

POSUDEK BAKALÁŘSKÉ PRÁCE

Jméno a příjmení studenta: Kateřina Jáchymová
Název bakalářské práce: (Mock-)Gothic Characters in Oscar Wilde's The Canterville Ghost/ (Ne)Gothické postavy v knize Strašidlo cantervillské Oscara Wilda
Vedoucí bakalářské práce: Mgr. Renata Janktová, M.A., Ph.D.
Oponentka bakalářské práce: PhDr. Alice Sukdolová, 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 oponentky bakalářské práce:

In her bachelor thesis, Kateřina Jáchymová decided to analyse the characters present in Oscar Wilde's story *The Canterville Ghost* to find out to what extent the work represents the Gothic genre and whether the characters correspond with the Gothic tradition or with its parody.

The introductory part deals with the definition of the Gothic genre and its main 18th century representatives (Walpole, Radcliffe, Lewis). Based on the study of appropriate secondary sources, the thesis further classifies the elements of the early and late Gothic and distinguishes the male and female Gothic (Miles). The theoretical context is later expanded into a distinction between horror and terror (in Anne Radcliffe), and the concept of nature as the source of the sublime (Edmund Burke). The theoretical part further puts emphasis on the presence of irony in the works of early Gothic fiction (Lewis, Walpole), which is then used productively in the interpretive analysis of Oscar Wilde's work. The initial chapters state the difference between the works of the early and late 19th century Gothic (Mary Shelley, Dickens, Stevenson, Stoker, Wilde) which, in comparisons with the first works of Gothic fiction differ in their contemporary settings and mental instability of characters (Buzwell), being closely related to science, psychology and medicine.

The second substantial part of the theoretical approach views American Gothic, according to Crow, as centred upon psychic state and morality of characters. The chapter provides an overview of the major representatives of American Gothic (Poe, Hawthorne, King), analysing Poe's significant work *The Fall of the House of Usher* which is compared to the motifs from *The Canterville Ghost* in its claustrophobic space and the family curse. The chapter further highlights American pragmatism in *The Canterville Ghost* and stresses the sense of Gothic locations conveying specific feelings in readers of the Gothic. The following chapter discusses the influence of the Gothic on contemporary fiction, pointing out the sense of the Gothic parody (Neill).

In an introduction to the interpretive analysis, Oscar Wilde's life and works are mentioned in the historical context of the decadent era which reflected on the contempt of society, the ambivalence of morality and aestheticism in Wilde's novel *The Picture of Dorian Gray*.

The next chapter of the thesis deals with the general features of Gothic characters, stating the main criteria of analysis (gender, age of characters and the literary period of the work written). Distinguishing the gender criteria based on relevant secondary sources (Milbank, Baker, Walsh), the author of the thesis defines the role of women in Gothic fiction as opposed to the power of men. Gothic female characters demonstrate the features of restricted freedom, being submissive, naïve, religious, loyal and innocent, frequently imprisoned and forced to marriage, as opposed to male protagonists (mostly noble antagonists who demonstrate their dominance and anger, frequently associated with revenge, violence, irrationality, and madness). The theoretical postulates are then confronted with the examples of characters from *The Canterville Ghost*. As the most valuable part of the thesis, I would point out the emphasis on the presence of children's characters who are either neglected or supported by the family and whose bravery and imagination enables them to reflect on the supernatural as taken seriously. An interesting part confronts opinions of two outstanding Victorian authors (Dickens, Wilde) in their approach to the American culture and lifestyle (Deirdre David).

The core of the interpretive analysis first provides a detailed plot summary of *The Canterville Ghost*, then proceeding to its Gothic elements. Here Kateřina Jáchymová is able to consider the theoretical background and the context of the literary works she has analysed, properly

interpreting the sense of the Gothic atmosphere of the medieval setting of the 18th century Gothic stories (Radcliffe, Walpole), the motifs of death and fear, intensity of emotions of Gothic characters, and the significant element of irony. In support of the interpretive analysis, she gives examples from the text of *The Canterville Ghost*, appropriately. She has successively traced the sense of parody, and the mockery of the Gothic genre in Oscar Wilde's work, thus reflecting on the subversive nature of the Gothic and mock-Gothic fiction. The thesis is written in English with only occasional errors in morphological structures and syntax (4, 9, 13), citing both primary and secondary sources properly.

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

Navrhovaná známka: výborně

Otázky k obhajobě:

1. Do you agree with the critical opinions on Ann Radcliffe's works which were criticized for the "purposive explanation of the supernatural, as it may spoil the magic of the mystery" as you stated in your thesis? (p. 5)
2. How do you view Miranda Seymour's opinion that in *Frankenstein*, Mary Shelley "probably wanted to show problems related to racism when Europeans have the feeling that they are superordinate to other nationalities or races" as you mention on p. 7 in your thesis?
3. In your view, is today's America racially, linguistically, and culturally similar to England, or different? (referring to your comment on p. 17)
4. Can we compare Wilde's outstanding female character of Virginia and Neil Gaiman's *Coraline*?

Podpis oponentky bakalářské práce:.....

Datum: 14. 7. 2023