

A SYSTEMATIC ANALYSIS OF AUTEUR THEORY IN CINEMA IN GRADUATE THESES IN
TURKEY

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ABSTRACT

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This study was carried out in order to reveal the current outlook of the postgraduate theses in the Department of Radio, Television, and Cinema in the YÖK Thesis Centre by using the systematic search method and to help future studies by providing data. For this purpose, the YÖK Thesis database was searched systematically by using the keywords 'auteur' and 'auteur theory' at the end of December 2023, and a total of 252 postgraduate thesis studies were reached. After limiting the total number of out-of-field theses, the sample number was reduced to 48. The distribution of the theses on auteur theory between 2002 and 2023 according to years, their distribution on the basis of universities, the distribution of the language in which the theses were written, the gender distribution of the thesis authors, the distribution of the advisor profile of the theses, the directors examined within the framework of auteur theory and the country cinema distribution of the directors were analysed and evaluated. In the study, 48 theses were analyzed, 46 of which were master's theses and 2 of which were doctoral theses. Between 2018 and 2023, there was an increase in the number of theses analyzed using auteur theory. Marmara University, Atatürk University, and Ankara University were the universities with the highest number of theses. In the distribution of directors by country, there were 26 Turkish directors, 4 Iranian and American directors, 2 French, Kyrgyz, and Mexican directors, and 1 Kurdish, Japanese, British, Canadian, Austrian, and Macedonian director.

Keywords: Systematic Review, Higher Education Thesis Center, Cinema, Auteur Theory.

TÜRKİYE'DEKİ LİSANSÜSTÜ TEZLERDE SİNEMADA AUTEUR
KURAMINA YÖNELİK SİSTEMATİK BİR İNCELEME

ÖZ

Bu çalışma, sistematik inceleme yöntemini kullanarak YÖK Tez Merkezindeki Radyo, Televizyon ve Sinema Anabilim dalında gerçekleşen, yöntem olarak auteur kuramla incelenen lisansüstü tezlerin mevcut görünümünü ortaya çıkarmak, gelecekte yapılacak çalışmalara raporlar sunarak yardımcı olabilmek için kaleme alınmıştır. Bu amaçla, çalışma 2023 Aralık ayının sonunda YÖK Tez veri tabanında 'auteur',

‘auteur kuram/teori’ anahtar kavramları kullanılarak sistematik olarak taranmıştır. Veri tabanında tarama sonucunda toplamda 252 lisansüstü tez çalışmasına erişilmiştir. Alan dışı tez sayısı sınırlandırıldıktan sonra kasıtlı örnekleme yöntemi kullanılarak örneklem sayısı 48’e indirilmiştir. 2002-2023 yılları arasında auteur kuram çerçevesinde yapılan tezlerin yıllara göre dağılımı, üniversite bazındaki dağılımları, tezlerin yazıldığı dile ait dağılımları, tez yazarlarının cinsiyet dağılımları, tezlerin danışman profiline ait dağılımları, auteur kuram çerçevesinde incelenen yönetmenlerin kimler olduğu ve yönetmenlerin dahil olduğu ülke sinema dağılımlarının nasıl olduğu analiz edilip, yorumlanarak değerlendirilmiştir. Çalışmada 46’sı yüksek lisans ve 2’si doktora tezi olmak üzere 48 tez olduğu, 2018 ve 2023 yılları arasında auteur kuramı kullanılarak analiz edilen tezlerin sayısında artış yaşandığı, Marmara Üniversitesi, Atatürk Üniversitesi ve Ankara Üniversitesi en fazla tezin yapıldığı üniversiteler olduğu sonuçlara yansımıştır. Yönetmenlerin ülkelere göre dağılımında 26 Türk yönetmen, 4 İranlı ve Amerikalı yönetmen, 2 Fransız, Kırgız ve Meksikalı yönetmen ve 1 Kürt, Japon, İngiliz, Kanadalı, Avusturyalı ve Makedonyalı yönetmen yer aldığı tespit edilmiştir.

Keywords: Sistematik İnceleme, Yükseköğretim Tez Merkezi, Sinema, Auteur Kuram.

INTRODUCTION

Cinema is a collective discipline that brings together many arts. A film is made up of the words of a screenwriter, the vision of a director the aesthetics of cinematography and the performances of actors. Auteur theory suggests that among these elements there is one that stands out: the personal signature and creativity of the director. According to this theory, the most influential person in creating a movie is its director. The theory is based on the premise that the director has individual artistic control and vision over the film and can therefore be considered the ‘auteur’ or ‘author’ of the film work. The word ‘auteur’ is of French origin and means author and creator. Especially when it is used as a cinema term, it refers to a director developing a unique style and vision in filmmaking and being accepted as the creator and chief responsible of the film and is called ‘creative director’ (Teksoy, 2012: 276). The auteur theory was popularized by French film critics in the 1950s, especially those writing for the magazine ‘Cahiers du Cinéma’ (Monaco, 2000: 342). The directors of the French New Wave movement began to develop their own style and attach great importance to this issue. François Truffaut, referring to Alexandre Astruc’s ‘camera-pencil’ idea, argued that the director should be given unique importance. According to Astruc, cinema

should have its own unique language and with the camera-pencil theory, he argued that the clichéd narratives in cinema should be ended. As Astruc emphasized, cinema is an act of writing, and the director's films should be considered in the same way as a writer writes a book or a composer creates a piece of music. This approach reveals that the director should use the camera freely and the film is shaped as a work of art, just as he writes with his pen. This idea paved the way for what became known as the 'Auteur Cinema' and became one of the hallmarks of French cinema.

In his 'Policy of Creative Directors', Bazin argued that artistic creation consists in taking the personal influence of the artist as a standard of reference and assuming that this influence is carried over and even developed from one film to the next, and that the director should no longer be thought of as a mere rival of a painter or playwright, but also as a novelist (Bazin, 1966: 376). This gives the director more creative control and freedom in filmmaking and allows films to contain more personal and deeper meanings. Bazin's view is considered an important reflection of the evolution and change in the language of cinema. According to Bazin, the term auteur should be used for directors rather than screenwriters. Because a screenwriter is only a person who provides material to the director (Özarslan, 2013: 223-224). Bazin explains the concept of auteur by transferring the relationship between language and writer to cinema. According to him, directors are free artists who choose among different options, not those who develop a particular stylistic and narrative solution. A director can be considered an auteur if he or she successfully reflects his or her personal point of view and technical mastery in the film (Bazin, 1957: 255; Vincetti, 1993: 124). Bazin's manifesto forms the basis of the French New Wave movement. The young filmmakers emphasized the dominance of the director in film. According to them, the film should completely reflect the director's personal style from the script to the final montage (Uğur, 2017: 229).

François Truffaut was the first film theorist to introduce the word 'auteur' into the cinema literature (Biryıldız, 2012: 106). Truffaut's article 'A Certain Tendency of French Cinema', published in *Cahiers du Cinéma* magazine in 1954, offers important criticisms on literary adaptations in cinema and emphasizes the distinction between the director's staging and the stager. Truffaut defines the concept of 'auteur' as a

director who reflects his inner world in his films and leaves a personal signature. According to him, auteur directors are those who write their own original scripts and protect the freedom and originality of cinema against external influences. Truffaut distinguishes the concept of auteur from 'metteur en scène', stating that the former emphasizes the personal touch and unique style, while the latter refers to the master who applies and visualizes the ideas of others (Bordwell and Thompson, 2008: 112; Kablamacı, 2011: 65-66). Adopting the auteur theory, Truffaut emphasizes that the director plays a major role in the success of the film and that the director is as important as the script. According to him, the film is shaped by the director's personal talent and labor. Truffaut's critical perspective supports the idea that the originality and creativity of cinema can emerge through auteur directors (Uğur, 2017: 231-232).

