



Ústav anglofonních literatur a kultur

Posudek vedoucí na bakalářskou práci Kateřiny Krejčířové
“Hamlet on Film: The screen history of the man who could not make up his mind”

The submitted BA thesis works within the brackets of film studies and British literature. As such it is interdisciplinary. I believe the text deals with more or less relevantly selected film adaptations and builds upon an appropriately informed set of concepts.

More specifically, the thesis focuses on three famous film adaptations and presents close “watchings” (I would nevertheless still prefer the term “reading”) of the range of acting styles, casting, setting, application of musical scores and film techniques with a comparison of the individual readings offered.

In structure the text is well-organised and manages to persuasively present its topic. One issue, though, surfaces around the issue of the film choices made. Though the relation of Olivier and Branagh as directors is clear, one may inquire into the precise need to include Kozintsev. What is his exact relation to the English-language film canon of Shakespeare? Why is he placed first? It is claimed that because he is non-English. But that rather than being an argument for enclosure actually undermines it. Ms Krejčířová acknowledges a certain influence of Olivier for him, but it is not clear where it is – apart from the voice over for soliloquies.

The thesis could use a more theoretically informed introduction, one perhaps laying out in more depth the differences between theatrical and cinematic image, space and the overall “semiotics”. In fact the underlying thesis statement is actually rather self-evident and relatively weak: “This thesis argues that it is possible to create an effective screen version of a Shakespearian play” (p. 12).

On page 43 Ms Krejčířová presents a quote from the screenplay of Branagh’s *Hamlet* which identifies Elsinore with a “gorgeous Winter Palace”. The name of the famous St. Petersburg seat of the Russian tzars evokes certain political dimensions. Indeed what exactly is the several times mentioned but never precisely explained “political aspect” (e.g. page 51) of Branagh’s film message?

Otherwise I have a few reservations about the language. Not only would a more careful proofreading have been desirable, but Ms Krejčířová displays a tendency to slip into more or less retelling what we see on the screen and nod towards journalistic review jargon.

To conclude, the thesis displays a keen enthusiasm for the topic. It presents informative readings of the film adaptations. That is to say – in form and content, the text meets the requirements for a BA thesis. Therefore, I find the submitted thesis in keeping with academic standards. I **recommend it for defence** with the preliminary suggested grade of very good (**velmi dobře**).

V Praze dne 29.8.2016

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