



Ústav anglofonních literatur a kultur

Posudek vedoucí na bakalářskou práci Evy Rösslerové  
“William Shakespeare’s *Romeo and Juliet* on Screen”

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The submitted BA thesis is yet another contribution to the frequently debated issues of transferring literature to the film medium. As such, the thesis works within the brackets of film studies and British literature. It attempts to be interdisciplinary in nature and in the application of a range of theoretical concepts. I believe the text deals with relevantly selected film adaptations and builds upon an appropriately informed set of methodologies. Adapting *Romeo and Juliet* provides a very substantial topic to deal with, as the play has indeed become firmly entrenched in the minds and memories of the broad public when even those who have never read and seen the original play “know” the outlines of the plot. Therefore, this is a good example where the popular meets the high, the mass media meet the more exclusive.

Ms Rösslerová has selected three profile adaptations which cover approximately the last half century and thus enable to discuss varieties of readings for the play and attitudes to the film medium: films directed by Franco Zeffirelli, Baz Luhrman and Carlo Carlei. She does, sometimes, allude to other adaptations, such as the BBC version, but perhaps more comparisons could have been made.

For obvious reasons, the thesis had to be restricted to a discussion of only several features – focus is on three selected themes. Though at first these seem to be very shrewdly decided upon, ultimately they, individually, receive disproportionate attention. Also, the number of topics could be just as easily smaller as larger. There seems to be little reason why of all concerns in the play, it is just these three. Moreover, as the thesis, in the end, is more than 80 pages long, why not focus only on the treatment of death in the individual adaptations. The same conclusions could have been reached as with the extra chapters. The organization of the individual chapters – starting with an analysis of the play, then description of the specific adaptations and concluding with their explanation - is logical and clear to follow. Yet, with the number of themes dealt with, it proves to be repetitive and exhausting for the reader rather than bringing new relevant information. Plus, for the informed viewer, there really is too much description of what we get on the screen than necessary.

More attention could have been paid to proofreading and editing of the text. To name a few examples: Numbers of chapters as described on page 37 are confusing, just as is the not fully systematic usage of Friar Laurence/Lawrence throughout the text. It is also rather awkward to have a general exposé on the approaches and modes in adaptations as late as page 45.

Clearly, in her evaluations of the individual adaptations, Ms Rösslerová ultimately, as could be expected, favours the artistically more acclaimed Zeffirelli and especially Luhrman. In connection to these two, I have a couple of questions: No mention is made of the young age of the two actors portraying the protagonists in Zeffirelli. How does that affect the meaning of the film? And the transposition in time in Luhrman – could you comment on the “clash” between the contemporary visuals and the “archaic” spoken word?

To conclude, the thesis obviously displays very keen enthusiasm for the topic. Language and style is fluent, in register overall appropriate. The student has moved in her

work on the thesis from a rather confused style in her first drafts to a much more academically minded discourse and often presents informative readings of the film adaptations. Moreover, she has shown a very good ability to work independently. That is to say – in form and content, the text meets the requirements for a BA thesis. I find the submitted thesis in keeping with the 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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