

Assessment of the Master's Thesis

Author of thesis: Haukur Hallsson

Title of thesis: The Finale in the Films of Bruno Dumont

Assessment of the primary advisor ☒

Assessment of the opponent ☐

Author of the assessment (first name, last name, workplace): Zdeněk Holý

Evaluation of the content and final form of the thesis (A/excellent – B/very good – C/good – D/good with objections – E/satisfactory – F/unsatisfactory – not recommended for defence)

Suitability of the selected objective and work approach.....B
Relative completeness of the literature used for the selected topic.....A
Ability to critically evaluate and use scholarly literature.....B
Logicality of the thesis structure, connection of its chapters.....D
Language and stylistic level of the thesis.....-
Compliance with citation norms (should the text repeatedly contain adopted passages without citing the source, the work cannot be recommended for defence).....A
Sufficient extent of image attachments, justifiability and suitability of attachments, graphic layout.....B
Originality of the thesis, contribution to the development of the field of study.....B

Overall evaluation of the thesis.....B

Verbal evaluation of the thesis:

Bruno Dumont belongs to the most distinguished film authors in the last decades. That is why it is very relevant to address the question of his uniqueness on the map of contemporary authorship filmmaking. Without any doubt, the ends of Dumont's films are something that contributes to his author seal. To answer the question of what makes Dumont's endings so unique means to make the comparison and find differences to canonical narrative structures as well as to the modern way of telling stories. Everything is in place (Aristotle, three-act structure, open endings, and so on) in Haukur Hallsson's thesis but often not in the right spots. The thesis has a very relevant literary review for the selected topic on the other hand the introduced information is too broad, and some are not effective in respect to the aim of the work. It is closely connected to the overall structural problems of the thesis. When we start to deal with endings in Dumont's films themselves it is nearly in the second half of the thesis. The topic of Dumont's endings should be put more together with outlining the canonical narrative. Sometimes the argumentation goes too much around and if I want to be harsh in certain moments anything could be said about anything in Dumont's films and would be valid as in the moment when Hallsson speaks about

distancing and emotion. In those moments we would need more precise argumentation.

The most important part of the thesis is also the best part! Without any surprise, it is the ending, chapter IV, with an excellent account of the machinery of Dumont's endings. Hallsson defines the motivic and pictorial uniqueness of the endings and even inspirational predecessors.

To my regret, I could review the thesis as the advisor only in the early stages of the work so I could not contribute to solving the structural problems. This very promising thesis would deserve it.

Date:

Signature:.....