

# **Cinematic Explorations: An Integrated Study of Film Networks and Script**

## **Features in Oscar and Hong Kong Film Award Winners**

**(2001-2010)**

Group D Final Project Report

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## **I. Project Objectives**

This group project aims to conduct a comprehensive analysis of Oscar-winning films and Hong Kong Film Awards (HKFA) winning films from 2001 to 2010. The primary focus is on exploring the relationships between film genres, as well as the connections among actors and directors within these acclaimed films. Additionally, the project seeks to perform text analysis of the scripts of Oscar-winning films during this period. To achieve these objectives, the project will utilize specialized tools including Gephi, for network analysis and visualization, Voyant, for text analysis and data visualization, and Stylo, for stylometric analysis. This multifaceted approach will provide a more comprehensive understanding of the cinematic trends and artistic collaborations that define this decade in film, as well as the unique storytelling elements that distinguished Oscar-winning scripts.

## **II. Research Questions**

1. What is the difference between the Oscar and Hong Kong Film Awards winning film networks between 2001 and 2010? -- From the perspective of the actor/actress-director relationship and movie genre relationship
2. What are the script features of Oscar-winning movies between 2001 and 2010?

## **III. About the Dataset**

### **Source:**

In terms of the sources, data on Oscars-winning movies are acquired from Kaggle, a data science competition platform and online community of data scientists and machine learning practitioners. Information about Hong Kong Film Awards-winning movies is obtained on Wikipedia, and is cross-compared with the official website.

The scripts dataset utilized in this research is sourced from diverse platforms, including Scripts.com, The Internet Movie Script Database (IMSDb), and Script Slug.

□ **Preprocess and Clean:**

Prior to analysis, the data underwent rigorous cleaning and normalization processes to ensure accuracy and reliability. The whole process is presented in the Jupyter Notebook file.

For scripts dataset, a format conversion was undertaken to transform the original PDF-formatted script documents into CSV files, facilitating subsequent script text analyses. Key data cleaning steps, such as removing duplicates and handling missing values, were implemented to ensure dataset consistency and completeness.

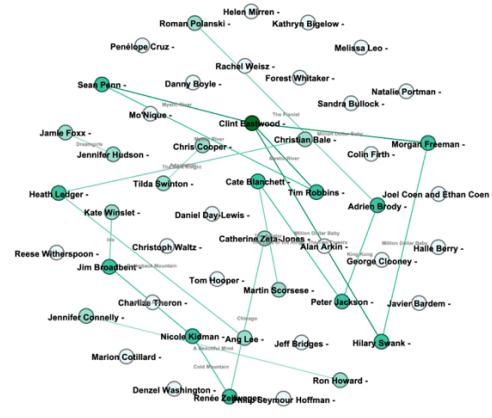
□ **Dataset Description:**

This project's data covers approximately 190 films and 100 people about Oscar and Hong Kong Film Award-winning films to give a straightforward and thorough understanding of the winning films during this period. Since it is a group project with the submission deadline and limited manpower, the data only covers the winning awards from 2001 to 2010 so that the project can be handled in a manageable size. Moreover, dataset of the scripts of oscar-winning films is also an important part of this research. Basic details such as the names, nationalities, and genders of the screenplay writers are also included for comprehensive analysis. Please note that, due to copyright constraints, the original script files cannot be provided in this report.

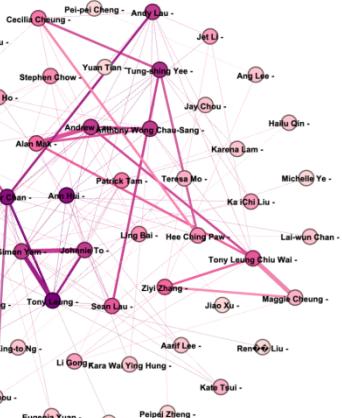
## IV. Cast Analysis

Gephi, as an open source web analytics and visualization software, is constructive to analyzing the relationship between directors and actors/actresses as well as the movie genre due to its data visualization, network analysis function, and interactivity. In this case, the tool is leveraged to conduct the following analysis.

### Pattern Descriptions:



Oscar Cast Relationships



Hongkong Film Cast Relationships

- Layout:** Fruchterman-Reingold (circular)
- Nodes:** actors (actresses) or directors
- Node colours:** ranking by degree.
- Node size:** 30
- The edges:** frequencies of collaborations.

The analysis of cast relationships are going to be conducted from three aspects: overview analysis, weight analysis, and eigenvector centrality analysis.

### 1. Overview Analysis

The comparison between Oscars and Hongkong Film Awards is going to start from overview analysis with three coefficient, average degree, graph density, average clustering coefficient.

	Oscars	Hong Kong Film Awards
average degree	0.776	4.566
graph density	0.016	0.088
average clustering coefficient	0.361	0.511

### ***Average Degree:***

- For the Academy Awards network, the average degree is 0.776, indicating that, on average, each actor or director has roughly 0.776 collaborative connections with other nodes.
- Within the Hong Kong Film Awards network, the average degree is significantly higher at 4.566, suggesting a much denser pattern of collaborative connections among actors and directors.

### ***Graph Density:***

- The graph density for the Academy Awards is calculated at 0.016, signifying fewer connections between nodes and thus a sparser network.
- Conversely, the Hong Kong Film Awards exhibit a denser web of connections with a graph density of 0.088, indicating a more closely-knit network.

### ***Average Clustering Coefficient:***

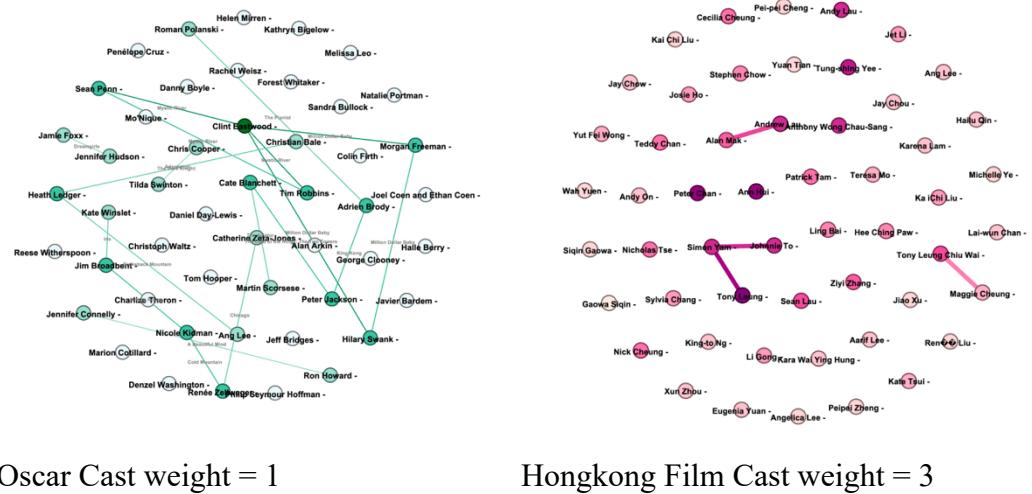
The average clustering coefficient of the Academy Awards 0.361, so The Hong Kong Film Awards surpass this with an average clustering coefficient of 0.511, highlighting an even higher probability of forming tight-knit clusters.

Overall, these metrics indicate that during this specific period, the collaborative network within the Hong Kong film industry was more tightly-knit and compact, with frequent collaborations between industry players and a clearer tendency towards

clustering. In contrast, the Oscars network appeared more dispersed, with less collaboration between individuals. These patterns could be attributed to several factors:

- 1) **Prestige and Reach:** The Oscars are a global benchmark in the expansive Hollywood industry, while the Hong Kong Film Awards focus on the regional Chinese-language film sector.
- 2) **Scale and Variety:** Hollywood boasts a larger and more diverse film industry compared to the smaller, more concentrated Hong Kong market.
- 3) **Language and Location:** Common language and geographic proximity bolster collaborations within Hong Kong's film industry.

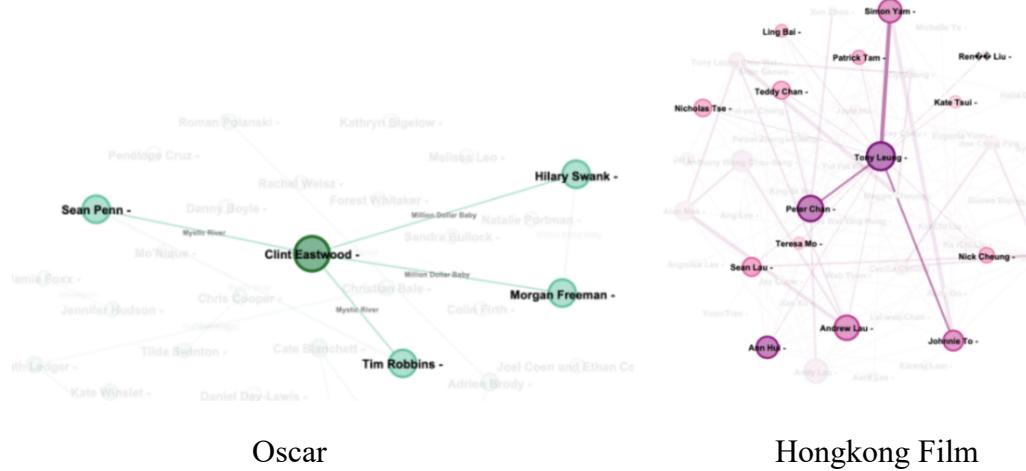
## 2. Weight Analysis



In the Oscars network, each award-winning actor or director has a uniform collaboration weight of 1, suggesting a one-time cooperative interaction. In contrast, selected pairs in the Hong Kong Film Awards graph reached a collaboration weight of 3, with four pairs standing out: Tony Leung and Simon Yam, Johnnie To with Simon Yam, Maggie Cheung and Tony Leung, Andrew Lau and Alan Mak. Interestingly, Andrew Lau and Alan Mak have worked together frequently. The ratings of their films are 9.2 (*Infernal Affairs*), 7.8 (*Initial D*) and 6.8 (*Confession of Pain*) respectively, and these three films have won a total of 12 awards in the Hong Kong Academy Awards. This may indicate the high quality of their co-directed works.

