

POSUDEK BAKALÁŘSKÉ PRÁCE

Jméno a příjmení studenta: Tereza Blažková
Název bakalářské práce: Cornwall v literárním díle Daphne du Maurier / Cornwall in the Literary Works of Daphne du Maurier
Vedoucí bakalářské práce: PhDr. Alice Sukdolová, PhD.
Oponentka 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 oponentky bakalářské práce:

The bachelor thesis examines the portrayal of Cornwall in three major novels by Daphne du Maurier - *Rebecca*, *Jamaica Inn*, and *The House on the Strand*. Recognizing the popular blending of Gothic and Romantic elements as their major defining feature, the traditions of the Gothic genre and English Romanticism are introduced against the historical backdrop of the late 18th-century Enlightenment era, whose rationalism and normativity they rejected. The characteristic features of the Gothic genre are introduced in the works of the genre's pioneers, such as Horace Walpole, Anne Radcliffe, and Matthew Lewis. The generic overlapping and cross-fertilisation between Gothic and romance are demonstrated using examples by 19th-century authors, particularly Jane Austen and the Brontë sisters. In conclusion, the feminist reassessment of the Gothic tradition by Ellen Moers is mentioned, ranking Daphne du Maurier among the authors of the so-called "Female Gothic". The following section delivers detailed biographical information about the author and introduces her work. The author's strong relationship to Cornwall and its significance in her writing are emphasised correspondingly. What I miss in the theoretical part of the thesis is a chapter, or subchapter, on Cornwall and its geographical, natural, and cultural specifics that differentiate it from other parts of England. In addition, it would be useful to mention those attributes that make it attractive for the Gothic and Romantic imaginations, especially its Celtic past and links to the Arthurian legends. The analytical part of the thesis examines the Cornish setting in the three selected novels. In *Rebecca*, the main focus is on Manderley, which was directly inspired by the houses du Maurier knew. Regretfully, very limited information is given as to the looks and qualities of either the model buildings or their imaginary counterpart, and the way in which the places participate in the Gothic setup of the novel. On the other hand, Ms Blažková is right to highlight the role of Cornish climate and weather conditions, particularly fogs and winds, in terms of creating a particular atmosphere and building up the narrative tension. In the case of *Jamaica Inn*, relevant attention is paid to the real-life setting of the story (the existing Jamaica Inn and Bodmin Moor), which the novelist visited in the 1930s. The places are endowed with a sense of mystery and danger, which makes them an ideal Gothic setting. Ms Blažková gives an illustration of du Maurier's vivid writing style, which describes the choppy Cornish Sea as an untamed living creature. The last novel, *The House on the Strand*, revisits Cornwall on two different time levels, which gives the author an opportunity to create an imaginary 14th-century Cornwall and compare it with its contemporary (1960s) condition. Ms Blažková argues that this added historical dimension differentiates du Maurier's portrayal of Cornwall in this novel from the previous two. While she points out that the imaginary medieval world is found more desirable by the novel's protagonists than the physical reality, no interpretation is offered as to how the two faces of Cornwall compare and what this juxtaposition might say about the county and du Maurier's relation to it.

In general, I would welcome more examples of du Maurier's depictions of Cornwall, including analysis and discussion, that would show the various facets of the county and the meanings inscribed in them, as well as the Gothic and romance elements employed in the texts.

The thesis is written in rather basic English with numerous grammar, syntax and punctuation issues, and typos. The overall style falls short of the formality level expected in this type of text. There are very few references to secondary sources in the theoretical section in general to manifest sufficient footing in authoritative research. Some reported claims or quotes (e.g.,

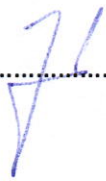
p. 7, 10) lack appropriate referencing. I would recommend using italics for the book titles and consistence in title capitalisation in the Bibliography.

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

Navrhovaná známka: velmi dobře

Otázky k obhajobě:

1. Where do you see the main intersections between Gothic and romance?
2. Your quote from Hogle (p. 8) introduces the idea of imaginative liberation via his reference to the „free play of imagination“. On p. 26 you refer to „the freeing spirit of Cornwall“, which also works with the notion of perhaps intellectual or emotional (?) liberation. How would you define this “freeing spirit”, and are there any examples of characters experiencing feelings of liberation induced by their Cornish surroundings in the novels?
3. Does the 14th-century Cornwall differ from that of the 1960s in *The House on the Strand*, and if so, how? In your view, is there any link between this novel and du Maurier’s non-fiction book *Vanishing Cornwall*, published in 1967?

Podpis oponentky bakalářské práce:.....

Datum: 14. 5. 2022