



The French New Wave and Liberty of Creativity

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Abstract:

In this study, we will deal with the French New Wave, this artistic movement that had an impact on the history of cinema and had an impact and transformation, as its founders brought about an aesthetic artistic revolution in cinema, and one of their most important demands is the achievement of liberty of creativity through the theory of the author. Have its directors really managed to achieve the standards called for by this movement? How did her films stand out?

Keywords: *Cinema, the French New Wave, the theory of the author, French Cinema, Film.*

La Nouvelle Vague française et la liberté de création

Résumé :

Dans cette étude, nous aborderons la Nouvelle Vague française, ce mouvement artistique qui a marqué l'histoire du cinéma et l'a profondément transformé. Ses fondateurs ont instauré une véritable révolution esthétique et artistique, et l'une de leurs revendications majeures était la liberté de création à travers la théorie de l'auteur. Les réalisateurs de ce mouvement sont-ils parvenus à atteindre les objectifs fixés ? En quoi leurs films se sont-ils distingués ?

Mots-clés : *Cinéma, Nouvelle Vague, théorie de l'auteur, cinéma français, film.*

Introduction:

The new wave is a term used by critics to express French films from the end of the fifties to the end of the sixties of the twentieth century. Above all, it is a journalistic slogan affixed with a critical movement, the Hitchcockians and Hawksians movement (Alfred Hitchcock and Howard Hawks) as he called it with a bit of ridicule, the scene, André Bazin, the founder of the *cinéma* books. Perhaps one of the most important cinematic movements was in the history of cinema.

What distinguished the state of French cinema during the appearance of the new wave is that it was weakly weak and economically good. But what is the exact new wave? Is freedom of creativity really one of the most important characteristics and aesthetics of the new wave? Has the new wave managed to achieve this in light of the industry and trade that controls the field of cinema? Is there a group of films consistent with these criteria set by this movement? And because every school must prove itself towards what preceded it or what it coexists, is the new wave more firm and coherent in the history of cinema?

We will present the hypothesis that the new French wave is a coherent, limited time movement, which encouraged a series of simultaneous factors that occurred in the late fifties, which 1958/1959.

Likewise, the assumption that the economic and technical framework contributed to the emergence of these new films, while giving a lower place to factors related to topics and style. This is a way to explain and analyze the trends in the history of cinema, which seeks to give a major position to economic and technical factors in order to consolidate better



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aesthetic phenomena in the circumstances of their appearance: production and distribution of movies, and their commercial fate.

The importance of the study lies in presenting the history of this artistic movement, and extracting the most important artistic and aesthetic characteristics that contributed to enriching the artistic aspect of cinema in an attempt to create a state of balance between the foundations on which cinema is based on the industrial and commercial side. Providing a total combination of the movement with all its weaknesses and strengths.

1. The French Cinema

1.1 Stations in French cinema

France was the only country whose cinematic industry was able to live in the twenties without governmental assistance. This was somewhat due to the great interest that he gave to this French intellectual art after the war, as well as the method of production that was unique to French films, which were different from the methods of cinematic production in the whole world, as there were no large studios in France that fill its theaters of its annual production.

Rather, there were small studios rented by small production companies that often arise to produce one movie. Thus, enthusiasm was renewed with every new adventure, most of these films were produced only because their directors wanted to present them.

There is one cinematographer, thanks to the success of French cinema after the First World War, except that he is Louis Delluc, a writer and journalist attracted by the cinema

to her years of war. He was especially affected by the films of the Swedish directors and the films of American directors Grivath and Eins Thomas H. Ince and Chaplin.

He kept writing articles calling for the necessity of supporting French cinema. He called for the production of films that are French and cinematic style, and denounced at the same time a return to filming plays and imitating foreign films. A wide group of cinematographers such as Germaine Dulac, Abel Gance, Marcel L'Herbier, and Jean Epstein, who announced that they agreed with him, all began to produce a series of films that put a new style that prevailed in the first French cinema of this period. (Arther, 1967, p. 89)

These films were mostly based on studies of night and crime in France, their stories were dominated by the literary nature, and their photography is heading towards the influential school. These films attracted new talents to the French cinema industry, talents whose owners were practicing other arts.

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The most prominent French directors of this period were René Clair and his first films "[Paris qui dort](#) » 1923, which was shown in the United States under another name "Crazy rays".

In the following years, René Clair continued to provide successfully, and he presented a "Break" 1924, "the ghost of the red " 1924, "a fictional journey" 1925, each of which is a contribution to the development of the art of comedy. Clair's



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enormous ability in the movie "Un Chapeau de Paille d'Italie" 1927, and his story was taken from a comic play written by Eugène Labiche (1815-1888), and achieved tremendous success in the nineteenth century. Claire quoted it for cinéma, presented it in a way that does not indicate its theatrical origin, and treat it in a correct cinematic style. He used the camera in a way that was influenced by German films, and the film's montage was quickly and accurate as the best American films. Only the lowest possible headlines were used in this film, and this explains the extent of Claire's success in reaching the understanding of the silent nature and capabilities of the film, as it was one of the most appreciated comedy directors that the screen knew.

And if the essence of cinematic art is limited to what plastic and montage can add it to a certain fact, then silent art is a complete art. The sound is not able to lead to the most appreciated, except an additional secondary role. It is a complementary part of the visible image, but this enrichment may not have a great weight, in exchange for this weight of the additional truth that the sound brought in the same time. (André, 1968, p. 149)

Perhaps the first director was able to fully realize the possibilities of the speaking movie, the French director René Clair. He insisted on the importance of the visible element. He stated that it is not necessary to be the speaking film - as he put it - The Flood Theater in a Box and the cinematographers at the time considered this opinion revolutionary. However, Claire confirmed it in three comic films that made him one of the most famous directors of the world, and many imitated him.

It is under the sky of Paris 1929, Million 1931, and Liberty for us 1931, in which Claire used the least possible dialogue, and took advantage of music, course and sound effects to clarify and track the visuals. For example, why do we show a door closing while it is enough to hear the sound? Or, why do we hear the watch's sound just because it appears in the picture? (Arther, 1967, pp. 134, 135)

Rene Clair has shown that most of the silent movie technique is still valid to work in the speaking movie, and that the image, not the word, gives the screen its vitality. The sound, especially the audio, the dubbing method, can enrich and deepen the atmosphere and the situation, but it does not do so alone without the visuals. His films had a great impact on the other directors, as Clair achieved what they were looking for. He returned to the film with his speed, movement and rhythm. A huge number of films that appeared in the early thirties were inspired by his liberation spirit. Clair's works were of special importance for American studios workers who were trying to free the film speaking from the restrictions of The Plaught Theater in a Box as his films were darken of everything they dreamed of.

In the five years of the German occupation, the French studios continued, although the best artists such as Renoir, Duvivier, Benoit-Lévy, and Jacques Feyder, have left their homeland. Since the war has ended, the French movie has remained the worst European films. He suffered a lot from the lack of money owners. He was scattered and temporary aid from successive governments, to the point that many producers have resorted to improving their position in making police films and sexual films starred by Martin Carroll, Brigitte Bardo, or poor melodrama, and others resorted to converting famous stories and novels into films.



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However, the most prominent thing in the French cinema industry, despite the war and political crises, is the individual production that has always produced the best French films. When contemplating the work of the works presented by: René Clément, Robert Bresson, Jacques Becker, Nicole Federi, Jean Cocteau, Sacha Guitry, René Clair, we find that the true greatness of the French film is a city for these directors who consider their films a means of expression first and foremost, and city for these producers who are still thinking of only one movie rather than thinking about the production of the whole year.

To show two new talents, their conflicting views were the most inspirational source of all the French production that came after them. The first of them is the young Jean Vigo, whose strong sense of image and atmosphere was the distinctive nature of the best French films that were produced between 1935 and 1937. The strange Vigo, style, which is almost surreal into only two films, has emerged, *Zéro De Conduite*, 1933 and *Atalante* 1934.

Vigo relied on the camera alone in complete dependence on creating the effects he wanted, to the extent that his films remind us of silent films. In contrast, the theatrical author Marcel Pagnol, which attracted him to the screen, was his successful experience in converting his humor play *Topaze* into the screen in 1932.

