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# From manuscript to first printed edition. On the early variants of the poem *Ranny* by Tadeusz Różewicz

### *In statu nascendi* poems

Tadeusz Różewicz's output, poetic in particular, is an excellent object of study for both textual scholars and genetic critics. On the one hand, that is because of the considerable size of the author's archives, who in many volumes, those later in particular, included his manuscripts, thus revealing the intricacies of the process of writing, and, on the other, he modified previously written works not only by altering them, but also by creating the elements of new works on their basis. Sometimes in new selections of poems he returned to versions similar to his previous ones (*Wrzesień 1939*). Stanisław Jaworski wrote about "undeleted deletions" as Różewicz's peculiar "textual games" leading to a "double nature of the message."<sup>1</sup> In his seminal book entitled *Piszę, więc jestem* he traced avant-textes and the text of the poem +++ *Czas na mnie*.<sup>2</sup> Wojciech Kruszewski carefully analysed the creative process of the author of the laments for his mother, drawing from the rough drafts kept by the Museum of Literature, and studying consecutive editions and text modifications.<sup>3</sup> The researcher was apt in noting that:

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1 S. Jaworski, "Skreślenia – gry tekstowe Tadeusza Różewicza", in: *Przekraczanie granic. O twórczości Tadeusza Różewicza*, W. Browarny, J. Orska, A. Poprawa (eds.), Universitas, Krakow 2007, pp. 24–31. [Unless indicated otherwise, English versions translated from Polish]

2 About the variants of this poem wrote Przemysław Dakowicz. P. Dakowicz, „*Jeszcze jestem w drodze*”. O rękopiśmiennych wariantach wiersza \*\*\* [*Czas na mnie*] Tadeusza Różewicza, in: idem, *Poeta (bez)religijny. O twórczości Tadeusza Różewicza*, Lodz University Press, Lodz 2015, pp. 115–153.

3 W. Kruszewski, *Rękopisy i formy*, Wydawnictwo KUL, Lublin 2010, pp. 123–137.

the discussed poetry, being an original combination of simultaneously uncovered tendencies to include variants and being canonical, tendencies emphasising, on the one hand, the incessant dynamics, and, on the other, the persistence of the choices defined and used by the poet, hinders considerably any reflection intended to organise the extensive literary area subject to the sovereign and capricious will of the author of *Płaskorzeźba*<sup>4</sup>.

Kruszewski also discussed in detail the author's copy of the volume *Niepokój* (1947), tracing the markings in the texts which could have influenced the later variants of the work<sup>5</sup>. Różewicz himself mentioned when interviewed by Adam Czerniawski that: "My first poems would sometimes cover between twenty to twenty-five editions"<sup>6</sup>

In an article which discussed the various transformations included in "Opis wiersza" from the collection *Na powierzchni poematu i w środku*, Janusz Drzewucki referred to his conversation with Różewicz, during which, when asked about re-editing his works, the poet answered that "The author is entitled to changing any of his poems, especially shorten them, or even write them from scrap." Moreover, he did not become attached either to the original or any of the later versions of a work, and thus he suggested that if he wanted to, he could redo it "as he saw it fit."<sup>7</sup> Sometimes the process of modifying a text occurs in front of readers when the author read a poem during a poetry reading session. After one such meeting, Drzewucki wrote:

When (...) I asked him why while reading it he changed the text printed in the book, he told me that he did so during meet the author sessions quite often; suddenly he disliked a word or a phrase, so he did not read it, suddenly he noticed that a word or a phrase was missing somewhere so he improvised and added that which at that very moment he felt was missing.<sup>8</sup>

Różewicz as a poet "rewriting" himself was discussed by Andrzej Skrendo, who asked "how instability defined Różewicz's idiom", and studied consecutive editions

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4 W. Kruszewski, *Rękopisy...*, p. 151.

5 W. Kruszewski, "'Niepokój' Tadeusza Różewicza. Notatki do historii projektu artystycznego", in: *Ewangelia odrzuconego. Szkice w 90. Rocznicę urodzin Tadeusza Różewicza*, J.M. Ruszar (ed.), Wydawnictwo Narodowe Centrum Kultury, Warszawa 2011, pp. 39–54.

6 *Wbrew sobie. Rozmowy z Tadeuszem Różewiczem*, J. Stolarczyk (ed.), Biuro Literackie, Wrocław 2011, p. 100.

