

This thesis is the monographic study about the literary works of Milada Součková. It addresses methodological issues and includes a detailed interpretation of her literary works. These works are perceived as a literary unity which undergoes various transformations yet it always retains its structural identity. The individual works retain their independence and can be seen as complete works in themselves. The integral principle in this exposition is the motive of memory which interlaces the studied material. The exposition was not led by any predefined or previously established methodology, but instead, it was built gradually and with respect to the studied material. The study follows the artistic methods and expressions used by the author while attempting to explain their internal dependencies. Further, it attempts to emphasize the significant axes which unify the author's individual works, especially with regards to the changes in her cultural and existential status, i.e. her exile to the United States. It gives insight into the poetic structures in Součková's literary opus, which makes possible to draw conclusions about the poetics as well as about other factors external to her literature. Ever since her very first publication, her poetics contain an autobiographical discourse. This is observed, when by the means of narration, her poetics are being transformed into the subject of her own understanding. This way, she simultaneously reveals and conceals her own intimate being. In the transformations of reality and being, the fundamental moment for locating a fixed point is the past evoked by the means of memory. Through the power of language, memory ceases to simply represent the past. It obtains a meaning which is hinged on time, place and circumstances that evoked the memory. The meaning of a certain place or an event in reality may be recurrent. That is why issues of memory are closely related to the issues of time.