This pattern implies a stronger community effect among the winners of the Hong Kong Film Awards, where there's an evident preference to repeatedly collaborate with known partners, likely due to previous success and established trust. Conversely, Oscar winners display a wider variety of collaborations, indicating a broader scope of partnership without repeated award-winning partners during the period.

### 3. Eigenvector Centrality Analysis



Using eigenvector centrality calculations and sizing nodes accordingly, it's observed that Clint Eastwood has the largest node within the Oscar network and Tony Leung within the Hong Kong Film Awards network. This indicates that both Clint Eastwood and Tony Leung are not only connected to many other award-winners, but those they are connected to are also significant figures within their respective networks. It implies that they have high industry prestige and access to a wealth of professional relationships, demonstrating a broad range of collaborations with other top artists within the film industry.

## V. Genre Analysis

In this session, the movie genre of Oscar and Hong Kong Film Awards between 2001 and 2010 are researched. For each movie, the main genre, general genre and single genre are analyzed. The node represents a movie while the weight stands for the similarity of these movies. Each movie is compared with other movies two by two. If one genre is the same, the weight is 1, if two are the same, the weight is 2, and so on.

### 1. Oscar Analysis

#### *1) The most similar movies*

According to the Gephi graph, it can be found that the most similar movies are Shrek and Monsters Inc. The common points are presented as follows:

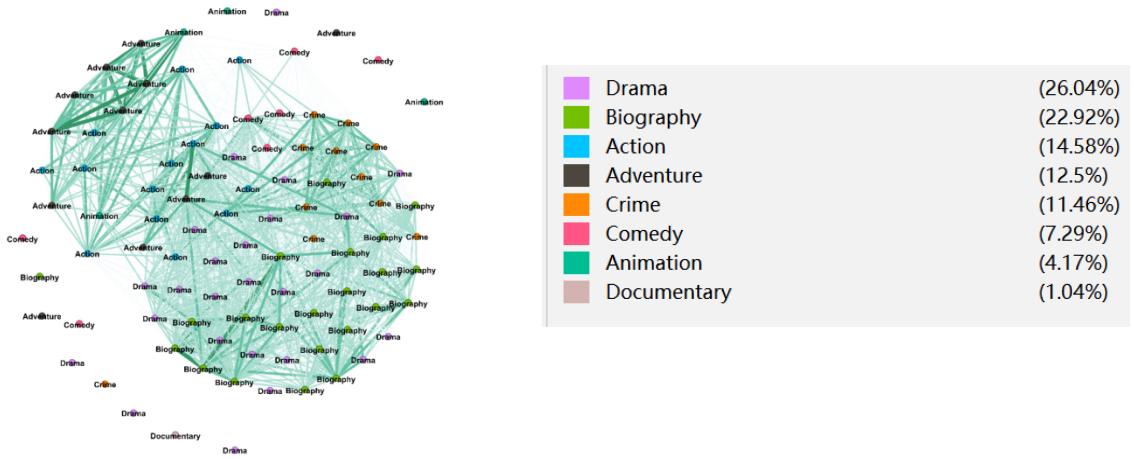


- Both movies are produced in 2001, indicating that movies with similar themes and genres were successful or received attention in terms of production and distribution in a specific time period and geographical area
- The scores of the two films are close to each other, with a difference of only 0.2 points. It may reflect a similar degree of recognition of the two films by audiences and critics. The reason may lie in the assumption that they have some similarities in terms of storyline, production quality or entertainment value.
- Both movies are American films produced by different animation studios, Shrek for DreamWorks Animation and Monsters, Inc. for Pixar Animation Studios. It may indicate that in the United States, animated films are produced by a number of different studios over a given period of time, and that these studios have achieved a certain status in the field of film creation. Both films may be influenced by the specialized production and branding of the animation studios.

Overall, the similarities between the two films may reflect common characteristics in their production, distribution, and audience response. At a certain point in time, the movies may have been produced based on audience preferences at the time.

## 2) Genre Analysis

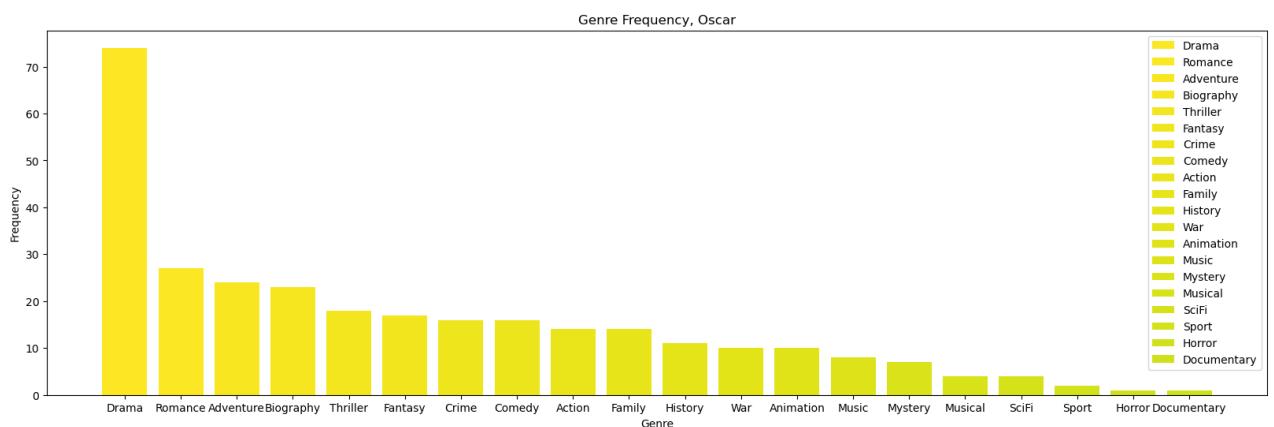
First, the main genre of the movies is analyzed. The selection of the main genre of each movie is the first genre among all the genres acquired. For example, the genres of *102 Dalmatians* are Adventure|Comedy|Family, so the main genre is Adventure. In this case, we collect the main genre of all movies and create a network graph. From the results above, the Top 3 genres are Drama, Biography and Action.



Then we analyze the general genres of each movie and acquire the result. Based on the graph, the Top 3 are Drama&Romance, Biography&Drama and Crime&Drama&Thriller.

Drama Romance	(7.29%)
Biography Drama	(6.25%)
Crime Drama Thriller	(6.25%)
Comedy Drama	(3.12%)
Action Adventure Drama Fantasy	(3.12%)
Drama	(3.12%)
Biography Drama History Romance	(3.12%)
Biography Drama Romance	(3.12%)
Action Drama Romance	(2.08%)
Adventure Animation Comedy Family	(2.08%)
Drama Music Romance	(2.08%)
Crime Drama Mystery Thriller	(2.08%)

To further study the movie genre, we gather the number of the single genre of all the movies since most movies cover more than one genre and visualize the data with a plot bar. The single genre represents the number of all genre contained in the dataset. The graph reveals that the Top 3 are Drama, Romance and Adventure.



According to the analysis above, it can be discovered that Drama has the largest share of Oscar-winning movies, followed by Romance and Adventure in the second and third place respectively. With a total of 20 genres, Oscar is diverse. Considering that Biography accounts for nearly 23% of the major genres, and the highest ranking in the detailed categories is Drama | Romance (7.29%), it can be assumed that Drama, Romance, and Biography are more popular in this certain period.

## 2. Hong Kong Film Awards Analysis

### 1) The most similar movies

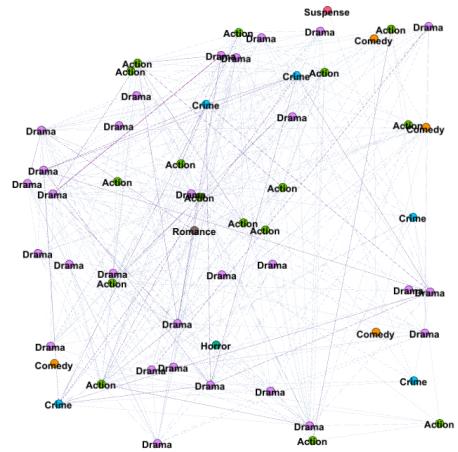
For Hong Kong Film Awards winning films, the most similar ones are *Hero* and *The Banquet*. Both films include four genres, Drama, Action, Martial Arts and Costume.



