



## POSUDEK OPONENTA DIPLOMOVÉ PRÁCE

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Studijní obor: **Anglická a americká literatura (dvouoborové navazující studium)**

Název práce: ***A Clockwork Orange: The Significance and Implications of Music in Burgess' Novel and its Presentation in Kubrick's Film Adaptation***

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### **Short characteristics of the thesis**

The thesis aims to examine the musicality of various aspects of Burgess' famous novel, *A Clockwork Orange*, showing how music has a role to play in each aspect of the text. It then goes on to compare its findings with Kubrick's use of music in the film and demonstrates that the director adapts some of these features to a new medium in which sound can be directly heard, while also diverging from the original plot in order to present a different interpretation of the story.

### **Overall assessment**

The thesis treats musicality in the novel from various aspects – the novel's symphonic structure, the importance of sounds and rhythm in its unique writing style, as a characterization of the protagonist and his feelings, and of course its role as part of the novel's plot. It thus presents a rich picture of the relations between music and literature in this work. The comparison to the film by Stanley Kubrick is extensive and highlights how the musicality of the novel is translated in a new medium.

The author's research of Burgess' novel, however, does not seem to be very extensive and relies too heavily on a single collection of essays *Anthony Burgess: Music in Literature and Literature in Music* (2009) and materials included in Andrew Biswell's edition of *A Clockwork Orange* (2012). The ready availability of this existing research raises the question of what is the contribution of the author to the topic, a question that is not answered explicitly in the introduction and conclusion, nor readily apparent in the individual chapters. The main addition seems to be the clear, systematic close readings of specific paragraphs from the novel that serve to illustrate claims cited from previous research, even when they do not contribute much to a deeper understanding of the novel.

In other sections of the thesis the choice of sources is questionable. For example, the section about Burgess' life and relation to music only cites his autobiographical text *This Man and Music* but completely ignores the scholarly biography by Biswell which is quoted only once in the thesis. In the discussion of music and literature, an article from 1970 by Calvin S. Brown is used to support a claim about the state of research, while a popular non-fiction book by Vlastimil Marek is used instead of a scholarly source. This outdated information undermines what could have otherwise been an interesting and multi-disciplinary discussion of music and its relation to language and literature.



In terms of academic writing, the author displays a good command of English and writes in a coherent and organised way. The structure is clear and gradually leads the reader from general considerations to the specific readings. There is still a need for proofreading as there are frequent mistakes, including in chapter titles (2.5 temper instead of tempo), grammatical errors, and so on.

Práci **doporučuji** k obhajobě.

Navrhovaná klasifikace: **dobře**

30.05.2019

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Datum

*Einst A.*

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Podpis