

century the use of this print format declined alongside the advent of new forms of media, namely radio and television.⁹

With this background of serialized publications in mind, I argue that Ocampo's literary journal *Sur* in the late 1930s presented a new form that borrowed certain aspects of serialized publications with an eye toward marketing. While the teaser chapters that Ocampo presented to readers have their roots in earlier serial publications, her excerpts were slightly different. Unlike serialized publications that printed an entire work in installments, or fascicles, the teaser chapter is exactly what its name describes: a single chapter (or, at times, two) that aimed to excite readers about a forthcoming book and, by proxy, encouraged them to buy the book once it was released. In a sense, these teaser chapters throughout the pages of *Sur* are a type of predecessor for the sample chapters—or “sneak peaks” of forthcoming works—that appear at the end of many of today's popular novels.¹⁰ That is to say, these teaser chapters are a hybrid of a serialized installment publication and a sample of forthcoming works. Readers can get a taste for certain books through a periodical publication (like serial publications), but they must purchase the book to read it in its entirety (like sample chapters at the end of contemporary novels). As I will show in the following sections, the teaser chapters that Ocampo appears to have included strategically in her literary journal from a variety of forthcoming Editorial *Sur* works align with her mission to encourage a broader readership while also boosting sales.

SAMPLING EDITORIAL *SUR*

Before diving into the teaser chapters in *Sur* I want to reflect briefly on the differences between marketing and propaganda. Both seek to persuade people, but whereas marketing attempts to sell goods or services, propaganda tries to promote a political cause or point of view. Ocampo certainly was concerned with the marketing strategies of *Sur* and Editorial *Sur*. The impetus behind those projects was her drive to promote important works of literature. In a footnote to the introduction of a special quadruple issue of *Sur* dedicated to English literature she made clear how she had helped to bring this about: “En 1933, antes de la fiebre editorial argentina, *SUR* publicó las primeras traducciones de Aldous Huxley (*Contrapunto*), D. H. Lawrence (*Canguro*), Virginia Woolf (*Un Cuarto Propio*)

9. Fitzgerald's *This Side of Paradise* (1920) and *The Beautiful and Damned* (1922) present another kind of serialization, yet this example is that in which the periodical publication in installments comes *after* the publication of the work as a single volume (*Chicago Herald and Examiner & Atlanta Georgian*, 1921; *The Washington Herald*, 1922), which suggests an even greater marketing strategy since these second serializations tend to appear after large sales of the single-volume work (West III).

10. A number of recent publishing manuals encourage authors to include sample chapters for their forthcoming or already published books in their back matter, especially if the book is part of a larger series (Coker; Crayton; Lynch). I should note, however, that I have yet to see an example of this publishing phenomenon in Spanish-language books.