

POSUDEK DIPLOMOVÉ PRÁCE

Jméno a příjmení studenta: Bc. SENKOVÁ Anna
Název diplomové práce: The Holocaust in Jewish American Fiction
Vedoucí diplomové práce: PhDr. Christopher KOY, M.A., Ph.D.
Oponent diplomové práce: PhDr. Alice Sukdlová, 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: 2. Velmi dobrá práce s adekvátními prameny v patřičném rozsahu
- IV. Prezentace a interpretace dat: 1. Systematická, logická prezentace, originální a důsledná interpretace
- V. Formální stránka: 1. Odpovídá všem stanoveným požadavkům
- VI. Jazyková úroveň práce: 2. Velmi dobrá
- VII. Náročnost zpracování tématu: 2. Vysoká
- VIII. Přínosy práce: 1. Originální zpracování a názory, předkládá nová zjištění

Vyjádření vedoucího diplomové práce:

Dealing with an undoubtedly unpleasant topic, this diploma work is well written, thoughtful, and a commendable effort, addressing even the issue if Holocaust fiction should even exist. This thesis provides us with an analysis of a variety of forms that fiction has taken, with psychological, ethical (philosophical), allegorical, naturalistic, absurdist as well as realistic approaches of confronting the outrageousness of this history. Miss Senková has thoughtfully read and criticized the selected fiction and has taken into consideration criticism and theoretical approaches to this theme. I am not exactly clear why the fiction is presented in the thesis in this particular order of appearance – it is definitely not chronological or alphabetical, and it is a puzzle to me. With very few spelling mistakes and occasional minor errors, the writing is nevertheless really commendable.

With Goldstein (a notorious name from 1984) Miss Senková starts off philosophically addressing a second generation confronting questions of ethics regarding behavior of

a parent inside a camp. It is essence relates to the question of the kapo in the camp. What level of indecency can man be reduced to to save one's own skin? The ethical question brought before the reader is the opposite of the question in the exact same setting presented in "The Shawl" by Ozick, one of the last works presented in the thesis. However, it is reviewed by the narrator with hindsight, something not exactly relevant (deep philosophical inquiry about morality) to a dangerous time requiring often instantaneous reactions to extreme and desperate situations. It is perhaps necessary to hedge on some conclusion unless the names and ethical positions of the named philosophers are presented and analyzed.

Malamud's stories are thoroughly covered and presented. Like Goldstein's story, it is the behavior of a Jew which is placed into question and could possibly be linked more with the kappo or other collaborators of the Nazis. Otherwise we might better off classify this as a pogrom fiction, like Malamud wrote in his Pulitzer Prize winning novel *The Fixer* (which was adapted into a movie).

"The Dog" is thoughtfully analyzed as well, and forces like no other work for the reader to be both upset and think a lot long after the reading of this tight story has been completed. That of course is the intention of Gordon Lish who intensely studied the playwright Bertoldt Brecht intensely and both follows and applies his theory. Roth is covered thoroughly in his two works which have dazzled millions of readers with his genius. The novella *The Ghost Writer* by Roth might also have been analyzed for this diploma work, which, like the Kafka story, has a counterfactual survivor plot using the writer Anna Frank.

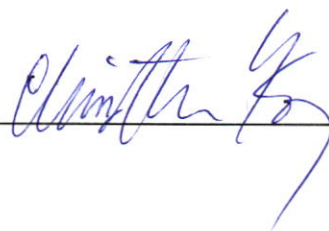
The Makkai and Schulberg fiction both are handled well, each describing the escape motif in Holocaust fiction. In Schulberg's case, the text was written and publish at the time the Holocaust was in process, while Makkai is a recent text, a kind of retelling of a relative's escape. Both are attended to by Miss Senková thoughtfully.

Navrhovaná známka: výborně

Otázky k obhajobě:

1. In the short story by Roth, can you comment on why Roth moves the work from nonfiction to fiction midcourse?
2. Which story upset you the least and why?

Podpis vedoucího diplomové práce: _____



Datum: 18. 5. 2018

*nehodící se škrtněte