

POSUDEK DIPLOMOVÉ PRÁCE

Jméno a příjmení studenta: Bc. Tomáš David
Název diplomové práce: Analysis of Games and Films Inspired or Spin-Offs of *The Godfather*
Vedoucí diplomové práce: Christopher E. Koy, Ph.D.
Oponent diplomové práce: Michael Pitts, 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, přesná práce s citacemi, kritická analýza zdrojů
- 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: 1. Velmi vysoká
- VIII. Přínosy práce: 1. Originální zpracování a názory, předkládá nová zjištění

Vyjádření vedoucího diplomové práce/oponenta diplomové práce*:

The author of this diploma thesis analyzes, in a relatively new trend of scholarship, games which have over the last decade become a legitimate area of academic inquiry – as gaming has become a major area of the entertainment industry throughout the world. Additionally, spin-off films have been an avenue for intertextual responses to original films, in this case for both films and games, the famous *Godfather* series of films adapted from the novel by Mario Puzo. A strong follower of this part of the entertainment industry, Mr. David has undertaken an analysis of an original topic in our department, one which I have learned much about from this excellent student.

The ability of Mr. David to engage in the intertextual relations between games/films and *The Godfather* comes from his knowledge of not only the film series directed by Coppola

but also his close familiarity of the novel *The Godfather* by Puzo. Mr. David analyzes not only the modifications of the plot but also the techniques of cinematography, the acting, and the general atmosphere produced in a variety of cinematographic means that cannot be accomplished in a novel genre, but he places detailed attention to the fact that in games the player endeavors to perform like a mobster or mafia family soldier in order to achieve a higher level or stage in the game, thereby resulting in further differences from the original film or novel genres (whereby reading/watching is not interactive). As with films, it is often assumed by the game creators that youthful players may not understand the history or have watched the film/read the novel, hence be quite oblivious to the meaning of infamous declarations like, for instance, "I'll make him an offer he can't refuse."

Mr. David has taken note of the international element of game-creation too, with two games *Mafia!* Of Czech origin based on *The Godfather* (pt. 1) which, in contrast to the Anglo-American domination of the film industry generally, in particular Hollywood, does not prevail in the gaming scene. The extraordinary achievement of *The Witcher* by Polish writer Andrzej Sapkowski likewise shows how the Anglo-American hegemony in this industry has been successfully penetrated by East Europeans.

Introducing Hutcheon's adaptation theory in his thesis to apply a theoretical foundation to the analysis of intertextual responses, Mr. David takes into account not only the differences of ages that various genres are aimed at as well as the lack of familiarity the gamers or film audience may have with the original *Godfather* films/novel, but also the fact that the plots dealing with violent crime may need to be curtailed for certain (younger) audiences. His interpreting of the acting of Robert DeNiro as well as other prominent actors in both the original and spin-off films indicate Mr. David's persistent attempt to include as many aspects of the artistry detectable in these spin-offs as possible in such a short thesis.

The language formatting and structure are, as noted above, accomplished at an excellent level. The ability of Mr. David to speculate about the changes in the games in order to facilitate the challenge of accomplishing tasks for the players to achieve advancement to the next level of course requires killing so that the player replicates and "becomes" a member and participant of the "family business." As Mr. David points out, "Games require more action than films in order to keep players entertained all the time. This requirement accordingly affects the cinematic cut scenes" (p. 16). The opening office scene of *The Godfather* film and *Mafia: Definitive Edition* game with Mr. David's analysis of positioning showing the difference in the "aura of respect" is one of many examples of his thoughtful analysis. His arguments justifying his judgment of aesthetic quality and criticism is really excellent. The recording of the process of a deterioration of the notions of "honor" and "respect" - - not only connected with the type of organized crime (gambling vs narcotics trade) but as the older generations pass on is rendered clear in Mr. David's analysis (in spite of the fact that it appears oxymoronic to apply "honor" to people engaged in murder and other violent crime); it nevertheless adds to the theatrical drama of a crime family, even as this decline described above is evident under the leadership of Michael Corleone, but in *Pulp Fiction* and *Goodfellas* where narcotics take over (as well as the active participation of women in the business) the complete collapse is evident and properly given detailed attention by Mr. David.

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

Navrhovaná známka: výborně *

Otázky k obhajobě:

1. Does Zootopia succeed in being popular while at the same time not exerting an inappropriately negative influence on the young children audience? What is your opinion as a future educator?
2. Do you see an increase in violent games as a reflective response to the real world or more an intertextual response to previous „texts“ such as novels or films?

Podpis vedoucího diplomové práce *:



Datum: 20. 5. 2022

*nehodící se škrtněte