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TESIS DOCTORAL

**THE AMERICAN DETECTIVE NOVEL IN
TRANSLATION: THE TRANSLATIONS OF
RAYMOND CHANDLER'S NOVELS INTO
SPANISH**

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**INTRODUCTION:
OBJECTIVES, METHODOLOGY,
CORPUS SELECTION AND CONTENTS**

INTRODUCTION: OBJECTIVES, METHODOLOGY, CORPUS SELECTION AND CONTENTS

During his lifetime, Raymond Chandler wrote seven novels and the first four chapters of an eighth featuring Philip Marlowe, a hard-boiled detective who narrated all novels in the first person. Set in contemporary Los Angeles, this coherent body of mystery fiction has given readers insightful glimpses into the social underbelly of the United States' most rapidly growing city and shown the often distasteful psychological make-up of the city's full range of inhabitants. Chandler's works are significant and well-written, though critical opinion even today often ignores his work because of the formulaic nature of his fiction.

The translations of Raymond Chandler's novels into Spanish were some of the first versions produced in foreign languages. After the Norwegian (1941) and Danish (1942) versions of *The Big Sleep* (1939), a Spanish translation of *The High Window* was published in 1944. From that first Spanish version to the latest rash of new translations in 2001-2002, a bewildering number of translations have appeared both in Argentina and in Spain. All of Chandler's novels have been translated into Spanish at least four times each, and one, *The Long Goodbye* (1954), has been translated six different times.

OBJECTIVES

Based on a corpus of four source texts —*The Big Sleep* (1939), *Farewell, My Lovely* (1940), *The Little Sister* (1949) and *The Long Goodbye* (1954)— and 21 target texts, I want to find out who translated these texts, when they were translated and how the task of translation was carried out using a comparative-descriptive translation analysis framework. I have selected between 4-6 representative examples from the source texts, which I prefer to call case studies. The into-Spanish translations of these cases are examined with a specific focus on the cultural contexts of their production, publication and reception, and the linguistic features of how they were rendered into the target language are also examined. Since a study of representative examples from all seven of Chandler’s novels and all of the into-Spanish translations would be impractically large (7 source texts; 33 target texts), I have narrowed the scope of inquiry to four Chandler source texts and all corresponding into-Spanish target texts (21). The reasons for selecting these four texts will be explained below.

METHODOLOGY

The dissertation falls mainly within the discipline of Translation Studies, and most specifically within the area of Descriptive Translation Studies. However, the disciplinary focus of this dissertation is not limited to this area alone, for it also draws on methodology and analyses from other disciplines.

Most pre-1970s scholarship in the area of translation was conducted from a very strongly linguistic perspective, yet the naming of the discipline, Translation Studies (TS), came about in the early 1970s through the efforts of scholars working within an emerging “cultural” branch. Though early “linguistic” scholars of translation tended to focus on a number of different text types, ranging from the Bible to non-fiction text types, the main focus of the emerging “cultural” translation scholars were literary texts. However,

over the course of over thirty years, the discipline has become increasingly divided between a more “cultural” branch of translation studies on the one hand and a more “linguistic” one on the other (Baker, 1996: 9).

Though texts of all types are bearers of both linguistic and cultural features, literary texts are particularly unique in that they play a central role in the artistic and cultural development of a society, on the one hand, and they take their shape via their linguistic anchoring, on the other. A literary text, therefore, cannot be culturally significant without also having significant linguistic features. In other words, I believe that it is important to analyze both sides of the story in order to determine the significance of a literary text.

This is particularly true of translated literary texts, which have more than just two sides of the story. Translated literary texts involve a linguistic/cultural juncture when the source text is received by the monolingual reader, another such juncture when the source text is received and reproduced by the bilingual translator, and yet another when the translated text is received by the monolingual target reader. This simplified scheme points to the many crossroads where comparative-descriptive studies of translation can shed light on who may be doing a variety of things that exert influence on the task of translation and how the final translated text is affected.

This is why the present dissertation devotes a significant section to describing and analyzing the production and reception of the source texts in the corpus in the United States and the U.K (chapter 1) and to the production and reception of all target texts in Argentina and Spain (chapters 2), then it counterbalances this cultural analysis with a more linguistic and textual focus on between four and six cases selected from each translation (chapters 3-6).

More specifically, the analysis in chapters 3-6 attempts to use the divisions established by Holmes and the methodology developed within the discipline of Descriptive Translation Studies to examine the Spanish translations of the four novels in the corpus in the following three ways, namely:

1. *as processes* (process-oriented descriptive translation studies), where the translations are examined in the context of the human agents (editors, translators, censors, and so on) involved in the process of target text production;
2. *as finished products* (product-oriented descriptive translation studies), where the translations are examined in the historical context of production and publication;
3. *as products that function within a given target literary culture* (function-oriented descriptive translation studies), where the translations are examined insofar as their interactive role with the target text literary culture generally, and with individuals (critics, authors, readers, and so on) who are members of the target text culture specifically (Holmes, 2000 [1972]: 176-77).

In order to describe the *translation process* which led to the production of each first version, I will attempt to examine translation-relevant biographical details of each translator. In several cases, I was able to conduct translator interviews.

In order to describe the *translations as products*, I will attempt to examine, cases involving “translation problems” (Nord, 1991: 151), including the translation of the title, the opening segment, single words that tend to induce error, politically and morally sensitive words or scenes that translators are sensitive to omit, soften or ambiguate, and other problematic linguistic features.

In order to describe the *translations as products that function within a given context*, I will attempt to gather clues about the sociocultural context that may have led Argentinian and Spanish editors to choose to publish translations of Chandler's novels at the specific times when they were published. I will also attempt to examine details about what sort of reader the editions in which the first translations appeared were aimed at, and how the first editions and successive editions of Chandler's novels fared commercially and critically.

A much more extensive description and justification of the methodology can be found in chapter 2.

LITERATURE REVIEW

Julio César Santoyo is the only translation scholar to have mentioned specifically the translation of Chandler's works into Spanish in an academic context. In a lecture given at the I Congresso Ibero-Americano de Tradução e Interpretação (I CIATI) in May 1998 entitled "Traducción, destinatario y expectativas del usuario a propósito (entre otras) de las versiones portuguesa y brasileña de *Il nome della rosa* de Umberto Eco," Santoyo described his disappointment with an into-Spanish translation of *The Long Goodbye* which he had bought in Spain. The translated text had so many localized Argentinian expressions in it that he felt frustrated. This frustration led him to compile a list of these incomprehensible expressions and speculate on why this translation had been imported from Argentina with no concern for the Spanish reader (Santoyo, 1998: 55). Though Santoyo's comments are rather brief and are not the main object of his study they are useful in three ways: 1. they give an idea of what kind of Argentinian vocabulary a peninsular Spanish reader would not understand (see chapter 2); 2. they give an idea of how a peninsular Spanish reader might react to an Argentinian translation sold in Spain; and 3. they show that Santoyo was unaware that the translation he was reading was actually much more sinister than he

imagined (a plagiarism, see Chapter 6, Lara translation). Julio César Santoyo's comments about *The Long Goodbye* are a good starting point because they were made by a Spanish translation studies scholar with a good track record.

Julio César Santoyo's book *El Delito de Traducir*, originally published in 1985 but now in its 3rd Edition, contains a wide range of data from an extraordinary array of mostly canonical literary sources. Santoyo's findings, which are extremely captivating rather than scientifically rigorous, paint a mostly unfavorable picture of translation in XXth century Spain. They illustrate the sort of title changes, unannounced abridgements, plagiarisms, censorship, publisher's misdoings, and outright errors which were not uncommonplace at the time. Though Santoyo's work does not quote any examples from Chandler in Spanish translation, the examples he does quote are comparable because they involve some of the same patterns.

Other scholars who have dealt with the translations of Raymond Chandler's works into Spanish are the large group affiliated with the TRACE research project (in Spanish, the abbreviation stands for TRAducciones CEnsuradas, i.e. TRAnslations Censored). The TRACE project is a joint research project between the University of León and the University of the Basque Country which has set out to compile a database of all censored English into Spanish translations published between 1939 and 1985 and promote the use of this database for doctoral dissertations, university- or state-sponsored research projects, individual and collective scientific publications, and so on. The group's efforts in this area have been enormously significant, leading to a number of doctoral dissertations and two collective volumes: *Traducción y censura inglés-español: 1939-1985: Estudio Preliminar* (Rabadán, Ed., 2000) and *Traducción y censura en España (1939-1985). Estudios sobre el corpus TRACE: cine, narrativa, teatro* (Merino, Ed., 2007).

None of the publications by any members of the group so far have specifically mentioned the into-Spanish translations of Chandler's novels. I

believe this is because the members of the group tend to examine all authors within clearly limited periods, or they tend to examine all authors of a certain genre within a period; therefore the researchers' focus is always intentionally broad rather than centered on individual authors. This broad base reinforces the regularities that they discover, as Descriptive Translation Studies requires. Another reason I believe that none of the members have specifically discussed Chandler in Spanish translation is because the group focuses mostly on the contents of the archives and the pre-publication proofs in the Archivo General de la Administración (AGA) in Alcalá de Henares, the administrative facility where all of the files from the dismantled Spanish censorship board may now be consulted, and the censors generally found only small discrepancies with Chandler's texts. Had Chandler's texts been more problematic on paper or had the galley proofs been more scarred by the censor's blue pen, perhaps they would have drawn the specific attention of the TRACE research group. However, Chandler was simply one of many authors who saw small portions of their texts wiped out, and so he was not particularly noteworthy. Even though none of the members of this research group specifically mentioned Raymond Chandler or any of the actual textual manifestations of censorship in the Spanish translations of his texts, the regularities they observed for the periods in which his works were published are in general terms applicable to my own findings.

Eleni Antonopoulou has used several segments from *The Big Sleep* (1939) and *Farewell, My Lovely* (1940) and their into-Greek translations as a basis for analysis of the general theory of verbal humor (GTVH) across languages. Her article, entitled "A Cognitive Approach to Literary Humour Devices: Translating Raymond Chandler," offers an extremely "fine-grained" analysis and suggests target text solutions for verbal humor based on either idiomatic and conventionalized "acceptable" texts which preserve the humor (i.e. texts more geared towards accommodating the target text reader; see chapter 2 for a definition) or solutions based on producing "adequate" texts which may

forfeit the humor (i.e. texts more geared towards respecting the source text; see chapter 2 for a definition) (Antonopoulou, 2002: 216-217). However, Antonopoulou's article is not as useful as it appears for the purposes of my research; even though I do identify Chandler's use of humor as one of the enduring features of his style (see chapter 1), I have not chosen humor as one of the "translation problems" which will be subject to abridgement, censorship and manipulation (see chapter 2).

There are two papers which mention Dashiell Hammett's works translated into Spanish. Javier Franco Aixelá examines three versions of *The Maltese Falcon* published in Spain in an article entitled "Culture-Specific Items in Translation" (1996: 52-78). Franco Aixelá applies his definition of a culture-specific item (a source text cultural item which either does not exist or has a different status in the target text, thus causing a translation problem; 58) to a 1933, 1969 and 1992 translation of Hammett's novel. His analysis of the three versions is very useful, particularly as he takes into account details about how the translations were published and marketed. The 1933 text, which was treated as little more than a popular fiction story, contained small deletions throughout the text, while the 1969 translation was included in a collection of some literary prestige. However, the 1992 translation, which was published by Editorial Debate in the Colección Literatura [Literature Collection], treated Hammett as a fully canonical author (Franco Aixelá, 1996: 72). Here there is a common link to Chandler, as Debate also published his works in the same collection, and the same translator, Francisco Páez de la Cadena, also rendered Chandler's *The High Window* into Spanish (*La ventana alta*, 1991). Unfortunately, Franco Aixelá missed the opportunity to comment on a fourth translation of *The Maltese Falcon* which appeared in 1953 in Spain (trans. Antonio Rubio, Barcelona: Editorial Planeta (Colección El búho [The Owl Collection])); there is also an Argentinian version of the translation which appeared in 1946 (trans. Eduardo Warschaver, Buenos

Aires: Editorial Siglo Veinte (Colección Rosa de los Vientos [Rose of the Winds Collection]).

The other article which mentions a work by Hammet translated into Spanish is María José Álvarez Maurín and Rosa Rabadán's paper entitled "La traducción del sociolecto criminal en *Red Harvest* de Dashiell Hammett." Though the authors discuss the translation of the criminal sociolect used in the novel, they make a few useful comments in the second paragraph. They comment on the resurgence of interest in the genre in recent years not only evidenced by the publication of more novels but by the creation of new series devoted to the "hard-boiled novel," or "novela negra" (see chapter 1 for a definition). They also note how surprising it is that this new interest has not been followed up by a new qualitative resurgence in the area of updated translations. They boldly suggest that the current translations are so similar to their predecessors as to suggest that they are plagiarisms (Álvarez Maurín & Rabadán, 1991: 209). The parallels with Chandler translations into Spanish are, I believe, very clear.

There are two articles which mention the into-French translations of Chandler's works which are important because one of the Spanish translations partly uses the French version as a source text, and another Spanish translator worked directly from the French version without ever looking at the English source text at all. The French translations of American hard-boiled novels which appeared in Gallimard's *Série Noire* were the subject of Clem Robyns' article "The Normative Model of Twentieth Century *Belles Infidèles*: Detective Novels in French Translation" (1991: 23-42). This article shows that the novels in the *Série Noire* were abridged to a pre-specified length and it describes the systematic translation policy that was applied for achieving this end (Robyns, 1990: 27). Robyns specifically points out, however, that Chandler and Hammett translations in the early 1940s and 50s were largely unabridged (1991: 37-8). As mentioned above, this article is particularly important when we take into account that the into-

Spanish version of *Farewell, My Lovely* translated by Josep Elías in 1972 was partly translated from the French version published in Gallimard's Série Noire in 1948 (see chapter 4) and the into-Spanish version of *The Little Sister*, translated by Joan Vinyoli in 1973, was translated entirely from the the French version published in Gallimard's Série Noire in 1950 (see chapter 4).

The other article which mentions a French translation is Stephen Noreiko's "American adaptations in the Série Noire: the Case of Chandler's *The Little Sister*." Noreiko rather amazingly does not mention Robyns' article, but he compensates for that fault by enumerating the literally dozens of adaptations, alterations, errors, and omissions that he noted with respect to the source text. Concurring with Robyns, he notes the very deliberate "cutting and pruning" of the translators towards the goal of an action-packed text produced under editor Marcel Duhamel's strict orders (Noreiko, 1997: 260). Since this French text is Joan Vinyoli's source text, everything that Noreiko mentions is transferred into the Spanish version (see chapter 4).

The list of previous studies is not lengthy but provides a certain hint of what is needed. On the one hand, no systematic study of a body of Chandler's works in Spanish translation has yet been done; and on the other hand, few explanations for the wildly differing treatments of Chandler's works (plagiarisms, abridgements, translations from the French, Argentinian translations sold in Spain, yet also excellent recent translations) have been posited. I hope to make a positive contribution to the recent literature through the present work.

CORPUS SELECTION

Every doctoral dissertation needs to focus in on a topic narrow enough to yield significant findings yet broad enough to claim that the results may be generalized to other research contexts. Therefore, doctoral dissertations in the humanities need to focus on certain authors, certain periods, certain

cultural contexts, and so on, and, when necessary, they may need to narrow the focus further in order to study only a specific number of works by these authors, a specific number of years during a coherent period, a specific cultural context, and so forth. Ideally a study of a single author's works would include an analysis of all those produced, and a study of works produced during a certain period would actually study all of those works; but researchers in the humanities need to make much more efficient use of their time and resources than such ideal studies would ever permit. Having identified Raymond Chandler as the subject of this dissertation, any researcher would be tempted to examine the entire set of his novels, because the seven novels form a coherent body of texts featuring the same central character and narrative voice, Philip Marlowe.

If one were to choose to study the French or Italian translations of the texts, the task would be fairly easy to tackle, as there is only one translation of these texts into these languages, with very few exceptions. A researcher of the French translations would have to deal with nine texts, one for each novel except for *The Lady in the Lake* and *The Long Goodbye*, which were translated twice; and a researcher of the Italian translations would also have to deal with eight texts, one for each novel except for *The Big Sleep*, which has been translated on two occasions. However, in the case of the into-Spanish translations, the task of studying all of them would be awkward because there are simply too many of them. Therefore, a researcher of the Spanish translations of Raymond Chandler's works must narrow the scope of inquiry by narrowing down the number of works examined.

For this research project, I applied a number of criteria for choosing *The Big Sleep* (1939), *Farewell, My Lovely* (1940), *The Little Sister* (1949) and *The Long Goodbye* (1953). Firstly, I chose those texts generally considered Chandler's best works —*The Big Sleep* (1939) and *The Long Goodbye* (1953)— and I also chose *Farewell, My Lovely* (1940) because it was the one Chandler himself most highly esteemed. Conversely, I considered discarding the texts

most commonly considered Chandler's worst works, which are *The High Window* (1942), *The Lady in the Lake* (1943), and *Playback* (1958).

The second criterium applied was that, while limiting the total number of source texts to study, I wanted to study those source texts that had been translated the highest number of times. This criterium yielded *The Long Goodbye*, which was translated six times, and also *The Big Sleep*, *Farewell, My Lovely*, *The High Window* and *The Little Sister* (1949), which were translated five times each. Two novels definitively discarded at this stage were *The Lady in the Lake* and *Playback*.

The third criterium applied was that of a novel's significance at a particular stage in Chandler's career. In this sense, *The Big Sleep* was his first, whereas *Farewell, My Lovely*, *The High Window* and *The Lady in the Lake* were produced in fairly close succession before Chandler's Hollywood hiatus (roughly 1943-1948). *The Little Sister* was the first novel produced after the lengthy Hollywood break that had boosted Chandler's critical reputation; this come-back novel was extremely publicized and longed for, unlike any of his previous novels. Four years later, *The Long Goodbye*, the novel many would consider his masterpiece, was also very significant because it was more ambitious than any of his previous novels; it was lengthier and more profoundly explored the private detective's inner character. At this stage, *The Little Sister* was definitively included in the corpus because it appeared at a particularly meaningful moment in Chandler's literary career. I believe the selection is balanced and representative of Chandler's twenty-year career as a novelist.

The corpus of target texts are all the into-Spanish translations of the four texts in the source text corpus. Though the total number of texts (22) is still very large, I will use a judicious selection of examples in order to make it manageable. Taking into account that *The High Window* (1942), *The Lady in the Lake* (1943), and *Playback* (1958) will not be studied, there are interesting translations of these works that will not be examined in detail, namely the

very first into-Spanish translation (*La ventana siniestra*, Trans. Manuel Barberá, 1944, a translation of *The High Window*), the very successful translation of the same novel by Eduardo Goligorsky (*La ventana siniestra*, 1957, 12 editions), the only translation to be published in Jorge Luis Borges and Adolfo Bioy Casares' very influential Séptimo Círculo collection (*La dama en el lago*, Trans. Marcos Antonio Guerra, 1961, a translation of *The Lady in the Lake*), and the only translation of a Chandler novel commissioned by Bruguera (Barcelona) (*Playback*, Trans. María Teresa Segur, 1978).