He worked for the French company Paramount, and supervised the filming of his famous trilogy *Marius*, 1932, *Fanny* 1932 and *César* 1933. Despite the violent attack that critics directed at that time, they considered a return to the theatrical style in the cinéma. It contributed to the literary and humorous dialogues. The filming of the characters was

sincere, and Pagnol admitted that he had used the camera as a way to change the scene only, but he created a new way to photograph the characters and to raise the cinematic dialogue. This had a strong strong impact on French authors and directors, and in fact that the best speaking French films were the result of Vigo's poetic images and the deep dialogue of Pagnol and his mature characters. These effects did not appear in the French cinema industry until after a second crisis occurred.

1.2. Carl Th. Dreyer

If there is one movie that can be said to be the best model of cinematic production in the twenties, this movie is *Jeanne d'Arc La Passion de Jeanne d'Arc* directed by Carl Dreyer in 1928. Although this film was produced in France, its artists and technicians were from different countries. His director Dreyer was a Danish, his heroic Italian, his photographer from Poland, and the scene designer from Germany. This international group has dedicated its work to an extraordinary degree. This film is the result of the mature of créative forces in European cinema in ten years. (Arther, 1967, p. 93)

The film revolves around the last day in the trial and execution of Jeanne d'Arc, and in this brief time period the film mobilizes a huge amount of trial details. But Dreyer's method of re-représentation and photography of the past was different from any ordinary historical film. . He tried to convey the sense of living history, and he set up his movie on a series of huge close shots of faces, hands, books, weapons, tools, and religious symbols. The camera was constantly looking for a view, to point out the details that



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reveal the utmost tragedy of Jeanne d'Arc's tragedy, pain, fears, and unimaginable and unable.

Despite the strength of the shots and its strength, and from the expression, it was not able to convey everything to us, so the titles were necessary and broke the rhythm of the visuals, and the emotional succession of the scene. It seems that Dreyer had prompted the silent cinema to the edge of her capabilities, so she could not go one step further than that, as she was missing the voice that complements the image and meaning.

Dreyer was also aware of this, and the speaking cinema had already reached the French studios when he started directing this film. He would have preferred to make it a film, but the money was not available, and instead of Jeanne d'Arc be the first artistic masterpiece in the era of speaking cinema, it became the summary of all the features of silent cinema, and the last great work in the history of silent French films. (Arther, 1967, pp. 94, 95)

2. The new French wave

2.1 Characteristics of The new French wave

Perhaps the new wave was one of the most famous cinematic movements in the history of cinema. Since *Zazie Dans Le Metro* in 1959, Gabriel, Zazi's uncle, said in the midst of the traffic jam in Paris: This is the new wave. (Marie, 2010, p. 7) And we find the book *The New Wave* after twenty-five years by Jean-Luc Douin, published in 1973, presents some elements and certificates in an attractive in an attractive way. However, it is nothing more than an unknown report on what was presented. (Marie, 2010, p. 8)

In 1959, François Truffaut journalist asked: Is the name of the new wave be consistent with reality? He replied with the following: I think the new wave had a follow-up reality, at first it looked a journalistic invention and then turned into a real thing. In any case, if this journalistic slogan did not innovate during the Cannes Festival, I believe that this name or others would have been invented as an achievement, at the moment when the public realizes the number of first films. (Marie, 2010, p. 13)

In terms of its media emergence, we find the movie *Le Beau Serge* 1959, and *Cousins* 1959, and from a media point of view, the new wave only dominated two cinematic seasons from the beginning of 1959 to the end of 1960. In addition, the réception of the public and critics for films is a great diversity, so choosing a date determines the end of the movement is very difficult and sensitive.

The state of French cinema can be described during the launch of the new wave that it is aesthetically weak and economically good. The critical doctrinal framework of the new wave consists of authors' policy. The créative aesthetic program emanating from this policy is the group's program itself, that is, the work of personal films that it imagined and written by its authors. The movement's strategy was the small budget and self-production. As for her statement, Truffaut's text was a direction in French cinema.

The new wave is a term used by critics to express French films from the end of the fifties until the end of the sixties of the twentieth century, who were influenced by the new Italian real realist cinema and the classic Hollywood cinema. In many details, The French new wave is almost similar to Italian new realism, but the differences between the two currents. Let us say that at the head of the differences that



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the new realism cinema in Italy was born from the womb of the social worker and in a political start, and for unambiguous ideological goals. As for the new wave in France, it was closer to a general human tendency, which finds its roots in the American cinema itself, especially in the Cinema of Howard Hawks and Alfred Hitchcock

Claude Chabrol managed to achieve the first *le Beau Serge* movie at a very small cost, and it was a film filmed in real places and without a window, and in a language approaching the limits of using the camera as a pen for writing. What allowed room for improvisation, and the film was achieved when he presented a public success. Critical reactions, some adventurous producers revealed wide potential. The films are consecutively, "Lovers" 1959 Louis Malle, 400 coups; François Truffaut, "A bout de souffle" 1960, Jean-Luc Godard committees *Lola*; 1960 for Jacques Demy, and also; *Cousins* 1959; C.Chabrol himself.

These films are not all the films of the new wave but rather their first signs, and it can be said that they are the films that established and set the rules, and the new wave has moved from its collective foundational form to more individual forms, but to create new trends, always in the field of choosing topics closest to life. But most often in the field of creativity of cinematic, renewed (for exemple, expressing human emotions and relationships as in Truffaut, or in the field of creating a new vision for the suspense cinema directly derived from Hitchcock, as Chabrol, or in the cursing deepening in the political struggle, as Godard has.

There is a group of works on which these movement standards are the first films of Chabrol, Truffaut, , Godard,

Rivette and Rohmer, *Le Beau Serge*”, “*Les 400 Coups*”, “*A bout de souffle*”, “*Paris for us*”, the prime of boyhood, the torrent of saliva, the lion tower. As for the view of the wave, it is Bazin whose articles appeared after his death in 1958, in four volumes entitled “*What is cinema*”. (Marie, 2010, p. 56)

And if we say that the new wave stream had a specific start, this beginning was represented in three or four films that carried the signatures of those who will later become the stars of the current: Francois Truffaut, Jean-Luc Godard, Claude Chabrol, Alexandre Astruc ... Etc. It can be said that the new wave originated from monitoring the life itself, monitoring feelings, situations and the relationship of individuals to society, as well as following new linguistic methods in synthesis and dialogue, and the choice of cadres in parallel with the use of new actors. The biography of most of these films prevailed, which made it logical to talk to her about the author's cinema. And if we search for a movie in which all these elements appear combined, we will find the most beautiful films of this current *les 400 Coups* movie Francois

It lasted from four to five years, which is not a short period for a cinematic movement subject to the mood of the volatile media and to the desires of hesitant audiences, but it fully turned the French cinematic situation, and caused many psychological trauma in most foreign cinemas that discovered these films with a bit of amazement tainted with contradictory whims. (Marie, 2010, p. 22).

Some of the most prominent pioneers of the group, including Francois Truffaut, Jean-Luc Godard, Eric Rohmer, Claude Chabrol and Jack Rivette, began critics in the cinematic magazine *Cahiers du cinéma*, and Andre Bazin formed one of the founders of the magazine and the



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cinematic scene. The author, and attacked the book of cinéma notebooks, the style of French cinema -like literature.

After watching Orson Welles' *Touch of Evil*, he decided to make his first feature film, *À bout de souffle* (*Until Apnea*, 1960), starring Jean-Paul Belmondo and Jean Seberg. The film was admired by critics and audiences in France around the world and expressed the New Wave style, and contained many references to elements of American films.

The film employed many new techniques in editing. In his study "The Beginning of Sleeve: Weather and Culture in the Last Sleeve", Dudley Andrew wonders how Godard's film succeeded in reconciling two contradictory desires: the desire for "honesty" to express radically new, personal words on the one hand, and a desire for references, belonging, and re-codes of the second-rate American film on the other hand. Through a tapestry of references and evidence, *Last Sleeve* has provided a spontaneous connection between its director's position and contemporary street life. This is his demand and paradox, as the author says. (Jack Aumon, 1999, p. 249)

What is deeply original about "*A bout de souffle*" is the energy of the film, as all these reminders, evidence, and forms of imitation and respect are methods related to the past, which return and dive into a discursive time, and are used in the present. This was what Godard reinvented in "*A bout de souffle*". (Jack Aumon, 1999, p. 251)

According to the author's theory, the director is the author of his films with a personal signature that can be seen in his various films. They praised the films of Jean-Renoir and Jean Vigo, and they admired artistic excellence and the greatness of the films of some Hollywood studios directors

such as John Ford, Alfred Hitchcock and Nicolas Ray. The new wave films were spread between 1958 and 1964, although the wave lasted until 1973.

2.2. The aesthetic of the new wave

This aesthetic is based on a different way of producing films, relying on a small budget in order to preserve the freedom of creativity of the author and director. But it also overturned many of the customs that controlled technical practices during that period, starting with the conception of the film's idea and ending with its final editing and mixing: the author-director is also the film's screenwriter.

- It does not use strict, pre-defined cutting and leaves plenty of room for improvisation in clip design, dialogue, and actor acting.
- Natural decor is preferred in photography, and artificial decor in the studio is excluded.
- Uses a team of only a few people.
- Live audio recorded at the moment of shooting is preferred over subsequent synchronization.
- He tries as much as possible not to use heavy additional lighting, so he participates with his photographer in choosing highly sensitive film tapes.
- Uses non-professional actors. If he is then forced to resort to professionals, he prefers to resort to new actors whom he directs more freely. (Marie, 2010, pp. 83, 84)

These options attempt to give greater flexibility in directing and mitigate as much as possible the heavy limitations of graphic cinema on the commercial and industrial model. It aims to eliminate the boundaries between professional and amateur cinema as well as



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between fantasy films, documentaries or investigative films. Abolishing the boundaries between imagination and documentation was one of the aesthetic poles of the new wave. The other pole was predominantly narrative in nature and brought together authors who gave cinematic creativity a narrative concept.

Author - Director Does the director have to write the script himself? What is the truth about improvisation in new wave cinema?

One of the main rules of authors' policy, the foundations of which A.Astruc laid in 1948, was that "the screenwriter must make the film himself". Or, more precisely, that there is no longer a screenwriter, since in such cinema the distinction between screenwriter and director no longer has any meaning. (Jack Aumon, 1999, p. 86)

Most New Wave directors do not adhere literally to the written scenario and do not rely on it completely, but rather view it as a guide, plan, or starting point. Despite the absence of a script, the actor accepts to participate in the film and play his role according to the director's instructions and directives.

The director deals with his actors in a creative manner, and believes in improvisation, which allows the actor to participate in creating the dialogue, and to improvise the dialogue at the moment of filming based on the content of the scene or the general idea of the scene. He asks the actor not only to read, interpret and deliver the written dialogue but to find his own words. Frenchman Eric Rohmer is one of the directors who does this. He gives the actor the liberty to formulate dialogue, or write his character's dialogue, and

this is done through discussion and exchange of opinions and ideas.

As for acting, it is not a translation of what is written in the script. It provides the actor with the material from which to start establishing his relationship with the character and creating a complete life for him. He creates in his mind all the missing details, related to the character's life, history, social, cultural and economic background, and what she can do in certain circumstances or situations according to her relationship with her surroundings or family.

Improvised Scenario: In fact, it is necessary to distinguish between two types of scenario, as Francis Vanua defines them in "Model Scenarios, Models of Scenario": scenario-program that organizes events in the form of a structure ready for filming, and improvised scenario, open to filming coincidences, encounters, and the author's ideas that emerge according to the requirements of time and place. Clearly, the ultimate goal of the new wave is an improvised scenario that Godard will gradually expand over the course of his career. But the programmed scenario is not absent from New Wave films, as it prevails in the films of Agnès Varda and Alain René, as well as in the films of Jacques Demy. Truffaut and Chabrol's films oscillate between this pole and that, with a clear *prédominance* of the programmed scenario. (Nichols, 1976, p. 91)

Although the directors of the New Wave attacked in some way the concept of quotation that prevailed in the fifties, and despite that they did not abandon drawing inspiration from the literary stories that enchanted them, their practice of quotation was radically different. Most of their films do not attempt to hide the literary origin of the story and do not



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seek to replace events considered non-cinematic with equations of a more visual nature.

