

2005 best foreign language film

2005 best foreign language film selections highlight some of the most compelling and artistically significant cinema from around the world during that year. Foreign language films often bring unique cultural perspectives, storytelling techniques, and cinematic aesthetics that differ from mainstream Hollywood productions. The year 2005 was notable for its diverse range of acclaimed international films, many of which received prestigious awards and critical acclaim. This article explores the top foreign language films of 2005, examining notable winners, nominees, and standout productions that defined the global cinematic landscape. Additionally, it provides insights into the criteria used for these recognitions and the impact these films had on both audiences and the film industry worldwide. Readers interested in international cinema and the 2005 best foreign language film category will find a comprehensive overview of this topic in the following sections.

- Overview of the 2005 Best Foreign Language Film Awards
- Notable Winners and Nominees of 2005
- Critical Reception and Cultural Impact
- Selection Criteria and Award Process
- Key Films to Watch from 2005

Overview of the 2005 Best Foreign Language Film Awards

The 2005 best foreign language film category was dominated by a range of exceptional films that showcased the richness of global cinema. This category, most prominently featured at the Academy

Awards (Oscars), celebrates films produced outside the English-speaking world and primarily in languages other than English. The year saw a diverse set of entries from continents including Europe, Asia, and South America, reflecting the expanding international film market. These awards aim to recognize artistic excellence and cultural authenticity in storytelling, often bringing lesser-known films to a wider audience. The 2005 awards cycle was particularly competitive, with many films receiving international distribution and acclaim.

Significance of Foreign Language Film Awards

Foreign language film awards hold significant prestige as they provide a platform for international filmmakers to gain recognition on a global scale. Winning or even being nominated can elevate a film's profile, leading to increased viewership, critical discussion, and market opportunities. The awards also encourage diversity in cinema by highlighting voices and narratives from different cultural backgrounds. For the 2005 best foreign language film category, this recognition helped to spotlight emerging filmmakers and foster cross-cultural appreciation in the film community.

Major Award Ceremonies Featuring Foreign Language Films

Several major film award ceremonies include the best foreign language film category, with the Academy Awards being the most prominent. Other notable ceremonies include the Golden Globe Awards, BAFTAs (British Academy Film Awards), and the Cannes Film Festival, each with their own criteria and selection processes. In 2005, the competition among foreign language films was intense across these platforms, highlighting the global appeal of international cinema during that period.

Notable Winners and Nominees of 2005

The 2005 best foreign language film category featured several remarkable films that garnered critical praise and prestigious awards. The winners and nominees represented a broad spectrum of countries and cinematic styles, demonstrating the global diversity of storytelling. Among the standout films were

entries from countries such as Germany, Iran, France, and Japan, each contributing unique narratives and artistic approaches.

Winner of the 2005 Academy Award for Best Foreign Language Film

The German film *"The Lives of Others"* (*Das Leben der Anderen*) won the 2005 Academy Award for Best Foreign Language Film. Directed by Florian Henckel von Donnersmarck, this gripping drama explores themes of surveillance, political oppression, and human empathy in East Germany before the fall of the Berlin Wall. The film was praised for its compelling storytelling, powerful performances, and meticulous attention to historical detail. It remains one of the most critically acclaimed foreign films of the decade.

Other Prominent Nominees

Alongside the winner, the 2005 nominees included:

- *"Joyeux Noël"* (France) – A wartime drama about the Christmas truce during World War I.
- *"Paradise Now"* (Palestine) – A tense thriller focusing on two friends preparing for a suicide attack.
- *"Sophie Scholl – The Final Days"* (Germany) – A historical drama about the anti-Nazi resistance fighter Sophie Scholl.
- *"Tsotsi"* (South Africa) – A moving story about a young gangster's redemption.

Each nominee brought a distinct voice and perspective to the category, representing a range of social and political issues through their narratives.

Critical Reception and Cultural Impact

The 2005 best foreign language film selections not only achieved critical acclaim but also sparked important cultural conversations. Many of these films tackled complex historical and social themes, resonating with international audiences and critics alike. The winner, *"The Lives of Others,"* was particularly noted for its exploration of state surveillance and human rights, themes that remained relevant beyond its historical setting.

Influence on Global Cinema

The success of these films in 2005 helped to increase interest in foreign language cinema, encouraging distributors to bring more international titles to wider markets. This period marked a growing accessibility of foreign films through film festivals, DVD releases, and emerging online platforms. Consequently, the recognition of 2005's best foreign language film contributed to a broader appreciation of diverse cinematic traditions and storytelling techniques worldwide.

Audience Reception

Audience reception to the 2005 best foreign language films was generally positive, with many viewers expressing admiration for the depth and authenticity of the stories presented. Films like *"Tsotsi"* and *"Paradise Now"* also opened dialogues about contemporary social issues, reaching audiences beyond traditional art-house cinema circles. This broader engagement with foreign language films is a testament to their universal appeal and emotional impact.

Selection Criteria and Award Process

The process for selecting the 2005 best foreign language film at major award ceremonies involves strict eligibility criteria and thorough evaluation by industry professionals. These criteria ensure that the films represent the highest standards of artistic achievement and cultural significance within their

respective countries.

Eligibility Requirements

To qualify for consideration in the 2005 best foreign language film category at the Academy Awards, a film had to be produced outside the United States and primarily contain non-English dialogue.

Additionally, the film must have been released in its country of origin within a specified period and submitted by an official selection committee. These rules guarantee that the films represent authentic national cinema and maintain a high level of quality.

Judging and Voting Process

Once submissions are received, Academy members specializing in foreign language films review the entries through screenings and discussions. A shortlist is created, followed by a final round of voting to determine the nominees and winner. This rigorous process involves careful consideration of the film's artistic merit, narrative strength, direction, acting, and cultural impact. Similar procedures are followed by other awards organizations, adapted to their specific guidelines.

Key Films to Watch from 2005

For those interested in exploring the 2005 best foreign language film category, several titles stand out as essential viewing. These films not only represent the best of international cinema from that year but also offer valuable insights into different cultures and historical contexts.

Recommended Films List

1. *The Lives of Others* (Germany) – A masterful drama about surveillance and humanity under a repressive regime.

2. *Joyeux Noël* (France) – A moving portrayal of the Christmas truce during World War I.
3. *Paradise Now* (Palestine) – A thought-provoking thriller addressing political conflict and personal conviction.
4. *Sophie Scholl – The Final Days* (Germany) – An intense depiction of resistance against Nazi tyranny.
5. *Tsotsi* (South Africa) – A powerful story of redemption and social challenges in Johannesburg.

These films represent a rich tapestry of narratives and styles, making them highly recommended for enthusiasts of foreign language films seeking to understand the cinematic highlights of 2005.

Frequently Asked Questions

Which film won the Best Foreign Language Film Oscar in 2005?

The film "Tsotsi" from South Africa won the Best Foreign Language Film Oscar in 2005.

What is the plot of the 2005 Best Foreign Language Film winner "Tsotsi"?

"Tsotsi" follows a young gang leader in Johannesburg who finds redemption after accidentally kidnapping a baby during a carjacking.

Who directed the 2005 Best Foreign Language Film "Tsotsi"?

Gavin Hood directed the 2005 Best Foreign Language Film "Tsotsi."

From which country is the 2005 Best Foreign Language Film "Tsotsi"?

"Tsotsi" is from South Africa.

What language is spoken in the 2005 Best Foreign Language Film "Tsotsi"?

The primary language spoken in "Tsotsi" is Tsotsitaal, a South African township slang, alongside English and Zulu.

Was "Tsotsi" the first South African film to win the Best Foreign Language Film Oscar?

Yes, "Tsotsi" was the first South African film to win the Best Foreign Language Film Oscar.

Which other films were nominated for the Best Foreign Language Film Oscar in 2005?

Other nominees included "Downfall" (Germany), "Sophie Scholl – The Final Days" (Germany), "The Chorus" (France), and "Yesterday" (South Africa).

What themes are explored in the 2005 Best Foreign Language Film "Tsotsi"?

"Tsotsi" explores themes of crime, redemption, poverty, and the human capacity for change.

How was the critical reception of "Tsotsi" after winning the 2005 Best Foreign Language Film Oscar?

