscars are important because any other award cannot match the visibility and buzz they create." Another noted, "Even being part of the final nominees at the Oscars gives a film an unprecedented buzz," while a third participant added, "A win at the Oscars enhances the commercial viability of the film many folds."

The participants also highlighted the role of film festivals and awards in marketing and publicizing films. One participant remarked, "These festivals not only help a filmmaker showcase her work to a wider world audience but also open an opportunity to market films." Another emphasized, "Visibility at these events is essential for attracting international distributors and audiences."

However, it was noted that the universal appeal of a film's content and treatment, when combined with effective marketing strategies, are essential factors for achieving international success. Several participants pointed out that a film's content and its ability to resonate on a universal level significantly contribute to its global success. For instance, one participant illustrated this point with the example of Bong Joon Ho's film "Parasite," which won four Oscars. The participant explained, "The critical acclaim for 'Parasite' translated into major box office success because the content resonated with a universal audience."

5.2.2.2 STATUS OF FOREIGN LANGUAGE FILM AWARD CATEGORY

Participants widely regard the Oscar Film Award in the Foreign Language/International Feature Film category as a prestigious and influential accolade, instrumental in elevating non-English language films to international prominence. Terms such as "very respected category," "significant award," and "prestigious and highly dignified" reflect the strong appreciation for the award's role in showcasing global cinema. It was noted that most winners are deserving, and often all nominees are of high quality.

While some view the Oscars as the ultimate form of recognition, others compare it with other notable festivals like Cannes, expressing a range of opinions. The Oscars are seen as a platform that encourages high standards in filmmaking, with statements highlighting the award's role in promoting serious content and treatment by filmmakers globally.

The award significantly boosts a film's visibility and enhances its distribution and public recognition. Winning or being nominated for an Oscar is considered transformative, with films often gaining a 'cult status' following their win.

Criticism was directed at the selection process, with concerns that socio-political influences or commercial interests might affect fairness. Some participants described the process as potentially "pre-decided and manipulated," raising doubts about its transparency and impartiality. The belief that the Oscars favor films with substantial lobbying and marketing budgets was noted as a pressing issue needing resolution.

Winning or being nominated for an Oscar is viewed as a matter of national pride, reflecting a deep desire for validation. However, there is significant debate over the films India selects to submit. Critics argue that the choice of films often lacks merit, questioning whether the most

deserving films are chosen and suggesting that the selection process is frequently surrounded by controversy.

5.2.2.3 OSCAR WINNERS IN FOREIGN LANGUAGE FILM CATEGORY

Many participants emphasize that successful films in the Foreign Language/International Feature Film category typically feature themes that resonate universally, effectively bridging cultural and linguistic divides. For a film to truly stand out on the international stage, it must possess universal appeal, embodying themes that are relatable to a global audience. This requires not only the incorporation of broad, universal human themes but also the effective use of cinematic visual language.

Additionally, it is crucial that these films authentically represent local stories and cultural contexts, while still being accessible and engaging to audiences around the world. The ability to present local narratives in a manner that resonates with a diverse, international audience is a key factor in their success. Films that manage to achieve this balance—rooted in their own cultural milieu but crafted in a way that speaks universally—are often seen as highly successful and impactful.

Findings indicate that high-quality production elements such as cinematography, editing, and sound design are crucial for films in the Foreign Language/International Feature Film category. Films that tackle contemporary issues and reflect current socio-political contexts are notably favored. This is evident from comments highlighting the importance of social and political relevance, as well as the depth of emotional portrayal in films.

There is a perception that the selection process for this category is highly subjective and influenced by the personal preferences of the jury members. The diversity of films—encompassing various demographics, languages, and cultures—adds to the complexity of the selection. As noted, there is no standardized formula for selection, making the process unpredictable and reliant on individual tastes.

An ideal film in this category is seen as one that blends deep cultural roots with universal human themes, delivered through outstanding storytelling and production quality. Successful films typically balance universal appeal with cultural authenticity, offering unique and engaging content that resonates with a global audience. Technical excellence and innovative use of cinematic

language are also critical factors. The selection process remains subjective, shaped by the varied preferences and perspectives of Academy members.

5.2.2.4 SIGNIFICANCE OF WINNING AN OSCAR

Participants largely view an Oscar win as a mark of cinematic excellence and a source of national pride, reflecting its prestigious status within the global film industry. Winning an Oscar is seen as a significant validation of a film's quality and can greatly enhance the profile of both the filmmakers and the country's cinema. This recognition often leads to increased international interest and opportunities, elevating the film industry's global standing. Statements like "It motivates global audiences to assess other films of the country" and "It sets an international standard for a filmmaker" underscore the pride and global recognition associated with an Oscar win.

However, some participants question the importance of the Oscars, pointing out issues such as limited representation, perceived biases, and an overemphasis on Western validation. There is debate about whether international awards are necessary for a film's recognition or if its intrinsic qualities should be celebrated independently. Comments like "Not really. A film winning in the big 3 (Cannes, Berlin, Venice) is far more prestigious" highlight this skepticism. Despite these doubts, the extensive media coverage and global reach of the Oscars are recognized as crucial for increasing a film's international visibility. The Oscars are noted as the only award with such widespread recognition and reputation, which contributes to the film's and the country's global profile.

While there is some scepticism about the Oscars' role and significance, the prevailing sentiment is that winning or being nominated for an Oscar is a major achievement, bringing considerable pride and international acclaim to both the filmmakers and their country.

Comparing Oscar-winning foreign films to Indian entries

Films that win the Oscar for Foreign Language/International Feature Film typically have universal themes that transcend cultural and linguistic boundaries. Participants observed that Indian films often struggle to achieve this level of broad resonance. Common critiques include the lack of a strong visual cinematic language in Indian films, which is essential for gaining international recognition. Comments such as "Indian films are extremely verbose and lack

universal human themes" and "Indian films often fail to use a strong visual cinematic language" highlight these concerns.

Indian films are also noted for reflecting a very specific cultural style, which may not align with the broader criteria of the Academy. Participants frequently mentioned that Indian films lag in production values, sound design, and visual language compared to their international counterparts. Statements like "Indian films lack good production values" and "The technical finesse of Oscar-winning films is a benchmark Indian entries struggle to meet" underscore these issues.

While some participants believe that Indian films are creatively and technically comparable, the unique socio-cultural context of Indian cinema presents challenges for international acclaim. Comments such as "Beautiful original stories are coming out of India, but lack finesse due to funding and technical constraints" and "Indian films should focus more on quality and less on national pride" suggest that a shift towards high-quality content and innovative storytelling is necessary.

Effective marketing and international promotion are crucial for Oscar success. Participants noted that Indian films, despite their potential, often fall short in these areas. Remarks such as "Award-winning films are effectively marketed, whereas Indian entries are inadequately promoted" emphasize the need for better promotion and marketing efforts.

The subjective nature of film selection both in India and at the Oscars adds complexity to the comparison. Participants pointed out that "The process is arbitrary, with unclear selection criteria and jury qualifications" and "Comparing Indian films with Oscar winners is like comparing apples to oranges due to differences in budgets and filmmaking styles."

In summary, participants emphasized that, Indian films face challenges in achieving universal appeal, maintaining high production values, and effectively marketing themselves on the international stage. There is a need for a more strategic approach to film selection and promotion, focusing on high-quality, innovative content that resonates globally while preserving cultural authenticity. Addressing these issues could improve the competitiveness of Indian films in international forums.

Comparing content and film language in Indian vs. Oscar-winning films

Some participants noted that Indian films often lack the unique and original content needed to provoke a strong emotional or intellectual response from audiences. These films are deeply rooted in cultural narratives that may not always align with the Western-centric perspectives of the Oscars. The distinctive cultural elements, such as music, songs, and specific approaches to storytelling, can make Indian films appear both fresh and unique but also potentially challenging for an international jury to fully grasp. Comments such as "Content is not unique," "Our films sometimes fail to evoke specific emotional or intellectual responses," and "Indian films' unique narrative style and use of music make them distinct but not easily translatable for a global audience" reflect these concerns.

Participants also highlighted that, despite strong narratives and impactful storytelling, Indian films often fall short in technical sophistication compared to international standards. The influence of box office success can skew the style and content of Indian films, with shortcomings noted in areas like cinematography, *mise-en-scène*, sound design, and editing. While some Indian films are technically and creatively strong, they often lack the comprehensive excellence required for international recognition. Remarks such as "Films like *Court* (2015) deserved a nomination but were technically not on par with films like *Roma*," and "Indian films generally lack interesting *mise-en-scène*, good editing, and sound design," illustrate these issues. Participants feel that a focus on box office success over artistic quality impedes the films' ability to achieve international acclaim.

The analysis underscores the significant gaps and challenges faced by Indian films in the Foreign Language/International Feature Film category at the Oscars. Indian cinema, while rich in narrative and cultural depth, often struggles with originality and technical polish needed for global recognition. A predominant emphasis on box office performance rather than artistic excellence hinders international success. To improve competitiveness and gain recognition on global platforms like the Oscars, Indian films need to prioritize both innovative storytelling and high production values. Enhancing technical and artistic quality and adopting a balanced approach that values both content and craft are essential steps for advancing Indian cinema's global standing.

5.2.2.5 MARKETING AND OUTREACH

Some participants expressed discomfort with the concept of campaigning for awards, advocating for merit-based recognition rather than promotional efforts. However, others highlighted that marketing and outreach to Academy voters are crucial for securing nominations or wins in the Foreign Language/International Feature Film category. Although marketing is recognized as essential, limited budgets often pose a challenge, particularly for independent Indian producers. Remarks such as "Marketing is integral to the presentation of the film," "Catching eyeballs is necessary because you are competing with the best of world cinema," and "Sometimes brilliant films are made by small-time filmmakers, but they never enter their films due to the huge expenditure involved" reflect the necessity and difficulty of effective marketing. Despite ethical reservations, many acknowledge that marketing is indispensable for success in the highly competitive Oscars environment.

Experts noted that access to marketing resources and expertise significantly impacts a film's chances of nomination. There is a call for government support to help Indian producers finance marketing efforts and navigate the complexities of the Oscars campaign. Suggestions include broadening the selection criteria to involve more film enthusiasts and critics rather than relying solely on fame and influence. Statements like "You need much money. If you have much money and support from your country, it would make your life much easier," and "The Indian Film fraternity & the Government should raise money to aid the Indian producer," highlight the need for additional support.

The findings emphasize the crucial role of marketing and outreach in securing Oscars nominations and awards. While marketing is deemed essential, challenges such as financial constraints, ethical concerns, and the complexity of the campaigning process persist. There is a general consensus on the need for reforms to make the selection process more inclusive and equitable and calls for government intervention to support Indian producers are prominent. Navigating marketing and outreach remains a significant factor in achieving success in the competitive international film awards landscape.

5.2.2.6 SELECTION OF INDIAN FILM ENTRY FOR OSCAR

Participants indicate that the current process for selecting India's Oscar entries often lacks the vision and understanding necessary to ensure international competitiveness. The controversy surrounding the selection of India's official Oscar entries suggests that the films chosen do not always represent the best of Indian cinema. Remarks such as "Most of the official entries to the Oscars from India unfortunately do not match up to the competition," and "The selection of films in India is peer-based and lacks vision," highlight concerns about the effectiveness and foresight of the selection process.

There is a perception that Indian films which meet all competitive criteria are frequently overlooked as official entries. Even when deserving films are selected, they often lack the budget required for effective promotion to Academy voters. One participant noted, "There are Indian films that match up in all the parameters, but most of the time, those films are not our official entry to the Oscars."

Participants express dissatisfaction with the current selection process, citing issues such as bias, incompetence, and lack of transparency. There is a call for significant reforms, including the formation of independent juries comprised of industry experts with diverse backgrounds. Suggestions for improvement include increasing transparency, broadening the decision-making pool, and incorporating international perspectives. Concerns about the selection committee's qualifications and fairness are evident from remarks like, "Concerns are raised regarding the selection committee's qualifications, fairness, and alignment with industry standards."

The subjective nature of film evaluation and selection is identified as a major challenge, contributing to inconsistencies and controversies. Participants call for greater diversity and inclusion within selection committees and emphasize the need for transparent processes and accountability. Recommendations include professionalizing the selection process by establishing clear criteria, publicizing selection guidelines, and ensuring decisions are based on merit. Suggested improvements involve providing training for committee members, instituting standardized evaluation protocols, and fostering engagement with global cinema trends.

There is a strong emphasis on understanding international standards for cinematic excellence when selecting films for Oscar entry. Participants also highlight concerns about the influence of lobbying and regional biases, advocating for impartiality and integrity in decision-making. Remarks such as "Study past Oscar winners and nominees, benchmarking against global

trends," and "Mitigate the impact of lobbying through transparent processes," underscore the need for a more objective and globally informed approach.

A consensus on the need for reform in selecting Indian films for the Oscars is felt strongly. Key concerns include enhancing transparency, professionalism, and inclusivity in the selection process, as well as aligning with international cinematic standards. Addressing these issues and implementing constructive reforms are emerged essential to improving the credibility and effectiveness of India's Oscar selection process.

5.2.2.7 REASONS FOR INDIA'S LIMITED SUCCESS

The analysis of focus group discussions on reasons for India's limited success at the Oscars reveals that India's success at the Oscars is significantly impacted by the selection of films deemed inappropriate for international competition. Participants frequently emphasize the need for choosing films that resonate with global audiences and meet international standards. Concerns are voiced about the selection process lacking transparency and impartiality, which affects the recognition of deserving films. Remarks such as, "Most of the time, we selected the film to represent India. It needs to be corrected," and "Wrong selection by the committee and little support from the government for marketing and promotions," reflect dissatisfaction with the current system and call for a reformed, impartial selection process.

There is also skepticism about the fairness of the selection process, with some participants suggesting that cultural biases and perceptions of American supremacy within the Academy might influence nominations. Statements like, "India has to evolve its mechanism to develop and encourage film sensibility," and "There is a deep anti-Indian bias in the Oscar jury," highlight concerns about how cultural biases may affect the chances of Indian films being recognized.

Challenges within the Indian film industry are identified, including a focus on commercial entertainment, lack of mature content, and insufficient technical finesse. Comments such as, "Lack of mature content" and "We have set shallow standards of creativity and technicality," underscore the disparity between Indian films and their international counterparts. There is a call to improve storytelling authenticity and production standards to better align with global benchmarks.

Logistical challenges, such as high lobbying costs and inadequate government support, are noted as barriers to success. Participants mention issues like, "There is almost no support from the state," and "Lobbying for votes is very expensive," which highlight the difficulties faced in

promoting films internationally. The lack of resources for independent cinema and the underutilization of talent due to easy money for average films are also significant concerns.

Quality issues related to narrative construction, character development, and production design are identified as areas needing improvement. Participants stress the importance of storytelling and production quality in achieving international recognition, with remarks such as, "The construction of narrative: The stories are strong, but the narrative structure may be enhanced," and "There is a gap in production design in Indian films compared to foreign counterparts."

The findings point to multiple factors affecting India's Oscar success, including issues with film selection, cultural biases, challenges within the industry, logistical barriers, and quality concerns. Addressing these issues requires a collective effort from filmmakers, industry stakeholders, and policymakers to enhance the standard and global appeal of Indian cinema.

5.2.2.8 INDIAN FILMMAKING SCENARIO AND CINEMA LITERACY

Participants observe a notable shift in Indian audience preferences, particularly in urban areas where exposure to international content via OTT platforms is increasing. There is a growing appreciation for quality cinema, although this trend is more pronounced in specific regions. This is reflected in statements such as, "The cinema literacy of Indian audiences is more about escapism than realism," and "Film education should be integrated into high school curricula." Additionally, the observation that "Indian art cinema is rarely released theatrically and is predominantly showcased at festivals" suggests a need for formal mechanisms to enhance content comprehension and appreciation.

The commercial-driven nature of Indian cinema is highlighted as a significant obstacle. Participants point out issues such as limited funding for non-commercial projects, an overemphasis on profitability, and Bollywood's dominance. Remarks like, "The cinema business is dependent on its audience and viewership," and "Indians are passionate producers and consumers of our culture," underscore the impact of commercial priorities on the industry's creative output. There is a consensus on the necessity for more diverse and quality-driven content.

Regional cinema, especially from South India, is praised for its compelling storytelling and artistic excellence. Participants note that audiences are becoming more discerning, distinguishing between exceptional and mediocre films. Statements such as, "India is not a country; it is a continent," and "Every region in India has its cinematic tradition," highlight the vibrancy and

influence of regional industries. Despite the proliferation of streaming platforms and world cinema, audiences predominantly prefer films in their native languages.

Calls for institutional support and government initiatives to promote independent filmmaking and art cinema are prevalent. Suggestions include integrating film education into school curriculums, establishing distribution networks for niche content, and incentivizing quality filmmaking. Remarks such as, "The independent filmmakers are always strapped for resources and have no institutional support," and "Film literacy, barring a few states, is weak," reflect the need for systemic support to elevate Indian filmmaking.

The rise of OTT platforms presents both opportunities and challenges. While they facilitate diverse storytelling and global content accessibility, concerns about content homogenization and the need for innovation are noted. Observations like, "The audience in India is maturing in urban centers due to exposure to international content," and "The Indian filmmaking scenario is quite promising," highlight the positive impact of OTT platforms on audience tastes and the potential for growth in the industry.

Overall, participants recognize the talent and diversity within the Indian film industry while acknowledging persistent challenges such as funding constraints and a lack of reliable institutional support. Despite these hurdles, there is optimism about the potential for growth and innovation in Indian cinema, as reflected in statements like, "Indian audiences will appreciate and value high-quality content if provided with it," and "The problem lies with the filmmakers and not the public." The focus on profitability rather than quality is identified as a key issue needing to be addressed.

5.2.3- INSIGHTS FROM TEXTUAL ANALYSIS

An extensive textual analysis of Indian films submitted for the Oscars between 2015 and 2019, along with a review of the award-winning films from the same period, has yielded a detailed evaluation of both strengths and weaknesses. The study primarily concentrated on two key aspects: the 'content' of these films and 'use of film language'. However, through repeated viewings and meticulous analysis, several additional dimensions emerged that offer deeper insights into the films' characteristics and performances.

In Chapter Six, a comprehensive examination of these films is presented, capturing the nuanced findings derived from this in-depth analysis. This chapter thoroughly explores how Indian entries utilized narrative content and cinematic language to engage with audiences and compete

on the international stage. It identifies specific areas where Indian films demonstrated notable strengths, such as innovative storytelling and unique cultural perspectives, while also highlighting areas needing improvement, such as technical execution and thematic universality.

The summary provided here offers a concise overview of these observations, serving as a reference to the broader and more detailed analysis found in the main chapter. This brief summary encapsulates the key points from the in-depth review, outlining both the achievements and limitations of Indian films in their quest for Oscar recognition during this period.

5.2.3.1 QUALITIES IN AWARD WINNING FILMS

Films that secure accolades in the foreign language category at the Oscars consistently display a range of defining features that contribute to their recognition and success on the international stage. These films are notable for their unique perspectives, often offering fresh and distinctive viewpoints that illuminate lesser-explored narratives, cultures, or social issues. They challenge conventional storytelling norms, providing audiences with new insights into the human experience.

Authenticity is a critical attribute of these films, as they aim to portray the complexities of human emotions, relationships, and societal dynamics with honesty and integrity. This genuine approach fosters a deep emotional connection with viewers. They also make a significant emotional impact, skilfully navigating the intricacies of the human condition and eliciting profound responses ranging from joy and empathy to sorrow and introspection.

Excellence in various artistic disciplines is evident in these films, with exceptional craftsmanship in cinematography, production design, costume design, editing, and sound design. Every element is meticulously crafted to enhance the storytelling and immerse viewers in the film's world. Moreover, they often push the boundaries of technical innovation, showcasing groundbreaking techniques and advancements in filmmaking technology, demonstrating a mastery of the medium that elevates the cinematic experience.

Originality is highly valued, with award-winning films offering fresh perspectives and innovative storytelling approaches. They defy genre conventions and formulaic narratives, embracing creativity and risk-taking in pursuit of artistic excellence. These films also receive significant critical acclaim and festival success, earning accolades from both audiences and critics, and demonstrating their artistic merit and cultural significance.

Cinematic elements such as symbolism, metaphor, visual motifs, and narrative structure are expertly utilized to enrich the storytelling, adding layers of meaning and subtext. Effective marketing strategies further contribute to their success, ensuring that the films reach their target audience and generate significant buzz within the industry. Additionally, while deeply rooted in specific cultural contexts, these films possess a universal appeal that transcends geographical and cultural boundaries, resonating with diverse audiences and fostering cross-cultural understanding.

5.2.3.2 INDIAN FILM ENTRIES

When assessing the qualities and performance of Indian films competing for the Oscar's Best International Feature Film category in comparison to award-winning films, several notable observations arise.

Originality is a critical factor in filmmaking, distinguishing a film through creative ingenuity and innovative storytelling that capture audiences' attention. Films that lack originality, whether in their thematic content or presentation style, risk becoming overshadowed by more daring and pioneering works. For Indian films, originality is particularly crucial. Many submissions struggle with challenges related to thematic novelty and inventive presentation. Conventional storytelling or narratives tailored specifically for Indian audiences often hinder their appeal to international audiences and jurors.

The lack of originality in Indian submissions can be attributed to factors such as reliance on established formulas, cultural expectations, and a focus on commercial success. Among the five Indian films studied, two face issues of plagiarism, while two others are very specific to particular national contexts. Cultural specificity can both enhance and limit a film's reception. While an authentic portrayal of a specific culture can deepen emotional impact and authenticity, it may also alienate audiences unfamiliar with or having different cultural references, potentially narrowing the film's global appeal.

Additionally, limitations in content presentation, such as formulaic narrative structures, conventional visual aesthetics, and minimal experimentation with cinematic techniques, contribute to the perceived lack of originality. Narrow thematic scope in Indian films often restricts the exploration of central themes. The films submitted for the Best International Feature Film category at the Oscars frequently offer a less comprehensive and nuanced examination of the human experience.

Indian films also often struggle to balance thematic depth with accessibility and universal appeal. Although a focused narrative can provide clarity and coherence, it may result in oversimplification and superficiality. An overly narrow thematic focus may overlook the complexities and contradictions of the human condition, leaving audiences yearning for a more detailed and multifaceted exploration.

Visual aesthetics, including cinematography, production design, and artistic composition, are integral to cinematic storytelling. Indian films frequently lack striking visual elements and fail to fully utilize their visual components, which can result in a less compelling and memorable viewing experience. Techniques such as camera angles, lighting, and framing are essential for influencing a film's mood, tone, and narrative dynamics. Neglecting these aspects can lead to a visually flat or uninspired presentation.

Artistic composition, including visual motifs, symbolism, and colour palettes, adds depth and meaning to a film's narrative. When these elements are underutilized or overlooked in Indian entries, it represents a missed opportunity to engage viewers on a symbolic or subconscious level, resulting in a less resonant storytelling experience.

Production design, encompassing set design, props, costumes, and makeup, is also vital. While it should align with the film's thematic and narrative goals, Indian entries often show inadequacy in this area, diminishing their overall impact.

Finally, the study underscores the role of effective marketing and visibility in the success of foreign language films. Indian films often face challenges in this area due to limited marketing resources and distribution strategies. Successful films typically benefit from targeted promotion, strategic partnerships, international screenings, media outreach, and digital engagement. Furthermore, strong performances at film festivals and international theatrical runs contribute significantly to their success.

5.3 CONCLUSIONS

The study delved deeply into the analysis of the 'content' and 'use of film language' in India's official submissions for the Academy Awards' Best Foreign Language Film category spanning the years 2015 to 2019. It aimed to comprehensively explore how these films portrayed their narratives and themes, and how effectively they utilized the language of cinema to convey their messages to a global audience.

Examining the content involved scrutinizing the stories, characters, and cultural contexts depicted in these films. It sought to understand how each film represented India's diverse cultural tapestry and addressed universal themes that resonate beyond its borders. This aspect of the study considered whether the narratives were compelling, whether they provided insights into Indian society and culture, and how they engaged with broader human experiences.

Simultaneously, the study focused on the use of film language, analysing the technical and artistic elements employed by filmmakers. This encompassed cinematography, editing, sound design, and narrative structure, among other aspects. It aimed to evaluate how effectively these elements were orchestrated to enhance storytelling, evoke emotions, and communicate the intended messages of the films. Furthermore, it considered whether the films demonstrated innovative approaches to filmmaking and whether they successfully integrated these elements to create a cohesive cinematic experience.

By examining both 'content' and the 'use of film language' in India's official Oscar submissions during this period, the study aimed to provide insights into the evolving trends and standards in Indian cinema on the global stage. It sought to contribute to discussions on the representation of Indian cinema internationally and the criteria used in evaluating films for prestigious awards like the Academy Awards.

5.3.1 VERIFICATION OF HYPOTHESIS 1

The hypothesis states that, 'There is a positive correlation between the 'Content' and effective utilization of 'Film Language' (Art, Craft, Grammar of Cinema and Technique used in presentation of the content most effectively by way of its appropriation or enhancement of the same) in the film making and the likelihood of winning an Oscar award.

To achieve significant global impact, a film must connect with international audiences through themes that are universally relatable. This requires not only the integration of broad human

experiences but also the adept use of cinematic language. Award-winning films are noted for their ability to authentically depict local stories and cultural contexts while remaining accessible and engaging to a worldwide audience. The effective presentation of culturally specific narratives in a way that appeals to a diverse global audience is a key factor in their success.

Findings reveal that successful films captivate global audiences by delivering compelling content supported by technical excellence and innovative use of cinematic language. Key elements such as cinematography, mise-en-scène, editing, sound, music, and performances are crucial. Mastery of these aspects enhances storytelling and overall impact, significantly contributing to a film's international acclaim.

On analysing the appealing aspects and factors of Oscar Award winning films in the Foreign Language/ International Feature film category, it is observed from **section 4.4.1 (4.4) of chapter four** that, while telling local stories within specific cultural and social contexts, the content of Award winning films resonate broadly with audiences worldwide.

Section 4.4.2 (4.4) of chapter 4 establishes that the award-winning films in the foreign language/international feature film category of the Oscars use appropriate film language like cinematography, mise-en-scene, editing, sound & music, and production design effectively. This means using these cinematic languages well enhances how the story and screenplay are presented, improving the overall impact of the film.

On analysing possible reasons for Indian films' poor performance in the Oscar awards, it is observed from the **section 4.5.1(4.5) of chapter 4** that Indian entries submitted for the best foreign language film category at the Oscars often face issues either with their content meaning the story and screenplay aren't strong or original enough to appeal internationally or with their use of cinematic language, which is inconsistent and doesn't always enhance the visual presentation of the content.

It can be derived from the above that content and use of film language is crucial for winning an Oscar award in the foreign language film category.

The summarised parameters in figure 4.8.1.7 of chapter four also strongly indicates the importance of appealing content and use of appropriate film language in award winning film in the foreign language film category

Referring to **section 4.9 of chapter four, ‘focus group discussions’** it is observed that the significance of meaningful content and compelling storytelling is clear. Originality and innovation in narrative style and filmmaking techniques are also deemed essential. Focus group discussions with industry experts highlight the following key points –

- "The most important factor is the content and the form used to narrate it."
- "The film's content, its uniqueness, and its relevance to the country's social context."
- "Both content and form are equally important in evaluating a film’s creative merit."
- "The representation of the culture and ethos of the country."

In discussing award-winning films, remarks highlighted features such as:

- "A universal human theme, effective use of cinematic visual language, and strong production values"
- “Exceptional craftsmanship and adherence to a rich cinematic language and expression”

However, similar comments on Indian film entries revealed shortcomings in content and use of film language, including:

- Lack of unique content. (*"Content is not unique. Our films sometimes fail to evoke a specific emotional or intellectual response from the audience"*)
- Need for better craft and originality. (*"There is a pressing need for more innovative and original content in Indian cinema"*) (*"We must concentrate more on content and the craft, as these are markers of a film's worth"*)
- Inferior cinematic language compared to Oscar-winning films. (*"The language and treatment of the films that have won in the category is far superior and more nuanced compared to most Indian films"*)

These insights underscore the importance of both content and its presentation through cinematic language in achieving Oscar recognition.

In conclusion, the data robustly supports Hypothesis 1, emphasizing the critical importance of both content and the effective use of film language in securing success in the Foreign Language/International Feature Film category at the Oscars.

5.3.2 VERIFICATION OF HYPOTHESIS 2

The hypothesis states that, 'The universal appeal of a film is positively associated with an increased likelihood of winning an Oscar award'.

Based on the quantitative data analysis from Chapter Four and the qualitative insights provided in Chapter Five, along with the findings detailed in **Section 5.2.1.2 of this chapter (chapter five)**, titled "**Appealing aspects in Oscar-winning international films.**" it is clear that award-winning films in this category are marked by their "universal appeal." **Section 5.2.2.3 of this chapter (chapter five)** – "**Oscar winners in Foreign Language Film Category**", further underscores that successful films in this category effectively feature themes that resonate on a global scale, transcending cultural and linguistic barriers.

The findings indicate that universal appeal is crucial for international success. For example, as noted in **chapter four**, which discusses film content and universal appeal, Bong Joon Ho's "Parasite" won four Oscars and achieved significant box office success because its content resonated broadly with audiences worldwide.

Successful films in this category often embody themes that are universally relatable while also maintaining cultural authenticity. Focus group participants' remarks, reflected in section **4.10 of chapter four (Universal Appeal and Cultural Authenticity)**, support this notion, with comments such as,

"The first and foremost thing is that the film has to have universal appeal," and,

"A universal human theme and effective use of cinematic visual language are essential."

They also emphasize that while the film should be rooted in its respective culture, it must also offer a local perspective that resonates globally.

Films that win the Oscar in the Foreign Language/International Feature Film category often possess a universal appeal that transcends cultural and linguistic barriers. A common criticism is that Indian films frequently fall short in employing a strong visual cinematic language, which is essential for international recognition.

In contrast, Indian films often face challenges in achieving this broad resonance. Common criticisms include their tendency to lack a strong visual cinematic language, which is crucial for

gaining international recognition. Observations **in section 4.10 of chapter four ‘Universality of Appeal’** include:

- *"The films that win awards appeal to a global audience."*
- *"Indian films are often verbose and lack universal human themes that resonate across cultures."*
- *"Indian films generally fall short in their visual presentation and do not effectively employ a visual cinematic language."*

Given these observations, it can be concluded that Hypothesis 2 is valid, highlighting the significance of universal appeal in achieving success in the Foreign Language/International Feature Film category at the Oscars.

5.3.3 VERIFICATION OF HYPOTHESIS 3

The hypothesis states that, ‘Films that win the Oscar Award demonstrate a higher level of excellence in aesthetic and technical parameters compared to Indian entries’.

In evaluating the performance of Oscar-winning films, a clear consensus among 79.6% of respondents (310 out of 389) indicates that films in the Foreign Language/International Feature Film category are marked by their superior aesthetic appeal, artistic vision, creative originality, and technical proficiency. This widespread agreement underscores that films recognized in this category consistently adhere to high filmmaking standards.

Conversely, Indian films competing in the Best International Feature Film category at the Oscars have frequently faced criticism for their perceived lack of sophistication and artistic finesse. This raises a crucial question: Are Indian entries falling short in these critical areas, thereby impacting their success in this competitive category? Essential production elements such as cinematography, editing, and sound design are considered vital, and the effective application of cinematic techniques and visual storytelling is crucial. As highlighted in feedback,

"All aspects of filmmaking should be outstanding, including plot, scripting, dialogues, casting, cinematography, editing, and soundtrack, which should coalesce into a cohesive visual style," and

"The quality of storytelling, subject matter, plot, directorial skill, performance, and aesthetics are pivotal" (**section 4.10 of chapter four – Technical and Aesthetic Excellence**).

These observations reveal that Indian films often lack the technical sophistication seen in their international counterparts. Feedback includes comments such as,

"Elements like engaging mise-en-scène, well-executed editing patterns, and effective sound design are often missing in Indian films," and

"A balanced integration of all filmmaking departments is a rare sight in Indian cinema"
(**section 4.10 - Use of Film Language and Other Technical Aspects, Chapter Four**).

Given these findings, Hypothesis 3 is supported, suggesting that films that win the Oscar Award exhibit a higher level of excellence in both aesthetic and technical dimensions compared to Indian entries.

5.4 RECOMMENDATIONS

- 1) Acknowledge the crucial role that securing an Oscar in the Foreign Language/International Feature Film category plays in achieving substantial global recognition and commercial success. Based on quantitative data and focus group discussions, there is a clear need to critically review and potentially reform the selection process for Indian films aiming for nomination in this category. Given the high volume of films produced annually in India and the eligibility of many for Oscar consideration, addressing the significant challenges in selecting the most suitable film for nomination is essential. Conducting studies to identify weaknesses in the current selection process and propose areas for improvement to enhance the chances of Indian films making a meaningful impact at the Oscars is suggested.

- 2) To address the gap between artistic and commercial understanding in filmmaking, a comprehensive approach is necessary. This involves providing aspiring filmmakers with training that encompasses both artistic and commercial aspects. It also requires creating an environment that fosters experimentation and rewards creative risk-taking. Additionally, promoting diverse voices and narratives in filmmaking is crucial, along with facilitating collaboration among artists, producers, distributors, and industry stakeholders to achieve a balanced approach. Despite the presence of film schools and training programs, there remains a need for more integrated education that covers both artistic and commercial dimensions. Enhancing cinema literacy in India is essential to encourage audiences to appreciate cinema as a diverse art form beyond mere entertainment. Measures to achieve this include integrating cinema studies into school, college, and university curricula, promoting collective movie viewing followed by discussions through film societies and

festivals, and encouraging the creation of literature with analytical insights. These efforts aim to foster critical thinking among audiences and contribute to a more informed appreciation of cinema.

- 3) It is recommended to conduct a further study to evaluate the strengths and weaknesses within the independent filmmaking sector and to assess its potential for growth and impact. Addressing the challenges faced by independent cinema in India and fostering innovative and creative filmmaking that diverges from mainstream market expectations should be a key focus of this research.
- 4) It is recommended to conduct a comprehensive study to evaluate the performance of Indian films across various prestigious international platforms, such as Cannes, Berlin, Venice, Sundance, and Toronto, in addition to the Oscars. The mixed feedback regarding the perception that foreign films nominated for the Oscars are of higher quality than Indian entries highlights the complexity of this issue and underscores the need for a more conclusive analysis. Such a study could provide valuable insights into how Indian films fare on the global stage and inform strategies to enhance their recognition and success.
- 5) It is recommended to implement measures to enhance the promotion of the International Film Festival of India (IFFI) both nationally and globally. Despite being followed by the majority of respondents and ranking third in preference among over ten major international film festivals and awards, IFFI's popularity and perceived importance at the national and international levels suggest that it has significant potential for growth. Increasing its visibility and recognition could bolster its status and impact on the global film community.
- 6) It is recommended to conduct future research to thoroughly understand the functioning, need, significance, and potential outcomes of the numerous film festivals operating at local, state, national, and international levels in India. This exploration could provide valuable insights into how these festivals contribute to the film industry and their overall impact.

- 7) It is recommended to conduct a comprehensive examination of the various film awards presented annually for Indian films at both national and regional levels including the International Indian Film Academy Awards (IIFA), which is held outside of India. Gaining insights into their operations and impact on stakeholders and the public could be valuable. This research area also offers a significant opportunity for scholarly investigation to better understand the awards' influence and effectiveness.

- 8) Given the nuanced understanding of various aspects of filmmaking, it is recommended to include an academically trained professional as a regular member of the selection panel. Their expertise would contribute constructively to the selection process and significantly enhance the overall value and effectiveness of the decision-making procedures.

ANNEXURES

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ANNEXURE A
LIST OF INDIAN FILMS SUBMITTED FOR OSCARS IN THE BEST FILM IN
FOREIGN LANGUAGE CATEGORY 1957-2023:

Year	Movie	Language	Director	Result
1957	Mother India	Hindustani	Mehboob Khan	Nominated
1958	Madhumati	Hindustani	Bimal Roy	Not nominated
1959	Apur Sansar (The World of Apu)	Bengali	Satyajit Ray	Not nominated
1962	Sahib Bibi Aur Ghulam	Hindustani	Abrar Alvi	Not nominated
1963	Mahanagar(Metropolis)	Bengali	Satyajit Ray	Not nominated
1965	The Guide	Hindi	Vijay Anand	Not nominated
1966	Amrapali	Hindi	Lekh Tandon	Not nominated
1967	Aakhari Khat (The Last Letter)	Hindi	Chetan Anand	Not nominated
1968	Badi Bahen (Elder Sister)	Hindi	Hrishikesh Mukherjee	Not nominated
1969	Deiva Magan	Tamil	A. C. Tirulokchandar	Not nominated
1971	Reshma Aur Shera	Hindi	Sunil Dutt	Not nominated
1972	Uphaar	Hindi	Sudhendu Roy	Not nominated

1973	Saudagar	Hindi	Sudhendu Roy	Not nominated
1974	Garm Hawa (Hot Winds)	Urdu	M. S. Sathyu	Not nominated
1977	Manthan	Hindi	Shyam Benegal	Not nominated
1978	Shatranj Ke Khiladi (The Chess Players)	Hindustani	Satyajit Ray	Not nominated
1980	Payal Ki Jhankaar	Hindi	Satyen Bose	Not nominated
1984	Saaransh	Hindi	Mahesh Bhatt	Not nominated
1985	Saagar	Hindi	Ramesh Sippy	Not nominated
1986	Swati Mutyam	Telugu	K. Viswanath	Not nominated
1987	Nayakan	Tamil	Mani Ratnam	Not nominated
1988	Salaam Bombay!	Hindi	Mira Nair	Nominated
1989	Parinda	Hindi	Vidhu Vinod Chopra	Not nominated
1990	Anjali	Tamil	Mani Ratnam	Not nominated
1991	Henna	Hindustani	Randhir Kapoor	Not nominated
1992	Thevar Magan	Tamil	Bharathan	Not nominated

1993	Rudaali	Hindi	Kalpana Lajmi	Not nominated
1994	Bandit Queen	Hindi	Shekhar Kapur	Not nominated
1995	Kuruthipunal	Tamil	P. C. Sreeram	Not nominated
1996	Indian	Tamil	S. Shankar	Not nominated
1997	Guru	Malayalam	Rajiv Anchal	Not nominated
1998	Jeans	Tamil	S. Shankar	Not nominated
1999	Earth	Hindi	Deepa Mehta	Not nominated
2000	Hey Ram	Tamil Hindi	Kamal Haasan	Not nominated
2001	Lagaan	Hindi	Ashutosh Gowariker	Nominated
2002	Devdas	Hindi	Sanjay Leela Bhansali	Not nominated
2004	Shwaas (The Breath)	Marathi	Sandeep Sawant	Not nominated
2005	Paheli (Riddle)	Hindi	Amol Palekar	Not nominated
2006	Rang De Basanti	Hindi	Rakeysh Omprakash Mehra	Not nominated
2007	Eklavya: The Royal Guard	Hindi	Vidhu Vinod Chopra	Not nominated

2008	Taare Zameen Par (Like Stars on Earth)	Hindi	Aamir Khan	Not nominated
2009	Harishchandra's Factory	Marathi	Paresh Mokashi	Not nominated
2010	Peepli Live	Hindi	Anusha Rizvi	Not nominated
2011	Adaminte Makan Abu (Abu, Son of Adam)	Malayalam	Salim Ahamed	Not nominated
2012	Barfi!	Hindi	Anurag Basu	Not nominated
2013	The Good Road	Gujarati	Gyan Correa	Not nominated
2014	Liar's Dice	Hindi	Geetu Mohandas	Not nominated
2015	Court	Marathi	Chaitanya Tamhane	Not nominated
2016	Visaranai	Tamil	Vetrimaaran	Not nominated
2017	Newton	Hindi	Amit V Masurkar	Not nominated
2018	Village Rockstars	Assamese	Rima Das	Not nominated
2019	Gully Boy	Hindi	Zoya Akhtar	Not nominated
2020	Jallikattu	Malayalam	Lijo Jose Pellissery	Not nominated
2021	Pebbles	Tamil	P.S. Vinothraj	Not nominated

2022	Chhello Show(The last film show)	Gujarati	Pan Nalin	Not nominated
2023	2018	Malayalam	Jude Anthany Joseph	TBA

<https://www.jagranjosh.com/general-knowledge/list-of-indian-movies-nominated-for-oscar-1665130850-1>

ANNEXURE B

ACADEMY AWARD WINNING FILMS IN THE FOREIGN LANGUAGE CATEGORY

Table below shows the list of Academy award winning foreign language films.

Movie Title	Year	Genre	Country
Gate of Hell	1954	Drama	Japan
La Strada	1957	Drama	Italy
Nights of Cabiria	1958	Drama	Italy France
Mon Oncle	1959	Comedy	France Italy
Black Orpheus	1960	Drama, Fantasy, Music	Brazil; France; Italy
The Virgin Spring	1961	Drama	Sweden
Through a Glass Darkly	1962	Drama	Sweden
Sundays and Cybele	1963	Drama	French
Federico Fellini's 8½	1964	Drama	Italian
Yesterday, Today and Tomorrow	1965	Comedy, Romance	Italy
The Shop on Main Street	1966	Drama, War	Czechoslovakia
A Man and a Woman	1967	Drama, Romance	South Korean
Closely Observed Trains	1968	Comedy, Drama, Romance	Czechoslovakia
War and Peace	1969	Drama, Romance, War	Russian
Z	1970	Crime, Drama, Thriller	Algeria France
Investigation of a Citizen Above Suspicion	1971	Crime, Drama	Italy
The Garden of the Finzi-Continis	1972	Drama, History, War	Italy West Germany
The Discreet Charm of the Bourgeoisie	1973	Comedy	France Italy Spain
Day for Night	1974	Comedy, Drama, Romance	France Italy
Amarcord	1975	Comedy, Drama	Italy France
Dersu Uzala	1976	Adventure, Biography, Drama	Soviet Union Japan

Black and White in Colour	1977	Comedy, Drama, War	France Ivory Coast
Madame Rosa	1978	Drama	France
Get Out Your Handkerchiefs	1979	Comedy, Drama, Romance	France
The Tin Drum	1980	Drama, War	Germany
Moscow Does Not Believe in Tears	1981	Comedy, Drama, Romance	Soviet Union
Mephisto	1982	Drama	Hungary Austria West Germany
Volver a empezar	1983	Drama	Spain
Fanny and Alexander	1984	Drama	Sweden France West Germany
Dangerous Moves	1985	Drama, Sport, Thriller	France Switzerland
The Official Story	1986	Drama, History	Argentina
The Assault	1987	Drama, History, Romance	France
Babette's Feast	1988	Drama	Denmark
Pelle the Conqueror	1989	Drama	Denmark Sweden
Cinema Paradiso	1990	Drama, Romance	Italy France
Journey of Hope	1991	Adventure, Drama	Switzerland Turkey
Mediterraneo	1992	Comedy, Drama, War	Italy
Indochine	1993	Drama, Romance, War	France
Belle Epoque	1994	Comedy, Drama, Romance	Spain France Portugal
Utomlennyesoltsem	1995	Drama, War	Russian
Antonia	1996	Comedy, Drama	Italy, Greece
Kolya	1997	Comedy, Drama, Music	Czech, Slovak and Russian
Character	1998	Crime, Drama, Mystery	Japanese
Life Is Beautiful	1999	Comedy, Drama, Romance	Italy
All About My Mother	2000	Drama	Spain France

Crouching Tiger, Hidden Dragon	2001	Action, Adventure, Drama	China Taiwan Hong Kong United States
No Man's Land (I)	2002	Comedy, Drama, War	Bosnia and Herzegovina, Slovenia, Italy, France, Belgium and the United Kingdom
Nowhere in Africa	2003	Biography, Drama, History	German
The Barbarian Invasions	2004	Comedy, Crime, Drama	Canadian
The Sea Inside (I)	2005	Biography, Drama	Spain France Italy
Tsotsi	2006	Crime, Drama	South Africa United Kingdom
The Lives of Others	2007	Drama, Mystery, Thriller	German
The Counterfeiters	2008	Crime, Drama, History	Austrian
Departures	2009	Drama	Japan
The Secret in Their Eyes	2010	Drama, Mystery, Romance	Argentine
In a Better World	2011	Drama, Romance	Denmark
A Separation	2012	Drama	Iran
Amour	2013	Drama	French
The Great Beauty	2014	Drama	Italian
Ida	2015	Drama	Poland
Son of Saul	2016	Drama, War	Hungary
The Salesman	2017	Drama, Thriller	Iran France
A Fantastic Woman	2018	Drama	Spanish
Roma	2019	Drama	Mexico
Parasite	2020	Thriller, Drama	South Korean
Another Round	2021	Drama, Comedy	Denmark
Drive My Car	2022	Drama	Japan

Source: (Kdashman, 2019)

ANNEXURE C

QUESTIONNAIRE FOR THE SURVEY CONDUCTED FOR THE STUDY

This survey of people is being conducted to know their views and experiences related to the topic of research.

1. Email *

2. Name

3. Age

4. Education((Student to specify subject specialization or faculty/department of study)

5. Address- Village, Town, State, Country

6. Profession/Occupation

7. Please write your association with films or film related activities, if any (Film / media student, work in film industry, work in media/ film and television journalism, member of film club/society, film enthusiast etc

8. How often do you watch movies?

Mark only one oval.

- a. Never
 - b. Rarely
 - c. Sometimes
 - d. Often/Regularly
 - e. Always
-

9. Why do you watch movies?

Tick all that apply.

- a. For time pass
- b. For entertainment
- c. For knowledge & information
- d. For research/study
- Other: _____

10. Types/Kind of movies you like to watch?

Tick all that apply.

- a. Fiction
- b. Documentary
- c. Non-Fiction (other than Documentary)
- d. Animation
- e. Experimental

11. Do you keep track of International film awards and/or film festivals?

Mark only one oval.

- a. Never
- b. Rarely
- c. Sometimes
- d. Often/Regularly
- e. Always

12. Which of the following international film award platforms do you keep track of?

Tick all that apply.

- a. British Academy of Film and Television Arts(BAFTA)
- b. Academy of Motion Pictures, Arts and Sciences (Oscar) Film Awards
- c. Venice Film Festival
- d. Berlin Film Festival
- e. Cannes Film Festival
- f. Golden Globe Awards
- g. Toronto International Film Festival
- h. Sundance Film Festival
- i. Mumbai Academy of Moving Images(MAMI)
- j. International Film Festival of India(IFFI)
- k. Busan International Film Festival
- l. International Film Festival of Kerala(IFFK)
- m. International film festival, Rotterdam
- n. Karlovy Vary International Film Festival
- o. Locarno International Film Festival
- p. Moscow International Film Festival

13. How important is it for a film to win an award in the Foreign Language/International Feature film category at the Oscar Film Awards to get worldwide visibility and business?

Mark only one oval.

- a. Absolutely unimportant
 - b. Unimportant
 - c. Neutral
 - d. Important
 - e. Very Important
-

14. Do you watch official Indian entries sent in the Foreign Language/International Feature film category at the Oscar Film Awards?

Mark only one oval.

- a. Never
 b. Rarely
 c. Sometimes
 d. Often/Regularly
 e. Always

15. Are you concerned about an Indian film winning an Oscar award?

Mark only one oval.

- a. Not at all concerned.
 b. Unconcerned
 c. Neutral/Doesn't matter
 d. Concerned
 e. Very much concerned.

16. Do you make it a point to watch films awarded in the Foreign Language/International Feature film category at the Oscar Film Awards?

Mark only one oval.

- a. Never
 b. Rarely
 c. Sometimes
 d. Often/Regularly
 e. Always

17. Do you think that winning the Oscar award in the Foreign Language/International Feature film category is a matter of pride for a country?

Mark only one oval.

- a. Strongly Disagree
 b. Disagree
 c. Neutral
 d. Agree
 e. Strongly agree

18. Although award-winning films present local stories in the cultural and social context of their specific countries, yet their content is universal in its appeal.

Mark only one oval.

- a. Strongly Disagree
 b. Disagree
 c. Neither agree nor disagree/Neutral
 d. Agree
 e. Strongly agree

-
19. Presentation of the content in award-winning films has appropriate use of film language (Cinematography, Mise-en-scene, Editing, Sound & Music, Performances etc.)

Mark only one oval.

- a. Strongly Disagree
 b. Disagree
 c. Neither agree nor disagree/Neutral
 d. Agree
 e. Strongly agree

20. Award-winning films portray aesthetic, artistic, creative and technical excellence in various departments of filmmaking.

Mark only one oval.

- a. Strongly Disagree
 b. Disagree
 c. Neither agree nor disagree/Neutral
 d. Agree
 e. Strongly agree

21. Award-winning films are generally multilayered which adds to an enriching film viewing experience. Right from setting the tone of the film at the beginning, they progress using metaphor, subtext etc. at both micro and macro level.

Mark only one oval.

- a. Strongly Disagree
 b. Disagree
 c. Neither agree nor disagree/Neutral
 d. Agree
 e. Strongly agree

22. Efforts and resourcefulness of teams of Award winning films in multiple other areas such as marketing, positioning etc. contributes to winning.

Mark only one oval.

- a. Strongly Disagree
 b. Disagree
 c. Neither agree nor disagree/Neutral
 d. Agree
 e. Strongly agree

23. What according to you, is true as far as content and the use of film language (Cinematography, Mise-en-scene, Editing, Sound & Music, Performances etc.) is concerned in Indian films sent as entries in the Foreign Language/International Feature Film category of the Oscars?

Mark only one oval.

- a. Content of Indian entries is either not good or original or strong enough to appeal internationally
- b. Use of language of cinema is mostly inconsistent and often does not complement presentation of content.
- c. Indian entries generally have issues/problems in one of the above.
- d. Indian entries generally have issues/problems in both (a) and (b).
- e. None of the above.

24. Indian film entries fall short in their marketing and in reaching out to maximum number of voting members.

Mark only one oval.

- a. Strongly Disagree
- b. Disagree
- c. Neither agree nor disagree/Neutral
- d. Agree
- e. Strongly agree

25. There is a problem in selection of appropriate films as Indian entries to the Oscar awards in the Foreign Language/International Feature film category.

Mark only one oval.

- a. Strongly Disagree
 b. Disagree
 c. Neither agree nor disagree/Neutral
 d. Agree
 e. Strongly agree

26. Films from other countries which get nominated are better than Indian entries .

Mark only one oval.

- a. Strongly Disagree
 b. Disagree
 c. Neither agree nor disagree/Neutral
 d. Agree
 e. Strongly agree

27. In India, films are looked at more as entertainment and less as an art form, often resulting in unavailability of films which excel in all respects.

Mark only one oval.

- a. Strongly Disagree
 b. Disagree
 c. Neither agree nor disagree/Neutral
 d. Agree
 e. Strongly agree

28. Do you think that films made in various Indian languages are targeted mainly at the respective audience (regional/Hindi language speaking) and do not try to reach beyond it?

Mark only one oval.

- a. Strongly Disagree
 b. Disagree
 c. I do not know/Neutral
 d. Agree
 e. Strongly agree

29. Do you think that in India, market-driven forces affect the production of quality films having good original content as well as artistic, cinematic and technical excellence?

Mark only one oval.

- a. Strongly Disagree
 b. Disagree
 c. I do not know/Neutral
 d. Agree
 e. Strongly agree

-
30. Do you think that independent cinema tries to break so-called market rules/pressures but does not get due recognition, support, encouragement and promotion in India?

Mark only one oval.

- a. Strongly Disagree
 b. Disagree
 c. I do not know/Neutral
 d. Agree
 e. Strongly agree

31. Do you think that despite being the largest film producing country, cinema literacy of majority of Indian audiences is below par and few people understand the art, technique and commerce involved in film making?

Mark only one oval.

- a. Strongly Disagree
- b. Disagree
- c. I do not know/Neutral
- d. Agree
- e. Strongly agree

32. Achievements of creative Indian individuals in Oscars and at other international platforms indicates that they have potential to excel on par with world class technicians and artists, but their potential is underutilized by Indian filmmakers who are either not so creative and driven towards the project, or they lack conviction.

Mark only one oval.

- a. Strongly Disagree
- b. Disagree
- c. I do not know/Neutral
- d. Agree
- e. Strongly agree

ANNEXURE D

QUESTIONNAIRE FOR INTERVIEW CONDUCTED FOR THE STUDY

This questionnaire has been prepared to know views of film professionals, film/media journalists, film academicians, film/media scholars, member of film award /film festival jury and/or organization etc.

1. Email *

Information/Demographics

2. Name *

3. Age *

4. Address - Village, Town, State, Country *

5. Education *

6. Profession/Occupation *

7. Please write about :-
1. Your association with the films awarded/recognized at national/international platforms if any.
And / or
 2. About the film(s)/organization, you were/are associated with.
And
 3. Your Designation /Credit

QUESTIONS

8. Which international platforms and / or awards, according to you are important for a film to get worldwide visibility and business ? Why?

9. What is your view on the Oscar film award in the Foreign Language/International Feature film category?

10. What do you think are important factors/elements/ qualities of the films awarded in the Foreign Language/International Feature film category at the Oscars?

11. Do you think that winning an award(Oscar) in Foreign Language/International Feature film category is a matter of pride for a country? Why?

12. How would you analyze Oscar award winning films in the Foreign Language/ International Feature film category vis-à-vis/in comparison to Indian film entries?

13. What is your view on 'content' and 'use of film language' (Cinematography, Mise-en-scene, Editing, Sound & Music, Performances etc.) in Indian film entries in the Foreign Language/International Feature film category of Oscar vis-à-vis/in comparison with the award winning films of this category?

14. What is your view on marketing and reaching out to maximum voting members of Academy of Motion Pictures and Arts and Sciences (Oscar) for getting nominated /awarded in the Foreign Language/International Feature film category?

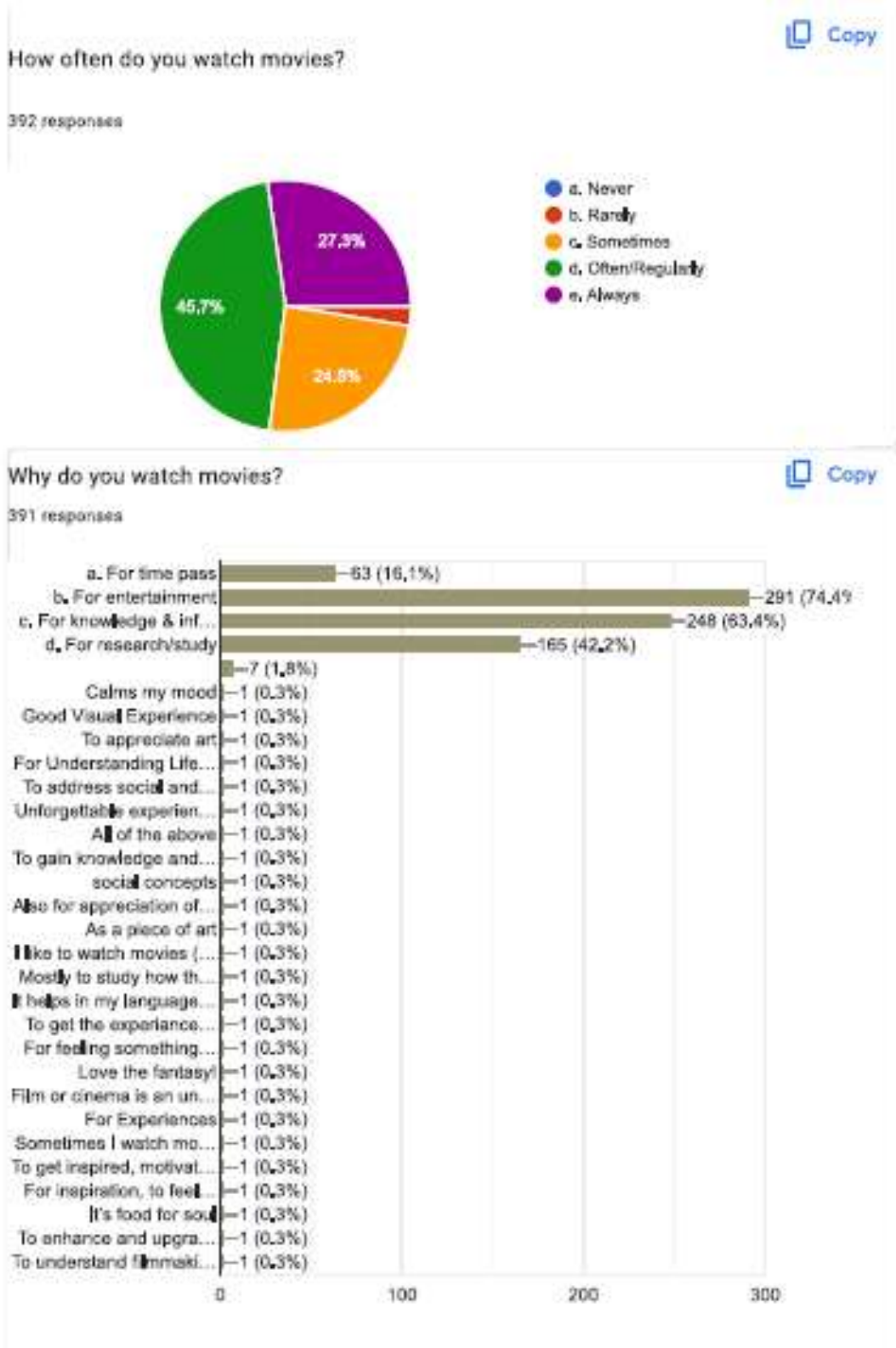
15. What is your view on selection of films as Indian entries for the Oscar awards in the Foreign Language/ International Feature film category, and on the selection process?

16. Despite being the largest film producing country, India could only manage to get nominated 3 times so far for the Oscar awards in Foreign Language/ International Feature film category, winning none. What could be the possible reasons according to you?

17. What is your view on the Indian filmmaking scenario and the cinema literacy of Indian audiences?

ANNEXURE E

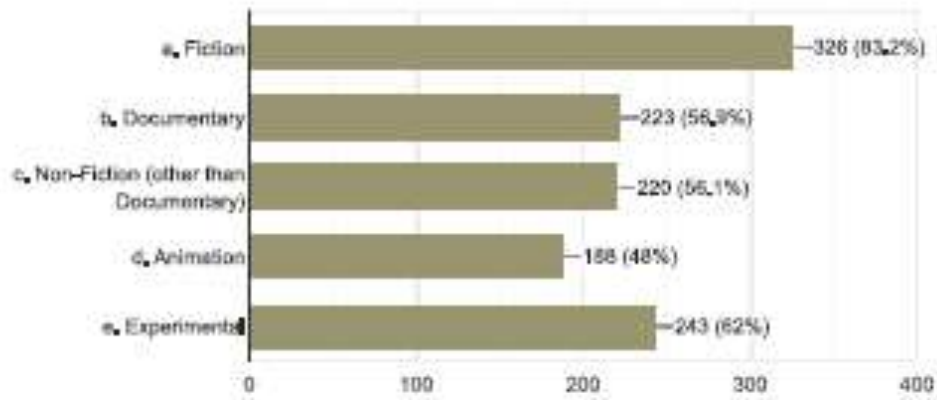
LIST OF GOOGLE SURVEY FORMS



Types/Kind of movies you like to watch?

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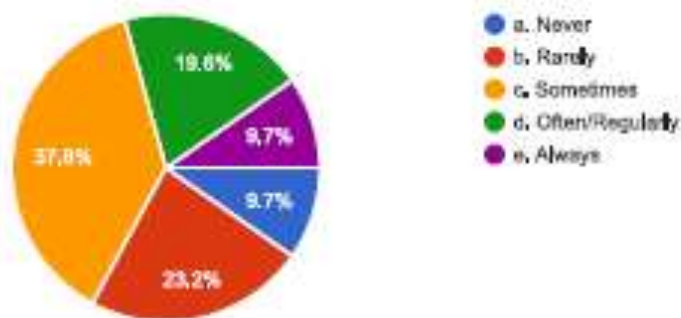
392 responses




Do you keep track of International film awards and/or film festivals?

