

POSUDEK BAKALÁŘSKÉ PRÁCE

Jméno a příjmení studenta: Oldřich Schwarz
Název bakalářské práce: Analysis of the Film Adaptations of Three Novels by Brian Moore
Vedoucí bakalářské práce: PhDr. Christopher Koy, M.A., Ph.D.
Oponentka bakalářské práce: PhDr. Alice Sukdolová, 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
- IV. Formální stránka: 1. Odpovídá všem stanoveným požadavkům
- VI. Jazyková úroveň práce: 1. Výborná
- VII. Náročnost zpracování tématu: 1. Velmi vysoká

Vyjádření vedoucího bakalářské práce:

This bachelor thesis is well written, thoughtful, and a commendable effort. It concerns an ex-patriot Northern Irish writer (who was born just before Northern Ireland was "born" as a country and separated from the rest of Ireland); After serving in WWII for the British whose occupation of the northern part of his country resulted in his family being treated as second-class citizens, Moore moved to Canada for ten years working as a newspaper journalist, and later settling in the US, first writing screen plays for Hollywood studios and teaching creative writing at UCLA while evenings were devoted to novel-writing. Given Moore's full-time occupations, his literary production was staggering. (He also wrote numerous short stories and essays, many of which were published posthumously).

Brian Moore wrote well over two dozen novels with Northern Irish, Irish, Canadian, French, Polish, English, US American, Haitian, Spanish and African settings, and he altered his plots radically as well, taking on political systems (French Nazis and post WWII collaborating French officials), communists (Soviets killing Polish Roman Catholic priests in 1946-48), colonialism (in two novels, 1) French Jesuits converting Algonquians in "New France" = today's Quebec and former parts of the Louisiana territory, and 2) the French exploiting superstitious naiveté in Algeria), Quebec separatists (terrorists in Canada kidnapping and killing government officials in Montreal), South American dictators (assassination of an older dictator while getting an operation in Canada, Catholic Irish terrorists (bungling IRA terrorists ruin the lives of Catholics more than any liberation from Protestants or the UK in Belfast),

Haitian priest-turned president (based on Bertrand Aristide's life), Irish schools (in two different novels the Catholic schools 1) ruin a Catholic-Protestant (teacher's) love relationship, and 2) horrifically mistreating a mentally instable boy, a pupil to the extent that a good sensitive priest takes him away from the torturing institution only to be later prosecuted for kidnapping) and many others. Many of these novels concern personal faith conflicts and doubts.

All of the selected Moore novels and their film adaptations treated by Mr. Schwarz are teeming with Roman Catholicism's impact, regardless if they are dealing with the pursuit of a marriage by an unattractive woman in her late 30s, the capture of a French Nazi war criminal, or a boating accident resulting in acute head trauma. (I think nine of Moore's novels were adapted into films of various qualities altogether, and Moore had worked in Hollywood with Alfred Hitchcock in writing screen plays for many other works of fiction.) The choice of novels/adaptations was suggested by me (as supervisor), with one of my suggestions rejected by Mr. Schwarz. All three adaptations present major characters holding a major sense of guilt, though in the case of the French Nazi war criminal, the film adaptation really pushed it and Moore's novel presented little of or virtually no sense of guilt as all. Likewise, in all three works there is either extremely sharp or merely strong criticism of the Roman Catholic Church, either in the presentation of the institution generally or in the form of representations of individual priests or nuns. Mr. Schwarz grasps all of the critique applied by Moore and analyzes them nicely. Mr. Schwarz notes the church engaged in a system of unnecessary suffering of individual Catholics based on excessive guilt complex in characters such as Judith Hearne or Marie Davenport, in many ways I find Mr. Schwarz's responses amazingly excellent and accurate given the lack of Catholic spiritual impact on a more-or-less secular culture here in the Czech Republic.

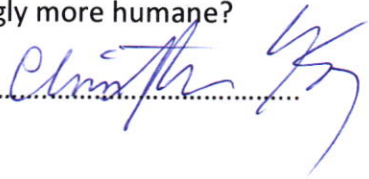
Mr. Oldřich Schwarz does a thorough job in his analysis of these novels and their adaptations including steady handling complicated twists and turns. He also offers his own critical opinions, and I appreciate that in some cases, they differ from mine, as he backs up his views with textual evidence. That is unusual indeed in a bachelor thesis.

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

Navrhovaná známka: výborně

Otázky k obhajobě:

1. Given the tendency of Moore's novels to be grounded in realism, do you think the plot of *Cold Heaven* was unacceptably unrealistic for your reading and later viewing experience, i.e., most specifically the return from medical death? How can you account Moore writing his plot like that?
2. You correctly noted the altered religious convictions of Brossard in the adaptation. Why in your opinion did the filmmakers alter Moore's novel, making the French Nazi more religious and accordingly more humane?

Podpis vedoucího bakalářské práce: 

Datum: 17. 8. 2023

*nehodící se škrtněte