In the mid-fifties, the magazine (Cinema Papers) revolutionized film criticism with its principle of "the philosophy of authors", which was initiated by its young critic François Truffaut. This controversial position became the focus of the critical debate that later spread in England and America.

They assumed that a film should have no more than one author, and that author could not be a person other than the director. To establish this claim, François Truffaut wrote an article entitled: French Cinema Dies Under the Burden of False Myths, in which he resorted to the method of analogy, saying: "Film is not a collective work, as is the case with novels, poems, symphonies, and painting". The director appears, like the writer and painter, as a true creator of the film, the author of a work that he completely controls and in which he expresses his own vision of the world as well as his personal concerns. (Torok, 1995, p. 93)

It was not long before the author's theory became a kind of gathering point for critics, especially among young critics who dominated living magazines such as (Cinema) in England, (Film Culture) in America, and (Cinema Papers), which was published in French and English.

In fact, although there were a number of the best writers of the following decade who resented the theory, the author's theory dominated most of the good criticism in the 1960s, and even most ardent opponents were later influenced by it. "the policy of authors" in cinema became a sign of defiance and contempt towards the entire film establishment at that time. In fact, thanks to many of its

practitioners, the theory has been able to offend almost all major and traditional critics. Even Bazin, founder and editor of (Cinematic Papers), wrote an article warning against the excesses of the theory as practiced by some young people.

Truffaut, Godard, Chabrol and their critical friends were all afraid of the sad state of the French film industry at that time. Cinema was in the hands of businessmen, not artists. Moreover, those films that often praised their aesthetic value were dominated by writers who were considered the main creators of the best films.

These films dealt with "big topics" that were generally praised for being "serious" and "mature," but as films they were boring, heavy, and short on imagination. The director was considered a kind of executive assistant businessman whose work was essentially interpretive, as he would stage the production just as a theater director directs a play.

Authorist theorists have suggested that the greatest films are dominated by the director's personal vision, a dominance that can be seen by examining the overall output of a director distinguished by unity of subject and style. The writer's contribution –subject matter - is technically neutral as it can be treated with brilliance or with minimal possibility.

Movies should be judged on "how" not "what". Authorship critics, like most impressionist theorists, claimed that what makes a good film is not the subject matter as it is, but rather the (processing) of the subject matter, and that the director is the one who controls the processing, provided that he is a good "author" director.

These critics turned to American films as a measure of quality. They turned to thrillers, the American West, gangs, and musicals. What impressed them about these films was their narrative vitality, stylistic spirit, and artistic splendor.



Most of the American authors praised by these critics worked within the studio system, a system that destroyed the artistic dreams of many lesser filmmakers. What impressed these authors in particular was the extent of the trickery and cunning that the director could practice in order to circumvent studio interference and even weak texts through his artistic experience.

The subject matter in Hitchcock's horror films and Ford's films about the American West was very diverse in its artistic possibilities. However, these two authors were able to manage to produce great films because the "real" subject was conveyed through scales, editing, and all the formal means at the director's disposal. By analyzing these thematic and stylistic threads that extend across the director's entire output, we can reach a decision about his personal artistic vision, according to the authors.

Long ago, categories gathered around the most popular of these directors. In general, these were filmmakers who were actually neglected by "serious" critics: Alfred Hitchcock, John Ford, Howard Hawks, Nicholas Anderson, and Samuel Fuller, for example.

French authors viewed the field of film criticism as a prelude to making their own films, and most did so. Starting in the late fifties. However, in England or America, most authorial critics remained in the field of criticism. Unlike their French counterparts, they were less familiar with the problems and techniques of film directing, so they focused on the thematic and stylistic aspects of the films themselves.