7 J. Drzewucki, "Opis wiersza 'Opis wiersza' Tadeusza Różewicza", *Twórczość* 2016, issue 10, p. 98.

8 *Ibidem*, s. 99.

of *Niepokój*<sup>9</sup>. In the editorial note to a National Library edition he prepared of Różewicz's *Wybór poezji* [Selected Poems] – the only edition of the poetry, which included notes and a critical analysis – realising the difficulty of such a description, the researcher admitted:

Tadeusz Różewicz is an author who intentionally changed his texts in various editions. As a result, one should assume that his works – mainly his poetic works – do not possess a basic version, they rather exist in many equivalent variants. That poses for an editor the insufficiently researched problems of the multi-variant nature and places his decisions in a context different from the processing of the works by other modern writers.<sup>10</sup>

Skrendo conducted a careful analysis of three versions of the poem *Ranny*: he treated the version from the collection *Niepokój* (1947) as the first one, the one published in *Poezje zebrane* from 1957 as the second, and a version from the Wydawnictwo Dolnośląskie edition of “Poezja” from *Utwory zebrane* from 2005 as the third. He concluded that the poem *Ranny* was a representative poem for the *Niepokój* volume “as along with each act of re-writing *Niepokój* it was re-written as well.”<sup>11</sup> That is not entirely true. Skrendo omitted 3 editions of *Niepokój* published between the volumes which he included in his comparison<sup>12</sup> and in which the poem was not re-printed: two PIW editions from 1963 and 1964<sup>13</sup>, in which Różewicz selected from *Niepokój* 14 representative works, and the Ossolineum edition from 1980<sup>14</sup>, in which he included 22 poems from *Niepokój*. Those editions did not include the discussed poem. Therefore, it was not as important for the author as *Maska*, *Róża*, *Ocalony* or *Lament*, which were included in every edition of *Niepokój* – regardless of whether it was a selection or collected works. The poem did return in an edition of *Poezje zebrane* (Ossolineum 1971, and 2<sup>nd</sup> edition: 1976) and in the related edition of *Poezje* (Wydawnictwo Literackie, Krakow 1988), as well as in the Lower Silesian edition of *Poezje* from 2005<sup>15</sup>. However, it did not appear in the PIW

9 A. Skrendo, “Przepisywanie Różewicza”, in: *Przekraczanie granic. O twórczości Tadeusza Różewicza*, pp. 32–45. Reprint idem, *Przodem Różewicz*, IBL PAN, Warsaw 2012, pp. 123–134.

10 A. Skrendo, “Nota edytorska”, in: T. Różewicz, *Wybór poezji*, BN, Wrocław 2016, p. CXLV.

11 A. Skrendo, “Przepisywanie Różewicza”, p. 41.

12 The researcher did that intentionally, explaining his decision in the note, yet the omission does not seem justified. If one considers other editions as well, the thesis on the representative nature of the poem *Ranny* for *Niepokój* is further weakened.

13 T. Różewicz, *Niepokój. Wybór wierszy*, PIW, Warsaw 1963, and T. Różewicz, *Niepokój. Wybór wierszy*, PIW, Warsaw 1964.

14 T. Różewicz, *Niepokój*, Ossolineum, Wrocław 1980.

15 Wojciech Kruszewski indicated the changes in the arrangement of the poems in consecutive editions of *Niepokój: Ranny* in the 1947 edition was one of the volume's closing poems, while in

edition in the *Złota kolekcja poezji polskiej* [The Golden Collection of Polish Poetry] series from 1995.

Leaving aside those not pivotal clarifications, allow me to return to the poem. In this article I shall trace the earlier variants of the poem *Ranny*, which Andrzej Skrendo omitted: the first one is the manuscript from Stanisław Różewicz's archive published in *Twórczość* in celebration of the poet's 95<sup>th</sup> birthday<sup>16</sup> (facsimile of the manuscript, which is probably the earlier version of the text), next two versions from the *Odrodzenie* archive (typescripts stored in the State Archive in Krakow), and the fourth: first printed version from that periodical (*Odrodzenie* 1945, issue 42, p. 2).

### In *Odrodzenie's* archive

The *Odrodzenie* weekly, a major literary journal in the latter half of the 1940s, established in Lublin by Jerzy Borejsza immediately after WWII, or, more precisely, towards its end, was published between 1944 and 1950. During the second period of its operations, i.e. from February 1945 to 1947, its editorial board operated from Krakow. Karol Kuryluk, appointed by Borejsza, was the journal's editor-in-chief.<sup>17</sup> Julian Przyboś was the editor responsible for the publications of poetry. He evaluated the poems sent to the journal. The journal consolidated the Krakow literary community, and it was the place where many young poets debuted. Tadeusz Różewicz also published his early works in *Odrodzenie*. He sent his first letter with a few poems to Przyboś from Częstochowa upon passing his matura exam. In response, he received a promise of publication and an invitation to a meeting in Krakow, which he accepted and took with him "several rough drafts of poems."<sup>18</sup> Kuryluk, according to the poet's own recollections, also was fond of Różewicz and valued him highly.<sup>19</sup>

The State Archive in Krakow, which holds the archive material of *Odrodzenie*, includes a separate collection of "Works sent to Przyboś for evaluation." Among those, there are, e.g. Tadeusz Różewicz's early poems. However, it does not include all the manuscripts or typescripts of the works which Różewicz published in the journal. Some of the surviving ones were not published in the journal.

