"I hope I don't die before my child": The representation of autism in Turkish films

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Abstract

This study aims to examine how autism is represented in Turkish films. Three films featuring a character with autism were analyzed through document analysis. The following four themes were reached in the study: (1) behaviors specific to autism, (2) the family of the character with autism, (3) society's perspective on autism, and (4) the representation of the character with autism in the film. Notably, the films focus on the difficulties experienced by the character with autism, the problems experienced in the family, and the difficulties in accepting autism. In addition, all the films have melodramatic structures, and the families of individuals with autism experience much more difficulties than ordinary people.

Keywords: film analysis; autism; cinema; representation; Turkish cinema

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Introduction

Humans are social beings who live in social groups. This leads to the emergence of social norms. Due to their different characteristics and being below the numerical majority, people outside these norms constitute minority groups. Minorities, with their different characteristics and small numbers, face various difficulties while trying to exist in social norms. Thus, they may be discriminated against in terms of resources, opportunities, and many standards that affect the quality of life (Kymlicka, 1995).

This article focuses on individuals with autism spectrum disorder (ASD)/autism who can be defined as a disadvantaged group or minority. Autism is a neurodevelopmental disorder characterized by limited communication and interaction, repetitive behavior patterns, and limited interests and activities that occur in the first years of life. It is characterized by limitations in social-emotional reciprocity, non-verbal communication behaviors in social interaction, establishing, maintaining, and understanding social relationships, stereotyped or repetitive motor movements (e.g., lining up toys or turning objects, echolalia), insistence on sameness, excessive adherence to routines, highly restricted, fixed interests that are abnormal in intensity or focus, low or excessive sensitivity to sensory input, or unusual interest in sensory aspects of the environment (American Psychiatric Association, 2013). 1 in every 36 children is diagnosed with

autism (Maenner et al., 2023). Autism is 3.1 times more common in boys than in girls, and most individuals with autism (48.5%) also have an intellectual disability (Shaw et al., 2023).

Throughout the ages, mankind has dealt with individual and social situations, issues, and problems through various means of representation and turned them into fictional narratives. Through representational means such as theater and literature, many of humanity's problems have been discussed and people who have not experienced these problems in their own lives have been able to have ideas and think about them. In the 20th century, with cinema, these representations became recordable, quickly accessible to the other side of the world, and more easily understood. Even illiterate people can easily understand the representations and narratives presented by cinema, which are *very similar to real life*. However, the film companies and producers who have produced these representations aim to make money and increase their investments rather than social concerns and the good of humanity. As a result, the representations that are often found in films are shaped based on most people in society and by the segment that is considered *normal*. It can be assumed that creating representations and narratives that appeal to this audience will increase the number of viewers and thus the profits. This situation negatively affects minorities in society. Disadvantaged groups such as minorities and people with disabilities can be addressed through positive and negative representations in the cinema. These representations mediate the understanding, perception, and experience of disability (Fraser, 2016). According to Worrel (2018), a number of studies on this topic have shown that negative representations increase the likelihood of stigmatization, change attitudes towards disability, and affect the identity formation of people with disabilities and how non-disabled people treat people with disabilities.

As the prevalence of autism has increased and it has become more visible to society, the number of films dealing with autism has increased, and this increase has led to many studies on these films. Looking at the studies carried out in recent years, it is possible to see the studies conducted to examine the representation of autism in films (Conn & Bhugra, 2012), to determine whether the characters with autism in the films have the autism characteristics specified in the DSM-5 criteria (Nordahl-Hansen, Tøndevold et al, 2018), whether the representations of autism in the films reflect reality by examining them with diagnostic tools (Garner et al., 2015), the representation of autism in films and how autism films are represented in different cultures (Ejaz, 2020), the advantages and disadvantages of autism representations in film and TV (Nordahl-Hansen, Oien et al., 2018), and the accuracy of the representations (Young, 2012).

It is well known that the media has a strong influence on social beliefs and attitudes. Therefore, examining how autism is portrayed in Turkish films is essential to understanding how Turkish society views autism. Films with characters with autism have been studied in cinemas of different countries (e.g., Ellis, 2010) and there are culture-specific representations, especially in remakes of autism films (Ejaz, 2020). This study is considered important and necessary to examine how autism is dealt with in Turkish national films. It can be said that autism has become more visible in the media with various awareness raising activities, especially with the increase in the incidence of autism in recent years. Autism has also become the focus of the Turkish national cinema and TV sector and there has been an increase in the number of films and series about autism, especially in recent years. For these reasons, the research examines how autism is portrayed in Turkish films, how it is explained to the audience, and what kind of perception about autism is attempted to be created.

In line with this purpose, the research questions are as follows:
(1) What is the story and message of Turkish films about autism?
(2) How is autism portrayed in Turkish films about autism?

(3) What are the differences and similarities of Turkish films about autism?

Method

Research design and data analysis

The study used a document analysis design as a qualitative research method. Document analysis is a qualitative research method that involves in-depth and systematic analysis of the content of written, visual, and/or audio documents (Wach, 2013). Document analysis is a method based on the qualitative paradigm in which printed and electronic materials are used systematically to analyze documents (Corbin & Strauss, 2008). It is also a research method especially used in qualitative case studies. It is preferred to study a single phenomenon, event, program or situation (Kıral, 2020; Stake, 1995). Although the document analysis method is mainly used as a complementary method in qualitative research, it can also be used as an independent method (Corbin & Strauss, 2008; Kıral, 2020).

In this study, documents consisting of films and the researchers' field notes were used as data collection tools. The content analysis technique was used as a qualitative data analysis. Content analysis involves preparing, organizing, and coding the data, bringing the coded data together to form themes, and finally presenting the findings obtained from the data in the form of tables or discussions (Creswell, 2007). Content analysis is a research technique that makes replicable and valid inferences from texts or other meaningful materials (Krippendorff, 2004). The researchers created codes, categories, and themes by watching the films, analyzing their field notes, and making their efforts and interpretations.

According to Geray (2006), documents are classified into two groups according to their qualities and the medium in which they are found. According to their qualities, documents are divided into four groups: (a) written texts, (b) images (photographs, posters, etc.), (c) audio-

based documents (sound recordings, music, radio broadcasts, etc.), and (d) audiovisual-based documents (documentaries, films, series, TV programs, etc.). According to the medium in which they are found, documents are categorized into four groups: (a) written documents (books, reports, magazines, etc.), (b) filmed documents (photographs, videos, films, etc.), (c) computerized documents (databases, electronic pages, etc.) and (d) portable magnetic documents (CDs, DVDs, flash drives, etc.) (Kıral, 2020). Accordingly, the documents analyzed in the current research are included in audiovisual-based documents according to their nature, filmic and DVD format according to the media they are in, and magnetic ones such as portable memory sticks.

In this research, the researcher's diary data was used to support the document analysis. The diaries kept by the first author were used as a data collection tool in addition to film analysis.

Documents (sample selection)

In this study, the researchers analyzed Turkish films in which a person with autism is the main character. The focus was on films that directly address autism and where it is clearly stated that the character has autism. In this sense, the inclusion criteria for the films to be included in the sample of the study are as follows: (1) being a Turkish production, (2) the person with autism is one of the main characters in the film, (3) it is clearly stated in the film, in the information provided by the production company of the film, or in the reviews in the national press about the film that the character in the film has a diagnosis of *autism*. The exclusion criteria used to select a film are as follows: (1) the film is not a Turkish production, (2) autism is mentioned very briefly and superficially in the film or the story does not revolve around autism, and (3) even if the character in the film creates a perception similar to autism in the audience, it is not explicitly mentioned in the film, in the information provided by the production company of the film, or in the reviews of the film in the national press that the character has autism. The third criterion in

the exclusion criteria was established to prevent the inclusion of spurious films that do not deal with autism and to strengthen the validity of the research, especially due to the overlapping symptoms of autism with social communication disorders or other mental disorders.

In Türkiye, there is no specialized database where the content of Turkish films can be accessed through keyword searches. For this reason, the keywords "Turkish films on autism", "Turkish cinema and characters with autism", "autism in Turkish cinema", "Turkish films dealing with autism" and "autism and Turkish films" were entered (in Turkish) into search engines. In addition, the results obtained by using the keywords "autism", "Turkey", "Turkish", "movie" and "film" on the IMDB website were evaluated. As a result of these searches, only three films were found that met the inclusion criteria. The information about these films is summarized in Table 1.

Table 1. Information on Turkish films about autism

	First film	**Second film**	**Third film**
The title of the film	What If I Die (Ya Ben Ölürsem)	My Son (Hadi be Oğlum)	Hold My Heart, Mother (Tut Yüreğimden Anne)
Producer	Faik Ahmet Akıncı	Koray Şahin Fırat Parlak	Yasemin Nak
Director	Faik Ahmet Akıncı	Bora Egemen	Burçin Aydın Bülent Aydoğan
Writer	Yılmaz Suvacı	Fırat Parlak Koray Şahin Bora Egemen Rahşan Çiğdem İnan Ali Kemal Güven	Gökhan Alan
Genre	Drama	Drama	Drama
Runtime	1 hour 50 minutes	1 hour 46 minutes	1 hour 29 minutes
Release date	2021	2018	2018
Cast	Cenan Çamyurdu	Kıvanç Tatlıtuğ	Sermiyan Midyat

	Güliz Gündüz	Büşra Develi	Naz Elmas
	Çınar Biçer	Alihan Türkdemir	Ela Şen
Character with autism	Yılmaz and Hülya's son Mehmet	Ali and Leyla's son Efe	Sibel and Okan's daughter Hazan

Documents analysis

The films discussed in the research were examined through document analysis. The document analysis steps are summarized as follows (Bowen, 2009; Forster, 1994):

(1) Determine inclusion and exclusion criteria for reviewing documents

(2) Accessing documents

(3) Checking originality

(4) Detailed review of the content of all documents as primary data source

(5) Filing the collected data, preparing for analysis

(6) Contextual analysis of documents

(7) Use the data

The first step was explained in detail under the title "Documents (sample selection)", and three films that met the inclusion criteria were determined as a result of long-term screening studies of all researchers. The second step was to provide access to the selected films. All three films are open access. In the third step, the first author examined the films and ensured that he had reached the original images by obtaining the opinions of three independent researchers who are experts in the field. In the fourth step, all researchers watched the films twice, independently and together. In the fifth step, the first author analyzed all the films. In the sixth step, the film analyses were first analyzed by another researcher through content analysis, and themes and codes were created. These themes and codes were given to the other researchers in the study, who were asked to code them once. The themes and codes were then discussed until a consensus

was reached among the coders. In the final step, findings were drawn from the data in terms of themes and codes, and quotations were presented based on film analysis and diary data (supporting qualitative data).

Credibility & conformability

In qualitative research, validity and reliability studies are about credibility, transferability, consistency, and confirmability (Erlandson et al., 1993; Guba & Lincoln, 1989). Conformability and credibility were examined in this study. Within the scope of credibility, expert opinion was sought at every step of the document analysis. Before analyzing the film, all the researchers watched it separately and then together and discussed it. After the analysis of the three films was completed, expert opinions were obtained from an independent researcher working in the field of cinema who had watched these films, and an independent researcher working in the field of special education, and the accuracy of the analysis was checked.

Within the scope of confirmability, coding reliability was calculated. In addition, the film analyses were first analyzed by a researcher through content analysis, and themes and codes were created. This theme and code key were given to other study researchers, who were asked to code once. Then, discussions were held on the themes and codes until the coders reached a consensus.

For coding reliability, the themes were re-coded using a code key by watching the films by an independent expert, and the coding reliability was calculated as 95% with the formula of Miles and Huberman (1994) (Reliability = Consensus / Consensus + Disagreement).

Ethical issues

Ethics committee approval was not required for this study as it did not involve human participants. Since the primary data collection tools are publicly accessible films, and the

supporting data collection tools are the researchers' field notes and diary data, there was no ethical risk involved in the process of collecting the data. In order to avoid possible ethical issues in the analysis and presentation of data, credibility and confirmability methods were used in qualitative studies.

Researchers

The first author has field experience and academic knowledge in cinema and TV. The first author wrote his master's thesis on the representation of disabled characters in cinema and later completed his doctorate in cinema and TV. Both doctoral and master's thesis topics are related to Turkish cinema. The author has analyzed many films in his two theses and other academic studies. In this study, film analyses were conducted by the first author.

The second and third authors are two academics with doctoral degrees in special education. The field of expertise of these two academics is autism. The authors carry out studies on the sociological analysis of individuals with autism. The second and third authors have scientific studies on qualitative research and are experienced in the qualitative paradigm. The second author has studies conducted with research designs such as phenomenology and case studies. The third author has studies including phenomenology, case studies, and document analysis on social issues such as immigrants with autism and judicial processes of individuals with autism. In this regard, the authors played an important role in the current study regarding the subject (special education) and method (document analysis).