Throughout this study, I will use an abbreviated reference system for the four source texts in the corpus and Chandler's three other novels. This consists of a similar naming system to that used by Widdicombe, who used a three-initial reference for each novel, except for *Playback*, for which he used PB (2001: xiii). I have chosen to use a consistent three-letter format, following Widdicombe in all novels, except for *Playback*, for which I will use PBK. The system of references used is as follows:

TBS, *The Big Sleep*

FML, *Farewell, My Lovely*

THW, *The High Window*

TLL, *The Lady in the Lake*

TLS, *The Little Sister*

TLG, *The Long Goodbye*

PBK, *Playback*

All quotes will be taken from the Library of America edition of Chandler's novels. This is an authoritative edition, published in two volumes and edited by Frank MacShane. Complete bibliographical information about these texts is given in the Primary Bibliography: Source Texts. Quoted texts from the four novels in the corpus used for the case studies will be cited using pages numbers only, not complete bibliographical

references, as this would make the text overly cumbersome to read. However, quotations from the other three Chandler novels will be clearly introduced in the body of the text by title and year of publication and cited using page numbers, as I believe this facilitates a smoother reading of the text. Complete bibliographical information about these texts is also given in the Primary Bibliography: Source Texts section of the Bibliography.

In order to abbreviate the references to the translations throughout the study, I will refer to each of them using the translator's surname. For instance, I will refer to the version of *The Big Sleep* which was translated in 1947 by Benjamín R. Hopenhaym as "the Hopenhaym translation of TBS." Here is a full list of the abbreviated translator references, followed by the titles of the works, which is often a useful reference:

TBS translations:

Hopenhaym, 1947. Al borde del abismo.

De Luaces, [1948?]. Una mujer en la sombra.

De Luaces, [1949?]. Una dama tenebrosa.

Navarro, 1958. El sueño eterno.

Lara, 1972. El sueño eterno.

López, 2001. El sueño eterno.

FML translations:

Macho-Quevedo, 1945. Detective por correspondencia.

Márquez, 1958. ¡Adiós para siempre, preciosidad!

Elías, 1972. Adiós, muñeca.

Aira, 1988. Adiós, muñeca.

López, 2001. Adiós, muñeca.

TLS translations:

Goligorsky, 1956. Una mosca muerta.

Escolar, 1958. La hermanita.

Vinyoli, 1973. La hermana pequeña.

Aira, 1989. La hermana menor.

Ibeas, 1995, 2001. La hermana pequeña.

TLG translations:

De Setaro, 1956, 1962. El largo adiós.

Márquez, 1958. El largo adiós.

Lara, 1972. El largo adiós.

Zadunaisky, 1988. El largo adiós.

Vasco, 2002. El largo adiós.

López, 2002. El largo adiós.

A bookmark containing the above abbreviations is provided to facilitate an easier access to the above legend. Rather than having to return to this page for reference, the reader is encouraged to use the legend on the bookmark.

In the body of the text, this reference scheme will be adapted slightly in four cases: 1. I will refer to the two translations produced by Juan G. de Luaces in 1948 and 1949, the first complete and the second abridged, as “the *Una mujer en la sombra* translation by De Luaces of TBS” and “the *Una dama tenebrosa* translation by De Luaces of TBS;” 2. I will refer to the translation of *The Big Sleep* which was published in 1958 by Inés Navarro and Antonio Gómez by the first translator’s surname only, namely “the Navarro translation of TBS;” 3. I will refer to the two translations produced by Juan Manuel Ibeas Delgado, the first a partial plagiarism and the second fully

Ibeas' work, as "the 1995 Ibeas translation of TLS" and "the 2001 Ibeas translation of TLS;" and 4. I will refer to the two translations produced by Flora W. De Setaro, the first abridged and the second unabridged, as "the 1956 De Setaro translation of TLG" and "the 1962 De Setaro translation of TLG."

All quotes from the target texts will be clearly introduced by the name of the translator (see above) and cited only by page number, as I believe this facilitates a smooth reading of the dissertation. Complete bibliographical information about these texts is given in the Primary Bibliography: Target Texts.

CONTENTS

The body of the dissertation is divided into six chapters, the first of which focuses on the cultural reception of Raymond Chandler's hardboiled source texts and the second of which focuses on the cultural reception of the Spanish target texts in Argentina and Spain. Chapter 1 includes a short history of the hard-boiled detective novel, a short biography of Chandler's life, a discussion on how Chandler tried to make the hard-boiled detective novel into a sophisticated form of literature, and segments on Chandler's style, his detective character, his portrayal of Los Angeles, and his contribution to American literature. Chapter 2 offers a brief literature review of descriptive translation studies, a lengthy discussion of the methodology used, describes Chandler's minimal involvement with the translations of his works, an overview of the reader and critical reception of the Spanish translations in Argentina and Spain, a segment on the world of publishing in Argentina and Spain, a section on censorship in Argentina and Spain, and a section on the differences between the Spanish used in Argentina and Spain.

Chapters 3-6, each centered on one of the novels in the corpus and all of the into-Spanish translations of that novel, conduct cultural, linguistic and

textual analyses of between four and six cases selected from each translation. As mentioned above, a separate bookmark which contains a legend of the major abbreviations used in the dissertation is provided. While reading, the bookmark may be inserted at the beginning of each chapter, where the English cases are quoted; readers are encouraged to do this because the bookmark should help readers refer back to the English source texts as they advance towards the end of the long chapters.

The six chapters of the dissertation are followed by a set of conclusions. The conclusions are then followed by a Bibliography which is divided into Primary Sources and Secondary Sources. The Primary Sources are divided into four parts: Source Texts; Target Texts; French translations published by Gallimard's *Série Noire*; and Italian translations by Ida Omboni published by Mondadori. The Secondary Sources are divided into two: a List of Works Cited and a List of Dictionaries, Glossaries and Thesauruses Consulted. The division of the Bibliography into the six different sections described here will be justified below.

There are three Appendices, including a descriptive bibliography of the editions in which the translations appeared, a list of all Chandler translations by year, and a list of all Chandler translations by publisher.

MLA STYLE

The Modern Language Association (MLA) style, a well-known set of rules for scholarly writing and documentation of sources in English, has been used as a guide for both writing conventions such as punctuation and also for in-text citations and the List of Works Cited. Particularly suited to the field of literature and language, the first version of the *MLA Style Sheet* appeared in 1951 and has since then developed into a number of publications. The *MLA Style Manual and Guide to Scholarly Publishing* is the version of the manual developed specifically for scholars at the graduate

level and for those publishing their first scholarly books; the second edition of this manual has served as a guide for writing the present dissertation (Gibaldi, Ed.: 1998).

MLA style basically requires in-text citations to be placed in parenthesis, preferably at the end of a sentence or at a location where a pause would normally occur. Parenthetical references should contain the author's name, the year of publication and the page number, unless these are provided in the preceding sentence. When scholars cite Internet resources parenthetically, they should include the author's name and an abbreviated title of the article.

MLA style also requires scholars to use a List of Works cited to which all of the in-text parenthetical references should match. The List of Works Cited should contain full bibliographical details, beginning with the author's name, the title, and complete publication details. This style allows for the use of either footnotes or endnotes, which offer additional explanation of the text's content or evaluative remarks about the data sources. Articles retrieved from the Internet should be documented exactly like a paper-published article (author's name and complete title in quotation marks), then the name of the Website (if given) should be provided, followed by the date of publication of the article (if given), then by the data retrieved from the website and the website URL address within angle brackets (<>).

MLA style dictates that books which compile a number of articles, short stories, letters and other writings by a single author should be included in the List of Works Cited under the author's name, followed the title of the compilation, then the editor's name(s) and full publication details. Comilations of letters written by Raymond Chandler and edited by Dorothy Gardiner and Kathrine Sorley Walker (1962), Frank MacShane (1987 [1981]) and Tom Hiney and Frank MacShane (2000) are valuable sources of data which are used repeatedly in this dissertation. In-text citations of references to these texts are cited using Chandler's name, the year of publication and the page number. Because I want to offer a smoother reading of the text by

reducing the number of times Chandler's name appears, I will consistently include only the year and page number in in-text parenthetical references. However, in the body of the text I will provide enough background information about each letter quotation (typically, when it was written, to whom and in what context) so as to make the citation of Chandler's name unnecessary.

I have adopted two major alterations to the conventions required by the *MLA Style Manual*. The first is that List of Works Cited is included within the Secondary Sources section of the Bibliography. Due to the nature of Translation Studies, I believe it is necessary to group sources in a more itemized way than by simply listing them all in alphabetical order of the authors' surnames, as a List of Works Cited would do. One way of grouping the various sources differently is by using a bibliography divided into sections. In the present dissertation, I have separated Primary Sources (Source Texts; Target Texts; and some target texts in French and Italian) from Secondary Sources (scholarly studies, articles in newspapers and magazines, reference works, and so on). The Secondary Sources are divided into a List of Works Cited, which includes complete bibliographical references to all scholarly studies, newspaper and magazine articles, and web pages cited in the dissertation, and a List of Works Consulted, which lists all dictionaries, glossaries and thesauruses consulted in the research process. Although the List of Works Consulted is contradictory to the dictates of MLA style, I feel that a separate listing of the large number of specialized sources consulted is justified. On the one hand, the researcher must look up the specialized terms in as many sources as possible in order to determine, for instance, how widely known a slang term is. On the other hand, a separate and complete listing of all these sources is a useful tool for the reader, even though some of these sources are not actually cited in the body of the text.

The second major alteration is that in the body of the text, all titles of books, journals, magazines, newspapers, television programs and films are

placed in italics, as is commonly accepted in Spanish academic style. Whereas these titles would be underlined in MLA style, using italics was thought to make the dissertation more readable.

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CHAPTER 1:
THE SIGNIFICANCE OF CHANDLER'S
WORKS IN AMERICAN LITERATURE

Chapter 1

THE SIGNIFICANCE OF CHANDLER'S WORKS IN AMERICAN LITERATURE

Between 1939 and 1958, Raymond Chandler wrote seven novels featuring the private detective and first-person narrator Philip Marlowe, all of which were set in contemporary Los Angeles. Chandler's novels constitute a coherent body of well-written mystery fiction from which American literature has gained a great many insights into the social structure of the United States' most haphazardly booming city and the psychological make-up of the country's full continuum of inhabitants ranging from the seedy to the phenomenally wealthy.

A great many scholars believe that Chandler was not simply a great hard-boiled fiction writer but that he was a great writer of literature, an accomplished artist who should be considered among the twentieth century's best literary figures. Frank MacShane, Chandler's first biographer, was an outspoken proponent of this opinion when in his introduction he stated: "I am treating Raymond Chandler as a novelist and not simply as a detective-story writer. This is how Chandler looked at himself, and with justice." (1976: ix).

In this chapter, I would like to examine some salient features of the genre of hard-boiled fiction, which emerged from the pages of the classic pulp

fiction magazine *Black Mask*. Starting in the late 1920s and developing over the course of a decade, the *Black Mask* model of detective stories evolved into an American detective story genre which was completely different from the British deductive mystery story. The genre eventually outgrew the page limitations of pulp magazines, and the most talented authors, including Dashiell Hammett, Erle Stanley Gardner and Raymond Chandler, began to write significant novel-length fiction. This model eventually became more widely known as hard-boiled fiction; it exercised a marked influence on the film noir genre of the late 1940s and is still being practiced by hundreds of novelists today.

This first chapter will also examine Chandler's biography and works as well as the critical reception of Chandler's Marlowe novels in the United States and the United Kingdom. Chandler was born in the U.S., educated in a strict British public school, and exposed to the enticing foreign cultures of France and Germany. He had an economically disappointing early career as a journalist in London, then he returned to the U.S. After a checkered career in the growing southern California oil industry, Chandler returned to writing. Painstakingly studying and imitating others, this new author learned how to write detective fiction and published his first novel, *The Big Sleep*, in 1939, when he was fifty years old. After another three novels, his career truly took a step forward when he was recruited by Hollywood studios as a scriptwriter. After almost five years of highly-paid and critically-acclaimed work for the silver screen, he returned to novel writing with *The Little Sister* in 1949 but his most carefully crafted and sophisticated novel, *The Long Goodbye*, appeared in 1953, just shortly before his wife's death. His wife's death in 1954 struck a severe blow to Chandler from which he never recovered. He published one more novel in 1958, but this was a disappointing achievement when compared to his previous publications and he died the next year. Throughout his life, his strict British education and

essential loneliness seem to be behind his alcohol abuse and persistent letter-writing.

During his lifetime, Chandler enjoyed very little of the critical esteem he felt he deserved. His early novels were read as if he was a Hammett imitator; his Hollywood work was acclaimed but he hated it; and his greatest effort, *TLG*, was not received as warmly as he felt it should have been. Over the years, his reputation has grown considerably, but not to the extent that he is considered to be a great American novelist of the stature of a figure such as Hemingway. Chandler made a serious attempt to turn the hard-boiled novel into a valid literary vehicle, which is also discussed below, but in the end the formulaic nature of his work stands in the way of his being unconditionally embraced as a full member of the American literary canon.

This chapter will also discuss his enduring literary character, the private detective Philip Marlowe. Chandler's memorable figure of fiction is seen by most critics as a modern Sir Galahad, a knight errant who goes on adventures to save the helpless from the evils of a corrupt urban world. Chandler's style is also briefly analyzed in the first chapter, and in particular his use of the "American vernacular," an unguarded colloquial means of literary expression used in both the narrative voice and in dialogue. Chandler's portrayal of the city of Los Angeles, one of the first attempts to describe the city's physical landmarks and the psychology of its inhabitants, is also the object of this chapter. Chandler's depiction of what is today the nation's second largest city is a legendary picture of a place with an outwardly perfect climate and glamorous entertainment industry but with a corrupt urban soul that entraps all those who live in it.

The purpose of this chapter is not to make new contributions to scholarship about Raymond Chandler and the study of his works, but to establish a backdrop against which the reader can more easily understand the material studied in chapters 2-16. Most of the areas touched on below have been amply studied, and data is easily available elsewhere. I will try to

stress that early *Black Mask* editor Philip Cody's role in the creation of the American hard-boiled detective story model is not sufficiently recognized or known. The proposed connection of Los Angeles's disjointed physical and social atmospheres through the Sunset Strip is an underexplored idea which could be substantiated further through future research. Also, the idea that Chandler's literary appeal could be described as middlebrow, i.e. literature with an appeal to both lowbrow *and* highbrow audiences, needs to be further theorized and researched.

1.1. THE *BLACK MASK* SCHOOL OF DETECTIVE FICTION AND THE HARD-BOILED NOVEL

The *Black Mask* School of Detective Fiction was composed of a group of U.S. writers including Dashiell Hammett, Raymond Chandler, Carroll John Daly, and Earl Stanley Gardner, who contributed short detective stories to the pulp magazine *Black Mask* in the 1920s and 30s. In the 1940s, after *Black Mask* had dropped in popularity and many of these figures had gone on to become novelists, the term Hard-Boiled School of Detective Fiction replaced the earlier name. In this section, I will describe the evolution of this school of writers and Raymond Chandler's involvement with it.

The Black Mask was a monthly pulp magazine started in April of 1920 by H. L. Mencken and George Jean Nathan. With the profits from this lowbrow venture, the editors sought to keep their highbrow, though money-draining, literary journal *The Smart Set* in circulation. Initially, *The Black Mask* was "Five magazines in one: the best stories available of adventure, the best mystery and detective stories, the best romances, the best love stories, and the best stories of the occult" (Deutsch, "History").

Stories about tough private detectives began to appear in *The Black Mask* in the early 1920s, during the time when Philip C. Cody was editor. In May of 1923, Carroll John Daly published "Three Gun Terry," a story featuring the

tough Terry Mack; this is widely considered the first tough private detective story ever published. In October of that same year Dashiell Hammett published "Arson Plus," his first of 18 stories featuring the Continental Op, a tough detective in spite of being rather overweight and short. In an attempt to meet the increasing readership demand for stories of this type, Philip Cody encouraged writers to pursue this sort of story and create series characters. He increased circulation of the magazine rapidly and in the words of Erle Stanley Gardner "Under his regime, the new action type of detective story took a long stride forward." (qtd. in Nolan, 1990: 23) Even though Philip Cody was the first to recognize Hammett's talent and Cody played a fundamental role in forging this new model of detective story, he is often ignored by literary historians.

In October 1926, a new editor, Joseph. T. Shaw, was appointed to head *The Black Mask*. More endearingly known as "Cap" Shaw, this new editor slimmed the magazine's title down to just "Black Mask" and devoted its pages solely to "Smashing Detective Stories," the magazine's new slogan. In the early years of Shaw's editorship, Dashiell Hammett was heavily promoted to the readership and held up as a model for other writers, even though writers like Erle Stanley Gardner accused Shaw of "Hammettizing" the magazine (Gruber, 1967: 136). Starting in 1927, Hammett began to publish serialized versions of his novels in four parts, which gave almost every issue of *Black Mask* a new instalment or a fresh story of his until the end of 1930. After this string of serialized novels and one final Continental Op story in November 1930, Hammett no longer contributed to *Black Mask*.

The new type of detective story featured in *Black Mask* had surfaced in the early 1920s out of dissatisfaction with the deductive type. The deductive type of detective story first appeared in several short stories by Edgar Allan Poe featuring detective Dupin ("Murders in the Rue Morgue," (1841), "The Mystery of Marie Roget" (1842), and "The Purloined Letter" (1845)), in the first book-length detective work by Wilkie Collins featuring Sergeant Cuff

(*The Moonstone*, 1868), and in Arthur Conan Doyle's Sherlock Holmes novels and short stories (starting with *A Study in Scarlet* in 1887). During the late 1920s the deductive detective formula was being practiced by such popular contemporary figures as G. K. Chesterton, S. S. Van Dine, and Agatha Christie. The short stories and novels in the deductive formula basically involved a murder case which was resolved through the pure rational thinking of a sharp-minded detective or amateur savant-cum-detective. Cawelti describes how these deductive crime stories typically depicted bloodless murders which ruptured the domestic and family circle of tranquillity, causing a breakdown in the social order. The detective is brought to the crime scene in order to glean the solution from the clues present and the suspects' motivations. The crime solution is turned into an aesthetically pleasing game or puzzle which, when solved, returns all characters except the murderer to their peaceful, customary lives. The motives behind the crime are typically rooted in the evil motives of the individual, never in the society and social order surrounding them (1976: 99).

Shaw criticized the deductive type of detective story because it lacked "human emotional values" and realism (Shaw, 1946: 49). Quoting his prize author Dashiell Hammett, Shaw concurred with the opinion that the murder victim in this new model of detective stories must be "a real human being of flesh and blood" (qtd. in Shaw, 1946: 48) about who the reader should be "at once intensely concerned, emotionally aroused." (Shaw, 1946: 48).

The pattern that emerged in detective stories published in *Black Mask* has been described in detail by Cawelti, who states that this new model is like the classic detection story in that it "moves from the introduction of the detective and the presentation of the crime, through the investigation, to a solution and apprehension of the criminal." (1976: 142) However, it diverges from the classic deductive mystery in a number of fundamental ways: 1. the initial crime of murder after which no further murders take place is replaced by an initial crime of minor significance after which a series of murders take place; 2.

the drama of the solution is replaced by the drama of "the detective's quest for the discovery and accomplishment of justice;" 3. the elaborate and mannerly examination and elimination of suspects is replaced by "a pattern of intimidation and temptation of the hero;" and the author plays fair with the reader, which means he does not overemphasize things which are unimportant nor underemphasize others that are important. (Cawelti, 1976: 142-4).