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Poezje from 2005 it was one of the opening ones. Cf. idem, "'Niepokój' Tadeusza Różewicza...", p. 52.

<sup>16</sup> T. Różewicz, "Ranny" (manuscript), *Twórczość* 2016, issue 10, p. 4–5.

<sup>17</sup> Vide W.P. Szymański, „*Odrodzenie*” i „*Twórczość*” w Krakowie (1945–1950), Ossolineum, Wrocław 1981, and J. Natanson, *Tygodnik „Odrodzenie” (1944–1950)*, PWN, Warsaw 1987.

<sup>18</sup> Różewicz discussed that in detail in an interview by Jerzy Jarocki, vide "Goście Starego Teatru", in: *Wbrew sobie. Rozmowy z Tadeuszem Różewiczem*, J. Stolarczyk (ed.), Biuro Literackie, Wrocław 2011, pp. 214–215.

<sup>19</sup> T. Różewicz, "Tożsamość (wspomnienie o Karolu Kuryluku)", in: idem, *Proza* 2, Wydawnictwo Literackie, Krakow 1990, pp. 70–82.

The collection includes undated typescripts of 10 poems: *Kiedy odchodzisz*, *Poeta*, *Oszukany* (2 versions sh. 627 and 621), *Zabiłem*, *Miłość*, *Nasiona*, *Przebudzenie*, *Na widnokregu* (two typescripts with the same contents, sh. 633 and 639), *Elegia* (manuscript 641–2 and typescript 635 and 637) and *Ranny*. The poem *Ranny* has two versions (typescript with corrections, sh. 643) and typescript, sh. 637 and 639 (p. 638–blank). From among those, *Odrodzenie* published only three in 1945; all in a single issue, i.e. 42: *Elegia*, *Ranny* and *Na widnokregu*. The poem *Miłość* – probably rejected by Przyboś – was published in issue 3 of *Pokolenie* from 1946.

Six of the poems which survived in the *Odrodzenie* archive were included in the *Niepokój* volume (1947) – five under the same titles: *Ranny*, *Elegia*, *Na widnokregu*, *Miłość* and *Kiedy odchodzisz*, while one: *Oszukany* was published under a changed title: *Rok 1939* (and it was published under the same title in Różewicz's consecutive collections).