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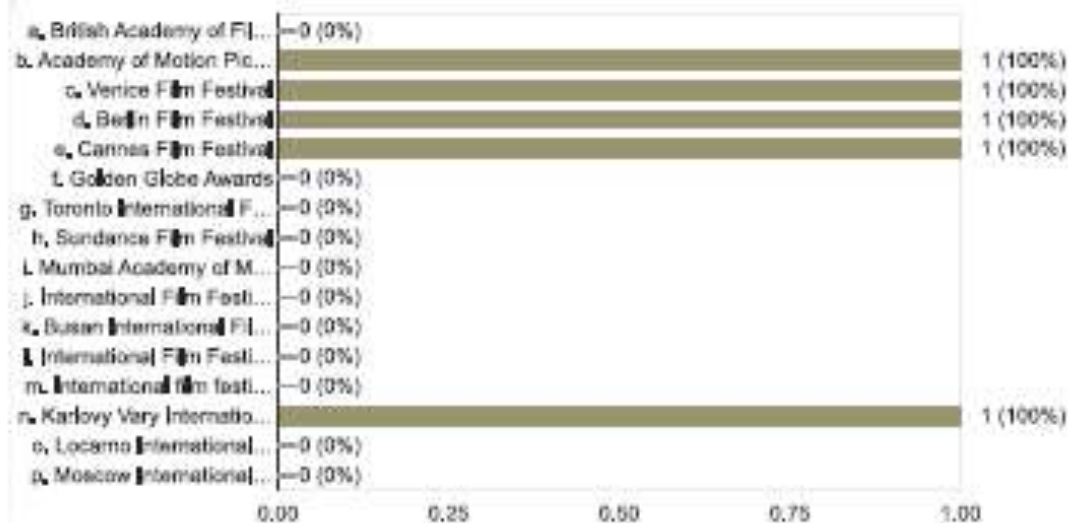
392 responses




Which of the following international film award platforms do you keep track of?

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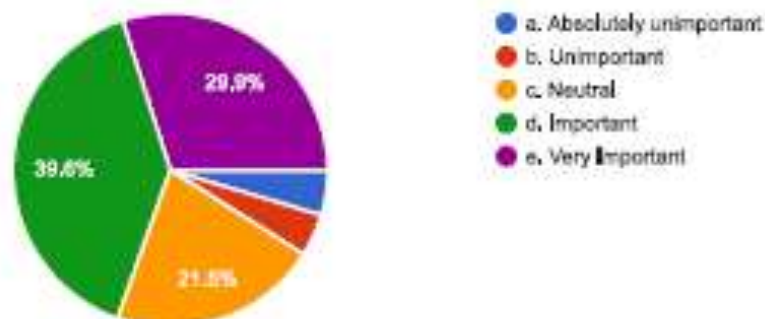


Importance of Oscar Awards in Best Film in Foreign Language/International Feature Film Category.

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How important is it for a film to win an award in the Foreign Language/International Feature film category at the Oscar Film Awards to get worldwide visibility and business?

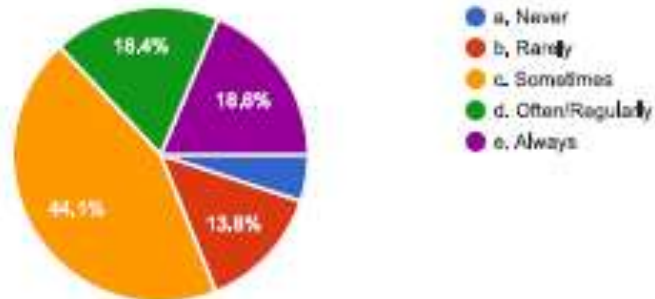
391 responses



Do you watch official Indian entries sent in the Foreign Language/International Feature film category at the Oscar Film Awards?

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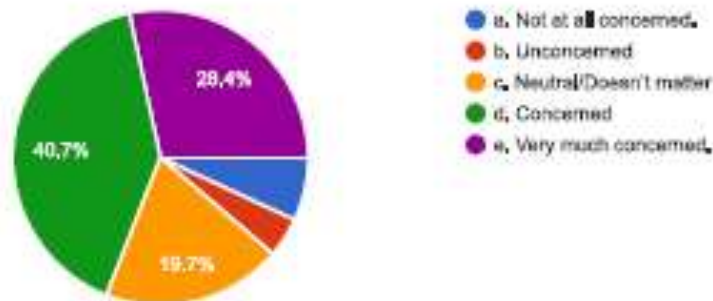
392 responses




Are you concerned about an Indian film winning an Oscar award?

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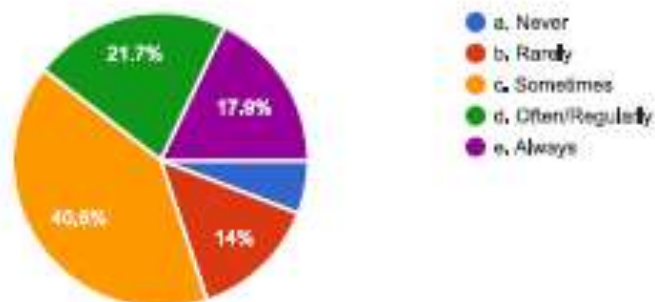
391 responses



Do you make it a point to watch films awarded in the Foreign Language/International Feature film category at the Oscar Film Awards?

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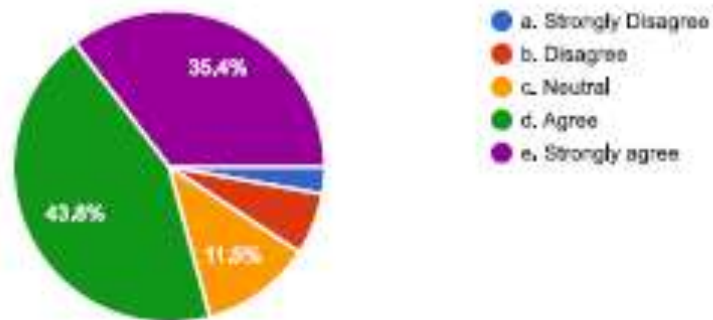
392 responses



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Do you think that winning the Oscar award in the Foreign Language/International Feature film category is a matter of pride for a country?

390 responses

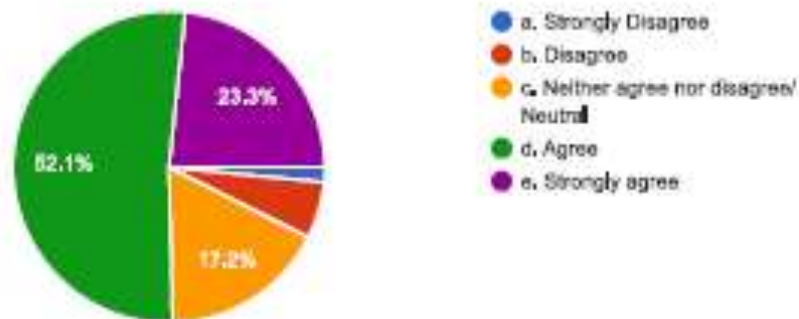


Qualities / Appealing aspects and factors of Oscar Award winning films in the Foreign Language/ International Feature film category.

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Although award-winning films present local stories in the cultural and social context of their specific countries, yet their content is universal in its appeal.

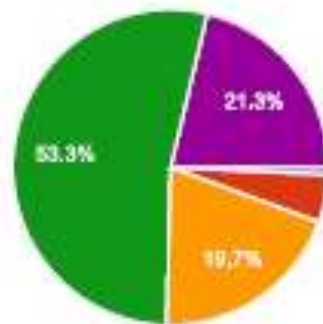
390 responses



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Presentation of the content in award-winning films has appropriate use of film language (Cinematography, Mise-en-scene, Editing, Sound & Music, Performances etc.)

390 responses

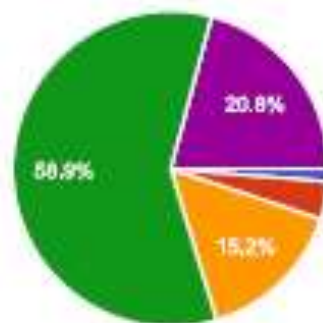


- a. Strongly Disagree
- b. Disagree
- c. Neither agree nor disagree/ Neutral
- d. Agree
- e. Strongly agree

[Copy](#)

Award-winning films portray aesthetic, artistic, creative and technical excellence in various departments of filmmaking.

389 responses



- a. Strongly Disagree
- b. Disagree
- c. Neither agree nor disagree/ Neutral
- d. Agree
- e. Strongly agree

[Copy](#)

Award-winning films are generally multilayered which adds to an enriching film viewing experience. Right from setting the tone of the film at the beginning, they progress using metaphor, subtext etc. at both micro and macro level.

388 responses

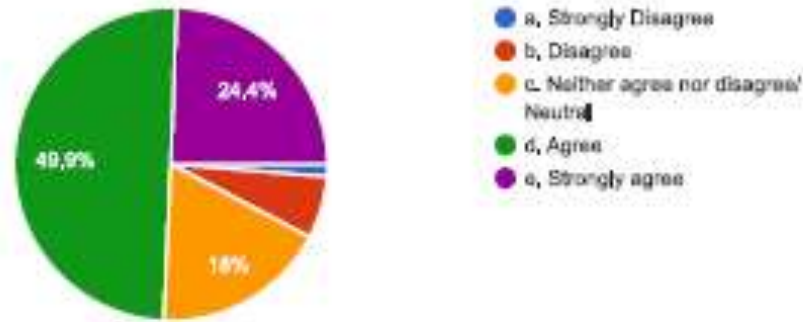


- a. Strongly Disagree
- b. Disagree
- c. Neither agree nor disagree/ Neutral
- d. Agree
- e. Strongly agree

Efforts and resourcefulness of teams of Award winning films in multiple other areas such as marketing, positioning etc. contributes to winning.

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389 responses

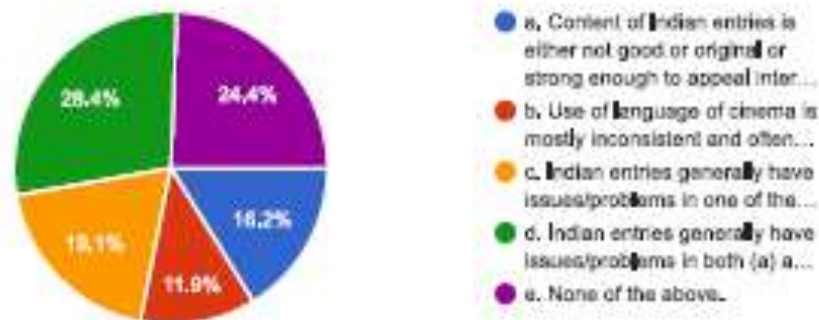


Possible reasons behind Indian films seldom getting nominated for Oscar awards in the best Foreign Language/International Feature film category .

What according to you, is true as far as content and the use of film language (Cinematography, Mise-en-scene, Editing, Sound & Music, Performances etc.) is concerned in Indian films sent as entries in the Foreign Language/International Feature Film category of the Oscars?

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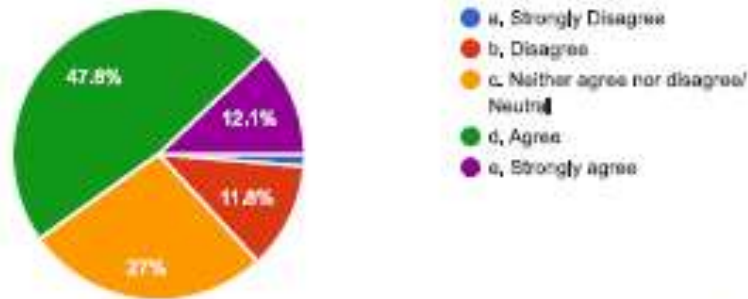
377 responses



Indian film entries fall short in their marketing and in reaching out to maximum number of voting members.

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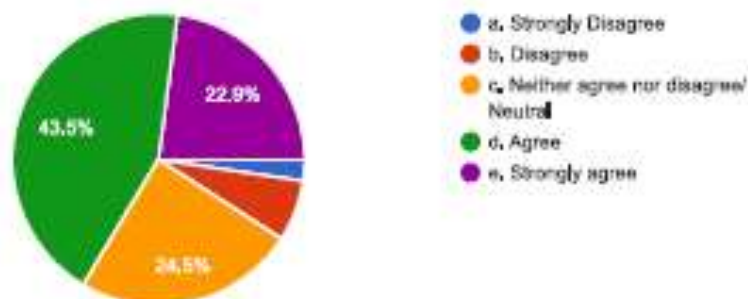
381 responses



There is a problem in selection of appropriate films as Indian entries to the Oscar awards in the Foreign Language/International Feature film category.

