

POSUDEK BAKALÁŘSKÉ PRÁCE

Jméno a příjmení studenta: Matyáš Rucki

Název bakalářské práce: Transformations of the Gothic Genre in the Context of Children's Literature

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 vedoucí bakalářské práce:

In his bachelor thesis, Matyáš Rucki aimed at a comparative literary analysis of two works of the Gothic fiction considering a variety of genre forms (Children's Gothic, pastiche). In the theoretical introduction, the thesis offers a detailed overview of the Gothic tradition in British literature. The theoretical chapter relies on relevant secondary sources (Jackson, Botting, Sage) and follows them closely in ways of paraphrasing and incorporating them into the author's own views of the selected topic. The chapter further deals with an historical overview of the Gothic motifs from the 18th century and justifies the lasting popularity of Gothic fiction from the contemporary perspective.

In the following part of the thesis, the Victorian context of children's literature is introduced from its beginnings, mentioning e.g. Lewis Carroll's relation to the Gothic according to Anna Jackson and the influence of Oscar Wilde's children's tales on the Gothic tradition.

The thesis' structure then proceeds to the aspect of decadence in late Victorian literature, demonstrating the theme of dualism of personality in comparative analyses of Stevenson, Wilde, Wells and Stoker's classical decadent novels according to Punter's Literature of Terror. In an overview of the 20th century Gothic, Roald Dahl and J. K. Rowling are mentioned with respect to specific Gothic elements. Selected motifs related to Gaiman's Graveyard Book and L. Snicket's Series of Unfortunate Events (ghastly guardian, orphaned children, villain characters, murderers) are enlisted as a substantial part of the analysis. The next chapter relates the sense of the Gothic and humour, tracing examples from L. Snicket and R. Dahl, working with secondary sources (J. Cross) to emphasize the function of humour in children's Gothic fiction.

In a conclusion of the theoretical approach, the shifting poetics of the 21st century children's Gothic literature according to Karen Coats is finally referred to.

The interpretive analysis confronts the work of the contemporary author of children's fantasy and horror fiction Neil Gaiman with Oscar Wilde's pastiche The Canterville Ghost. In the interpretive part, the thesis first provides a plot summary of The Graveyard Book, using relevant quotations from the novel. A biographical note on the author Neil Gaiman follows, shortly enlisting Gaiman's works of children's literature. The core of the thesis focuses on the Gothic theme and characters of The Graveyard Book, following the plot description closely and citing the primary source properly. The analysis of Oscar Wilde's Canterville Ghost is preceded by a portrayal of the controversial author based on a variety of secondary sources. An essential chapter of the analysis deals with the confrontation of horror and humour in Wilde's work where the author of the thesis provides examples of the mockery of the Gothic genre as present in Wilde's work.

In conclusion, selected Gothic motifs of both Gaiman and Wilde's works are confronted and analysed (treating the motif of death, the settings and the atmosphere of the story, and outsiders as isolated characters).

As for the thesis' language and style, there are several mistakes in morphological categories, and repetitions of terms and phrases occur in consecutive sentences.

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

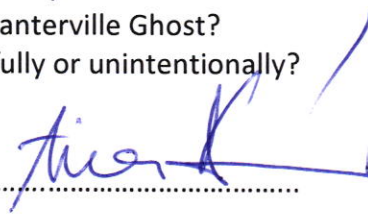
Navrhovaná známka: velmi dobře

Otázky k obhajobě:

1. From the point of view of a contemporary young adult reader, what is the more attractive title to focus on, Gaiman's Graveyard Book or The Canterville Ghost?
2. Do you think Gaiman drew from the Gothic tradition purposefully or unintentionally?
3. Why did Oscar Wilde want to mock the Gothic genre?

Datum: 14. 7. 2023

Podpis vedoucí bakalářské práce:.....

A handwritten signature in blue ink, appearing to be 'tina', is written over the signature line.