Which for the French was a necessary evil - the studio system - has now almost become a virtue or at least a challenge. American authors were concerned with the

"tension" between the artist's self-vision and the cinematic type of routine tasks that directors were assigned by their superiors in Hollywood. How the director performs his work under pressure. These critics insisted that complete artistic freedom is not always a virtue.

The unity of the subject is not evidence of quality, it may distinguish good art as well as bad art. Bazin expressed his fear of the unbalanced negativity of some authors, and also of the tendency to worship the hero by many authors, which leads to prejudices. Films by directors associated with categories were praised indiscriminately while films by directors still outside the common trade-off were automatically condemned. Authorship critics were fond of establishing ranks for directors and their divisions were arbitrary.

However, despite these transgressions, the author's theory had a liberating effect on film criticism. Most importantly, it removed the literary bias of previous generations and established the director as a major creative force in cinema. Although the emphasis on history and the director's overall production tends to favor great directors at the expense of the new ancients, this historical perspective also had a beneficial effect on film criticism, as it reduced the tendency to evaluate the film in the internal sense, that is, outside its cultural and historical framework.

By the end of the sixties, the great battle had been won. In practice, all serious discussions of cinema have been at least partly conducted from the concept of film self-vision. The tendency after this period was towards expanding the principle of authorship to explore the individual contributions of writers, actors and cinematographers.



A number of critics have tried to show how a director's vision is influenced by the writer, the studio producer, or a famous star. However, the principle of directorial dominance remained firmly established, at least for films of high artistic value.

In his article, which is an introduction to his book "American Cinema", Andrew Sarris attempts to prove that the directorial identity, which is the distinctive feature of the author (the author-director), lies in the style, and in the treatment of the "mezzanine" direction, or lies in how (the method) to a greater extent than what (the goal), as the goal or subject of the research is what attracted attention to certain directors who preceded the arrival of the author theory in the fifties. (Nichols, 1976, p. 38).

In it, Sarris summarizes the trend he hopes to encourage, saying: "Directors should be discovered through their films". When critics notice that (that film is a good film), the question then is (who directed it?). (Nichols, 1976, p. 38)

Finally, a final feature must be added: the strength and originality of these films, which number a few dozen and were directed by French filmmakers around the turn of the fifties and sixties. These are films that are still shown to this day, nearly forty years after their production, and they are films that are still as vital because they are films that were able to miraculously capture the most honest "present moment" of their time. (Nichols, 1976, p. 152)

Conclusion

The new wave is a movement of renewal in various cinematic fields, including topics presented and addressed, techniques, aesthetics, and the economic aspect of cinema. Perhaps the most important thing for which this movement is known is the author theory, or what is known as the director-author. According to this theory, the director is the author of his films, and his film bears his personal signature through his vision and viewpoints in his various films, considering the director to be the creative force in cinema. This gives the director greater liberty of creativity and expression without restrictions from any other party.

Most New Wave directors don't literally stick to the written script; for them, it's just a guide, a blueprint, or a starting point. Therefore, they rely on the improvised scenario, so the director deals with his actors in a creative manner, believes in improvisation, and believes in liberty of expression, and allows the actor to participate in creating the dialogue based on the content of the scene or the general idea of the scene. The same applies to acting, as it is not a translation of what is written in the script, but rather material from which the actor starts to establish his relationship with the character and create a complete life for it. This is another factor that confirms the liberty of creativity in the path of the new wave.

New Wave directors' emphasis on a weak budget will guarantee them the greatest freedom in their creativity, as this option will give them greater flexibility in directing and alleviate as much as possible the heavy commercial and industrial restrictions of cinema. In doing so, they tried to eliminate the boundaries between professional cinema and



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amateur cinema, as well as between fantasy films and documentaries. Eliminating the boundaries between imagination and documentation is one of the aesthetic elements of the new wave.

The new wave was able to achieve cinematic realism, artistic and aesthetic originality and honesty, by observing the current living moment in daily life. And also in choosing topics that are closest to life, and in the field of creating a innovative cinematic language, by monitoring feelings, attitudes, and the relationship of individuals with society. By adopting new linguistic methods in dialogue, photography, editing, and using new actors, the character of autobiography prevailed in most of these films. All of the above elements will only be achieved within a space of liberty.

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