Findings

Representation of autism in films

How autism was handled in the three Turkish films discussed was examined, and the films' narratives were analyzed by content analysis. Accordingly, the themes, sub-themes, and codes specified in Table 2 were reached. The findings are collected under four themes: (1) behaviors

specific to autism, (2) the family of the character with autism, (3) society's perspective on

autism, and (4) the representation of the character with autism in the film.

Table 2. Representation of autism in Turkish films (themes and codes)

Theme 1: Autism-Specific Behaviors

    Not speaking

    Not making eye contact

    Not looking when her/his name is called

    Watching washing machine

    Sensitivity to sound

Theme 2: Family of the Character with Autism

    Family Responses-1: Shock, denial

    Mother's concern

    Father's disapproval

    Deny autism

    Family Responses-2: Anger

    Discomfort and anger about the child's lack of communication

    Anger at autism-specific behaviors

    Family Responses-3: Bargaining

    Losing your way: Different ways to recover from autism

    Family Responses-4: Depression

    Suicidal ideation

    Mother's Cry: What will happen after me?

    Family Responses-5: Neglect

     Father's neglect

    Family Responses-6: Adaptation

    Positive change in family reactions

    Sibling Reaction

    Jealousy

    Mistreating the sibling with autism

    Family Expectations

    The child's ability to communicate

    Child showing affection

    Fractured Family

Death of the mother

    Economic troubles

    Illnesses and injuries experienced by parents

    Mother's illness and abandonment

Theme 3: Society's Perspective on Autism

    Medical Perspective on Autism

    Treating autism as a disease

    Non-labeling supportive attitude

    Exclusion

    Exclusion of autistic child by other parents

    Not admitting a child with autism to school

    Negative attitude towards autism

Theme 4: Representation of the Character with Autism in the Films

    Dark Representation of Autism

    Linking violence and aggression to autism

    A Society That Doesn't Recognize Autism

    Family anger from not being understood

    Confusing autism with mental retardation

    Additional Conditions Attributed to the Autistic Character

    Vision loss

    Superior talent

    Message of Films

    Raising awareness

    Hope for recovery with family's care and support

    A melodramatic view of autism

Theme 1: autism-specific behaviors

In all three films examined, the main characteristics of the character with autism are that s/he does not speak, does not make eye contact, does not look when her/his name is spoken, is sensitive to sound and noise, and watches a washing machine. These features are among the primary symptoms of autism and are compatible with the symptoms used to diagnose autism. In this respect, it is thought that the symptoms of autism are shown realistically in films.

Theme 2: family of the character with autism

In Turkish films, the theme of the family of the character with autism includes the family's reactions, expectations, and the fragmented family picture.

Family responses-1: shock, denial. The first family reactions to autism are shock and denial when autism comes to the fore. The mother senses a difference in her child and is worried, but the father figures cannot accept the situation. In the first film (What If I Die), the father (Yilmaz) finds his wife's anxiety unfounded. In the second film (My Son), the father (Ali), who has a child unintentionally, has difficulty accepting his son with autism and his care. Similarly, in the third film (Hold My Heart, Mother), the father (Okan) does not accept that his daughter has autism and does not show her the necessary attention.

Family responses-2: anger. In the second film, the father is disturbed by his son's inability to communicate and often becomes angry. In the third film, the father is disturbed by his child's behaviors and becomes angry with him.

Family responses-3: bargaining. In the first film, the mother, who is worried about her child's condition, cannot accept autism at first and thinks that he will get better with unscientific methods such as foot massage and taking him to a hodja for insufflation, so she takes different paths.

Family responses-4: depression. In the first film, the mother and father experience burnout due to their child's autism and attempt suicide. Moreover, as the name of the first film suggests (What If I Die), the mother is afraid of dying before her child with autism. Similarly, in the third film, the mother says, "Oh God, do not take me from this world before Hazan." It is emphasized that she prayed by saying that she was afraid that her child would be left alone when she died.

Family responses-5: neglect. In the second film, after the father leaves the child alone on the deck of the boat, the child falls off the boat and is in danger of death. In the third film, due to the father's neglect of the child with autism, the child is in danger of falling from the balcony and getting hit by a car.