To discover the similarities and differences of the two movies, we create a table to make comparisons. After four years, the scores of movies in the same genre change considerably, which may be due to a change in audience preference for the type or a difference in the quality of the movie. However, the fact that *Hero* won 7 awards in Hong Kong Film Awards while *The Banquet* only won 1 may indicate that the former is of a higher quality than the latter.

	Hero	The Banquet
Director	Yimou Zhang	Xiaogang Feng
Main Actor/Actress	Jet Li Tony Leung Chiu Wai Maggie Cheung Ziyi Zhang Daoming Chen Donnie Yen	Ziyi Zhang You Ge Daniel Wu Xun Zhou Jingwu Ma Xiaoming Huang
Douban Score	7.6	6
Year	2003	2007
Background	Warring States	Five Dynasties and Ten Kingdoms
Award Number	7	1

## 2) Genre Analysis



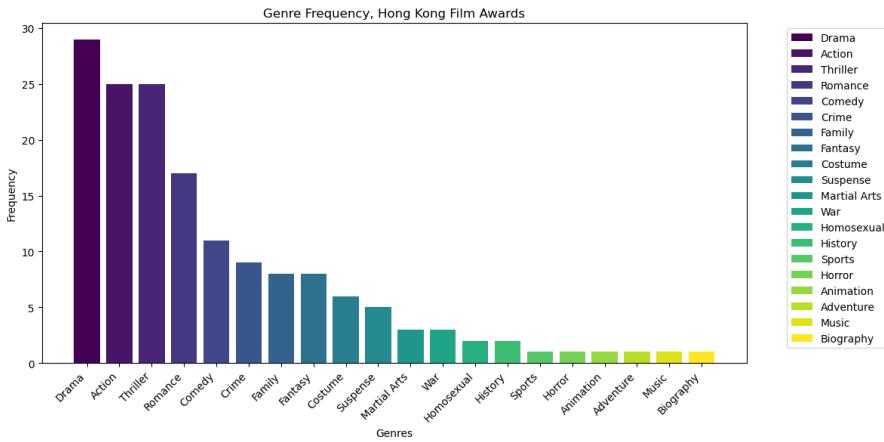
Like Oscar movies, the main genre, general genre and single genre of Hong Kong Film Awards movies are analyzed.

Drama	(50.88%)
Action	(28.07%)
Crime	(8.77%)
Comedy	(7.02%)
Romance	(1.75%)
Suspense	(1.75%)
Horror	(1.75%)

The Top 3 of main genre are Drama, Action, and Crime.

Drama/Family	(7.02%)
Crime/Drama/Thriller	(5.26%)
Drama/Romance	(5.26%)
Drama	(5.26%)
Drama/Thriller	(3.51%)
Drama/Action/Martial Arts/Costume	(3.51%)
Action/Thriller	(3.51%)
Drama/Romance/Homosexual	(3.51%)

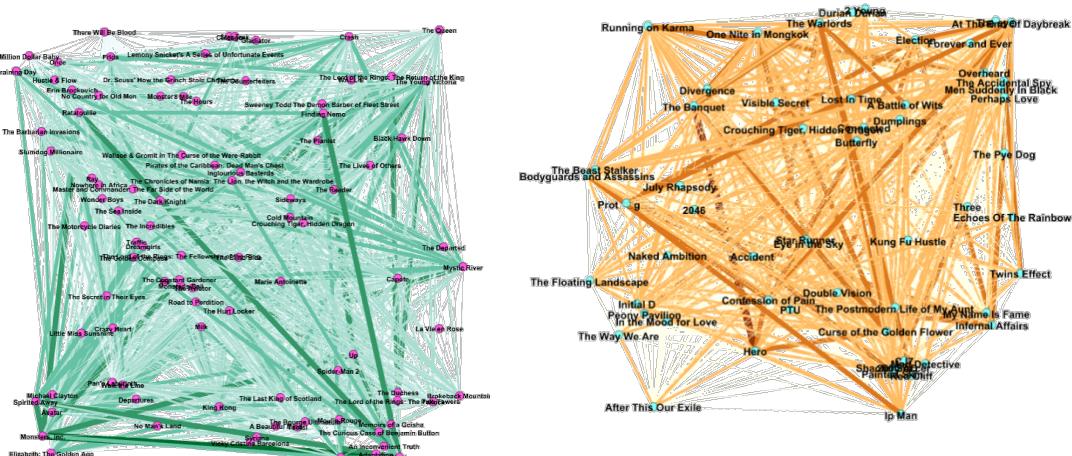
The Top 3 of General Genres incorporate Drama&Family, Crime&Drama&Thriller and Drama&Romance.



The Single Genre Top 3 are Drama, Action, and Thriller.

Combining the graphs above, it can be found that Drama has the largest share of Hong Kong-winning movies, followed by Action and Thriller. The Hong Kong Film Awards cover 20 genres in total, which unfolds genre diversity. Drama remains the most popular genre in all the three statistical approaches. Considering that Action accounts for nearly 28% of the main genres and ranks the second in the single genre, it can be assumed that Action is a popular genre only second to Drama. Thriller is popular in this certain period given that it is included in the Top 3 of General Genres (Crime&Drama&Thriller) and ranks the third place in the single genre. Therefore, Drama, Action and Thriller are the most popular movie genres of Hong Kong Film Awards during this period.

### 3. Network Comparison of Oscar and Hong Kong Film Awards on Genre



Oscar

Hong Kong Film Awards

	Oscar	Hong Kong Film Award
Average Degree	51.56	43.614
Density	0.544	0.779
Average Clustering Coefficient	0.913	0.896

Three key statistic results are compared as the table shows.

- Average Degree: This metric is the average of the degrees of all the nodes in the network. In this case, represents the average number of movies in the movie network that are similar to each other. It is significant for measuring the density of the network and how tightly connected it is. The average degree of Oscar is 51.56 while Hong Kong Film Award is 43.614. This may indicate that the diversity and cross-over of genres in Oscar films are more pronounced.
- Density: The closer the value is to 1, the more connected the nodes in the network are to each other. If the movie network is of high density, it demonstrates that there are a large number of similarities connecting the movies to each other. In this analysis, it means that most movies have similarities to multiple other movies, perhaps in genre, style, genre, or cast. A higher density of Hong Kong Film Award indicates that the connections between films in terms of genre are tighter, potentially suggesting that Hong Kong Film Awards movies tend to converge more or focus on a few popular genres.
- Average Clustering Coefficient: This factor reflects how closely the neighboring nodes of a general node in the network are connected to each other. Both values are high, indicating that in both film networks if two films are similar in genre to the same film, they are likely to be similar to each other as well. However, Oscar films slightly outperform in this respect, suggesting a tighter network of film genres.

In summary, Oscar films appear to be more diverse and complex in terms of genres, sharing genre features with a greater number of other films. Hong Kong Film Awards movies are tighter and more focused. The Hong Kong Film Awards have a higher percentage of Action and Thriller and also include the Homosexual genre that the Oscars don't cover. However, the Oscar categories also include Mystery, Sci-fi, and Documentary, making the movie genre more diverse. Besides, the network unfolds some similar features of the two awards. The percentages of Drama in both awards are the highest. It may be because audiences and industry insiders prefer this genre, or it may be because this genre accounts for a large percentage of all movies. Hence, it is necessary to further analyze in conjunction with the data on the percentage of all movie genres in this decade.

Because of time and resource constraints, we have only conducted research on award-winning films for 10 years, resulting in many isolated points within our network. From our findings, our group believes that this research methodology is valuable to cover a wider range of time and more awards, and can reveal the implicit connections of award-winning films more profoundly. It is expected that this project can provide some insights into the development of the film industry.

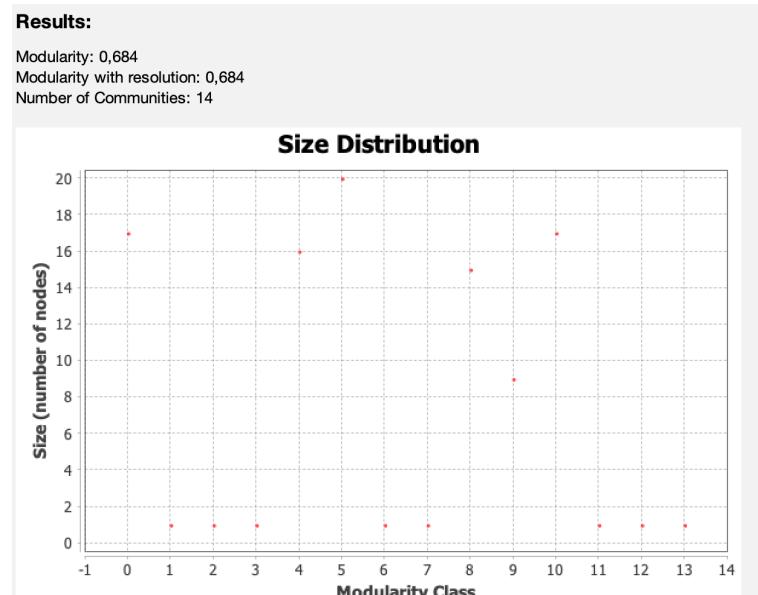
## **VI. Scripts Analysis**

This study aims to analyze the characteristics of Oscar-winning screenplays(2000--2010), including their vocabulary composition, stylistic differences, authorship, and patterns of community clustering. The research will explore specific screenplays' narrative techniques and character development through high-frequency word analysis, and examine the narrative styles and content characteristics of screenwriters of different genres, genders, and nationalities. Additionally, the analysis of dialogue and screenplay lengths will further reveal the unique qualities of Oscar-winning screenplays.