In Shaw's understanding of this pattern as it applied to *Black Mask* and the magazine's readers, he demanded simplicity in language and a slurry of action, two features which *Black Mask* stories delivered in abundance and to perfection. This tough detective story pattern became cemented along these lines. The formula became recognizable, rigid, and very popular, congealing into a fixed genre of popular literature with a large following. The conventions of the genre constituted the formulaic appeal of *Black Mask* stories, which Shaw fully espoused and promoted: "We pointed out that this particular medium –the magazine mystery story– was both constrained and restrained. We felt obliged to stipulate our boundaries" (Shaw, 1946: 48).

Chandler discovered *Black Mask* and other pulp magazines in 1932 and learned to write by analyzing and imitating the authors who published there. After being fired from his job in the oil industry, Chandler drove up from Los Angeles to Seattle, where he spent two months with friends getting over his alcohol addiction, and drove back down again to rejoin his ailing wife: "Wandering up and down the Pacific Coast in an automobile, I began to read pulp magazines. (...) This was in the great days of the *Black Mask* (if I may call them great days) and it struck me that some of the writing was pretty forceful and honest, even though it had its crude aspect." (1987: 236)

Like Joseph T. Shaw, Chandler was also very dissatisfied with the traditional mystery because it lacked realism, which he expressed emphatically in his 1944 essay "The Simple Art of Murder." In that essay, Chandler famously found fault with some of the deductive mystery story's sacred cows, starting with a thorough disapproval of A. A. Milne's *The Red*

House Mystery (1922) and working his way through E. C. Bentley's *Trent's Last Case* (1913). While Chandler had little criticism for Arthur Conan Doyle, who he called a pioneer, he did have scorn for those who continued publishing mysteries in the same mold of the "Golden Age" of classical detective fiction.

Another criticism Chandler made of the deductive detective novel was that it was dishonest with the reader. Apart from the opportunity to "get paid while learning," another feature that drew Chandler to the particular medium of the pulp magazines was that "some of the pulps at that time had very honest and forthright stuff in them." (1987: 86) In an article entitled "Twelve Notes on the Mystery Story" not published in his lifetime but perhaps written in 1949 (Gardner and Sorley Walker, 1984: 63), Chandler gave a definition of honesty in detective fiction: "Important facts not only must not be concealed, they must not be distorted by false emphasis. Unimportant facts must not be projected in such a way as to make them portentous." (1995: 1005). Chandler specifically called the English model of detective story dishonest, because they had implausible character motivation, impossibly specialized scientific knowledge, unrealistic portrayal of police procedure, and other failings. Chandler believed that it was the American detective story that had the edge over the English logic and deduction model.

Chandler first published in *Black Mask* in December 1933, only a short time after discovering the pulp magazine. Even though for new authors Shaw tended to act as a kind of mentor through his constant oversight, exhaustive editing and direct interaction with his writers, he acknowledged that he had little to teach this new writer: Chandler "came to us full-fledged; his very first stories were all that could be desired." (1976a: 50). Nor did Chandler find in Shaw much to learn from: "Certainly nothing of Shaw's own fiction that I have seen has any such gems in it. It's about the deadest writing I ever saw, on a supposedly professional level." (1987: 68) However,

Chandler recognized Shaw's editorial prowess, even though he did so unenthusiastically: "He was a warm editor and always seemed to have time to write at length and to argue with you. To some of us I think he was indeed a genuine inspiration in that, just as you say, we wrote better for him than we could have for anybody else." (1987: 68)

Under Shaw, the groups of writers developed into a recognizable "Black Mask" school of writers. Chandler did partake of the group spirit and recognized that his belonging to the *Black Mask* group of writers had been a cohesive learning and social environment. In a letter written in 1939 he stated, "my fiction was learned in a rough school" (1987: 4) and in 1948 "we all grew up together, so to speak" (1987: 127). When Chandler dedicated his first anthology of *Black Mask* stories, entitled *Five Murderers*, to Shaw he seemed to allude to this group spirit: "For Joseph Thompson Shaw with affection and respect, and in memory of the time when we were trying to get murder away from the upper classes, the week-end house party and the vicar's rose-garden, and back to the people who are really good at it" (Brucoli, 1979: 33).

By 1935, the magazine's circulation had again dropped drastically to 63,000 (Nolan, 1990: 29). After disputes with the publishers over salary cuts for authors, Shaw stepped down as *Black Mask* editor in 1936. Without Joseph T. Shaw as editor the magazine very quickly deteriorated in popularity though it managed to remain in publication until July, 1951 (Nolan, 1985: 32). After Shaw's resignation in 1936, the magazine was no longer the focal point of this new pattern of tough detective story and the group of writers became more disperse. Out of loyalty to Shaw, many writers, like Carroll John Daly and Raymond Chandler, drastically stopped publishing in the magazine, and others, such as Erle Stanley Gardner, gradually published less and less in *Black Mask*.

Another tendency contributed to the demise of *Black Mask* and the dispersion of its school of writers: many of the writers who had started in

Black Mask began publishing novels. Hammett's four serialized novels, particularly *The Maltese Falcon*, had been a success in book form and afforded Hammett a firm critical reputation. Raymond Chandler also moved on from the pulps to novel publication; after his first novel was published in 1939, he only published two more short stories, one of them in *The Saturday Evening Post* (October 14, 1939), a slick magazine.

The new model of short detective story which had appeared in *Black Mask* had no real name for it until more than a decade later the term "hard-boiled" began to be associated with it, especially when referring to the American style detective novel. Though in many of their writings, authors had already used the term "hard-boiled" to describe their characters and their style, the term was perhaps first truly consolidated in writing when in 1946 "Cap" Shaw published the first anthology of twelve short stories which had originally appeared in *Black Mask* and titled it *The Hard-Boiled Omnibus*.

Since 1946, the term "hard-boiled" has been applied to the novels which expanded upon this formula in terms of length and literary pretensions. Having grown into a much lengthier and more promising pattern, the "hard-boiled novel" shedded the extreme emphasis on simplicity and action which Shaw encouraged and opened up room for literary, psychological and social embellishments. The definitive pattern of the hard-boiled novel starts in a way best described by literary critic and scholar Jacques Barzun: "A private detective, usually low in funds and repute, undertakes single-handed and often without fee the vindication of some unfortunate person—a man or woman with no other friends. The attempt pits the hero against a ruthless crime syndicate or against the whole corrupt government, or both. During his search for evidence, he is threatened, slugged, drugged, shot at, kidnapped, tortured, but never downed for long." (1977: 161) During the search, the hard-boiled detective becomes emotionally involved with one or more of the people in the case. To paraphrase from John G. Cawelti, the detective personally becomes committed to some of these people, and he

takes on the responsibility of solving the crime in order to protect them. After solving the crime, he acts as a judge of the moral character of the criminal and carries out what he feels is an appropriate sentence. (1976: 143)

The hard-boiled fiction label as described above tends to overlap with the label "noir fiction," "American noir," and the less common "roman noir." The term "noir fiction" emerged in 1945 when the Paris-based publisher Gallimard began a new collection entitled *Série Noire* under the editorship of Marcel Duhamel. In the first volume of Gallimard's *Série Noire*, Marcel Duhamel, a renowned specialist in American literature and accomplished translator, recognized that over the years the detective novel had indeed evolved into a new genre of novel, the romantic roman 'noir' (Lhomeau, 2000: 60) The first two volumes, translated by Duhamel himself, were praised by Raymond Queneau in an article published on September 15, 1945 (Bondu & Lhomeau, 1996: no page number given). The series title was apparently chosen by a French poet, Jacques Prévert, though it is unclear whether the *série noire* reference refers to the French expression describing a succession of bad events or to *literature noire*, i.e. English gothic literature (Borgers, 1998: 237-8). It is also possible that "Série Noire" simply referred to the striking contrast that this new series marked with respect to the "La Blanche" series, which was Gallimard's most prestigious literature collection.

Even though the name of Duhamel's collection had nothing to do with American films, it quickly became associated with films rather than novels. After the World War II German occupation of France, a rash of American films were suddenly released to French audiences at the same time. For instance, *The Maltese Falcon* (1941), *Double Indemnity* (1944), and *Murder, My Sweet* (1944) were all released in France on July 31, 1946 (see The Internet Movie Database at <http://www.imdb.com>). In November, 1946 Jean-Pierre Chartier published an article entitled "Les Américains aussi font des films noirs" [The Americans Are Making Dark Films Too]. According to U.S. scholar William Marling, Chartier's use of the word *aussi*, i.e. "also," meant

that not only had Americans been publishing noir books before the war, which French readers were familiar with, but they had also been making noir films during the war, which French filmgoers were only now discovering (1995: 238-9) The appearance of another article in 1946, Nino Frank's "Un nouveau genre 'policier:' L'aventure criminelle" [The Crime Adventure Story: A New Kind of Detective Genre], focussed even more attention on this term as a descriptive one for a cinematic genre rather than a literary one, and very quickly the origin of the term became blurred; whereas it originated as a term used to describe novels it came to describe both novels and films.

In any case, noir fiction, also known as the crime novel, encompasses a genre which I believe is closely related to hard-boiled fiction but can be differentiated in at least five ways: 1. Noir fiction involves murder, usually followed by an investigation of it by authorities or a private investigator for hire, but occasionally the investigation is very superficial and non-subsequential; 2. noir fiction narrators are often materially responsible for the murder or suspected by authorities of committing it; 3. noir narrators, whether they have committed the murder or not, have an antagonistic relationship with the authorities; 4. the murder is often committed in the context of a sexually illicit relationship which goes sour before the end of the novel; and 5. guilty narrators often wind up either being killed or executed and narrators who are unjustly suspected of the crime often end up solving the crime themselves. The term noir fiction most commonly describes the type of novel written by James M. Cain, whose novels do not fit the hard-boiled detective model but are crime melodramas in the mold described above. *The Postman Always Rings Twice* (1934), for instance, is a classic noir fiction story, as well as Chandler's screenplay for *The Blue Dahlia* (1946). The term "American noir" has been used by the Library of America's *Crime Novels: American Noir of the 1930s & 40s*, a volume which includes Cain's 1934 novel and five others (1997).

The most widely accepted Spanish term for "hard-boiled detective novel" is "novela negra." Other terms such as "novela dura de detectives," "novela de la serie negra" and "fórmula dura" have not caught on, even though some authors use the untranslated "hard-boiled" followed by a definition such as "dura y en ebullición (Coma, 1995: xv) or "dura de pelar" (Álvarez Barrientos et al, 1997: 221). The term "novela negra" covers the meaning of both "hard-boiled novel" and "noir novel," but in Spanish the term is satisfactory, as it has gained currency through the editorial skills of Juan Carlos Martini at Bruguera (starting in 1977), the valuable scholarship of Spanish academics working in the 1980s, particularly Javier Coma (1980, 1986) and Salvador Vázquez de Parga (1986). The term is also satisfactory because it is always used in exactly the same form, and also because it can be used in opposition to "cine negro," which refers exclusively to the cinema.

Though developed mostly in the 1930s and 40s, throughout the decades that followed new practitioners of the formula have emerged, many of whom are still actively using this formula today: Mickey Spillane, Ross MacDonal, and John D. MacDonal emerged in the late 1940s; Patricia Highsmith came on the scene in the early 1950s; Chester Himes and Elmore Leonard started in the late 1950s; Robert B. Parker began in the 1970s; Sue Grafton and Sara Paretsky had their start in detective fiction in the 1980s; and Walter Mosley took up detective story writing in the early 1990. There are even contemporary hard-boiled novelists who set their novels in the 40s and 50s, making a serious attempt to recreate the hard-boiled formula in all its features, such as James Ellroy.

1.2. RAYMOND CHANDLER'S LIFE

Raymond Chandler was a man with an educational background in translating the Classics of Greek and Latin literature and in studying classic British literary works and the English language while being schooled in

England. After his demanding and selective British education, he tried to forge himself a literary career during a short-lived period in which he wrote high-tone poetry and criticism in London. With this classic British educational background and pretentious literary beginnings, Chandler was a very unlikely candidate to become a significant figure of American literature in the popular genre of hardboiled detective fiction.

I would like to point out the major events in Raymond Chandler's life that shaped him as a person and as a writer. As did Chandler's second biographer, Tom Hiney, I also believe that when studying Raymond Chandler the best sources of information are the writings by the author himself (2000: vii). Therefore, whenever possible, I will always cite Chandler's letters, notebooks and essays before looking for clues for understanding Chandler's personality, his world and his art in secondary sources.

Though Raymond Thornton Chandler was born in Chicago on July 23, 1888, he spent only his first seven years of life on American soil, mostly in Plattsmouth, Nebraska, where his Anglo-Irish mother spent summers with her sister. After Chandler's ever-more absent father eventually left his wife and child, young Raymond and his mother, Florence Thornton, moved to London, where they were supported by his uncle, Ernest Thornton, and where they lived with his grandmother and aunt. Chandler and his mother had a rather unhappy existence living with the Thornton family, because they had returned from America in disgrace and were continually reminded of their downfall and dependence on the family's charity.

Chandler's life took a significant turn for the better when at the age of 12 he started school at Dulwich College, a well-reputed south London public school (i.e. a selective private school, not to be confused with a state school), where he was enrolled as a day student until the age of 17. The years at Dulwich provided the gifted student with a classic education that clearly shaped his thinking for the remainder of his life. Chandler stated in one of

his letters that he took all the subjects on the Modern Side, intended for those who would go into business, and then he switched to the Classic Side, intended for those who would go on to university, and completed those up to the top form as well (1962: 21). At Dulwich, Chandler was deeply impressed by the solemnity of a classic British public school education, which demanded of him rigorous work and enthusiastic participation in the school's traditions (MacShane, 1976: 9). Chandler's education at Dulwich was certainly marked by the strong British role models he encountered there. On the one hand, Chandler imbibed the vigorous spirit of headmaster A. H. Gilkes, who for many boys at Dulwich assumed the role of a father figure, and on the other hand he acutely felt the intellectual stimulation of H. F. Hose, his Classics master during the last year at the respected college, who he remained in contact with for almost fifty years. Chandler learned from these two men the stalwart values of self-control, unpretentiousness, and scepticism, and he would always be proud of his British public school education. In a letter written in November of 1950, Chandler had the following clear-minded comment about the values his education instilled upon him in relation to his career as a writer of American mystery fiction: "It would seem that a classical education might be rather a poor basis for writing novels in a hard-boiled vernacular. I happen to think otherwise. A classical education saves you from being fooled by pretentiousness, which is what most current fiction is too full of." (1987: 238)

At Dulwich, Chandler had stated his desire to become a barrister, which would have required a lengthy and costly apprenticeship, but his uncle Ernest, who was unwilling to bear the financial burden, was determined that Chandler should begin working and supporting his mother as soon as possible. So, despite the young man's educational promise, Chandler was removed from Dulwich just prior to his seventeenth birthday and given a year to spend on the continent strengthening his knowledge of French and German, after which he had agreed to prepare competitive examinations for

the British Civil Service. The foreign language skills that Chandler was expected to acquire would be a distinct advantage for him in the rigorous exams. Chandler travelled to Paris, where he learned commercial French for six months in a business college, and then moved to southern Germany, where he tackled German in Munich, Freiburg and other locations through the help of a private tutor (MacShane, 1976: 13; Hiney, 1997: 23). By all accounts, Chandler's experience in Europe opened his eyes to a wide variety of personal and cultural issues; the experience taught him quite a bit about the freedom he could feel while living on his own, the pre-WWI atmosphere on the continent, and the varying cultural patterns in Europe.

When Chandler returned to London in 1907, he passed the civil service examination and took up a clerical post under the Controller of the Navy, where he was in charge of recording shipments of naval supplies. Though the job had easy hours and afforded lengthy vacations, Chandler was thoroughly bored with it and despised the Civil Service. What Chandler did as a consequence shocked everyone around him, especially Chandler's uncle Ernest. Even though his uncle had assumed the entire financial responsibility for Chandler's education and fully expected Chandler to take over financial support for his mother, Chandler quit the job after only six months and tried to embark on a literary career in London. Chandler's drastic decision to abandon a stable though uneventful life steered him towards a period of hardship and restlessness.

From the latter part of 1907 until the fall of 1912, Chandler published twenty-seven poems, seven or eight essays, four literary reviews, and countless anonymous paragraphs, mostly in the *Westminster Gazette*, a daily newspaper, and *The Academy*, a weekly literary magazine. During this period spent in London, Chandler tried in earnest to make a success of his endeavour, however it was a time of economic struggles, disappointments and tense family relationships. As a result of his drastic decision, Chandler was forced to provide for himself, which he was at pains to do, and

Chandler's mother remained under the support of her brother Ernest. For his poetry he received encouragement from his former Dulwich master H. F. Hose and his poems were kindly received by the public (Durham, 1963: 11-12). However, Chandler's poetry was, in MacShane's opinion, "conventional in the worst sense" (1976: 16), and his non-fiction was, in Chandler's own opinion, "of an intolerable preciousness of style, but already quite nasty in tone" (1987: 171). The extent of how much of Chandler's future literary talent was present during this period is a matter of debate. However, a quote from Hiney sums up a generalized opinion of this time nicely: "This four-year period of juvenile versifying can be viewed as much as a career in itself as it was the foundation for another" (1997: 26). Indeed, most scholars agree there is nothing from Chandler's fictional poems that foretells his later detective fiction; however there are elements of style, theme, and language "already" there, as Chandler himself recognized. Most important, however, is that the pretentiousness and preciousness of Chandler's early writings is intentionally absent from his later successful fiction.

Chandler's sustained economic hardship and his inability to make a true success of his writing career were likely the motivational factors in his leaving England for America. In the fall of 1912, Chandler humbled himself to ask his uncle for a loan of £ 500 for a passage to New York. Now fleeing from a failed attempt as a writer and with only the vaguest of prospects in the United States, this must have been a very trying time for the 23-year-old Chandler. On top of that, he also seems to have been ill-prepared for the adventure, as he wrote that he had "a beautiful wardrobe, a public school accent, no practical gifts for earning a living, and a contempt for the natives" (1987: 236). Nonetheless, Chandler boarded a steamer headed for his country of birth. On the long voyage across the Atlantic, Raymond Chandler made the acquaintance of the well-educated and wealthy Warren Lloyd, who spoke to him about southern California and encouraged him to visit them. After arriving in New York, Chandler slowly made his way to California,

stopping first in St. Louis, then in Plattsmouth, Nebraska, and reaching San Francisco in early 1913. His plan was that of many educated foreign immigrants: find manual or clerical work to do during the day and study for a profession at night (Hiney, 1997: 34) During a five-month period in San Francisco, Chandler completed a three-year bookkeeping course in only six weeks by studying in the evenings (MacShane, 1976: 26), though he also claimed that he had taught himself bookkeeping (1987: 236). Later that same year, Chandler moved to Los Angeles, where he reunited with the Lloyds.