[Copy](#)

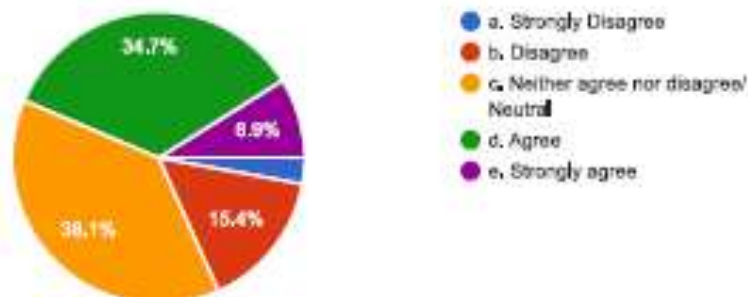
384 responses



Films from other countries which get nominated are better than Indian entries .

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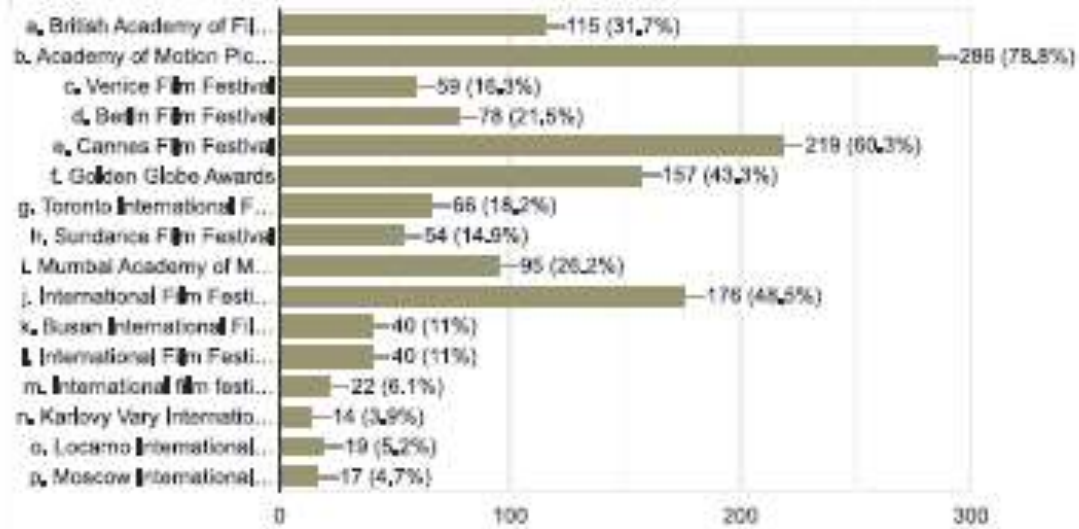
383 responses





Which of the following international film award platforms do you keep track of?

363 responses

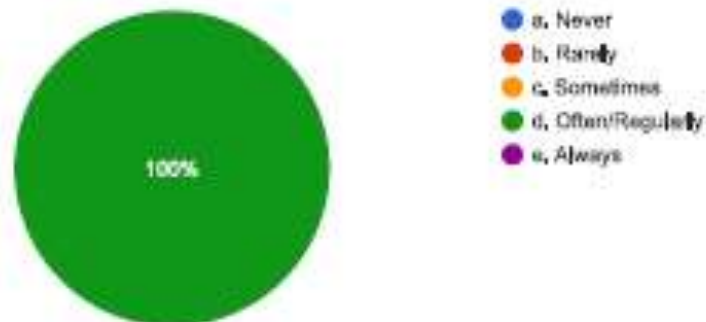


Interest in Films and Film Awards



How often do you watch movies?

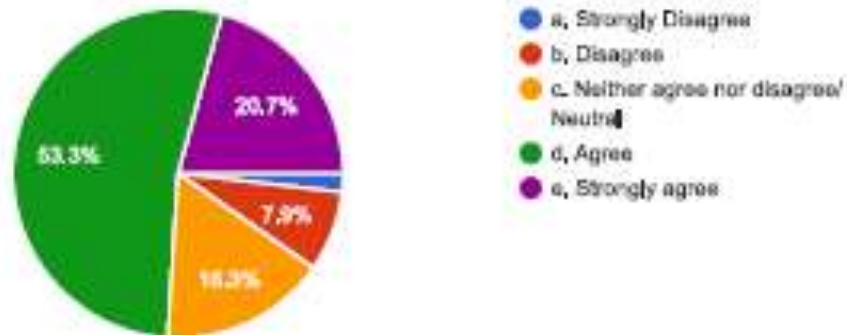
1 response



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In India, films are looked at more as entertainment and less as an art form, often resulting in unavailability of films which excel in all respects.

361 responses

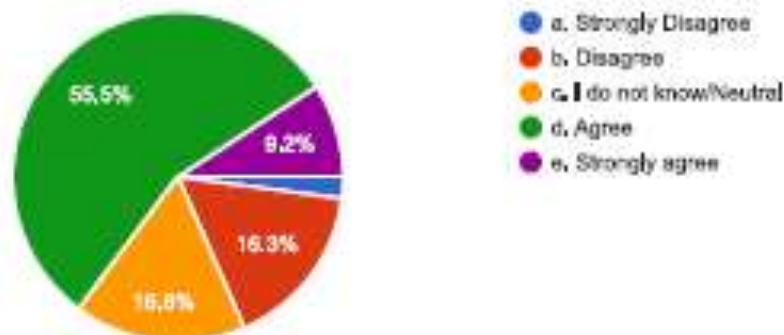


Issues with Indian filmmaking scenario

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Do you think that films made in various Indian languages are targeted mainly at the respective audience (regional/Hindi language speaking) and do not try to reach beyond it?

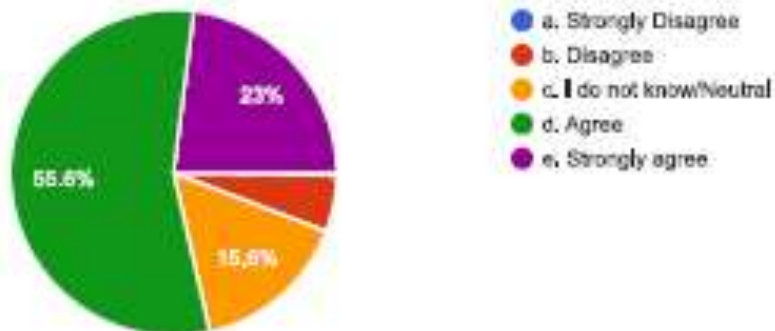
380 responses



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Do you think that in India, market-driven forces affect the production of quality films having good original content as well as artistic, cinematic and technical excellence?

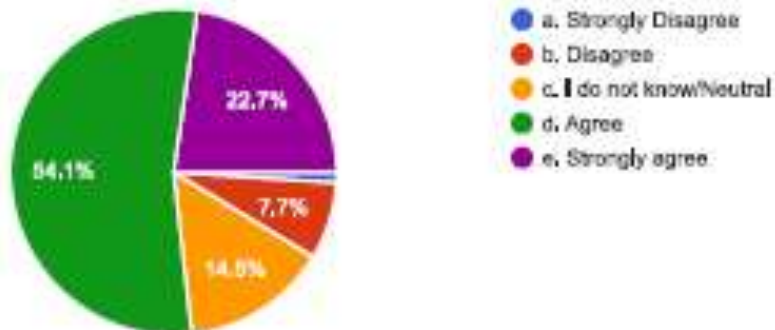
378 responses



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Do you think that independent cinema tries to break so-called market rules/pressures but does not get due recognition, support, encouragement and promotion in India?

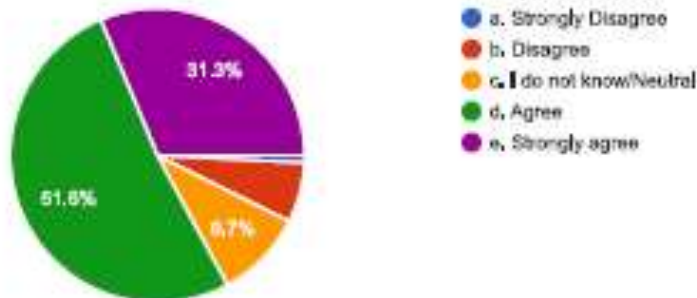
379 responses



Do you think that despite being the largest film producing country, cinema literacy of majority of Indian audiences is below par and few people understand the art, technique and commerce involved in film making?

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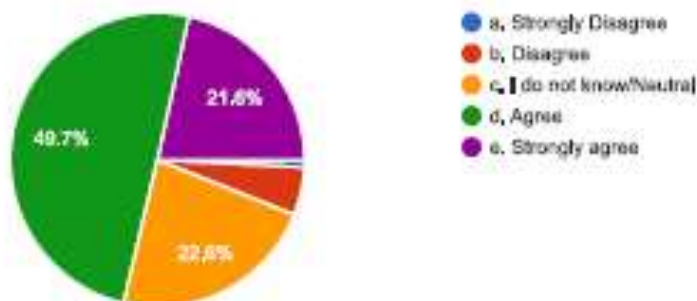
380 responses



Achievements of creative Indian individuals in Oscars and at other international platforms indicates that they have potential to excel on par with world class technicians and artists, but their potential is underutilized by Indian filmmakers who are either not so creative and driven towards the project, or they lack conviction.

 Copy

380 responses



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Google Forms

Interview Questionnaire

35 responses

[Publish analytics](#)

Information/Demographics

Name

35 responses

Virendra Saini

Amit

Shweta Venkat

Avinash Roy

Saurabh Vishwakarma

Anjum Rajabali

Tuhinabha Majumdar

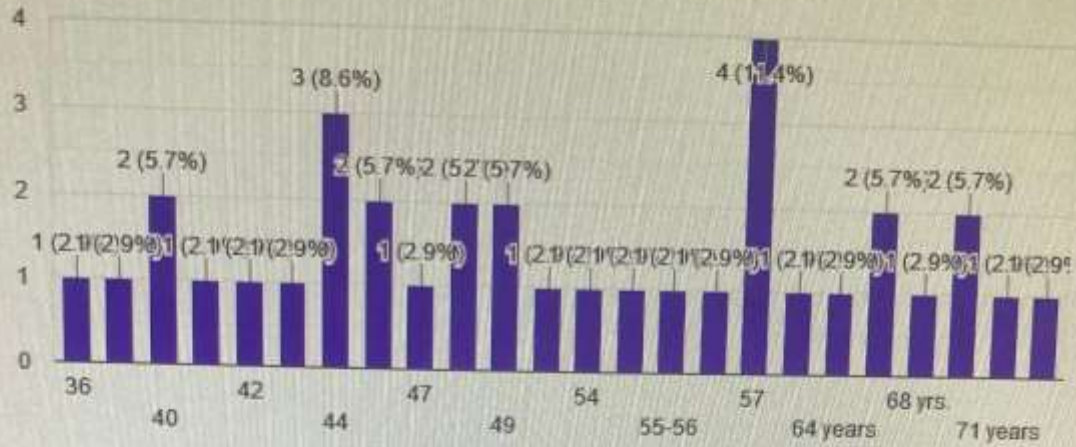
Shilpi Dasgupta

Shankar Mohan

Age

35 responses

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Address - Village, Town, State, Country

35 responses

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**A study of ‘Content’ and ‘Use of Film Language’ in official Indian entries
for Academy Awards (Oscar) in the ‘Best Film in Foreign Language’
category (2015-2019)’**

A Thesis

SUBMITTED TO THE
TILAK MAHARASHTRA VIDYAPEETH PUNE

FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

In Journalism & Mass Communication

Under the Board of
Modern Sciences and Professional Skills Studies



Estd. 1921

BY

DHIRAJ ARVIND MESHAM

PRN: 25617003948

UNDER THE GUIDANCE OF

Dr. KESHAV SATHAYE

DEPARTMENT OF JOURNALISM AND MASS COMMUNICATION

OCTOBER 2024

CONCLUSIONS

The study delved deeply into the analysis of the 'content' and 'use of film language' in India's official submissions for the Academy Awards' Best Foreign Language Film category spanning the years 2015 to 2019. It aimed to comprehensively explore how these films portrayed their narratives and themes, and how effectively they utilized the language of cinema to convey their messages to a global audience.

Examining the content involved scrutinizing the stories, characters, and cultural contexts depicted in these films. It sought to understand how each film represented India's diverse cultural tapestry and addressed universal themes that resonate beyond its borders. This aspect of the study considered whether the narratives were compelling, whether they provided insights into Indian society and culture, and how they engaged with broader human experiences.