## **Research Methodology**

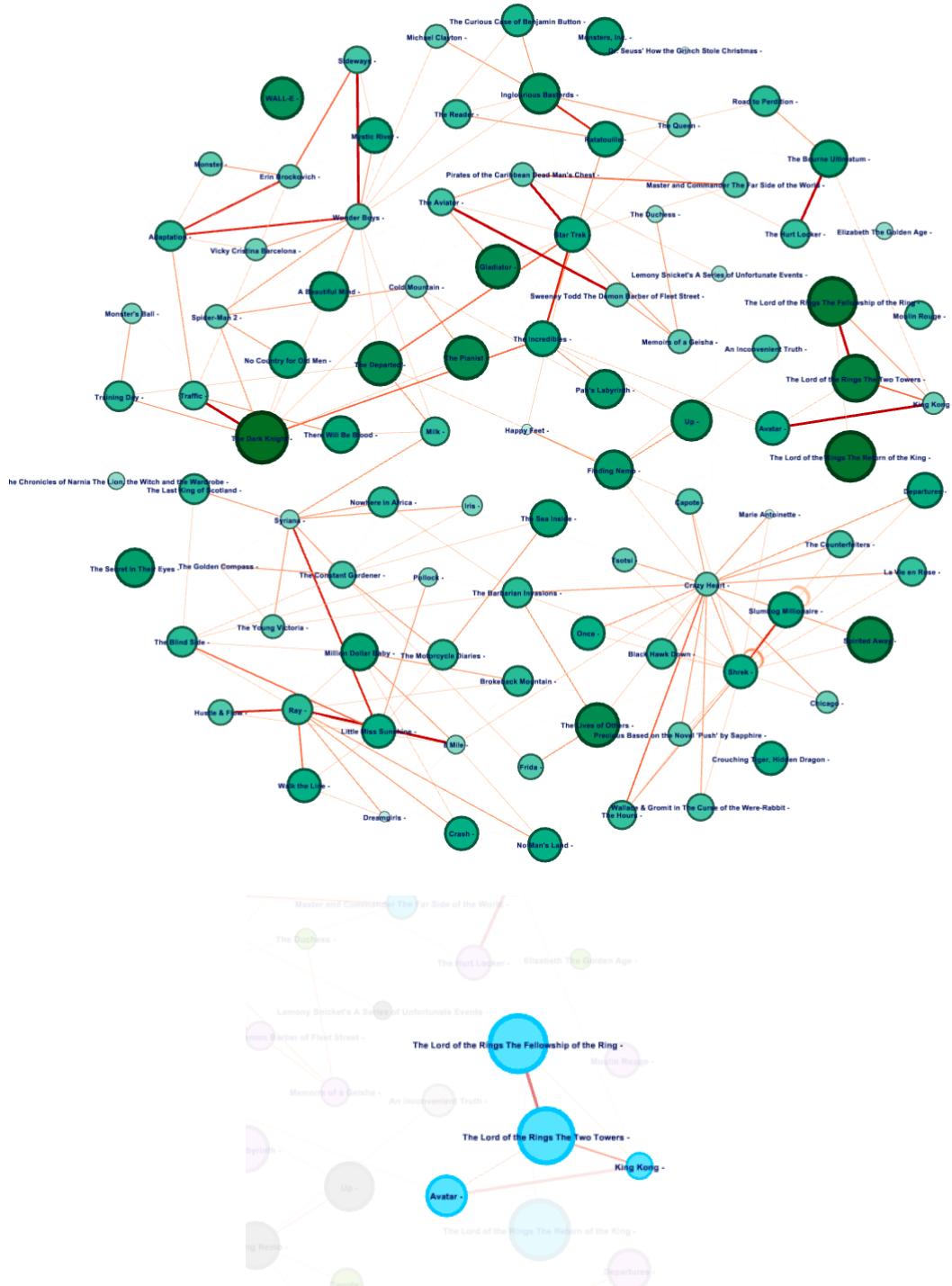
This study employs a comprehensive application of tools and techniques including Voyant for word cloud generation, Python for high-frequency word line graphs and text length analysis, Stylo for stylistic similarity analysis, and Gephi for visualization. These tools are utilized to reveal the vocabulary composition, stylistic differences, and authorship characteristics of Oscar-winning screenplays.

## 1. Community Clustering and Style Analysis



In analyzing the network of Oscar-winning screenplays, certain patterns of community clustering were observed. The dataset identified 14 distinct communities, covering various themes and styles, indicating a relative dispersion in script textual styles in Oscar films. However, some scripts show similarities.

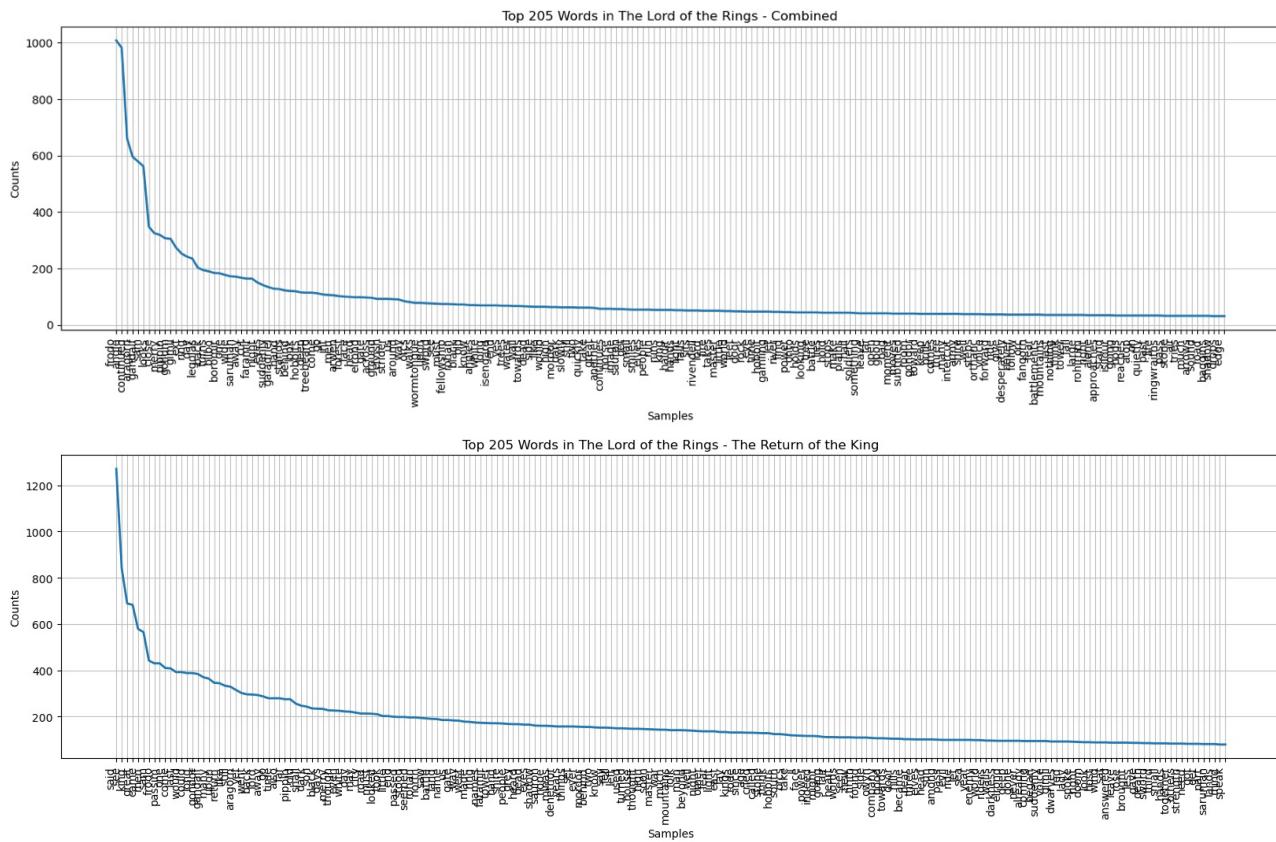
## Network of Oscar-winning Screenplays



For instance, large communities including screenplays like 'The Lord of the Rings: The Fellowship of the Ring' and 'The Two Towers' show high lexical similarity with other epic movies like 'Gladiator' or 'King Kong'.

