

**Advisor's Report on Markéta Křenková's Bachelor's Thesis:**

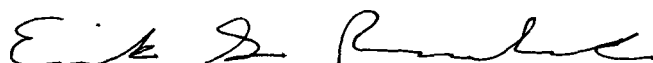
**“Frustrated Sensibilities in the Context of the Conventions of the  
New York Elite of Wharton's Fiction”**

**Ms. Markéta Křenková** seeks to illuminate, from a psychobiographical and somewhat self-reflective and theoretically inflected interpretive stance, the complexity of social reality for the female characters that populate Wharton's narrative worlds. The forty-three-page B.A.-level thesis text contains an introduction, four major parts and a conclusion.

Ms. **Křenková's** thesis contains work in writing to be appreciated. Her desire to illumine 'frustration' more than 'entrapment' (4) is something I would like the candidate to clarify; 1) for are these characters not caught in the mesh of certain "ideological worlds" (Jacques Rancière's term) that very much do entrap them as concerns their capacity to create effective forms of being-in-the-world? The point that the power of capital is paramount in New York city-culture is a well taken one, yet 2) what else would the candidate say about the capital's power as a kind of "cult" (Walter Benjamin's notion) or religion in New York society as presented in cultural work begotten by Wharton? Also, 3) I would ask the candidate to expand more on the critic Charles Bowen's notion that the American male is primarily a money making organism and that the real power and work goes on in the business person's office (33); if this is Wharton's primary plaint against American national culture (34) what are, notwithstanding your concluding remarks, the alternative visions on view? 4) If there are no other ascertainties for new forms of gendered American sociality possible, why in different terms from what you have already stated, is that precisely the case? This begs the larger question of 5) what is the function of Wharton's art? Is hers a positive prescriptive or a negative critical task that merely wants to falsify false notions? Or: is it both or neither?

As concerns the prose style, the thesis is generally well written. But there are some stylistic lapses or typos such as when we should read "possess" not "posses" (6), "until then no idea" not "until no idea" (10), "to realize herself, neither" not "to realize herself neither" (15), "of taste or elegance" not "of taste nor elegance" (31); also pages 18-21 are not in the correct order (21 comes first followed by 18, 19, and 20); otherwise the thesis is well written, for these foregoing errors constitute the majority of stylistic shortcomings in this study.

**Recommended mark: velmi dobrá**



**Erik S. Roraback, D.Phil.**  
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