

## *The Auteur of Cinema and Things*

The most significant theory in film criticism is perhaps the auteur theory, which states that the director of a film is the primary author of the film. Auteur theory is related to the public – the theory is formed by the general opinion of the public. One simply asks around the general public and understands the auteur theory – the general public knows who directed and who will direct what film. This means that the *director establishes the style of his film*. Even in highly commercialized industrialized cinema the director manifests his vision (e.g. Steven Spielberg, Martin Scorsese, Iwai Shunji, Zhang Yimou, etc.).

*Cinema is the director's art because every film that is executed is recorded.* Because cinema is filmed and edited, a single artist's vision is necessary to take control of the images that get filmed and the *rhythm*<sup>1</sup> of their sequence. Then, every aspect of filmmaking must be dedicated in supplementing the images and the rhythm of their sequence. What about the screenwriter? The director triumphs the screenwriter because the text can always change according to fit the director's vision (as the saying goes, "writing is re-writing"). In other words, a cinema director is the ultimate writer of his film even if someone else has the screenwriter credit. Take Kubrick and Tarkovsky for example.

A cinema director is thus comparable to a painter, sculptor, musician and other assorted artists whose executed vision is recorded. At the same time, *cinema director is not comparable to a theatre director*. Rather in theatre, the auteur is the writer in most cases because the text is the only material in theatre that is executed and recorded (video recording of a play does not count because it is a video recording of a theatre, and not theatre). But as mentioned above, the text can always change and the play is always different each time it is performed. Thus, directors in theatre cannot obtain the title of auteur. And sometimes even the writer is not the auteur of a play (especially in improvisational, dance, movement and other assorted spontaneous and/or non-verbal theatre). *Theatre is a special sort of art because sometimes there is no auteur behind a play because performance is executed but not recorded.*

In instrumental music, as we can assume, the composer is the auteur. In music with lyrics the public places the singer as the auteur.

Since the auteur theory is primarily rooted in the discourse of cinema, we shall go back to it. If a cinema director's presence is weak, then the film lacks rhythm. If the director's presence is not at all in existence, then the film is *completely commercial* – such films are called advertisements. It's because advertisements are driven by ideas, and not by visions. As a result, advertisements are merely trendy and nothing more.

The challenge for a cinema auteur is the collective process of making a film. Although a film is a director's art, the process of making it requires other people's contribution. *So for an auteur to take control of his vision in cinema it is imperative for him to develop and exercise his own principles and rules of cinema.*

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<sup>1</sup> I will write a paper just on the *cinematic rhythm* in the near future.