

POSUDEK DIPLOMOVÉ PRÁCE

Jméno a příjmení studenta: bc. Marek Hula
Název diplomové práce: Blacks Novels on the 20th Century African American Northward Migration
Vedoucí diplomové práce: PhDr. Christopher Koy, M.A. Ph.D.
Oponent diplomové práce: Mgr. Lenka Hessova, 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: 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 topic is historical so in a modest sense the novels selected for analysis are set with the historical difficulties of the period described in appropriate detail in the opening chapter. With African American literary efforts in the main, the novels are realistic in describing the historical setting of southern oppression of blacks and the consequential migration and the ensuing difficulties.

The historical background chapter gives the dry statistics of this period using history books, and the chapter suffers what most of the rest of the diploma work suffers from generally: only with quotations does one see the sources cited but the data within the exposition written by Mr. Hula is not cited. It is a cause for concern that, in the quick biographical sketch introducing James Baldwin, which includes basic details about his family and sexual

orientation, there is also no sourcing of this information. One sees that William Attaway has virtually nothing intimate recorded by Mr. Hula since he is a comparatively insignificant writer next to Baldwin, and there is nevertheless no sourcing of information provided by Mr. Hula here either.

On a optimistic note, the focal point on the migrants' causes for leaving and the processes these African American characters experienced when leaving predominantly rural locales of the South where their ancestors had worked and subsisted for centuries to the strange urban North, along with their disappointment, of among other things the fabricated hope of opportunities, is tightly focused upon. One obviously gets a sense of Mr. Hula directly confronting the plots and characters in these three novels personally; he is not relying on much in terms of secondary literature. (There is precious little secondary literature available here on Henderson or Attaway anyway.)

Unreported in this thesis, *Blood on the Forge* is usually regarded as a work of naturalism while *Jule* and *Go Tell It on the Mountain* are considered works of realism (*Jule* contains local color while *Go Tell It on the Mountain* includes a plethora of Christian symbolism and the myth of redemption.) The literary strengths of these works may have been commented upon and judged, but that apparently fell beyond the scope of Mr. Hula's plans, which were characteristically of a historical nature.

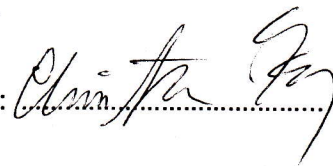
Práce splňuje * základní požadavky kladené na tento typ prací, a proto ji doporučuji * k ústní obhajobě.

Navrhovaná známka: vyborne*

Otázky k obhajobě:

1. One novel, *Jule*, shows a fundamental lack of racism until the conflict erupted with his landlord in the South, while *Blood on the Forge* shows starker issues of discrimination. Geographically in which state does racism appear the strongest [since that appeared to be the basis for migration in these two novels]?
2. Unlike the novels in question # 1, there are many relationships with conflicts in the South within the African American communities in *Go Tell It on the Mountain*. Can you account for the need to move North for non-racist reasons (which were mostly left unaccounted for in your historical background chapter)?

Podpis vedoucího diplomové práce diplomové práce*:



Datum: