

John Fowles (1926-2005)

- *The Collector, Sběratel* (1963)
- *The Magus, Mág* (1966)
- *Daniel Martin* (1977)
- *Mantissa* (1982)
- *A Maggot, Larva* (1985)

The French Lieutenant's Woman – Francouzova milenka (1969)

- Charles, Ernestina, Sarah

1. Viktoriánství vs. současnost

- konfrontace času příběhu (1867) s časem vyprávění (1967)
- typizace postav

2. Vypravěč a postmodernismus

- styl
- vypravěč jako Bůh
- rozbití realistické iluze, zcizovací efekt
- falešný konec
- “destabilized ontology” (McHale 197)
- dvojí konec
- “An ‘impresario’ [...] then turns his watch back and palimpsestically writes the second ending over the first, interleaving the two with shared text and dialogue. The terms of this anomaly dictate that we are to understand that time has folded back upon itself and that two contradictory realities occupy the same time and space.” (Tarbox 100)
- Historiografická metafikce: “its theoretical self-awareness of history and fiction as human constructs (*historiographic metafiction*) is made the grounds for its rethinking and reworking of the forms and contents of the past” (Hutcheon 5)

3. Tématika

- “Existentialism is the revolt of the individual against all those systems of thought, theories of psychology, and social and political pressures that attempt to rob them of his individuality.” (Fowles, *The Aristos*)
- Ernestina x Sarah
- Konvence x autentičnost
- Povinnost x svoboda
- Viktoriánský x moderní
- Náboženství x věda
- Třídní rozdělení společnosti

4. Film (1981)

Režie Karel Reisz

Scénář Harold Pinter

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