Family responses-6: adaptation. At the end of the plot in all three films, it is seen that the family members accept the situation and display a supportive attitude as the character with autism tries to communicate and make progress.

Sibling reaction. In the third film, the character playing the older brother is jealous of his sister with autism and mistreats her because all her parents' attention is on her. *Family expectations*. In all three films, parents expect their children with autism to communicate with them and reciprocate the love they give.

Fractured family. The most apparent similarity between the three films is the families experience of serious difficulties. The families experience economic difficulties; parents become ill or injured, and the mother leaves (Film-2) or dies of her illness (Film-3).

Theme 3: society's perspective on autism

Medical perspective on autism. In the first film, the doctor describes autism as a disease that needs to be treated. In the second and third films, doctors are shown to have a more supportive attitude from a social perspective.

Exclusion. In Turkish films, it is emphasized that society has a labeling, traumatic, and exclusionary attitude towards autism. In the scenes, the exclusion of other parents, the school principal not admitting the child to school due to autism, and the negative attitudes of others towards autism-specific behaviors are clearly shown.

Theme 4: representation of the character with autism in the films

Although there are different representations on autism in the three films examined, it is seen that a common message is given in the finale about raising awareness. In the first film, a dark representation of autism is seen in scenes where violence and aggression are associated with autism. All three films depict society not recognizing autism. Accordingly, the films depict the family's anger towards society that cannot be understood or the confusion of autism with mental retardation. In the additional situations created for the character with autism, in the first film, the character with autism loses his eye and becomes visually impaired, while in the second film, extraordinary talent in the field of music is shown, emphasizing superior talent in addition to autism.

It can be seen that each of the Turkish films studied has a message it wants to convey. The messages of the films focus on raising awareness about autism and the hope of recovery with the care and support of the family. It can be said that there is a melodramatic view of autism in all three films.

Differences and similarities of films

There seem to be some differences and similarities in Turkish films dealing with autism. The most apparent similarity of the films is that their dramatic narrative structure is based on the troubles experienced by the family of the character with autism. Films show parents getting sick, injured, or dying. Symptoms specific to autism have been shown in a similar way in films. In addition, in all three films, the father's inability to accept autism and society's negative attitudes towards autism draw attention. Among the similarities is that families expect the autistic character to communicate and respond to the attention shown in films. Finally, the films seem to give a message about the importance of raising awareness about autism and that children with autism can progress by being supported.

The plots in the scripts of the films have revealed some differences. For example, while the character with autism is male in the first and second films, the character with autism is a female in the third film. The female character has a typically developing sibling, and the sibling's bad behavior towards the character with autism due to jealousy is depicted. Male characters are treated as only children. Another difference is that the profile of parents who abandon scientific methods and try inappropriate methods, such as taking them to insufflation treatments or giving them a foot massage, is only included in the first film. Similarly, a very harsh emphasis on neglect, such as the character with autism dying due to the neglect of her father, was only shown in the second and third films. In addition, highlighting the aggressive behavior of the character with autism and creating a dark representation is only seen in the first film.

Discussion

In all the films discussed, the character with autism is the main character, and their autism forms the basis of the story. The central conflict of the three films is about the difficulties experienced by the character with autism, the problems experienced in the family, and the inability to accept autism. The literature shows that these conflicts are handled similarly in other films dealing with autism (Nordahl-Hansen, Oien et al., 2018; Prochnow, 2014).

Another common phenomenon in Turkish films is the fragmented family structure of the character with autism and the illnesses and deaths of family members. In the first film, the father is shot, the mother has a heart attack, and the character with autism loses an eye. In the second film, the mother leaves after giving birth, the character with autism is saved from drowning at the last moment, and the grandfather dies trying to save him. In the third film, the mother becomes ill and dies. In these films with characters with autism, melodramatic elements make the story more tragic. Similarly, in the Indian versions of American films, more romantic elements are

used, and the feeling of sadness and pity is brought to the agenda (Conn & Bhugra, 2012; Ejaz, 2020).

