

POSUDEK BAKALÁŘSKÉ PRÁCE

Jméno a příjmení studenta: Adéla Sedláčková
Název bakalářské práce: The Potrayal of Gardens in British Children's Fiction /
Vyobrazení zahrady v britské literatuře
Vedoucí bakalářské práce: PhDr. Alice Sukdolová, PhD.
Oponent 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 oponenta bakalářské práce:

The thesis examines the depiction of gardens in children's literature, represented by the text of Francis Hodgson Burnett's *The Secret Garden*. The theoretical basis for the analysis includes a brief overview of the developments in children's literature between the Enlightenment era and the present day, introducing the three "Golden Ages" and their basic characteristics. Burnett's novel is placed at the end of the First Golden Age in Edwardian Britain, but as Ms Sedláčková says in the closing part of the thesis, it is still a very Victorian piece of fiction. What I miss in this section is attention to gardens as a specific literary trope and its appearance in children's literature, so in literal sense, the thesis deals with only one garden. Bachelard's poetics of space is proposed as the theoretical framework for the upcoming analysis and interpretation, nevertheless, it remains underexplained and reduced to the inside-outside polarity attached to the house and the garden in the studied novel. Ms Sedláčková notes the special status of the moor, which scares Mary initially, but its position in relation to the inside-outside dichotomy is not specified. It would be interesting to consider the dynamic between the three spaces (mansion, garden, moor) and the shifting meanings in relation to the characters' psychological and relational developments. Chapter 5 explains the how Victorian, Romantic and Gothic sensibilities enriched the garden trope with specific elements. The shape, status and popularity of gardens and gardening also changed significantly from the late eighteenth century into the Edwardian era, with gardening gaining wide popularity across society. Edwardian garden design was represented by some of the greatest English garden architects, including Gertrude Jekyll and Edwin Lutyens. I wonder whether Mary's secret garden might reflect any of the contemporary gardening trends and tastes? The analytical-interpretative part, structured by a number of key themes, demonstrates thorough and attentive reading. Explanations and interpretations are supported by well-chosen quotes from the primary text. In section 6.2, pp. 14-16, the dynamic and the mutual therapeutic effect of Mary and Colin's encounters are captured very well. The healing power of the garden and gardening, demonstrated in 6.1, inevitably resurfaces throughout the discussion. It is so transformative that it is acknowledged even by the children themselves and, in their effort to grasp it, embraced as "Magic". Its analogy to religion is discussed in Subchapter 6.6. The last section, devoted to the depiction of India and the Empire, identifies, and explains on relevant examples from the text, the racial assumptions regular at the time. There are some excellent observations, for instance, of Martha open to accepting spiritual equality with non-white Christians (while sharing the racial prejudices of the day), or of Mary's use of the word "Rajah" as a criticising label for Colin. The conclusion provides an outstanding summary of the findings, rather than chapter contents as is often the case.

The thesis is well-structured and written in excellent English, with some fine phrases such as "break the curse of the locked garden" (p.37). There are occasional morphological and syntactic inaccuracies (e.g. "although that" (p. 4, 7) and punctuation issues (esp. commas in relative clauses)).

In general, referencing is on a very high level compared with the usual standard of BA theses. Having said that, there is an insufficiently referenced passage, namely the whole second paragraph on p. 2, which is derived from Carpenter without appropriate acknowledgement and with several sentences closely following the source text. Page 4 also contains poor paraphrasing from Hunt. (There is no reason for italics in the Hoe cylinder press on p. 4). While these referencing issues do compromise the quality of the thesis as an academic text, I appreciate the strong analytical and interpretative part of the thesis. Due to the mild theoretical and referencing deficiencies, I rate the thesis here as very good but leave it open to excellent depending on the defence performance.

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

Navrhovaná známka: velmi dobře

Otázky k obhajobě:

1. How is the moor *outside* the house presented and perceived... friendly, tempting, threatening...? How would you assess the portrayal of the three spaces in the novel (the mansion, the (walled) garden and the wild Yorkshire countryside) in respect to Bachelard's theory?
2. How does the ritualization of „Magic“ as a form of nature worship shape the children's relation to nature?
3. Would you have any idea as to how the Misslethwaite Manor walled garden, i.e. Mary's secret garden, as described in the novel would compare with the Edwardian garden fashion?

Podpis oponenta bakalářské práce:..... Datum: 17.5. 2023

