

POSUDEK BAKALÁŘSKÉ PRÁCE

Jméno a příjmení studenta: Anna Slabá
Název bakalářské práce: *Humour in the Fairy Tales of Oscar Wilde*
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:

Anna Slabá's bachelor paper examines the use of humour in the fairy tales of Oscar Wilde. It is a challenging task as Wilde's fairy tales are known for their serious, if not tragic, themes and gloomy tones. In addition, the types of humour used in the tales are those that are not always easy to identify, such as irony and sarcasm. The thesis opens with the introduction of the fairy tale genre, its history and typology (Hunt, Zipes). The next section introduces the basic terminology related to humour and comic, specifies the place of humour in literature, and explains the most important varieties, such as irony, satire, absurdity etc. (Borecky,

Cuddon). The analytical part is preceded by the introduction of the author and his work. With respect to Wilde's parents' professions, activities, and interests, as well as the ways in which they raised young Oscar Wilde, the assertion of "a common childhood" sounds like understatement – I think that his growing up in such highly intellectual and cultural environment did influence his aesthetic preferences and may be partly responsible for his eccentricity. Wilde's tales for children are introduced in the context of the fairy tale genre and its typical features. Ms Slabá emphasises the main generic deviations, particularly suffering, sadness, and moral seriousness, in Wilde's stories, which links them with the tales of Hans Christian Andersen. Therefore, she closes the theoretical part by addressing the issue of target audience, which is also relevant for the present focus on humour. The types of humour used by Wilde, that is irony and satire, may be difficult to discern and understood by young readers. Ms Slabá expresses the view that present-day young readers' understanding, and perhaps even enjoyment, may be hampered by their inability to recognize hidden meanings and by the lack of knowledge of the late Victorian society whose defects Wilde's humour targets.

The analytical part analyses and interprets the tales from the *Happy Prince and Other Stories* and *The House of Pomegranates* collections one by one, using relevant quotations from the primary texts for illustration. It reveals that Wilde frequently uses the combination of anthropomorphism and humour to criticise human faults and follies and teach a moral lesson. In "The Devoted Friend", the animal world is shown to be a copy of the human world, and the tale of Hans and the Miller is, in fact, an inverted fable: a story about people is told to teach a moral lesson to animals. "The Remarkable Rocket" is shown to be the most entertaining tale, featuring satire, irony, caricature, and word play. In *The House of Pomegranates*, humour seems to regain its moralising function with the tales growing darker and sadder. The conclusion sums up the findings from the previous chapters. What I miss slightly at the end is a more general, synthesising closure.

The thesis is written in very good English, with occasional morphological and syntactic inaccuracies. Occasionally, informal language is used, and phrasing becomes slightly repetitive. Ms Slabá uses relevant secondary sources and demonstrates very good referencing skills.

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

Navrhovaná známka: výborně

Otázky k obhajobě:

1. Considering the target audience, do you think that Wilde's teenage contemporaries were able to understand his tales better than contemporary young readers?
2. In your opinion, why is anthropomorphism so productive in satire, and social satire in particular?
3. What do you think about the return of dark elements in the late 19th century authored tales (Wilde, Andersen), considering that the original collected fairy-tales (Grimm and others) had been previously purged from them?

Podpis vedoucí bakalářské práce:.....

Datum: 18. 5. 2022

*nehodící se škrtněte