

Abstract

The purpose of this study is to present the literary works of Lodz Jews and their efforts to recognize Yiddish as a national language. It includes an analysis of sources, inspirations, biographies of prominent representatives and their artistic output. The work is an attempt to synthesize the interacting trends and currents characteristic of Jewish creativity in Poland at the beginning of the 20th century and their reflection in Yiddish literature in Lodz, with particular emphasis on the activities of the “Jung Yiddish”. The timeframe of the analysis is 1905-1921, covering the period from the 1905 Revolution to the breakup of the group.

The introduction discusses the methodology, the scope of the study, the sources used and the state of knowledge to date on the literature of Lodz Jews in the 20th century. The cultural and social contexts and the attitude of the partitioning authorities toward Yiddish are presented in detail. The profound changes in Jewish society brought about by the 1905 Revolution, World War I and modernization processes are highlighted. The author refers to postcolonial and feminist theories, allowing to show the crisis of Jewish masculinity and the need to redefine gender, corporeality and traditional male and female roles. This discourse forms the basis for an analysis of women's work, their image in literature and the socio-cultural background of gender relations. It also reveals the role of Lodz's Jewish intelligentsia, its cultural involvement and its efforts to recognize Yiddish as a national language. Much attention has been paid to the activities of Lodz's artistic and literary associations and their special role in the formation of the new Jewish identity.

The main part of the work focuses on the literary analysis of texts, appearing both in books and in the daily press, literary magazines and ephemeral publications. Special emphasis was placed on the work of members of the “Jung Yiddish” group, along with its central figure, Moses Broderson. Correspondence between members of the group, which sheds light on the backstage of their work, is also discussed. The last part of the work is devoted to the disintegration of the “Jung Yiddish” group, the reasons for the failure of its artistic mission and its influence on other literary circles, especially in America. The conclusions summarize the research and show the different attitudes of the artists in the context of the social and cultural changes discussed.