Chandler's relationship with the Lloyds provided him with a much-needed intellectual stimulation through regular gatherings with like-minded people including musicians, artists and so on. The Lloyds were also able to recommend him for a bookkeeping job at the Los Angeles Creamery, which provided Chandler with a steady enough income to bring his mother to Los Angeles. From 1913 to 1917 Chandler diligently worked to support his mother and enjoyed the company of the Lloyds and their set of enlightened friends. Upon the United States' entry into World War I, however, Chandler felt compelled to serve in the armed forces and fight against the Central Powers. Because he still felt more loyalty towards Britain and its empire than towards the United States, he travelled to Victoria, British Columbia, and enlisted with the Canadian army and was shipped to England, then to France for combat. In June 1918, Chandler was one of the few survivors of a trench bombardment, and was taken back to England for retraining as a pilot. However, the war ended in November, and Chandler saw no more combat. After being discharged in February of 1919, he returned to Los Angeles in 1920 after spending some time in and around Seattle, Washington, and San Francisco.

Back in Los Angeles, Chandler found an attractive new position, again a bookkeeping job arranged through a recommendation by Warren Lloyd, this time in an oil company called the Dabney Oil Syndicate, co-owned by Lloyd's brother Ralph and Joseph B. Dabney. During his lengthy period of

employment in the petroleum mining industry during the 1920s oil boom, Chandler quickly rose on the corporate ladder and enjoyed a successful business career. When thumbnail biographies of Chandler refer to him as an "oil executive," it is to this period of his life that they refer.

Between the early- and mid-1920s, when the future author was a person with some power and influence as well as a good salary and perks, Chandler enjoyed a lifestyle in which he was happy and confident. He was making enough money to support his mother and himself in one apartment and his future wife, Cissy, in another. Cissy was an open-minded woman from the Lloyd family intellectual milieu who had left her husband in order to pursue a relationship with Chandler. However, his mother opposed a marriage between the two because Cissy was much older than he was. After his mother passed away in 1924, Raymond Chandler married Cissy and began a life together.

During his career with Dabney's, later renamed the South Basin Oil Company, Chandler made observations, underwent changes, and developed sensitivities that would be valuable for his writing much later on. He certainly got to know the city of Los Angeles and its surrounding area very well, as his involvement with the oil company brought him from South Basin's downtown offices to the oil fields in Signal Hill south of the city, and he and Cissy lived at a variety of addresses near downtown Los Angeles and in outlying areas such as Redondo Beach, Hermosa Beach and Santa Monica (MacShane, 1976: 33; Hiney, 1997: 50).

Chandler's biographers assert that many of the incidents that took place during this time would later be valuable to him in his writing. Hiney points out that Chandler was aware of the outrageous speculation in the oil industry both through its often fraudulent advertising and highly publicized scandals but also through "inside knowledge of the oil business" (1997: 57). Frank MacShane suggests that these incidents "opened his eyes and gave him experience that would later be useful to him as a writer" (1976: 35). First,

the company auditor was arrested for embezzling money, apparently thanks to Chandler. Then, the company auditor who replaced the embezzler had a heart attack in the office and died, after which Chandler had to make a statement to the police. Chandler recorded another incident in which he used expert lawyers and paid witnesses to defend a lawsuit against South Basin which the company's insurer had preferred to settle out of court; after receiving a favourable verdict, South Basin's insurance company reimbursed the company for its legal fees, then Chandler brazenly cancelled the policy and had it rewritten with another insurer (1987: 445). These incidents gave Chandler first-hand experience with crooked employees, incompetent politicians, the Los Angeles Police Department (LAPD), cutthroat lawyers and eye witnesses to crime. Describing his business days, Chandler seemed to link them to his later writing success saying, "Perhaps it all sounds a little hard-boiled. But I wasn't like that really at all. I was just doing what I thought was my job." (1987: 445).

Chandler was employed by Dabney until 1932, when he was fired for erratic behaviour at work and recurrent absence from the workplace, both directly attributable to his problems with alcohol. Chandler's alcohol abuse started during the mid- or late-1920s, when his excessive drinking became obvious at company functions and during weekend social get-togethers with colleagues. Chandler's progression from social drinker to self-destructive alcoholic is well-documented by his biographers. At the beginning, he apparently used alcohol to overcome his shyness when in the company of others: he often drank in excess and became a nuisance to young girls and colleagues at organized functions; and at informal weekend gatherings with workmates he could become self-loathing and ruin the occasion. Chandler's drinking got troublesome when he began to drink alone and go on drinking binges that lead to erratic behaviour. While in a small airplane, Chandler unfastened his seat belt and attempted to stand up in the open cockpit (Hiney, 1997: 62). Chandler was once sent away from a colleague's house for

attempting to lift his wife out of bed in order to play tennis when she was too ill to play (MacShane, 1976: 39). Nolan records a call made by Raymond Chandler in which he tried to sell the entire company while drunk (1985: 226). Eventually his drinking became manic and started affecting his work; he began to get irritable and unpredictable in the office. Then he began to go absent, often missing Monday mornings, then not showing up until Wednesdays, and occasionally staying away from the office for weeks at a time. In 1932, Chandler was given a warning about his behaviour and then was fired later the same year.

Chandler's biographers believe that his alcohol abuse was indicative of his loneliness in the company of his ageing wife Cissy, eighteen years older than he was. When Raymond Chandler and Cissy were married in 1924, Chandler was 35 and his wife claimed to be 43 (Moss, Ed. 2002: 40). However, Cissy was actually 53, a full eighteen years older than Chandler, and as the 1920s reached their close she was approaching 60. He began to have affairs with younger women and live away from home for extended periods. His extramarital affairs may have made him feel guilty, which exacerbated his drinking problem.

Hiney suggests that Chandler drew heavily on the alcoholic experiences of this period in his later writing, as his drinking may have afforded him experiences in which he entered into contact with underworld figures as well as the police. Taking into account that alcohol production, sale and transportation were prohibited by the 18th amendment to the U.S. constitution from 1919 to 1933, Chandler may have come into direct contact with the racketeers, organized crime figures, and gangsters who had illegal alcohol to distribute. Taking into account that the Los Angeles Police Department tended to favour sporadic strongarm measures to enforce prohibition, Chandler may have come into contact with local police officers as a result of his drunkenness. Hiney recognizes that "while Chandler never admitted whether his own drunken exploits ever brought him into contact

with this viciousness, his knowledge of police brutality certainly seemed to go beyond intuition" (1997: 65).

When Chandler was fired from his job in the oil industry, he had to face the starkest crisis of his life. He was 44 years old, unemployed in the midst of the Great Depression, and had an ailing wife who he was separated from. He went to Seattle and spent a two-month period there with friends and managed to stop himself from drinking (Hiney, 1997: 70). Upon receiving news that his wife had pneumonia, he returned to L.A. and resumed his life in the company of Cissy. They were able to live on money he had saved up against an eventuality of this type and on an allowance of \$100 a month provided by Edward Lloyd, Warren Lloyd's son, in appreciation for Chandler's help in winning a lawsuit against the South Basin Oil Company. In an effort to save money, he and Cissy, now reconciled with each other, moved to cheaper housing in Santa Monica, where they spent the next five years, though they were in the habit of moving on an almost annual basis (MacShane, 1976: 41). As the savings dwindled and new income was sparse, these years must have been very trying for Chandler and his wife. Reflecting on this period in later life, Chandler wrote: "I never slept in the park, but I came damn close to it. I went five days without anything to eat but soup once, and I had just been sick at that. It didn't kill me, but neither did it increase my love of humanity" (qtd. in MacShane, 1976: 59).

Chandler's choice of a career in writing was not a logical one, but he embarked on it almost right away. He listed himself in the Los Angeles directory as a writer, bought books on the subject, and did not seek regular employment so as to not interfere with his writing. Chandler initially considered writing pulp fiction an ideal way to "get paid while learning" (1987: 86). In a letter to his British editor in 1950, he wrote: "I decided that this might be a good way to try to learn to write fiction and get paid a small amount of money at the same time" (1987: 236). So Chandler began to read *Black Mask* and other pulp magazines, analyze the stories and imitate the

writing that he admired, establishing writing habits during this period that were disciplined and enduring: "I made a detailed synopsis of some story — say by Gardner, he was one of them, and he is a good friend of mine— and then tried to write the story. Then I compared it with professional work and saw where I had failed to make an effect, or had the pace wrong, or some other mistake. Then I did it over and over again" (1987: 432). Chandler mentioned specifically his analysis and imitation of Erle Stanley Gardner, whose Ed Jenkins novelettes published in *Black Mask* were familiar to Chandler: "I learned to write on a novelette of yours about a man named Rex Kane, who was an alter ego of Ed Jenkins" (1987: 8).

Starting very early in his career, Chandler got in the habit of typing his fiction on half sheets of yellow paper which he inserted into his typewriter with the long edge running horizontal. These small sheets of paper could only fit twelve to fifteen lines of text, with just over 150 words per page. This was a trick that Chandler learned so that he would not be afraid to tear up a page and start over, even if he was reaching the bottom (Hiney, 1997: 72-73). Often mentally retaining just a short phrase or an image from a discarded page, Chandler would think about what he wanted to write then start retyping inviting spontaneous new inspiration while doing so (MacShane, 1976: 67). He also began to keep notebooks for slang, specialized terms, potential titles, similes, usable descriptions and so on.

Chandler also read, analyzed and imitated at least two great American novelists, Henry James and Ernest Hemingway. MacShane mentions that Chandler's first completed story is an unpublished Henry James pastiche which is lifeless but shows verbal ease (1976: 42). On August 7th, 1932 Chandler wrote another pastiche, though this time only a fragment, in which he paid homage to "the greatest living American novelist —Ernest Hemingway" (1976: 23).

After this learning period, Chandler started on his own first story, "Blackmailers Don't Shoot," a detective story which he spent five months

writing and rewrote five times before he submitted it to *Black Mask*. Chandler's first story was 18,000 words long, and Joseph T. Shaw, editor of *Black Mask*, bought it for \$180 at the basic rate of 1 cent per word. Apart from the incredible amount of writing Chandler had put into the story, he had also naïvely typed it in such a way that it was justified to the right margin; Shaw believed that Chandler was either a genius or crazy (MacShane, 1976: 49). The story was published in the December 1933 issue of *Black Mask*. This was the beginning of Chandler's career as a pulp writer, even though a number of years would have to go by before Chandler could consider himself a success: "After that I never looked back, although I had a good many uneasy periods looking forward" (1987: 236).

Between December 1933 and January 1937, Chandler published 11 short detective stories in *Black Mask*, commanding ever higher rates and getting better billing on the covers. These stories featured a variety of tough private detectives who narrated in the first person, with Mallory appearing in the first two, Carmady in four, and Johnny Dalmas in five (Moss, 2002: 51). Chandler's fifth story, "Nevada Gas," was the lead novelette in the June 1935 issue of *Black Mask* (Moss, Ed. 2002: 55). MacShane says that he was probably paid about five cents per word at that time (1976: 59). In November 1937, after *Black Mask* editor Joseph Shaw had resigned, Chandler transferred his loyalties to *Dime Detective*, under the editorship of Ken White, where he published seven detective stories between November 1937 and August 1939, one of them a parody of the pulp genre entitled "Pearls are a Nuisance." His stories in *Dime Detective* continued to be well received and were higher paid, even though he was still earning only about one-tenth what he had earned as an oil executive (MacShane, 1976: 59).

During these years as a pulp writer, Chandler led a rather solitary existence, quietly crafting his stories at home and fraternizing or socializing with the other *Black Mask* writers only on occasion. After five years of writing pulp detective stories, Chandler knew that he could not make a

decent living because he was not prolific enough. As a remedy to this situation, he began to think about writing a novel. By this time, he had an agent, Sydney Sanders, who showed some of his short stories to American publisher Alfred A. Knopf, who was interested and told Chandler they would like to see a novel. Knopf had published Dashiell Hammett's *The Maltese Falcon* in 1930 and a number of other hard-boiled authors as well.

As many writers often do, Chandler used his previously published short story material as the basis for his much longer book-length publications. Chandler basically took his short stories "Killer in the Rain" and "The Curtain" and combined them for his first novel. According to Philip Durham, the technique required a significant amount of skill, because "it meant combining and enlarging plots, maintaining a thematic consistency, blowing up scenes, and adapting, fusing, and adding characters" (1966: 9). In the specific case of his first novel, *The Big Sleep*, Chandler borrowed material for 21 chapters from the two pulp stories and wrote eleven consisting of entirely new material; he drew 17 characters from the stories and created four new ones (Durham, 1966: 10-11). Chandler also used this technique, which he called "cannibalizing," to produce his second and fourth novels, *Farewell, My Lovely* (1940) and *The Lady in the Lake* (1943). After drawing on old pulp stories for material, Chandler considered them "cannibalized," and he refused to allow them to be published again. For an in-depth study of Chandler's cannibalizing technique, see Durham's chapter "The Technique" (1963: 106-129).

The Big Sleep was finished after three months' work and published in February 1939. It featured for the first time the private detective Philip Marlowe, who would appear in all of Chandler's novels from this point on. Though Chandler used some of his prior experiences in the oil industry as a source of inspiration, the novel refrains from being excessively critical of the barons of the oil boom and their legacy in Los Angeles. Chandler's first novel put him into a position where he was more widely visible to a broader

base of readers and critics. In Britain the novel was published by Hamish Hamilton, a London-based publishing house specializing in contemporary and American fiction. Chandler did not feel that the novel had been a commercial success. The book sold over 10,000 copies in the U.S. and nearly 8000 in Britain and had made Chandler only \$2000. (MacShane, 1976: 73; Hiney, 1997: 108). Though this was not exactly the return he had been hoping for, Chandler's novel was one of only six or eight a year that sold more than 10,000 copies (MacShane, 1976: 73) Nor was the book received well by critics, as most of the notices were short, compared Chandler with Hammett, and remarked on the novel's depraved, unpleasant atmosphere. Chandler's reaction to these early reviews is recorded in some of his earliest letters, in which he was clearly discouraged, even bewildered, by how blind the critics were to what he knew were recognizable literary qualities despite the hard-boiled fictional medium he had chosen for his vehicle of expression. The charge of degeneracy particularly hurt him, as he said in a letter to his U.S. publisher, Alfred A. Knopf, dated February 19, 1939:

I have only seen four notices, but two of them seemed more occupied with the depravity and unpleasantness of the book than with anything else. In fact, the notice from the New York Times, which a clipping agency sent me as a come-on, deflated me pretty thoroughly. I do not want to write depraved books. I was aware that this yarn had some fairly unpleasant citizens in it, but my fiction was learned in a rough school, and I probably didn't notice them much. (...) However, there's a very good notice in today's Los Angeles Times and I don't feel quite such a connoisseur of moral decay as I did yesterday. (1987: 4)

In March 1939, Chandler seemed to really have seen some promise in his career as a writer, as evidenced by the plan he and his wife drew up for the next two years. Basically, Chandler planned to finish three money-making mystery stories, one a spoof, during this period, then move to England and write "a short, swift, tense gorgeously written story verging on melodrama"

called *English Summer* and a set of six or seven fantastic stories without having to worry about whether they make money or not (1976: 10). His move to England was contingent on producing three mystery novels in yearly succession, on them being a commercial success, and on there being no war. After all this and the predicted success of *English Summer*, he envisioned himself as “set for life. From then on I’ll alternate the fantastic and the dramatic until I think of a new type. Or may do a suave detective just for the fun.” (1976: 10) Chandler’s plans did not come off exactly as planned, partly because his production, as always, was slow, and because war broke out in Europe after Hitler invaded Poland on September 1st, 1939.

From 1939 until the end of his life in 1959, Chandler kept copies for himself of the letters that he wrote to correspondents such as Erle Stanley Gardner and George Harmon Coxe, fellow *Black Mask* writers who had written to congratulate him on *The Big Sleep*, and his publishers Alfred A. Knopf and his wife Blanche Knopf. His letter-writing was a life-line with like-minded colleagues that during the remainder of his life replaced any real social life he might have had. This lifelong habit of letter writing grew more assiduous as time went by.

After publishing *The Big Sleep*, Chandler wanted to wait and see what the reviewers said about it before trying his hand at his next novel, but his new publisher was trying to convince him to get to work as soon as possible. Chandler started the new novel in the spring of 1939 and by April 12th had written ten pages of the story that would eventually be *Farewell, My Lovely* (1987: 281). Chandler cannibalized three previously-published pulp stories in order to make the new novel, using about half of “The Man who Like Dogs” (*Black Mask*, March 1936) and half of “Try the Girl” (*Black Mask*, January 1937), and approximately 48 of 54 pages from “Mandarin’s Jade” (*Black Mask*, November 1937) (Van Dover, 1995c: 203-4). For an in-depth study of how Chandler cannibalized these stories and combined their plots into the new novel, see Mills (1990). In the early months of 1940, Chandler claimed that he

rewrote the whole thing and finally finished it on April 30, 1940, and it was published in October 1940 (1987: 85).

Chandler often used working titles that were undecided until shortly before publication. As Chandler made progress on a novel, his working titles could change rapidly, and when he had completed a novel he would often debate with his publisher before deciding on a final title. Chandler believed that titles should not be wordy and should contain short words rather than lengthy ones. In the case of his second novel, he used for some time "The Law is Where You Buy It," a title he had listed on his three-year plan, but abandoned that for "The Second Murderer." (1987: 281-2). At an early stage in the writing process, Chandler explained to his American publisher, Blanche Knopf, that "The Second Murderer" made an allusion to Shakespeare's Elizabethan play *The Tragedy of King Richard III*. In that play, two murderers are sent to kill Richard's brother Clarence but the second of them had qualms about doing it until reminded by the first murderer of the pay-off they would get (1987: 10). Apparently, Chandler was attracted to this title, which is actually the name of one of the roles in the play, because it illustrated the nature of corruption and bribery, two elements that feature highly in this novel (MacShane, 1976: 88-89). A passage referring to the second murderer in Shakespeare's *King Richard III* is included in chapter 39 of the novel (974-5). Blanche Knopf was not attracted to that title and looked for another one from Shakespeare that might work. She found "Sweet Bells Jangle," a quote from Ophelia's speech about Hamlet, but to that suggestion Chandler jokingly suggested "Zounds, He Dies," a quote from the second murderer from *King Richard III* (MacShane, 1976: 88-9). Since the discussion of Shakespeare titles was leading nowhere, Blanche Knopf eventually accepted Chandler's second choice for a title and the novel was published as *Farewell, My Lovely*. This title is one of the few that does not correspond to the article + adjective + noun pattern, nor does the text contain any reference to the title.

Despite a huge advertising budget, *Farewell, My Lovely* sold only about 11,000 copies in the U.S. and 4000 in Britain, fewer than Chandler's first novel (Hiney, 1997: 117). Even though it sold worse than *The Big Sleep*, an improved contract with Knopf, giving him 20% royalty on the first 5000 copies sold and 25% afterward, meant that he earned about the same amount of money, some \$2000 (MacShane, 1976: 73). Like Chandler's first novel, this one was not received well by critics, as most of the notices were brief, continued to associate Chandler with the hard-boiled school, though they dropped references to his depravity and began referring to his talent for writing. But his second novel was still received in much the same vein as his first novel, i.e. critics tended to review his works as mysteries, not literature, and they commended him for his skilful style (Van Dover, 1995: 5).

