

POSUDEK DIPLOMOVÉ PRÁCE

Jméno a příjmení studenta: Dita Rejlková
Název diplomové práce: Analysis of the Women Characters in the Plays of Tennessee Williams (Both the Written Plays and the Film Productions)
Vedoucí diplomové práce: PhDr. Christopher Koy, Ph.D.
Oponent diplomové práce: PhDr. Kamila Vránková, Ph.D.

- I. Cíl práce a jeho naplnění: 3. Cíl práce byl adekvátní, ale jen částečně naplněný
- II. Struktura práce: 3. Uspokojivá
- III. Práce s literaturou: 2. Velmi dobrá práce s adekvátními prameny v patřičném rozsahu
- IV. Prezentace a interpretace dat: 3. Uspokojivá prezentace i interpretace dat
- V. Formální stránka: 2. Obsahuje drobné formální chyby
- VI. Jazyková úroveň práce: 3. dobrá
- VII. Náročnost zpracování tématu: 2. Vysoká
- VIII. Přínosy práce: 3. Průměrné, omezené využití výsledků práce

Vyjádření vedoucího diplomové práce diplomové práce*:

I will write my remarks less in the order of importance than in the order in which the disputatious points appear in the diploma work.

The Table of Contents should have one font and numbered chapters and subchapters as I, as supervisor, showed Ms. Rejlková in a previously and successfully defended diploma work. The numbering adds formality to the structure of the work and is required for Czech D.P., and it would help avoid having two introductory chapters, one designated "Introduction" (on p. 8), and a second one on p. 10 designated "Women in Drama." The length of the text should be 60 pages, excluding poděkování (one page), anotace (which covers two pages, one in English, one in Czech), table of contents (two pages), the Czech summary (3 pages) and bibliography (one page). Thus, the expository text proper begins on p. 8 and ends on p. 58, so it appears to be about ten pages short. Yet, this is merely a format issue.

In the Introduction, the fact that the very first sentence includes the clause "...an significant american writer..." shows that spell-check was not used which would clean up two glaring errors, an issue which becomes consistently apparent throughout a reading of the text. In the Biography one gets the impression that Williams is still alive, or that a text was used before this famous playwright died in 1983. In the chapter Women in Drama, which is the title of the anthology edited by Murray Kriegel but left unmentioned in the bibliography, the introduction by Kriegel is liberally cited, though why a more current or living feminist scholar such as, for instance Elaine Showalter, is not cited instead is left unclear. Some issues are inaccurate, such as the claim that "after the death of Elizabeth the women character in Shakespeare's plays were (sic) more sinister, demonic, power hungry or irresponsible" (p. 12) seems far-fetched. The first two plays Shakespeare wrote after her death were *Othello* and *Measure for Measure*, a tragedy and a comedy with women (Desdemona and Isabella/Mariana) who do not really fit this characterization. Nor do Hermione in *A Winter's Tale*, Miranda in *The Tempest* or Imogen in *Cymbeline* for that matter, all plays written by Shakespeare after Queen Elizabeth had died. On with the overview, there is no mention *Tis a Pity She's a Whore* or the later "She-tragedies" after the Restoration describing the sexual sin and consequent suffering of women characters in English drama. What about the frequently performed play by Goldsmith, *She Stoops to Conquer* as well as other works which should not have been omitted regarding the representation of women? The essential jump from Shakespeare to the 1920s occurs in a paragraph, without the late 19th blooming of English drama via Shaw/Wilde in plays such as *Mrs. Warren's Profession* which was part of the analogy Ms. Rejlková cited from. This is a lackluster effort for even just an overview, and the spelling and grammar are dismal.

In the chapter dedicated to A Streetcar Named Desire, there is a fine plot summary. Some secondary sources have been used to augment the plot summary, to offer more of an analysis, but while Hovis 2007, Brooks 2007 and a reference from "ProQuest Direct" (obviously an Internet source) are cited by Ms. Rejlková, they are not listed in the bibliography at all – none of them, so we do not know the source of her secondary literature from this chapter, but merely the last name, year of publication and page number (with the "ProQuest Direct" we do not even know the author's name). This is a clear break from the citation standards for a Czech diploma work and is unacceptable. As to the approximately one page description of the film adaptation, common features of visuals and audio which would appear on stage are described, but regarding cinematographic effects which would normally leave a director incapable of producing in a stage production are left unnamed for Kazan's film artistry which is quite disappointing.

The unnumbered third chapter concerning Cat on a Hot Tin Roof offers a stronger analysis of the family conflicts in the play. There is a sense of Ms. Rejlková's mastery of this play, though not in the "film version" again where the adaptation differs strongly from the text (Act One, not the altered Act Three she appropriately refers to) but there is no mention of that, nor is the unique camera angles and special setting at the airport described at all. Ms. Rejlková has written most of the analysis herself, it seems, for in this chapter little of secondary literature is cited. Bilber (2002) is the only scholar quoted from and again the reader remains ignorant about the source as the title of Bilber's article is not available in the bibliography.

Of the seven pages of the chapter dedicated to The Night of the Iguana, for the first time in this diploma work so much of the plot summary simply consists of quotes directly from the play by Williams with little justification for these quotes. It is disappointing that there is a complete absence of the Nazi trope (Frau Fahrenkopf and Hilda are mentioned and dismissed in one sentence (p. 32) because "they are not present in the film production"

though the Nazi march music is suggestive but never referred to at all. It is a backdrop which Ms. Rejlková would need to explain. More alarming for the specific topic of this diploma work, she also fails to see in Ms. Fellowes one of Williams's very few overtly lesbian women characters (which her name quite obviously reveals). In the film adaptation, the aggressively lesbian nature of this character (i.e., intense sexual jealousy) is obviously toned down and projected into the role of protector of Charlotte from Rev. Shannon. In the final subsection, Ms. Rejlková refers to only one Academy Award but in fact the film adaptation won two. Once again, the deficiency of detail is telling as the film adaptation subchapter is merely half a page in length and completely ignores the many differences between the play and the adaptation. This subsection shows no attempt of Ms. Fellowes to seduce Charlotte.

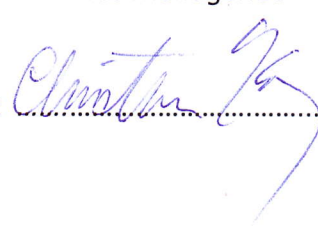
In the *Sweet Bird of Youth*, the reversal of the male domination appears: two women dominate. Men hold much less power psychologically and sexually. This occurs in spite of the significant age difference of Alexandra over the youthful gigolo Chance. Clum is the unlucky scholar cited in this chapter whose work remains uncited in the bibliography. There are two famous versions for the screen, one in 1962 referred to by Ms. Rejlková and another more recent but unmentioned one starring Elizabeth Taylor in 1989. This chapter was in dire need of editing. The spelling and grammar are atrocious.

Interestingly, the final play treated in this diploma work, *The Glass Menagerie*, was actually the first of the five discussed plays Williams wrote (1944), and it premiered about thirteen years before the play discussed in the previous chapter, *Sweet Bird of Youth*, and fifteen years before *The Night of the Iguana* in the chapter before that, so it remains rather unclear how Ms. Rejlková justifies her ordering of the Williams plays she discusses in this diploma work. Male domination and power over women versus women's domination and power over men is a striking Williamsian trope of which precious little is developed in the presentation of women characters in this diploma work. Some biographical elements are presented but that too is rather superficial. Feminist theory and the pressure of the patriarchal society (obviously stronger in the South) is absent in the discussions of these fantastic plays. Only some basic psychological conflicts, mostly within the confines of family, are discussed, and excepting the stronger chapter concerning *Cat on a Hot Tin Roof*, the analysis did not penetrate below the plot all that much.

Navrhovaná známka: -dobře -

Otázky k obhajobě:

1. Could you recall any Shakespeare dramas after Elizabeth I died in which the women characters were „more sinister, demonic, power hungry or irresponsible” ?
2. Why do you think Williams included the Nazi motif in *The Night of the Iguana* play?
3. Explain the connection between the brother and sister in *The Glass Menagerie*?

Podpis vedoucího diplomové práce/opponenta diplomové práce*: 

Datum: 14. August 2015 in České Budějovice

*nehodící se škrtněte