

Abstract

Starting point of this thesis is the cultural anthropological question regarding the position of folklore in Czech and Slovak culture and the role of its revival. This social phenomenon has become increasingly prominent over the last decade, not only in literature but in society at large. The first chapter examines the concept of folklore and folklorism within political, historical, and theoretical contexts. The theoretical foundation of the thesis is based on the anthropological publication by Joseph Grim Feinberg, specifically his discussion of the central concepts of folklore and folklorism. The term "literary folklorism" is adopted from Oldřich Sirovátka. This chapter connects the general societal context to the literary-historical field and contemporary literary criticism, in which the literary works analyzed in the third chapter are grounded.

The second chapter is based on gender literary perspective, presenting a discussion of different concepts of feminine poetics, notably Nancy Miller's arachnology, H  l  ne Cixous's *  criture f  minine*, and Daniela Hodrov  's notion of women's writing, with a focus on her concept of the "woven text". Most of these concepts employ weaving, an emblematic folkloric practice, as a conceptual metaphor for a certain way of writing.

The third chapter, supported by the theoretical framework outlined in the first two chapters, offers interpretations of selected prosaic works, with a comparative emphasis (listed according to publication date): *The   itkov   Goddesses* by Kateřina Tučková, *Into Darkness* by Anna Bolav  , *The Whisperers* by Alena Sabuchov  , *The Bonnet* by Katar  na Kucbelov  , *Sanctuaries* by Dominika Madro, *Through Pins and Needles* by Zuzana Ř  hov  , and *A House for a Deer* by Dominika Moravč  kov  . The interpretative key is the concept of "handiwork", through which the thesis connects weaving with other practices, such as healing, midwifery, herbal gathering, and writing itself, based on the dominant bodily aspect of the narratives. Folkloric practices prove essential for constructing the heroines' identities and self-perception; folklore itself acts as a source of imagination, independent of the original idea of the people, yet freely available to male and female authors in alignment with it.