

POSUDEK DIPLOMOVÉ PRÁCE

Jméno a příjmení studenta: Bc. Jan Kolář
Název diplomové práce: Faustian Motif in Anglo-American Literature
Vedoucí diplomové práce: PhDr. Christopher Koy, M.A. Ph.D.
Oponent diplomové práce: PhDr. Kamila Vránková, Ph.D.

- I. Cíl práce a jeho naplnění: 1. Cíl práce byl stanoven a naplněn v souladu s tématem
- II. Struktura práce: 1. Logická, jasná a přehledná
- III. Práce s literaturou: 1. Výborná: zvoleny a použity vhodné prameny v patřičném rozsahu, přesná práce s citacemi, kritická analýza zdrojů
- IV. Prezentace a interpretace dat: 2. Velmi dobrá prezentace dat, úspěšný pokus o jejich interpretaci
- V. Formální stránka: 1. Odpovídá všem stanoveným požadavkům
- VI. Jazyková úroveň práce: 1. Výborná
- VII. Náročnost zpracování tématu: 1. Velmi vysoká
- VIII. Přínosy práce: 2. Práce je v daném oboru přínosná, ale neobsahuje originální a nová zjištění

Vyjádření vedoucího diplomové práce *:

The thesis on this famous topic is a very well-written and interesting. It is a topic about succumbing to temptations and the great "pact with the devil" theme best exemplified by Christopher Marlowe (and Goethe's) *Faust*. The theme reverberated across Europe and the US (just one American short story is presented here though, written by Washington Irving). Both English and Irish authors are represented in this study. In addition to the extraordinarily broad time periods covered (the 16th to the 20th centuries) and the corresponding literary movements customarily evident within these distinct periods, the number of genres is likewise wide-ranging: the drama, novel and short story genres all expressing this motif are under analysis.

Mr. Kolar does a superb job in analyzing these often very difficult texts. Most texts have not been translated into Czech and many did not have secondary sources easily available (the exception is the renowned novel by Oscar Wilde) so that Mr. Kolar, in contrast to possibly

the majority of diploma theses in literature, had no "crutches" to rely on and was required to do fully independent and original research for many of the seven works. This fact combined with the fact that he encountered so many assortments of literary styles made his task arduous, to say the least. Yet, Mr. Kolar did not take a bigger bite than he could chew: his thesis is a very strong analytical approach to a sophisticated theme, particularly in many cases regarding English and Irish writers the theme of religion and how grace may be delivered according to Protestants and Catholics.

There are relatively few errors in English and the presentation is clear and logical. Mr. Kolar's final comparison and contrast of the seven works is in my opinion one of the strongest sections of this master thesis. It might have been useful to see a contrasting of literary conventions of each writer, i.e., the romanticism of Washington Irving with the realism of Flann O'Brien and so forth, in this section. A feature which may at first appear rather inadequate is the frequent plot summary but many works under analysis are not so well known and hence it is meaningful.

Práce splňuje * základní požadavky kladené na tento typ prací, a proto ji doporučuji* k ústní obhajobě.

Navrhovaná známka: výborně*

Otázky k obhajobě:

1. Are all the people who make the Faustian pact with the devil equally sinful and (except for „Faustus Kelly“ and „The Painter's Bargain“ in which the sinners do not get punished), do the concrete manifestations on earth of their punishments seem „just“ given the sins they did before they made their satanic agreements?
2. Can you find any distinction in the suspense factor based on genre, or is the expectation of tragedy similar in thoroughness in all three genres?
3. In *The Picture of Dorian Grey* art is the basis of temptation, i.e., beauty (of the painting as well as the initial acting skills by Sibyl Vane) tempts Dorian. Art is not "real" in both cases, but a mere imitation (mimesis). Yet the painting changes to depict the moral degeneration of Dorian while fine acting is explained away as fake love. Can you explain the discrepancy regarding these two forms of art and moral temptation?

Podpis vedoucího diplomové práce/oponenta diplomové práce*: 

Datum: 17. 8. 2016

*nehodící se škrtněte