

The Critical Genetic Edition of a Novel

Campo del Moro, by Max Aub

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To Joan Oleza

Published in Mexico City in 1963, *Campo del Moro* was the fourth novel that Max Aub included in *El Laberinto Mágico*, his narrative cycle around the Spanish Civil War and its immediate consequences (concentration camps and exile). With it he bequeathed us a magnificent historical novel about a crucial moment in contemporary Spain: the last days in Republican Madrid in March 1939. It was a war inside the war, which Aub did not experience and which meant, in short, the collapse of the last vestiges of legitimacy of the Republic.

Furthermore, with this *Campo* the author granted us the possibility of entering an essential space in his workshop because in one of the boxes of his legacy, kept in Fundación Max Aub (hereinafter FMA), there were the two notebooks on which he worded his novel. These drafts, that I shall call ms. 1 and ms. 2,¹ may be employed as instruments to elaborate the text for the enlightenment, restoration and reconstruction of his movement in writing.

The genesis of *Campo del Moro*, its wording and transmission offered ideal elements to undertake a critical edition. Nevertheless, for the editor there may be a difficulty in the lay-out of the pre-text, the final text (considered as such by the author) and the post-text (subsequent and posthumous editions). The work, therefore, is represented by many texts, whose hierarchy depends on the chosen methodology. In our case it was determined by the selection of one of them as a base text. Thus, in order to face such difficulty it was necessary to establish some criteria, which

¹ See their descriptions and characteristics in Javier Lluch, "Un manuscrito del taller de Max Aub", in *Olivar, Número Monográfico - Max Aub. Revista de literatura y cultura españolas*, III, 3 (La Plata: Centro de Estudios de Teoría y Crítica Literaria), 2002, pp. 117-144. Fundación Max Aub-Archivo Max Aub. Manuscripts. Box 22- ms. 1. *Campo del Moro* [ms. 1]; Box 22- ms. 7. *Campo Francés* [ms. 2].

in this case especially originated from the methodology for the collection *Archivos*. Due to this, traditional philological criteria were joined with working strategies brought by author philology and genetic criticism, whose purposes (evaluation, reproduction and interpretation of genesis documents) have become fundamental aspects for the edition of contemporary literary texts. This is not limited to statically registering the final result, but also reconstructs the textual elaboration pursuant to the time of its writing.

The resulting type of edition was a “critical and genetic edition”. We understand this as a particular method of recovery and restoration of a text combining data acknowledged by the author, data registered in subsequent editions and the previous materials from the creative process. All of this makes apparent the dynamism that is peculiar to a literary text — with the subsequent insertion of authorial variants. On the one hand, the trend of textual criticism as such is aimed at reconstructing the text and brings us nearer its *moment of equilibrium* more consistently with the author’s last wish. On the other hand, the genetic trend lets us reconstruct, interpret and show the elaboration of the text diachronically.

The steps for the preparation of the edition were: the transcription of the manuscript, the development of the critical process of the edition, the drafting of the introductory study, the informative annotation and the elaboration of a glossary with the words chosen.

The Transcription of the Manuscript

When we refer to the *manuscript* we mean the drafts aforementioned (ms. 1 and ms. 2), which contain amongst others the text of *Campo del Moro* heterogeneously arranged. Looking for its equivalence the transcription offered the “quasi-authentic” text source respecting the graphic peculiarities and reproducing, without any corrections, the errors and the typographic disposition — in the guise of a *diplomatic* edition. For the text presentation we have used special signs and graphic conventions, such as [] for crossings out; /, end of line; < >, interpolations; a, illegible letter, among others.

The reading of these pre-textual documents — attached to the edition as appendices — conveys the *disorder* of Max Aub’s writing: alternate narrative