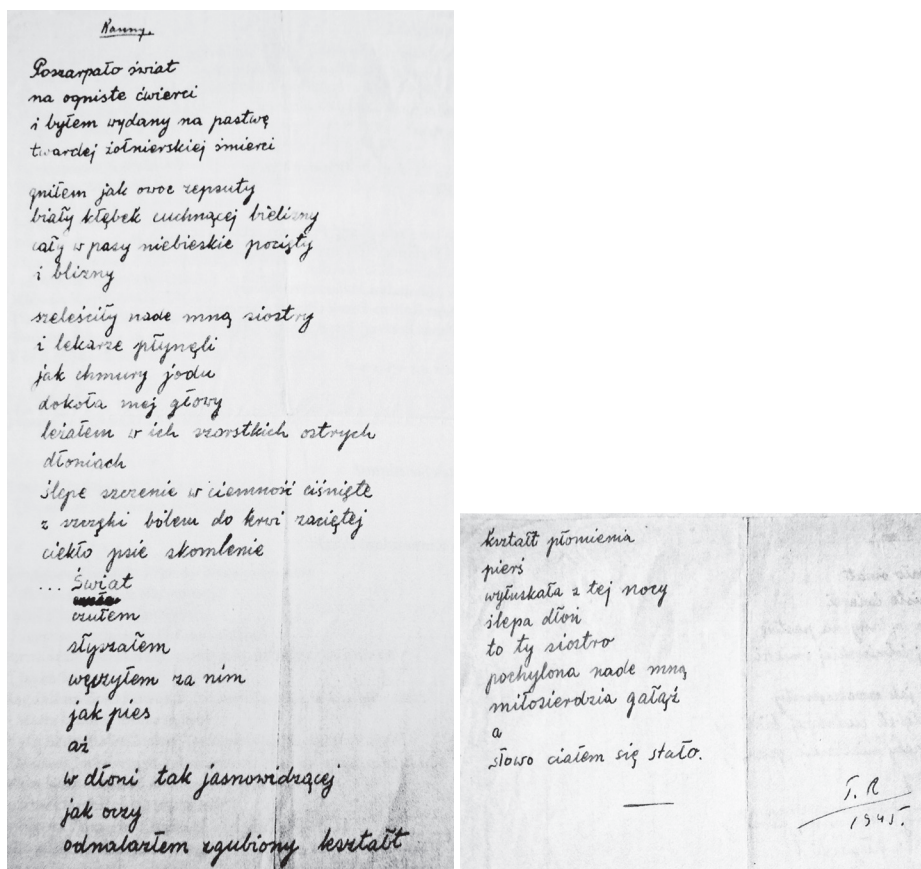


Photo 1. W1 version [Stanisław Różewicz's archive]

## Variant nature of the poem *Ranny*

Allow me to reference pre-publication versions (after Stanisław Jaworski) as W1, W2, and W3.

The first one, the only one in the form of a manuscript (W1), recorded in careful clear handwriting, includes only one correction: an illegible blurred word. The work is signed as T.R and dated as 1945.

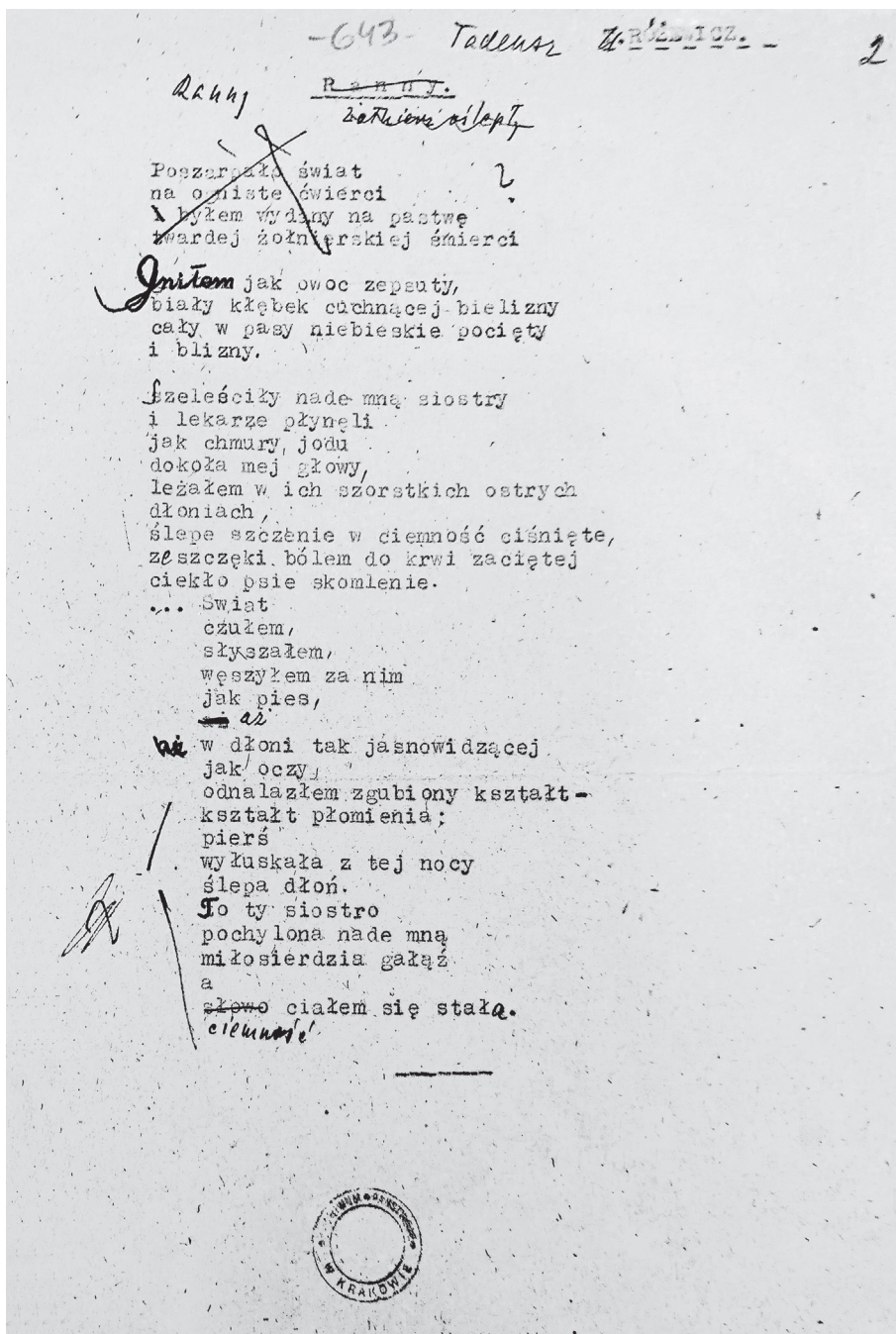
What is visible straight away in the first variant is a complete lack of punctuation (apart from a period closing the poem)! It is extremely significant considering the fact that the consecutive 3 versions included punctuation, which established the syntactic organisation of the text. Punctuation was gradually reduced in the versions of the poem which were published after the first edition of the *Niekopój* volume.

