

Písemné hodnocení bakalářské práce

Autor/ka BP: Adela Landovska
Název práce: A comparative analysis of the ways Divergent and The Hunger Games handle the coming-of-age narrative (Tris and Katniss)
Vedoucí práce: David L. Palatinus PhD

Hodnotící kritéria	Splňuje bez výhrad	Splňuje s drobnými výhradami	Splňuje s výhradami	Nesplňuje
A. Obsahová				
V práci jsou vymezeny základní a dílčí cíle, které jsou v koncepci práce patřičně rozpracovány. Cíle jsou adekvátně naplňovány.	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Práce splňuje cíle zadání.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Studující využívá a kriticky vybírá primární a/nebo sekundární literaturu.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Práce má vymezen předmět, je využito odpovídajících metodologických postupů.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Výstupy výzkumných částí jsou adekvátně syntetizovány a je o nich diskutováno.	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
V práci je využita odborná terminologie a jsou vysvětleny hlavní pojmy.	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
V práci jsou formulovány jasné závěry, které se vztahují ke koncepci práce a ke stanoveným cílům.	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
B. Formální				
Práce vykazuje standardní poznámkový aparát a jednotný způsob citací v rámci práce, je typograficky jednotná.	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Studující dodržuje jazykovou normu, text je stylisticky jednotný.	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Text je soudržný, srozumitelný a argumentačně podložený.	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
C. Přínos práce*	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
D. Posouzení původnosti textu				
Zjištěná shoda textu (dle IS STAG/Theses):	0 %			

Slovní hodnocení významu zjištěné shody:

The candidate's thesis documents its sources in a standard manner.

Slovní hodnocení práce:

Ms Landovska's thesis offers a comparative analysis of the respective coming-of-age narratives of the Hunger Games, and the Divergent franchises. The thesis begins with a brief (perhaps all too brief for the ambition and the potential scope of the project) overview of post-apocalyptic genre fiction. We see some potentially very interesting insights and observations here (especially as far as the beginnings of the genre are concerned, and in regards to some classical literary examples that serve as a springboard and inspiration to more contemporary examples - at least as far as patterns and typologies are concerned. The discussion of Robinson Crusoe as a precursor to later post-apocalyptic narratives focusing on the survival of the individual and on the ways social structures are reestablished is particularly interesting. It's unclear how these discussions tap into the analysis of coming-of-age narratives, nevertheless.

The thesis then continues with a somewhat formulaic and mechanical reading of the protagonists of the Hunger Games and of Divergent, respectively. The author focuses on three aspects: agency, responsibility, and performing womanhood. These are all interesting and relevant choices in terms of approach, but I feel the analysis remains superficial and somewhat lacking proper theoretical contextualization and reflection.

Chapter 5.2 carries a lot of potential as it attempts to clarify the difference between a coming-of-age female hero and a young adult female hero, but then we only get to read a very brief, and mostly only partially accurate, assessment of Hollywood's take on the young-adult genre, and on the changing habits of audiences opting to go to a movie theatre. I'm not sure I can agree with the statement that 'Hollywood acknowledged the vast audience hungry for young adult production, which resulted in movies of this genre' (p 45), or that indeed it would be 'very cheap to turn young adult novels into movies' (p45). The productions in question constitute counter-examples themselves, with a budget of 78 million dollars for just the first Hunger Games film, and 160 million for Mocking Jay Part 2, and 85 million for Divergent, and over 110 million for Allegiant. Most of the observations of this chapter fail to account for the differences between the young-adult hero and the coming-of-age hero. The rise of the female protagonist and the various young-adult fiction genres will have more to do with the shifting trends in genre fiction preferences, and their political embeddedness. They'll have also to do with our increasing sense of crises in our historic time, and the young-adult protagonist emerges more like a symbolic character that inherits / is born into a world of crisis that is not their creation yet it is up to them to try and navigate it (at a bare minimum) or make it better. Young-adult and coming-of-age narratives, whilst offering heroes that are easy to relate to, also operate with formulaic patterns that are on the one hand key to the aforementioned reliability, and on the other hand they enable a framework within which building words and narrative universes is relatively calculable. This is both a key to their success - and also to their failure sometimes (see for instance the criticisms directed at Allegiant).

I feel the conclusion is still very brief and more like a summary of all the things you did rather than a synthesis of your findings, but I understand that you won't have time to make more substantial changes.

The overall structure of the thesis is good, although the argumentation could be more detailed and the analysis more detailed and could do with a bit more use of the pertaining theories of both young-adult fiction and the representations of young-adult female protagonists.

Práce splňuje požadavky na udělení akademického titulu Bc.:

ANO

Práci doporučuji k obhajobě:

ANO

Náměty pro obhajobu:

1) Why do you think there was an apparent connection between coming-of-age narratives and the post-apocalyptic genre in narratives produced in the first two decades of the 21st century? Why do you think these narratives made such good material for adaptation to the big and the small screen (i.e. film and television), respectively?

2) On page 12 you call attention to the link between the Anthropocene epoch and cultural imaginaries of post-apocalyptic scenarios - but then you don't unpack this intricate (albeit rather straightforward) relation. Can you perhaps elaborate on why post-apocalyptic fiction appears to be so conducive to depictions of the Anthropocene - an vice-versa?

Datum: 19.08.2022

Podpis: _____