This novel and the publication in November 1939 of a fantastic story, "The Bronze Door" in *Unknown* magazine were the only real parts of Chandler's plan to be put in motion by the spring of 1941. Between 1939 and 1941, Chandler and his wife Cissy moved around even more than they had before, living in La Jolla, Monrovia, Arcadia, Big Bear Lake, and Pacific Palisades.

In 1941, despite Chandler's depression about the war and his frequent moving house, he continued to work on his fiction, though he usually moved forward on more than one project at a time. In September 1941, he submitted a draft of his third novel under the title "The Brasher Doubloon." His agent sent it back with requests for revisions, which Chandler complied with, and sent it to his publisher on March 3, 1942. Chandler's second choice for a title, *The High Window*, was eventually chosen; Chandler felt this title was "simple, suggestive, and points to the ultimate essential clue." (1962: 212). Published in August, 1942, the novel sold 10,000 copies in the U.S. and 8,500 copies in Britain, earning Chandler \$3000. Chandler's critics continued to view his novels as mere mystery stories and to publish brief reviews of his works.

After three years as a novel writer, Chandler had made a total of \$7000 from his books, a very disappointing amount to be sure. However, in 1941 Chandler's luck began to change slightly as the film rights for *Farewell, My Lovely* were sold to RKO for approximately \$2000. However, the "unparalleled stupidity" of the contract which Chandler's agent had negotiated meant that Chandler did not receive very much money nor artistic control from the sale (McShane, 1976: 105). Wanting to rival some of the success of Warner Brothers's *The Maltese Falcon* (1941), RKO used the novel as the basis for *The Falcon Takes Over* (1942), a vehicle for a fictional detective called The Falcon. RKO used the novel again as the basis for *Murder, My Sweet* (1944), a highly successful film starring Dick Powell.

In 1942, the rights to *The High Window* were sold to Twentieth Century Fox for \$3500. The resulting film, entitled *Time to Kill* (1942), was also a rather weak effort used as a vehicle for a running studio detective called Michael Shayne. In any case, the films were giving Chandler much more publicity and exposure, as did editions of *The Big Sleep* which had been published in Norwegian and Danish by the end of 1942. (Durham, 1963: 157).

In 1943, Chandler continued work he had started in the spring of 1939 towards his fourth novel, his third cannibalized one. The novel used "Bay City Blues," "The Lady in the Lake," and "No crime in the Mountains" as the basis for the story (Durham, 1963: 125). Completed on April 4, 1943 and published in November under the title *The Lady in the Lake* (TLL), the book was much more commercially successful than Chandler's previous works. It sold 14,000 hardcover copies in the U.S. and 13,000 in Britain, yielding him some \$7,500 for his effort. Much of this success was due to the first appearance of Chandler's novel *The Big Sleep* and *Farewell, My Lovely* in 25-cent paperback editions earlier in the same year. Avon sold 300,000 copies of *The Big Sleep* to the general public, and 150,000 copies of a special edition were sold to the armed services (Hiney, 1997: 131). The Pocket Books' paperback edition of FML was reprinted four times in the same year

(Brucoli, 1979: 16). Chandler was finally getting some of the commercial success he had hoped for. Critical reviews of *The Lady in the Lake* remained unenthusiastic, but by this time Chandler had a certain core following who did all they could to bolster his reputation. Hiney mentions that from the publication of his first novel, there was a “cult following” of early admirers, who spread Chandler’s reputation by word of mouth, and fellow writers, such as S. J. Perlman and John Steinbeck also spoke highly of him (1977: 113-4). James Sandoe, a University of Colorado librarian and literary critic for the New York Herald-Tribune, strongly promoted his works in both the library and his book reviews; Dale Warren, publicity director with Houghton Mifflin, published letters to the editor in *Atlantic Monthly* and *The Saturday Review of Literature* recommending his work. (Moss, 2002: 122) During this early period and throughout Chandler’s lifetime, British critical opinion tended to hold him in higher esteem than the American.

The year 1943 was pivotal for Chandler. Sometime in mid-1943, Chandler received a call from Paramount Studios inviting him to co-write a screenplay for James M. Cain’s novel *Double Indemnity* with Billy Wilder. Paramount had bought the rights for the Cain novel, and producer Joe Siström suggested hiring Chandler, whose novel *The High Window* he had read and enjoyed (Hiney, 1997: 132). Billy Wilder, who would also direct the film, had previously read two or three of Chandler’s works and he agreed to work with him (Moffat, 1977:47). Chandler went to work on the film for \$750 a week, an arrangement negotiated through his Hollywood agent H. N. Swanson. Eventually, Chandler moved to a house on 6520 Drexel Avenue in Los Angeles, where he was within about 5 minutes’ driving range from the studio. Chandler would not publish another novel until 1949, when he reappeared with *The Little Sister*.

Chandler wrote *Double Indemnity* with Billy Wilder over a 14-week period. Though both men appreciated each other’s talent, on a personal level Chandler found Wilder rude and Wilder found Chandler “kind of acid, sour,

grouchy" (Moffat, 1977: 48). The collaboration with Wilder was tense, and at least once required the intervention of associate producer Joe Siström to restore a congenial atmosphere between the two. This collaboration has been well documented in Houseman, 1977; Moffat, 1977; Clark, 1982; Luhr, 1982 and Zolotow, 1992. After the screenplay was finished, Billy Wilder insisted that Chandler remain under contract during filming and be consulted on any dialogue changes that were proposed on the film set. Released in April 1944, the film was nominated for seven Academy Awards, including Best Director and Best Writing, Screenplay, but won none.

This film was ground-breaking in a number of ways and it quickly became a major credit to Chandler. This was the first of James M. Cain's novels to make it to the screen despite the fact that Paramount had paid as much as \$25,000 for the rights nearly ten years earlier (Miller, 1994: 133). Because the film's contents violated at least three of the exigencies of the Production Code, the film had little hope of being made (Gardner, 1987: 44-47). Joe Breen, head of the Production Code Administration since 1934, had been able to keep the movie from being made but Paramount was determined to make a grade A film based on this novel. Under their strongly supportive producer Joe Siström, Chandler and Wilder proved to have gifts for both complying with the Production Code while circumventing it at the same time. Changes in the plot made the story moral enough for Breen's approval, and some of Chandler's steamy dialogue, such as the "How fast was I going, officer?" exchange between Fred MacMurray and Barbara Stanwyck made the film a great success. The film paved the way for more Cain adaptations and is widely considered one of the first films of the recently-coined film noir genre (Miller, 1994: 134).

Early in his Hollywood experience, Chandler became anxious to write another novel and may have worked on early treatments of *The Little Sister* in the autumn of 1944. His experience in Hollywood had stirred him and he wanted to put his mind to his own fiction again. However, public esteem for

his screen work was rising and his pen was also coveted for writing non-fictional texts about his view of detective fiction. *Atlantic Monthly* editor Charles Morton asked him to write an essay for his magazine about the art of detective fiction, which Chandler was delighted to do. The article appeared in December 1944 under the title "The Simple Art of Murder." The significance of the essay as a statement on how Chandler viewed his art cannot be underestimated; the essay is remembered above all for its praise of Dashiell Hammett ("Hammett took murder out of the Venetian vase and dropped it into the alley;" "Hammett gave murder back to the kind of people that commit it for reasons") and for his description of his private detective ("But down these mean streets a man must go who is not himself mean, who is neither tarnished nor afraid. The detective in this kind of story must be such a man.") Lengthy quotes from this essay are included below.

Starting in 1944 and continuing in 1945, Chandler's works began to be reprinted consistently. Though this was a fallow time in Chandler's original production of short stories and novels, it was ironically a very prosperous period for him commercially. Five of his *Black Mask* short stories were anthologized in *Five Murderers* (Avon, 1944) and another five were collected in *Five Sinister Characters* (Avon, 1945). Alfred A. Knopf reprinted Chandler's four novels in Black Widow reprint editions in 1945. In the mid- and late-1940s, after Chandler had published four novels, all of which had been made into Hollywood films, and after Chandler had proved his worth as a Hollywood screenplay writer two major films, Chandler's literary reputation began to be consistent with his own estimation of his worth. This is a period in which Raymond Chandler was considered, to use Van Dover's words, "the Great Exception;" reviewers commended his skill but deplored his medium (1995: 7) In 1944, a debate between Edmund Wilson and Bernard DeVoto about the value of detective novels ended when Wilson conceded that in spite of writing detective novels Chandler was a talented writer. An article by French novelist André Gide entitled "An Imaginary Interview"

was published in *The New Republic* on February 7th, 1944 (Moss, Ed. 2002: 186). A favourable survey review of Chandler's books was published by D. C. Russell in *The Atlantic Monthly* in March 1945 (Moss, Ed. 2002: 123-5) and in *The New York Times Book Review* on June 17, 1945 (Van Dover, 1995: 7). A short portrayal of Chandler was also published in *Newsweek* magazine on February 26, 1945. The first intellectual criticism of his four works so-far published appeared in the leftward-leaning intellectual magazine *The Partisan Review* in 1947 (Moss, Ed. 2002: 156) This was followed by a critical essay by British poet W. H. Auden entitled "The Guilty Vicarage" in *Harper's Magazine* in May, 1948 (Moss, Ed. 2002: 166)

Even though his works were earning him money based on the subsidiary rights and he certainly pocketed some \$7000 of the \$10,000 for the sale of the rights for *The Big Sleep* to Warner Brothers that year, Chandler still did not have enough of an income to subsist entirely on the proceeds of his novels (MacShane, 1976: 114). So, on January 2nd, 1945, Chandler went back to work for Paramount, this time on a three-year contract that required him to work for 26 weeks a year at a minimum of \$1000 per week writing original screenplays, an arrangement negotiated by Chandler's Hollywood agent, H. N. Swanson (MacShane, 1976: 114). Chandler started work on *The Blue Dalia*, his only original screenplay that would make it to the screen. *The Blue Dahlia*, a film solidly situated within the *film noir* canon, was released on April 19th, 1946 and Chandler was nominated for, though did not win, the Academy Award for the Best Writing, Original Screenplay. The story of how Chandler completed this film reveals how he once again found salvation in a bottle of alcohol. Basically, the studio had pressured him to finish the screenplay quickly and Chandler finished it in eight days while drunk at home attended by studio secretaries working round the clock, with two studio limousines at his disposal outside his house, and a 24-hour open telephone line to the studio. According to John Houseman, the film's producer, Raymond Chandler, a recovered alcoholic, risked his life for him by going back on the

bottle (1977: 54) However, according to Maurice Zolotow, Billy Wilder's biographer, Raymond Chandler had already been drinking while writing *Double Indemnity* and enjoyed one of the best binges ever had in Hollywood at the expense of the studio (1978: 52). Complete details about the incident can be found in Brucoli, 1976; Clark, 1982; and Luhr, 1982.

Though in some studio press releases Chandler was said to drink nothing stronger than tea, he had indeed already gone back to drinking while writing *Double Indemnity* (MacShane, 1976: 111) and by the time he started writing *The Blue Dahlia* he was going on binges (Hiney, 1997: 158). In the writers' common room at Paramount, alcohol was readily available, though apparently Chandler did not touch the stuff there; he used to keep a bottle in his office and start drinking at three or four in the afternoon; and during his dinners at Lucey's with Joe Sistrom he would have two or three drinks and need to be taken home (MacShane, 1976: 11) As we have seen above, Chandler's alcohol abuse may have been due to his loneliness in the company of his ageing, and now ill, wife Cissy. Houseman starkly described how Cissy (75) may have made Raymond Chandler (57) feel lonely in the midst of attractive secretaries, actresses, and other men's wives: "He looked ten years older than his age. His wife looked twenty years older than he did and dressed thirty years younger." (1977: 56) Chandler again began to go out with and have affairs with younger women, which certainly made him feel guilty and led to more abusive drinking.

After finishing his original screenplay, Chandler was given a break by Paramount to work for MGM on *The Lady in the Lake*, which was being produced between July and October 1945. This was the only opportunity Chandler ever had to work adapting one of his own films for the screen. However, Chandler found the task boring and set out writing new material, which irritated the film's producer. Chandler also found that director George Marshal, who also played the role of Philip Marlowe, planned to use the camera eye technique, which he thought was "old stuff" in Hollywood (1987:

166). In the end, after thirteen weeks of writing, the script had to be finished by another writer and when the film actually came out in January of 1947 Chandler refused screen credit for the film. Complete details of this incident can be found in Pendo (1976).

In 1946, Chandler's critical acclaim would continue to soar in the wake of the publication of Joseph T. Shaw's *Hard-Boiled Omnibus*, which to Chandler's frustration included his cannibalized "The Man Who Liked Dogs." His essay "The Simple Art of Murder" also reappeared that year in Howard Haycraft's book *The Art of the Mystery Story*. But the high point of the year was the premiere of Howard Hawks's film version of *The Big Sleep*, an adaptation starring Humphrey Bogart and Lauren Bacall which Chandler found appealing. To date, this was the only film based on a Chandler novel that had used his original title. During the filming, Chandler was invited to the Warner Brothers lot, where he talked to William Faulkner and Leigh Brackett, who had written the screenplay, and where he met Humphrey Bogart, whom he called "the genuine article." (1987: 75) Also on the lot, Chandler met Howard Hawks, who he later praised for his "gift of atmosphere and the requisite touch of hidden sadism" (1987: 75). Chandler and Hawks had worked out a final scene for the film based on a situation not in the book, but in the end the final scene they discussed was replaced by an alternative ending written by Jules Furthman. (MacShane, 1976: 125). During the filming, Chandler was consulted by telegram on who killed one of the characters, to which Chandler telegrammed back, either "I don't know" (MacShane, 1976: 126) or "NO IDEA." (Hiney, 1997: 163) This incident is also described in Brucoli, 1976; Pendo 1976, Clark, 1982, Luhr, 1982.

Even though Chandler longed to get back to his novel writing and he was thoroughly disappointed with his experience in Hollywood, he signed another extremely lucrative contract. Universal Studios offered him \$4000 a week to produce an original screenplay, which the studio was obligated to buy sight unseen; in addition, Chandler was allowed to work at home, share

in the film profits, and turn the screenplay into a novel. Chandler wrote a screenplay for *Playback*, and received \$140,000 when he handed it in in October of 1947. The film's Vancouver location made it too expensive to film, so the idea was shelved.

Recapping the experience in Hollywood, Chandler found it frustrating and published three essays in the *Atlantic Monthly* in which he described his various reasons why: "Writers in Hollywood" (November 1945), "The Hollywood Bowl" (January 1947), and "Oscar Night in Hollywood" (March 1948). He also wrote a fourth essay on the same subject entitled "A Qualified Farewell" which was not published until it was included in a volume of his notebooks which appeared in 1976 (68-76). Basically Chandler's complaint was that because screenplay writing had to be done in collaboration with other writers and under the dictates of studio directors, producers and executives, there was no art of screenplay writing, nor could there ever be. (1987: 237)

However, Chandler's Hollywood period was the most productive for his short stories and novels both commercially and critically. During this period, all four of his novels had been made into films, three collections of his short stories from *Black Mask* had appeared, and serious literary articles had been written about him and his work. By 1947, thanks to the money he had earned in Hollywood and to the subsidiary royalties Chandler was making, he was able to return to novel-writing as a full-time profession.

Supposedly, Chandler had been working sporadically on a new novel since 1944, but his screenwriting had prevented him from making serious progress. However, in the last two months of 1947, Chandler was finally able to get back to his own work. Chandler now entered a period of personal, domestic, and economic tranquillity provided by his purchase in 1946 of a large house located in La Jolla, a small exclusive suburb north of San Diego where the weather was better suited for Cissy's health problems. Chandler's life in his own home, the first Chandler had ever bought in his life, provided

him with surroundings that would be conducive to the task of writing. Though his wife's health increasingly became a serious concern, Chandler did not consume alcohol in excess on a regular basis. The next eight years at 6005 Camino de la Costa, where he had a calm domestic living and a regular writing routine, enabled him to produce two new novels in a way he had never produced any of his previous ones.

Chandler's fifth novel, *The Little Sister*, made use of his Hollywood experience and a real situation involving a well-known gangster and a young Hollywood actress. The publication of Raymond Chandler's long-awaited come-back as a novelist took place in quite a different manner than his previous novels. Firstly, an abridged version of the *The Little Sister* appeared in the U.S. slick magazine *Cosmopolitan* in April 1949; then the novel was published in the U.K. in June; and finally it appeared in the U.S. in September. This unique and altered sequence of events was due to the fact that Chandler had changed literary agents and his U.S. publishers. In May 1948, Chandler engaged the Brandt & Brandt literary agency, who assigned him Bernice Baumgarten as his representative. In conjunction with Baumgarten, he decided to change his U.S. publisher because Knopf had not promoted his trade editions effectively and had profited excessively from the sales of reprint rights (MacShane, 1976: 149) Though Baumgarten wanted him to consider other publishers, close ties between Chandler and Dale Warren, a publicity director of Houghton Mifflin who had been corresponding with Chandler for years, predisposed him to choose the Boston-based publisher.

The abridgement in *Cosmopolitan* brought Chandler some \$10,000 but Chandler found it "quite loathsome" (qtd. in MacShane, 1976: 149). He also received about \$10,000 for hardcover sales of the novel, which stemmed from the 16,000 copies it sold in the U.S. and the 26,000 copies it sold in the U.K. The novel was reviewed widely, with notices in *Time* and *Newsweek*, and positively, with a rave review being published by J.B. Priestley in the July

23rd, 1949 issue of *The New Statesman*. By the time his fifth novel was published the opinion of critics, publishers, agents, correspondents, scholars and readers had changed. Most reviewers now called for Chandler to be assessed on the literary value of his work, though some continued to deplore his medium. Chandler's come-back as a novelist was given serious critical attention by reviewers and was addressed in magazines with a mainstream appeal. The British writer and Chandler friend Somerset Maugham wrote an essay entitled "The Decline and Fall of the Detective Story" in his volume of serious essays entitled *The Vagrant Mood* (1952). However, along with the wider praise and visibility came negative criticisms, such as the scathing remarks by John Dickson Carr in *The New York Times Book Review* (Moss, Ed. 2002: 184-185) Chandler, now confident and self-sufficient, allowed himself to react bitterly and even high-handedly to such criticism.

Chandler's letter-writing from La Jolla now became explosive, and included many business correspondents such as his British publisher Jamie Hamilton, his agent Carl Brandt and Brandt's representative Bernice Baumgarten, and Charles Morton, Associate Editor of the *Atlantic Monthly*; but he also regularly wrote to James Sandoe, a librarian at the University of Colorado and literary critic, and Dale Warren of Houghton Mifflin. These missives and the ones he received in response certainly helped alleviate the loneliness of living in a home over 100 miles south of Los Angeles with his stricken wife, now ill with fibrosis of the lungs and other complications. However, at his home with a view of the Pacific Ocean, Chandler also entertained visitors, including English author and admirer Somerset Maugham, whose visit in 1946 is recorded by Hiney (1997: 174), British author J.B. Priestley, who visited in February, 1951 (MacShane, 1976: 181), and American satirist S. J. Perlman, who visited in the summer of 1951 (MacShane, 1976: 184).

In 1950 twelve of Chandler's short stories, not including those he cannibalized, were published in a volume called *The Simple Art of Murder*.

