

POSUDEK BAKALÁŘSKÉ PRÁCE

Jméno a příjmení studenta: Jana Fialová

Název bakalářské práce: Narrative and Stylistic Strategies in Ian McEwan's Early Work

Vedoucí bakalářské práce: Mgr. Renata Janktová, MA, PhD.

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 vedoucí bakalářské práce:

In her thesis, Jana Fialová examines and analyses the story-telling strategies in Ian McEwan's early novels, *The Cement Garden* (1970) and *The Comfort of Strangers* (1981). The theoretical part introduces the writer, his literary career and work. McEwan is described as an author whose work is frequently inspired by contemporary political and social issues and deals with serious, disquieting subjects such as social taboos and personal moral and ethical

dilemmas. Ms Fialová explains the reasons behind the nickname "Ian Macabre", earned in the early part of his literary career relevant for this thesis. She also adds a brief introduction of Jung's theory of archetypes, which is applied in the analytical section. There are some potentially misleading overgeneralisations or simplifications, such as the claim regarding greater variety in adult fiction in contrast to fiction for children and young readers: the themes and motifs certainly differ due to different life situations and interests, nevertheless, many of the problems mentioned, such as bereavement, illness, falsehood and betrayal, plus numerous others more relevant to young people, appear in children's and youth literature. The analysis & interpretation section successfully identifies and comments on the key narrative elements of the novels, such as settings, plots, characters, narrative voices and themes and motifs. I appreciate Ms Fialová's use of quotations from the text to support her argument and provide illustrations. Her main interest is apparently in the psychology of the characters and understanding their actions. Jung's archetypes are used to interpret the personalities and actions of the children's characters in *The Cement Garden*. Regrettably, they are not applied at all in *The Comfort of Strangers*, where they might bring interesting views for example in respect to the effect of youth trauma experienced by one of the characters on his sexual conduct. On the other hand, Ms Fialová's aptly points out the claustrophobic atmosphere in both novels and McEwan's abstaining from any moralising and making judgements for the reader while letting his characters balance on the verge of, if not transgress, the generally acceptable or legal. She also recognises the underlying feminist perspective and links it with the author's personal experience and preoccupation with the post-war feminist thought. The stylistic characteristics is paid comparably less attention to. Nonetheless, Ms Fialová's identifies the dominant naturalistic style of writing used in the novels. The example (the frog's death episode from *The Cement Garden*) provided would profit from some analytical commentary on the language and the suitability of the naturalistic lens for texts portraying the "dark" themes employed in the novels. Earlier in the thesis, Ms Fialová mentions McEwan's careful work with language, and it would be useful to see some examples from his texts. It would be also convenient to show how content and form work together in the texts. I suspect lack of time to be responsible for the far too short closing sections 4.3 Comparison and 5. Conclusion, which could have capitalised the analytical and interpretative effort by synthesising the findings and producing a more comprehensive conclusion. Apart from these shortcomings, I think that this thesis presents a solid piece of research and careful critical engagement with the texts. I must commend Ms Fialová for her personal enthusiasm for the subject and responsiveness during the supervision process.

As for the language, Ms Fialová's written English feels somewhat imbalanced due to potentially confusing phrasing caused, most of the time, by inaccurate language usage and sentence structuring. Stylistic flaws include occasional lapses in coherence, repetitiveness, and use of informal language. Secondary sources are used in relevant range and form, with only some minor inconsistencies in referencing.

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

Navrhovaná známka: velmi dobře

Otázky k obhajobě:

1. You mention that neither place nor time are defined in the novels. Do you consider this to be a deliberate strategy by the author? And what effect can it have on the reading and interpretation of the stories?
2. You describe the claustrophobic qualities of the environment in the novels. Can the situations and experiences of the characters have a similar feel?
3. You make references to God and the Bible in your commentaries. Is this your choice or are there any references to Christianity, or religious allusions in the actual texts? Does McEwan address or evoke Christian morality or doctrine, explicitly or implicitly, in his texts?

Podpis vedoucí bakalářské práce:.....

Datum: 27.7. 2022

*nehodící se škrtněte