

POSUDEK BAKALÁŘSKÉ PRÁCE
KATEDRA ANGLICKÉHO JAZYKA A LITERATURY PedF UK

Autor práce: Zuzana Čuhaničová

Název práce: The Political and Historical Context of the bog poems of Seamus Heaney

Vedoucí práce: Bernadette Higgins MA

Rok odevzdání: 2017

Rozsah práce: 52 stran, bez příloh

Posudek: Vedoucího práce

Autor posudku: Bernadette Higgins MA

Posuzovaná oblast	Zvažovaná kritéria	Body (0-5)¹	
1.	Celková charakteristika	Splnění zásad zpracování práce, adekvátnost titulu práce, naplnění stanoveného cíle, logická struktura práce, vyváženost a propojenost teoretické a praktické části	5
2.	Teoretická část	Stanovení a splnění cílů, prezentace různých teoretických přístupů k řešení problému, jejich kritické posouzení a zvolení relevantní teoretické základny pro realizaci praktické části	4
3.	Praktická část	Vhodnost a aplikace zvolené metodologie, jasnost formulace hypotéz, relevantní a srozumitelná argumentace a interpretace získaných výsledků, jasnost formulace závěrů práce	4
4.	Jazyková úroveň	Gramatická správnost a komplexnost, slovní zásoba, koheze a koherence textu, interpunkce a stylistické aspekty, celková úroveň jazykového projevu	4

5.	Struktura a forma	Přehlednost struktury, členění, řazení a proporčnost kapitol a oddílů, konzistentnost úpravy práce, odpovídající rozsah práce, adekvátnost a provedení příloh	5
6.	Práce s odbornou literaturou	Kvalita, množství a relevance odborných zdrojů, kritický přístup ke zdrojům, odpovídající úroveň citační praxe	5

Celkové zhodnocení práce (včetně kritických výhrad):

This thesis is profoundly thoughtful and thorough and explores the theme of Seamus Heaney's 'bog poems' in their political and cultural context with great clarity and sensitivity. The author very clearly sets out the aims of the thesis in her introduction, pointing out that she intends not only to contextualise the poems but also to discuss “the question of mixing political matters with art” (p. 7), and so this constitutes the third and final section of the theoretical part, the first two parts focusing on the history of Ireland, particularly of “the Troubles”, the period of conflict which lasted from the late 60s to the late 90s, and Heaney's own development as a poet in this period.

The overview of Ireland's troubled history with Britain is very skillfully managed (a slip on p. 9 refers to Ireland's rather than England's history, on p. 16 overstates the frequency of tarring and feathering as a punishment - it was very popular in the 70s but the beatings and shootings, including 'knee-cappings' were more used, – and in her summing up in the conclusion she refers to “Ulster republicans” (p. 46) a pretty much impossible collocation). The author outlines the long, sorry history of Ireland, mapping out the development of two 'tribes' in the north of the country. She then discusses some of the influences on Heaney's development as a poet, without veering into a needless biographical excursion, and finally discusses the debate about the connection between art and politics, mentioning the Romantics as foreshadowing the Irish poets in their experience of “the difficult balancing on the edge between poetry and politics” (p. 24) (it would have been interesting to hear more about this comparison). Her characterisation of the debate and use of the statements of the literary critics and poets involved in it are particularly admirable.

The practical part features close readings of each of the 'bog poems', which are thoughtful and clearly indicate a deep knowledge of the texts. The slightly curtailed conclusion to the analysis of the final poem, Kinship, is a little disappointing, but on the whole the author shows great insight and also great adroitness in marshalling the views of literary critics on the poems. Her conclusion is as lucid and focused as her introduction.

The author writes with great fluency and expressiveness and works with an impressive number of sources and uses them extremely well, particularly in her outlining of the politics/art debate. She also enhances the quality of the presentation of the work by her inclusion of useful and pertinent photographs of the 'bog people' who inspired Heaney's poems. On the whole, the thesis is highly creditable both in the seriousness of its aims and the informed and polished quality of its execution.

Témata a náměty k diskusi při obhajobě:

1. The author describes (p. 20) Heaney as holding “the function of a tribal poet”, but also says he “embodies a kind of a voyeur that contemplates the victims of the conflict between the two 'tribes' – can she say more about these two claims and their coexistence?
2. Christine Hoff Kraemer said of Bog Queen - “*The fact that Heaney – a living, male poet – strives to identify with a dead, female queen sets this poem apart, and may serve as a rebuttal to*

those critics who see Heaney's embrace of dualistic, Jungian magna mater imagery as problematically gendered." Can the author say whether she agrees with the critic and also whether she finds Heaney's attitude toward gender problematic.

Práci tímto - doporučuji

Datum: 17. 5. 2017

Podpis: Bernadette Higgins