Różewicz sent the poem to the editorial board in a typed form.<sup>20</sup> The first typescript of W2 version kept in *Odrodzenie's* archive includes hand-written corrections, presumably – considering the handwriting – by the author himself. The sheet with the poem is smooth and white.

On the right, there is the author's surname inscribed in capitals. Różewicz struck the initial of his name and wrote it in full: Tadeusz. This version of the avant-texte offers a good depiction of the creative process. Already the title is significant. The original version of the title: *Ranny*, recorded in expanded print, was struck. Różewicz (?) proposed a new title: *Całkiem oślepy*. Yet, after some consideration, he returned to the previous version; he struck the new proposition and wrote again the word *Ranny*. The title enforces an interpretative frame for a poem, so any modification is always significant; it never serves a merely stylistic function.

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<sup>20</sup> Considering Różewicz's aversion to typing, the text was probably copied by someone else. He once said in an interview: "(...) I used to use a pen, with a wooden penholder, dipping the nib in ink. I wrote like that for many years. Until the 1950s. Then I transitioned to a fountain pen, then to a pen, but never to typing. I have never composed a poem using a typewriter, and I think that you cannot compose a poem using a typewriter. It was the wooden holder, the pen – those were the extensions of my hand, my body, and it always influenced in my case the shape of a poem, which was a living organism for me. Almost biological, sensory. If blood does not circulate through all the parts of a poem, then there are dead parts, which the energy, basically the blood of imagination and feelings does not reach, then those parts of a poem are best deleted, thrown away. All my letters are written by hand, so if someone receives my typed letter, it is not a letter from me." ("Kronika literacka, naukowa i wydawnicza", in: *Wbrew sobie. Rozmowy z Tadeuszem Różewiczem*, J. Stolarczyk (ed.), Biuro Literackie, Wrocław 2011, p. 178).

Photo 2. W2 version [editorial board of *Odrodzenie*, State Archive in Krakow, coll. 1169, ref. no. 66, sh. 643]

How does such an operation change the reading of a entire poem? On what do the readers focus? In the hospital scene, the emphasis is shifted from the wounds to blindness (wounded eyes? Eyes covered by bandages?) A record of sensory sensations clearly indicates that there is an intensification of the experiences of those senses which become sharper when sight fails, which are supposed to take over. Therefore, there is an emphasis on smell and hearing, in particular in the central part of the poem, in the first part of the strophoid marked by a paragraph indentation:

...świat  
 czułem  
 słyszałem  
 węszyłem za nim  
 jak pies  
 aż  
 w dłoni tak jasnowidzącej  
 jak oczy  
 odnalazłem zagubiony kształt –

...world  
 I felt  
 I heard  
 sniffed for it  
 like a dog  
 until  
 in my hand which saw as clearly  
 as my eyes  
 I found a lost shape –

The role of the eyes was played by touch (“which saw as clearly”). Therefore, the return to the originally proposed title abandoning the focus on blindness indicates that despite the wounds one can have a deep sensory perception of the world, which leads to cognition.

Allow me to return to the first stanza – one which was deleted by the poet and which never returned in any of the consecutive variants of the poem.

Poszarpało świat  
 na ogniste ćwierci  
 I byłem wydany na pastwę  
 twardej żołnierskiej śmierci



World torn  
 into fiery quarters  
 And was left as prey  
 to the harsh soldier death

Why did Różewicz abandon this initial strophoid? In the typescript sheet, right of the deleted fragment, the poet put a question mark, so he was hesitant about what decision he should make. Maybe the deletion of the strophoid was a result of, common in Różewicz's works, striving to fulfil Przyboś' maxim: the least words, the most content. The strophoid introduced into the remaining ones, directly outlining, the situation of war (fiery quarters, soldier death), yet even after its removal the reader continues to correctly read the poetic situation. Particularly so as the fact of leaving the title *Ranny* [wounded] is a sufficient suggestion.

