Filip Krtička’s thesis is an accomplished piece of work, characterised by creativity and wit, and written with evident gusto. It is based on extensive research, the sources include a number of complex theoretical studies and essays, which are used in a judicious and original manner.

Among the strengths of Mr Krtička’s work are, notably, the detailed discussions of the “hypotexts” of Stoppard’s play, Hamlet, Waiting for Godot, and Six Characters in Search of an Author, and their variegated relations to Rosencrantz and Guildenstern Are Dead. Krtička remarkably shows, for instance, how Stoppard’s tragicomedy leads back to a radical – but still plausible – interpretation of Hamlet, with its protagonist cast as an envoy of death who acts in cold blood (Section 3.3). Another highlight of the thesis consists in Krtička’s use of Huizinga’s concept of the ludic in relation to Stoppard in Chapter 4, which then proceeds to demonstrate that the play’s metatheatricality is to be perceived as Pirandellian rather than Shakespearean.

The thesis is clearly structured and written in a lucid manner, despite minor linguistic flaws (the use of prepositions and articles). The wit that is present on several levels of the text gives evidence of both intellectual capability and flair, as does the talent to coin a fresh metaphor. It is only on occasion that the latter feature exceeds a certain limit and infringes on the accuracy of argument: for example, the opening analogy between the spinning coin and the process of interpretation may be savoury and vivid, nonetheless, it is not completely functional, since it seems to imply that there are only two possible interpretations of any moment in the text (“heads” or “tails”; p. 4).

Despite its minor inaccuracies, Mr Krtička’s work easily supersedes the standard requirements of a BA thesis. I am happy to recommend the thesis for defence and propose to grade it “excellent”.

Prague, 31 August 2010

[Signature]

doc. Ondřej Pilný, PhD