

Opponent's Report on B.A. Thesis by

Jakub Boguszak

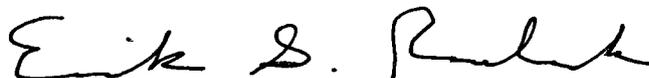
*KING LEAR* ON SCREEN

This thesis outlines some of the principal contributions to our understanding and conditions of interpretive possibility of Shakespeare's *chef d'oeuvre* from 1603, *King Lear*, via the cultural medium of film. Mr. Boguszak nicely delineates some of the basic contextual backgroundings to presentations of Shakespeare on screen, and highlights some of the chief problems and tensions involved in any transposition of Shakespeare's dramatic art to the cinematic form.

The individual parts, in addition to the "Introduction" and "Conclusion", namely, "*KING LEAR* IN THE THEATRICAL MODE", "*KING LEAR* IN THE REALISTIC MODE" and "*KING LEAR* IN THE FILMIC MODE" each mirror the concerns of the whole of the thesis in their subject concerns, making for a splendid structural symmetry to the work. Coverage of Grigori Kozintsev's *King Lear*, and Peter Brook's *King Lear*, fascinated this reader for its broad and deep attention to nuance and to numerous most delicate issues that each of these two films attempt to delineate and to render interpretive justice: select quotations from Kozintsev, from Orson Welles and from Peter Brook, among a band of more specialist and established Shakespeare scholars, are used to excellent effect throughout, even as the candidate does not lose his own critical voice, and indeed further than this, serves as a well balanced and perceptive adjudicator amidst these cogent and competing visions and claims for film generally, and more exactly for *King Lear* within this overall inter-disciplinary dynamic.

I would only ask the candidate if there was a concern to his thesis subject that he feels he had neither the space nor the time to formalize; it is such a loaded topic area that one wants to know more.

All in all, the thesis is well conceived, well argued and well researched, and superbly well written, and merits the mark of 1 (výborně).



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