



Department of Anglophone Literatures and Cultures

31 March 2014

To the Dissertation Defense Committee of Linda Petříková
Arts Faculty
Charles University-Prague

Supervisor's Report on a doctoral thesis authored by

Ms. Linda Petříková, MA entitled

**“Against Adaptation:
Toward Transdisciplinarity and Minor Cinema” (2014)**

Linda Petříková essays in her doctoral thesis to problematize the conventional and traditional idea of adaptation of leading edge literary works by William Shakespeare to the big screen of cinema in favor of a more interdisciplinary tack and method of adaptation that would tap into the idea of a more creative, critical, fragmentary, and even refusing or contesting or what she calls time and again a “resisting” engagement with the literary object by film, a cultural form as she points out constituted above all by images and so is in a fashion a pre linguistic or pre verbal form in its modality; she also underscores how cinema is a cultural form too that may be in the service of the production of the “minor” type of film work; “minor” is a term that she derives from the critical philosophy of Gilles Deleuze and of Félix Guattari.

The candidate aptly rolls in for critical analysis Orson Welles's *Chimes at Midnight*, Akira Kurosawa's *Ran*, and Jean-Luc Godard's *King Lear* as primary objects of filmic, cultural-studies, and theoretical focus. Theoretically, she engages not only the work of Deleuze and Guattari, but also that of Jacques Rancière, with special reference to his work translated as *Film Fables*. A bevy of other literary and cultural-studies including film critics and theoreticians are adduced to productive and to illuminating effect.

As to the quality of the prose, the text reads well and also displays a certain elegance in its articulations, which helps her to do critical justice to the complicated ideas that she does pursue in her account. Critically the thesis therefore is very much on the side of the ledger of a more creative transdisciplinary methodology, and indeed epistemology of the artwork in its inter-relations with other artworks, for cultural-studies and for approaches to the creation of a “minor cinema”. Her arguments are well conceived and well constructed with textual supports where necessary.



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The candidate could enhance her present thesis later on as a book for publication if she were to discuss possible chinks in the armor of her interdisciplinary line of approach, to the creation of such an intellectual paradigm, as her work espouses. That is, if she were to be her own most exacting critic, she could argue against her position in hypothetical statements in one or more specific regards. Secondly: she could comment in her introduction or in the body of the text on any weaknesses in her chosen theorists; these sorts of critical activities would allow her to pursue a certain kind of self-critique or self-problematization that readers of a revised book version of this very fine thesis achievement may find attractive.

All in all, therefore, this dissertation constitutes a substantial contribution to the scholarly discussion in which it wishes to intervene. I hereby recommend to the board, as supervisor, that this doctoral dissertation be admitted to the next stage of the defense process.

Sincerely,

Erik S. Roraback, D.Phil. (Oxon.)
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