

An Enquiry into Interventions on Two Manuscript Stages of *Jiabian* (1966–72) by Wang Wenxing

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The famed novel *Jiabian* 家變 (1972/73) by Wang Wenxing 王文興 (b1939), also known abroad thanks to several translations (the English one with a fairly unfelicitous title-rendering as *Family Catastrophe*, 1995 by Susan Wan Dolling), is certainly not ‘off mainstream’. Yet the approach to Wang Wenxing’s text I am proposing in my paper definitely is, and is chiefly concerned with the medium of hand-writing: As commonly known, political developments since the late last century have resulted in the rapid emergence of a great number of Taiwan literature curricula and departments, several of the latter more or less loosely connected to specialized collections that have increasingly been flooded by donations in manuscript form. As a consequence, most sharply in the Tainan National Museum of Taiwan Literature, the question arose: How whither with manuscripts? Or: Now that they are perfectly well conserved, and up to the highest standards of the state-of-the-art, what are interests for future research?

This assessment will result in a twofold orientation of my paper: (1) Manuscripts are the usually hidden witnesses of the creative process. While traditional *banben yanjiu* 版本研究, originally established as a discipline to provide Song

dynasty collectors with reliable empirical data about the authenticity of items they were offered in form of printed texts, it soon expanded into manuscripts. Manuscripts are a medium in the process of disappearance, particularly so in the Chinese-speaking world, where the many compounds homophonic to those considered standard appearing in print testify to the wide usage of electronic tools in text production. (2) On the basis of two manuscripts, the first draft and the 'clear copy' of *Jiabian* that together formed the basis of the serialized publication of the novel in *Zhong-wai wenxue* 中外文學 (Chinese and Foreign Literature) in 1972—the journal's year of foundation—, a detailed analysis will be given here. This will be done for the book-version in 1973 as well, as a preliminary assessment of creative strategies and interventional policies, along with idiosyncratic modes of their material execution on the manuscript. As an outcome of the findings, an editorial representation of these procedures shall be ventured for a selected text portion—both in its analysis of the manuscript situation and the tools of representation inspired by the achievements of French 'genetic criticism' (or *critique génétique*)¹—, in order to demonstrate that even a complex manuscript situation may be transposed into a form that is elaborated according to uniform and transparent rules and procedures, as well as making accessible to literary criticism and its manifold research perspectives the process reflected in the manuscripts, without necessarily consult them again.

To iterate the role and status of the novel *Jiabian* as a ground-breaking piece of modernist writing seems utterly obsolete.² It shall only be stated in this

A previous shorter version of this paper with slightly different emphasis has been published as »"Jiabian" li de bianxie bu wei 'wenbian'—guanyu weilai "Jiabian" biandingben zhi sikao« 《家變》裡的變寫不為'文變'——關於未來《家變》編訂本之思考 [Changes in »Family Changes« are not a Catastrophe—Reflections on a Future Critical Edition of *Jiabian* {by Wang Wenxing 王文興}], tr. by Huang Guiying 黃桂瑩, in *Kaishi de kaishi* 開始的開始, ed. by Yi Peng 易鵬 (Taipei: Guoli Taiwan daxue chuban zhongxin; Xingren wenhua shiyanshi, 2010), 121–151.—I am hereby gratefully acknowledging inspiration drawn from other contributions in the abovementioned volume, as well as from the detailed comments of anonymous reviewers for the present publication.

- 1 The motivation for this methodological choice is simple enough: The *critique génétique* emerged in the early 1970s exactly for the interest in processes of textual production, rather than in their final result. An excellent introduction is Almuth Grésillon, *Éléments de critique génétique. Lire les manuscrits modernes* (Paris: Presses Universitaires de France, 1994).
- 2 Though it is not dealing specifically with *Jiabian*, Yvonne Chung Sung-sheng's contribution »Wang Wenxing's *Backed Against the Sea*, Parts I and II: The Meaning of Modernism in Taiwan's Contemporary Literatures«, in *Writing Taiwan. A New Literary History*, ed. by David Derwei Wang and Carlos Rojas (Durham, NC; London: Duke University Press, 2007), 156–177, may suffice as a Western language representative example for the author's appreciation.

context that it is basically uncontested as an excelling piece of narrative prose writing that successfully evaded the expectation to take ideological positions—in a period when this demand was powerful, indeed—, and that it happened by radically concentrating on the basic elements of literary expression, that is language, in particular sound and writing. Both are prominently displayed in the manuscripts, to an extent that has been obscured to various degrees in the printed versions of *Jiabian*, for a number of heterogenous reasons. In this respect, the present article claims to reconstitute the author's basic intent, without making any certain statement about how much was due to technically typographical constriction, and how much to ideological taboo. It is therefore also a rejection of any expectation to make *Jiabian* speak in favour of any contemporary political agenda.

I *A Sketch of the Manuscript Situation and the Publication History*

As elaborated elsewhere,³ the terminology about manuscripts and their status in the creative process is sophisticated, yet extremely heterogenous and, in sum, generally applied in a reluctance to make any judgement about the status of the particular physical item (i.e. the manuscript) in this process. This is why in the following, I shall give a number of Chinese terms that roughly correspond to those given with a generic English term in top of each column, followed by my own proposal. The latter strives at a most general and sufficiently abstract wording, taking into consideration that extant witnesses usually lack in safe indications as to whether and how many other manuscript versions of a particular text have actually been produced. Therefore, in this particular instance, I consider it appropriate to recur to the wording of authors who might possibly not have been safe whether their 'drafts' would ever reach the stage of printing—i.e. simply to number the stages of their manuscripts.

In the following table, the great number of in part mutually exclusive terminology shall be listed—mainly with reference to the earliest, to the intermediary and to the final stage of the manuscript before it is first printed. The fourth and last column lists my own proposals for Chinese equivalents (sometimes used already in the Chinese-speaking world, mainly in authors' self-determinations, but far from established) that are radically functional, in contrast to (understandably) descriptive ambitions in developing alternative

3 Raoul David Findeisen, »Modern Chinese Writers' Manuscripts—Or: When Did Authors Start to Keep Their Drafts?«, *Asian and African Studies* NS 18,2 (Bratislava, 2009), 265–292, esp. 273–279.

terminologies. (For clarification, approximative literal translations are provided to highlight the terminological emphasis.) In head of the columns, most general functional equivalents are given, i.e. basically in the beginning, in the middle and in a late stage of the process.

'draft'	'revised copy'	'clear copy'	<i>proposal</i>
草稿* ⁴ 'draft'	修稿 'modified'	謄清稿 'cleared and revised'	一稿 'first draft'
原稿 'original'	複製稿 'copied'	清稿 'revised'	二稿 'second...'
初稿 'very first'	抄稿 'recorded'	正清稿 'finally revised'	三稿 'third...'
改稿 'changed'	抄正稿 'recorded and cleared'	...	四稿 'fourth...'
謄修稿* 'cleared and modified'			五稿 'fifth...'
謄稿* 'cleared'	定稿 'determined'		
修改稿 'modified and changed'			
列印稿* 'for print'	訂稿 'fixed'		
列印修改稿* ⁵ 'modified for print'			

The equivalents proposed here are of course tentative, and just have in mind to emphasize that the (all-too-often premature) qualitative assessment is likely to be inappropriate in terms of denoting particular manuscripts, while their status in the process of creating a text is neglected. This is why the 'proposals' (that are of course anything but final) are referring in a strict technical sense to the (fairly safe) status in the evolution of the particular text—and not to a further reaching assessment of the text.

- 4 The terms marked with an asterisk * are employed in the considerations elaborated by Xie Kunhua 解昆樺 in his paper »Miusi taigu—liang'an xiandai shi shougao banben xue« 謬斯胎骨——兩岸現代詩手稿版本學, presented at the conference »Shougao, wenben yu shuwei wenxian guoji huiyi« 手稿、文本與數位文獻國際會議 (Zhongli and Tainan, Sep 24–25, 2010). Some of them are established and may be considered of 'common usage', while others are, as it seems, specifically coined for the purpose to clarify the procedures involved during the whole process from the earliest written document to the first printed version and to modified prints of a text.
- 5 In this particular case, the implied reference to the printed version tends to blur the borderline before and after technical reproduction, in other words: before a text is becoming public.