In the analysis of epic films like 'The Lord of the Rings: The Return of the King', it is evident that these movies tend to use similar vocabulary and narrative styles when depicting grand scenes and complex plots. 'The Lord of the Rings: The Return of the King' stands out as an individual entity, suggesting that although it remains part of the epic genre community, its vocabulary usage might differ from the first two parts. Despite having the same credited screenwriters, the actual writers may vary, or the narrative structure in the third installment could be more intricate, with more plot climaxes and points of conflict. This might lead to variations in word frequency and sentence structure. In terms of character development and scene depiction, the third script potentially delves deeper and more detailed than its predecessors, with these themes possibly being more pronounced in its vocabulary use. As the characters evolve and the plot progresses in the third script, significant changes in character experiences are reflected in the text, possibly resulting in different lexical and sentence patterns compared to the first two parts. Smaller communities, comprising movies like 'The Hurt Locker' and 'Shrek', indicate a unique vocabulary choice in depicting specific scenarios or dialogues. Films like 'Crash' and 'Slumdog Millionaire' being in the same community could mean that these dramas adopt similar narrative methods in addressing social issues and character portrayals.

## 2. Analysis of The Lord of the Rings Series



This list, comprising the top 205 most frequent words in the first two parts of 'The Lord of the Rings', offers a unique perspective on the entire narrative. Through these high-frequency words, we can discern similarities in the screenplay text, narrative, dialogue, plot, and scene composition:

**Repetition of Character Names:** Words like "Frodo," "Aragorn," "Gandalf," "Sam" frequently occur, indicating a focus on these primary characters and their pivotal roles in the story.

**Frequent Use of Scene Description Vocabulary:** Terms such as "ext," "int," "forest," "gate" reflect the story's diverse locations and settings, emphasizing the geographical and environmental variety.

**Emphasis on Key Items and Themes:** Words like “ring,” “sword,” “fire,” “water” highlight the story’s critical elements and themes, such as the symbolism of power (the Ring), conflict and war (the sword), and the significance of natural elements.

- **Narrative and Plot Development:**

Words such as “night,” “day,” “suddenly,” “behind,” “away” reveal the story’s temporal flow and the tension in plot development.

- **Social and Cultural Elements:**

Terms like “elvish,” “men,” “orcs,” “elves” reflect the racial and cultural diversity in ‘The Lord of the Rings,’ crucial in building its fantasy world.

These high-frequency words illuminate the narrative techniques, character development, plot structure, and how the author crafts a rich fantasy world through details.

In ‘The Lord of the Rings: The Return of the King,’ the analysis of these high-frequency words shifts the focus to dialogue and narrative:

- **Emergence of Key Characters and Themes:**

Frequent appearance of words like “king,” “Sam,” “Frodo,” “Gandalf,” “Aragorn” underscores their central roles and significance in the storyline.

- **Importance of Geography and Locations:**

The recurrent mention of places like “Gondor,” “Shire,” “Minas,” “Mordor” highlights the story’s geographical backdrop and the importance of each location in the plot.

- **Plot Development and Twists:**

Words such as “return,” “passed,” “battle,” “war” reveal the story’s key events and turning points.

- **Themes and Symbolism:**

Terms like “dark,” “light,” “hope,” “ring” reflect the story’s themes and symbolic meanings, such as the contrast between light and dark, hope and despair.

These high-frequency words in ‘The Return of the King’ elucidate the narrative structure and plot evolution. They not only reveal key characters and locations but also embody

the work's deeper themes and emotional tone. From this perspective, we gain a deeper understanding of the complexity and artistic charm of the piece.

Comparing the overall high-frequency words in the first two parts of 'The Lord of the Rings' with those unique to 'The Return of the King,' we observe meaningful differences reflecting character development and plot transformation, particularly in the third part.

Key observations and conclusions include:

- **Shifts in Themes and Emotional Expression:**

In 'The Return of the King,' words like "king," "return," "battle," "war" are prevalent, reflecting a narrative shift towards power struggles, the outbreak of war, and the restoration of kingship.

- **Character Development and Plot Transition:**

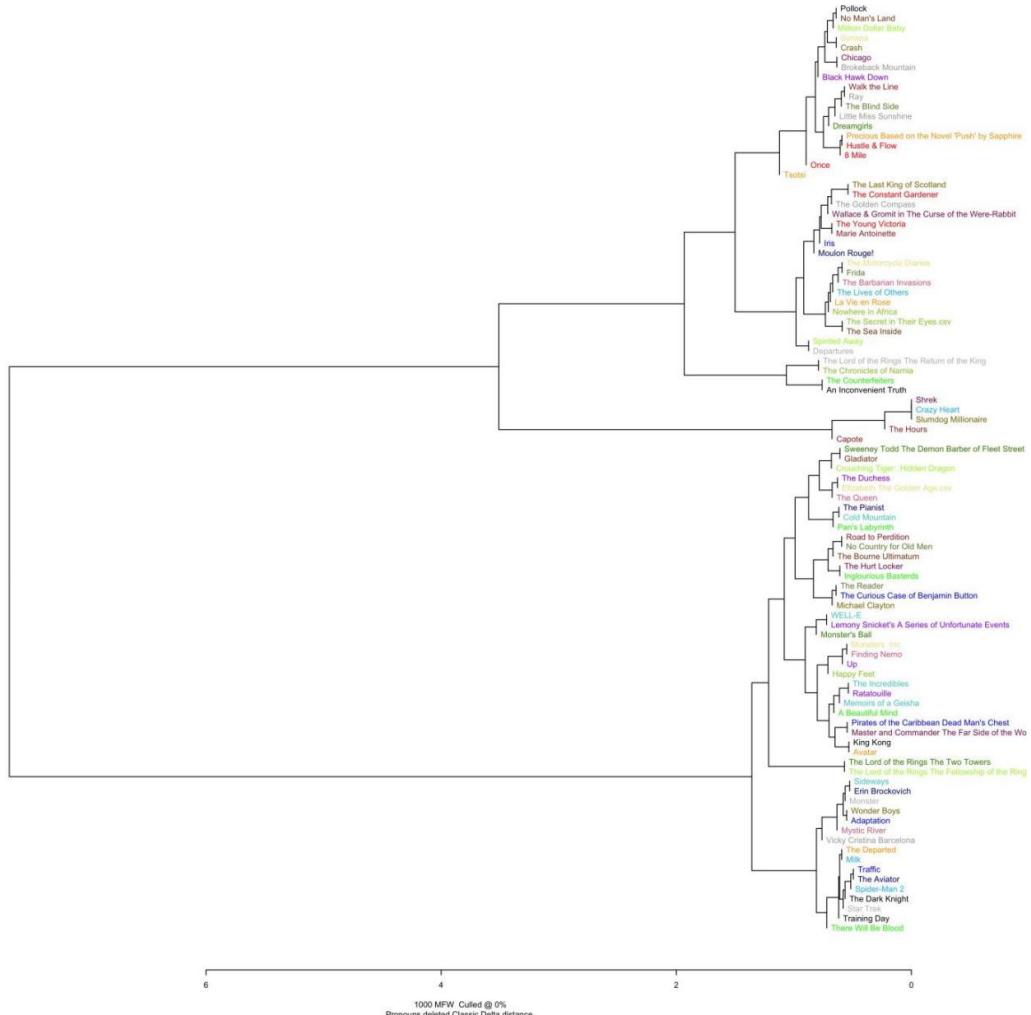
While the first two parts focus on multiple characters' journeys and growth, 'The Return of the King' reflects maturity and climax in both characters and plot.

- **Deeper Themes and Symbolism:**

The frequent appearance of words like "dark," "light," "hope" in 'The Return of the King' unveils the story's deeper themes and symbolic meanings, such as the contrast between light and dark, hope and despair.

In summary, these differences reveal the narrative and character development evolution in 'The Lord of the Rings' series. 'The Return of the King' shows a shift in focus from character establishment and development to more concentrated themes like power struggles, historical impacts, and the final battle. These changes are evident not only in character growth and plot development but also in the transformation of language use and narrative style. Through this analysis, we gain a deeper understanding of the narrative structure of the entire series and how it culminates in the final installment.

stylo  
Cluster Analysis

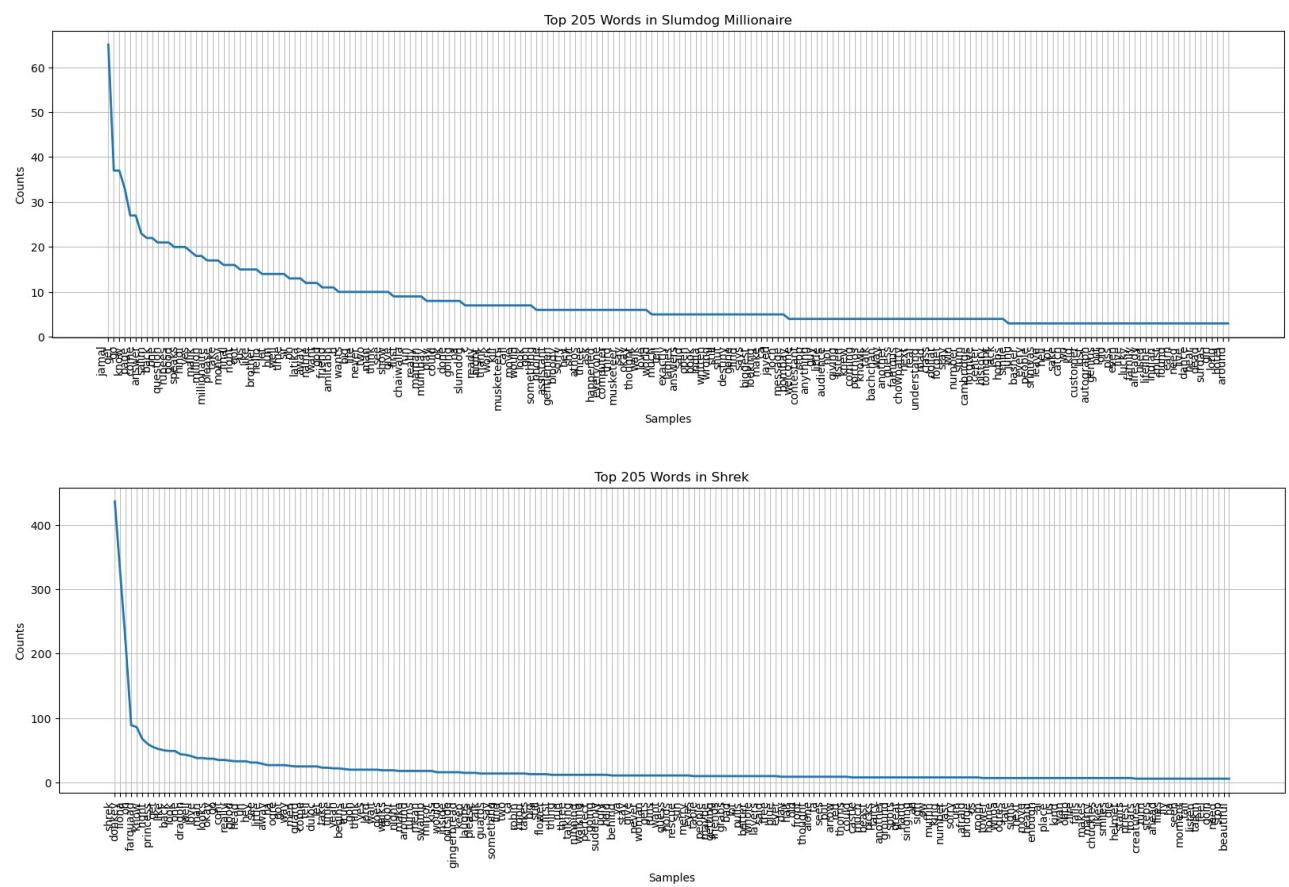




High-frequency words such as “want,” “need,” “remember” exhibit the characters' inner desires, emotional conflicts, and personal struggles. This in-depth exploration of character psychology is a hallmark of 'Tsotsi,' distinguishing it from scripts that focus more on external events or historical narratives.

Overall, 'Tsotsi's' screenplay, with its unique dialogue style, prominent themes of social reality, deep portrayal of characters' emotions, close character relationships, and direct plot progression, demonstrates a distinct narrative style that is relatively rare among other Oscar-winning films.

Some screenplays, despite belonging to different genres (like 'Shrek' and 'Slumdog Millionaire'), are positioned closely in the network graph, possibly suggesting similarities in certain narrative or linguistic features.



By comparing the high-frequency vocabulary of 'Shrek' and 'Slumdog Millionaire,' we can identify some similarities, which may be reflected in their screenplay texts, narratives, dialogues, plots, and scenes:

- **Character Names as High-Frequency Words:**

In both films, the frequent appearance of character names (such as Shrek, Donkey, Fiona, Jamal, Salim) indicates their significant roles in driving the plot forward.

- **Common Short Words in Dialogue:**

The high frequency of words like "know," "get," "come," "go," "back," "like" suggests that both films tend to use simple, everyday language in dialogue. This linguistic choice helps make conversations more realistic and relatable to the audience.

- **Exploration of Emotions and Relationships:**

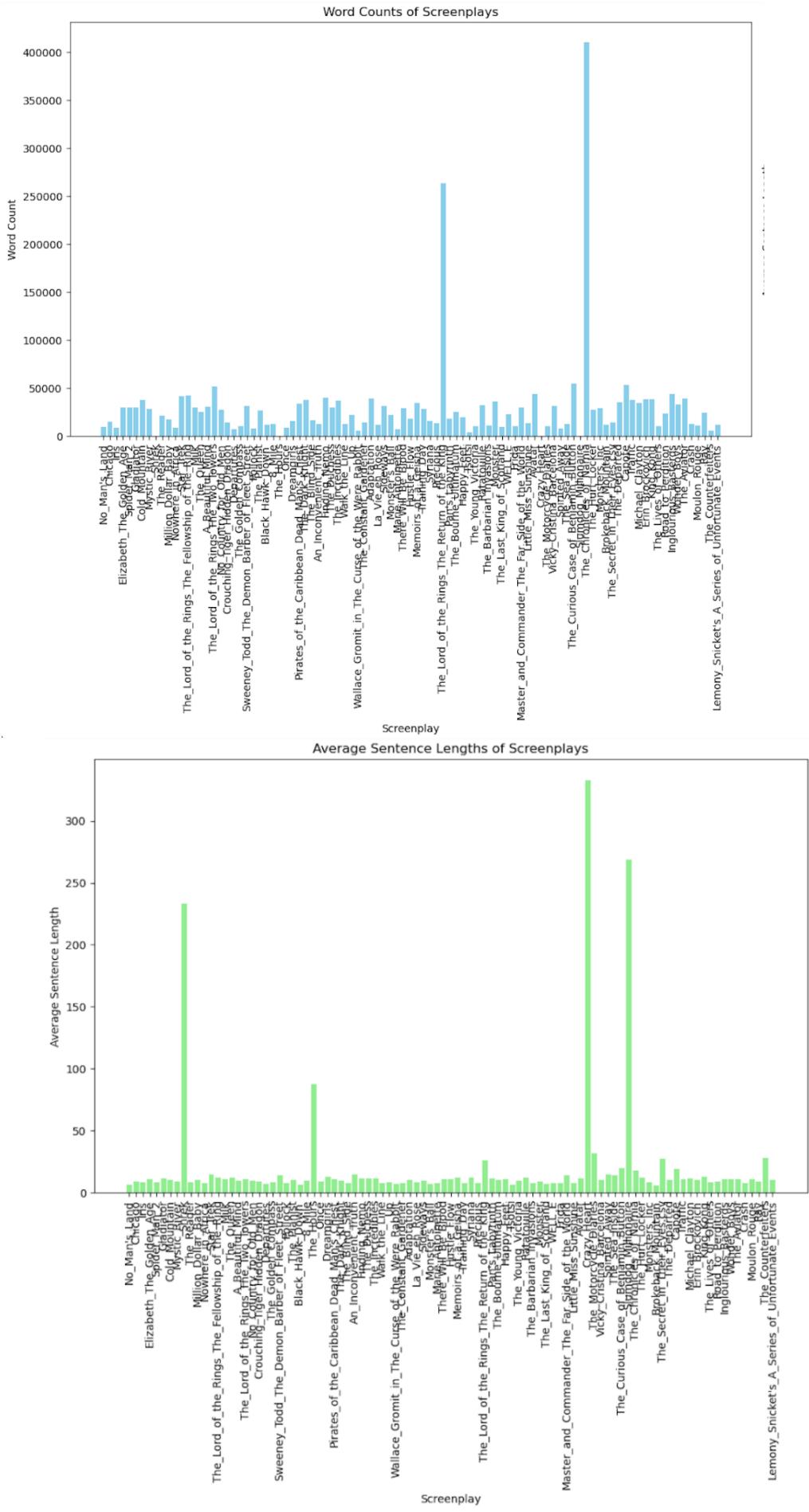
The presence of words such as "love," "friend," "brother" hints at similarities in how both films explore emotional and relational dynamics among characters. The use of these words may reflect themes of friendship, familial bonds, or romantic love.

- **Plot Development and Twists:**

Verbs like "run," "take," "see," "tell," frequently used in both films, imply actions and conflicts that are key to driving the narrative forward.

In conclusion, despite significant differences in themes and styles between 'Shrek' and 'Slumdog Millionaire,' an analysis of high-frequency words reveals similarities in dialogue style, emotional expression, and narrative dynamics. These similarities unveil common narrative techniques used in both films.

