

## POSUDEK DIPLOMOVÉ PRÁCE

KATEDRA ANGLICKÉHO JAZYKA A LITERATURY PedF UK

**Autor práce:** Sabina Tlamková

**Název práce:** The Portrayal of Female Family Members in Selected Works by Chimamanda Ngozi Adichie

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

**Rok odevzdání:** 2016

**Rozsah práce:** 68 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	4
<b>2. Výzkum</b>	Stanovení a splnění cílů, formulace hypotéz, vhodnost a relevance metod a zvolených postupů, jasnost formulace a interpretace závěrů práce	3
<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	4
<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)	2

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

The thesis deals with a very interesting topic, probably the most prominent in the works of Adichie, namely the situation of women. Her stated aims in her introduction are ambitious – to discover the extent to which Nigerian women are emancipated or subjugated, to explore whether the phrase “patriarchal society” means the absence of women's rights, and the degree to which traditionalism and modernity impact on Nigerian women today. Her overview of the complex history of Nigeria in the theoretical part of the thesis (which is rather long as a proportion of the thesis as a whole) touches on a number of interesting aspects and clearly distinguishes the differences in the situation facing women in pre-colonial, colonial and post-colonial Nigeria. She is also sensitive to the ethnic diversity of the country. She draws attention to the numerous manifestations of women's political agency during the colonial period, e.g. the Igbo Women's War of 1929 (p. 16) and the post-colonial loss of such freedom. On the whole, though the ambitious scope of the historical overview at times leads to too great a compression, the author marshals a great deal of information with aplomb.

When the author turns to the portrayal of women in Nigerian literature in section 2 of the theoretical part, however, she displays a less firm grasp of her material, using a rather reductive description of a homogenous

'Western voice' in feminism and seeming to suggest that the concept of Womanism was of Nigerian origin. The subsequent section on Adichie's life and work also indicates a lack of profound study of feminism, repeated what must have been a misquote/mishearing on the part of the journalist who reported that Adichie stated she wanted to be called 'Miss' (which no feminist, whether Nigerian or Western would ever desire). She also asserts that Adichie's feminism is 'new and unique' (p. 28), without giving any evidence to support to these claims.

The author structures the practical part by focusing on various topics – two of which, the absent mother and financial dependency, are missing from the contents page incidentally – the most interesting of which is probably her exploration of silence in the works she discusses. The author calls this 'an invisible weapon' and clearly shows how the silencing of women (reflecting the political silencing of Nigerian citizens) is negative, as shown through Eugene's bullying of his family in *Purple Hibiscus*, but also sees how it can be a 'tool of self-defence', a space for intimacy, or even for the plotting of the murder of Eugene. These topics seem slightly randomly chosen and are discussed at varying length, e.g. the section on the absent mother figure (pp 50 – 51) seems rather perfunctory, particularly as it comes after the more nuanced discussion of silence, and is rather abruptly concluded. On the whole, the practical section feels a little scattered in its focus and a dense textual engagement is mainly lacking. But there are a great many strengths in the work, not least the extensive historical knowledge displayed and the wide-ranging secondary material used well to support her exploration of the theme. And the conclusion nicely summarises this exploration. The style is also extremely clear and generally lacking in grammatical faults.

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

Chimamanda Ngozi Adichie's 'We Should All Be Feminists', to which the author refers in her thesis (p. 28), clearly made a huge impact globally (e.g. it was recently announced that every 16-year-old in Sweden is to be given a copy). Is it really a 'new and unique' definition of feminism as the author of the thesis claims? And if neither new nor unique, what are the qualities which have made it so popular?

Can the author say something about her understanding of 'Womanism' beyond Nigeria? (p.22)

**Práci tímto:** doporučuji

**Datum:** 20.5.2016

**Podpis:**