

POSUDEK BAKALÁŘSKÉ PRÁCE

Jméno a příjmení studenta: Monika Malá

Název bakalářské práce: Women Writers during the Romantic Era with Respect to the Victorian Tradition

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:

In her bachelor thesis, Monika Malá delivers a very good synthetising view of the key texts by the most prominent women novelists of the early decades of the 19th century. This period saw an extraordinary blending of literary trends and styles, which is very well demonstrated in Ms Malá's paper. Recognized as the principal writing modes in the studied novels, the categories of romance and the Romantic are explained in the opening part of the thesis, followed by the introduction of the major women writers of the day. I personally see Jane Austen to be a Regency rather than Victorian writer, but some scholars do rank her among (early) Victorians. Ms Malá then introduces realism as the dominant mode of writing of the Victorian period and, importantly, emphasises the process of gradual transition, continuity and blending of perspectives and imaginative approaches particularly in the initial stages. The following chapters focus on individual writers (Jane Austen and the Brontë sisters) and their works, including summaries of plots and main themes. Chapter 5 brings the main analytical body of the thesis, with the novels *Pride and Prejudice* and *Wuthering Heights* examined for their defining features and compared. Ms Malá delivers an insightful reading with very good eye for the romantic, realist and Gothic elements in the narratives. I particularly like Subchapter 5.8 on Mr Darcy and Heathcliff as Byronic heroes where Ms Malá emphasises Austen's and Brontë's nuanced characterisations exploiting the common preconceptions and biases. I especially like her point about the almost anti-instinctual moulding of Mr Darcy into a romantic hero in *Pride and Prejudice* (p. 34). On the other hand, I would argue that Mr Darcy's marriage to the lower-ranked Elizabeth is not an example of Austen's challenging the marrying for "money and financial stability" convention. Firstly, it predominantly applied to women, and secondly, Mr Darcy was wealthy enough not to depend on his wife's wealth. The closing chapter on the role of women in Victorian society works well at the end; firstly, because its absence at the beginning prevents the reader from seeking early explanations, while placed at the end, it provides useful retrospective elucidation and insight. And secondly, it makes sense chronologically as the women's suffrage movement and calls for women's emancipation started to gain momentum from the half of the 19th century. I would only contest the statement that "to be a working woman was not ordinary" (p. 38). As it stands, it applies largely to the middle-class milieu, whereas the situation of the working classes would be different. This also applies to the occupations mentioned.

The thesis is written in excellent English with rare morphological and syntactic inaccuracies, occasional typos, and a few formatting issues. I regret to say that the quality of the thesis is compromised by recurring referencing flaws. Firstly, I would recommend giving page numbers at least for verbatim quotes (e.g. pp.11, 32). Secondly, there are several cases of poor paraphrasing (e.g. p. 4, note 9; pp. 13-14), and missing marking and referencing for verbatim quotes from sources cited elsewhere (p. 11 Copeland) or uncited (p.28 Jurtíková).

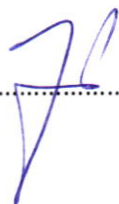
Práce splňuje základní požadavky kladené na tento typ prací, a proto ji doporučuji k ústní obhajobě.

Navrhovaná známka: výborně

Otázky k obhajobě:

1. Are there any common features between women portrayed in the novels by Austen and the Brontës you have studied?
2. What is your interpretation of the closing of *Wuthering Heights* from the realist vs. romantic perspective?
3. Can a woman be cast as a Byronic hero? Are there any female characters in the studied novels who come anywhere near this model?

Podpis oponentky bakalářské práce:.....



Datum: 18. 5. 2022