Another contributor to the auteur politics is Andrew Sarris. Sarris argues that the director plays a decisive role in the creation of the film and that his/her personal style is clearly visible in his/her films. According to him, the auteur approach has three main premises: The director's technical mastery as a criterion of value; the director's distinguishable personality as a criterion of value; and the importance of intrinsic meaning (Sarris, 1962: 312). Peter Wollen, on the other hand, brought a different perspective to the auteur theory by associating it with structuralism. Wollen states that this understanding is based on the distinction between art films and popular films at a time when the auteur director is generally perceived as European and this perception still persists. According to Wollen, there are two different tendencies among auteur critics: One focuses on theme and meaning, while the other emphasizes the mise en scene. This difference stems from the fact that the representatives of the new wave movement rejected the screenwriter/director distinction and adopted the auteur/metteur en scene distinction. According to him, while the auteur reflects his own thoughts and feelings on the film, the metteur en scene visualizes the thoughts of someone else, the screenwriter. No matter how talented he is, visualizing someone else's thoughts is not the director's own idea. The real auteur is the one who transfers his own writing to the mise-en-scene. Because according to Wollen, the director's personal thought is in the foreground in the mise-en-scene (Wollen, 2004:70-71). The auteur theory has encouraged different views among critics and theorists. While some

praised this approach for emphasizing the artistic value of cinema and the creativity of the director, others, notably Pauline Kael, criticized the theory, arguing that it was unfair to reduce a collective process to the management of a single individual (Kael, 1971: 86).

Looking at the main principles of auteur theory; the most influential person in creating a movie is the director. The director plays a major role at every stage, from script selection to camera movements, from casting to editing. Each director has a unique style and this style is reflected in his/her films. Visual motifs, thematic elements, editing techniques and even sound design all bear the signature of a director. A movie should bear the director's personal signature. This signature can be a style or theme that runs through the movie, or it can be a particular aesthetic preference. Auteur theory argues that the meaning of a film is directly linked to the intentions and thoughts of the director. A film is a means of conveying the director's point of view and feelings to the audience. This approach has contributed to the recognition of the art of cinema and has an important place in the deeper analysis of directors' works. Thanks to the theory, the biographies and filmographies of the directors are examined in depth within the framework of auteur theory, and at the end of the study, it is characterized whether the director is a creative director, that is, auteur or not.

Based on the above information, although many studies have been conducted in our country within the framework of the auteur theory, it is seen that there is no systematic analysis that examines the current situation regarding the theses written. This study, which is written to fill the gap in the literature, will reveal who are the directors who are characterized as auteur directors. This study analyzes postgraduate theses based on auteur theory and serves as a guide by evaluating the current situation. The analysis of graduate theses is an important milestone in the development of researchers. It is important in terms of determining the role of directors analyzed with auteur theory in Turkey and revealing the interest in this subject in universities. The study examines 48 graduate theses completed in various universities in Turkey from various perspectives through systematic analysis. The lack of any study on the analysis of graduate theses prepared within the framework of auteur theory in Turkey reveals the importance and original value of this study.

1. Systematic Analysis

A systematic review is a research method that involves methodically and comprehensively examining the existing literature on a particular topic and systematically analyzing the data obtained. This method is especially used in scientific research to obtain reliable and reproducible results (Gough et al., 2017: 15-20; Peters et al., 2015: 142). Systematic analysis includes literature reviews to answer a specific question and performs quantitative or qualitative analysis of the data obtained as a result of these reviews (Petticrew and Roberts, 2006: 3–7). Systematic analysis is the process of screening, selecting, evaluating, and synthesizing all relevant studies in the literature according to certain criteria for a specific research question (Çınar, 2021: 310; Jesson et al., 2011: 14; Brereton et al., 2007: 575). This method provides a comprehensive review of the literature, avoiding random and subjective selections. Although systematic analysis is primarily used in the health sciences, in recent years it has become widespread in different disciplines such as social sciences, education, psychology, and engineering (Higgins and Green, 2011: 11–12).

The application of the systematic analysis method consists of certain stages. These stages guide researchers in planning and conducting the research. The main stages are: identifying the research question and objectives; formulating a literature review strategy; identifying inclusion and exclusion criteria; selecting and reviewing the literature; data extraction and analysis; and finally synthesizing and reporting the results (Liberati et al., 2009: 2–5).

The first step in the systematic analysis process is to clearly define the research question and objectives. The research question determines the direction of the study and narrows the scope of the literature review. Having a clear and specific research question increases the effectiveness of the literature review and analysis process. The second stage is the formulation of a literature search strategy. This strategy determines which databases to use, which keywords to use, and which search terms to use. A comprehensive literature search strategy ensures that all important studies on the topic are identified. A broad literature review should be conducted using various databases

(Gough et al., 2017: 50–55). The third stage is to determine the inclusion and exclusion criteria. These criteria determine which studies will be included in the systematic analysis and which will be excluded. Inclusion criteria include whether the study is relevant, methodological quality, and other eligibility criteria. Exclusion criteria are used to determine whether the study is invalid, inadequate, or repetitive (Liberati et al., 2009: 6–8). The fourth stage is the selection and review of the literature. In this stage, relevant studies are selected and examined in detail according to the identified criteria. The review process evaluates the methodologies, findings, and conclusions of the studies. Various quality assessment tools can be used to evaluate the quality of studies (Petticrew and Roberts, 2006: 123–130). The fifth stage is data extraction and analysis. Data from the selected studies is extracted and analyzed in a systematic way. This process involves categorizing the data, identifying themes, and interpreting the results. Data extraction is carried out using standard forms to systematically document and analyze the findings of the study (Higgins and Green, 2011:151–156). The sixth stage is synthesizing and reporting the results. The analyzed data are synthesized, and the findings of the research are reported. This stage provides a comprehensive presentation of the results of the systematic analysis process. The findings are summarized and interpreted in response to the research question (Liberati et al., 2009: 15–20).

Systematic analysis is an important research method used to obtain reliable and valid results by conducting a comprehensive and methodical literature review on a specific topic. It is used in a wide range of fields, from health sciences to social sciences, from education to engineering. The correct application of this method improves the quality of research processes and the reliability of the results. Systematic analysis contributes to the development of scientific research and the advancement of applied fields by synthesizing existing information in the literature. In order for researchers to use this method effectively, it is important to carefully plan and implement all stages of the systematic analysis process (Tricco et al., 2016: 142). Aistematic reviews provide researchers with the opportunity to identify knowledge gaps and contradictory findings on a particular topic. This contributes to making future research more focused and effective. Reviews also reveal methodological trends and

research quality in a particular field, allowing for an assessment of the overall state of the literature (Gough et al., 2017). The systematic analysis method will be used in this study.

2.Method

A systematic review is a method that thoroughly examines all existing scientific research on a topic and analyzes it in a systematic way. This method aims to find answers to specific research questions, synthesize existing evidence, and summarize existing knowledge in the research field. Accordingly, in this study, 48 postgraduate thesis studies using auteur theory as an analysis method between 2002 and 2023 were determined as a sample set and carried out using the systematic analysis method. In the study, the YÖK Thesis Center database was used as a data collection tool. While searching the database, the terms “auteur” and “auteur theory/theory” were queried. During the querying phase, ‘all’ of the options related to the search area, thesis type, and permission status were checked. Excluding the theses that were not open to access, 252 studies were accessed. Two limitations were imposed on the 252 thesis studies (studies in the fields of radio, television, and cinema; studies using auteur theory as a method), and a total of 48 theses were included in the analysis. Thus, the study analyzed 48 theses identified using a purposive sampling method. The study was conducted in December 2023. In the analysis phase of the study, parameters such as the distribution of theses by years, the distribution of theses on the basis of the university, the gender profile of the authors, the advisor profile of the theses, and the language in which the theses were written were used. The parameters determined were obtained from previous studies (Bakır, 2013; Aydın, 2017; Altınpulluk, 2017; Çelikkaya, 2018; Çelik, 2019; Aydın & Aksöz, 2019; Bahçeci & Yılmaz, 2020; Ercan, 2020; Aker, 2021; Haydaroğlu, 2022; Güvendi, 2022; Kocabaş, 2023; Aker, Ateş et al., 2023). In addition to the parameters obtained, the systematic review was carried out by adding the question of who the directors examined within the framework of auteur theory and the country cinemas in which the directors were involved.

