The objective of this thesis is to analyze the American-Chinese novel The Woman Warrior by Maxine Hong Kingston and the English translation of Chinese Red Sorghum by Mo Yan with respect to their position in the world literary context and provide a critical reading of their cultural and linguistic translations. Special attention is paid to the history and character of the world literature paradigm changing in time. The discussion pivots on the conceptualization of the world literature by Johann Wolfgang von Goethe, the instigator of the concept, and contemporary World Literature scholar David Damrosch who perceives World Literature as a “mode or reading and circulation”. The overarching theme of this work is World Literature’s humanistic potential to promote the understanding among people of different origins and cultures and thus deconstruct the “other’s” exotic nature while grounding the crux of my argument in the lofty ideas and beliefs of Gayatri Chakravorty Spivak and Edward Said.

Topic selection: Original, well-defined topic, showing full understanding of the problem
Argumentation: Logical argumentation, relevant to the topic, broad and detailed enough, critically evaluates secondary sources and takes an independent stance
Organisation of the thesis: Well-organised and logical, including the required parts that develop the topic in desirable continuity
Research methods: Chosen relevantly to the topic, described appropriately
Aim of the thesis: The aim of the thesis is defined adequately to its topic as well as to the standards required of master’s theses and it is formulated clearly. In the conclusion the author clearly states whether and how the aim was achieved
Formal quality and layout: No objections
Language and stylistic appropriateness: No objections
Quotations and references: According to the norm (MLA or APA)
Length of the thesis: According to the requirements (minimum 110 000 characters without appendices)
Creativity and novelty of the outcomes: Introduces new research procedures, findings; derives original and inventive conclusions, contributing to the development of the discipline
Comments:
Veronika Slováčková thesis tackles questions of literature studies and literary practice that unfolding in real time, outlining the present shift of Western Comparative Literature departments and publishing institutions away from their traditional Eurocentrism towards the inclusion of non-Western literary traditions. The two passages below amply demonstrate the ambiton of the project’s scholarly aims and the finesse of its discussion.

In contemporary age, globalization has been brought on by unprecedented advancement of information technology, transnational networks of business and migrancy, and in literary domain by substantial shifts of literary flows. It has marked a number of concomitant changes in all
spheres of life including new world configurations and emergence of new literary topographies which are characterized by cross-cultural relationships and transnational identities.

By putting the two aforementioned phenomena on a common ground, the aim of this thesis is to bring to the fore the concept of World Literature. Here, I would like to argue that World Literature, in its idealistic state and widest scope, can be conceptualized as the site of transaction between humanism, so needed in contemporary era, and geocultural transformations of today’s globalised world. Since Goethe’s first pronouncement on the idea of *Weltliteratur* in 1827 and his vision of “foreign participation” (quoted in Antoine Bergman 65) among and within nation states, the upsurge in the exchange of knowledge, trade, capital and most importantly for Goethe the global literary production has gained a dimension unfathomable for Goethe in his time.

Slováčková sets up her description of the globalization of literary studies and practice today with an impressive outline of relevant theorists on the subject from Goethe to Wellek, to Spivak, Said and Damrosch. As a coda to her excellent theoretical discussion of a dynamically shifting field, Slováčková concludes with a sensitive analysis of how works by American-Chinese writer Maxine Hong Kingston (1975) and translations by 2012 Nobel Prize recipient, the Chinese writer, Mo Yan, fit into this story of an evolving literary canon.

**Defence:** recommended

**Final assessment:** A