The following list assembles all known documents relevant to an assessment of the writing process of *Jiabian* work, including sketches and drafts not yet transposed into any textual organization, also such as it might be produced for a publisher in view of a possible contract.⁶ In other words what has been named *dossier génétique* by the school of genetic criticism, i.e. all documents potentially relevant to establish all stages of the elaboration of the text.

Witnesses

handwritten

- [PP 1–n »Feiye shixie jilu« 飛頁試寫記錄 ‘scribblings on separate sheets’
 M 1–30*†⁷ ‘scribblings on separate sheets’
 * hypothetical
- M 31 »Yuangao« 原稿 ‘original draft’, 259 sheets 張, numbered 1–257, 2 versions of sheets 54–55, sheet 247 only extant in previously produced xerocopy (by author?) partly with ‘scribblings’ on versoes
- M 32 »Chaozhenggao« 抄正稿 ‘clear copy’, 220 sheets 張, numbered 1–220, on horizontal manuscript paper 國立臺灣大學 ‘National Taiwan University’, symmetrically divided into two blocks of 2 x 12 x 25 printed squares for 600 characters each, brand-name 金山牌 (‘Golden Mountain’).

What I have labelled here as »scribblings« can be addressed as a highly abstracted and abbreviated version of what the Austrian writer Robert Musil (1880–1942) has called *Sudelblätter*, i.e. preliminary stages of segments intended to be employed in the future text and thus to form it. In terms of the nature of their relationship to the fully elaborated textual body, they are roughly congruent in their function with the scribblings applied on the versoes of several manuscript sheets from M 31 (see Plate 12). Those scribblings put down on separate sheets piled up at the side of the ‘working manuscript’ with the linear running text when the author was working on the novel are, according to his testimony, usually destroyed after one working day.⁸ Yet, as will be discussed in detail below,

6 The two stages of sketches written by Mao Dun 茅盾 (1896–1981) for his novel *Ziye* 子夜 (1933) and named 提要 for the synopsis and 大綱 for the plot structure of single chapters are fine examples. See Raoul David Findeisen, »Von Ford zu Citroën—Überlegungen zur Genese des Romans *Mitternacht* (1933) von Mao Dun«, *Bochumer Jahrbuch zur Ostasienforschung* 28 (2004), 159–181, esp. 164–165; with a *dossier génétique* on pp. 179–180.

7 In the following list, asterisks mark a testified or necessary document that has not been consulted. A cross † indicates that the witness is not extant.

8 This information is based on detailed discussions with Wang Wenxing on Sep 24 (in Zhongli 中

these scribblings, even though the author declares they are not legible to him any longer, have to be considered a pre-stage of the full-fledged manuscript, given that there is a specific relationship between each portion of scribblings and the manuscript text.

To assume roughly 30 such ‘scribblings’ written before a consecutive text to become the future novel was put down, is based on the author’s recollections. To group these witnesses in a separate category named »PP« here, standing for the traditional Greek terms of *parerga* and *paralipomena* (‘accessories’ and ‘dropped versions’)⁹ coined in philology, has the advantage that no implicit statement needs to be made as for the number of such scribblings. However, it describes quite aptly the procedures employed by the author.

Originally, the author had intended to circulate the novel in hectographed form among close friends—and we may assume this would have been handwritten.¹⁰ Therefore, the shift from the ‘original draft’ M 31 to the ‘clear copy’ M 32 prepared for the first publication bears as its most distinctive trait adaptation to conventionalized punctuation and, above all, dropping of the whole sophisticated and highly differentiated range of alternative graphemic representations and idiosyncratic punctuation, covering the whole range from simplified characters, medium and bold face, superposition and index position, varying graphic patterns of emphasis, quantified blank spaces, etc. In other words: to what was typographically accepted and possible without any further costly cast of lead types at the time. A second important device is that the sections originally just marked by a line of space are now numbered and labelled with a sequence by capital Latin letters from »A« to »O«, respectively. It highlights the occasionally affected public sphere under conditions of censorship in which additional stages between pre-publication and publication may occur.

However, the date of completion given on M 31 (f257r [MF0001_01_264]) in the English form as »6:10 p.m./July 21/1972« is maintained on M 32 and just translated into Chinese as (全文完畢) / 一九七二年七月廿一日. ‘(full text

攙) and Sep 28, 2010 (in Taipei). For further information of the kind, no particular mention of this source is made. His recent *Jiabian liu jiang—xiezuo guocheng huigu* 家變六講——寫作過程回顧 (Taipei: Maitian chubanshe, 2009), despite the subtitle, essentially introduces the novel on the basis of a close reading and records discussions about it, emphasizing conceptual aspects rather than its material manifestations.

9 The German philosopher Schopenhauer published a book *Parerga und Paralipomena* (2 vols., 1851) with notes around his main work *Die Welt als Wille und Vorstellung* (1819/60). It is conventionally translated as *Fulu yu buyi* 附錄與補遺 which retains the implication of something originally not intended for publication (during an author’s lifetime).

10 See »“Jiabian” xinban xu« 《家變》新版序 [Oct 16, 1978], in *Jiabian* (1978), 1.

completed) / [...]’ (f220a [MF0001_02_435]). As the first installment of the novel was published less than two months later, we may infer (1) that the date does not refer to the actual writing process, and that (2) all negotiations and arrangement, including typography, with the journal’s editor, as well as the production of the clear copy were made within a relatively short period of time.

The following list is a continuation of the *dossier génétique*, as far as authorial interventions would have been made from one edition to the next, and includes all printed versions of the full novel. Note that P 2 and P 5 are not testified anywhere and therefore hypothetical, denoting the material entity that was produced when the first book version was being prepared.

Witnesses

printed

- P1 Wang Wenxing. »Jiabian«. *Zong-wai wenxue* 中外文學 no 4 (Sep 1972), 140–173 [ch.s »A« to 22]; no 5 (Oct 1972), 150–184 [23 to 63]; no 6 (Nov 1972), 133–162 [64 to 94]; no 7 (Dec 1972), 152–188 [95 to 117]; no 8 (Jan 1973), 124–153 [118 to 129]; no 9 (Feb 1973), 143–176 [130 to »O«].
- P 2* Author’s copy of serialized print or list of corrections.
- P 3 Taipei: Huanyu chubanshe 寰宇, Apr 1973; 2nd printing, June 1973; 3rd printing, August 1973 — 201 pp. Responsible: Chen Dahong 陳達弘 (hereafter »Huanyu ed.«).
- P 4 勘誤表 ‘Corrigenda’, in »Huanyu ed.«, [203].
- P 5* Author’s copy of Huanyu ed. 作者手上寰宇版 with corrections.
- P 6 Taipei: Hongfan shudian 洪範, Nov 1978; 2nd printing, Feb 1979; 3rd, May 1979; [...]; 9th, Mar 1983; [...]; 18th, June 1985; [...]; 25th, Feb 1993 (with copyright certificate no 11916 by Ministry of Internal Affairs). Responsible: Sun Mei’er 孫梅兒, acting editor: Zhang Li 張力 (hereafter »Hongfan ed.«).

PRC Editions (not authorized)

- Shenyang: Liaoning daxue chubanshe, June 1988—186 pp.
- Beijing: Renmin wenxue chubanshe, Feb 1992—238 pp.

The indication of the number of printings in the first book-edition P 3 (Huanyu edition) does, according to the author, not actually reflect the real situation, as the publishing house reprinted the successful novel approximately 20 times, with the intention of reducing the writer’s royalties.¹¹ In terms of the stages the

11 See Lachner, *Die familiäre Katastrophe*, 20–21, who puts forward an estimated 40,000 copies of this edition, on the basis of a usual 2,000 copies per print. By extrapolation, at least 100,000 copies of *Jiabian* circulate in Taiwan alone.

textual body underwent, the List of Corrigenda appended to the Huanyu edition on an unnumbered page constitutes a distinctive stage (see section 2), as it has been compiled after the book-version was typeset and in print, and therefore has to be addressed as a separate document, however restricted the number of proposed interventions might be.

