

POSUDEK BAKALÁŘSKÉ PRÁCE

KATEDRA ANGLICKÉHO JAZYKA A LITERATURY PedF UK

Autor práce:	Stanislav Kubáň
Název práce:	Patriarchy, Feminism and Representation of Women in Oyinkan Braithwaite's <i>My Sister, the Serial Killer</i>
Vedoucí práce:	PhDr. Tereza Topolovská, Ph.D.
Rok odevzdání:	2022
Rozsah práce:	54 stran
Posudek:	Oponent
Autor posudku:	Bernadette Higgins, M.A.

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

Celkové zhodnocení práce (včetně kritických výhrad):

The thesis a very good and interesting exploration of the novel *My Sister, the Serial Killer* by Oyinkan Braithwaite, published only in 2018. Not only is the novel a very recent one, but the theoretical sources are also very up-to-date, and the author's marshalling of this source material is one of the strengths of the work. The scope of the thesis –

¹ 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.

aiming to cover patriarchy, feminism and the representation of women in the novel – is a very ambitious one, and on the whole the author deals with this wide scope well.

The theoretical part comprises an overview of the position of women in contemporary Nigeria, including access to education, the problem of violence against women and the existing feminist tendencies in the country. The author then considers the 'Nigerian feminist novel' and specifically the author of the analysed novel, Oyinkan Braithwaite. The practical part, chapters six and seven, looks at patriarchal oppression of women in the novel, including endemic societal corruption and the means of revolt – 'the knife', turning the instrument of patriarchal oppression back on the oppressors, and 'sisterhood', the liaison between Korede and Ayoola which "can also be considered as the driving force of this novel" p. 49. Of this sisterhood the author writes "We might infer that the two primary protagonists represent feminist unity and alliance, as indicated at the opening of this chapter." P. 51. It could be argued that this is rather a bold claim, but the author offers rather a loose definition of a feminist novel (p. 7), mainly that its female characters are the driving force, which makes his claim possible. But could the close sibling connection between Korede and Ayoola speak more of the strength of traditional family bonds than of a feminist endeavour? The overview provided in the theoretical part is very good, and the author acknowledges the plurality of Nigerian feminism (womanism, femalism, nego-feminism etc.) – but he only very fleetingly (p. 45) uses this knowledge to explore the novel through a Nigerian feminist lens, using instead his own very loose definition.

The author mentions the humour of the novel only very briefly and does not give any specific example of it in the text, though he does, in fact, quote a darkly amusing extract from the novel - "There is music blasting from Ayoola's room. She is listening to Whitney Houston's "I Wanna Dance with Somebody". It would be more appropriate to play Brimo or Lorde, something solemn or yearning, rather than the musical equivalent of a packet of M&MS" (p. 44) but comments only "This part confirms that Ayoola does not feel guilt over the murders she perpetrated". It is a shame not to have more of a sense of the hilarity present in the novel.

A positive aspect of the thesis is its clarity, though this sometimes comes with unnecessary repetitions, e.g., p. 32 – "My Sister, the Serial Killer is the best-known novel by British-Nigeria author Oyinkan Braithwaite. As was mentioned in the preceding chapter, this novel gained a wide popular and critical acclaim." The style is clear, though grammatically there are not a few disappointing small errors concerning, e.g., use of the definite article, punctuation.

But overall, this work can be highly praised for its many qualities – it is serious, clear, and based on a great deal of impressively independent thought and research.

Témata a náměty k diskusi při obhajobě

1 – the author writes (p. 25) "As was mentioned before, feminism in Nigeria significantly differs from its western understanding, which tends to be much more radical." Can he comment on the kind of feminism he detects in the novel in the light of this comment? And, a question Braithwaite has pondered ([Oyinkan Braithwaite on My Sister, the Serial Killer \(vulture.com\)](#)) – is there something inherently feminist about a female serial killer?

2 – could the author say more about the dark humour in the novel and how this links to his feminist reading of the work?

Práci tímto doporučuji k obhajobě. ²

Datum: 5. Září 2022

Podpis:

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