The main question of this study is as follows:

In which contexts has auteur theory been addressed in graduate theses in Turkey and how have these studies contributed to auteur theory?

The relevant questions to be answered within the scope of the study are as follows:

- *What is the distribution of theses on auteur theory between 2002 and 2023 according to years?*
- *What is the distribution of theses on the basis of the university where they were prepared between 2002 and 2023 within the framework of auteur theory?*
- *What is the distribution of the language of the theses written within the framework of auteur theory between 2002 and 2023?*
- *What is the gender distribution of the thesis authors of the studies conducted within the framework of auteur theory between 2002 and 2023?*
- *What is the distribution of the advisor profile of theses conducted within the framework of auteur theory between 2002 and 2023?*
- *What is the distribution of the country cinemas of the directors analyzed within the framework of auteur theory between 2002 and 2023?*
- *Who are the directors analyzed as a sample within the framework of auteur theory between 2002 and 2023?*

In the analysis phase, the data were tabulated and graphed using Microsoft Excel.

3. Findings

In the first stage of the study, 48 postgraduate theses written within the framework of auteur theory were analyzed to reveal the directors that the researchers dealt with and the characteristics that made that director an auteur. In the second stage of the study the studies were analyzed by systematic analysis method.

4. Studies On Auteur Theory in The Literature

Auteur theory has been a subject of study in literature since the early 20th century. The first graduate thesis on auteur theory in literature was conducted in 2002

by Hıdıroğlu, who analyzed the elements of humor in Ertem Eğilmez's cinema. Eğilmez's films were generally made with the aim of entertaining the audience and alleviating social problems. However, recent films have shown an increase in satirical ridicule and Eğilmez is an auteur director who reveals humor through character dualities (2002: 126-134).

Reha Erdem's films, such as *A Moon (1988)*, *Kaç Para Kaç (1999)*, *Korkuyorum Anne (2004)*, and *Beş Vakit (2006)*, were analyzed using structural analysis and auteur theory. Erdem's cinema has a thematic focus, with situations rather than events at the forefront. He deals with themes that he experiences from his own life and associates with his existence. These themes intertwine the search for meaning in life with the search for cinema (Erçetingöz, 2009: 86-90). Arslan (2010: 114-116) analyzed nine films of Yeşim Ustaoglu using auteur theory to identify recurring themes and structural schemes. The study revealed that the director's personal problems are reflected in his cinema, sometimes consciously or subconsciously. The theme of death is frequently addressed and questioned, with almost every film dominated by a distinct journey theme. Ustaoglu's films lack a father figure, with one of the main characters not a father. Most characters do not have spouses, and the roles of spouses are questioned. Issues such as memory, identity, comparison and confrontation between past and present come to the fore.

Demiray (2012 170-175) questioned whether Yavuz Turgul is an auteur in Turkish cinema, focusing on the traditional understanding of auteurism. He concluded that Turgul's films have a distinct style, with recurring motifs and techniques, such as song lyrics, unique object identification, character monologues, camera movements, and detail shots, indicating a unique signature. Turgul's consistent style can be attributed to his creativity, script writing skills and production decisions, making his films bear a distinct and identifiable signature in accordance with an auteurist approach.

Yıldırım (2015:127-136) analyzed Fatih Akın as an auteur director, focusing on his films that explore issues of migration, immigration and multiculturalism. He analyzed Akın's language and filming techniques, incorporating influences from

Italian New Realism and Film Noir. Akın's films reflect his own experiences, observations and emotions, emphasizing the human dimension of characters and their humanity. His films have a universal impact, attracting attention not only visually but also with in-depth stories and thought-provoking themes on humanity. Akın's films are praised for their technical aspects, such as camera movements, location choices and music use. Akçora (2015:128-132) analyzed Derviş Zaim's cinema, focusing on his unique cinematic language and search for authenticity. Born in Cyprus, Zaim combines different cultures and experiences in his films, addressing themes such as society, history, culture, tradition, art and the relationship between nature and humanity. His films often encourage open-ended endings, strike a balance between black humor and tragedy, and use music as an important element. Zaim's films are powerful and meaningful, bearing the signature of the auteur director, often with a strong message and deep insight into human nature. His films are characterized by a balanced use of visual and narrative techniques, showcasing Zaim's unique cinematic language and his ability to bring together different cultures and experiences.

Ertaş (2016:89-39) analyzed Çağan Irmak's films to determine if he possesses auteur director characteristics. He found that Irmak creates a unique narrative style using harmonious compositions and realistic images, making him one of the auteur directors of Turkish Cinema. His auteurism is attributed to his creativity, originality, emotional depth, personal style, theme integrity, recurring motifs, free production, desire to convey different thoughts, command of cinema language and personal touch. Sajjadi (2016:129-131) categorized Abbas Kiyarustemi's cinema into three periods: childhood, existentialist, and women's. He analyzed the films in terms of narrative and discourse to reveal the director's auteur characteristics. Kiyarustemi's cinema presents an original narrative style, rejecting traditional narratives and focusing on impressionistic and descriptive elements. His films create a metaphysical atmosphere and balance between reality and fantasy. Kiyarustemi uses amateur actors to create realistic atmospheres, adopting a documentary approach. Themes often revolve around journey, loneliness and search, with locations often in quiet villages or suburbs. His films feature naturalistic dialogues, simple cinematographic techniques and minimal music. Kiyarustemi is recognized as a leading director in Iranian art cinema.

Diren (2017:112-113) analyzed Michael Haneke's cinema, revealing his unique cinematic language that disrupts classical narrative structures. Haneke prefers long, fixed frame plans, long fade-outs, and avoids close-ups of characters, defying Hollywood norms and disconnecting the viewer from the movie experience. He deals with ordinary subjects and interrelated themes, often addressing issues like the western bourgeois family structure, media criticism and violence in the media. Haneke's unique language in content and style makes him an important World Cinema director, demonstrating his auteur directorship. Haneke's films often address issues such as the western bourgeois family structure, media criticism and violence reflections in the media.

In 2018, Toydemir (2018:101-103) analyzed Semih Kaplanoğlu's six films using auteur theory, focusing on themes such as fate, belonging, home, dream and nature. He highlighted formal features like opening scenes, poetic language, long shots and the use of symbols and characters. Kaplanoğlu's films explore decision mechanisms, inner journeys, and the theme of returning to the past and essence. Instead of religious motifs, he adopts a simple and profound narrative emphasizing inner peace. Toydemir emphasized Kaplanoğlu's pioneering approach in Turkish cinema, highlighting his spiritual realist approach and his potential as an auteur. Kurt (2018:128-131) assessed Ümit Ünal's cinema from the auteur theory perspective, examining whether it resembles art cinema and if it can be included in the auteur cinema perspective. Kurt concluded that Ünal has influenced Yeşilçam and contemporary Turkish cinema but his films under his own supervision do not belong to the Yeşilçam tradition. Instead, he adopts an original approach inspired by literature and theater, with remarkable technical and contextual features. Kurt found that Ünal's understanding of personal cinema and the basic features of the cinematic tradition are intertwined in his cinema.

Kaymak (2018:150:155) analyzed Nuri Bilge Ceylan's cinema, focusing on his films based on auteur theory criteria. Ceylan's films are consistent in content and form, incorporating personal touches and personal stories. He drew inspiration from French New Wave filmmakers and watched three films a day in cinematheques in England. Ceylan's cinema combines deep content with careful form, with his involvement from

the script stage to the editing process making his films unique. His personal cinematic language and involvement from the script stage to the end of the editing process make him an auteur director. Mevlütoğlu (2018:99-101) analyzed Onur Ünlü's feature films, focusing on their visual style, themes and auteur theory. He found that he often creates anti-heroes and addresses issues like celebrity power, ideology, family, religion and school from a critical perspective. His films often deal with themes of organ separation and suicide, reflecting the inner reckoning of the characters. There are no female main characters and the plot is shaped around male characters. Mevlütoğlu found that Ünlü's films are often shot with his own means, allowing him to be independently free in terms of content and form. This approach separates him from the mainstream and leaves the audience outside the movie's universe.

Gül (2018:110-115) categorizes Jean-Luc Godard's cinema into periods using auteur theory, revealing his cinematic understanding. Godard's cinema features distinct elements in each period, with image and editing at the forefront in the New Wave Period, discourse and sound in the Political Period and an experimental approach in the Video Era. The New Cinema emphasizes message and message, while Godard constantly renewed his cinema with different themes and techniques. Despite being an auteur, Godard prioritized equal representation and political films, reflecting his personality and style. His cinema was ahead of the times, using technology effectively and centered on themes of male-female relations and production. Kurtuluş (2018:109-113) explores Xavier Dolan's cinema within the framework of Maslow's 'Self-Actualization' concept and his creativity in various fields like script, production, editing, and costume design. Dolan's filmography is analyzed in terms of technical competence, style and inner meaning and his journey as an auteur director. Auteur directors are self-actualizing individuals who create inner meaning in their films. According to Maslow's theory, these individuals enjoy solitude, prefer deep friendships and listen to their inner voices. Dolan's cinema reflects self-realization and auteur characteristics, emphasizing the continuity and importance of the auteur concept in contemporary cinema. Dolan's cinema represents queer cinema and can serve as inspiration for future research.

In 2019, Boz (400-416), revisited Reha Erdem's cinema, focusing on his inductive approach to identifying elements that make him an auteur. Erdem's films deal with time using Deleuze's concepts of time-image cinema, creating a timeless atmosphere through uncertainty and circularity. Nietzsche's return is central to his mystical narratives. Erdem creates a fairytale-like atmosphere with his choice of locations and costumes, but also uses them as places of rebellion against power, resistance, growth, gender roles and social norms. His character creation, montage, and shooting techniques are meticulous and innovative. His films are characterized by a strong emotional atmosphere, with natural sounds and music playing a significant role. Character names are chosen based on their personal characteristics or roles, and authority figures are often criticized. Erdem's use of imagery and metaphors creates a dreamlike atmosphere and his films often respect Islam. Çitoğlu (2019: 99-104) analyzed Tayfun Pirseliimoğlu's cinema using auteur theory. He concluded that Pirseliimoğlu's films focus on ordinary people from realistic everyday life, with amateur or professional actors chosen for authenticity. The narratives are simple, with long plans and minimal camera movements, using real locations instead of studios. The films often repeat themes like loneliness, search and journey and present a critical view of social realities. Pirseliimoğlu's cinema aligns with an auteur line, highlighting his unique approach to storytelling.

Aşçı (2019:190-191) analyzed Ferzan Özpetek's cinema, focusing on the relationship between auteur theory and the star system. Pirseliimoğlu's films often tell stories of ordinary people from realistic everyday life, with amateur or professional actors chosen based on the director's authenticity. The narratives are simple, with long plans and minimal camera movements, using real locations instead of studios and minimal décor. The films frequently explore themes of loneliness, search and journey and present a critical view of social realities, indicating Pirseliimoğlu is in an auteur line. Manav (2019:107-110) analyzed Ferzan Özpetek's screenplay and directorial work using auteur theory. He concluded that Özpetek created original drama films, expressing his personal expression. He incorporated various sexual orientations, such as homosexuality, into his films, enriching them with melodramatic elements. Manav

concluded that Özpetek is an auteur director, highlighting his ability to create unique and personal expression in his films.

Demir (2019:339-349) analyzed Alejandro Gonzalez Iñárritu's cinema using Sarris and Wollen's auteur criticism views. He concluded that Iñárritu's films, like those of his Mexican contemporaries, are characterized by content features and formal elements. Analyses covered subjects, themes, character structures, languages, cultural elements, Magical Realism movement influence, tripartite structures, colors, soundtracks, and shooting techniques. Based on Sarris Circles Model and Wollen's structuralist approach, Iñárritu is considered an auteur director. Balcı (2019:130-134) compared Andrei Tarkovsky and Semih Kaplanoğlu's films using auteur theory, finding similarities in their thematic and formal aspects despite their different languages, religions, geographies and life experiences. Kaplanoğlu was heavily influenced by Tarkovsky's work and shared a common view of the world, life and spirituality. They addressed modern world problems from a lack of spirituality perspective and argued for personal salvation through faith. Kaplanoğlu's films emphasize the poetry of life and the flow of real time, favoring poetic narrative and long takes. Despite acknowledging Tarkovsky's influence, Kaplanoğlu integrates it by reflecting his own understanding of cinema and cultural roots, creating his own auteur identity.

Toptaş (2020:102-106) conducted a comprehensive analysis of Yeşim Ustaoglu's cinema, focusing on communication, process, and tools. He used auteur theory to understand the director's cinema and its messages. Ustaoglu's films are a continuation of each other, inspired by literature and painting and sometimes reference these branches of art. He creates successful characters, whose memories remain long. Ustaoglu identifies characters with locations and the interiors reflect their characteristics. Lighting plays a significant role in this success. Ustaoglu's cinema explores themes such as death, mourning, water and journey and asks viewers questions about life, expecting them to seek answers. Pehlivanoğlu (2020:59-62) analyzed Akira Kurosawa's cinema using auteur theory. Kurosawa's directorial style, particularly in black-and-white films like *Rashōmon* and *Hakuchi*, is notable for its use of color and blending ink into water to create scenes reflecting characters inner

worlds. *Ran* is a masterpiece in color, carefully chosen to emphasize emotional states and the story. Kurosawa successfully applied auteur theory to transfer literary works to cinema, effectively associating cinema with literature. Huseini (2020:87-90) analyzed the film *Before the Rain, Dust and Mothers* by Milcho Manchevski to determine if he possesses the characteristics of an auteur director. Manchevski, a well-known director in world cinema, employs a modernist narrative language, disrupting classical storytelling in various ways. He uses a 'cubist narrative' approach to deconstruct and reconstruct his stories. Manchevski's films explore themes like east-west opposition, traditional-modern conflicts and alienation, drawing inspiration from Macedonian history and culture. He is known for his technical skill and originality in cinema, often using landscape shots and editing to enrich his narrative. Manchevski's consistent style and auteur cinematic characteristics make him an auteur director in certain respects.