More important, yet, is that the author felt it necessary to give the following hint, quite prominently placed on a separate page (unnumbered p. 5 in Hongyu edition):

This is to politely inform readers that *Jiabian* has already been printed in serialized form in the monthly journal *Zhong-wai wenxue*, and has now undergone minor amendments by the author, so that there are slight differences with the previous text.—Author's note.¹²

This remark should not only alarm anybody interested in the genesis of the text, but also compels to postulate an additional document P 2, i.e. either applied on the serialized version P 1, or on proofs of Hongyu edition based upon P 1 (both hand-written), or a list of corrigenda similar to P 4, produced in any medium. The same goes for the preparation of the Hongfan edition P 6, as the text was evidently typeset anew, as visible already from the differing number of pages.

These documents (named here P 2 and P 5) would constitute here what Xie Kunhua calls *kanyin yanggao* 刊印樣稿 and *kanyin xiurun gao* 刊印修潤稿, respectively, in which the purpose of the hand-written intervention on a printed text is ruling the terminology: Either the proof is intended to demonstrate how its own typesetting has to be modified, or it is produced in view of producing a wholly new set.

Finally, the two PRC editions from 1988 and 1992, which I have not been able to see, definitely belong to the publication history. As the author did not have any knowledge of the earlier one, it is as illegal as the fourth and subsequent reprints of the Huanyu edition, and fully pirated in contrast to the unauthorized reprint of the text that had been approved as such. Needless to say that the occasionally respected shift from full to simplified characters in Taiwan printed versions as a graphematic device is certainly missing in these two editions, because for contemporary literature, mainland publishing houses use almost exclusively simplified characters.

12 《家變》曾在《中外文學》月刊連續刊載，現經作者稍加更動，與前文小有不同，特此敬致讀者。作者謹誌。

Translations

- German* In Anton Lachner. *Die familiäre Katastrophe—Wáng Wénxīngs literarischer Bildersturm: Sprache und Stil des Romans »Jiābiàn«, mit einer Teilübersetzung und einer Einführung zu Autor und Werk*. Frankfurt a.M. [etc.]: Peter Lang, 1988 (Europäische Hochschulschriften. Reihe 27: Asiatische und Afrikanische Studien; 26), 217–313 [ch.s »A« to »C«, 1 to 9, »M« to »O«, and 147 to 157].
- English* *Family Catastrophe*, tr. by Susan Wan Dolling. Honolulu, HI: University of Hawai'i Press, 1995 (Fiction from Modern China)—259 pp.
- French* *Processus familial*, tr. by Camille Loivier [pseudonym of Sandrine Marchand]. Arles: Actes Sud, 1999 (Un endroit où aller; 66)—393 pp.

It may come as a surprise that translations are listed here as well, yet seeing that the three of them are not only authorized, but have been written in close cooperation with the author, and that moreover the author has explicitly approved particular solutions at least as far as his foreign-language skills are reaching,¹³ they have to be considered at least as an aesthetic statement on translingual variants of the text. These do most frequently occur in the equivalents of puns based on components of Chinese characters, as well as in the technique of transposing basically classical idioms (*chengyu* 成語), the frequent usage of the non-Latin *zhuyin fubao* 注音符號 transcription and the role of dialectal elements pervasive in the novel's text.

Despite the substantial typographical compromises the author ostensibly was compelled to accept, as the draft version M 31 testifies, a contemporary critic still recognized creative handling of vocabulary and writing as essential for the novel's aesthetic value:

I think that the most important achievements of *Jiabian* are in how writing is employed [...]. First, the author renews language by reviving characters that have already come out of use, thus giving them a new life, by developing and fulfilling the characters' strength; second, he enhances the peculiarities of Chinese pictographic characters; third, in search of the language's accuracy (mainly in its acoustic quality), he creates a number of new characters and words.¹⁴

13 See Susan Wan Dolling, »Translator's Postscript«, in *Family Catastrophe*, 255–285.

14 Yan Yuanshu 顏元叔, »Kudu xipin tan "Jiabian"« 苦讀細品談《家變》 [Talking About *Jiabian* after Painstakingly Reading Through a Sophisticated Work], *Zhong-wai wenxue* 1,11 (Apr 1973), 60–61; quoted from Chen Yumei 陳裕美, »Shilun Wang Wenxing *Jiabian* zhi wenzi« 試論王文興《家變》之文字 [An Essay on the Wording in Wang Wenxing's *Jiabian*], *Wenxue qiyan* 文學前囁 no 3 (June 2002), 78.

2 *Layers and Stages*

2.0 *Terminology*

Essentially, any intervention on a single manuscript constitutes a layer. This assessment is made on the basis of an exclusively spatial analysis of the manuscript situation. However, if additional peculiarities are taken into consideration, such as differing writing tools, specific execution of writing out graphs that may indicate varying writing speed, or other elements, such as the indication of dates of revision and the like, additional statements may be made about the place of these interventions in time. This perspective allows to group together different layers, i.e. to identify different working periods, i.e. stages of the manuscripts. It goes without saying that different physical items that may be attributed to one 'work' (especially if they are published, that is usually printed) as such constitute stages. For these basic operations, rarely elaborated in Chinese, I propose the terms *cengji* 層級 and *jieduan* 階段, thus emphasizing the role of spatial and temporal dimensions, respectively.

Selection of passages from the whole manuscript here is made strictly according to their relevance for scriptural devices, and not according to structure or other perspectives taken in conventional literary criticism. However, the claim is maintained that the former is of utmost relevance to the latter.

2.1 *The Title of Jiabian*

A particularly distinctive case in point is the title of the novel. Not less than eight different versions (and thus layers, as they are elaborated on one single physical item) have been considered in writing by Wang Wenxing before he finally opted for the last and present, *Jiabian*. They have been considered in the following chronological order (see Plate 1, with respective numerals added):

- 1a) *Chuwang de fuqin* 出亡的父親 (The Father Who Disappeared)
- 1b) *Taowang* 逃亡 (Flight; added simultaneously as an alternative or sub-title)
- 2) *Chuzou* 出走 (Leaving)
- 3) *Cbi jia* 棄家 (Abandoning Home)
- 4) *Si ren zhi jia* 四人之家 (A Family of Four)
- 5) *Fuqin* 父親 (The Father)
- 6a) *Fan Ye* [?] 范曄 (Fan Ye)
- 6b) *Fan Hua* 范華 (Fan Hua)
- 7) *Jia de fenlie* 家的分裂 (Split of a Family)
- 8) *Jiabian* 家變 (Changes in a Family; or Decline of a Family)

The first two versions are listed under the same numeral here, as the colour of the script, i.e. the writing tool, as well as the script's spatial location clearly indicate that they have been written briefly after each other, or during the same working stage. Also 6) is a typical immediate correction with intervention in the same line, yet I am in doubt whether the first version, erased twice, is really representing the final first name Ye 晔 of the protagonist.

As an emphatic *gai! gai! jiao tongshun di yi!* 改! 改! 叫通順第一! ('change! change! make smoothness a priority!') and in red appears in the same writing style under the writing line formed by titles 2) and 3), whereas *Fuqin* was written earlier, and the information »改了: ['changed:'] Time: 1966.4.14. Thurs.« was added with another writing tool, it is (1) reasonable to assume that the first option was considered some time before the precise date in April 1966, and (2) this sort of self-encouragement was written before *Fan Ye* (no 6a) was considered—with a surprising immediate intervention (thus written in the same line) taking into consideration 6b) with a idiosyncratic writing of *Fan Hua* where the 'grass' radical (*caozitou* 草字頭) is strangely transformed into a 'mountain' (*shanzitou* 山字頭). Uncertainties in my reading remain, yet I believe it makes sense that hesitant writing in the weighty issue of finding a title may result in a playful sublimation. Version 5) has not been crossed out, but instead a date for *kaibi* 開筆 ('starting to write') is possibly given under the final title: *July 18, 1966* in this form in English. This is why I consider it safe to say that 5) and 6) have been written at the same time.¹⁵ It should be noted that *kaibi* itself is the result from an immediate intervention changing *kaishi* 開始 ('to begin') to *kaibi*, possibly to downgrade the process from the generic to the technical, literally 'taking up the brush'.