## 4. Script and Dialogue Length Analysis



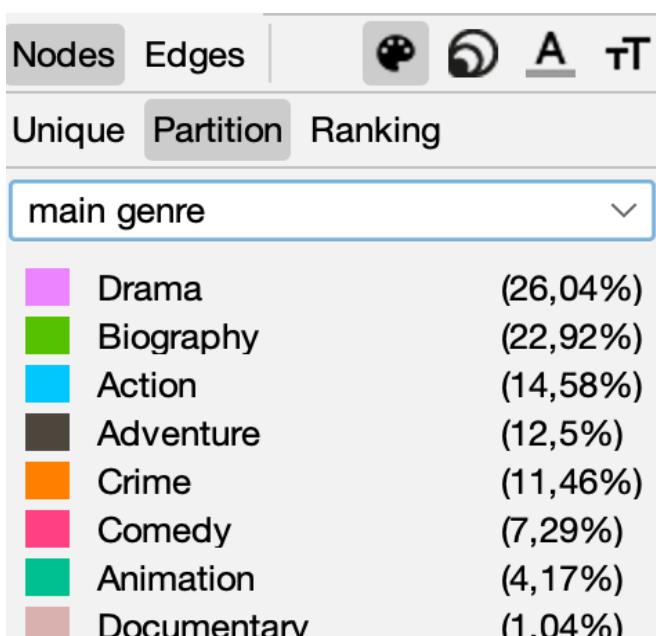
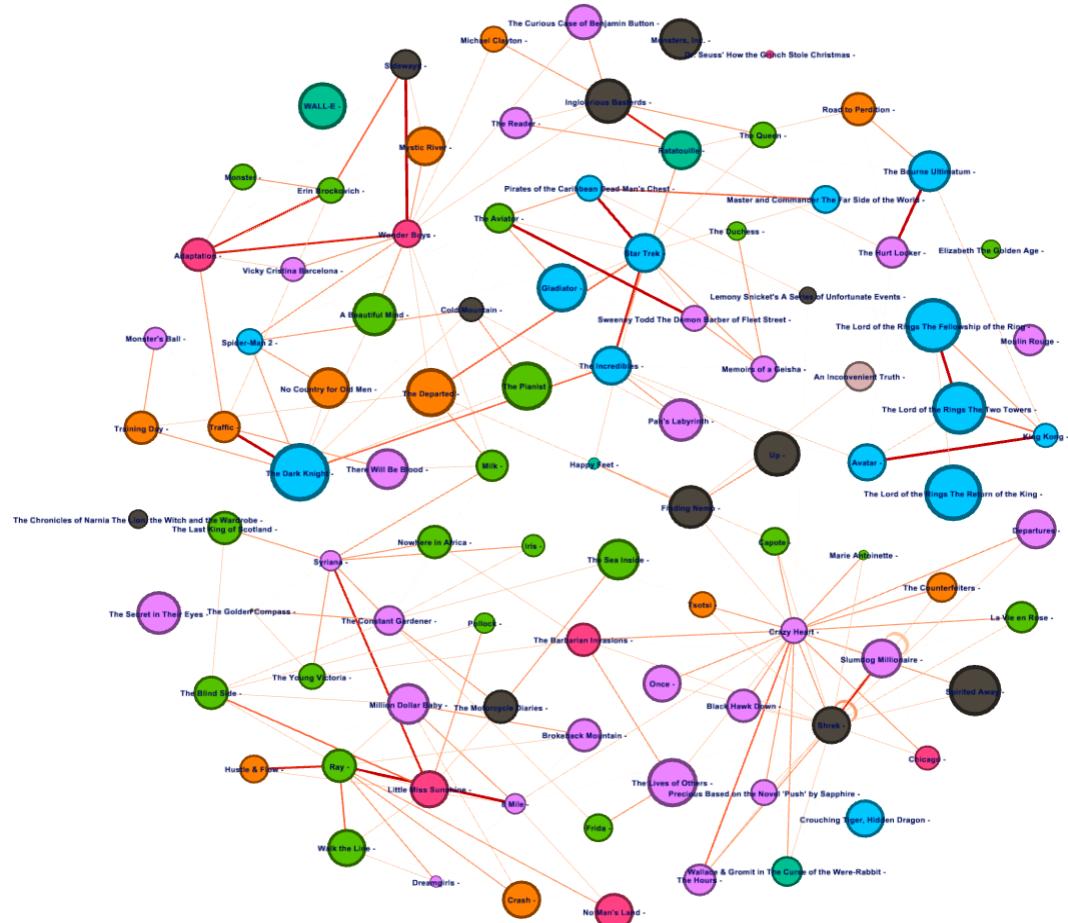
This study conducted an analysis of dialogue length and script length in Oscar-winning screenplays to understand the textual characteristics of Oscar-winning films. Overall, Oscar-winning films tend to use concise and refined dialogue texts.

However, there are exceptions. In the analysis, 'The Lord of the Rings: The Return of the King' and 'The Chronicles of Narnia' scripts stand out as unusually lengthy compared to other Oscar-winning films. Notably, both these scripts are adaptations of fantasy novels, which might necessitate more extensive texts to faithfully represent the rich details and expansive worldviews of the original works, resulting in longer dialogue texts.

On the other hand, 'Shrek,' 'The Hours,' 'Crazy Heart,' and 'Slumdog Millionaire' prefer the use of longer sentences. In terms of script content, these four movies all depict narratives where protagonists overcome adversity. 'The Hours,' 'Shrek,' and 'Slumdog Millionaire' employ a multi-threaded narrative structure to showcase stories of multiple characters across different times and spaces, necessitating longer dialogues to interweave various storylines. 'Crazy Heart,' focusing on a musical theme, uses a single timeline but its extended dialogues might serve to present musical elements such as lyrics, songwriting, and aspects of the music industry. Overall, the longer sentences in these four screenplays imply an emphasis on complex storylines and character development.

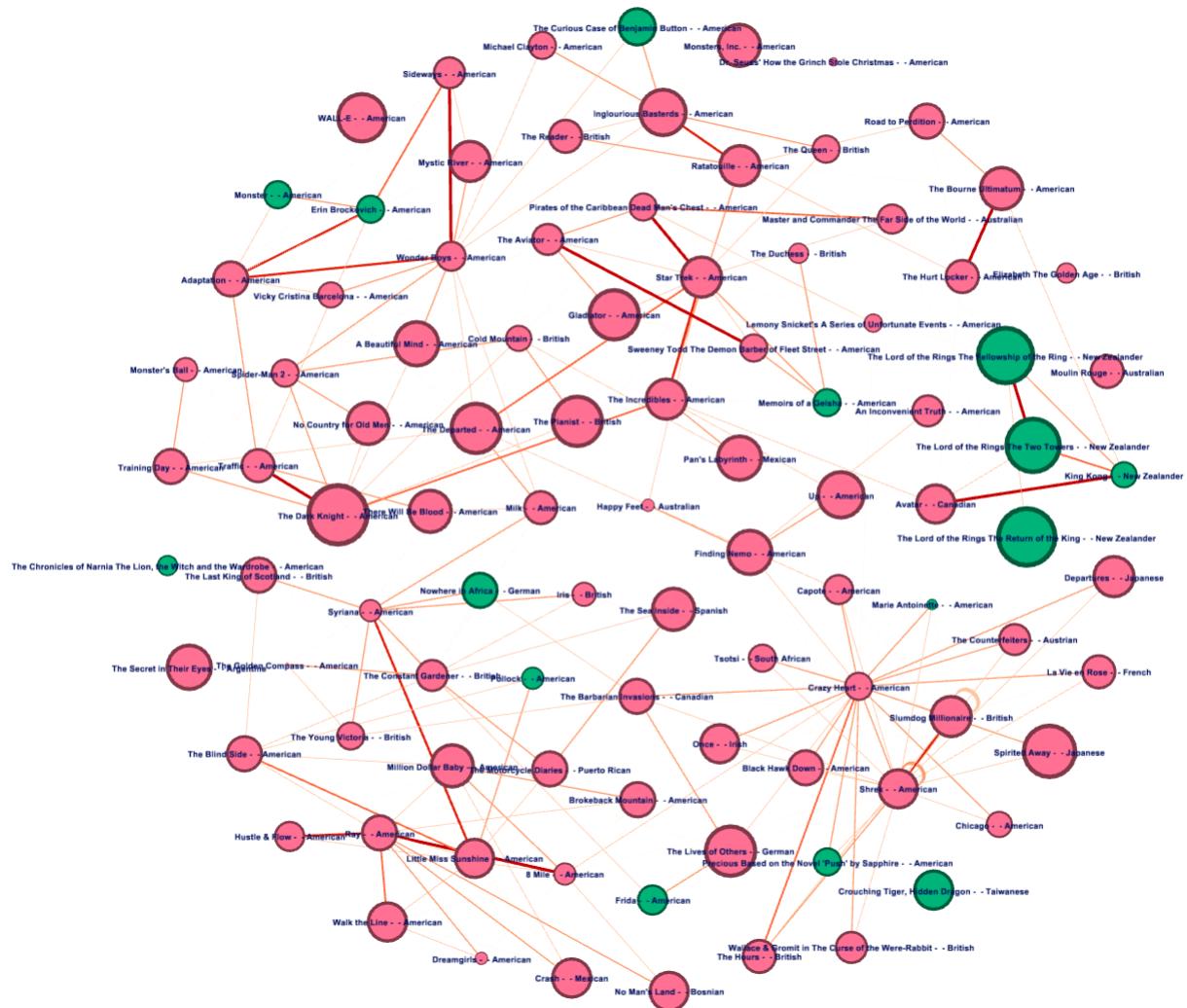
In terms of genre distribution among the screenplays, drama and biography films occupy a significant proportion. These genres typically excel in narrative pacing, character dialogue, and situational details, which may be key to their success in securing Oscar awards. The network connections reveal similarities in vocabulary usage across different screenplays. Notably, even films with drastically different themes show close links, indicating common elements in narrative structure, character development, and theme presentation. This cross-genre similarity might also be one of the reasons these films successfully capture the attention of Oscar judges.

