

ing exemplary literary works from writers of her time, it makes sense that she would have fueled anticipation for coming titles. The longer timeline involved in producing translations of these foreign works also might have factored into the months-long gap between teaser chapter publication in *Sur* and full-length book publication with Editorial Sur.²⁸

PROMOTIONAL TRENDS

Certain trends emerge with these pre-publication texts. In the pages that follow I explain why certain Editorial Sur works might have been promoted more heavily than others and, with the help of extant archival material, reveal additional financial pressures that might account for some of Ocampo's marketing decisions. In general terms, the rationale for the use of teaser chapters in *Sur* falls into one of two categories: promotion of best sellers, or questions of copyright and authors' permissions. Even though these two categories overlap in a number of ways, it will be useful to conceptualize the use of pre-publication chapters through these two lenses.

If a publisher is looking to capitalize on international literary trends, then producing translations, especially the *first authorized* translations, of works that have already become commercial successes in other countries is a sound decision. Ocampo's editorial selections and keen eye for the best literary trends, therefore, made her a savvy businesswoman. In fact, Editorial Sur made many international best sellers available to Spanish-language readers for the first time. Perhaps more surprising is the fact that some of her firm's translations are still the only Spanish-language translations available for certain foreign works. Here I examine two examples of best-selling authors whose work Editorial Sur translated, published, and excerpted with teaser chapters in the literary journal *Sur*: Aldous Huxley and Albert Camus.

Editorial Sur published two of Aldous Huxley's novels—*Contrapunto* and *Con los esclavos en la noria*—as well as his short pamphlet *¿Cómo lo resuelve usted? El problema de la paz constructiva*. In fact, Huxley's *Contrapunto* is the first work that Ocampo's firm published, and one of the author's most successful. A short three years later, in 1936, Ocampo acquired the translation and publication rights for Huxley's *Eyeless in Gaza*, which was already creating a stir: "That *Eyeless in Gaza* was awaited with growing interest is attested by its first-year sales in England, which at 26,700 copies [...], were more than double those of *Brave New World*. The reviews of *Eyeless in Gaza* were the fullest and quite often the most analytical of any novel Huxley wrote."²⁹ According to the book's colophon, *Con los esclavos en la noria* was the first and only authorized Spanish translation of *Eyeless in Gaza*, which accentuates its unique importance.

Unlike *Contrapunto*, the publication of Huxley's *Con los esclavos en la noria* with Editorial Sur was preceded—and highly anticipated—by two teaser chapters in Ocampo's literary journal. What is more, as previously mentioned, the first of these

28. The publication of foreign language works in translation is also more costly than producing a Spanish-language work. As a result, the earlier (and heavier) advertising and promotion of these works might have been an intentional effort to recuperate funds.

29. Donald Watt, *Aldous Huxley* (New York: Routledge, 2013), 19.