

Supervisor's Report on

Ms. Marika Buršíková's B.A.-Level Thesis

**“The Metaphysical Detective Story in Paul Auster's *New York Trilogy* and
Thomas Pynchon's *The Crying of Lot 49*”**

Ms. Marika Buršíková surveys the question of the genre of the metaphysical detective story in important texts by two key post-modern writers across three chapters plus an introduction and conclusion in her 46pp. study that includes a bibliography and Czech abstract.

The thesis is quite well written and focused and aptly delineates the main features of “the classical detective story” (chapter one), of “the metaphysical detective story” (chapter two) and assesses too “the themes of the metaphysical detective story” (chapter three) that concludes by probing “the mystery within—quest for identity” (3.3). One small error of judgment is on page 29 where it should read “suggests to her” (not “suggests her”).

The notion of “the city as a labyrinth full of potential signification” (32) is one that Marika could more fully have developed in regard to San Narciso (a fictional city between Los Angeles and San Francisco).

Finely tuned and convincing distinctions are made between the two sorts of detective story adjudged in the thesis; yet, further than this, what I would like to have heard more of is the notion of the post-metaphysical detective story and how we might begin to ascribe generic properties to that sort of cultural form. Would the candidate please speak to the notion now and how she would conceive of it as against the attributes of the metaphysical detective story? Is there not a sense too in which certainly features of *The Crying of Lot 49* if not also *The New York Trilogy* would map onto such a conceptual framework and generic attribution?

Recommended mark: výborná

Erik S. Roraback, D.Phil.

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