

POSUDEK BAKALÁŘSKÉ PRÁCE

Jméno a příjmení studenta: Matěj Jakoubek
Název bakalářské práce: Selected American Drama Adapted to Film
Vedoucí bakalářské práce: PhDr. Christopher Koy, M.A., Ph.D.
Oponent bakalářské práce: PhDr. Alice Sukdlová, Ph.D.

- I. Cíl práce a jeho naplnění: 3. Cíl práce byl adekvátní, ale jen částečně naplněný
- II. Struktura práce: 2. Přiměřená
- III. Práce s literaturou: 2. Velmi dobrá práce s adekvátními prameny v patřičném rozsahu
- IV. Formální stránka: 2. Obsahuje drobné formální chyby
- VI. Jazyková úroveň práce: 1. Výborná
- VII. Náročnost zpracování tématu: 2. Vysoká

Vyjádření vedoucího bakalářské práce:

This thesis on adaptations of drama focused on those film adaptations which were not performed on a stage and filmed (as one might see in a theatre) but outside or inside with the setting appropriate to the plot and scene settings. In theatres special effects creating rain storms, or backgrounds of a pastoral scenery can be altered from scene to scene, and a film adaptation does not need to artificially stage these scene differences, but merely film actors at an appropriate location. In this sense the film is really a different genre, though unlike novel adaptation the dialogues from plays need usually not be altered as much as the original source text in novels.

I think the mechanical distinctions between the films and the dramas were quite accurate and thorough and they constitute the strongest effort on the part of Mr. Jakoubek. This required careful note-taking while watching the adaptations and making comparisons with the dramas. (It is of course often the case that stage directors alter the dialogues, usually shortening them, curtailing the original texts for the audiences.) The changes of the plays in adaptations noted, it was then the most significant task of Mr. Jakoubek to INTERPRET or ATTEMPT TO JUSTIFY the modifications made for these film adaptations, and it is here that I might criticize the thoroughness of what I might have expected to constitute the NON-MECHANICAL point of the thesis, namely to compare and contrast the text and the

adaptation by means of EXPLANATION rather than mere data-gathering of those changes, and by this I mean what significance these changes may have in character development and hence an overall change in the message. After all, the film adaptations are very expensive and success or failure at the box office comes at a much greater cost than the lack of success would cost in a theatre production. This limits experimentation, and often means (to point out one of the most obvious modifications) the traditional Hollywood creation of a “happy ending” in a film when such an ending is not at hand in the original play. Luckily, our plays are probably too famous to permit these travesties from occurring. Another change may be in the appearance of the characters.

With regard to *Anna Christie*, only three paragraphs on page 14 (which are made up of merely five sentences) are what we would classify as non-mechanical interpreting. Mr. Jakoubek states, “...the director managed to imprint his own style on the movie.” Well, then, is this style impressionistic, naturalistic or what exactly is meant by that? That is so frustrating. To write (in the next paragraph) “...changes were implemented in order to make the movie a little more interesting for the viewer...” is not only superficial with no back-up, but is contradicted on the same page when Mr. Jakoubek laments that the revolver is not used in the film.

With regard to *The Crucible*, a highly experimental play about a deeply disturbed society, mere scenery changes are mentioned: “Most of the changes are to the setting, as there is no longer the need to stay in one room for the duration of the whole act. In the movie, we can admire the beautiful scenery...” This is a frustratingly superficial description which will happen IN EVERY FILM ADAPTATION and tells the reader nothing regarding how Miller operates his spiritual and highly sexualized drama on film vs on stage. Also, is the actor performing John Proctor appropriate in age and appearance? Or does the same man performing Abraham Lincoln employed because he will “sell” the film better? Such questions never get the remotest consideration by Mr. Jakoubek (even though he lists every actor’s and director’s name).

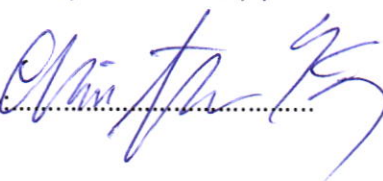
Práce splňuje základní požadavky kladené na tento typ prací, a proto ji doporučuji k ústní obhajobě.

Navrhovaná známka: velmi dobře

Otázky k obhajobě:

1. Since you never wrote if the film was excellent or poorly made, and *The Crucible* (in contrast to *Anna Christie*) lost many millions of dollars at the box office, and in that regard is considered a “flop,” so in your opinion, why was it unsuccessful? What would YOU have done (theoretically as director) to the adaptation to make it profitable?
2. At one point in the film completely adds a brand new scene at a carnival. Please justify this modification by the director since, like nearly every major change you mechanically list, it is without any comment by you whatsoever.

Podpis vedoucího bakalářské práce.....



Datum: 21. 5. 2019