

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: Rovshan Gambarov.....

Název práce / Title of the Thesis:
.....Intertextuality in Jim Jarmusch's Only lovers left alive and Paterson.....

Jméno autora/ky posudku / Name of the thesis opponent:
.....Mgr. Petra Dominková, PhD.....

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.*
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	Hodnotící kritéria / Evaluated parameters	Váha/Weight	Grade (A-F)
1	Vhodnost zvoleného cíle / Relevance of the chosen subject	5 %	B
2	Práce naplňuje zadání / Thesis covers the chosen subject	5 %	C
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 %	D
5	Schopnost kriticky vyhodnotit a použít odbornou literaturu / Ability to critically process and use the relevant sources and literature	10 %	E
6	Logičnost struktury práce, souvislost jejích kapitol, užití stanovené metodologie / Structure of the work and chapters, use of the chosen methodology	20 %	B
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 %	C

**) 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):	C
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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

Rovshan Gambarov writes in the Introduction, that he will be “analyzing intertextuality” (p. 2) in two recent Jim Jarmusch’s films, *Only Lovers Left Alive* (2013) and *Paterson* (2016) and that the thesis “comprises mostly analysis and conclusions by the author.” Unfortunately, scarcely we get access to the original thoughts of the author, the thesis rather consists of the list of the references, recognized already in other sources, and the analysis itself is mostly superficial.

Rovshan claims that because there are very few academic texts written about intertextuality in Jarmusch’s recent films, he will focus on “film reviews and [...] interviews”. However, there is indeed enough scholarly literature published on Jim Jarmusch himself, and on intertextuality per se (that are two main Rovshan’s subjects), but his thesis is not informed by them at all. Surprisingly enough, there even are listed relevant scholarly sources in the bibliography, nevertheless, it is unclear how did they influence Rovshan’s understanding of the topic he chose. For instance, Iampolski’s *The Memory of Tiresias: Intertextuality and Film* is never quoted, and the thesis does not seem to benefit at all from this rich discussion of intertextuality. Focusing entirely on newspaper and journal reviews and interviews, putting aside all the research ever done on Jarmusch and intertextuality (in the film) severely limits the scope of the thesis.

The thesis reads like a list of names and titles, which are referred to in the films straightforwardly. Rovshan summarizes that there are references to, for instance, writers Ron Padgett, Frank O’ Hara, William Carlos Williams, Emily Dickinson, Allen Ginsberg (*Paterson*) and books *Only Lovers Left Alive*, *The Diaries of Adam and Eve*, *Doctor Faust*, *Bastard of Istanbul*, *Madame Bovary* (*Only Lovers Left Alive*), while it is unclear whether Rovshan himself is familiar with the work of the writers and novels mentioned, since all discussions about those artists or novels mostly do not bring anything we would not find elsewhere. A deeper understanding of connections between the film and other artistic pieces is missing. For instance, is Emily Dickinson referred to in *Paterson* besides the scene where she is the subject of the discussion between the girl and the driver? Has *The Diaries of Adam and Eve* something common with *Only Lovers Left Alive* besides the names of the protagonists and the fact it takes a longer time to develop their story?

There are, though, few parts, where Rovshan seems to leave behind the sources and delve into a more theoretical discussion. I would name at least two such moments: a part about consumerism (or lack thereof) in connection with Allen Ginsberg (pp. 20–22) and the part about the symbolism of a fish (pp. 27–29). What a shame that all the thesis does not consist of the independent research of the author.

Overall, in my opinion, the text I have read does still fulfill the requirements, I recommend it for defense and suggest grade D.

I do recommend this thesis for the defense.

Práci doporučuji k obhajobě / Thesis is recommended for the defense:

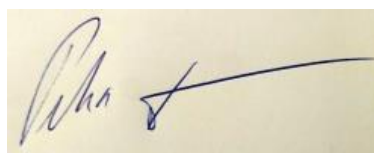
(Zakroužkujte odpověď / Please circle the answer)

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: 11th of September 2020

Podpis/Signature:

A handwritten signature in blue ink on a light-colored background. The signature is stylized and appears to consist of the letters 'P' and 'K' followed by a long horizontal stroke.