In the Turkish films examined, the negative attitudes of society towards autism are portrayed: in the first film, the school principal does not admit the child with autism to school because he thinks that he has aggressive behavior; in the second film, other characters exclude the character with autism by referring to him as *retarded*, and in the third film, the exclusionary reactions of others are clearly shown. While this perspective can be represented in some TV series in the relevant literature, Asperger Syndrome, high-functioning autism, or giftedness, savant features are generally represented in films (Garner et al., 2015; Nordahl-Hansen, Oien et al., 2018). It is known that characters with autism are generally represented similarly to hero depictions in cinema (gifted, superhuman, etc.) (Kapoor, 2020; Nordahl-Hansen, Tøndevold et al., 2018). However, a very small portion of individuals with autism have superior abilities; most of them have average intelligence, and nearly half of them are accompanied by intellectual disability (Shaw et al., 2023). From this perspective, it can be stated that the representations of the characters with autism in Turkish cinema are ordinary and closer to real life, unlike in literature.

In all three films, it is seen that the family's reactions reflect shock and denial, anger, bargaining, neglect and depression, and adaptation and acceptance from the moment of the encounter with autism and throughout the plot. These emotions are similar to a person's stages in accepting death, that is, grief (Kübler-Ross, 2014). In Turkish films, it is depicted that the representation of having a child with autism in the family creates sadness that is equivalent to grief. While the sorrow of families are not presented with the clear and deep emotions associated with the process of grief in the scientific literature on media representations of autism, the

emotional meltdowns and negative emotions felt by the families leading to adaptation to autism are frequently emphasized (Fraser, 2016; Garner et al., 2015; Nordahl-Hansen, Oien et al., 2018; Young, 2012).

In the third film discussed in this study, the character with autism is a girl. It is important to show society that autism, which is commonly seen in boys, can also be seen in girls as well. This can be considered a different and innovative perspective from how boys are mostly depicted as characters with autism in the compilation studies in the literature (Jones et al., 2023). In this respect, the current study differs from the literature.

In the first film, the doctor gives the diagnosis of autism to the family in the presence of the child. In Turkey and many other countries, doctors often make the diagnosis of autism in the presence of the child and talk about the characteristics of autism and the problems that will be experienced in the presence of the child. This presentation reflects the reality. However, this is not how it should be. Young children with autism often understand what is said about them and may notice negative statements and experience trauma or stress. In order to prevent neglect and abuse of the child, it is essential that the details of the diagnostic process be shared privately with families and accurately portrayed in the films.

In the second film, the character displays every feature of autism. Though it is mentioned in film reviews and analysis, the word autism is never mentioned in the film. Although it is not known why this was chosen in the script, it is believed that using the word autism and explaining the characteristics of autism is important to raise awareness about autism.

Conclusion

The prominent themes in the films can be summarized as the fragmented family structure of the character with autism and the negative family reactions to the child with autism, especially due to the father figure's inability to accept autism, the lack of social acceptance of the character

with autism, and the family reactions throughout the plot that reflect a stage model of shock and denial, anger, bargaining, neglect and depression, adaptation and acceptance.

Considering the characters with autism in all the films discussed, it is possible for the audience to feel compassion and pity for these characters. The reason for the intense melodrama in the plots may be that the socioeconomic situations and real-life stories of families with children with autism are similar. Additionally, melodrama may have been chosen to make the films interesting.

In many films in the history of cinema, the person with autism is portrayed as a superior talent. However, nearly half of all individuals with autism have an intellectual disability. Contrary to popular belief, not every person with autism is gifted. Nevertheless, this portrayal is often preferred in films. The reason for this may be an effort to attract the audience's attention by creating a representation of a gifted child instead of telling an ordinary story to increase the power of the dramatic narrative.

In all three films analyzed, there is a concern to provide information about people with autism and to explain their situation. The films have messages aimed at raising awareness and giving hope. On the other hand, the characters are not presented as individuals with autism who can participate in everyday life but as children who are dependent on the family, who have behavioral problems, who resort to violence (sometimes shown as dangerous), and who are mostly incompatible with society. Moreover, the cause of this incompatibility is linked to the nature of autism, and there is not enough focus on what the perspective of the environment or access to early special education services can change.

Limitations & recommendations

This research is limited to the three Turkish films studied. Due to the selected sample, the findings and interpretations in the article are limited to Turkish culture. In further research, dramatic narratives presented in areas other than cinema in Turkey, such as TV and streaming platforms, can be examined in the context of autism representation. In addition, studies can be conducted on how films and TV series with characters with autism in Turkey are perceived by individuals with autism, their families, and the rest of society. As a recommendation for implementation, individuals with autism, who perceive the world differently from others and have high imaginations, can be supported to produce fictional and dramatic works in cinema through appropriate training.

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