Simultaneously, the study focused on the use of film language, analysing the technical and artistic elements employed by filmmakers. This encompassed cinematography, editing, sound design, and narrative structure, among other aspects. It aimed to evaluate how effectively these elements were orchestrated to enhance storytelling, evoke emotions, and communicate the intended messages of the films. Furthermore, it considered whether the films demonstrated innovative approaches to filmmaking and whether they successfully integrated these elements to create a cohesive cinematic experience.

By examining both 'content' and the 'use of film language' in India's official Oscar submissions during this period, the study aimed to provide insights into the evolving trends and standards in Indian cinema on the global stage. It sought to contribute to discussions on the representation of Indian cinema internationally and the criteria used in evaluating films for prestigious awards like the Academy Awards.

VERIFICATION OF HYPOTHESIS 1

The hypothesis states that, 'There is a positive correlation between the 'Content' and effective utilization of 'Film Language' (Art, Craft, Grammar of Cinema and Technique used in presentation of the content most effectively by way of its appropriation or enhancement of the same) in the film making and the likelihood of winning an Oscar award.

To achieve significant global impact, a film must connect with international audiences through themes that are universally relatable. This requires not only the integration of broad human

experiences but also the adept use of cinematic language. Award-winning films are noted for their ability to authentically depict local stories and cultural contexts while remaining accessible and engaging to a worldwide audience. The effective presentation of culturally specific narratives in a way that appeals to a diverse global audience is a key factor in their success.

Findings reveal that successful films captivate global audiences by delivering compelling content supported by technical excellence and innovative use of cinematic language. Key elements such as cinematography, mise-en-scène, editing, sound, music, and performances are crucial. Mastery of these aspects enhances storytelling and overall impact, significantly contributing to a film's international acclaim.

On analysing the appealing aspects and factors of Oscar Award winning films in the Foreign Language/ International Feature film category, it is observed from **section 4.4.1 (4.4) of chapter four** that, while telling local stories within specific cultural and social contexts, the content of Award winning films resonate broadly with audiences worldwide.

Section 4.4.2 (4.4) of chapter 4 establishes that the award-winning films in the foreign language/international feature film category of the Oscars use appropriate film language like cinematography, mise-en-scène, editing, sound & music, and production design effectively. This means using these cinematic languages well enhances how the story and screenplay are presented, improving the overall impact of the film.

On analysing possible reasons for Indian films' poor performance in the Oscar awards, it is observed from the **section 4.5.1(4.5) of chapter 4** that Indian entries submitted for the best foreign language film category at the Oscars often face issues either with their content meaning the story and screenplay aren't strong or original enough to appeal internationally or with their use of cinematic language, which is inconsistent and doesn't always enhance the visual presentation of the content.

It can be derived from the above that content and use of film language is crucial for winning an Oscar award in the foreign language film category.

The summarised parameters in figure 4.8.1.7 of chapter four also strongly indicates the importance of appealing content and use of appropriate film language in award winning film in the foreign language film category

Referring to **section 4.9 of chapter four, ‘focus group discussions’** it is observed that the significance of meaningful content and compelling storytelling is clear. Originality and innovation in narrative style and filmmaking techniques are also deemed essential. Focus group discussions with industry experts highlight the following key points –

- "The most important factor is the content and the form used to narrate it."
- "The film's content, its uniqueness, and its relevance to the country's social context."
- "Both content and form are equally important in evaluating a film’s creative merit."
- "The representation of the culture and ethos of the country."

In discussing award-winning films, remarks highlighted features such as:

- "A universal human theme, effective use of cinematic visual language, and strong production values"
- “Exceptional craftsmanship and adherence to a rich cinematic language and expression”

However, similar comments on Indian film entries revealed shortcomings in content and use of film language, including:

- Lack of unique content. (*"Content is not unique. Our films sometimes fail to evoke a specific emotional or intellectual response from the audience"*)
- Need for better craft and originality. (*"There is a pressing need for more innovative and original content in Indian cinema"*) (*"We must concentrate more on content and the craft, as these are markers of a film's worth"*)
- Inferior cinematic language compared to Oscar-winning films. (*"The language and treatment of the films that have won in the category is far superior and more nuanced compared to most Indian films"*)

These insights underscore the importance of both content and its presentation through cinematic language in achieving Oscar recognition.

In conclusion, the data robustly supports Hypothesis 1, emphasizing the critical importance of both content and the effective use of film language in securing success in the Foreign Language/International Feature Film category at the Oscars.

VERIFICATION OF HYPOTHESIS 2

The hypothesis states that, 'The universal appeal of a film is positively associated with an increased likelihood of winning an Oscar award'.

Based on the quantitative data analysis from Chapter Four and the qualitative insights provided in Chapter Five, along with the findings detailed in **Section 5.2.1.2 of this chapter (chapter five)**, titled "**Appealing aspects in Oscar-winning international films.**" it is clear that award-winning films in this category are marked by their "universal appeal." **Section 5.2.2.3 of this chapter (chapter five)** – "**Oscar winners in Foreign Language Film Category**", further underscores that successful films in this category effectively feature themes that resonate on a global scale, transcending cultural and linguistic barriers.

The findings indicate that universal appeal is crucial for international success. For example, as noted in **chapter four**, which discusses film content and universal appeal, Bong Joon Ho's "Parasite" won four Oscars and achieved significant box office success because its content resonated broadly with audiences worldwide.

Successful films in this category often embody themes that are universally relatable while also maintaining cultural authenticity. Focus group participants' remarks, reflected in section **4.10 of chapter four (Universal Appeal and Cultural Authenticity)**, support this notion, with comments such as,

"The first and foremost thing is that the film has to have universal appeal," and,

"A universal human theme and effective use of cinematic visual language are essential."

They also emphasize that while the film should be rooted in its respective culture, it must also offer a local perspective that resonates globally.

Films that win the Oscar in the Foreign Language/International Feature Film category often possess a universal appeal that transcends cultural and linguistic barriers. A common criticism is that Indian films frequently fall short in employing a strong visual cinematic language, which is essential for international recognition.

In contrast, Indian films often face challenges in achieving this broad resonance. Common criticisms include their tendency to lack a strong visual cinematic language, which is crucial for

gaining international recognition. Observations **in section 4.10 of chapter four ‘Universality of Appeal’** include:

- *"The films that win awards appeal to a global audience."*
- *"Indian films are often verbose and lack universal human themes that resonate across cultures."*
- *"Indian films generally fall short in their visual presentation and do not effectively employ a visual cinematic language."*

Given these observations, it can be concluded that Hypothesis 2 is valid, highlighting the significance of universal appeal in achieving success in the Foreign Language/International Feature Film category at the Oscars.

VERIFICATION OF HYPOTHESIS 3

The hypothesis states that, ‘Films that win the Oscar Award demonstrate a higher level of excellence in aesthetic and technical parameters compared to Indian entries’.

In evaluating the performance of Oscar-winning films, a clear consensus among 79.6% of respondents (310 out of 389) indicates that films in the Foreign Language/International Feature Film category are marked by their superior aesthetic appeal, artistic vision, creative originality, and technical proficiency. This widespread agreement underscores that films recognized in this category consistently adhere to high filmmaking standards.

Conversely, Indian films competing in the Best International Feature Film category at the Oscars have frequently faced criticism for their perceived lack of sophistication and artistic finesse. This raises a crucial question: Are Indian entries falling short in these critical areas, thereby impacting their success in this competitive category? Essential production elements such as cinematography, editing, and sound design are considered vital, and the effective application of cinematic techniques and visual storytelling is crucial. As highlighted in feedback,

"All aspects of filmmaking should be outstanding, including plot, scripting, dialogues, casting, cinematography, editing, and soundtrack, which should coalesce into a cohesive visual style," and

"The quality of storytelling, subject matter, plot, directorial skill, performance, and aesthetics are pivotal" (**section 4.10 of chapter four – Technical and Aesthetic Excellence**).

These observations reveal that Indian films often lack the technical sophistication seen in their international counterparts. Feedback includes comments such as,

"Elements like engaging mise-en-scène, well-executed editing patterns, and effective sound design are often missing in Indian films," and

"A balanced integration of all filmmaking departments is a rare sight in Indian cinema"

(section 4.10 - Use of Film Language and Other Technical Aspects, Chapter Four).

Given these findings, Hypothesis 3 is supported, suggesting that films that win the Oscar Award exhibit a higher level of excellence in both aesthetic and technical dimensions compared to Indian entries.

RECOMMENDATIONS

- 1) Acknowledge the crucial role that securing an Oscar in the Foreign Language/International Feature Film category plays in achieving substantial global recognition and commercial success. Based on quantitative data and focus group discussions, there is a clear need to critically review and potentially reform the selection process for Indian films aiming for nomination in this category. Given the high volume of films produced annually in India and the eligibility of many for Oscar consideration, addressing the significant challenges in selecting the most suitable film for nomination is essential. Conducting studies to identify weaknesses in the current selection process and propose areas for improvement to enhance the chances of Indian films making a meaningful impact at the Oscars is suggested.
- 2) To address the gap between artistic and commercial understanding in filmmaking, a comprehensive approach is necessary. This involves providing aspiring filmmakers with training that encompasses both artistic and commercial aspects. It also requires creating an environment that fosters experimentation and rewards creative risk-taking. Additionally, promoting diverse voices and narratives in filmmaking is crucial, along with facilitating collaboration among artists, producers, distributors, and industry stakeholders to achieve a balanced approach. Despite the presence of film schools and training programs, there remains a need for more integrated education that covers both artistic and commercial dimensions. Enhancing cinema literacy in India is essential to encourage audiences to appreciate cinema as a diverse art form beyond mere entertainment. Measures to achieve this include integrating cinema studies into school, college, and university curricula, promoting collective movie viewing followed by discussions through film societies and

festivals, and encouraging the creation of literature with analytical insights. These efforts aim to foster critical thinking among audiences and contribute to a more informed appreciation of cinema.

- 3) It is recommended to conduct a further study to evaluate the strengths and weaknesses within the independent filmmaking sector and to assess its potential for growth and impact. Addressing the challenges faced by independent cinema in India and fostering innovative and creative filmmaking that diverges from mainstream market expectations should be a key focus of this research.
- 4) It is recommended to conduct a comprehensive study to evaluate the performance of Indian films across various prestigious international platforms, such as Cannes, Berlin, Venice, Sundance, and Toronto, in addition to the Oscars. The mixed feedback regarding the perception that foreign films nominated for the Oscars are of higher quality than Indian entries highlights the complexity of this issue and underscores the need for a more conclusive analysis. Such a study could provide valuable insights into how Indian films fare on the global stage and inform strategies to enhance their recognition and success.
- 5) It is recommended to implement measures to enhance the promotion of the International Film Festival of India (IFFI) both nationally and globally. Despite being followed by the majority of respondents and ranking third in preference among over ten major international film festivals and awards, IFFI's popularity and perceived importance at the national and international levels suggest that it has significant potential for growth. Increasing its visibility and recognition could bolster its status and impact on the global film community.
- 6) It is recommended to conduct future research to thoroughly understand the functioning, need, significance, and potential outcomes of the numerous film festivals operating at local, state, national, and international levels in India. This exploration could provide valuable insights into how these festivals contribute to the film industry and their overall impact.

- 7) It is recommended to conduct a comprehensive examination of the various film awards presented annually for Indian films at both national and regional levels including the International Indian Film Academy Awards (IIFA), which is held outside of India. Gaining insights into their operations and impact on stakeholders and the public could be valuable. This research area also offers a significant opportunity for scholarly investigation to better understand the awards' influence and effectiveness.

- 8) Given the nuanced understanding of various aspects of filmmaking, it is recommended to include an academically trained professional as a regular member of the selection panel. Their expertise would contribute constructively to the selection process and significantly enhance the overall value and effectiveness of the decision-making procedures.

Plagiarism Report

Ph.D.

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Title – “A STUDY OF CONTENT AND USE OF FILM LANGUAGE IN OFFICIAL INDIAN ENTRIES FOR ACADEMY AWARDS (OSCAR) IN THE BEST FILM IN FOREIGN LANGUAGE CATEGORY (2015-2019) ”

Chapter 1 INTRODUCTION	12%
Chapter 2 REVIEW OF LITERATURE	12%
Chapter 3 RESEARCH METHODOLOGY	11%
Chapter 4 ANALYSIS & INTERPRETATION	7%
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