

Abstract

This thesis primarily explores the different ways of reflecting on Jewishness in Czech poetry published between 1923 and 1936. This is modelled on two interconnected levels. Firstly, the thesis documents the language of literary criticism at the time, especially in the thought-provoking reflections of Pavel Eisner. The prism of his and others' observations and propositions can be applied directly to poetic texts to evidence their second life and wider impact – their social echoes, auto/hetero-stereotypical reception, ethno-deterministic interpretations, and finally their inclusion in the lineage of “Jewish lyricism,” which is not to be taken as a matter of course. This is verified against and expanded upon through interpretations of the collections of poems by Otokar Fischer (*Hlasy*), František Gottlieb (*Cesta do Kanaán, Proměny, Bílý plamen*), and Viktor Fischl (*Jaro, Kniha nocí, Hebrejské melodie*) – i.e., by those authors who made Jewishness an explicit theme of their lyrical expression (or part of their lyrical auto-stylization).

This way, the thesis explores the ideas of the different spiritual dispositions of Jewish artists, attempting to answer how and in what relation to the original poetic production they were formulated. In other words, how the influence of the author's Jewishness on his work was interpreted, conceptualized, and discursively anchored by contemporary recipients, and how these interpretations changed depending on the social and cultural situation.

Key words:

Otokar Fischer, František Gottlieb, Viktor Fischl, Pavel Eisner, Jewishness, poetry, literary criticism