



Ústav anglofonních literatur a kultur

Posudek vedoucí na bakalářskou práci Veroniky Kostrouchové  
“Portraying *Pride and Prejudice*: Jane Austen’s *Pride and Prejudice* on Film”

---

The submitted BA thesis takes as its topic five film adaptations of Jane Austen’s most popular novel. These are contextualized by the place the novel has come to claim in different decades of the twentieth and twenty-first centuries, taking into account the whole cult of Jane Austen and the plethora of Austen-inspired products that arose as a result of the popularity of this novel. As such a perspective would be too broad, Veronika has focused her attention on the representation of the two protagonists, Elizabeth Bennet and Mr. Darcy from the 1940s Hollywood version to the 2012 YouTube *Lizzie Bennet Diaries*. This analysis, it must be stated at the outset, is interesting, readable, informative and useful in its application of a range of theoretical concepts. I find the thesis especially valuable in its close readings of the basic film adaptations, which indeed are enlightening and perceptive, but also because of its inclusion of a documentary survey of film, TV and theatre adaptations compiled from a big range of internet sources.

The choice of material – adaptations which fall into clearly defined categories – is, I believe, justified. Structurally, the work is very well organized and clear. Happily, we follow a chronological pattern but at the same time manage to work within the framework of changing forms and genres, which again are clearly defined and take into account generic and temporal expectations (e.g. screwball comedy v. feature film etc.). Yet, I do miss the obvious benefits of a table of contents which would include relevant page numbers. Language and style is in keeping with the standards (some, but very few, errors do appear).

The dissertation displays a keen sense for logical organization and development of an argument. Language and style is fluent and quite appropriate. Consequently, I have only a few questions to ask:

The form of TV mini-series, like any serialization, requires a dramatic ending to each episode in order to lure the audience to further watching. How does this work in the individual versions dealt with in the thesis? How do the series work with the idea of structure as it is inherent in Jane Austen’s novel?

In *The Lizzie Bennet Diaries* 2012 YouTube version, of what type was the audience’s contribution? Can conclusions be drawn from them and their reactions? E.g. what opinions, requirements, expectations of the viewing public can be seen in this media form with regard

to a reading of the novel? Obviously, this is no longer a case of mimetic representation but participatory production.

I find the submitted thesis fully in keeping with the standards. I certainly **recommend it for defence** with the preliminary suggested grade of excellent (**výborně**).

V Praze dne 5.8.2016

.....  
PhDr. Soňa Nováková, CSc. M.A.  
ÚALK