Ugur (2020:141-145) analyzed Asgar Farhadi's cinema within the auteur theory framework, highlighting his unique cinematic language influenced by Iranian culture. Farhadi's cinematic language combines realism, metaphorical narration, and humanist perspectives, while he differs from other Iranian directors by incorporating character representation and expanding stories from city to countryside. Farhadi's films encourage audience questioning without judgment, highlighting universal themes, social norms and family ties. He also addresses themes that conflict with social pressures and political discourses. Farhadi conveys the inner struggles of characters with empathy, emphasizing the difficulties of making judgments. The symbolic elements and signs used in his films create layers of depth and meaning, giving Farhadi's cinema a unique quality. These elements demonstrate Farhadi's auteur status and his cinema's technical and aesthetic use in line with the art of cinema.

Demirkan (2021:93-95) analyzed Tim Burton's cinema within the auteur theory framework, revealing traces of expressionism in his films. These expressionist elements, such as curved set design, distorted perspectives, and psychological realism, strengthen Burton's directorial identity. The Gothic style motifs reflect society's pessimism, shaping Burton's personal style. Burton's films share common locations and settings with German Expressionist cinema, with lighting, grotesque acting, gothic

costumes and make-up also carrying Burton's expressionist influences. Isolated and lonely characters and the theme of death are some of the expressionist elements frequently encountered in Burton's films. These analyses show the continuity of expressionist traces in Burton's films and reveal him as an auteur director. Daloğlu (2021:77-78) critiqued Selçuk Aydemir's cinema, highlighting his use of music in his films as a common practice in industrial cinema. Aydemir organized public relations campaigns with music videos to promote his films, with lead actors' songs released on digital platforms before the release. This active advertising campaign process is evident in the songs analyzed alongside the film clips. Aydemir's characters are based on Italian Neorealism and Turkish folklore, reflecting his own story. He is considered an important auteur director in Turkish Slapstick Cinema after the 2000s, showcasing his use of space, provincial nationalism, micro nationalist folk figures, music and fiction.

Bakır (2021:55-58) analyzed Alfred Hitchcock's cinema using auteur theory. He concluded that a director should possess qualities such as technical capacity, a recognizable personality and inner meaning. Hitchcock possesses these qualities and is considered an auteur. He adds depth to his films with camera angles and techniques, and conveys his worldview through inner meaning and life view. These characteristics make Hitchcock a globally recognized and respected auteur. Aliyeva (2021:97-98) analyzed Aktan Arym Kubat's cinema within the auteur theory framework. Kubat, a significant figure in Kyrgyz cinema, is a director, screenwriter and leading actor who creates films inspired by his own life and experiences. His films, like *Beskempir* and *Monkey*, often deal with patriarchal social structures, male-female relations, national identity and traditions. Kubat's films often feature ordinary people living in small villages, whose struggles involve broad social and ideological themes. His use of metaphor, symbolism and icons adds depth to his work, making him a significant figure in Kyrgyz cinema.

Çaylı (2021:156-168) analyzed Bahman Ghobadi's cinema using auteur theory, revealing his unique characteristics. Ghobadi's films explore themes such as borders, exile, journey, foggy images and sound problems, evolving from minimalist narrative to mystical elements, symbolism and documentary style. Music and

musicians are also recurring elements in his films. Ghobadi uses his camera as a 'pen', combining reality and fiction in his scripts. His themes depict the difficulties and impossibilities of his geography while focusing on societal reality. He captures reality and emotionality through amateur actors, imbuing the titles with poetic meanings. Thematic and visual continuities in Ghobadi's cinema are seen as the expression of a unique style.

Cevheri (2021:133-139) analyzed Majid Majidi's cinema using discourse analysis to reveal his auteur identity. Majid Majidi's films focus on conflict, not traditional good-evil opposition, and human nature as good. He portrays his characters as good and innocent, highlighting their struggles and discovering the good in themselves. The theme of poverty is central, emphasizing that people can act according to their nature even in poverty. Majidi emphasizes that worldly existence is temporary and that people should be grateful. Child characters are prominent, with purity and hope playing a significant role in his themes. Majidi uses geographical locations, such as rural and urban areas, to convey metaphorical meanings. He often shoots his characters alone in nature, using bird's-eye views, dollies and drones. In urban scenes, he prefers a chaotic style and conceals violence instead of visualizing it. Kandemir (2022:104-106) analyzed Zülfü Livaneli's four films, including screenplays and soundtracks, using auteur theory. He concluded that Livaneli's cinema is debatable, but he can be associated with auteurism in a limited framework due to recurring themes and personal life traces. However, his small number of films and short filmography make it difficult for him to have a complete auteurist point of view. Kandemir suggests that each director should strive to create their own film language and develop an original perspective.

Dugan (2022:90-94) assessed Tolga Karaçelik's self-written feature films using auteur theory and Sarris's circles model. Karaçelik's films explore themes like monotonous life, struggles, family relationships and miscommunication. He blends classical narrative techniques with contemporary methods, bringing life to his characters. His films also feature locations and organic connections with social references. Karaçelik meets the criteria of an auteur director by creating original works with technical proficiency, a personal style and deep meaning. He has successfully

created his own universe as an independent auteur and reflects himself in his works, while also establishing an active audience relationship. Paftalı (2022:232-240) analyzed the filmographies of Yeşim Ustaoglu and Derviş Zaim, focusing on political ideologies such as Liberalism, Socialism, Conservatism, Nationalism, Fascism, Anarchism, Feminism and Environmentalism. Both directors created narratives based on these ideologies, with Zaim supporting conservatism and Ustaoglu supporting feminism. Zaim's films focus on freedom, authority, and human nature, while Ustaoglu's films critique feminism through gender roles and individual experiences. Zaim's films also support environmentalism, while Ustaoglu criticizes nationalism and the state. The filmographies of both directors are shaped by a specific political ideology, with a consistent relationship between the auteur approach and ideological analysis. The analysis highlights the importance of understanding the political ideologies in shaping the narratives of directors like Zaim and Ustaoglu.

Taşan's 2022 (166-170) comparative analysis of James Cameron and Guillermo Del Toro's cinemas reveals similarities in their thematic and formal styles, despite their different backgrounds and geographies. Both directors, passionate about making movies, wrote and directed their own scripts and achieved success in the science fiction genre. They created their characters with their own genius and used similar color universes, particularly blue and cold tones. They addressed world problems through technology and different perspectives, focusing on common themes like war and modernity with a mystical structure. Cameron created strong female characters, while Del Toro displayed a more egalitarian attitude. Both directors prioritized the message over characters and the storyline, demonstrating their unique styles within the auteur theory framework.

Esen (2022:75-78) analyzed Hiner Saleem's cinema using auteur theory and Sarris and Wollen's views. He found that Saleem's films often focus on themes like migration, women's issues, and borders. His films in France depict women in patriarchal culture, while his Kurdish films highlight border issues. Saleem's character-driven narrative and location preferences define his artistic style, making him an auteur.

Beyaz (2022:123-127) analyzed Wes Anderson's 12 films using auteur theory, revealing a unique cinematic language characterized by recurring themes, techniques, and visual styles. Anderson's signature elements include symmetrical frames, static camera movements, fast panning, chase scenes, childlike narration, literary allusions, and the father figure. These elements, along with detailed set designs, character costumes, recurring themes, and the ambiguous concept of time, tie his works together. Anderson's distinctive style has earned him a significant place in contemporary cinema history, with his surname being used almost like an adjective. Esen (2022:75-78) analyzed Hiner Saleem's cinema using auteur theory and Sarris and Wollen's views. He found that Saleem's films often focus on themes like migration, women's issues and borders. His films in France depict patriarchal culture, while his Kurdish films highlight border issues. Saleem's character-driven narrative and location preferences define his artistic style, showcasing his auteur status.

Reha Erdem, a renowned Turkish auteur director, has been recognized by two researchers. Aydın (2023:52-60) examined Erdem's cinema within the framework of auteur theory, focusing on the representation of concepts of image, belonging, and identity within the problematic of time and space. Erdem's films often follow a structural pattern associated with power conflicts, dealing with themes of displacement and statelessness. He incorporates concepts such as time, space, belonging, identity and image in harmony with the worldviews of his characters. Erdem's films often feature characters representing the other from within life, trapped within time and space, often lacking mother and father figures. The concept of image symbolizes the characters lack of belonging and identity, emphasizing their stuckness and inability to grow. Aydın also highlighted Erdem's ambiguous endings and open narrative endings, making him one of the leading auteur directors of New Era Turkish cinema.

Gür (2023:54-56) analyzed Lütfi Ömer Akad's films using auteur theory, revealing his cinematic language, treatment of social issues and traces of his cinematic language during production. Akad skillfully handles social reality issues, presenting problems to the audience without offering solutions. He prefers to keep the viewer in the position of an observer, using his simple and realistic cinematic language. These characteristics contribute to Akad's evaluation as an auteur director, as he developed

a unique national language and style unique to Turkish Cinema. Emre (2023:136-141) analyzed Ken Loach's cinema within the auteur theory framework and Sarris and Bazin's views. Loach's films focus on the British working class, using Marx's dialectical approach to create a historical perspective. He addresses technological and economic changes through micro stories, addressing issues like unemployment, poverty and family difficulties. Loach uses realistic acting and natural locations in his documentary-style films, reflecting the life of the working class. His consistency as an auteur director and thematic and formal integrity are the defining features of his cinematography. Çakır (2023:114-121) critiqued Agnès Varda's films, highlighting her role as both screenwriter and director. Varda's films reflect her feminist perspective, focusing on female characters and liberating them from traditional gender roles. Influenced by the New Wave and Left Coast, Varda aims to express individual and social problems in cinematographic form. Her pioneering cinematographic language, feminist perspective and modern narrative style make her beyond being defined as an auteur director. Varda's films are a product of her collaborative efforts.

4.1. Systematic Analysis of Studies on Auteur Theory

Within the scope of the study, 48 theses in the field of Radio, Television and Cinema were analyzed within the framework of auteur theory. Master's theses are expressed in light gray and doctoral theses are expressed in dark gray.

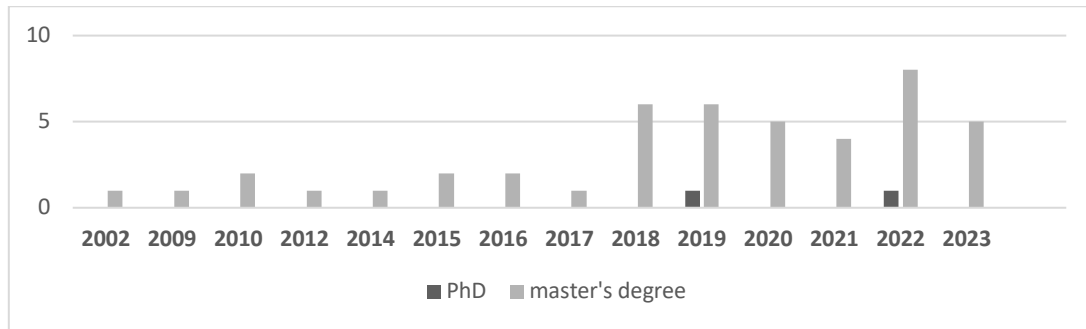
In auteur theory studies, directors have been evaluated in terms of the following elements:

Narrative and discourse, identifying recurring themes and structural schemes, film lyrics, unique object descriptions, character monologues, recurring motifs and techniques such as camera movements and detail shots, camera movements, location choices and use of music, creativity, originality, emotional depth, personal style, theme integrity, recurring motifs, free production, desire to convey different thoughts, use of symbols and characters, film editing, content-form conformity, costume design, use of images and metaphors.

As a result of the data obtained, it was determined that the first thesis was written in 2002. One thesis was written in 2009, two in 2010, one in 2012, one in 2014,

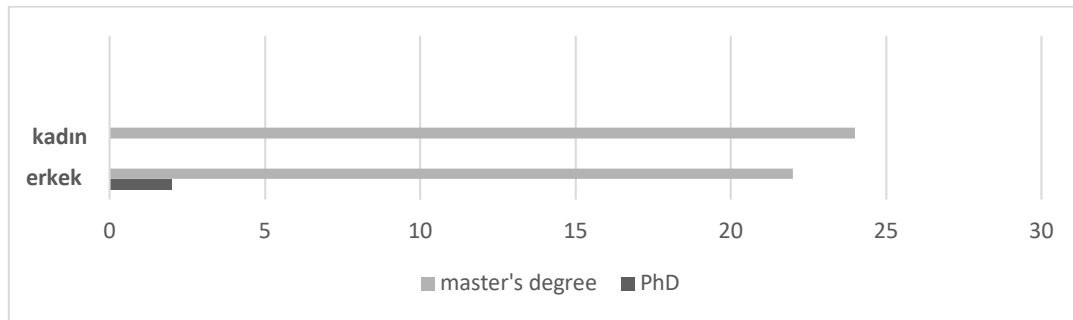
one in 2015, two in 2015, two in 2016, one in 2017, six in 2018, six in 2019, five in 2020, four in 2021, nine in 2022, and five in 2023. It was determined that 46 of the 48 theses examined were master's and 2 were doctoral level. When Table 2 is examined, no analysis was made within the framework of auteur theory for seven years between 2002-2009. When the years 2018-2023 are analyzed, an increase is observed in the number of theses analyzed within the framework of auteur theory.

Table 1: Distribution of Theses Analyzed According to Years

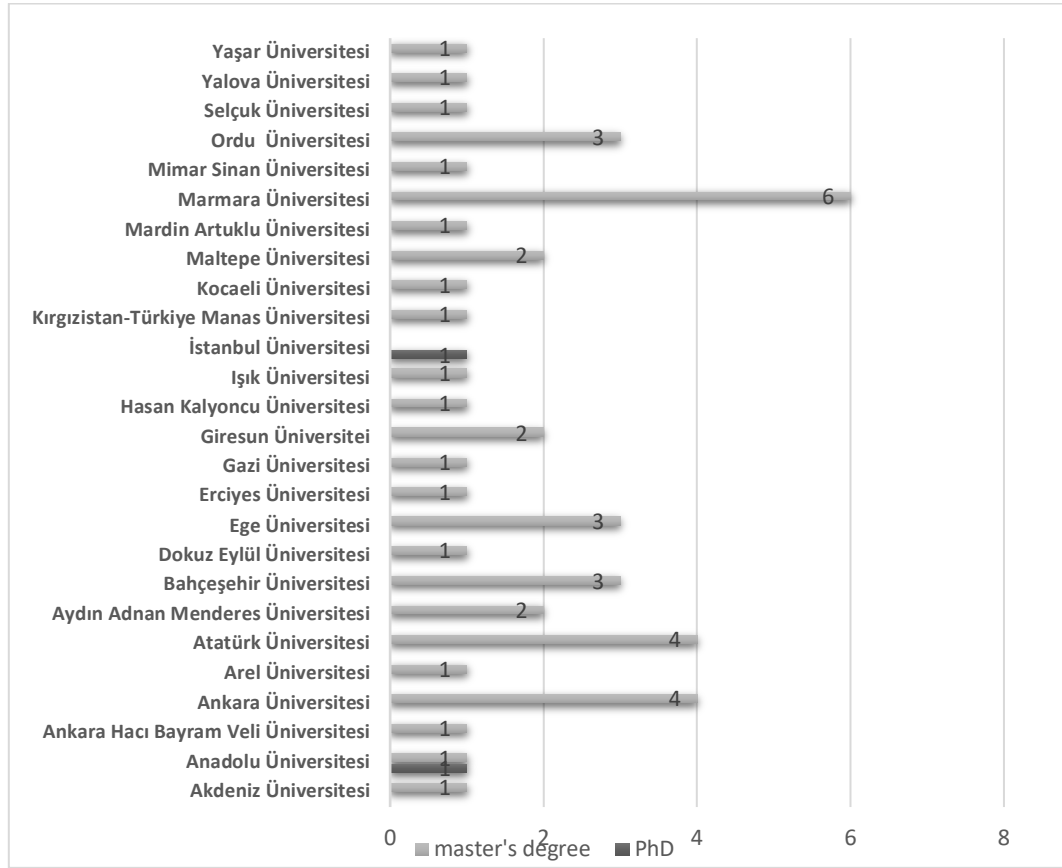


It is seen that 24 of the 48 theses written within the scope of the study were written by female researchers and 24 were written by male researchers, so there is equality on the basis of gender in the researches conducted. It was determined that both of the two studies conducted at the doctoral level were male.

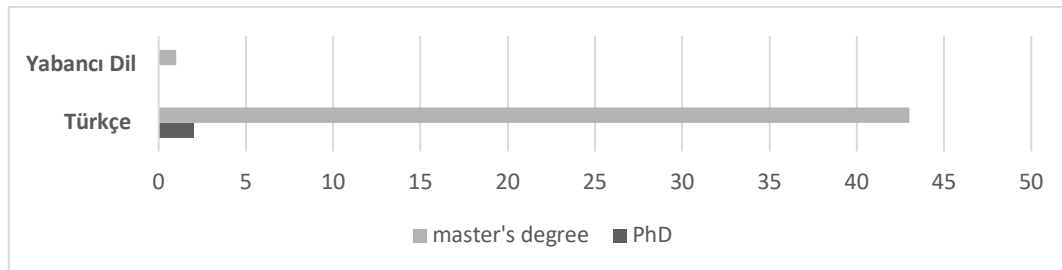
Table 2: Gender Distribution of Thesis Authors



It was determined that the studies conducted within the framework of auteur theory in the field of Radio, Television and Cinema were mostly six thesis studies at Marmara University, four at Atatürk University and Ankara University, three at Bahçeşehir University, Ege University and Ordu University, two at Aydın Adnan Menderes University, Giresun University, Maltepe University and Anadolu University, and one at the remaining universities.

Table 3: Distribution of Theses Analyzed According to Universities

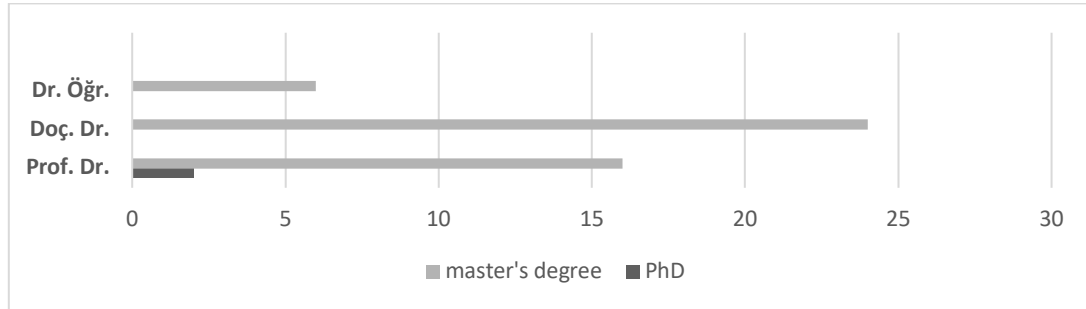
When the languages in which the studies conducted in the field of Radio, Television and Cinema within the framework of auteur theory were analyzed, it was concluded that 47 theses were written in Turkish and the remaining one thesis was written in a foreign language.

Table 4: Distribution of the Theses Analyzed According to the Language of Writing

When the advisor profile of the studies conducted in the field of Radio, Television and Cinema within the framework of auteur theory is examined, 24 theses

were conducted by Assoc. Prof. Dr., 18 theses by Prof. Dr. and 6 theses by Dr. Lecturer.

Table 5: Distribution of the Advisor Profile of the Theses Analyzed



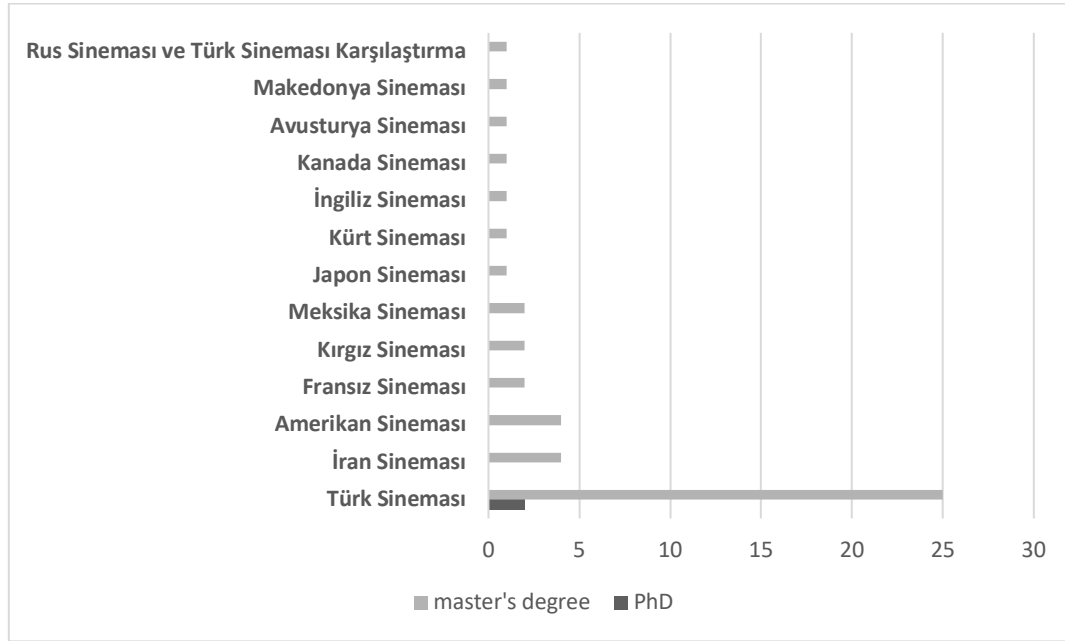
When the directors selected as the sample of the studies conducted within the framework of auteur theory in the field of Radio, Television and Cinema are examined, it is seen that the researchers who conducted the studies did not scan the literature in detail and re-examined the directors examined. For example, director Reha Erdem was examined by three researchers within the framework of auteur theory. Tayfun Piselimoğlu, Derviş Zaim and Yeşim Ustaoglu were examined by two researchers within the framework of auteur theory. When the findings of the repeated samples were compared, it was found that similar results were obtained.

Table 6: Directors Analyzed within the Framework of Auteur Theory

Year	Researcher	Reviewed Director	Year	Researcher	Reviewed Director
2002	Hidiroglu, I.	Ertem Eğilmez	2019	Manav, A. H.	Ferzan Ozpetek
2009	Erçetingöz, A.	Reha Erdem	2020	Barman, T.	Ali Özgentürk
2010	Aslan, M.	Yesim Ustaoglu	2020	Ugur, I.	Asgar Farhadi
2010	Madikova, A.	Marat Sarulu	2020	Pehlivanoglu, M. A.	Akira Kurosawa
2012	Demiray, B.	Yavuz Turgul	2020	Huseini, A.	Milcho Manchevsky
2014	Sahin, C.	Zeki Demirkubuz	2020	Mammadova, U.	Tayfun Pirselimoglu
2015	Yildirim, E.	Fatih Akin	2021	Daloglu, S.	Selcuk Aydemir

2015	Akçora, E.	Derviş Zaim	2021	Çaylı, G.	Bahram Ghobadi
2016	Ertas, R. M.	Cagan Irmak	2021	Cevheri, S.	Majid Majidi
2016	Sarjjadi, M.	Abbas Kiyarustemi	2021	Aliyeva, A.	Aktan Arym Kubat
2017	Diren, F.	Michael Haneke	2022	Kandemir, E.	Zülfı Livaneli
2018	Toydemir, H. H.	Semih Kaplanoglu	2022	Dugan, S. E.	Tolga Karaçelik
2018	Kurt, C.	Umit Unal	2022	Paftalı, E.	Yeşim Ustaoglu and Derviş Zaim
2018	Kaymak, A.	Nuri Bilge Ceylan	2022	Copper, A.	Alfred Hitchcock
2018	Mevlutoğlu, Z.	Onur Ünlü	2022	White, E.	Wes Anderson
2018	Gul, M. E.	Jean-Luc Godard	2022	Demirkan, F.	Tim Burton
2018	Kurtulus, N. E.	Xavier Dolan	2022	Tasan, H. G.	James Cameron and Guillermo del Toro
2019	Boz, Ö.	Reha Erdem	2022	Esen, S.	Hiner Saleem
2019	Çitoğlu, B. G.	Tayfun Pirselimoglu	2022	Emre, Ö.	Ken Loach
2019	Cook, G.	Ferzan Ozpetek	2023	Aydin, D.	Reha Erdem
2019	Demir, Y.	Alejandro Gonzalez Iñárritu	2023	Aktoz, A.	Alfonso Cuaron
2019	Balci, H. E.	Andei Tarkovsky and Semih Kaplanoglu	2023	Gur, O.	Lutfi Omer Akad
2019	Balak, M.M.	Irfan Tözüm	2023 2023	Cakir, D. Turküm, E.	Agnes Varda Engin Ayca Cinema

In the field of Radio, Television and Cinema, 26 directors belonging to Turkish Cinema, 4 directors each belonging to Iranian Cinema and American Cinema, 2 directors each belonging to French Cinema, Kyrgyz Cinema and Mexican Cinema, 1 director each belonging to Kurdish Cinema, Japanese Cinema, British Cinema, Canadian Cinema, Austrian Cinema, Macedonian Cinema were studied. It was seen that one of the studies was compared within the framework of auteur theory by taking 1 director each from Russian Cinema and Turkish Cinema.

Table 7: Country Cinema of the Reviewed Directors

CONCLUSION

Although many studies are being conducted in our country within the framework of auteur theory, it has been observed that there is no systematic analysis that examines the current situation regarding the theses written. The study was written with the aim of revealing which directors are characterized as ‘auteur directors’ and filling the gap in the literature. For this purpose, at the end of December 2023, the researcher used the YÖK Thesis database as a data collection tool and systematically searched using the key concepts ‘auteur’, ‘auteur theory/theory’. Excluding the theses that were not open to access, 252 studies were reached. Two limitations were imposed on the 252 thesis studies (studies conducted in the field of Radio, Television and Cinema, studies using auteur theory as a method) and a total of 48 theses were included in the analysis. It was observed that the first thesis study on auteur theory was conducted in 2002. In this context, the limitation of the study was determined as the years 2002-2023. The distribution of theses conducted within the framework of auteur theory according to years, their distribution on the basis of universities, the distribution of the language in which the theses were written, the gender distribution of the thesis authors, the distribution of the theses advisor profile, the directors examined within the framework of auteur theory, and the country cinema distribution of the directors were

analyzed, interpreted and reported. In the analysis phase, the data were tabulated and graphized using Microsoft Excel.

When the distribution of the theses written as a result of the data obtained was analyzed according to years, it was determined that the first thesis was written in 2002. One thesis was written in 2009, two in 2010, one in 2012, one in 2014, one in 2015, two in 2015, two in 2016, one in 2017, six in 2018, six in 2019, five in 2020, four in 2021, nine in 2022, and five in 2023. It was determined that 46 of the 48 theses examined were at the master's and 2 were at the doctoral level. When the years 2018-2023 are analyzed, it is observed that there is an increase in the number of theses analyzed within the framework of auteur theory. When the gender distribution of the theses is analyzed, it is seen that 24 of the theses were written by 24 female and 24 male researchers, so there is equality on the basis of gender in the studies conducted. Out of 48 theses, 46 of them are master's level and 2 theses are doctoral level. When we look at the answer to the question of which universities the theses were written in and how is their distribution, it was determined that six theses were written in Marmara University, four in Atatürk University and Ankara University, three in Bahçeşehir University, Ege University and Ordu University, two in Aydın Adnan Menderes University, Giresun University, Maltepe University and Anadolu University, and one in the remaining universities. When the languages in which the theses were written were examined, it was seen that 47 theses were written in Turkish and the remaining theses were written in English. When the advisor profile of the theses was examined, it was revealed that 24 theses were conducted by Assoc. Prof. Dr., 18 theses by Prof. Dr. and 6 theses by Dr. Lecturer. Perhaps the most important questions of the study are 'which directors have worked' and 'who are auteur directors'. When we look at the answer to this question by year, the auteur directors are: *Ertem Eğilmez, Reha Erdem, Yeşim Ustaoglu, Marat Sarulu, Yavuz Turgul, Zeki Demirkubuz, Fatih Akin, Derviş Zaim, Çağan Irmak, Abbas Kiyarüstemi, Michael Haneke, Semih Kaplanoğlu, Ümit Ünal, Nuri Bilge Ceylan, Onur Ünlü, Jean-Luc Godard, Xavier Dolan, Reha Erdem, Tayfun Pirselimoglu, Ferzan Özpetek, Alejandro Gonzalez Inárritu, Andrei Tarkovsky and Semih Kaplanoğlu, İrfan Tözüm, Ferzan Özpetek, Ali Özgentürk, Asgar Farhadi, Akira Kurosawa, Milcho Manchevski, Tayfun Pirselimoglu, Selçuk Aydemir,*

Bahram Ghobadi, Majid Majidi, Aktan Arym Kubat, Zülfi Livaneli, Tolga Karaçelik, Yeşim Ustaoglu and Derviş Zaim, Alfred Hitchcock, Wes Anderson, Tim Burton, James Cameron and Guillermo del Toro, Hiner Saleem Ken Loach, Reha Erdem, Alfonso Cuarón, Lütfi Ömer Akad, Agnes Varda, Engin Ayça. When we look at the names of the directors, it is clear that there are recurring names. The main reason for this situation is that the researcher did not scan the literature in detail. For example, Reha Erdem, Tayfun Piselimoğlu, Derviş Zaim and Yeşim Ustaoglu, who were proven to be auteur directors three times, were studied as auteur directors twice. As a matter of fact, if a study with a systematic analysis of the directors studied within the framework of auteur theory had been conducted, researchers would not have the possibility of re-studying the studied directors. In this context, the importance of the study is seen. It is thought to be a source for future studies. When the country-based distribution of the directors was investigated, it was determined that 26 directors belonging to Turkish Cinema, 4 directors each belonging to Iranian Cinema and American Cinema, 2 directors each belonging to French Cinema, Kyrgyz Cinema and Mexican Cinema, 1 director each belonging to Kurdish Cinema, Japanese Cinema, British Cinema, Canadian Cinema, Austrian Cinema, Macedonian Cinema were studied. It was seen that one of the studies was compared within the framework of auteur theory by taking 1 director each from Russian Cinema and Turkish Cinema.

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