



FACULTY OF ARTS
OF CHARLES UNIVERSITY
IN PRAGUE



Department of Anglophone Literatures and Cultures

OPPONENT'S REPORT
B.A. THESIS

Orson Welles: Film Noir and Its Historical Legacy
Tomáš Bazika

In Mr. Bazika's words, "[t]he object [of the thesis] is to explore Orson Welles's radicalization of film noir's visual style through his use of innovative cinematic techniques and trace their impact on the representation of narrative, plot, and characters" (10). The thesis, nevertheless, accomplishes more than that: the introductory chapter presents a brief yet systematic overview of film noir's origins and aesthetics; moreover, in the last chapter, the legacy of film noir is also discussed.

On the whole, this is an accomplished and lucid text that is worth an excellent grade. It clearly presents various features of noir aesthetics through a reference to a number of Welles's films. The defense, rather than delving further into the issues the thesis has successfully covered, could therefore explore two supplementary questions. First, Mr. Bazika could discuss film noir's engagement with happy endings. With such films as Scott's *Blade Runner* this became a notorious issue when in one of the versions the classically disturbing voice-over was used to smoothly guide the viewers towards a happy ending. And the second, rather predictable, question concerns women and film noir. Given that film noir remains to be such a white male-dominated enterprise, it is understandable that the thesis does not mention any female filmmakers. Have any women engaged with film noir and/or its legacy? (How) have they redefined the noir aesthetics?

Pavla Veselá, PhD.
September 3, 2013

Proposed Grade: **v ý b o r n ě** (excellent)