The first word in the following stanza, which became the initial stanza after the first one was abandoned, was corrected by hand in such a way that it is impossible to read its palimpsest structure. We do not know what word Różewicz replaced with "Gniłem" [I rot]. However, considering the manuscript (W1), where the same word appeared (the difference being in the size of the initial letter: it is a lower-case letter in the manuscript), the correction might had been an indication of hesitation, which concluded in retaining the original choice with only a spelling alteration: the poet corrected in the first word the first letter from lower to upper case – due to the fact that after the deletion of the first strophoid, the second one became the poem's opening one.

Another change, which Różewicz did not retract, applied to the line arrangement. The conjunction "aż" [until] initially emphasised by placement in a separate line, Różewicz deleted and moved to the following line combining it with the following line

until in my hand which saw as clearly

Yet he withdrew from the idea restoring the conjunction to a separate line:

until  
 in my hand which saw as clearly

Thus he achieved a bigger distance between the images (Skrendo noticed that "the filling of a line with a proclitic is an obvious emulation of Przyboś' poetic practices."<sup>21</sup>) The line limited to "aż" stops the readers in reading between the record of the intensive perception of the world through the senses of smell and

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21 A. Skrendo, "Przepisywanie Różewicza", p. 38.

hearing and the record of touch, which became the most important in the context of the punchline: touch takes the function of sight, even more so, through a Biblical allusion, it is sanctified.

The poet focused more on the image concluding the poem. On the left-hand side of the typescript he marked the entire fragment of the poem, using vertical slightly perpendicular lines resembling a bracket, but he introduced only two corrections: he changed the initial letter of the final sentence: “To ty siostró” [It is you, sister] to upper case, and – more importantly – he changed the first word of the final line:

“**the word** became flesh”  
to  
“**darkness** became flesh” [emphasis by MWŁ]

The change is considerable. The Biblical message: “the word became flesh” refers to Christ – God, who took the form of man to redeem the world, more broadly: it means fulfilment, redemption, fulfilment of the prophecy, closing. In the context of Różewicz’s poem, it would be a type of fulfilment resulting from coming into contact with a substitute of love symbolised by a breast (as the “shape of flame”). The change of the word: “word” to “darkness” pushed away that fulfilment, suggesting failure and the rule of darkness. Completely different meanings are revealed when one compares that version with the final version, in which the description of the sister as the “branch of mercy” was substituted with the circumlocution “branch full of shade”. Różewicz also removed the final line with Biblical provenance, and the decision was not only a result of an attempt to synthesise the language (Skrendo discussed the change in detail analysing the final version of the ending<sup>22</sup>, indicating the oxymoronic nature of the opposition of the “hand” which “saw as clearly” and the “blind” hand:

The clear vision and blindness within the explicit plane remained in strong opposition, which utilised a metonymic mechanism: lightness vs. darkness. The contrast was duplicated and amplified further by the flame vs. night opposition.<sup>23</sup>

### W3

The second variant of the poem kept in the archive in the form of a typescript spreads over two sheets of white paper, and it constitutes a cleaned-up version after including corrections. The only thing that stands out is the title: above the final

<sup>22</sup> A. Skrendo, “Przepisywanie Różewicza”, p. 38–39.

<sup>23</sup> Ibidem, p. 38.

version (*Ranny*) there are typed characters resembling a palimpsest: the inscription (possibly a proposed new (?) title of the poem) was overlaid with X marks to blur it.