In conclusion, we may ascertain that the various options possibly up to 7) *Jia de fenlie* have been considered during the period between Apr 14 and July 18, 1966, i.e. all before writing out the novel actually started. In this case, at least nine layers may be identified, due to the intervention in 6). As a specific trait of these

15 Contrary to the claim of Lachner in *Die familiäre Katastrophe*, 42, Wang Wenxing has not invented the compound *Jiabian*. He has had a precursor in the Qing scholar Qian Ruyi 錢孺飴 (exact dates unknown, early Qing) who wrote a *Qian shi jiabian lue* 錢氏家變略 [A Short Account of Changes in the Qian Family]. See *Qian shi zupu houlu er juan* 錢氏族譜後錄二卷, i.e. *Haiyu Qian shi jiacheng* 海虞錢氏家乘 [The Fates of the Qian Family from Haiyu {Changshou, Jiangsu Province}] by Qian Qianyi 錢謙益 (1582–1664); cf. *Kanseki Database* <kanji.zinbun.kyoto-u.ac.jp/kanseki> (Sep 17, 2010) and *Eminent Chinese of the Ch'ing Period*, 2 vols., ed. by Arthur W. Hummel (Washington, DC: Government Printing Office, 1944), 1: 148a–150a. Though in this instance the *jiabian* are clearly connected to the *zhengbian* 政變 painfully experienced by Ming loyalists, it remains to be held that coining of the compound has its particular context.

title drafts, I would like to point out that two options evidently rejected in the end, i.e. 5) and 7), are not marked in any way as invalid. A general assessment of the spatial organization of this part of the sheet of the draft hints to the fact that *Jiabian* was retained, but ultimate evidence may only be drawn from the fact that 8) has actually become the sole title for all subsequent witnesses, hand-written and printed.

Roughly five stages may be identified, according to writing tools and to the execution of graphs. However, it is dubious whether such an obviously experimental pre-writing phase, as far it is evidently outside the period of writing of the whole manuscript (such as emphasized here by the inserted dates) should be integrated in the assessment overall analysis of the manuscript, and not be dealt independently.¹⁶

2.2 Structure

Probably the most distinctive trait of *Jiabian* are its two interwoven narrative lines, with a framing plot running over roughly four months from April 14, 1967, to July of the same year, and the protagonist's flash-back covering his childhood from age 9 to the time of the narration, i.e. 1969. There can be no doubt that this date was determined according to the date of Apr 14, 1966, when the author deemed necessary to indicate that he changed titles—most likely identical with a breakthrough in the novel's conception, as it appears before the writing process started.

I know of no better visualization of this structure than the figure drawn by the German translator of parts of the novel:

16 There are noted cases in literary history where title drafts have developed an independent existence, with only vague conceptions about the imagined work's content, and as a consequence unidentifiable or inexistent text may be attributed to a title. The blank space left for a 'work' has been manipulatively filled in the case of *Der Wille zur Macht*, a work—as many others by Nietzsche—that the claimed author has never written. Cf. Erich F. Podach, *Ein Blick in Notizbücher Nietzsches* [A Reading of Nietzsche's Note-Books] (Heidelberg: Rothe, 1963).

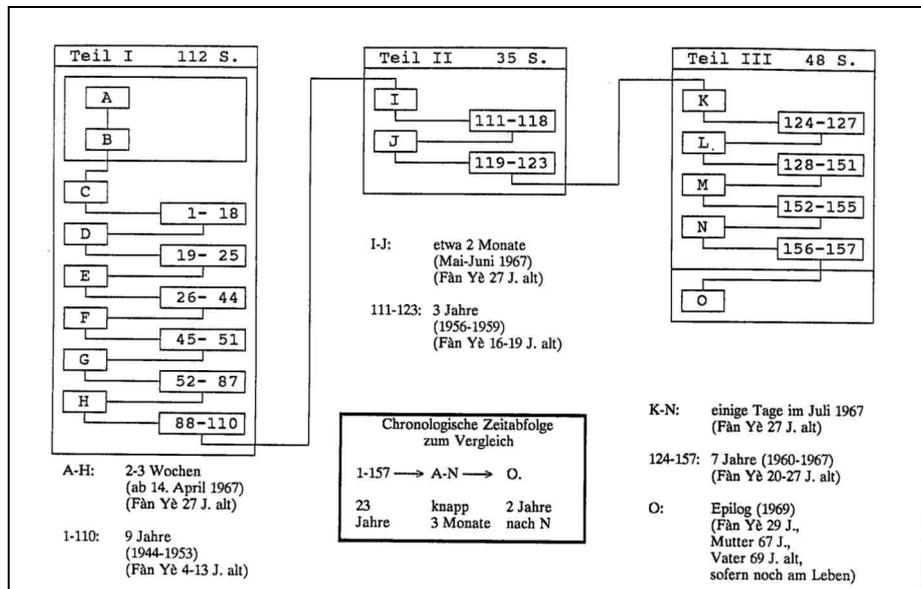


Plate 2

Scheme of the Structure of Jiabian
(from Lachner, Die familiäre Katastrophe, 28).

The most decisive overall intervention in the whole process of composition of *Jiabian* is probably the insertion of the double and parallel sequence of letters and numerals for the single chapters that mark this narrative pattern and make it transparent. As it is a device uncontestedly implying the whole work, this could be considered an invention on a level higher than the 'stage'.—It is, by the way, not unlikely that this was among the journal editorship's requirements.

2.3 Layers and Stages Visualized

An overall but not yet systematically executed analysis of the manuscripts results in up to five layers for the draft M 31, and at least three layers for the clear copy M 32. Evidently, the likely hand-written insertions on proofs (P 2 and P 5) constitute two layers. This assessment can be represented as follows, whereby in the printed versions Layer 2 of the proofs with insertions is shared by the witness respectively preceding in time:

Stage 1		P 6
Stage 1	Layer 2	P 5*
Stage 1		P 4
Stage 1		P 3
Stage 1	Layer 2	P 2*
		P 1
	Layer 3	
	Layer 2	
Stage 1	Layer 1	M 32
	Layer 3	
	Layer 2	
Stage 2	Layer 1	
	Layer 5	
	Layer 4	
	Layer 3	
	Layer 2	
Stage 1	Layer 1	M 31
Stages 1-n		PP 1-n/M 1-30

Plate 3

Scheme of Layers and Stages of Manuscripts and Prints

This chart is, evidently, a cross abstraction. However, such degree of abstraction is indispensable in order to clarify the exact genesis of the whole text. The codes denoting witnesses, i.e. physical entities, on the right hand side refer to the Lists of Witnesses above (pp 105 and 107).—The conceptual idea underlying the above mode of representation that any single character or metalinguistic sign is in a distinct relationship to any character sign in each layer of the text, and be it to a blank space. Conversely, any character or sign may be attributed to one particu-

lar layer of witness, and by implication to a working stage. Bold lines separate handwritten witnesses from each other, whereas semibold lines separate identifiable working stages. As the printed witnesses, and namely author's copies hypothetically used to put down intended interventions (and thus marked by asterisk *, as in the Lists of Witnesses above), are outside the scope of this study, they are summarily listed without further specification, except the ontologically necessary in the case of hypothetical author's copies. As for the 'scribblings', even though also the author himself in most cases is not able anymore to decipher them, a distinctive relationship between the sign and particular set of characters or sign, i.e. a sequence of text, has once existed, yet remains unreconstructable.

3 *Notation and Nature of Interventions*

3.0 *Terminology*

There are just two basic textual operations—provided the text is linear: to remove something and to add something, no matter what the quantity is. Even moving bigger text portions from one place in a textual body to another is nothing else. I am emphasizing this aspect because in Chinese terminology (as in other languages as well) a wide range of expressions are in use, partly synonymous, partly vague, and partly both together. I am naming here just a few, grouped according to the semantically dominant verb in the case of equivalents of the generic 'intervention':

'intervention'

改變 'to revise by changing'

改動 'to revise by moving'

改正 'to revise by making it correct'

改善 'to revise by making it better'

改為... 'to revise/change into...'

