

**Filmová a televizní fakulta AMU v Praze / Film and TV School of Academy of Performing Arts, Prague**

**FAMU International**

**Posudek magisterské diplomové práce / Thesis Evaluation Form**

Student: Noar Sahiti

Název práce / Title of the Thesis:

Constructing a Heroine  
The Agency of Lars von Trier's Protagonists

Jméno autora/ky posudku / Name of the thesis opponent:

Ondřej Zach

Hodnocení obsahu a výsledné podoby diplomové práce / Evaluation scale:

- A – výborně / excellent
- B – velmi dobře / very good
- C – dobře / good
- D – dobře s výhradami / good with minor mistakes
- E – dostatečně / suitable for defense
- F – nedostatečně / fail – not recommended for defense

- Hodnotící kritéria a podíl na známce / Evaluated parameters and weight:

*Vyplňte u každé položky evaluaci dle výše uvedené škály / Please fill in the evaluation for each parameter according to the scale above*

1	Vhodnost zvoleného cíle / Relevance of the chosen subject	5 %	A
2	Práce naplňuje zadání / Do thesis cover the chosen subject	5 %	B
3	Stanovení metodologie a její adekvátnost / Choice of an adequate methodology	10 %	C
4	Relativní úplnost zpracované literatury ke zvolenému tématu / Research of the relevant sources and bibliography	10 %	B
5	Schopnost kriticky vyhodnotit a použít odbornou literaturu / Ability to critically process and use the relevant sources and literature	10 %	B
6	Logičnost struktury práce, souvislost jejích kapitol, užití stanovené metodologie / Structure of the work and chapters, use of the chosen methodology	20 %	C
7	Dosažení cíle práce, původnost, přínos / Was the goal of the work achieved, quality and originality of the result	20 %	C
8	Jazyková a stylistická úroveň práce / Language and style	10 %	B
9	Dodržení citační etiky a kvalita poznámkového aparátu / Citation ethics and quality of citations*)	10 %	A

*\*) Pokud se v textu vyskytují přejaté pasáže bez udání zdroje, hodnocení této kategorie je F. / If the work uses parts of the other texts without citing them properly, the evaluation of this parameter is F.*

	Navrhované hodnocení diplomové práce (kalkulace bude doplněna pracovníkem katedry) / Suggested final grade: (will be calculated by the department):	100 %	<b>B</b>
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- Slovní hodnocení práce (V případě přílohy, prosíme, připojte datum a podpis) / Verbal evaluation of thesis (in case of separate attachment please add your signature and date):  
*Prosíme, zdůvodněte zejména případné hodnocení „Nedostatečně“ / Please provide reasoning particularly in case of „Fail“ evaluation*

*Doporučený rozsah do 500 znaků / Recommendation: up to 500 signs*

Noar Sahiti's thesis studies of the main female characters in the films of Lars von Trier, using the analysis of four directors' films - *Breaking the Waves*, *Dancer in the Dark*, *Dogville*, and *Melancholia*. While doing so, the author declares he focuses mainly on the dramatic structure of the screenplays of the said films; those are studied primarily through the final film works and not as specific screenplays in the textual form. Quoting the published literature, the author defines the studied director as a „polarizing figure“ and stipulates the topic of director's „misogyny“ as formulated in the critical debate surrounding his works. The dispute with this concept forms the central line of the author's study.

Methodologically, the author is using the work *Technique of the drama* by Gustav Freytag, and documents the individual Freytag's findings or stipulations by various parts of the analyzed von Trier's Films.

In the polemic with the above-mentioned accusation of the director's misogyny, the author defines director's use of female heroines as „metacinematic commentary on misogyny“ and as personalization directors own opinions on society. The fact that women in Lars von Triers films are frequently subject to torment and suffering sees as a metaphor for the director's critical view of the organization of the society.

The author based his thesis on the study of the relevant literature, which he outlines in the chapter Literature review (although without expressing his own evaluation of it) and uses throughout his text. The citation style is used consistently. Methodologically, it can be debated whether the choice of the Gustav Freytag's work is the best way how to approach the construction of the heroine, as it more addresses the topic of the construction of the story – and, probably also due to this author's work is sort of oscillating between debating the characters and the story structure of the studied films. Some of the assumptions taken from the reviewed literature (such as comparison of Lars von Trier and Theodor Dreyer) feel a little bit unfounded and, if used in the study of the heroine, could use more detailed elaboration. Similarly, some author's findings seem declaratory and not fully grounded (claiming that Joan de Arc is “the embodiment of the conventional definition of the heroine” - pg. 35), and some of his conclusions rather generic (pg 89). However, the findings of Trier's own definition of his use of female characters as self-portraits, the conclusion that Trier as a writer is „ruthless to the protagonists, because society is ruthless to women“ (pg.90) and discovered parallel between the exploitative environment of family and the oppressing nature of society in the construction of von Trier's films, in connection with Triers own history and upbringing, is refreshing and shows a creative analytical thinking.

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- Práci doporučuji k obhajobě / Thesis is recommended for the defense:  
(Zakroužkujte odpověď / Please circle the answer)

**ANO/YES – ~~NE/NO~~**

*Pokud je hodnocení jakéhokoliv kritéria uvedeného výše F, práce nemůže být doporučena k obhajobě. / If the evaluation of any parameter above is F, thesis cannot be recommended for defense.*

Datum/Date: 11.9.2020

Podpis/Signature:

