

## **Abstract**

The aim of this thesis was to analyse the reception of the Fifty Shades book trilogy and a film adaptation of its first part from the perspective of a female audience – both women who like the books and/or the film and women who do not like them. The thesis sought to describe the fundamental ways of the reception of the Fifty Shades phenomenon and to connect them to media and public discourse about the trilogy. The research questions were particularly focused on women's motivations to reading the books and/or watching the film, their approach to and evaluation of the trilogy. A part of the thesis was also a comparison of the two groups of female readers and viewers regarding the questions mentioned above and a connection of those questions with media and public discourse about Fifty Shades. During the conducted research 13 individual semistructured interviews with female readers and viewers of Fifty Shades have been done. The gained data were analysed by using the grounded theory method (particularly in vivo coding and axial coding). The outcome of the analysis is a description of two different ways of reception and interpretation of Fifty Shades which show persisting ambiguity of romantic fictions for women. The analysis also revealed an impact of media and public discourse about the trilogy on the ways the women approached to Fifty Shades and also thought about their own position as the members of the audience. The contribution of this thesis consists in giving a voice to the audience which was considerably sidelined in media discussions about Fifty Shades. Moreover the thesis reveals many questions regarding gender, sexuality, but also taste, which are offered to be more examined in the area of women's genres.