更動 'change by moving'

更正 'change by making it correct'

訂正 'to fix to make it correct'

修改 'to polish by revising'

修寫 'to polish by (re-) writing'

修辭 'to polish the wording'

改寫 'change by (re-) writing'

調動* 'to intervene'

‘deletion’

刪改 ‘to delete by revising’

刪除 ‘to delete by excluding’

刪修 ‘to delete by polishing’

減⁺¹⁷

‘insertion’

加進 ‘to add’

補充 ‘to replenish’

添加 ‘to complement’

插入 ‘to insert’

加⁺

Of course, the equivalents given above are not lexical equivalents strictly speaking—and thus are only exceptionally lexicalized in that form, if at all. Their sole aim is to illustrate the great variance in semantic emphasis, and thus their being inept to establish a uniform scholarly terminology. Usually, they operate within the syntactical pattern of a verb followed by a complement, indicating the result or the aim of an action, and also thereby reaching far into the realm of aesthetic judgements. The overwhelming advantage of the terms proposed by Li Ping also lies in the fact that they concentrate on the basic (technical) operations of ‘removing’ and ‘adding’, underlying any ‘intervention’, and therefore abstain from the finality embodied in verbal complements—exactly what is needed for a sound description of textual procedures that may, evidently, be subject to such judgements afterwards.

A terminological difficulty—only to a certain degree specific to the Chinese language and its contexts and its traditions of criticism—is the dominance of expressions with a strong teleological implication by their reference to the set of normative categories coined in traditional stylistics (*xiucixue* 修辭學). This becomes explicit in all compounds including a character with a positive value judgement, such as *shan* 善 (as opposed to *e* 惡) or *zheng* 正 (as opposed to *qu* 曲, *wai* 歪 or even *xie* 斜).

In the following, however, some intervention markers used by Wang Wenxing shall be discussed.

3.1 *Deletion*

On the following two sample pages (Plates 4 and 5), we find a whole range of deletion markers represented, from circumscribed segments that are afterwards filled with a deletion pattern (f68r, lines 4 and 18), obviously derived from traditional techniques originally employed with a writing-brush which could result in complete blackening of the passage, up to casual crossing out

17 The proposals marked by a plus sign + are from Li Ping 李萍, »Autorintervention bei modernen chinesischen Autoren« (draft for Ph.D. thesis Bochum, Ruhr University, 2007). Their brevity have the undeniable advantage to hint to the basic nature of the operations.

emphasized to various degrees (f68r, line 9). We find also an instance with cumulated deletions that constitute not less than five layers (f245r, line 1).

Most of the interventions accompanied by deletion are evidently immediate, such as the increased size of the space caused by the double deletion between lines 9 and 10 which is in turn deleted (f68r), or the inclination towards the bottom on line 22 (f245r), due to the two insertions at the end of line 21.

3.2 *Insertion*

In any case, in the assessment of a manuscript to determine whether an intervention is ‘immediate’ 立刻改寫 or ‘postponed’ 事後改寫 is of far greater importance, as it may contribute to define stages that group the various layers. In several instances, this can be determined unambiguously, as there are two basic shapes of insertion markers: (1) »V«-shaped diagonal lines if applied from the top of the line (f245r, line 1, multiple), or their upside-down counterparts when applied from the bottom of the line, with both employed also designate passages of several characters. Except for the first and the last line of a page, these represent usually immediate intervention, whereas (2) characters encircled in margin and connected to the relevant passage by a line (f245r, line 22, left margin) may also be postponed interventions. In the latter instance, both markers appear cumulated, thus constituting three layers.

Insertion markers of the upside down »V« shape reveal both individual writing mood (by their length) which tends to become more controlled with shorter single strokes from characters toward the end of M 31, and the similarity of the insertion marker shape’s right-hand part with some stroke types. This is well visible on f13r where both insertion markers and *pie* 撇 and *na* 捺 strokes tend to be written across several writing lines and therefore present a challenge in identification. Below, the same page is reproduced twice, once with the markers and once with the strokes.

P68.

容色，還有來自於媽媽於他小時不小心的常把他睡
 在床上睡得他(刪)削齊的後腦
 壳。他在(照鏡子)中沉入(附)中。
 (他)常請父親(伴)他講故事。他父親先(留)感
 默一時，若在(思)索，然後仰頭帶笑，張開(嘴)，又(發)音
 徐徐溫溫地說：“(從)前(想)不出來！”父親(說)色
 說：“(想)不出來！”
 (他)常(在)轉念兒(怎)樣去(出)力
 若來(外)額(增)貼補。凡(出)一次(差)卻可(撥)下(半)
 (今)月的(薪)水。但他(因)為(所)作的(事)非(業)務的，故(無)任(何)
 (差)的(機)會，以是(他)于(五)月(來)報(到)了(五)次(卻)沒(報)
 (報)得。這(次)是(他)的(股)友(因)體(念)他(特)從(應)屬(旁)
 人(的)取(務)中(拿)一(份)差(務)用(他)去。他(得)到(這)
 (份)差(務)那(樣)快(樂)。
 這(天)一(若)早(他)爸(爸)和(媽)媽(即)都(起)床(來)了。父
 親(和)往(前)早(點)不(同)底(喫)了(一)道(肉)絲(炒)麵。在(天)猶(沒)
 亮(底)時(候)爸(爸)即(出)了(門)，(用)手(巾)且(紅)着(臉)色(很)
 溫(暖)地(和)他(說)：“(爸)走(咯)。再(會)見，
 (吧)和(他)”。

Plate 4
 Deletion and Insertion Patterns
 on Draft Manuscript M 31, f68r [MF0001_01_071].

