

# SUPERVISOR'S ASSESSMENT OF A WRITTEN THESIS

**Thesis title:** Budování významu: metaforický rámec v kinematografii  
**Thesis author:** Alejandro Ríos  
**Programme of study:** DCDM  
**Programme type:** [Master's]

## **Definition of objectives and their fulfilment: 10 points (8)**

Alejandro Ríos has set out to write a thesis on an ambitiously broad topic-- the role of metaphor in the medium of film. In this, he struggles slightly, however, Alejandro does mention that he is merely seeking to compare different approaches to the topic, not resolve the long-debated theoretical question of metaphor.

## **Topicality of the thesis topic (and relevance of the selected methodology in the case of a Master's thesis): 10 points (7)**

The thesis topic is absolutely relevant to the interests of the student and their filmmaking practice. Some of the critical approaches should have been more carefully chosen, and there are some significant omissions in critical approaches (e.g. semiotics) which were made in order to defend the thesis quickly, and this in the end was a bit of a mistake.

## **Scholarly contribution, originality of the thesis, and its utilisation in practice: 5 points (5)**

Alejandro's approach is certainly original, occasionally to its own detriment. However, it remains an interesting look at a practical and theoretical problem that all filmmakers must face at some point in time.

## **Logical construction and structuring of the thesis: 10 points (7)**

The thesis is set up as a series of case studies of selected films by selected directors (Miyazaki, Tarkovskiy, Tarr) paired with various different theoretical approaches (Jungian, Aristotelian, anti-metaphor), but the thesis does not make its ultimate stance on metaphor clear, which hurts its structure.

## **Formal requirements and requisite contents of the thesis, including its length: 20 points (20)**

The thesis fulfils all the formal requirements for a Master's Thesis as indicated by AMU.

## **Level of language, style and terminology: 5 points (4)**

Alejandro has opted for a more informal and poetic tone for the thesis, which sometimes does a disservice to the theoretical and scholarly discussion. However, the language is easy to read and nicely flowing.

**Reviewer's opinion on the result of the check by the Theses system: 15 points (15)**

The work is clearly not plagiarized and is entirely the work of the student with his own unique approach.

**Evaluator's overall summary: 25 points (20)**

Alejandro Ríos sets out to examine the complicated theoretical situation of the metaphor by exploring its viability in a number of theoretical settings and by using an idiom more traditionally poetic than academic. While Ríos fairly clearly states the scope of his work and his intentions, the thesis is still rather narrowly constructed and could benefit from enlarging the work and restricting its theoretical framework more, which was a point of contention during the writing process. Despite some of the methodological issues, the work is a good practical examination of how theoretical issues can impact a filmmaker's work-- Bela Tarr for example rejects the concept of metaphor, leaving it entirely for the viewer to discuss, whereas Andrei Tarkovskiy and Hayao Miyazaki remain more ambivalent on its place in film. The work's biggest weakness is that it gives too much weight to the role of directors and doesn't quite manage to account for the fact that interpretation is largely the domain of the viewers-- directors may direct, but audiences will read into it what they will, directorial intent be damned. Secondly, the lack of semiotics, which is arguably the most thoroughly studied recent school of critical thought regarding metaphor hurts the thesis, as the work of Metz would be useful here, as would the work of the Russian Formalists and Czech Structuralists like Jakobson and Mukařovský. In particular, I would omit the chapter on Jung, but this is a personal preference as a theoretician because I put little to no value in Jungian analysis.

**Questions and topics for discussion at the oral defence**

How does the audience play a role in the establishment, interpretation, and reception of metaphor in film?

Why select these particular directors and theoreticians?

What is the ultimate role of metaphor in film?

**Recommendation of the thesis for  
the oral defence: YES  
Recommended grade: B (86/100)  
Date of elaboration of this  
assessment: 25.5.2024**

Mgr. Nicholas David Hudac, Ph.D.

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Name of the thesis supervisor

.25.5.2024 .....

(date and signature)