

**POSUDEK BAKALÁŘSKÉ PRÁCE**  
**KATEDRA ANGLICKÉHO JAZYKA A LITERATURY PedF UK**

**Autor práce:** Veronika Skřenková

**Název práce:** Italy, its Culture and Ambience in the Lives and Works of George Gordon, Lord Byron and Percy Bysshe Shelley

**Vedoucí práce:** doc. PhDr. Petr Chalupský Ph.D.

**Rok odevzdání:** 2016

**Rozsah práce:** 60 stran bez příloh

**Posudek:** Oponenta

**Autor posudku:** Bernadette Higgins MA

<b>Posuzovaná oblast</b>	<b>Zvažovaná kritéria</b>	<b>Body (0-5)<sup>1</sup></b>	
1.	<b>Celková charakteristika</b>	Splnění zásad zpracování práce, adekvátnost titulu práce, naplnění stanoveného cíle, logická struktura práce, vyváženost a propojenost teoretické a praktické části	<b>2</b>
2.	<b>Teoretická část</b>	Stanovení a splnění cílů, prezentace různých teoretických přístupů k řešení problému, jejich kritické posouzení a zvolení relevantní teoretické základny pro realizaci praktické části	<b>1</b>
3.	<b>Praktická část</b>	Vhodnost a aplikace zvolené metodologie, jasnost formulace hypotéz, relevantní a srozumitelná argumentace a interpretace získaných výsledků, jasnost formulace závěrů práce	<b>3</b>
4.	<b>Jazyková úroveň</b>	Gramatická správnost a komplexnost, slovní zásoba, koheze a koherence textu, interpunkce a stylistické aspekty, celková úroveň jazykového projevu	<b>4</b>
5.	<b>Struktura a forma</b>	Přehlednost struktury, členění, řazení a proporčnost kapitol a oddílů, konzistentnost úpravy práce, odpovídající rozsah práce, adekvátnost a provedení příloh	<b>3</b>
6.	<b>Práce s odbornou literaturou</b>	Kvalita, množství a relevance odborných zdrojů, kritický přístup ke zdrojům, odpovídající úroveň citační praxe	<b>4</b>

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

This thesis has many strengths – the dramatic flair of the author (the introduction begins “It was almost a moment of revelation...” (p. 2) and her clear enthusiasm for her chosen topic, a stylistic aplomb and at times poetic turn of phrase, a confidence in propelling her narrative forward and a huge amount of solid research. Her stated aim is to uncover the inspiration for some of the poems written by Byron and Shelley in Italy and to ascertain the extent to which their poetic styles “were influenced and shaped by their stay in Italy” (p. 2), the kind of influence Italy had on them, be it literary, cultural, political or historical, and the different qualities of their experience in their chosen land of exile. Relying heavily on Mead's *Italy in English Poetry* the author provides an initial contextualising overview of the topic, then she outlines the biographies of both poets and follows first Shelley, on his journey from Milan via Venice, Bologna, Rome and Florence to Pisa, and then Byron to, amongst many cities, Milan, Verona, Venice, Rome and Ravenna, home of his beloved Teresa. This means that the structure is defined less by a dialogue between theoretical and practical parts and more by a chronological narrative through a landscape and, in fact, there is little interest expressed in the question of what biographical information can tell us about the nature and quality of the poems as works of literature rather than records of travel. As a kind of literary travelogue it brings together a wealth of secondary material and an attractive narrative energy. In fact, the author frequently presents the work thus, e.g. p. 44 “Once again, from the point of view of a modern tourist”, or, in the conclusion, “The literary journey through Italy with Shelley and Byron is coming to an end and it has certainly been a remarkable one.” (p. 61)

What is missing is more of a sense of the poems as texts. The reason we might be interested in following the travels of Shelley and Byron is because they were great poets and it is a shame that more focus is not placed on their literary achievement. For example, one of Shelley's greatest poems, 'Ode to the West Wind', is mentioned three times in the thesis as being a poem inspired by his time in Italy, and the importance of nature to Shelley is also stressed more than once, yet the poem is not analysed at all. And when one of his nature poems, 'Lines Written Among the Euganean Hills' is discussed a little, it is from the point of view of geographical accuracy rather than its aesthetic qualities, “The poet, looking down from a hilltop, admires the view of “the waveless plain of Lombardy”<sup>16</sup>, which is geographically not very accurate, and he goes even further and remembers Venice (which also would probably not be visible from the spot)” (p. 19). Obviously, the scope of the thesis – considering the experience of two poets - would not allow for an in-depth analysis of all the works mentioned, but a representative small selection could have served as a means of focusing on the actual texts of the authors as poems, rather than as adjuncts to a travelogue, entertaining and informative though it may be, and, it must be said that as a literary travelogue it does bring together a wealth of secondary material and a very attractive narrative energy and skilful marshalling of the references sourced. In fact the author frequently presents the work in this way, e.g. (p. 44) “Once again, from the point of view of a modern tourist...” (p. 44), or, in the conclusion, “The literary journey through Italy with Shelley and Byron is coming to an end and it has certainly been a remarkable one.” (p. 61)

Another danger of taking too biographical an approach is the temptation to ascribe motives or make judgements on little evidence, which can at times seem like a gross impertinence, e.g. of Shelley, (p. 22) “he was far better with words and birds and water than he was with people” (how does that chime with describing Shelley later as being “the glue” holding the circle of friends (including Leigh Hunt and Byron) together “a position which he must have enjoyed”? (p. 32) Or poor Claire being described in a footnote as having “forced herself” on Byron, one of the most notorious libertines to have lived (by all accounts, she may have 'thrown herself' in his way). (p. 14). I therefore suggest some questions to the author on the nature of biographical criticism as she clearly has a very solid knowledge of her subject matter and her reflections would therefore be valuable.

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

Is there something about Romantic poets in particular which drives us to take a biographical approach to their work?

What are the advantages/disadvantages of such biographical criticism?

## **Práci tímto - doporučuji**

**Datum: 20.5.2016**

**Podpis:**