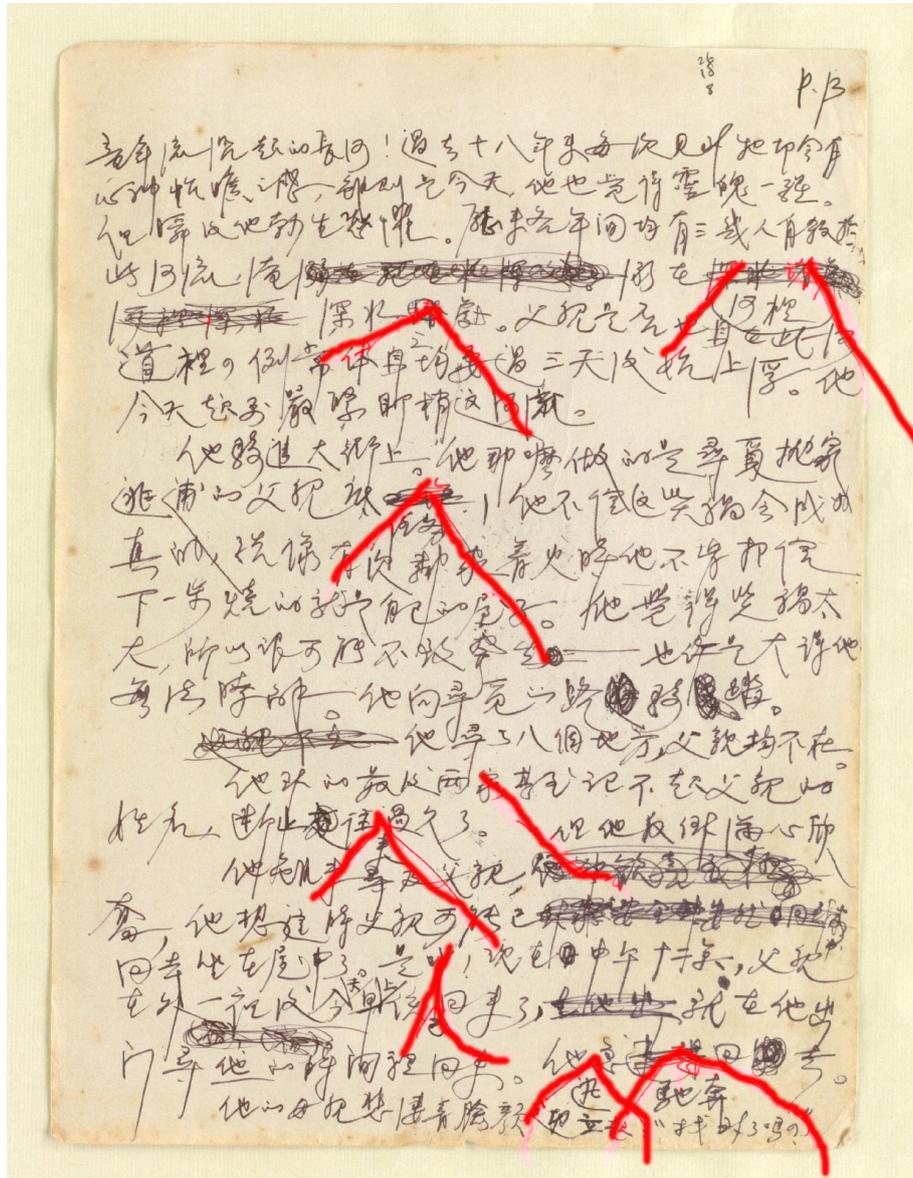


Plate 6

Metalinguistic Markers for Insertion or Deletion
 Highlighted in Red on Draft Manuscript M 31, f13r [M0001_01_013].

3.3 *Inversion*

Though even inversion (*bianxushi* 變序式) may be conceptualized in this very same way, i.e. as ‘deletion’ and ‘insertion’, in the case of Wang Wenxing, this operation deserves particular attention, as inverting the sequence—many in binomical compounds, but also in tetra- and polynomical idioms (*chengyu* 成語)—in order to modify or even invert the semantic value is a distinctive stylistic device. An estimated 1000 such instances appear throughout the novel, and therefore maybe considered paradigmatic for the whole work.¹⁸

Yet usually inversions have their graphically distinctive marker, i.e. a doubly curved line surrounding the elements to be inverted from opposite sides, so that it hints to the movement of elements if imagined as stretched out. In one case, on f12r, this inversion is in turn deleted, so that 3 textual layers are created.



Plate 8

Double Inversion of Single Characters on Draft Manuscript M 31, f12r
[MF0001_01_12], Line 9: 張瞭 > 瞭張 > 張瞭.

18 Cf. Lachner, *Die familiäre Katastrophe*, 103–119.

The same inversion marker may also encompass several characters, as in the following example. To be sure, the marker is universally established, no matter what is the writing system; yet the convention varies as to the number of characters (or letters) that may be included in a doubly curved »S«-shaped line.

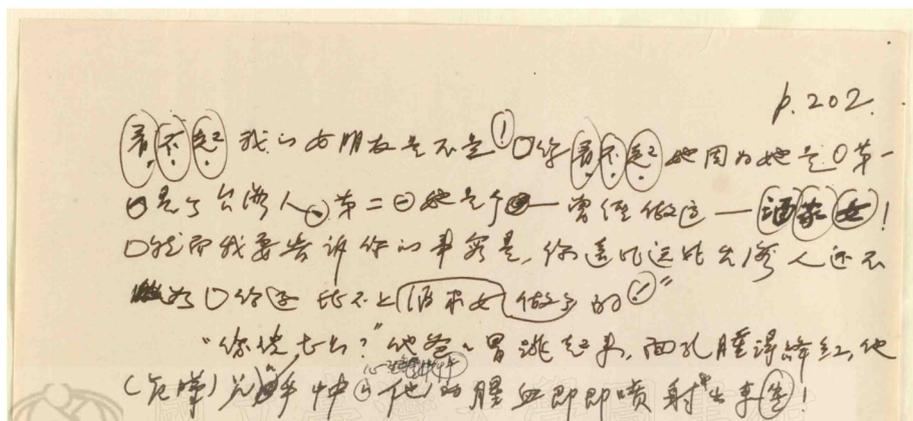


Plate 9

Inversion of Several Characters on Draft Manuscript M 31, f202r
 [MF0001_01_205], Line 4: 酒家女做個 > 做個酒家女.

3.4 Punctuation, Emphasis and Typography

The few lines shown in the detail of f202r above already display a number of the idiosyncratic devices typical for the author and briefly mentioned in Section 1; they are increasingly used in the latter parts of the draft manuscript M 31. Outstanding is the modification of existing punctuation signs, such as the superposition of an exclamation mark (line 1), and its superposition combined with italics (line 4). There is also the encircled bold face for a *dunhao* 頓號 or for a whole word (both line 2), or the emphasis by underdots (line 1 two times). In each of the first four lines, we also find squares to indicate blank space in the size of the respective number of characters. Finally, line 6 has a word in the *zhuyin fuhao* (or *bopomofu*) transcription. Most of these metalinguistic devices are emphasized by encircling, except for the squares that are not additionally marked. The non-conventional metalinguistic markers come out clearly in one sample page given below:

Here the encircled text in a blurred left margin is not an (only exceptionally) employed insertion, but contains detailed technical typesetting instructions and refers to a character or to one of the non-conventionalized metalinguistic markers and its execution in print. An inverted exclamation mark, as used in Spanish, stands out (line 11) which is, as a consequence, marked by a circle. The markers employed for lines (9 and 14) leave doubt if they are just intended to indicate space, even more so with the visible bold face in line 14. Moreover, the design pattern of the actually inserted marker oscillates between a ‘square’ and a ‘circle’. The emphasis added, at least on this page, turns out to be exclusively devoted to marking typographical instructions. Nonetheless, the following functions for circles may be identified: (1) typography from face-type to simplified/non-simplified character, (2) space, (3) emphasis which in turn may mark (conventionalized) underdots as well as typographical hints, and finally (4) punctuation-like signs beyond any established convention, particularly rising and falling straight strokes with their respective position and face.

The function of three squares for space, visibly executed in bold face (line 14), remains unclear. Just to assume emphasis seems too simplistic.

4 *Margins, the Problem of ‘Scriblings’, and the Versoes*

4.0 *Terminology*

As implied above—particularly in the List of Witnesses with the establishment of a separate class—, the ‘scriblings’ occupy a prominent position in the novel’s creative process, and in the ‘idioscript’ (for ‘individually specific writing’, as I propose to word it in analogy to ‘idiolect’) of Wang Wenxing in general, if the term may be permitted. They may not be attributed to any established genre common to pre-stages of a writing project, such as an abstract or plot structure, but refer to particular passages and their wording. This is why I propose to label them with a term taking into consideration their experimental nature that is concluded in a sequence worded out, and would like to call them ‘experimental notes’, or *shixie jilu* 試寫記錄.

4.1 *Margin*

The spatial margin on the writing sheet is never employed for the purpose of putting down ‘scriblings’. However, according to the writer’s testimony, in the dimension time their record is intimately connected to the ‘preliminarily final’ writing process in the first draft, i.e. simultaneous and parallel. Hence it makes sense to conceive of their being put down as metaphorically ‘writing in margin’: The ‘margin’ is becoming the closest blank writing space available, spaces left on

the core sheet for other purposes, a separate sheet prepared for this purpose (and in the case of *Jiabian* unretrievably lost), or the *verso* of the sheet that had been used immediately before. It is of no systematic importance whether this space is a »margin« technically and physically speaking, that is a writing space transmitted on the same physical entity as the textual outcome of this process. What remains is that the respective medium has, at the hypothetical moment of the writing process, been close to the conventional core medium, i.e. the draft manuscript, in other words: in its margins.

4.2 'Extended Margins'

This is why I would like to characterize those 'scribblings', no matter on which medium they are transmitted, as 'extended margins'. An example of how 'scribblings' may literally move from margins on the same witness (in this case horizontal margins between paragraphs) to sheets' versoes is displayed below (Plates 11 and 12).

