

two teaser chapters was introduced with a lengthy page-and-a-half note to readers that emphasized the importance of this literary work. From its opening line, this introductory note presented an air of marketing: "La Editorial SUR dará pronto al público de habla española una obra de gran importancia: la reciente y ya famosa novela con que el autor de CONTRAPUNTO ha igualado y aún sobrepasado los valores extraordinarios en cuanto a inteligencia y estilo que señalaron a ese título como el de una de las novelas más importantes de nuestro tiempo."³⁰ Apart from singing the praises of this new novel, this note mentioned Huxley's previous novel published by Editorial Sur (*Contrapunto*), which linked the two works and appeared to encourage readers to purchase this earlier title if they had not done so already. Finally, the author of this note suggested that this edition would be to the liking of *Sur*'s many readers: "SUR espera que sus ya muchos millares de lectores aprecien el esfuerzo editorial que comporta el ofrecerles en forma tan rápida y prolija la gran obra, de la que podrán leer hoy un capítulo escogido al azar y cuyo texto se halla en prensa."³¹ Along with this laudatory introductory note, the novel was reviewed in *Sur* by Julio Irazusta, the work's translator.³² More than a traditional book review, this note focused on the difficulties of translating Huxley's style and highlighted the literary achievements of the work, like the development of a "verdadera caracterización, personajes de inconfundible vida propia" [true depiction (of) characters with an unmistakable life of their own] and "un hondo drama según las mejores reglas, con *catharsis* y todo" [an intense tragedy that follows the best rules, with *catharsis* and all].³³ In the process, Irazusta referred extensively to Huxley's previously translated work that Editorial Sur published (*Contrapunto*), which might have further served to promote the firm's books.

As it had done with Aldous Huxley's *Con los esclavos en la noria*, Editorial Sur publicized its edition of Albert Camus's *La peste* extensively. In particular, a pre-publication teaser chapter appeared within the pages of *Sur* alongside numerous advertisements for the edition. While Editorial Sur employed comparable marketing techniques for other books that they published, Huxley's and Camus's works needed almost no introduction given their level of international recognition (and subsequent anticipation). Originally appearing in French in 1947, "*La Peste* was published in a printing of 22,000 copies" according to Herbert Lottman, which was "high for that time, high for a serious novel, but an underestimate

30. "Editorial SUR will soon provide the Spanish-speaking public with a work of great importance: the recent and already famous novel with which the author of *Point Counter Point* has equaled and even surpassed the extraordinary values of intelligence and style that made this book one of the most important novels of our time." "Un capítulo de *Eyeless in Gaza*," 47.

31. "SUR hopes that their many thousand readers appreciate the editorial effort put forth to offer them this great work in such a fast and meticulous form, from which they will be able to read today a randomly chosen chapter from the work that is in production." "Un capítulo de *Eyeless in Gaza*," 48. While the description of certain teaser chapters being chosen at random here pertains to Huxley's novel, it can be applied more broadly to virtually all teaser chapter selections in *Sur*, which do not adhere to any pattern in terms of the book chapters that were chosen to pre-publish.

32. Julio Irazusta, "Reflexiones de traductor. La última novela de Huxley," *Sur* 34 (1937): 74-78.

33. Irazusta, "Reflexiones de traductor," 76.