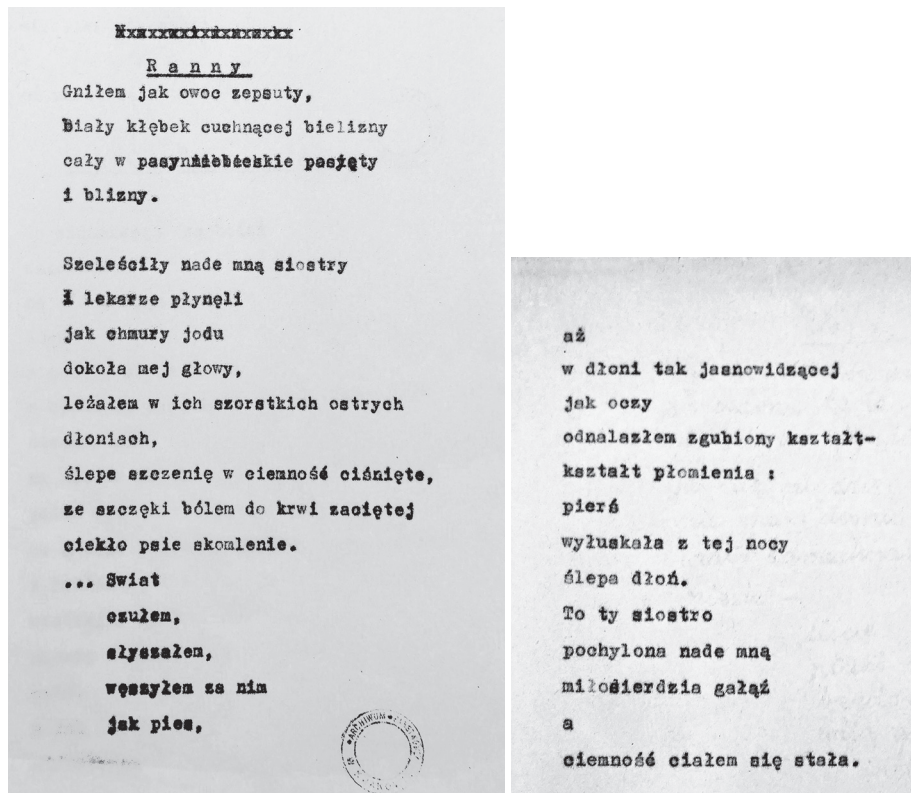


Photo 3. W3 version [editorial board of *Odrodzenie*, State Archive in Krakow, coll. 1169, ref. no. 66, sh. 637 and 639]

The arrangement of the strophoids was also changed. By using an indentation, Różewicz emphasised only a short central fragment being the record of intensive sensory experiences:

...world  
I felt  
I heard  
I sniffed for it  
like a dog

only to return to the original paragraph further in the poem, aligning it with its initial lines.

A researcher studying the archive might ponder why Różewicz sent to Przyboś a version with corrections instead of the final one. Did the young poet want to gain some advice from the master by retaining the corrections? Consult the changes with him somewhat, and share his doubts? Or maybe he visited the editorial board and made the corrections in front of Przyboś, and afterwards the text was copied “clean” by the journal? (“I took there,” Różewicz recalled [to Basztowa St. in Krakow, where the editorial board operated – note by MWŁ], “to Przyboś, Wyka, Kuryluk the first crops of my backward Muse.”<sup>24</sup>) It is difficult to answer those questions unequivocally. Some light is shed on the problem by a fragment of a letter from Przyboś to Różewicz written in July 1945, prior to the poem’s publication. Przyboś wrote:

I approved your poems for printing, and they should be published a week from now. Please, pardon my minor correction in *Ranny*; when you read it printed this way it becomes clearer.<sup>25</sup>

The sentence clearly indicated that Przyboś, without consulting the young poet, corrected his poems. However, if one considers the types of the modifications, some doubts prevail: can one consider the removal of the entire initial stanza a “minor correction”? Additionally, an analysis of the corrections in the typescript (W2) indicates Różewicz’s handwriting.

### The first printed versions

Those questions become even more interesting considering the fact that the version of the text which was published in *Odrodzenie*, i.e. the first printed version of the poem, was not identical to either of the discussed archived versions: it differed from the corrected version by one added word – an epithet specifying the eyes: “shot through” (“until / in my hand which saw as clearly / as shot through eyes”). Most probably that was the “minor correction” to which Przyboś referred. Interestingly enough, the version in the *Niepokój* volume retained the epithet. Using it changed the synthetic comparison into an oxymoronic one: the clearly seeing hand “as shot through eyes” is a blind hand. Blindness was emphasised, while sight via touch was subjected to doubt. The presence of the epithet or a lack of it was not only aesthetically significant. It had a major influence on the semantics of the text.

<sup>24</sup> “O prawdziwe oblicze pokolenia średniego”, in: T. Różewicz, *Margines, ale...*, Biuro Literackie, Wrocław 2010, p. 108.

<sup>25</sup> “Wybór listów Juliana Przybosa do Tadeusza Różewicza”, in: T. Różewicz, *Margines, ale...*, p. 139.

In the version with which Skrendo began his analysis, i.e. the version from *Niepokój* (1947), the change in the relationship with the original printed version in *Odrodzenie* consisted of a deletion of the epithet of a dog's (whimpering), which could be justified by striving for simplifying the means of expression: the whimpering referred to man, it animalised the hurting body (through an analogy to blind pups, Różewicz defined his generation in a polemic with the term of "the generation of Columbuses." The generation "was thrown inside a closed bag to the murky black waters of the fascist night. (...) Those were rather 'blind pups'. But, well, Columbuses sound better... So, let's leave it like that."<sup>26</sup>) Additionally, the division into strophoids was modified: for the first time (it was not present in any of the earlier variants) the poet highlighted the short central fragment (only indented in the previous versions), which was a record of intense sensory experiences, thus creating a separate stanza:

...World  
I felt  
I heard  
I sniffed for it  
like a dog

All previous versions, after the rejection of the initial stanza in variants W1 and W2, retained the division into two parts. The highlighting of that additional strophoid remained throughout all consecutive editions.