On the level of lines 14 and 15 of f127r and between two paragraphs, and possibly for lack of space on other readily available media, the blank between two paragraphs is becoming a margin—and as a consequence increases the space between the paragraphs. The writing partly executed to the level of identifiable characters and partly not is typical for the handwriting on several dozen of versoes of the M 31 corpus: The characters dispersed among three writing lines at the bottom suggest that the sheet should be turned upside down from its position equivalent to the recto, in other words: It reveals that a sheet when filled was not turned to the left or right, but rather along the vertical axis, so that also the metatextual signs should be read turned by 180 degrees. The spontaneously chosen writing space would be closest to the core manuscript, even more so as no lining was even conceptually intended, the bottom line as the sheet was laid out, i.e. the top of the illustration. In other words: The metatextual signs were written first, while the short-hand characters followed.

The whole idiosyncratic writing system contained in these spaces may be conceived as a shorthand of varying degrees: from partly identifiable characters to rising and falling lines interrupted or concluded by punctuation. Given that in words and sounds rendered in *zbuyin fubao* the writer proves to be well familiar with its rules, it is certainly not excessive to read these signs as tone diacritics.

In the process of writing, they have—in shape—wandered into the sphere of break-markers, transformed into a multitude of hyphens, superposed and subposed, bold and normal, single or multiple, and attempt to structure silence: indeed metalingual signs.

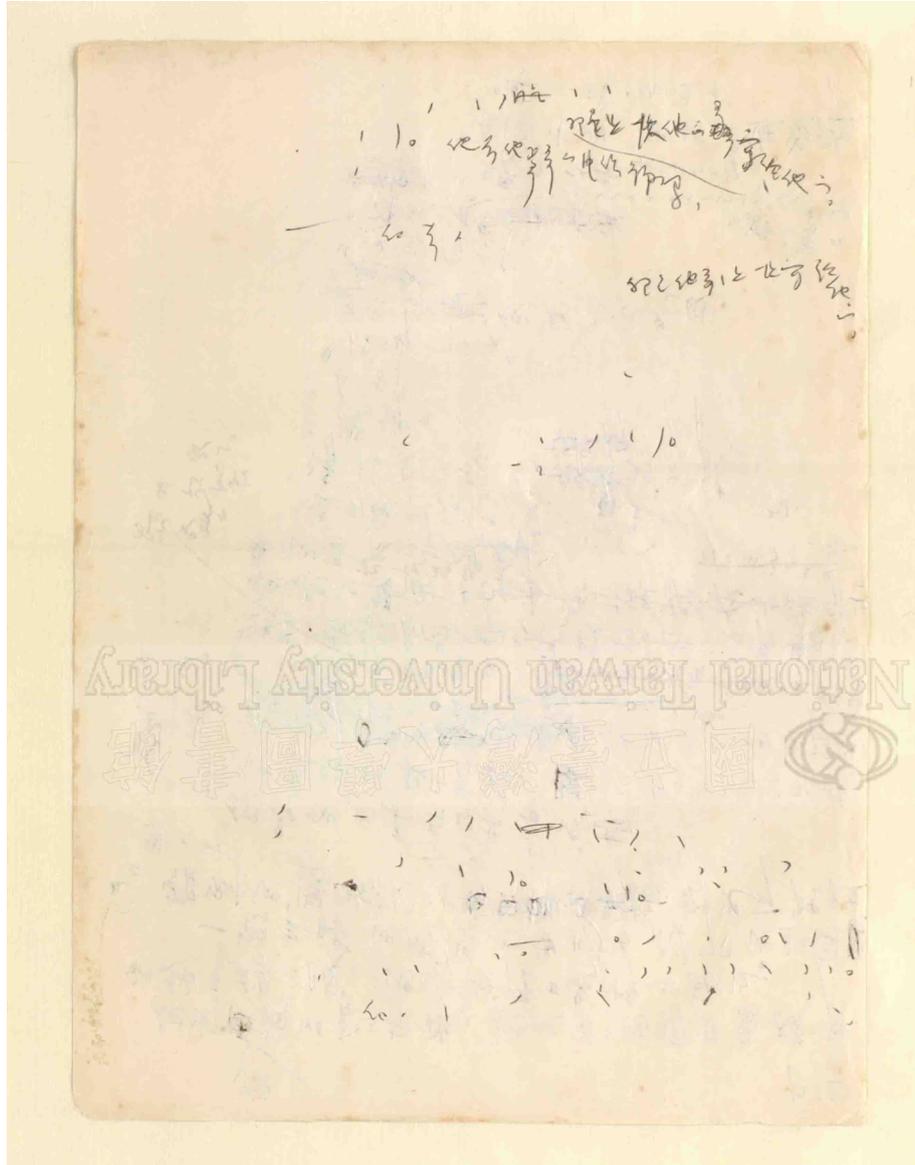


Plate 12

'Scribbles' on Verso of Draft Manuscript M 31, f14v [MF0001_01_14b].

It should be noted that the water mark of the institution in possession of the manuscript, obviously standing upright down, discloses the mode in which the ‘scribblings’ have been produced: They were put down on the *verso* when the sheet was already filled and turned to a heap in front of the blank unused writing paper (and not to its left or right), so that they clearly refer to the respectively following sheet.

4.3 *Semanticity*

The signs dominantly employed on versoes thus have a twofold function: They serve as a para-musical notation for tonal patterns of the spoken language,¹⁹ but they also form the graphical source for metalingual signs introduced into the text—and equipped with the emphasis that they shall be written out! In neither case they may be neglected, as they are not arbitrary, but semantically charged, even though the value might not be quantified in every instance, as even the author and originator of the ‘scribblings’ declares himself incapable to make any sense of those notes, put in margin indeed.

5 *How Can the Assessment of Extant Manuscripts Be Represented Such that the Interventions Made Remain Transparent?*

To put it bluntly: The task to produce a critical edition from a manuscript or a corpus of interrelated manuscripts of a living author is a monstrosity, as it implicitly deprives the writer of his genuine right to modify a once written and also published text whenever and however he pleases. This is why, more modestly, the categories developed above and not least intending to clarify the related terminology, claim to develop an appropriate written representation for all textual operations made—mostly during the manuscript stages of the text’s evolution, but also afterwards. Yet as luckily all material for such an undertaking for Wang Wenxing’s landmark *Jiabian* is readily available, and the proposal to make use of it is vividly pronounced, several options shall be elaborated here.

19 Cf. the musical metaphors for the ideal reading process proposed by Wang Wenxing in his 1978 preface: »In a concerto of four movements, you may not listen to it to the end within ten minutes. The ideal reader should behave like the ideal audience of classical music, and not miss any note (or character), up to the *fermata* signs (or the punctuation).« “一捲四個樂章的協奏曲，你不能儘快在十分鐘以內把牠聽完。理想的讀者應該像一個理想的古典的樂聽眾，不放过每一個音符（文字），甚至休止符（標點符號）。” (P 6, 2).

If the writing process is to be kept visible, there are two basic strategies to edit a text, a diplomatic transcription which aims at retaining spatial patterns of one single manuscript item, and a genetic transcription which emphasizes the whole creative itinerary and as a consequence takes into consideration all available witnesses, no matter whether hand-written or printed. For these two basic approaches, I would like to propose the terms *fangsbixing bianxie (tengxie)* 方式性編寫 (謄寫) and *xipuxing bianxie (tengxie)* 系譜性編寫 (謄寫). Although aware that *tengxie* is fairly common as an equivalent for ‘transcription’, I would strongly opt for *bianxie*, thus expressing that the editorial process in turn requires a conceptual design and is not a mere ‘copy’. In the fairly established use of traditional *banben yanjiu*, the term denotes the process that results in what is known as ‘exemplar’, i.e. one among other copies of a work.²⁰

Both sample portions presented below (Plates 13 and 14–16) are compromises between the two possible editorial strategies. As it is a first attempt, and a genuine ‘Wang Wenxing philology’ is far from having emerged, they both aim at a certain degree of legibility and do not follow further ambitions.