The importance of this volume was that now all of Chandler's pulp stories plus his ground-breaking essay which bore the same title were available in one volume and the names of all the detectives (Mallory, Carmady, Dalmas and others) were changed to Philip Marlowe; this was done partly to use this volume for added exposure to Chandler's novels and partly to cater to readers who were unfamiliar with Chandler's *Black Mask* origins and who might have thought Chandler had abandoned Marlowe. This volume was also important because it was read and reviewed by John Dickson Carr, a mystery writer of the deductive school, who published a scathing criticism of the work under the title "With Colt and Luger" in the *New York Times Book Review* (September, 1950). In the review, he also strongly criticized Chandler's novels as well.

Though Chandler had now been away from Hollywood for over three years, in July 1950 he was lured back with an offer from Warner Brothers. It was an offer of \$2,500 a week, with a five-week guarantee, to work on a screen adaptation of Patricia Highsmith's *Strangers on a Train* with British director Alfred Hitchcock. Chandler accepted because he wanted to meet Hitchcock and thought he would like him, and also because he could work at home and Hitchcock would travel for story conferences. After several conferences with Hitchcock, they still disagreed on how to deal with the fundamental implausibility of the story. Chandler submitted a final screenplay but the director was not satisfied with it; he hired another writer, Czenzi Ormonde, to rewrite the screenplay but did not deny Chandler a writing credit. This incident is amply discussed in MacShane, 1976; Clark, 1982; and Luhr, 1982. After this experience, Chandler would never write for Hollywood again.

From the year 1950 until the publication of *The Long Goodbye* (TLG) in 1953/54, Chandler developed a very settled and coherent routine as a writer. He would go into his room at home every day at 9:00 a.m, where he typed out his fiction on his half-sheets of yellow paper until 12:00 p.m and

sometimes later. Chandler did not believe in writing in the absence of inspiration but advocated that writers should wait for their words to come while not allowing themselves to do anything else: "The important thing is that there should be a space of time, say four hours a day at least, when a professional writer doesn't do anything else but write. He doesn't have to write, and if he doesn't feel like it, he shouldn't try. He can look out of the window or stand on his head or writhe on the floor. But he is not to do any other positive thing, not read, write letters, glance at magazine, or write checks. Either write or nothing" (1987: 154) He hired a secretary, Juanita Messnick, to keep track of business issues, file papers and manuscripts, and take dictation of letters, which supposedly allowed him additional peace of mind. He typed his own fiction entirely on his own, and only when he had finished an entire manuscript would he give it to her to type up on ordinary sized paper. Only then, when the manuscript had been typed up by Messnick would he allow other people to look at it and offer their comments. In the afternoons, Chandler would read or devote time to resolving business issues with his secretary, and in the evenings devote leisure time to more reading, listening to the radio or keeping his wife company. This was a time when Chandler took his writing very seriously, possibly foreseeing that he was at a point where he had his last opportunity to make an enduring literary impression.

After publishing *The Little Sister*, Raymond Chandler started working on his next novel and he submitted the manuscript to his agent on May 14, 1952. The new novel, *The Long Goodbye*, was a departure from earlier Marlowe novels, as it had a slower pace, explored Marlowe's character at greater length, and weakened the mystery element. Chandler was unsure what his readers' reaction to these things would be, and he expressed these doubts to Baumgarten when he submitted his draft. I believe that Chandler expected her to reassure him of his readers' support, but Baumgarten had some

suggestions for the new novel. However, he was unable to revise the text until at least six months later.

On August 20, 1952 Chandler finally managed to go back to England, something he had been prevented from doing in 1941 because of the war. He and Cissy arrived the first week of September and stayed until October 7, 1952. For Chandler's month-long stay he had planned visits, parties, interviews, and a tour around the outskirts of London in a Rolls Royce. However, Chandler often cancelled because of his wife's health, and they never left London. The trip was a strain on Chandler and his wife, with Cissy trying not to get ill for Chandler's sake and Chandler trying not to leave Cissy's side for any length of time (Hiney, 1997: 199). However, there were occasions during the stay when Chandler gave interviews, for instance to Cyril Ray of *The Times*.

Upon his return he wanted to get back to his draft novel and address the criticisms he had received from Bernice Baumgarten. The letter had caused a dilemma for him; as expressed by Chandler in a letter to Hamish Hamilton, "Some of these comments, if correct, are devastating, and if incorrect, are intolerable" (1987: 317). As Chandler began revising, he reassured himself that she was wrong, and became more and more convinced that Baumgarten's criticisms were intolerable. On November 26, 1952, before Chandler finished his final draft, he terminated his relation with Brandt & Brandt. He had given off a signal in an article called "Ten Percent of Your Life" in the February 1952 issue of *Atlantic Monthly* in which he criticized the agent's basic desire for a writer to produce a high volume and publish in high-paying media, as it can clash with a writer's desire to produce less and have a more solid literary reputation.

Continuing on without an agent, Chandler revised the text extensively over the winter of 1952-3 and by July 14, 1953 he had finished four-fifths of it (1987: 342). During the actual writing process, Chandler was true to his ideal of rewriting entire chapters, scenes and pages from the start rather than

revising and of keeping quiet about his writing until it was finished. Chandler's biographer Frank MacShane asserts that during the writing process Chandler had every intention that *The Long Goodbye* would be the best novel he would ever be able to write in literary terms: "There is no doubt that Chandler intended to put all of himself into *The Long Goodbye*. He knew it was his last chance to do so," (1976: 197) The novel was first published in the U.K. in November 1953, where it sold 25,000 copies, and then in the U.S. in March 1954, where it sold some 15,000 copies. (MacShane, 1976: 220) His sixth work was seen as a great hardboiled novel which broke out of the well-defined constraints of a formulaic genre and into the terrain of the straight novel, and contemporary reviewers recommended it. (Van Dover, 1995: 32) The novel was received and proclaimed for its literary qualities, including its length, its themes, and its prose, though several critics were not sure how to deal with its obvious ambition to be taken seriously as a work of literature. Chandler felt that his book should have been regarded on a much more literary plane than it was. He had to resign himself to the favourable, though unenthusiastic, reviews in all the prominent media, including *The Sunday Times*, *Time* magazine, *The New York Times*, *Harper's Bazaar*, *The Atlantic Monthly*, and many others. The novel later received the Mystery Writer's of America's Edgar Award for the best novel of the year. After the novel's publication and warm reception, Chandler spent some time in England, where he first-hand realized that in Britain he was treated as a novelist and artist, not merely as a detective writer. Chandler found that in Britain he was generally taken very seriously: "In England I am an author. In the USA just a mystery writer." (1987: 320)

During the remaining part of 1954, Chandler was devoted to the care of his wife, whose lung condition was now getting progressively worse; however she passed away on December 12, 1954. After his wife's death, Chandler embarked on a lengthy period of loneliness, aimlessness and drinking. Between the time of his wife's death and his own death nearly five

years later, Chandler's only achievement of any significant nature would be the publication of his final Marlowe novel, *Playback*, in July 1958. The very dubious literary quality of that work, based as it was on the contents of his unproduced screenplay of the same title, serve to show how little Chandler's life events between 1954 and 1958 nourished his fiction.

After his wife's death, on the evening of February 22, 1955, Chandler attempted suicide, but did not succeed. Having fired two shots from his .38 calibre pistol, he slumped down onto the floor of the bathroom in his La Jolla home, where he was found by a police officer. After spending some time in a psychiatric facility, Chandler sold his La Jolla home and sailed to England on April 12, 1954. In England, Chandler was feeling terribly distraught about the death of his wife and continued drinking heavily. During his lengthy stay, he met and befriended Ian Fleming, Stephen Spender and his wife Natasha, and Helga Greene, and he had re-encounters with Hamish Hamilton and a number of his British acquaintances. As he stayed longer than his residence permit allowed, Chandler became liable for income tax in England. At the time he was making between \$15,000 and \$25,000 a year on subsidiary income alone, but the financial blow from the tax authorities in Britain was serious (MacShane, 1976: 229).

Helga Greene was an absolutely key figure in the production of Chandler's final novel *Playback*. Given his wife's death and alcoholic overreaction to life without her since the publication of *The Long Goodbye*, many people involved with Chandler believed that he would produce nothing more in his lifetime, but Helga Greene spent over a month with Chandler at the end of 1957 and by January 1958 he had produced a new novel. *Playback* was published in July 1958, but its sales, only 9,000 copies in the U.S., were disappointing (MacShane, 1976: 252). His novel was received with a welcome it did not deserve (Van Dover, 1995: 35). Most critics found it unremarkable when compared to his previous works and found it difficult to be enthusiastic about (Durham, 1963: 133).

Chandler had taken his unproduced screenplay, situated it in Esmeralda, a thinly disguised portrait of La Jolla, and rewritten it entirely as a Marlowe novel. For a detailed study of the steps this story underwent from the original idea for the film to the published novel, see Durham (1963: 133-144). MacShane has described how some readers thought that Chandler had gone soft by allowing the tough Marlowe to sleep around much more than in any other novel: "By chapter five, Marlowe is having intercourse with the girl he is supposed to be protecting; by chapter thirteen he is in bed with his employer's secretary (...); at the end the phone rings, and it's Linda Loring from Paris, saying she wants to marry him, and he agrees." (1976: 253).

After the publication of *Playback*, a number of remarkable events marked the end of Chandler's life. He returned to England in late February to mid August 1958, during which time he travelled to Naples to visit repatriated gangster Lucky Luciano. On February 4, 1959, he was elected president of Mystery Writers of America. After giving a charming acceptance speech before a meeting of the Mystery Writers of America in New York on March 6th, 1959, Chandler's health forced him to return to La Jolla for medical care. He died there on March 26, 1959.

At the time of Chandler's death, he left a finished Marlowe short story which was first published as "Marlowe Takes on the Syndicate," an abridged version (1959), then as "Wrong Pidgeon" (1960), but its most enduring title is "The Pencil," which was used in the first book appearance of this story in 1965. Unfinished at the time of his death was "The Poodle Springs Story," for which Chandler had written the first four chapters which portray Philip Marlowe married to Linda Loring and living in Poodle Springs, a.k.a. Palm Springs. Chandler's plan for the novel was that despite Linda's ample income Marlowe takes up his profession in his new surroundings and the ensuing lifestyle conflict may lead to their divorce (1987: 478). These four chapters were published in *Raymond Chandler Speaking* (Gardiner & Walker, Eds., 1962: 251-264).

1.3. RAYMOND CHANDLER'S CRITICAL RECEPTION AND HIS CONTRIBUTION TO ENGLISH-LANGUAGE LITERATURE

As a part of the above biographical sketch, we have already examined how Raymond Chandler's novels were commercially and critically received in the United States and the United Kingdom at the moment of their publication. In this section, I would like to examine how Chandler's works have fared with critics since his death.

In hindsight, Chandler's seven Marlowe novels constitute a coherent body of literature which has appealed to many major figures of American and British literature, including T.S. Elliot, Stephen Spender and a number of others (Hiney, 1997:174). After his death, anthologies of his letters, compilations of his pre-Marlowe writings, and a number of other books containing Chandler writings appeared over the next two decades and more. In 1962, a selection of his letters and the four chapters from the unfinished "The Poodle Springs Story" were published in a volume called *Raymond Chandler Speaking*; in 1973, a volume of his early writings in England entitled *Chandler before Marlowe: Raymond Chandler's Early Prose and Poetry, 1908-1912*, appeared in 1976, *The Blue Dahlia: A Screenplay* and *The Notebooks of Raymond Chandler* were published; in 1981, *Selected Letters of Raymond Chandler* was published; and in 1985, *Raymond Chandler's Unknown Thriller: The Screenplay of Playback* saw the light. Also, book-length critical works about Chandler and his work appeared, including Phillip Durham's *Down These Mean Streets a Man Must Go: Raymond Chandler's Knight* (1963), Frank MacShane's *The Life of Raymond Chandler* (1976), and *The World of Raymond Chandler* (1977), which contains essays by John Houseman, Natasha Spender, Jacques Barzun and others. During the 1960s and 70s, critical acclaim can be measured as well by the number of adaptations of Chandler's work to the silver screen. Films adapted from Chandler's works appeared in 1969 (*Marlowe*, an adaptation of *The Little Sister* directed by Paul Bogart), 1973 (*The Long Goodbye*, directed by Robert Altman), 1975 (*Farewell, My Lovely*, directed by Dick Ricards), and

1978 (*The Big Sleep*, directed by Michael Winner). Similarly, during the early decades after Chandler's death, critical articles, essays, and reviews of the books and films above also appeared in the mass media. Lists of re-editions of his works, adaptations of the novels to other media, critical responses and so on can be found in Durham (1963), Bruccoli (1979), Van Dover (1995), Widdicome (2001) and in the "Checklist of Chandler's Works" and the "Secondary Bibliography of Chandler Criticism and Scholarship" on the Raymond Chandler Website (<http://home.comcast.net/~mossrobert/>).

Despite the high number of critical studies on the author and his work and the continued interest in his fiction, Raymond Chandler enjoys an uncertain position in the canon of American letters. Literary historians and anthologists have often neglected to consider him or the work of other hard-boiled authors for canonical status despite their obvious literary qualities and social commitment. Particularly glaring examples of this neglect can be found in the very cursory treatment of Chandler in the *Columbia Literary History of the United States*, which has a single paragraph devoted to Chandler, which he shares with Dashiell Hammett and James M. Cain (Steiner, 1988: 867). However, there have been recent examples of the serious treatment of Chandler: the Library of America has devoted a two-volume anthology to Raymond Chandler's pulp stories, complete novels and other writings (1995); and recently the full seventh edition, not the shorter one, of the *Norton Anthology of American Literature* (2007), included Raymond Chandler's short story "Red Wind" (1938) (1541-1573).

Perhaps it is the formulaic, genre-based origin and conventions of the medium Chandler chose which still prevent him from being treated as a true literary figure. These restraints are what Frank MacShane, in his introduction to his biography of Chandler, was trying to fight against. He approached Raymond Chandler as a novelist and artist, not as a detective writer, a hard-boiled fiction writer, or a crime writer; this was entirely consistent with the way Chandler pictured himself. Chandler would have addressed those who

would deny him a permanent place in the American literary canon by saying that he did what Shakespeare would have done if he lived today: he chose a lowbrow medium and made the medium good. Chandler did this by writing with both a lowbrow *and* highbrow appeal. In a public opinion poll conducted by the *Daily Express* in 1955 which wanted to find out who were the most popular authors, film stars, artists and entertainers according to their tastes, Chandler was delighted to find out that Marilyn Monroe and himself were the only two who appealed to both a lowbrow *and* highbrow audience (MacShane, 1976: 236). Because he achieved his aims of reaching the full spectrum of readers, I believe that his works should be valued even more. Chandler could have chosen another medium which was less violent and less vulgar, but he was drawn to this one precisely because he found it honest and unpretentious. Chandler would have reminded those who criticized the violence in his works that "A very large portion of the surviving literature of the world has been concerned with violent death in some form" (1987: 135) Again, Chandler specifically compares his writing and artistic aims to mainstream canonical literature.

I believe that the hard-boiled novel is a uniquely American contribution to English literature which Raymond Chandler took to a previously unattained literary height. In the spectrum of twentieth century American letters Raymond Chandler has had, and I believe he will continue to have, a lasting influence on writers of hard-boiled and mainstream literature because of his original style of writing, his creation of the fictional character Philip Marlowe, and his portrayal of the city of Los Angeles.

1.4. TURNING THE HARD-BOILED NOVEL INTO LITERATURE

We have seen above that Chandler was drawn to the particular medium of the pulp magazines, and especially to *Black Mask*, because he could "get paid while learning" and because "some of the pulps at that time had very honest and forthright stuff in them." A third element attracted him to the

pulp detective story: "the literary standard was flexible" and "there was a possibility of writing them very much better without hurting their chances of being read." (1987: 86) These two points, i.e. developing the hard-boiled formula and improving the quality of the writing, were intentionally pursued by Chandler from the very beginning. In this section, I will demonstrate how Chandler turned the hard-boiled novel into a vehicle of literary expression.

In his letters, Chandler documented his early efforts to insert literary passages into his pulp stories in such a manner that the less literate reader would not shy away from them (1987: 64):

A long time ago when I was writing for the pulps I put into a story a line like "he got out of the car and walked across the sun-drenched sidewalk until the shadow of the awning over the entrance fell across his face like the touch of cool water." They took it out when they published the story. Their readers didn't appreciate this sort of thing: it just held up the action. And I set out to prove them wrong. My theory was they just thought they cared nothing about anything but the action; that really, although they didn't know it, they cared very little about the action. The things they really cared about, and that I cared about, were the creation of emotion through dialogue and description." (1987: 115)

Chandler believed that the least literate of his readers would subconsciously enjoy the lasting impressions that his literary passages would leave on their minds, and he attempted to do this from the beginning:

From the beginning, from the first pulp story, it was always with me a question (first of course of how to write a story at all) of putting into the stuff something they would not shy off from, perhaps even not know was there as a conscious realization, but which would somehow distill through their minds and leave an afterglow. (1987: 64).

In spite of Shaw using his blue pen to strike out some of the literary embellishments, Chandler managed to give his stories in the pulp medium a "richness of texture":

I obeyed the formula because I honestly liked it, but I was always trying to stretch it, trying to get in bits of peripheral writing which were not necessary but which I felt would have a subconscious effect even on the semi-literate readers; I felt somehow that the thing to get in this kind of story was a kind of richness of texture. (1987: 87)

Chandler compared what he was doing with what he believed William Shakespeare would have done under similar circumstances: Shakespeare would have made the medium good:

Shakespeare would have done well in any generation, because he would have refused to die in a corner; he would have taken the false gods and made them over, he would have taken the current formulae and forced them into something lesser men thought them incapable of. (...) Instead of saying "This medium is not good," he would have used it and made it good. (1987: 172)

Chandler believed that William Shakespeare did that with the Elizabethan play: he took a formula with a well-defined plot structure and themes, accepted the violence and low comedy required by the least literate audiences, and stretched the boundaries of the formula. In the following quote in which Chandler discusses hack writers and gives a definition of the concept, he mentions that "the frontier is always vague." I believe he is referring to how he, too, was attempting to stretch the boundaries of the formula he wrote within:

A writer who accepts a certain formula and works within it is no more a hack than Shakespeare was because to hold his audience he had to include a certain amount of violence and a certain amount of low comedy, no more

a hack than the Renaissance painters were because they had to exploit the religious motives which were pleasing to the church. My definition of a hack is a man who lets someone else tell him how and what to write, who writes, if he is a writer, not to an accepted formula, but to some editor's definition of it. But the frontier is always vague. (1987: 224)

In 1939, when Chandler wrote his first novel-length fiction, he was able to continue developing hard-boiled fiction into a literary vehicle by embracing the inherent fallacy of the form and making no effort to hide clues from the readers. With particular regard to his own first-person private detective, Philip Marlowe, Chandler wrote in "Twelve Notes on the Mystery Story" that the detective was entirely honest (see above for Chandler's definition) with the reader for most of the novel; then at a certain point, when the first-person detective made up his mind about the case, the narrator closed his mind to the reader and suppressed his thinking until the denouement (1995: 1008). Ideally the reader would meet the denouement at virtually the same time as the detective, but in any case this was a momentary and "permissible convention of deceit" (1995: 1008). Chandler realized that if he followed this pattern there would be readers for whom the denouement would be transparent but he felt that the literary merits compensated for this (1987: 357). This, in Chandler's opinion, constituted fair play.

As we have seen above, Chandler's first novel was cannibalized from two of his *Black Mask* stories. For those readers familiar with the *Black Mask* stories, his first novel must have seemed almost fraudulent, but "Chandler felt justified in this process of 'cannibalization' (as he called it), and did not care that it could spoil the mystery element for some readers. With the space that the novel form afforded him, he believed that he was rewriting disposable stories into enduring fiction." (Hiney, 1997:103-4) For the early part of his career, Chandler planned to write at least three mysteries then try to write a straight novel and only return to the detective novel for fun later

in his career (1976: 10; 1987: 4-5). Between 1939 and 1943, Chandler actually wrote four detective novels, three of which were based entirely on cannibalized material and one of which was partly based on a cannibalized story (Durham, 1963: 125). Purportedly Chandler believed that the greater literary quality of his novels made them worth reading even for those who already knew the mystery: "If my stuff has any real value, it is not as a mystery at all. Other writers do much better mysteries. Plot as such merely bores me. The people who really like my books are those who like them in spite of their being mysteries, not because of." (1987: 169)

In his novels, Chandler continued to endow his texts with literarily rich passages while not losing the least literate reader's attention, and there are a number of Chandler attestations, such as the following, to his intents: "All I wanted when I began was to play with a fascinating new language and try, without anybody noticing it, to see what it would do as a means of expression which might remain on the level of unintellectual thinking and yet acquire the power to say things which are usually only said with a literary air." (1987: 43) Each one of Chandler's first four novels has famously literary passages, such as the "What did it matter where you lay once you were dead?" passage from *The Big Sleep* (see chapter 3, case 1) and the "swell room —to get out of" passage from *Farewell, My Lovely* (see chapter 4, cases 3 and 4 for portions of the passage).

In 1944, Chandler published his ground-breaking essay "The Simple Art of Murder," in which he praised Dashiell Hammett very highly for doing so many things with the form that had not been done before him. Chandler called Hammett the "ace performer" and credits him with using first-hand knowledge of the detective profession and not shying away from violence; he commended him because he "demonstrated that the detective story can be important writing" and "he took the detective story and "loosened it up a little here, and sharpened it up a little there" without ever wrecking it (1995: 989) Chandler also held Hammett in high esteem for having style and using

linguistic refinements in his fiction, though he thought these aspects could be improved on. He criticized Hammett for being “spare, frugal, hard-boiled,” and because the language he used “had no overtones, left no echo, evoked no image beyond a distant hill.” Though he admired his hard-boiled predecessor very much, he believed that it could be done even better. Referring to *The Maltese Falcon*, Chandler stated, “Once a detective story can be as good as this, only the pedants will deny that it *could* be even better.” (emphasis in original, 1995: 990)

After making this statement of principles, Chandler apparently abandoned the idea of writing a straight novel and renewed his efforts to introduce more and more literary material in his hard-boiled novels (1987: 173). The next novel he wrote, *The Little Sister*, indeed has lengthy digressive sections which are very literary in nature. In chapter 13, Marlowe drives alone out of Los Angeles along Sunset Boulevard and up into the foothills around the city where he has dinner and a drink, then he returns to Los Angeles along the Pacific Ocean via Malibu, all the time grimly reflecting to himself on the state of the case and of the world. At four points in this chapter the detective repeats to himself the haunting and memorable statement “you’re not human tonight, Marlowe.” Though in this chapter nothing happens to advance the case, the reflections reach a height of literary expression unattained in any of Chandler’s novels to date:

“Turning it into literature” example 1*:

I drove on to the Oxnard cut-off and turned back along the ocean. The big eight-wheelers and sixteen-wheelers were streaming north, all hung over with orange lights. On the right the great fat solid Pacific trudging into shore

* In order to facilitate references to the examples in chapter 1, each one is given a title related to the section under which it appears. The citations will provide page numbers only, as the source of each example is made clear in the preceding introduction to each example.

like a scrubwoman going home. No moon, no fuss, hardly a sound of the surf. No smell. None of the harsh wild smell of the sea. A California ocean. California, the department-store state. The most of everything and the best of nothing. Here we go again. You're not human tonight, Marlowe. (268)

As we have seen above, Chandler was in the habit of writing on little half-pages on which there had to be some sort of "magic" or else he would discard the page and start anew (1987: 283). In many of his writings, he talks about these valuable literary passages using expressions containing the word "magic," such as "glimmer of magic," "creation of magic by words," or "a touch of magic." I believe that to Chandler's mind these undefined terms meant writing that had some amazing appeal to it. His art-for-art's-sake way of understanding writing was something that he felt very few other writers, with the exception of the French, shared with him (1987: 27). Chandler considered himself a "writer who wrote writing," as the following quote attests to: "I guess maybe there are two kinds of writers: writers who write stories and writers who write writing. There are a hundred clever plot architects for every writer who can do you a paragraph of prose with a touch of magic to it." (1987: 370) Please note how Chandler uses the word "magic" in the same breath.

By the time he began writing *The Long Goodbye*, Chandler was still determined "to do something with the mystery story which has never quite been done" and "to squeeze the last drop out of the medium [he had] learned to use" despite having been criticized for wasting his obvious talent for literature on the base genre he had chosen. Chandler had believed for a long time that "the real problem for a writer now is to avoid writing a mystery story while appearing to do so" (1987: 27) But he was absolutely convinced that it could be done: "I am not satisfied that the thing can't be done nor that sometime, somewhere, perhaps not now nor by me, a novel cannot be written which, ostensibly a mystery and keeping the spice of mystery, will actually be a novel of character and atmosphere with on

overtone of violence and fear.” (1987: 170) Chandler’s biographer Frank MacShane asserts that during the writing of *The Long Goodbye* Chandler had every intention that it would be the best novel he would ever be able to write in literary terms: “From the beginning of the book it is obvious that Chandler intended *The Long Goodbye* to be his major effort as a novelist.” (MacShane, 1976: 205) Apart from being nearly 100 pages longer than his second-longest novel, it has a number of other features that show that Chandler was trying to achieve this goal. Marlowe does not even have a client until Mrs. Wade engages his services in chapter 14; Marlowe’s relationships with many of the novel’s protagonists, for instance Terry Lennox and his old friend Bernie Ohls, now Assistant Chief of Homicide working out of the Los Angeles County Sheriff’s office, are more closely examined in this novel; and Marlowe not only sleeps with a woman, Linda Loring, but he definitely has feelings for her and they discuss marriage.

I believe that Chandler fully attained this goal of writing a novel which was “ostensibly a mystery” but was “actually (...) a novel of character and atmosphere with an overtone of violence and fear.” and at the same time had some “magic” in it. An example of the literary height he reached in *The Long Goodbye* is in chapter 8, when he devotes three pages to a description of the Los Angeles Police Department jail. However, passages in chapter 13, when Philip Marlowe is waiting for Howard Spencer in a bar perhaps contain the novel’s finest gems. His description of the quiet bar and the people in it is masterful and lengthy. Here is a small segment of the bar description:

“Turning it into literature” example 2:

There was a sad fellow over on a bar stool talking to the bartender, who was polishing a glass and listening with that plastic smile people wear when they are trying not to scream. The customer was middle-aged, handsomely dressed, and drunk. He wanted to talk and he couldn’t have stopped even if he hadn’t really wanted to talk. He was polite and friendly

and when I heard him he didn't seem to slur his words much, but you knew that he got up on the bottle and only let go of it when he fell asleep at night. He would be like that for the rest of his life and that was what his life was. You would never know how he got that way because even if he told you it would not be the truth. At the very best a distorted memory of the truth as he knew it. There is a sad man like that in every quiet bar in the world (489).

Concluding this discussion on how the author aimed to turn hard-boiled detective fiction into literature while at the same time appealing to more than one type of reader, I would like to suggest that Raymond Chandler was seeking to appeal to a middlebrow audience. This term is often defined in simplistic complementarity with lowbrow and highbrow, i.e. an audience of readers who are not, to use Chandler's terminology, "the least literate" nor are they by analogy "the most literate." But definitions of a middlebrow audience which encompass both ends of the scale at the same time are more indicative of what Chandler's intention was. Therefore, I believe that Chandler's middlebrow appeal was one in which he tried to entice a lowbrow audience by offering works that were outwardly somewhat highbrow and at the same time tries to offer a highbrow audience works that were outwardly the best of lowbrow culture. Critics of middlebrow culture lambasted authors who dually appealed to the middlebrow audience because they supposedly vulgarized highbrow artistic values while at the same time seeming to abide by them. However, Chandler generally avoided engaging in intellectual debates such as those that ensued in the 1940s, 50s and 60s on the topic of middlebrow culture. For definitions and debates on the topic of middlebrow culture during this time, see Greenberg (1939), Lynes (1949), and Dwight MacDonald (1960).

1.5. CHANDLER'S "AMERICAN VERNACULAR" STYLE

Many of the literary features that Chandler introduced in his short stories and then into his novels have been considered specific elements of his personalized style. Chandler considered his efforts time well spent, and he felt that every writer should develop his or her style: "In the long run, however little you talk or even think about it, the most durable thing in writing is style, and style is the most valuable investment a writer can make with his time. It pays off slowly, your agent will sneer at it, your publisher will misunderstand it, and it will take people you never heard of to convince them by slow degrees that the writer who puts his individual mark on the way he writes will always pay off (1987: 88).

With his style, Chandler made a lasting mark, as the impression that tends to linger in the reader's mind after finishing one of his books is "the energy of the narrative and the wit of the dialogue" (MacShane, 1976: 72). He has been recognized as an accomplished "stylist" by literary figures such as J. B. Priestley, Somerset Maugham, and Stephen Spender as well as by critics such as Philip Durham, Jacques Barzun and Frederic Jameson. All of these figures point out that Chandler's powerful style is what lingers in the reader's mind after the story fades away.

The stylistic tool of the typical *Black Mask* story was an objective method of describing reality which consisted of using limited vocabulary, simplified sentence structure, repetitive and parallel structures, few modifiers, and concrete, rather than abstract nouns. This style was also heartily exploited by Hemingway, especially in his Nick Adams stories. As we have seen above, Chandler used this method in his early pulp stories, though he tried to infuse these stories with stylistic embellishments which were occasionally cut out of the final version of his texts. According to Newlin, the objective method common in pulp stories provided a certain clarity of structure that Chandler needed in order to experiment: "With the story as outline, the

writer could devote his artistic energies to fleshing out that framework by adding character and atmosphere" (1985: 5). Speir also shares the notion that Chandler's style adds a certain emotionally charged backdrop to a fairly uncomplicated medium, by saying, "The simplicity of the form freed Chandler, paradoxically, to complicate its medium, to charge a superficial puzzle with subtle undertones of emotion." (1981: 119) Finally, there is Chandler's confirmation, from a letter dated May 7th, 1948: "All I'm looking for is an excuse for certain experiments in dramatic dialogue. To justify them I have to have plot and situation" (Chandler, 1987: 114),

However, as we have seen above, Chandler was not entirely free to conduct his stylistic experiments, as he did not want to turn away his least literate readers, and so he had to think about them as well. While discussing another author's work in a letter to his agent, Chandler discussed how he felt authors should develop a personal style but never call it that or boast of it, because that turns readers off:

"It is no easy trick to keep your characters and your story operating on a level which is understandable to the semi-literate public and at the same time give them some intellectual and artistic overtones which that public does not seek or demand or in effect recognize, but which somehow subconsciously it accepts and likes. My theory has always been that the public will accept style provided you do not call it style either in words or by, as it were, standing off and admiring it. There seems to me to be a vast difference between writing down to the public (something which always flops in the end) and doing what you want to do in a form which the public has learned to accept" (1987: 269).

I believe that the form Chandler chose, which is the most notable element of his style, is the "American vernacular," which he used in both the first-person narrative and in the dialogue of his novels. Chandler consistently used the term "American vernacular" to describe the general informal register of American English, apparently meaning that "American

vernacular” was the locally-developed variety of English divergent from the standard English spoken in Britain. As we have seen above, when he first started writing pulp stories, which used informal American English as a vehicle of expression, Chandler had to “learn American just like a foreign language.” While studying it and analyzing it, he found it “a fluid language, like Shakespearean English” (1995: 1012). Chandler deliberately chose to use this powerful language as a vehicle of expression for his short stories and novels, and did so successfully and creatively. In a letter written to his British solicitor in 1957, he boasted about his success: “I may have written the most beautiful American vernacular that has ever been written (some people think I have)” (1987: 431). In a letter to another correspondent written a year after the above quote, he also speaks about his creativity with informal American English: “I, as an experimenter in the American vernacular, am perhaps not supposed to know anything about literary language. It so happens that I know a very great deal” (1987: 469). As Chandler’s irony implies, he did know a great deal, but not because he happened to be in possession of that knowledge, but because he had purposefully studied it, used it, and, having mastered it, went on to experiment with it.

With a foreign educational and social background, Chandler’s choice to be a completely American writer using a completely American variety of English made him a very self-conscious stylist. Frederic Jameson compares Chandler with Vladimir Nabokov, who had to learn American English and all its subtleties before writing in English. Jameson makes the following lucid comment on both authors:

The writer of an adopted language is already a kind of stylist by force of circumstance. Language can never again be unselfconscious for him; words can never again be unproblematical. The naïve and unreflecting attitude towards literary expression is henceforth proscribed, and he feels in his language a kind of material density and resistance: even those clichés and commonplaces which for the native speaker are not really words at all, but instant communication, take on outlandish resonance in his mouth, are

used between quotation marks, as you would delicately expose some interesting specimen: his sentences are collages of heterogeneous materials of odd linguistic scraps, figures of speech, colloquialisms, place names and local sayings, all laboriously pasted together in an illusion of continuous discourse. In this, the lived situation of the writer of a borrowed language is already emblematic of the modern writer in general, in that words have become objects for him. The detective story as a form without ideological content, without any overt political or social or philosophical point, permits such pure stylistic experimentation (1995: 66).

The degree of Chandler's awareness of the spoken American vernacular as well as standard British English is made absolutely clear by examining some of the minor squirmishes he got into with proofreaders because of non-standard features in his novels. In a letter to *The Atlantic Monthly* editor, Edward Weeks, Chandler ironically scolded the proofreader for excessive diligence in correcting a split infinitive, a typical mistake that a language purist might correct but which Chandler had used in an absolutely intentional manner: "Convey my compliments to the purist who reads your proofs and tell him or her that I write in a sort-of broken down patois which is something like the way a Swiss waiter talks, and that when I split and infinitive, God damn it, I split it so it will stay split." (1987: 85-6) He later found out that the proofreader's name was Margaret Mutch, and he dedicated to her the verses "Lines to a Lady with an Unsplit Infinitive" (1976: 29-31). Apparently, Chandler had to fight to keep "don't not see him," rather than a more grammatical and logical "don't miss him," from Marlowe's encounter with Harry Jones in chapter 25 of *The Big Sleep* (Spier, 1981: 123). In that passage, Jones says to Marlowe, "You know how it is. A guy's there and you see him and then he ain't there and you don't not see him until something makes you think of it" (714). Had Harry Jones said "don't miss him," it would have been out of character for the kind of racy "American vernacular" he used. In addition, just prior to the above passage, Marlowe had commended Harry Jones for knowing how to express himself:

"The little man wasn't so dumb after all. A three for a quarter grifter wouldn't even think such thoughts, much less know how to express them" (714). These are certainly cases where Chandler was determined to stand firm against those who sought to oblige him to use a more standard version of the English language. They prove how carefully constructed his "American vernacular" was and to what extent he would go to preserve his texts exactly as he had written them. His efforts in this area certainly paid off as he elevated the American vernacular to the level of a variety of language capable of subtle literary expression.

Even though Chandler was still recorded as dressing in a neat British style while working at Dabney's, he embraced the fresh and booming American language and culture of the roaring twenties (Hiney, 1997: 54). After the death of his British mother, his marriage to an American wife, and his successful career in the Southern California oil industry, he appears to have loosened the bonds that tied him to his English upbringing and education. His increased involvement with a wider variety of Americans in a broader range of activities certainly led him to a greater awareness and enjoyment of the surrounding culture. Chandler's was likely a privileged glimpse of the cultural, economic and political workings of boomtown America, with its wide range of wealthy investors, speculators, confidence men, blue collar workers, and poor immigrants. While writing for the pulps, Chandler participated in the meetings of The Fictioneers, a group of about 25 pulp writers, all Americans, who met once a month for an informal dinner, and on January 11, 1936, at the West Coast *Black Mask* Get-Together, Chandler gathered with ten other contributors to the pulp magazine, including Dashiell Hammett. Even though Chandler quickly developed a scornful attitude towards Hollywood scriptwriting, the lifestyle he led in 1943 at Paramount gave him the opportunity to meet scores of new people, most of whom were intellectually stimulating. The writers used to meet at the beginning of the day and for lunch in a common room in the Writers

Building, where they exchanged witty remarks, played word games, and had intellectual conversations. Chandler is remembered by more than one fellow writer as the presiding figure at these gatherings (MacShane, 1976: 110). He also enjoyed an after-hours social life of dining at Lucey's with producer Joe Siström and his Hollywood agent H. N. Swanson (MacShane, 1976: 111). By the time he wrote "The Simple Art of Murder" in 1944, Chandler was an expert on the "American vernacular" and wrote about it in these terms: "All language begins with speech, and the speech of common men at that, but when it develops to the point of becoming a literary medium it only looks like speech" (989). Chandler also wrote a small article entitled "Notes (very brief, please) on English and American Style," which he had written in his notebook and was published only after his death (see Chandler, 1976 and 1984).

Chandler's "American vernacular" becomes especially poignant in his use of high-speed, sensually heightened dialogue. In fact, Chandler's skill with dialogue was harnessed by Paramount Pictures, when after completing *Double Indemnity* with Billy Wilder, Raymond Chandler was offered another contract with Paramount to act as a "dialogue doctor" for film scripts already underway. Chandler earned \$1250 a week for improving the dialogue of *And Now Tomorrow* (1944) and *The Unseen* (1945) (Hiney, 1997: 145). Chandler's dialogue is often intuitively described as "racy," because of its fast-shifting dialogue turns; "saucy," because it often features sexual innuendo; and "tough," because it often pits two speakers in a confrontational mood. Below is a sample of dialogue from chapter 11 of *The Big Sleep* in which Vivian is looking at a pornographic photo of her sister Carmen and she lures Marlowe into a dialogue loaded with sexual innuendo. Notice that the dialogue turns change quickly and Vivian and Marlowe have a confrontational attitude towards each other:

"Style" example 1:

She took the photo out and stood looking at it, just inside the door. "She has a beautiful little body, hasn't she?"

"Uh-huh."

She leaned a little towards me. "You ought to see mine," she said gravely.

"Can it be arranged?"

She laughed suddenly and sharply and went halfway through the door, then turned her head to say coolly: "You're as cold-blooded a beast as I ever met, Marlowe. Or can I call you Phil?"

"Sure."

"You can call me Vivian."

"Thanks, Mrs. Regan."

