

Abstract

This bachelors thesis looks at the work of Irma Geisslová through the lens of dichotomy “public“ vs. “private“. The theoretical section defines those essential terms, “public“ and “private“, and then extends the dichotomy with third term, “intimate“. The theoretical section then introduces two specific subgenres of the diary, poetic diary and *journal intime*. Second part of the thesis aims to create two portraits of Geisslová’s work, public and private, which are followed by analysis of Geisslová’s intimate diary from 1896. The analysis focuses on composition, themes and motifs of the diary. The diary is unique in its monothemacity, to which all the motifs are subordinated to. Additionally, although the diary is mostly isolated from other private work, it contains motifs that permeate both the private work and the diary.

Key words: Poetry of 19th century, Irma Geisslová, diary, public, private, intimate, women