

KATEDRA ANGLISTIKY A AMERIKANISTIKY FF UP V OLOMOUCI
Hodnocení diplomové práce

Autor: Vladimír STEHLÍK

Název práce: „G.H. Coxe and W.R. Burnett: Two Genre Models of American Hard-Boiled School of the 1930s and 1940s“

Vedoucí práce: Prof. PhDr. Michal Peprník, Dr.

Oponent: PhDr. Matthew Sweney, Ph.D.

	Hodnocení A,B,C, D, E a F (nevyhovující)	Poznámky
1/ Cíl - záměr: vymezení	C	
splnění	C	
2/ Argumentace (schopnost formulovat východiska a závěry, logická koherence, schopnost generalizace a konkretizace)	D	
3/ Znalost primární literatury	B	
4/ Znalost sekundární literatury (rozsah, adekvátnost)	C	There is a huge amount of material on crime/detective/hard-boiled/noir fiction — there could be more sources here with less reliance on a few (see note below)
5/ Samostatnost (schopnost odborné polemiky, kritický úsudek), originalita	B/C	While the selection of Coxe is definitely original, there is too much emphasis on repeating quotations from primary works taken from secondary sources
6/ Formální úroveň (dodržování zvolené bibliografické normy)	C	
7/ Jazyková a stylistická úroveň práce	C	Frequent minor mistakes in English
8/ Jazyková a stylistická úroveň resumé		
9/ Typografické provedení, úprava	B	
10/ Poznámka k práci	viz přílohu	

Připomínky a otázky k obhajobě:

1) While in his day his name was a household word, W.R. Burnett is without question an under-appreciated author these days; but as you write, George Harmon Coxe is “ignored” and virtually unknown. What made you choose to write about Coxe? You seem to say that Burnett’s works have artistic merit (i.e. in your discussion of *High Sierra*)—can the same be said about Coxe’s novels, or are they merely entertainments? Does Coxe deal with “big” themes, or is he simply meant to be a foil to show off the better work of Hammett, Chandler and Burnett?

2) Are Coxe’s news photographer protagonists based at all on real-life crime photographer Weegee, whose works also defined a visual “noir” style?


3) What do you think was the purpose of hard-boiled fiction of the 1930s and 1940s? Was it an attempt to describe a stylized world (i.e., all the modern discussion of “noir,” private detective as knight errant, postmodern works such as *Sin City*) or was it an attempt to bring a sense of the violent masculine world of crime – a realistic element – into contemporary fiction?

Závěr:

Práce je ~~není~~ doporučena k obhajobě.

Navržený klasifikační stupeň: C

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~~Vedoucí~~ – oponent diplomové práce