## Network of genres among the screenplays



## 5. Analysis of Gender and Nationalities of Scriptwriters

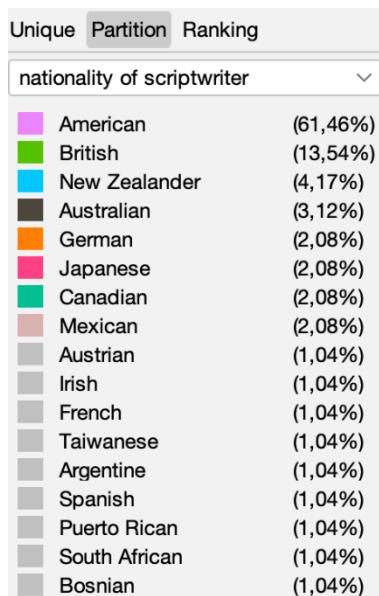
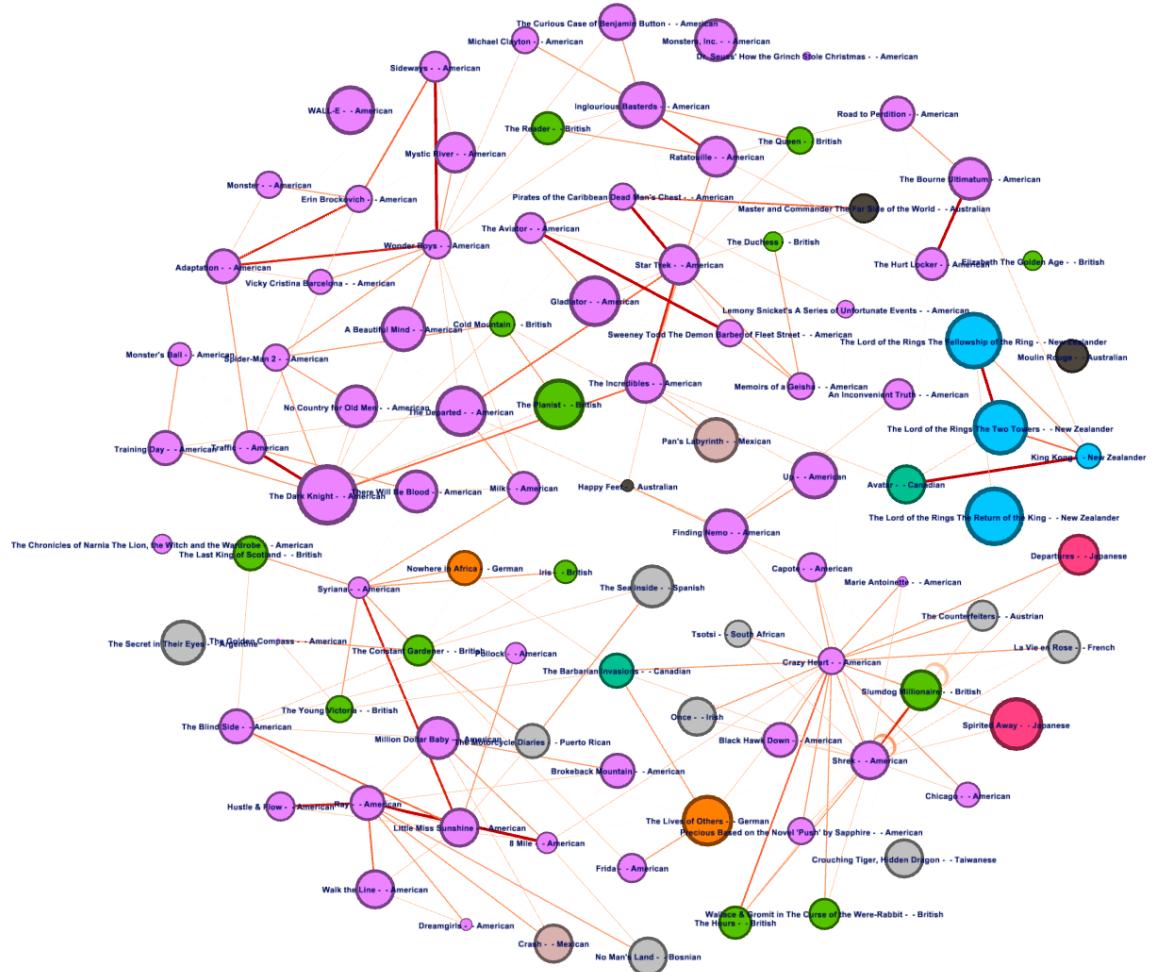
### Network of Genders of Scriptwriters



In the examination of the gender and nationality of screenwriters in Oscar-winning screenplays, it's observed that male screenwriters from the United States hold a predominant position in the awards. This phenomenon is not merely a reflection of gender or nationality bias but is more likely indicative of the dominant influence of the American film industry in that period. The global influence of the American film industry has led to a competitive advantage for its creators in terms of international recognition, exemplifying the mutual reinforcement of cultural dominance and industrial strength (Erigha, 2019). Additionally, the higher proportion of male judges in

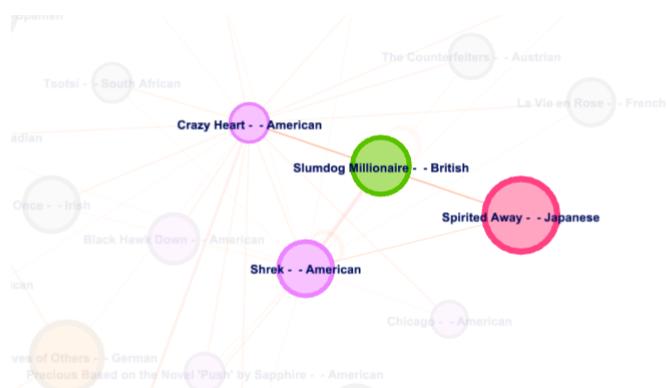
the Oscar jury could also help explain the prominence of male screenwriters in the award-winning works. These judges might resonate more with scripts that reflect their own experiences and worldviews during the evaluation process (Grout & Eagan, 2020). However, in this period, female screenwriters have also demonstrated significant impact and creative prowess, challenging this dominant trend. For instance, Fran Walsh's work on 'The Lord of the Rings' series achieved tremendous global success. In the script, the development of each character and the progression of the plot are meticulously crafted, and the dialogue and narration in the films are both epic and poetic. The use of language not only imbues the characters with profound depth but also enhances the sense of mystery and solemnity in the story. As Kenneth Turan commented in the 'Los Angeles Times,' the rapid success of this film series is unparalleled, highlighting the crucial role of an excellent script in the success of a film (Kenneth Turan, 2010).

## Network of Nationalities of Scriptwriters



According to the network graph, while a substantial number of Oscar-winning screenplays, amounting to 61.46%, originate from American screenwriters, many highly-rated movie scripts actually come from other countries, such as the United Kingdom and New Zealand. In terms of quantity and proportion, screenplays rooted in Western societies constitute the major component of the award-winning films. Despite the Oscars' apparent pursuit of diversity, Western narratives tend to receive nominations and recognition more easily when it comes to stories from different cultural backgrounds. Scholar Baldassari criticizes this tendency in his 2023 paper, arguing that such bias limits the representation of global multicultural narratives in the cinematic arts and could lead to the marginalization of non-Western cultural narratives (Baldassari, 2023).

Spirited Away in the Network of Nationalities of Scriptwriters



However, even amidst such cultural inclinations, some exceptional non-Western works have gained recognition at the Oscars. Japanese screenwriter Hayao Miyazaki's 2001 work, the animated film 'Spirited Away,' won the Academy Award for Best Animated Feature for its captivating storytelling. This recognition serves as an example of the Oscars acknowledging the artistic merit of non-Western narratives.

This research has explored the diversity and characteristics of Oscar-winning screenplays, uncovering a dominance of the American film industry in these awards, while also recognizing the gradual acceptance of films from various countries and cultures. For instance, the success of non-Western masterpieces like 'Spirited Away' illustrates the Oscars' openness to cross-cultural narratives. These trends reflect the

increasing diversity in the global film arena and an appreciation for different cultural narratives. As the film industry continues to globalize, the study of Oscar-winning screenplays not only reveals shifts in cinematic arts but also offers valuable insights into the role and impact of diverse cultures in global cinema.

Frequent Words in Spirited Away



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