

POSUDEK BAKALÁŘSKÉ PRÁCE

Jméno a příjmení studenta: Dita Poslušná

Název bakalářské práce: *Fairy Tale Landscape in Neil Gaiman's Children's Fiction*

Vedoucí bakalářské práce: PhDr. Alice Sukdolová, Ph.D.

Oponentka bakalářské práce: Mgr. Renata Janktová, M.A., Ph.D.

I. Cíl práce a jeho naplnění:

- ~~1. Cíl práce byl stanoven a naplněn v souladu s tématem~~
2. Cíl práce byl naplněn s drobnými nedostatky
- ~~3. Cíl práce byl adekvátní, ale jen částečně naplněný~~
4. Stanovený cíl nebyl naplněn

II. Struktura práce:

1. Logická, jasná a přehledná
2. Přiměřená
3. Uspokojivá
4. Nevhodná

III. Práce s literaturou:

- ~~1. Výborná: zvoleny a použity vhodné prameny v patřičném rozsahu~~
- ~~2. Velmi dobrá práce s adekvátními prameny v patřičném rozsahu~~
3. Průměrná práce s literaturou
- ~~4. Slabá, chybná nebo nedostačující~~

IV. Formální stránka:

- ~~1. Odpovídá všem stanoveným požadavkům~~
2. Obsahuje drobné formální chyby
- ~~3. Nesplňuje některé zásadní požadavky~~
- ~~4. Nesplňuje většinu stanovených požadavků~~

VI. Jazyková úroveň práce:

1. Výborná
2. Velmi dobrá
3. Dobrá
4. Podprůměrná

VII. Náročnost zpracování tématu:

1. Velmi vysoká
2. Vysoká
3. Střední
4. Nízká

Vyjádření oponentky bakalářské práce:

The thesis examines Gaiman's treatment of the fairy tale landscape in his children's fiction, specifically in his adaptations of traditional fairy tales. The theoretical part seeks to introduce the Gothic genre, which informs Gaiman's rewriting of the tales, and the fairy tale

genre itself. These sections of the thesis are, regrettably, too chaotic and sketchy to provide proper theoretical grounding for the analytical part. Random definitions are tossed in without further commentary, some chronologies go wrong (e.g. Enlightenment was past establishing itself in the late 18th and 19th centuries, neither was it the [feudal] past that Gothic writers were most fascinated by). The fairy tale section seems to be largely based on A.S. Byatt's introduction to *The Grimm Reader* (2010). Her selection of critical views, most particularly Bettelheim's and Tatar's psychoanalysis-based criticism, are used as the main sources to define the category. Among the characteristic fairy-tale features, that of the setting, most relevant to the thesis topic, is not mentioned, however. The biographies of the studied authors, the Grimms' and Neil Gaiman's, pay attention to their respective treatment of problematic elements, such as sexual perversion and violence, in their versions of the tales. They show that while the 19th-century authors sought to remove or reduce some of them, Gaiman returns them to and further develops them in his modern adaptations. The analytical part consists of summaries and analyses of three selected tales. Ms Poslušná points out adequately the main intertextual links between Gaiman's texts and the classic versions, as well as between his own texts. Gaiman's intertextual play seems to be viewed critically though, in keeping with a warning of misappropriation and abuse of the classic fairy tale texts quoted from Sandner (2004). "Snow, Glass, Apples" is recognized as the most Gothic tale of the selection. The switch in the narrative perspective (from the third-person narrator in the classic Snow-White tale to the Queen in Gaiman's) is also mentioned. The landscape/space element, the main subject of the thesis, would nevertheless deserve more attention in the analyses.

There are some formal deficiencies, especially missing pagination, and numerous morphological, typographical and punctuation errors. There are also some referencing issues, including inadequate paraphrasing (e.g. text under note 7), citation inconsistencies (e.g. in using "Ibid."), and mistaken text attribution (e.g. Sandner/Dickens below).

Práce splňuje základní požadavky kladené na tento typ prací, a proto ji doporučuji k ústní obhajobě.

Navrhovaná známka: dobře

Otázky k obhajobě:

1. In your view, how significant is the difference in the article (a/the) in reference to the setting at the beginning of the Grimms' and Gaiman's respective versions of the Hansel and Gretel story („a great forest“ vs. „on the edge of *the* great forest“)? How are nature and landscape portrayed in the tales? Do they play any significant part(s) in the narratives?
2. The quote borrowed from Sandner's *Fantastic Literature: A Critical Reader* (2004) regarding the protection of the fairy-tale texts comes from Charles Dickens's 1853 essay, addressed to the contemporary fairy-tale collectors and editors, so it might apply to the Grimms as much as to Neil Gaiman. Can you see any difference between the Grimms' editing and Gaiman's intertextual rewriting of the tales?

Podpis oponentky bakalářské práce:.....


Datum: 10.8. 2021

*nehodící se škrtněte