

TRANSLATING HARD-BOILED SLANG: RAYMOND CHANDLER'S *THE LONG GOODBYE* IN SPANISH

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The translation of non-standard language varieties used by certain characters and narrators in fiction poses serious problems for literary translators in all language combinations. Since these varieties are language- and culture-specific and have no exact equivalents in other languages and cultures, the task of translating them is extremely challenging (Brodovich 1997: 23).

Detective fiction offers an interesting area for studying this because of the proliferation of non-standard varieties of slang used. I will discuss how slang was used by the writers of the Hard-boiled School of Detective Fiction; focusing particularly on the figure of Raymond Chandler, I will discuss concrete examples of slang from his arguably best novel *The Long Goodbye* (1954) and the translation of this slang into Spanish in the four translations, all of them entitled *El largo adiós* (1958, 1962, 1973, 1989).

The Hard-boiled School of Detective Fiction was a loose group of American detective writers of the 1920's, 1930's and 1940's. Hard-boiled writers made slang one of their trademarks and over time they developed this variety of slang into a body of non-standard literary vocabulary (Durham 1963: 117). Hard-boiled slang, therefore, was a literary phenomenon, not a phenomenon of everyday speech. However, literary slang does share in some of the characteristics of real world slang: writers use it to include members and to exclude outsiders, and thus they create a shared code between writers and readers; use of slang creates an economy of language often associated with specialized fields, in this case with the specialized field of crime and detection; use of slang reflects the playfulness and creativity of language in perpetual change; and by using slang writers are able to create entirely new words, create new words by combining old ones, and create new meanings for old words.

The main characters and narrators populating these hard-boiled literary worlds were like Chandler's Philip Marlowe: most of the time they spoke in the language of the average readers, the American vernacular, and when the situation demanded it, in the language of the uncommon underworld criminals, hard-boiled slang (MacShane 1976a: 71). Therefore, readers could witness their heroes easily slip out of the vernacular, the language of the common reader, and into hard-boiled slang, the language variety of the underworld.

The Long Goodbye (1954) is the tale of the development of an unexpected friendship between Philip Marlowe and Terry Lennox. Shortly after becoming friends, Lennox appears at Marlowe's house late one night and asks to be driven to Tijuana, Mexico. Upon his return from Tijuana, Marlowe discovers that Terry Lennox is suspected of savagely killing his wife Sylvia. Later, when Marlowe learns that Terry Lennox has committed suicide in Mexico, he refuses to believe it, because the murder was committed so savagely, and because so many of the details of the suicide did not make sense. When Marlowe is hired on a seemingly unrelated case, he discovers that the new client, Eileen Wade, actually murdered Sylvia Lennox. Some time later, Terry Lennox returns to Marlowe's office and

reveals that his suicide was a set-up and that he is now living under a new name. At that point, Marlowe realizes that Terry Lennox, the friend he had made, no longer exists, and so, he refuses to say goodbye.

Let us examine the hard-boiled slang Chandler used and the marking conventions that he used to identify a dialogue taking place in slang.

SLANG TERMS ARE MARKED (FOREGROUNDED) AGAINST THE STANDARD LANGUAGE (BACKGROUND)

In the midst of a passage characterized mostly by ordinary language, there may appear a slang term, such as in the following example. Here Marlowe explains to Bernie Ohls, a police detective, the circumstances under which he was hired by Eileen Wade. Her husband Roger, a famous writer, had not been home for several days because he was away on a drunken spree (=off on a toot).

Example 1

Afterwards she came to me and said her husband was off on a toot and she was worried and would I find him and bring him home (Chandler 1995: 635).

SLANG TERMS ARE DEFINED

Often slang terms are defined for the benefit of characters in the novel who are unfamiliar with the language that is used in the realms of crime, the police and private detectives. Marlowe defines “a portrait of Madison” (=a five-thousand dollar bill) four times in *The Long Goodbye*, the first time in a narrative passage and three times in dialogue passages with three different characters who do not understand the term. Here, the word is defined in a dialogue passage in which Marlowe is talking to Howard Spencer, Roger Wade’s editor.

Example 2

“I have a portrait of Madison in my pocket.”

“A portrait of Madison? I’m afraid I don’t—”

“A five-thousand-dollar bill,” I said. “Always carry it. My lucky piece.”

(Chandler 1995: 494)

SLANG TERMS ARE EXPLICITLY REFERRED TO AS A SPECIAL USE OF LANGUAGE

Often, in the hard-boiled novel, characters that ordinarily do not use slang terms must use them, but when they do, they draw attention to the fact that they are using them in a special way. In the same dialogue passage in which Marlowe talks to Howard Spencer, Roger Wade’s editor, Spencer uses the word “cooler,” meaning jail, which Marlowe has used previously.

Example 3

“Not, let me add, the fact that you were, as you put it, in the cooler, but the fact, shall I say, that you appear to be extremely reticent, even under pressure.” (Chandler 1995: 485)

SLANG TERMS ARE USED FREQUENTLY IN SOME PASSAGES

The frequent use of slang terms is one of the hallmarks of the hard-boiled novel. Marlowe, in the following narrative passage, describes his first meeting with Terry Lennox, who was horribly drunk and had spent the last of his money on his wife, a high society fashionable woman (=fluff). In spite of his condition and his lack of money, Lennox’s wife did not want to stay with him long enough to make sure that he would not get thrown in jail (=tossed in the sneezer) by some police officers (=prowl car boys) or to make sure that he would not get beat up and robbed (=rolled) by a tough taxi driver (=hackie), supposedly after driving Terry Lennox home and discovering that he was unable to pay the fare.

Example 4

Also, he hadn’t mentioned that he had no job and no prospects and that almost his last dollar had gone into paying the check at The Dancers for a bit of high class fluff that couldn’t stick around long enough to make sure that he didn’t get tossed in the sneezer by some prowl car boys, or rolled by a tough hackie and dumped in a vacant lot. (Chandler 1995: 423)

SLANG TERMS ARE A) REPEATED EXACTLY OR B) REPEATED AS A SUCCESSION OF SYNONYMS IN THE SAME PASSAGE

Here Mendy Menendez, a criminal boss from Las Vegas, describes to Marlowe that he has to make a lot of money (=dough) in order to pay bribes (=juice) to the people who can help him make still more money. The repetition creates a certain irony in this passage: what Mendy is really describing is a vicious circle which he is a part of, and so he is not actually a “big man” at all.

Example 5a

“I’m a big man, Marlowe. I make lots of dough. I got to make lots of dough to juice the guys I got to juice in order to make lots of dough to juice the guys I got to juice.” (Chandler 1995: 479)

In the next example, Marlowe interrupts Terry Lennox, who, after the murder of his wife Silvia, begins to tell Marlowe how the maid would find her the next day in the guest house, and how the maid would, at first, think that she was merely drunk (=paralyzed, spifflicated, iced). But Marlowe interrupts Lennox and finishes his sentence for him using a string of synonyms, because he does not want Terry to continue telling him the details of his wife’s death.

Example 5b

[...] “the maid would find –”

Silvia dead drunk, paralyzed, spificated, iced to the eyebrows,” I said harshly.

(Chandler 1995: 441)

SLANG TERMS ARE LOCATED WITHIN “TOUGH TALK” DIALOGUE PASSAGES

Slang terms in the hard-boiled detective novel are used in tense dialogue passages in which two characters face off with each other, each one trying to be tougher than the other and trying to get the best of the other verbally. Each dialogue turn in these passages generally contains a slang term, making the dialogue resemble a tight tennis match in which each player tries to slam the slang harder at the other.

The following exchange takes place between Marlowe and Candy, the Wades’ Spanish-speaking house servant. The dialogue is tense, because Marlowe wants Candy to know that he knows Candy is blackmailing the Wades; but, at the same time, Candy wants Marlowe to know that he can blackmail him if he wants to. It is interesting to note that Candy, a native speaker of Spanish, pretends to be unaware of many of the slang terms Marlowe uses, particularly those that refer to blackmailing (spill=tell; shake=blackmail). But he understands many others, and he uses slang terms himself, for example “shamus” (=detective). A curious feature of this exchange is Marlowe’s double definition of “a couple of yards”: he defines the common slang term “a couple” in ordinary language as “two,” and he describes the hard-boiled slang term “yards” in common slang as “bucks.” This makes it clear that, even though Candy may say he does not understand a slang term, he is often lying.

Example 6

“I take care of the boss,” he said.
 “You making it pay?”
 He frowned and nodded. “Oh, yes. Good money.”
 “How much on the side – for not spilling what you know?”
 He went back to Spanish. “No entiendo.”
 “You understand all right. How much you shake him for? I bet it’s worth a couple of yards.”
 “What’s that? A couple of yards?”
 “Two hundred bucks.”
 He grinned. “You give me couple of yards, shamus. So I don’t tell the boss you come out of her room last night.”

(Chandler 1995: 596)

STRATEGIES FOR TRANSLATION: A DISCUSSION

In order to translate language varieties such as hard-boiled slang, translators often use the following two-fold strategy: First, wherever possible, they use slang terms in the target text for which equivalent slang terms exist in the target language; secondly, since this cannot always be done, in many cases they translate slang terms as ordinary language and compensate by inserting target language slang terms in other places in the target text. With

this two-fold strategy, literary translators try to produce an equivalent number of slang terms and, hopefully, an equivalent effect (Zauberga 1994: 141-144).

These approaches are often followed in the Spanish-language versions of *The Long Goodbye*. However, translators of Chandler's novels into Spanish are often forced to neutralize or compensate because there is not an acquired body of slang to dip into in Spanish-language literature. Also, real underworld slang in both South America and Spain is mostly characteristic of small local gangs that commit small-scale crimes and use city-specific street slang; but Chandler's novels portray a large-scale world of organized crime and criminals who aspire to rival with the police as well as political and civil leaders for control of the city (Morán 1975: 39).

The Long Goodbye was first translated into Spanish in a volume of selected Chandler novels in 1958 in Editorial Aguilar (Madrid) by M^a del Carmen Márquez de Odriozola (henceforth, the Márquez translation). It was translated a second time in 1962 in Fabril Editora (Buenos Aires) by Flora W. de Setaro (henceforth the De Setaro translation); it was again translated in 1973 in Barral Editores (Barcelona) by José Antonio Lara (henceforth the Lara translation); then it was translated for a fourth time into Spanish in 1989 in Emecé Editores (Buenos Aires) by Daniel Zadunaisky (henceforth the Zadunaisky translation).

The Lara translation is an almost absolutely identical copy of De Setaro. For instance, in the translations of example 1 below, the only difference between the two texts is that the De Setaro translation contains the expression "a su casa" (=to his house) and the Lara translation omits the word "su," making it "a casa" (=home). There are no differences between the De Setaro and Lara translations in the remaining examples, and the only differences present between the De Setaro and the Lara translations throughout the rest of the text are occasional changes, additions, and omissions of single words, and also occasional punctuation changes, usually substitution of commas with colons or semi-colons. Since the Lara translation is clearly a plagiarism of De Setaro, I do not want to dignify it by treating it separately. Therefore, in all the translations of the examples except the first one I will list both of these translations together, and in all discussions of these examples I will refer only to the De Setaro translation.

Translations of example 1

Márquez translation:

Luego vino ella y me dijo que su marido había desaparecido, que estaba preocupada y que si querían buscarle y traerle a casa (Chandler 1974: 921).

De Setaro translation:

Después vino a verme la señora Wade y me dijo que su marido había desaparecido, que estaba preocupada y me pidió que lo buscara y lo llevara de vuelta a su casa (Chandler 1962: 237).

Lara translation:

Después vino a verme la señora Wade y me dijo que su marido había desaparecido, que estaba preocupada y me pidió que lo buscara y lo llevara de vuelta a casa. (Chandler 1973: 316)

Zadunaisky translation:

Después ella vino a verme y me dijo que él había desaparecido y que estaba preocupada y si por favor lo buscaba para llevarlo de vuelta a casa (Chandler 1989: 210).

The translations of example 1 are a good example of how slang is often neutralized (turned into language containing no slang) in translation. “Había desaparecido” (=he had disappeared) is completely standard Spanish, and gives no hint that the original contained a slang term. Also, the term “disappeared” omits the reason why Roger Wade had disappeared, namely because he was off on a drunken spree.

Translations of example 2

Márquez translation:

- En el bolsillo tengo un retrato de Madison.
—¿Un retrato de Madison? Me temo que no...
—Un billete de cinco mil dólares – dije –. Siempre lo llevo. Es mi mascota.

(Chandler 1974: 766-767)

De Setaro and Lara translations:

- En mi bolsillo tengo un retrato de Madison.
—¿Un retrato de Madison? Me temo que no...
—Un billete de cinco mil dólares – dije –. Siempre lo llevo encima. Es mi mascota.

(Chandler 1962: 88; Chandler 1973: 114)

Zadunaisky translation:

- Tengo un retrato de Madison en el bolsillo.
—¿Retrato de Madison? Perdóneme, no com...
—Un billete de cinco mil dólares. Lo llevo a todas partes. Es mi talismán.

(Chandler 1989: 79)

Here is an example of how slang is translated literally, as all of the translations are clearly literal and identical. These literal translations seem to work well when the marking convention is definition, but the original English expression contains a ring or echo of a slangy edge that I feel the Spanish lacks. I feel that maybe a shorter expression in Spanish, such as “un Madison” (=a Madison) would have been more dynamic and would have contained a slicker feel. The translations of example 3 and the translations of example 6 offer examples of literal translation of slang that do not work well in the target text.

Translations of example 3

Márquez translation:

—Permítame añadir que no el haber estado, como usted dice, *en chirona*, sino el hecho, digamos, de que usted parece ser completamente reticente, aun bajo presión (Chandler 1974: 757, italics in original).

De Setaro and Lara translations:

—Déjeme agregar que no es el hecho de haber estado, como usted lo ha dicho, a la sombra, sino el hecho, diría yo, de que usted resulta muy silencioso, aun bajo presión (Chandler 1962: 80; Chandler 1973: 102).

Zadunaisky translation:

—No me refiero al hecho de que estuvo, como usted dice, en la congeladora, sino que, digamos, es una persona sumamente discreta, incluso cuando la presionan (Chandler 1989: 71).

The translations of example 3 show how slang terms are often translated absolutely correctly when there is an equivalent slang term in the target language. The slang expressions “en chirona” and “a la sombra” in the Márquez and the De Setaro translations respectively are very current and appropriate here. Unfortunately, the Zadunaisky expression “en la congeladora” is not current Spanish slang, but rather common Spanish for “freezer.” This is an example of how slang is often translated literally.

Translations of example 4

Márquez translation:

Tampoco mencionó que no tenía trabajo, ni perspectiva y que casi su último dólar lo había gastado para pagar la cuenta en The Dancers por un poco de bebida de buena calidad, cuyos efectos no duraban bastante para asegurarse de que no era golpeado en la nariz por algún muchacho del coche patrulla o atropellado por algún peón y tirado en un solar (Chandler 1974: 687-688).

De Setaro and Lara translations:

Tampoco mencionó el hecho de no tener trabajo, ni perspectivas de conseguirlo, ni que su último dólar se había ido a pagar la cuenta en The Dancers para una sedosa muñeca de alta sociedad que ni siquiera se quedó el tiempo suficiente para asegurarse de que un auto no le pasara por encima (Chandler 1962: 13; Chandler 1973: 12).

Zadunaisky translation:

Tampoco había mencionado que no tenía trabajo ni perspectivas de conseguirlo ni que había gastado su penúltimo dólar en The Dancers con una chica de la alta sociedad que ni siquiera había sido capaz de quedarse para ver si lo levantaba un patrullero o un taxista tramposo que lo dejaría abandonado en un baldío después de vaciarle los bolsillos (Chandler 1989: 12).

Due to the density of slang in example 4, it offers an excellent window into the many types of things that happen to slang in translation. For example, the meaning of slang terms is often misinterpreted. Márquez has misinterpreted the meaning of “fluff,” believing it to mean “high quality drink” and from that point on misinterprets the meaning of all the rest of the slang terms: a back-translation into English would be “high quality drink, the effect of which did not last long enough to ensure that he would not be punched in the nose by some boy in a patrol car or run over by some construction worker and dumped in a vacant lot.” Note that De Setaro, as well as Márquez, believes that “rolled” means “run over.”

Slang may be translated ambiguously. An example of this can be found in the Márquez translation in the word “peón,” which can have various different interpretations in Spanish, including bricklayer, pedestrian and pawn. For the back-translation above, I have assumed that the translator intended the word to mean something like “construction worker” because that is the only meaning even slightly containing the notion of driving.

Slang terms are often omitted entirely. The meaning of the expression “tossed in the sneezer by some prowler car boys” has apparently escaped De Setaro, and so she has omitted that segment.

Translators also try to compensate for slang in places where the original contains none, a strategy commonly used for translating varieties of language (Harvey 1995: 71). There are two excellent examples of that here. The De Setaro translation contains the expression “sedosa muñeca de alta sociedad” (=silky high society doll), which compensates with a very Spanish style of wordiness that creates a similar slangy irony to the one Chandler created, and is very successful in doing so. The Zadunaisky translation contains the expression “penúltimo” (=penultimate), which compensates by inserting a very specific expression in Spanish which is commonly used on a night of drinking, and is also an excellent example of the success of this strategy for translating hard-boiled slang.

Translations of example 5a

Márquez translation:

—Soy un gran hombre, Marlowe. Gano mucha *pasta*. Tengo que ganar mucha *pasta* para exprimir a los tíos que pueden hacerme ganar mucha pasta (Chandler 1974: 73, italics in original).

De Setaro and Lara translations:

—Soy un hombre malo y poderoso, Marlowe. Gano mucha plata. Tengo que ganar mucha plata para untar a los muchachos que necesito (Chandler 1962: 73; Chandler 1973: 95)

Zadunaisky translation:

—Soy un hombre importante y muy malo, Marlowe. Gano mucha plata. La necesito para coimear a los tipos que tengo que coimear para ganar mucha plata para coimear a los tipos que tengo que coimear (Chandler 1989: 66).

In the translations of example 5a, all translators use a variety of different words to translate “dough” and “juice” into Spanish slang. You can notice in these examples how

slang is often translated into local varieties. The Márquez translation uses “pasta,” much more commonly used in peninsular Spanish than in South America, and the De Setaro and Zadunaisky translations use the word “plata,” much more common in South America than in Spain, but both words are mutually understood on both sides of the Atlantic. Another example of a local variety of slang is Zadunaisky’s use of “coimear” (=bribe) which is common in the southern cone of South America, but totally unknown in Spain.

Also interesting to note in the translations of example 5a is the fact that the marking convention used for slang may be entirely or partially omitted. In the Márquez and De Setaro translations, the repetition has been cut short; only does Zadunaisky produce the same degree of repetition as the original. The translations of example 5b offer another instance of omission of the marking convention.

Again, slang terms have been misinterpreted. The Márquez translation uses “exprimir” (=squeeze), which distorts the meaning, because it implies that Mendy Menendez makes money by squeezing it out of the people who are under him, when it really refers to the money he has to pay to those above him.

Translations of example 5b

Márquez translation:

[...] la doncella encontrará...

—A Sylvia completamente borracha, paralizada, zurrada, helada hasta las cejas.

(Chandler 1974: 708)

De Setaro and Lara translations:

[...] la doncella encontrará...

—A Sylvia borracha perdida, insensible, helada hasta la médula de los huesos—dijo con voz ronca.

(Chandler 1962: 32; Chandler 1973: 39)

Zadunaisky translation:

[...] la mucama encontrará...

—A Sylvia borracha, dormida, insensible, hundida en su propio vómito—dije con dureza.

(Chandler 1989: 30)

The translations of example 5b offer examples of misinterpretation and omission of the marking convention, in this case, repetition of synonyms. When examining these three translations, we must evaluate whether they have actually produced repetition of synonyms or whether they have produced a string of new words and meanings, or something in between. The Márquez translation, just like the original, creates a string of four elements, yet they are not synonyms but a string of entirely new expressions. A back-translation into English would be: “Sylvia completely drunk, paralyzed, beaten and frozen to the eyebrows.” This would imply that Marlowe is making an educated guess about the process by which the maid will discover that Sylvia is dead, but Marlowe rudely interrupts Terry because he does not want to know that the maid will find Sylvia dead. He does not

want Lennox to give him any additional details, so he stalls the conversation by repeating synonyms for “drunk”. Although the meaning of the Spanish passage makes sense, it is difficult to know whether the changed meanings should be attributed to the translator’s misinterpretation of the original meanings or the marking convention.

The De Setaro translation contains a string of only three elements, one fewer than the original, and it is completely impossible to determine if the translator had a chain of repeated elements or a chain of new elements in mind, because the passage becomes ambiguous. The first term, “borracha perdida” is very well rendered, as it is also Spanish slang; but the meanings of “insensible” (=numb) and “helada” (=frozen) are unclear, as they could refer to the fact that she might have been extremely drunk and also to the fact that she was dead at the time.

The Zadunaisky translation, in my opinion the best passage, perfectly recreates the marking convention of the original, since it contains a chain of four elements, all of them synonyms identical to the original. However, it is interesting to note that he resorts to adaptation for the final element in the chain: a back-translation into English would be “Sylvia drunk, asleep, numb, wallowing in her own vomit.”

Translations of example 6

Márquez translation:

- Yo cuido al jefe— dijo.
 —¿Quiere hacerle pagar?
 Frunció el ceño y después afirmó con la cabeza.
 —¡Oh, sí! Claro. Buen dinero.
 —¿Cuánto le da..., por no charrar lo que sabe?
 Volvió al español:
 —No entiendo (*).
 —Usted entiende perfectamente. ¿Cuánto le saca por eso? Me apuesto a que es más de un par de yardas.
 —¿Qué es eso de un par de yardas?
 —Doscientos dólares.
 Sonrió.
 —Déme a mí un par de yardas, amigo. Así, no le diré al jefe que usted salió anoche de la habitación de ella.

(*) En español en el original (N. del T.)

(Chandler 1974: 877-878, italics in original)

De Setaro and Lara translations:

- Yo cuido al patrón—dijo.
 —¿Se lo hace pagar?
 Frunció el ceño y después asintió con la cabeza.
 —¡Oh, sí! Claro. Con buenos billetes.

—¿Cuánto recibe por ese lado..., por no contar lo que sabe?
 —No entiendo.
 —Usted entiende perfectamente. ¿Cuánto le ha sacado? Apuesto a que no más de un par de canarios.
 —¿Qué es eso?
 —Doscientos dólares.
 Candy sonrió en forma burlona.
 —Usted será el que me dé un par de canarios, amiguito. Si no, le contaré al patrón que lo vi salir anoche de la pieza de la señora.

(Chandler 1962: 196; Chandler 1973: 260-261)

Zadunaisky translation:

—Yo cuido al patrón—dijo.
 —¿Paga bien?
 Frunció el ceño y después asintió con la cabeza.
 —Sí, muy bien.
 —¿Cuánto te paga aparte del sueldo... por mantener el pico cerrado?
 —No entiendo.
 —Sí que me entiendes. ¿Cuánto le sacaste? Seguro que no se te ocurrió pedirle más de un par de cientos.
 —¿Qué es eso? Un par de cientos.
 —Doscientos dólares.
 Candy sonrió en forma burlona.
 —Démelos usted, amigo. Si me da un par de cientos, no le digo al patrón de dónde lo vi salir anoche.

(Chandler 1989: 173)

In the translations of example 6, as in previous examples, much of the slang has been neutralized. For example, for “shake,” all of the translations have some phrase including the verb “sacar” (=get out of) “le saca,” “le ha sacado,” “le sacaste.” Notice also that the translation of “a couple of yards” contains many of the features we have observed in previous examples: Márquez uses a literal translation, “un par de yardas”; De Setaro uses a local variety of slang, “un par de canarios” (=a couple of canaries), which is possibly a local South American slang expression, and Zadunaisky uses a neutral translation “un par de cientos” (=a couple of hundreds).

Márquez uses an element of compensation that brings her translation into synch with the original Chandler. In place of simply “What’s that? A couple of yards?” the translator has used a Spanish equivalent of “What’s all this about a couple of yards?”

New here is the fact that slang is often translated into slang that is no longer current. The Márquez translation contains the expression “por no charrar,” but the verb “charrar” has now mostly fallen out of use.

CONCLUSION

I have examined the importance of hard-boiled slang in Raymond Chandler's *The Long Goodbye*, and also the translation of this slang in the four Spanish-language versions of the novel. I hope to have shown that, despite the importance of slang in the original novel, translators very commonly neutralize it. However, even though the translations do contain this negative point, there are other ways that the translators have acted positively: they have used slang very accurately when it was available in Spanish, and they have used slang in places where the original contains no slang in order to compensate.

However, the presence and position of these translations in the literary systems of Spanish-speaking countries does not rest on translation quality in any way, but on other factors such as editorial policy and promotion. The Márquez translation has been re-edited twice by the reprint publisher Carrogio (1974, 1987) and is fairly well-known, as it appears in the listing of foreign language translations in Philip Durham's *Down these Mean Streets a Man Must Go* and it is available in public libraries. The De Setaro translation was never re-edited and is virtually unknown, as it does not appear in the listing of translations in Durham, and it is not available in many public libraries; for example, there is no copy of this translation in the Biblioteca Nacional de la República Argentina (<http://www.bibnal.edu.ar>). The Zadunaisky translation has been re-edited once by the same publisher (1994), but remains fairly unknown as well.

By far the most widely available and most well-known translation of *The Long Goodbye* in Spanish is the Lara translation, since it has been re-edited more than twenty times by six different publishers. In fact, the first collection of Raymond Chandler's complete works in Spanish, *Obras Completas*, published by Debate (Madrid) in 1995 contains the Lara translation of *The Long Goodbye* and also a José Antonio Lara version of *The Big Sleep* (1939), *El sueño eterno*, originally published in Barral Editores in 1972, one year before *El largo adiós*. I have already said that the Lara translation of *The Long Goodbye* is a plagiarism of De Setaro, and the Lara translation of *The Big Sleep* is also a plagiarism of an earlier translation. Although it is possible that José Antonio Lara was a real translator who plagiarized two earlier published versions, I believe that José Antonio Lara was more than likely a pseudonym used to commit an act of conscious plagiarism by Barral Editores. I have four reasons for this: (1) José Antonio Lara only translated two works, *The Big Sleep* and *The Long Goodbye*, which were published by the same publisher and very close in time, (2) both of these translations are clearly based on earlier translations, (3) the variety of Spanish used in the two is inconsistent, a peninsular Spanish variety in the case of *The Big Sleep* and an Argentinean variety in the case of *The Long Goodbye*, and (4) José Antonio Lara is unknown in translator associations in Spain and in Argentina. This means that the version of *El largo adiós* that is most widely read and available today in Spanish is a plagiarized version of a translation that is now more than 40 years old.

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