5.1 *Restitution of the Author's Typographical Intentions*

Given that the author has developed a distinctive and complex system of metalinguistic signs that he obviously had to abandon when *Jiabian* was first printed, for technical, economical, and maybe even ideological reasons (as far as the simplified characters are concerned that occur both in PRC standard and in idiosyncratic forms). Considering furthermore that Wang Wenxing has repeatedly expressed the legitimate concern that a new critical edition may affect the sales of the Hongfan edition, it seems reasonable to reconstitute a status referring to P 31. The solution chosen here is basically to reproduce the final layer of the manuscript, including all ‘immediate interventions’ (like *bianxie* 立刻編寫), but not later amendments that are given as critical notes in the margin. Moreover, it abstains from one important element of a diplomatic transcription, i.e. the schematically abstracted representation of interventions in space, being mostly marked insertions that usually appear in the interlinear.

20 Cf. Harold D. Roth, »Text and Edition in Early Chinese Philosophical Literature«, *Journal of the American Oriental Society* 113,2 (1993), 214–227.

Source: line no. layer no
 M 31: 16.1: 早陽 □ >
 M 31: 16.2: 辰陽 □ >
 M 31: 16.3: 辰日自
 M 31: 16.1: 芒 □ >
 M 31: 16.2: 芒 □ >
 M 31: 17.1: 到
 M 31: 17.1: 到 □ □ >
 M 31: 18.1: □ □ □ >
 M 31: 18.2: 多 >
 M 31: 18.3: 多

f102r [MF000L_OI_105]
 陡间黄日自山背冒尸么 / 芒廿一与
 □□乱放、照得大地一流金色、在□东
 方的天穹尸尤、有彩霞伴麗 (口欧) / 多妙多多妙!
 , □每品勿×是金鍍勿一, . □金岩岸, □金島
 . ; □金擗, □甚而尸、金水; □□“返—
 / / ”某一个处所出一声呼

f103r [MF000L_OI_106]
 么叫□、夕×、□知來自大地上,
 尸牙、是? 從水出×△。去才□
 尸牙、傾耳細聽已得不到着。这·時一隊百鳥
 振翼飛上高空。是時有一條擺船出面漂出,
 船上站一个船伕搖船, 一整隻船是閃金勿才
 、上面的那人也·是發金的、這金船和金人金人
 向上游搖去、天穹更加发煌煌、 / 。

non-identified character

emphasis by circumscription
 idiosyncratic character or punctuation, also marked
 deletion

Plate 13

Diplomatically Oriented Representation of Draft Manuscript M 31, f102r [MF000L_OI_105], Lines 16–21, and f103r [MF000L_OI_106], Lines 1–7.

- M 31: f102r.18.1
 , □每品勿×是**金鍍**勿一, · □金岩岸、□金島
- M 31: f102r.18.2
 ; □每品勿×是**金鍍**勿一 □金岸、□金島
- M 31: f102r.19.1
 · ; □金樹、□甚而尸、金水; □□“返—
- M 31: f102r.19.2
 ; □金樹、□甚而尸、金水; □□“返
- M 32: f85a.7.1
 金鍍的, 金岸, 金島, 金樹, 甚而是金水。[謳——]某一个
- M 31: f102r.19.1
 / / “ ”某一个处所出一声呼
- M 31: f102r.19.1
 / / “ ”某一个处所出一声呼
- M 31: f103r.1.1
 □么叫□、勿×、勿×、□知來自大地上, 还是自
- M 31: f103r.1.2
 叫□、勿×、□知來自大地上, 厂牙、是
- M 31: f103r.1.3
 叫□、勿×、□知來自大地上, 厂牙、是從水出×ノ。去亡□
- M 32: f85a.8.1
 处所出一声呼叫, 不知來自大地上, 还是從水中。他再傾
- P 1 (no 6): 148.11
 景物都是金鍍的, 金岸, 金島, 金樹, 甚而是金水。[謳——]某一个處所出一聲呼叫, 不知來自大地上
- P 3: 89.11
 景物都是金鍍的, 金岸, 金島, 金樹, 甚而是金水。[謳——]某一个處所出一聲呼叫, 不知來自大地上
- P 6: 83.11
 景物都是金鍍的, 金岸, 金島, 金樹, 甚而是金水。[謳——]某一个處所出一聲呼叫, 不知來自大地上
- M 31: f103r.2.1
 厂牙、傾耳細聽已得不到着。这、時一隊白鳥
- M 31: f103r.2.2
 厂牙、傾耳細聽已得不到着。这、時一隊白鳥
- M 31: f102r.3.1
 振翼飛上高空。是時有一條擺船出面漂出,
- M 31: f102r.3.2
 振翼飛上高空。是時有一條擺船漂出,
- M 32: f85a.9.1
 耳細听已得不着。這時一隊白鳥振翼飛上高空。是時一條

- M 32: f85a.9.2 耳細听已得不着。這時一隊白鳥振翼飛上高空。是時有一條
 P 1 (no 6): 148.12 , 還是從水中。他再傾耳細聽已得不着。這時一隊白鳥振翼飛上高空。是時有一條擺船漂出，船上站一個
 P 3: 89.12 , 還是從水中。他再傾耳細聽已得不着。這時一隊白鳥振翼飛上高空。是時有一條擺船漂出，船上站一個
 P 6: 83.12 , 還是從水中。他再傾耳細聽已得不着。這時一隊白鳥振翼飛上高空。是時有一條擺船漂出，船上站一個
- M 31: f103r.4.1 船上站一个船伏搖船，——整隻船是閃金勿寸
 M 32: f85a.10.1 擺船漂出，船上站一个船伏搖船。——整隻船是閃金的，
 M 32: f85a.10.2 擺船漂出，船上站一个船伏搖船——整隻船是閃金的，
 M 31: f103r.5.1 、上面的人也是發金的、這金船和金人
 M 31: f103r.5.2 、上面的人也是發金的、這金船和金人
 M 32: f85a.11.1 上面的人也是發金的。這金船和金人向上游搖去，天穹
 M 31: f103r.6.1 向 upstream 搖去、天穹更加發煌。 / 。
 M 31: f103r.6.2 向 upstream 搖去、天穹更加發煌。 / 。
 M 32: f85a.12.1 更加發煌。
- P 1 (no 6): 148.13 船伏搖船——整隻船是閃金的，上面的人也是發金的。這金船和金人向 upstream 搖去，天穹更加發煌。
 P 3: 89.13 船伏搖船——整隻船是閃金的，上面的人也是發金的。這金船和金人向 upstream 搖去，天穹更加發煌。
 P 6: 83.13 船伏搖船——整隻船是閃金的，上面的人也是發金的。這金船和金人向 upstream 搖去，天穹更加發煌。

5.2 *Genetically Oriented Representation*

On the opposite pole is the genetic edition that gives all layers constituted by the manuscripts as well as the stages resulting from the three different printed editions whereby the text is written out for each layer and thus resulting in the paradox of genetic edition, i.e. that the edited version represents »a greater quantity of text than the author has ever written«. ²¹ It has, however, the advantage that each stage of the text represented by its layers and stages, respectively, can be clearly followed.

It should not go unmentioned that this latter version with genetic aims and a respectively adapted layout still retains some elements of a diplomatic transcription: As the respective line-breaks in each version medium, no matter whether hand-written or printed, are kept throughout, the corresponding passages are not strictly parallel which may affect the legibility. A solution based on the line-breaks of the first draft with markers indicating the subsequent breaks in lines, would be a more radical solution.

Some Conclusions

Two basic patterns may be identified after a detailed assessment of manuscripts:

1) Basic operations have to be taken into consideration for a comprehensive assessment of the genesis of the text;

2) it is indispensable to discard most of the established (and mainly case-related) terminology in order to understand analytically what has happened to the actual texts;

Finally, once the abovementioned operations are executed, only then it is possible—with either ‘diplomatic’ or ‘genetic’ emphasis, to

3) represent the textual operations in a way that makes transparent all executed operations to any interested party (and with any interest or perspective).

The present article has had the ambition to provide tools to any of the abovementioned steps of analysis. Its analytical procedures still remain to be exemplified in many more heterogenous cases.

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21 Cf. Wolfram Groddeck with Michael Kohlenbach, »Zwischenüberlegungen zur Edition von Nietzsches Nachlass« [Preliminary Considerations on the Edition of Nietzsche’s Literary Estate], *Text. Kritische Beiträge* vol 1 (Frankfurt a. M.: Stroemfeld/Roter Stern, 1995), 61–76.