

**POSUDEK BAKALÁŘSKÉ PRÁCE  
KATEDRA ANGLICKÉHO JAZYKA A LITERATURY PedF UK**

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<b>Název práce:</b>	Female Gothic in Sarah Waters' <i>Fingersmith</i> and <i>The Little Stranger</i>
<b>Vedoucí práce:</b>	PhDr. Tereza Topolovská, Ph.D.
<b>Rok odevzdání:</b>	2020
<b>Rozsah práce:</b>	41 stran
<b>Posudek:</b>	<input type="radio"/> vedoucího práce <input checked="" type="radio"/> oponenta
<b>Autor posudku:</b>	Bernadette Higgins, M.A.

	Posuzovaná oblast	Zvažovaná kritéria	Body (0-5) <sup>1</sup>
1.	<b>Celková charakteristika</b>	Splnění zásad zpracování práce, adekvátnost titulu práce, naplnění stanoveného cíle, logická struktura práce, vyváženost a propojenost teoretické a praktické části	4
2.	<b>Teoretická část</b>	Stanovení a splnění cílů, prezentace různých teoretických přístupů k řešení problému, jejich kritické posouzení a zvolení relevantní teoretické základny pro realizaci praktické části	3
3.	<b>Praktická část</b>	Vhodnost a aplikace zvolené metodologie, jasnost formulace hypotéz, relevantní a srozumitelná argumentace a interpretace získaných výsledků, jasnost formulace závěrů práce	4
4.	<b>Jazyková úroveň</b>	Gramatická správnost a komplexnost, slovní zásoba, koheze a koherence textu, interpunkce a stylistické aspekty, celková úroveň jazykového projevu	3
5.	<b>Struktura a forma</b>	Přehlednost struktury, členění, řazení a proporčnost kapitol a oddílů, konzistentnost úpravy práce, odpovídající rozsah práce, adekvátnost a provedení příloh	4
6.	<b>Práce s odbornou literaturou</b>	Kvalita, množství a relevance odborných zdrojů, kritický přístup ke zdrojům, odpovídající úroveň citační praxe	4

**Celkové zhodnocení práce (včetně kritických výhrad):**

This thesis is an analysis of two novels by leading contemporary British author Sarah Waters, *Fingersmith* (2002) and *The Little Stranger* (2009). The author chose to examine the novels through the prism of two approaches to Gothic literature, that of leading feminist scholar Ellen Moers whose groundbreaking essay on 'Female Gothic' was born out of and reflects the women's liberation movement of the 60s/70s, and Anne Williams, who developed a new gendered theory of the gothic in the 1990s when she introduced the concept of 'Male Gothic' to counterbalance the 'Female Gothic'. The theoretical part of the thesis is very clearly expressed (in fact, clarity of expression is one of the qualities of the whole thesis) – a brief overview of the beginnings of the gothic novel, a

<sup>1</sup> Bodové hodnocení na škále 1-5 (5 bodů maximum), 0 bodů z jedné či více posuzovaných oblastí automaticky znamená, že práce není doporučena k obhajobě.

description of the theories of Ellen Moers and Anne Williams (although the author explained why she did not deal with these chronologically, there did not seem to be good reason to reverse the order) and an outline of the author's work. In one passage (pp 11 – 12 ) in the section on Male Gothic (2.2.1.) the author writes that "Alongside the Female Gothic boom, there reappeared another mode of narration which Williams calls Male Gothic. The masculine mode was first introduced in Rosemary's Baby (1965) and the wave of frightful novels by Fred Mustard Steward and Stephen King that followed (Williams 102)." This seems to imply (a result of poor expression) a modern origin of the male gothic that contradicts what the author mentions on p. 10 – "William argues that both modes, i.e. the Female Gothic mode and the Male Gothic mode, operate through prose, poetry and drama of the 18th and 19th century alike" and draws attention away from the origin of Williams's theory, which is rooted in her ideas about the symbiotic relationship between the 'Romantic' and the 'Gothic' and the desire to defend (undervalued) 'female gothic' against (valorised) 'male romanticism', which perhaps could have been mentioned.

In the practical part, the author looks at both novels in terms of the theories of Moers (focusing on places and the female protagonists' feelings of confinement) and Williams (assessing the books according to her three main differentiating criteria – the narrator, attitude toward the supernatural and conclusion of the plot). The analysis is well expressed, though the Moers approach is much richer in terms of the textual analysis it provokes and suggests a limitation to the rather 'tick box', reductive approach using Williams to 'gender' books according to their characteristics.

On the whole, this work is clearly written, formally correct, well researched and clearly motivated by an infectious enthusiasm for the works of Sarah Waters. The author's description of the origin of her interest in the work is delightful and she can be proud of the work that this interest has produced thus far.

### **Témata a náměty k diskusi při obhajobě**

1) Does the author think that ultimately, the binary, essentialised gendered division of gothic modes into female and male by Anne Williams is a useful tool for exploring literary texts in the 2020s? And although the author says that Williams did not want (p. 10) "to categorise Gothic literature according to the gender of its authors and instead determines a set of criteria by which she gauges in what mode a work is written.", are there examples she found in Williams of work written by women that she described as 'Male Gothic'?

2) In an appendix to her work, *Art of Darkness: A Poetics of Gothic*, Williams, when talking about the Alien film trilogy, wrote of "the inherent misogyny of the Male Gothic" and claims that "the trilogy confirms the pattern in the Male Gothic tradition as a whole: that the horrible, the abject, is identical with "the female," (252) – does the author find this of any relevance to the novels of Sarah Waters she analysed?

**Práci tímto  doporučuji  nedoporučuji k obhajobě.<sup>2</sup>**

Datum: 12. září 2020

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<sup>2</sup> Výsledná známka zahrnuje hodnocení posudku vedoucího práce, hodnocení posudku oponenta a hodnocení výkonu studenta v průběhu obhajoby.

Podpis: