



Ústav anglofonních literatur a kultur

Posudek vedoucí na bakalářskou práci

Anna Araslanova

“Jeanette Winterson’s Postmodern Historical Novels: *Sexing the Cherry* and *The Passion* as Historiographic Metafiction”

The submitted BA thesis is a very useful contribution to contemporary literary studies and the mapping of more or less recent developments in fiction. Moreover, the thesis displays a keen sense for logical organization and development of argument. Language and style is fluent and appropriate, despite the fact that it is marred by fairly frequent errors: More thorough proofreading could have eliminated this. Overall, in form and in content, the text meets all the requirements for a BA thesis.

Departing from a careful study of the concepts that form the foundations of historicism and new historicism respectively, Anna Araslanova utilizes the idea of historiographic metafiction for her analysis of two postmodern novels by the well-known British author J. Winterson. Anna Araslanova has conscientiously assembled a lengthy list of secondary sources, which she has made ample use of. Especially useful is the 3rd part of chapter III, which provides nuanced readings of the selected novels from the point of view of challenging traditional history, gender identification and stereotype, and, last but not least, the intersection of the real and imagined.

Obviously, no new unexpected statement is made in the end. Both novels are indeed read as prime examples of the generic category under discussion. But testing such options was not the proclaimed aim; that was the laying out of the features of such writing and pointing them out in the texts, and also the opposite move – analyzing the intrinsic value of Linda Hutcheon’s category as an interpretative tool. This aim was undeniably successfully achieved.

One minor objection could be raised as to the frequent questions stemming from Anna Araslanova’s attempt to pin down the possible veracity of the accounts (see, e.g. page 39: “Could it happen so?”). Such questions are, I believe, unnecessary, as historiographic metafiction is not so deeply troubled by authenticity or plausibility of events. Such questions also testify, perhaps, to the reader’s own ontology trapped in a more or less traditionalist discourse and may actually undermine the mentioned and within the BA thesis frequently made claims to the display of paradoxes of literary forms located on the boundary between the real and the fantastic.

As mentioned above, I find the submitted thesis fully in keeping with the standards. I certainly **recommend it for defence** with the preliminary suggested grade of excellent (**výborně**).

V Praze dne 14.6.2016

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