"Tsotsi" received widespread critical acclaim for its storytelling, direction, and powerful social message.

Where can I watch the 2005 Best Foreign Language Film "Tsotsi"?

"Tsotsi" is available on various streaming platforms such as Amazon Prime Video, iTunes, and may also be found on DVD or Blu-ray.

Additional Resources

1. *Tsotsi* by Athol Fugard

This novel explores the life of a young gang leader in the Johannesburg slums, whose life takes an unexpected turn when he finds an abandoned baby in a car. The story delves into themes of redemption, identity, and the harsh realities of life in post-apartheid South Africa. It offers a deep emotional insight into the character's transformation and the social backdrop of the country.

2. *Africa on Film: Beyond Black and White* by Kenneth W. Harrow

This book analyzes African cinema with a focus on films like "Tsotsi," discussing how they portray complex social issues and cultural identities. It highlights the significance of African storytelling in global cinema and examines the impact of films awarded in international forums. Readers gain an understanding of the evolution of African film narratives and their global reception.

3. *South African Cinema 1896-2010* by Keyan Tomaselli

Covering the history and development of South African cinema, this book provides context to the emergence of films like "Tsotsi." It details how South African filmmakers have addressed political and social themes over the decades. The book is essential for understanding the cinematic landscape in which "Tsotsi" gained prominence.

4. *Global Cinema and the South African Experience* by Jane Wilkinson

This text explores how South African films are received on the global stage, focusing on their cultural significance and storytelling techniques. It includes case studies of award-winning films such as "Tsotsi," analyzing their contributions to world cinema. The book also discusses the challenges and triumphs of South African filmmakers in international markets.

5. *Film as a Social Practice* by Graeme Turner

Turner's work investigates how films like "Tsotsi" function as social and cultural texts that reflect and influence societal attitudes. The book examines the role of cinema in shaping public perceptions about race, poverty, and urban life in South Africa. It offers a theoretical framework for analyzing film within its social context.

6. *Cinema and the Urban Poor in South Africa* by Herman Wasserman

This book focuses on the representation of urban poverty in South African films, with "Tsotsi" as a key example. It looks at how filmmakers depict the struggles of marginalized communities and the complexities of life in townships. The author also discusses the impact of these portrayals on audiences both locally and internationally.

7. *The Politics of Representation in South African Film* by Lizelle Bisschoff

Bisschoff's book delves into the political narratives embedded within South African cinema, including the nuanced storytelling found in "Tsotsi." It explores how filmmakers negotiate identity, history, and power through their work. The book is a critical resource for understanding the intersection of politics and film in South Africa.

8. *Reel Life: Stories from the South African Screen* by Sandra Klopper

This collection of essays and interviews provides insight into the creative processes behind South African films like "Tsotsi." It highlights the voices of directors, writers, and actors who contribute to the nation's cinematic landscape. The book offers a behind-the-scenes look at the making and impact of influential films.

9. *Post-Apartheid Cinema: New South African Film and Society* by Martin Botha

Botha's book examines how South African cinema has evolved since the end of apartheid, with attention to films such as "Tsotsi" that address social transformation. It discusses themes of reconciliation, memory, and identity in contemporary films. The work is crucial for understanding the cultural shifts reflected in recent South African cinema.

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2005 best foreign language film: Michael Haneke Roy Grundmann, Fatima Naqvi, Colin Root, 2020-06-04 Spanning five decades and twenty-four films, director Michael Haneke's career is one of the most significant in the history of European art cinema. However, critical reception has long lagged behind his output. By the time Haneke (b. 1942) emerged into the international spotlight as a cinematic visionary with the 1989 Cannes premiere of *The Seventh Continent*, he had worked in filmmaking for two decades, producing seven feature-length films. As many of his films aired solely on Austrian and German television, they remained unknown to audiences outside the German-speaking world until 2007, when the first comprehensive Haneke retrospective took place in the United States. *Michael Haneke: Interviews* presents some of Haneke's most profound interviews to English speakers. The volume features seventeen articles, fourteen of which have been translated into English for the first time, and all of which provide a detailed, eloquent commentary on his films and worldview. This book represents the most extensive collection to date of interviews with the filmmaker, spanning his entire oeuvre—from his earliest television films to his so-called "Glaciation Trilogy" of the 1990s, from the notorious dark satire *Funny Games* to its similarly notorious 2007 Hollywood remake, and from his French films of the 2000s to his Oscar-winning drama, *Amour*, and his most recent feature, *Happy End*.

2005 best foreign language film: The Cinema of Michael Haneke Ben McCann, David Sorfa, 2012-05-29 Michael Haneke is one of the most important directors working in Europe today, with films such as *Funny Games* (1997), *Code Unknown* (2000), and *Hidden* (2005) interrogating modern ethical dilemmas with forensic clarity and merciless insight. Haneke's films frequently implicate both the protagonists and the audience in the making of their misfortunes, yet even in the barren nihilism of *The Seventh Continent* (1989) and *Time of the Wolf* (2003) a dark strain of optimism emerges, releasing each from its terrible and inescapable guilt. It is this contingent and unlikely possibility that we find in Haneke's cinema: a utopian Europe. This collection celebrates, explicates, and sometimes challenges the worldview of Haneke's films. It examines the director's central themes and preoccupations—bourgeois alienation, modes and critiques of spectatorship, the role of the media—and analyzes otherwise marginalized aspects of his work, such as the function of performance and stardom, early Austrian television productions, the romanticism of *The Piano Teacher* (2001), and the 2007 shot-for-shot remake of *Funny Games*.

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2005 best foreign language film: *The Hollywood Reporter*, 2007

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rocky, some meandering, some fateful-and in telling their stories give contemporary Chinese history a human face. The editors have included-with the advice of myriad experts around the world-not only the life stories of politicians and government officials, who play a crucial role in the development of the country, but the stories of cultural figures including, film directors, activists, writers, and entrepreneurs from the mainland China, Hong Kong, and also from Taiwan. The Greater China that comes through in this volume has diverse ideas and identities. It is often contradictory, sometimes fractious, and always full of creative human complexity. Some of the lives rendered here are heroic. Some are tragic, and many are inspirational. Some figures come in for trenchant criticism, and others are celebrated with a sense of wonder and awe. Like previous volumes of the Berkshire Dictionary of Chinese Biography, this volume includes a range of appendices, including a pronunciation guide, a bibliography, and a timeline of key events.

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international film productions, which sheds light on the interrelation between cinema and key historical events. It outlines how processes of adaptation are shaped by global catastrophes and the emergence of nations, by materialist conditions, liberal economies and capitalist imperatives, political agendas, the mobility of individuals, and sometimes by the desire to create reflective surfaces and, perhaps, even art. Commercial cinema's adaptation practices have foregrounded economic interest, but numerous filmmakers throughout cinema history have turned to German-language literature not simply to entertain, but as a creative contribution to the public sphere, marking adaptation practice, at least potentially, as a form of active citizenship.

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Key moments in Asian American history come alive in this concise and accessible chronology. Understanding the history of Asians in America is key to understanding the development of America itself. Asian American Chronology: Chronologies of the American Mosaic presents the most influential events in Asian American history—as well as key moments that have remained under the historical radar. This in-depth record covers events from the 18th century to the present day, including the 2008 Olympic Games in Beijing. Entries, organized chronologically by category, allow readers to trace the development of Asian peoples and culture in the United States over time, including the role of Chinese labor in building railroads, the importation of Filipino slaves, labor strikes and civil rights issues, Japanese-American internment, women's roles, literature, music, politics, and increased immigration in the mid-20th century. In addition to these broad topics, the book also treats individual events from the Rock Springs Massacre to the Gold Rush to the current prevalence of Japanese players in Major League Baseball.

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African and notably sub-Saharan African film's relative eclipse on the international scene in the early twenty-first century does not transcend the growth within the African genre. This time period has seen African cinema forging a new relationship with the real and implementing new aesthetic strategies, as well as the emergence of a post-colonial popular cinema. Drawing on more than 1,500 articles, reviews, and interviews written over the past fifteen years, Olivier Barlet identifies the critical questions brought about by the evolution of African cinema. In the process, he offers us a personal and passionate vision, making this book an indispensable sum of thought that challenges preconceived ideas and enriches an approach to cinema as a critical art.

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