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In the case of Różewicz's poetry, it is not always possible to compare text variants. On the rare occasion – as in the case of the publication of *Historia pięciu wierszy* – the poet released for publication all the surviving manuscripts of a work (there are, e.g. five variants of the poem *Przypomnienie* or seven of the poem *Woda w garnuszku*)<sup>27</sup>. Another challenge for a researcher is that the poet sometimes allowed trusted third persons to introduce alterations to his works. Such an approach to poems – i.e. constant openness and variability, perfecting a text – is the reason why sometimes researchers studying archive material must accept the hypothetical nature of the results of their reconstructions of the creative process.

<sup>26</sup> Vide *Wbrew sobie. Rozmowy z Tadeuszem Różewiczem...*, p. 88.

<sup>27</sup> T. Różewicz, *Historia pięciu wierszy*, Biuro Literackie, Wrocław 2011.

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Marzena Woźniak Łabieniec

## Od rękopisu do pierwodruku. O wczesnych wariantach wiersza *Ranny* Tadeusza Różewicza

### *Streszczenie*

Tadeusz Różewicz był poetą, dla którego twórczość literacka, zwłaszcza poetycka traktowana była jak nie do końca zamknięty proces. Wielokrotnie zmieniał swe wiersze w kolejnych wydaniach. Tematem artykułu jest wiersz *Ranny*, którego zachowało się kilka wersji, a który wszedł do pierwszego tomu poetyckiego *Niepokój*

(1947). Przedmiotem opisu są cztery pierwsze wersje wiersza – jego ewolucja, począwszy od rękopisu zachowanego w archiwum brata pisarza (Stanisława Różewicza), poprzez dwa maszynopisy zachowane w Archiwum czasopisma „Odrodzenie” po pierwodruk z tegoż pisma. Zmiany wprowadzane przez poetę, który w swych działaniach okazuje się wiernym uczniem awangardy, zmierzają do realizacji idei jego mistrza Juliana Przybosa: minimum słów, maksimum treści.

**Słowa kluczowe:** Tadeusz Różewicz – poezja, archiwum literackie, rękopisy, tygodnik „Odrodzenie”

## From manuscript to first printed edition On the early variants of the poem *Ranny* by Tadeusz Różewicz

### Summary

Tadeusz Różewicz was a poet for whom works of literature, poetry in particular, were never finite entities. He often changed his poems in consecutive editions. This article discusses the poem *Ranny*, several versions of which have survived, and which was included in Różewicz's first poetic collection entitled *Niepokój* (1947). The discussion applies to the initial four versions of the poem: its evolution starting with the manuscript kept in the archive of the writer's brother (Stanisław Różewicz), through two typescripts kept in the Archive of the “Odrodzenie” journal, to the first printed edition from that journal. The changes introduced by the poet, who in his actions seems true to the principles of the avant-garde, striving to fulfil the principle proposed by Julian Przybós, whom he considered a master: the least words, the most content.

**Keywords:** Tadeusz Różewicz – poetry, literary archive, manuscripts, *Odrodzenie* weekly

**Marzena Woźniak-Łabieniec**, dr hab., prof. UŁ, historyk literatury polskiej, zajmuje się przede wszystkim problematyką związaną z cenzurą PRL i wpływem systemowej kontroli publikacji na życie literackie, a także liryką dwudziestowieczną i najnowszą, zwłaszcza pod kątem jej związków z klasycyzmem i szeroko rozumianą tradycją. Autorka m.in. książek: *Obecny nieobecny. Krajowa recepcja Czesława Miłosza w krytyce literackiej lat pięćdziesiątych w świetle dokumentów cenzury* (Łódź 2012), *Klasyk i metafizyka. O twórczości Jarosława Marka Rymkiewicza* (Kraków 2002) oraz kilkudziesięciu artykułów o poezji XX i XXI wieku, przede

wszystkim w kontekście związków z neoklasycyzmem i tradycją (m. in. o Leśmianie, J.M. Rymkiewiczu, Cz. Miłoszu, Z. Herbercie, W. Szymborskiej oraz poezji po 1990 roku). Współredagowała kilka książek historycznoliterackich, m.in. dwa tomy szkiców *Twórczość Zbigniewa Herberta* (Kraków 2001) i *Dlaczego Herbert. Wiersze, komentarze, interpretacje* (WUŁ, Łódź 2004) oraz zbiór „*Lancetem, a nie maczugą*”. *Cenzura wobec literatury i jej twórców w latach 1945–1965* (IBL, Warszawa 2012). Przewodniczy Komisji Badań Genetycznych i Dokumentacyjnych nad Literaturą przy Łódzkim Oddziale PAN.

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