

# POSUDEK DIPLOMOVÉ PRÁCE

KATEDRA ANGLICKÉHO JAZYKA A LITERATURY PedF UK

**Autor práce:** Barbora Křížová

**Název práce:** Katherine Mansfield in Themes and Motifs of her Poetic Creation

**Vedoucí práce:** PhDr. Tereza Topolovská Ph.D

**Rok odevzdání:** 2016

**Rozsah práce:** 71 stran bez příloh

**Posudek:** Oponenta

**Autor posudku:** Bernadette E. Higgins MA

Posuzovaná oblast	Zvažovaná kritéria	Zvažovaná kritéria Body (0-5)
<b>1. Odborný kontext</b>	Orientace v pojednávané problematice, odborné zázemí a širší přehled o disciplíně, znalost a uplatnění odborné terminologie, reprezentativnost a aktuálnost použité odborné literatury, variabilita odborných zdrojů a schopnost jejich syntézy	3
<b>2. Výzkum</b>	Stanovení a splnění cílů, formulace hypotéz, vhodnost a relevance metod a zvolených postupů, jasnost formulace a interpretace závěrů práce	2
<b>3. Struktura a forma</b>	Přehlednost struktury, členění, řazení a proporčnost kapitol a oddílů, návaznost a provázanost textu, konzistentnost úpravy práce, odpovídající rozsah práce, poznámkový aparát, adekvátnost a provedení příloh, odpovídající úroveň citační praxe	3
<b>4. Jazyková úroveň</b>	Celková úroveň jazykového projevu, přesnost, rozmanitost a čtivost formulací, absence gramatických, lexikálních a pravopisných nedostatků, úroveň odborného stylu	4
<b>5. Věcná správnost a přesvědčivost</b>	Hloubka a kvalita provedených analýz, faktická, věcná a obsahová správnost, podloženost, aktuálnost přístupů, schopnost argumentace a kritického myšlení, schopnost náležitě formulovat a interpretovat zjištění	3
<b>6. Originalita</b>	Přínos práce, samostatnost zpracování, původnost myšlenek, kreativita a zaujetí danou problematikou, možnosti dalšího rozvíjení, celková náročnost a pracnost, potenciál práce (navázání na výzkum či aplikace jeho výstupů v praxi)	3

1. Bodové hodnocení na škále 1-5 (5 bodů maximum), 0 bodů z jedné či více posuzovaných oblastí automaticky znamená, že práce není doporučena k obhajobě. vedoucího práce oponenta

2. Výsledná známka zahrnuje hodnocení posudku vedoucího práce, hodnocení posudku oponenta a hodnocení výkonu studenta v průběhu obhajoby. doporučuji nedoporučuji k obhajobě

## **Celkové zhodnocení práce (včetně kritických výhrad):**

Though it is perhaps an exaggeration to say that Mansfield was “almost forgotten” (p. 1) in the course of the twentieth century, this thesis is a welcome exploration of a very under-analysed topic, the poetry of Katherine Mansfield. The author has clearly immersed herself in a deep pool of literature related to Mansfield, biographical and critical, as well as her short stories, letters and poetry, and this profound knowledge is evident in the connections and observations she makes throughout the thesis. Her style is also extremely sensitive, accomplished and lucid.

The theoretical part of the thesis is mainly devoted to biographical information about Mansfield, because, for the author, one of the “main questions which come to mind” is “How does the writer succeed in projecting her life into her poems?”. This focus on the biographical means that the theoretical part comprises an overview of Mansfield’s life and work – her New Zealand childhood, time in Europe, her literary influences, particularly Woolf and Lawrence (who incidentally had a working-class, not middle-class background (p. 19) and the various forms of her writing – letters, journals, short stories

and, finally, poems. The author mentions the recent discovery of some poems, written by Mansfield when only 22, which she feels, when published, might generate renewed interest in this neglected area of her work. She ends the theoretical part by mapping out the motifs which will be analysed in the practical part.

The author is utterly convinced of the value of the biographical approach to exploring a writer's work. She justifies it at one point by quoting one of the major influences on Mansfield, the philosopher Henri Bergson - "The events in Mansfield's life are immensely important because "the feelings and thoughts which the artist suggests to us express and sum up a more or less considerable part of his history" (Bergson 17) (p.27). But in this section of Time and Free Will Bergson was talking of the richness and intensity of experience artists bring to their work rather than making a point about the importance of knowing an author's biography. It would have been interesting had the author acknowledged critiques of biographical criticism (biographical fallacy) and argued for rather than assumed its value. Though the author clearly admires Mansfield immensely, at times the biographical approach rather denigrates her achievement, e.g. when the author writes "Virginia Woolf, once said about her: "No one felt more seriously the importance of writing than she did" (Woolf *Essays* 357). Writing was a kind of therapy for Mansfield." (p. 17) and at other times leads to unsupported speculation, e.g. "because of her childlessness she thought of children even more" (p. 45) or "As children seek attention in the poems and short stories, it is in fact Mansfield who expresses her desires." (p. 50).

The practical part of the thesis is much more interesting as the author considers the poems in terms of motifs of nature (the sea, the wind), family, children, love and relationships, faith, memories and, finally, loneliness and death, and her extensive and profound knowledge of Mansfield's work allows her to relate the poetry to her other writings. At times the author reflects on the formal qualities of the poems, e.g. in sections 4.1 and 4.2 on the wind and the sea (especially *A Day in Bed*, *Spring Wind in London*, *A Little Boy's Dream*) but these are sadly not great in number. Perhaps a focus on the aesthetic qualities of Mansfield's poetry could be the subject of future research by the author.

### **Témata a náměty k diskusi při obhajobě:**

Does the author of the thesis believe that it is necessary to have information about the life of a writer in order to appreciate their work? Despite the extent to which Mansfield clearly reflected her life experiences in her work, can the author imagine approaches to her work other than through biographical criticism?

Given Mansfield's comment on the writing of *Miss Brill*, that she "read it aloud – numbers of times – just as one would *play over* a musical composition" (p. 24), to what extent does the author think the influence of music had on the formal qualities of her poetry.

Does the author think that the poems of Mansfield have any value other than biographical?

**Práci tímto:** doporučuji

**Datum:** 14.1.2017

**Podpis:**

Bernadette E. Higgins MA