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Summary of the dissertation paper entitled “Between dailiness and metaphysics. Literary and documentary aspects of Chaim Grade prose texts”.

The paper presents studies on Chaim Grade's prose works, Polish-Jewish poet and novelist who was writing in the Yiddish language. The author remains unknown to the Polish audience, hence the necessity to introduce a separate chapter dedicated to his biography (Ch. “Biografia Chaima Gradego”). His prose works were not analyzed by native literary critics at length, henceforth the dissertation includes appropriate chapters that address pioneering difficulties with text's adaptation to the domestic readers (Ch. “Stan badań”; Ch. “*Yiddishkeit*, czyli gramatyka języka żydowskiego (na przykładzie zbiorów opowiadań *Klojz i ulica* oraz *Niemy minian*”).

After World War II Chaim Grade dedicated his writing effort mainly to the longer literary forms (although he did not entirely abandon poetry). His goal was to create the literary picture of the perished prewar Jewish community in Eastern Europe (mainly in the prism of its everyday life and metaphysics standings). To achieve his goal, he created a special three-dimensional technic which is thoroughly analyzed in chapter “Rozdział metodologiczny”.

Chaim Grade incorporated his new “art manifesto” in his dramatized philosophical tractate *Moja wojna z Hershem Rassejnerem*, where he was pondering about “the possible place of the God in the World after the Holocaust” and the art itself. The paper analyses this text in chapter “Micwa wykupienia z (umysłowej) niewoli”.

The next part of the dissertation (Ch. “*Szabaty mojej matki*, czyli o zniszczonych miejscach pamięci”) contains the analysis of the most autobiographical works by Chaim Grade, which the author dedicated to his mother – *Szabaty mojej matki*. Grade mentions his family, the last farewell moment that occurred minutes before the German invasion, his wander through Soviet Russia, and finally the empty Vilna Ghetto in 1945.

Chapter (Ch. “Mende tańczący”) presents the analysis of the next literary work of Chaim Grade titled *Studnia*. Peripeties around rebuilding the ruined well in the synagogue's courtyard

serve for Grade as an opportunity to discuss the whole gallery of Jewish characters from the upper-class to the lowest social strata.

Chaim Grade wasn't indifferent to the woman's fate in Jewish society. In *Aguna* he criticized the ruthlessness of the orthodox law – Halakha. In chapter “Spór o oryginalizm w cieniu przykutej łańcuchem”, the paper analyses Grade's way of thinking about community leaders who seem not to recognize women's right to remarry and to determine their faith. He presents alternative, more lenient (modern) interpretations of the Halakha.

The last chapter of the dissertation (“*Was is aufklärung? Dokument osobisty publicznego ja*”) presents the analysis of Grade's most ambitious literary work – *Jesziwa*. In this book, the author outlines in the most detailed way a life in the traditional religious school – yeshiva. He depicts every aspect of it (both good and evil), criticizes yeshiva's masters for being over-presents in their pupils' lives. The main question of this book is: whether one can truly live according to secular or religious ideals.