

UNIVERZITA PARDUBICE
Fakulta filozofická
Katedra anglistiky a amerikanistiky

**Posudek oponenta bakalářské práce
(Literárně-kulturní)**

Autor práce: Šimon Nachtigall
Studijní obor: AJSP
Název práce: Growing Up in Harper Lee's *To Kill a Mockingbird*
Akademický rok: 2015/2016
Vedoucí práce: Mgr. Petra Kalavská
Oponent práce: Daniel Sampey, MFA

Kritéria hodnocení		Hodnocení 1 - 2 - 3 - 4
Všeobecná charakteristika	Splnění zásad zpracování práce a naplnění stanoveného cíle	1
	Logická struktura práce	
	Vyváženost teoretické a praktické části	
Teoretická část	Kvalita uvedení do širšího kontextu	1/2
	Tematická relevance teoretického úvodu k cíli práce	
Praktická část	Vhodnost využití primárních zdrojů pro podporu/ilustraci argumentace	1
	Rozsah a hloubka vlastní analýzy	
	Relevantní a srozumitelná argumentace a interpretace	
Práce s odbornou literaturou	Kvalita, množství a relevance zpracované literatury	1
	Kritický přístup ke zdrojům	
Formální stránka	Dodržení doporučených pravidel a norem formální úpravy (směrnice FF UPa)	1
	Kvalita vědeckého aparátu, příloh, tabulek a obrázků	
	Dodržení požadovaných citačních a bibliografických norem	
Jazyková úroveň	Gramatická přesnost a komplexnost	1/2
	Slovní zásoba	
	Koheze a koherence	
	Interpunkce a stylistické aspekty	

Slovní vyjádření k hodnocení bakalářské práce:

This extremely well-researched and well-written BP highlights several interesting perspectives on Harper Lee's canonical novel. One impressive aspect throughout the BP is the use of sources in German, French and English, although one wonders why absolutely no Czech references are used at all when so many great ones are available, e.g. on the American South. But in general the secondary sources are used to great advantage in terms of specificity and detail to support the BP's arguments. Overall there is nice mixture of standard canonical secondary works on the novel (Buckley, Bakhtin, Moretti) with particular sources emphasizing women's issues, gender roles, the grotesque, "Southern Values" (especially those of family), along with historical and philosophical outlooks.

Chapter 1 characterizes the work as a "typical Bildungsroman" (12), outlining standard definitions and giving examples of how *Mockingbird*, especially the emotional development of Scout, fits the

genre. The trope of "Southern Womanhood" is traced in Chapter 2 from "long before the Civil War" (17) to the mid-20th century, defining archetypes like the "belle" and the "ideal little girl" (19) in the society. Again, Scout's thwarting of these stereotypes as a "noisy aggressive tomboy" (23) is mentioned, but besides the general categories "behavior, manners and attire" one would like a few specific citations from the book – e.g. events or even quotes from Scout herself – as further delineation of this unorthodox (for the time) rendering of a future southern woman.

For this reviewer the BP really takes off in the two sections of Chapter 3, "Gender Controversy: Scout's Rebellion and Conformance," probably because the BP text specifically cites the novel quite often to give clear examples of the arguments presented. In 3.1 "Maycomb's Gender Barriers" are explored in terms of both how Scout transgresses them and how she allows them to contain her; here several arguments are presented regarding Scout's heteronormativity, and the BP author weighs the evidence and defines his own position clearly in a very sophisticated way (25-26). The three "Major Parental Figures" – Atticus, Calpurnia and Miss Maudie – are explored in 3.2, with again the most interesting aspect being each's influence (or lack thereof) on Scout. Issues such as power, appearance vs. reality, code-switching and tolerance of difference are exemplified, and even the intriguing contrast of southern woman and "southerner," the latter of which Scout "is in danger of becoming," not the former, according the BP's citation of Kathryn Seidel. (33)

This BP was quite satisfying and interesting to read and the author is to be commended on his fine research and his application of his findings to put forth deep conclusions. Well done.

V ý s l e d n á k l a s i f i k a c e * (možnosti klasifikace - <u>v ý b o r n ě</u> , velmi dobře, dobře, nevyhověl)	v ý b o r n ě
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Doporučuji / ~~Nedoporučuji~~ diplomovou práci k obhajobě.

Dne: 20.1.2016

Daniel P. Sampey
Podpis oponenta práce

