

POSUDEK BAKALÁŘSKÉ PRÁCE

Jméno a příjmení studenta: Martina Davidová

Název bakalářské práce: Film and Television Adaptations of Oscar Wilde's Novel
The Picture of Dorian Gray: A Comparative Analysis/

Filmové a televizní adaptace románu *Obraz Dorian Graye* Oscara Wilda: Srovnávací analýza

Vedoucí bakalářské práce: PhDr. Christopher E. 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
2. Cíl práce byl naplněn s drobnými nedostatky
3. Cíl práce byl adekvátní, ale jen částečně naplněný
4. Stanovený cíl nebyl naplněn

II. Struktura práce: 1. Logická, jasná a přehledná
2. Přiměřená
3. Uspokojivá
4. Nevhodná

III. Práce s literaturou: 1. ~~Výborná: zvoleny a použity vhodné prameny v patřičném rozsahu~~
2. Velmi dobrá práce s adekvátními prameny v patřičném rozsahu
3. ~~Průměrná práce s literaturou~~
4. ~~Slabá, chybná nebo nedostačující~~

IV. Formální stránka: 1. ~~Odpovídá všem stanoveným požadavkům~~
2. Obsahuje drobné formální chyby
3. ~~Nesplňuje některé zásadní požadavky~~
4. ~~Nesplňuje většinu stanovených požadavků~~

VI. Jazyková úroveň práce: 1. ~~Výborná~~
2. ~~Velmi dobrá~~
3. **Dobrá**
4. ~~Podprůměrná~~

VII. Náročnost zpracování tématu: 1. **Velmi vysoká**
2. **Vysoká**
3. ~~Střední~~
4. ~~Nízká~~

Vyjádření oponentky bakalářské práce:

In her bachelor thesis, Martina Davidová decided to analyse selected film adaptations of Oscar Wilde's novel *The Picture of Dorian Gray*. The first part of the thesis gives an insight into the historical, literary and social context of the 19th century England, namely with respect to the so-called subversion of society towards the end of the century. As for the social changes, the theoretical introduction concentrates on the difficulties of the working class conditions, child labour, social injustice and the major political changes which were introduced in the course of the Victorian era. This part of the thesis is based on relevant secondary sources (Haight), more specifically related to the personality of Oscar Wilde when discussing the late Victorian aestheticism and the start of the decadent era. The following chapter emphasizes the notion of selected taboos of the Victorian society in terms of repressed sexuality and the influence of free sexuality on new literary forms. Interestingly, the chapter tends to discuss female sexuality and women's inequality in more detail, regardless of the theme of Oscar Wilde's role in the literary society and the influence of his life and work in the fin de siècle era. Another theoretical subchapter introduces the literary context of the art for art's sake, naming significant representatives (Walter Pater, Swinburne, Wilde) and defining the postulates of aestheticism and decadence, using relevant secondary sources and quoting them properly. With respect to the selected topic of the thesis, the next chapter introduces Oscar Wilde as a dandy, explaining the cultural and social term, then proceeding to the author's main biographical details, his personal life and controversial issues that shocked Wilde's contemporaries and established a new literary canon.

The first part of the interpretive analysis places Oscar Wilde's significant novel in the literary context of decadence, aestheticism and art for art's sake, introducing the story line, the novel's main protagonist and other major characters and their actions. As for the methodological approach, the thesis defines the Book to Screen method of the film adaptations which highlights the narrator's/ filmmaker's points of view of either the first, second, or third person's point of view. The thesis then explores selected film adaptations of *The Picture of Dorian Gray*, starting with Eugene Moore's 1915 black and white silent film version. The book and film detailed analyses compare the film techniques of each particular film director and evaluate the more or less successful film adaptations, supporting the analysis with excerpts from the plot structure (p. 28). Each section provides a brief description of the style of the film production. Three recent film adaptations are mentioned and consequently analyzed (*Pact with the Devil*, directed by A. Goldstein in 2003, D. Rosenbaum's *Picture of Dorian Gray*, 2004 and Oliver Parker's eponymous film, 2009). The main aim of the thesis was to describe the film adaptations in detail, defining the point of view of the filmmakers and analyze the ways the film versions differ from the original novel. As a part of the conclusion, the author of the thesis considers the cultural impact of Oscar Wilde as an outstanding and controversial personality whose literary career significantly changed the course of the literary canon.

Finally, as for the language of the thesis, I consider the fact that the thesis was written in English as highly problematic. I appreciate Martina Davidová's focus on the main topic, her enthusiasm and engagement in the work she has produced. However, the thesis contains numerous syntactic flaws and countless mistakes in morphological categories. Avoiding the passive constructions and confusing the word order in the sentence structures make the thesis frequently complicated to read and understand, especially in the end of the thesis (p. 32 - 36).

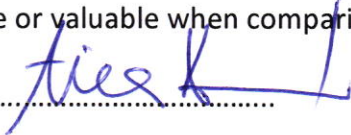
Nevertheless, I do recommend the thesis for the defense.

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

Navrhovaná známka: velmi dobře

Otázky k obhajobě:

1. What are the major changes in the film adaptations compared to the original novel?
2. Is there any other classification of Wilde's novel *The Picture of Dorian Gray* than the one representing Art for Art's Sake and Aestheticism? Does it reflect on morality in any way? Or decadence?
3. Does the main protagonist of *The Picture of Dorian Gray* really "realize that true beauty comes from purity of soul," or is it merely a reader's interpretation? (p. 23)
4. What is the category you describe as "Fictions" and what is the original title of the story about Lord Savile and his crime?
5. Are there any elements of intertextuality in the 2003 film *Pact with the Devil* related to the novel *The Picture of Dorian Gray*?
6. Which of the film adaptations of *The Picture of Dorian Gray* (2003, 2004, 2009) do you consider the most accurate or valuable when comparing it to the original novel?

Podpis oponentky bakalářské práce:.....

Datum: 14. 7. 2023