

**แนวคิด AUTUER**

**รายวิชาการวิเคราะห์วิจารณ์ภาพยนตร์**

## auteur

<http://www.hollywoodlexicon.com/auteur.html>

**Definition:** *Auteur*, the French word for author, signifies a director whose individualistic artistic control over the making of a film has earned him or her the attribution of author. In addition to controlling visual content, these directors write, co-write or choose screenplays suited to their distinctive styles of visual narration.



Ford

Hitchcock

Welles

Lewis

Hawks

*The consensus of French and American film critics in the 1960s was that Hollywood's auteurs were John Ford, Alfred Hitchcock, Orson Welles, Jerry Lewis and Howard Hawks. None ever won the Academy Award for Best Director except for Ford, who won it a record four times.*

**History:** Auteur theory was introduced in France during the 1940s most notably by critic André Bazin. "Directors are the authors of the film," Bazin wrote in 1943, "and should create their own signature style and not be totally influenced by the script given." Auteur theory centered around *mise en scene*, originally a stage term that translates to "placing on stage." In filmmaking, it became a catchall for everything that contributes to a film's visual presentation—location and set design, actors' appearances and gestures, camera placement and blocking, frame and camera angle selection, lighting, the spatial relationships of all items in a scene and their proximity to the camera, etc. Auteur theory was an essential element of the New Wave movement in French cinema and in its purest or "Art House" form held that auteurs must control all components of *mise en scene*.

The theory was a significant departure from the filmmaking process of Hollywood's [Studio System](#), the so-called "dream factories." With the advent of sound in 1927, Hollywood recruited writers who could plot and write dialogue. Even literary luminaries such as F. Scott Fitzgerald, William

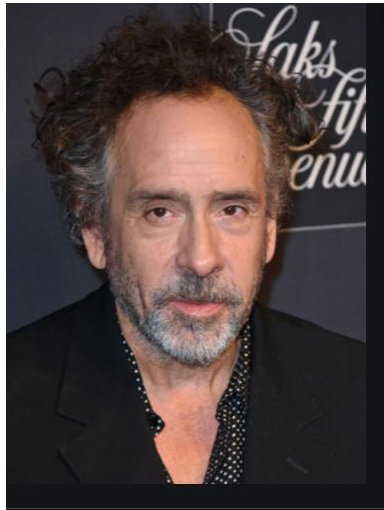
Faulkner, John Steinbeck, Dashiell Hammett, Lillian Hellman and Raymond Chandler collaborated with studio scenario writers who could translate literary visions into directions for film visuals. Screenplays not only supplied movie storylines and dialogues but called the shots. Meanwhile studio contract directors were primarily coaches of actors—*coaches* comparable to today's coaches in professional sports. Directors focused on enabling actors to play well together and do it on time and on budget.

There were, however, auteur theorists and proponents who, by the 1960s, would identify some Hollywood directors as auteurs. Among the proponents was Andrew Sarris, a New York film critic and friend of French director François Truffaut. Sarris is credited with popularizing auteur theory in the United States and his 1962 essay, "Notes on the Auteur Theory" coined the term auteur theory. Six years later Sarris published *The American Cinema: Directors and Directions 1929–1968*, which identified the greatest film directors in Hollywood. By then, the definition of auteur had moderated for many critics and filmmakers. Although directors should be the creative force in filmmaking, they believed, the enterprise is too complex for a director to micromanage successfully and instead required a team effort. A director should exercise control over *mise en scene* to the degree that a film delivers its message with the director's creative signature.

## Tim Burton: The Auteur

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<https://ifs19.video.blog/2019/11/14/tim-burton-the-auteur/>



Auteur Theory is defined as a director who uses film like a pen. He is the main creative force when it comes to the movie. Directors who are considered 'auteurs' have the creative ability to make feature films that are based on their own imagination, are part of their personalities, or which they find as a genuine interest (James). There are many directors who classify as auteur

with their specific style and themes but Tim Burton is a very prominent one. Burton plays with dark themes in a childlike and innocent way and incorporates his beliefs and experiences. As a kid he spent a lot of time alone and was misunderstood ("*Tim Burton*"), so

that's why he incorporates the childlike aspect into everything he works on.

Tim Burton movies are easily identified by their similar visual styles and themes. Burton's films usually have dark color schemes like in the movies *The Corpse Bride* from 2005, and *Nightmare Before Christmas* from 1993. These movies mainly have different shades of blues, blacks, browns, etc. for the settings which illicit a creepy or dark feeling about it. To counteract the dark look and feeling the films are riddled with childlike innocence mainly instilled in the main character ("*Tim Burton*"). Victor, the main male in *The Corpse Bride* is an innocent and nervous guy who gets himself accidentally married to a dead woman but he remains kind and naive. Hidden under the innocence are more intense and darker themes like death, betrayal, and greed. Both of these movies are also both stop-motion pictures which Burton makes a good amount of. They are also both musical. The 12 year gap between when these films were released shows that he keeps with the dark visuals and animations.

He focuses on contrast in the look and message of his films. Some of his movies have brighter settings. The scenes and mise en scene work as a tool to exaggerate the theme and point of the film. The movie *Edward Scissorhands* starts in a dark, ominous looking castle with very little pops of color inside but a beautifully well-kept garden. Then moves to a very systematic neighborhood with over the top bright colors. Putting a character who is always seen in dark clothing and is very different from anyone else in the film helps show the importance of the contrast of how people see Edward, dark and scary, and how he really is, childlike and innocent. Burton is playing with the theme of peer pressure and conformity in this film, which contrasts to the bright fun colors of the scenes. Burton's way of showing his theme by hiding serious and adult issues behind childlike actions and mise en scene is a trademark of his work. Contrast is a big part of his work.

In his films that are not animated like *Ed Wood* from 1994 and *Charlie and the Chocolate Factory* from 2005 he still carries the same trademarks. Tim Burton films are known for having recurring actors like Johnny Depp and Helena Carter. For reference Depp has been in about 10 out of the 26 movies that Burton has directed and Carter has been in 8 so far. Burton also shows that he can work outside of horror, drama, and animation.

*Ed Wood* is a bio-pic about Ed Wood who is said to be the worst director ever. Depp played the very childlike and naive Ed Wood who was different from others around him. This film played with the theme of conformity, again, and staying true to oneself. The contrast of the playful and hopeful Ed and the frustrated and pseudo supportive Dolores helps exaggerate how silly Ed really is. The choice of making the film black and white helps enforce the theme by saying that not everything is black and white. The use of such a playful character to overcome such large obstacles really shows Burton's signature on the film. Ed went through the pressure of liking to cross dress, the pressure of being a crappy director, the pressure of dealing with a friend and mentor using drugs, and the pressure of trying to make a movie. All of which are such intense and dark things.

Tim Burton is an auteur. He leaves his mark on any movie he directs and truly uses the films to show his personality and his tastes. He uses innocence and playfulness to delve into intense and dark themes. Burton incorporates his beliefs and values ("*Tim Burton*"). He also works in many different types of films but always manages to keep the fantasy element and merge it into the film.

#### Work Cited

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