"Oh, go to hell, Marlowe." She went on out and didn't look back. (633-4)

Chandler's style was continually fresh, one step ahead of those who would imitate him. In fact, the novel in which he attained his highest prowess on a stylistic level was his masterpiece *The Long Goodbye* (1954). In a letter to his agent at the time, Bernice Baumgarten, Chandler described how he soldiered ahead of lesser writers: "You write in a style that has been imitated, even plagiarized, to the point where you begin to look as if you were imitating your imitators. So you have to go where they can't follow you" (1987: 315).

As we have seen above, Chandler used the "American vernacular" in a very deliberate and self-conscious manner. We should realize that Chandler's use of the other features of style were also employed deliberately and consciously. Other kinds of off "off-beat language" which Chandler deliberately used include similes, metaphors, wisecracks, hyperbole, understatement, irony and self-effacing witticisms. Many of these elements of Chandler's style have been explored by Durham (1963), Martínez Dueñas (1980, and Tanner (1995).

In addition, these specific style features all have the potential to be humorous, which has been duly noted by the scholars above and a number of others, including Antonopoulou (2002), Isaac (1987), and Newlin (1985). Chandler's use of humor often hinges on one of these elements, which, when extremely witty and sharp, will strike the reader as funny. In the example below, from Marlowe's first encounter with client Lindsay Marriot in chapter 8 of *FML*, Marlowe ridicules Marriot's primness and the pretentiousness of his house. While Marriot's description of his newest home decoration, a silver statuette, betrays a sense of pride and sophistication, Marlowe's shocking retort takes his client totally by surprise. Marriot becomes the butt of joke without seeing it coming: notice how Marlowe baits Marriot by staring at the statue, then shortly after Marriot starts to speak, Marlowe braces the reader for the punchline ("he said negligently"):

"Style" example 2:

Mr. Lindsay Marriott arranged himself in the curve of the grand piano, leaned over to sniff at the yellow rose, then opened a French enamel cigarette case and lit a long brown cigarette with a gold tip. I sat down on a pink chair and hoped I wouldn't leave a mark on it. I lit a Camel, blew smoke through my nose and looked at a piece of shiny metal on a stand. It showed a full, smooth curve with a shallow fold in it and two protuberances on the curve. I stared at it, Marriott saw me staring at it.

"An interesting bit," he said negligently. "I picked it up just the other day. Asta Dial's Spirit of Dawn."

"I thought it was Klopstein's Two Warts on a Fanny," I said.

Mr. Lindsay Marriott's face looked as if he had swallowed a bee. He smoothed it out with an effort.

"You have a somewhat peculiar sense of humor," he said.

"Not peculiar," I said. "Just uninhibited." (801-2)

Though his client has to restrain his anger, it is funny for the reader because of the parallelism between the work's real title and Marlowe's witty

wisecrack. Another reason why this dialogue is a good representation of Chandler's style is not only its humor but the stark contrast it shows between Marriot's excessively formal delivery (Marlowe commended him earlier for being a Harvard boy who knew how to use of the subjunctive mood properly) and Marlowe's vernacular style.

1.6. PHILIP MARLOWE: RAYMOND CHANDLER'S ENDURING LITERARY CHARACTER

Philip Marlowe is the narrator and private detective in all seven of Chandler's novels. Although Marlowe never made appearances in the short stories Chandler published in *Black Mask*, once Chandler wrote *The Big Sleep* he did not allow any other detective to solve crimes in his novels. In fact, in the 1950 collection of *Black Mask* stories, *The Simple Art of Murder* (Boston: Houghton Mifflin), all of the names of the protagonists were changed to Philip Marlowe. Visually, Humphrey Bogart's incarnation of Marlowe in the 1946 Howard Hawks' celluloid version of *The Big Sleep* is unforgettable. Marlowe even outlived Chandler, as a Marlowe novel unfinished at the time of his death in 1958 called *The Poodle Springs Story* was finished in 1989 by Robert B. Parker, the novelist chosen by Chandler's literary executors.

Over the course of the twenty years in which the novels were published, readers could gather information about Marlowe from the texts of his novels. From the texts, readers could see some of his social background (he went to college but did not finish, used to work for the District Attorney, became friends with police officer Bernie Ohls; now is unmarried) and his psychological make-up (cynical and disobedient):

"Philip Marlowe" example 1, from *The Big Sleep*:

"Tell me about yourself, Mr. Marlowe. I suppose I have a right to ask?"

"Sure, but there's very little to tell. I'm thirty-three years old, went to college once and can still speak English if there's any demand for it. There isn't much in my trade. I worked for Mr. Wilde, the District Attorney, as an investigator once. His chief investigator, a man named Bernie Ohls, called me and told me you wanted to see me. I'm unmarried because I don't like policemen's wives."

"And a little bit of a cynic," the old man smiled. "You didn't like working for Wilde?"

"I was fired. For insubordination. I test very high on insubordination, General." (594)

From other segments, readers could learn about his physical attributes (he was tall, heavy, muscular) and even more about his psychological make-up (he has stamina to withstand pain and determination to forge forward on a case):

"Philip Marlowe" example 1, from *Farewell, My Lovely*:

"Okey, Marlowe," I said between my teeth. "You're a tough guy. Six feet of iron man. One hundred and ninety pounds stripped and with your face washed. Hard muscles and no glass jaw. You can take it. You've been sapped down twice, had your throat choked and been beaten half silly on the jaw with a gun barrel. You've been shot full of hop and kept under it until you're as crazy as two waltzing mice. And what does all that amount to? Routine. Now let's see you do something really tough, like putting your pants on." (892)

The texts gave out more information about his social background (he grew up, perhaps happily) and his psychological make-up (he fell off the garage roof as a child, another example of how he can stand physical pain):

"Philip Marlowe" example 3, from *The Little Sister*:

She sat down on about two inches of the edge. "If I talked like that to one of Dr. Zugsmith's patients," she said, "I'd lose my position. He's most particular how I speak to the patients—even the difficult ones."

"How is the old boy? I haven't seen him since that time I fell off the garage roof."

She looked surprised and quite serious. "Why surely you can't know Dr. Zugsmith." The tip of a rather anemic tongue came out between her lips and searched furtively for nothing.

"I know a Dr. George Zugsmith," I said, "in Santa Rosa."

"Oh no. This is Dr. Alfred Zugsmith, in Manhattan. Manhattan, Kansas, you know, not Manhattan, New York."

"Must be a different Dr. Zugsmith," I said. (205-6)

Even further examples of his social background (he was an only child, though he has no family left now; he has been in jail; he is friends with more than one police officer; he is unmarried and has no close relationships), his physical characteristics (middle-aged), and his psychological make-up (he is not afraid of police trouble, possibly does not fear death) appeared in his finest novel, as well as specific new details about his tastes (likes alcohol, women and chess) and his work habits (he works alone; he refuses divorce cases):

"Philip Marlowe" example 4, from *The Long Goodbye*:

"Tell me a little about yourself, Mr. Marlowe. That is, if you don't find the request objectionable."

"What sort of thing? I'm a licensed private investigator and have been for quite a while. I'm a lone wolf, unmarried, getting middle-aged, and not rich. I've been in jail more than once and I don't do divorce business. I like liquor and women and chess and a few other things. The cops don't like me too well, but I know a couple I get along with. I'm a native son, born in Santa Rosa, both parents dead, no brothers or sisters, and when I get knocked off in a dark alley sometime, if it happens, as it could to anyone in my business, and to plenty of people in any business or no business at all

these days, nobody will feel that the bottom has dropped out of his or her life." (493)

Once *Raymond Chandler Speaking* was published in 1963, more information concerning Marlowe became available to fans and critics. In a lengthy letter written to D. J. Ibberson in 1951, Chandler described the "facts of Philip Marlowe's life," in which quite a few more specific details emerged. For instance, his couple years of college were at either at the University of Oregon at Eugene or Oregon State University at Corvallis (Gardner & Sorley Walker, 1963: 227) We do not know why he came to southern California, "except that eventually most people do, although not all of them remain" (Gardner & Sorley Walker, 1963: 227). We also now know that he was fired by the District Attorney because "he got a little too efficient at a time and in a place where efficiency was the last thing desired by the persons in charge" (Gardner & Sorley Walker, 1963: 228). Though Chandler refuses to give the full details, perhaps he is suggesting, in a tongue-in-cheek sort of way, that it was he who worked on the Cassidy case, mentioned in *The High Window*. In that novel, Marlowe challenges Detective Breeze's explanation that the Cassidy case was "Murder and suicide during a drinking spree. The secretary went haywire and shot young Cassidy" (1071). Philip Marlowe knows better, "You read it in the papers, but it wasn't so. What's more you knew it wasn't so and the D.A. knew it wasn't so and the D.A.'s investigators were pulled off the case within a matter of hours" (1071). Perhaps Marlowe knew the case so much better than Breeze because he was one of the D.A.'s investigators who were pulled off the case.

So far, we have discussed Philip Marlowe in such a way that it seems as if he were a real person. Chandler indeed sought this realism in his character, as we have seen above how he sought realism in the hard-boiled detective novel. However, Raymond Chandler was very clear that Marlowe was a fictional, very literary character. In the letter to Ibberson, who had compiled a set of these realistic features about Marlowe's physique, background and

psyche and had written Chandler to check with him, Chandler insisted that "The private detective of fiction is a fantastic creation who acts and speaks like a real man. He can be completely realistic in every sense but one, that one sense being that in life as we know it such a man would not be a private detective. The things which happen to him might still happen to him, but they would happen as the result of a peculiar set of chances. By making him a private detective, you skip the necessity for justifying his adventures" (Gardner & Sorley Walker, 1963: 230). Indeed, in the same volume, *Raymond Chandler Speaking*, the essay entitled "Casual Notes on the Mystery Novel (Written in 1949)" also included the comments on the fictional nature of the detective, who "by tradition and definition is the seeker after the truth;" it is the detective who is the hero of the hard-boiled novel (Gardner & Sorley Walker, 1963: 67). In his seminal 1944 essay on hard-boiled detective fiction, "The Simple Art of Murder," Chandler was supposedly describing the kind of investigator that is featured in all hard-boiled novels, but his famous portrait of the private detective is understood to be a description of Philip Marlowe. In this description, Chandler again describes his "hero" as "a man fit for adventure" who is "in search of a hidden truth." Though he states, "If there were enough like him," he probably should have said "If there were any like him."

"Philip Marlowe" example 5:

But down these mean streets a man must go who is not himself mean, who is neither tarnished nor afraid. The detective in this kind of story must be such a man. He is the hero; he is everything. He must be a complete man and a common man and yet an unusual man. He must be, to use a rather weathered phrase, a man of honor —by instinct, by inevitability, without thought of it, and certainly without saying it. He must be the best man in his world and a good enough man for any world. I do not care much about his private life; he is neither a eunuch nor a satyr; I think he might seduce a

duchess and I am quite sure he would not spoil a virgin; if he is a man of honor in one thing, he is that in all things.

He is a relatively poor man, or he would not be a detective at all. He is a common man or he could not go among common people. He has a sense of character, or he would not know his job. He will take no man's money dishonestly and no man's insolence without a due and dispassionate revenge. He is a lonely man and his pride is that you will treat him as a proud man or be very sorry you ever saw him. He talks as the man of his age talks—that is, with rude wit, a lively sense of the grotesque, a disgust for sham, and a contempt for pettiness.

The story is this man's adventure in search of a hidden truth, and it would be no adventure if it did not happen to a man fit for adventure. He has a range of awareness that startles you, but it belongs to him by right, because it belongs to the world he lives in. If there were enough like him, the world would be a very safe place to live in, without becoming too dull to be worth living in. (1987: 991-2)

This "fantastic, fictional man fit for adventure seeking the truth" has a very clearly defined traditional precedent in English literature: the knight errant. A number of scholars have tried to search for the roots of the Marlowe character in American literary characters such as Hemingway's Nick Adams or James Fenimore Cooper's Natty Bumppo, but neither Chandler's texts themselves nor his non-fiction writings provide any direct evidence of these or any other American literary heroes (see González, 1996 and Hamilton, 1987). In *The High Window* (1941), Marlowe is referred to as "the shop-soiled Galahad" (1136). Though this is the only reference to Galahad, the knight of the King Arthur's round table featured in Thomas Mallory's *Le Morte d'Arthur* (1485), the references to knights errant in the Arthurian cast abound. The second paragraph of *The Big Sleep* is often quoted as a clear indication that Marlowe is knightly, chivalrous, and gallant, yet it also shows how his efforts are often outrageous and show a slightly unhinged mind:

Over the entrance doors, which would have let in a troop of Indian elephants, there was a broad stained-glass panel showing a knight in dark armor rescuing a lady who was tied to a tree and didn't have any clothes on but some very long and convenient hair. The knight had pushed the vizor of his helmet back to be sociable, and he was fiddling with the knots on the ropes that tied the lady to the tree and not getting anywhere. I stood there and thought that if I lived in the house, I would sooner or later have to climb up there and help him. He didn't seem to be really trying. (589)

References to knights and knightly conduct are most commonly pronounced in the context of a game of chess. In another widely-quoted passage from *The Big Sleep*, Marlowe realizes that with characters like Carmen Sternwood, behaving like a chivalrous knight towards a woman was not going to convince her to leave his apartment:

I looked down at the chessboard. The move with the knight was wrong. I put it back where I had moved it from. Knights had no meaning in this game. It wasn't a game for knights. (707)

Eventually Marlowe has to raise his voice and threaten to throw her out into the hall without her clothes on if she does not get dressed and leave on her own accord.

1.7. CHANDLER'S PORTRAYAL OF THE CITY AND SOCIETY OF LOS ANGELES

Through Chandler's fiction, American literature has gained a great many insights into the landscape of one of its largest and haphazardly booming cities and the social make-up of its range of inhabitants. Chandler has been commended as the author who first and best described the Los Angeles cityscape by a great number of authors, including Reck (1995), Ward & Silver (1987), and Willett (1996).

Though in his 1944 essay "The Simple Art of Murder" Chandler was supposedly describing a prototypical large American city, he was really describing his own dark vision of the "mean streets" of Los Angeles:

"Los Angeles" example 1:

The realist in murder writes of a world in which gangsters can rule nations and almost rule cities, in which hotels and apartment houses and celebrated restaurants are owned by men who made their money out of brothels, in which a screen star can be the finger man for a mob, and the nice man down the hall is a boss of the numbers racket; a world where a judge with a cellar full of bootleg liquor can send a man to jail for having a pint in his pocket, where the mayor of your town may have condoned murder as an instrument of money-making, where no man can walk down a dark street in safety because law and order are things we talk about but refrain from practicing; a world where you may witness a holdup in broad daylight and see who did it, but you will fade quickly back into the crowd rather than tell anyone, because the holdup men may have friends with long guns, or the police may not like your testimony, and in any case the shyster for the defense will be allowed to abuse and vilify you in open court, before a jury of selected morons, without any but the most perfunctory interference from a political judge. It is not a fragrant world, but it is the world you live in. (991)

Chandler's depiction of Los Angeles contains on the one hand an intuitively accurate vision of the city's disjointed physical and social atmospheres, and on the other hand a portrait of places where these discontinuities mingle and converge. His dispersed and disconnected areas are mainly the hillside wealthy estates of Beverly Hills, the inland suburbs of San Fernando Valley, the Oceanside Pacific Coast Highway, the cool heights of the Santa Monica Mountains, the tranquil leisure town of Santa Monica, and the seedy streets of Hollywood. The nexii where these places are joined

and communicate are the bustling Sunset Strip and the officialdom of the Los Angeles City Hall.

Chandler's depiction of the removed locations "up the hill" in Beverly Hills, Bel-Air, West Hollywood and so on are typified by the image of the Sternwood Mansion in TBS. After his first meeting with General Sternwood and his two treacherous daughters, Marlowe looks from the estate, past the iron gates and "down the hill." From here, he can see the city, which the Sternwoods think they have removed themselves from: "faint and far off I could just barely see some of the old wooden derricks of the oilfield from which the Sternwoods had made their money. (...) The Sternwoods, having moved up the hill, could no longer smell the stale sump water or the oil, but they could still look out of their front windows and see what had made them rich. If they wanted to. I didn't suppose they would want to" (602-3). Later in the novel, when Carmen lures Marlowe to the family's oil fields for her shooting lesson, Marlowe describes going "down the hill" and into L.A: "I drove on down the hill through the quiet opulent streets with their faces washed by the rain, bore east to La Brea, then south. We reached the place she meant in about ten minutes" (754). Though Marlowe does not mention their exact route, this trip could very well have taken them through the Sunset Strip.

Another disjointed location depicted by Chandler is Bay City, a thinly disguised picture of Santa Monica. The dichotomy offered by the outward picture of Bay City as a small seaside town ideal for business and pleasure and the neighboring big city teeming with crime was what drew Chandler to depict Santa Monica in this way. Bay City has all of Santa Monica's amenities: the Ocean Front Walk, the bingo parlors, the Santa Monica Pier, the street vendors, and of course the Pacific Ocean. When in *Farewell, My Lovely* Anne Riordan says Bay City is a "nice town," Marlowe replies, "Okey, it's a nice town. So is Chicago. You could live there a long time and not see a Tommygun. Sure, it's a nice town. It's probably no crookeder than Los

Angeles. But you can only buy a piece of a big city. You can buy a town this size all complete, with the original box and tissue paper. That's the difference. And that makes me want out" (905-6). Anne Riordan herself knows the nasty, dark underside of Bay City: her father was Chief of Police there until "A mob of gamblers headed by a man named Laird Brunette elected themselves a mayor" and her father was demoted (832). The idea Chandler pursues here is that a small town like Bay City would be ideal for gangsters, racketeers, fugitives, quack doctors and so on, who could buy complete protection in a small city rather than partial protection in a large one. For Chandler, Bay City offers a place to demonstrate conflicts between the Bay City Police Department, the Los Angeles Police Department (LAPD), the Los Angeles County Sheriff's Department (LASD), and the District Attorney's Office. Incorporated as a town in its own right, the Bay City Police Department and the LAPD must respect each other's territory and cooperate on issues affecting both of them. However, because it is located within the limits of Los Angeles County, the Sheriff's Department and the District Attorney's Office can go into Bay City at any time and enforce the law, whether the Bay City Police Department is cooperative or not. This creates antagonism between the law enforcement bodies, which feeds Chandler's works. In *Farewell, My Lovely*, the Sheriff's Department, rather than the Bay City Police, is sent to investigate Dr. Sonderborg's clinic on 23rd and Descanso. In *The Little Sister*, Detective Lieutenant Moses Maglashan, while interrogating Marlowe at LAPD headquarters in the Los Angeles City Hall, must restrain himself from how he would act if he were in Bay City. At the end of the novel, the fugitive criminal who Marlowe is looking for is suspected of being on the Montecito, one of two gambling ships which are anchored in international waters off the coast of Bay City that are served by the water taxis from Bay City.

Another disconnected location is Hollywood, where Marlowe's office is. Located on Hollywood Boulevard somewhere near Ivar in the fictitious

Cahuenga Building, this place is within the city limits of Los Angeles. Marlowe's doghouse is a place where he gets the mail which has piled up in his absence, meets his customers who care to wait, and spends time dangling his feet, killing flies and drinking from the office bottle. He has a big wooden desk, a large, mostly empty filing cabinet, and no secretary. I believe that Chandler was attracted to this location for Marlowe's office because it afforded him the chance to depict the actual urban space of Hollywood, not the imagined movie-making mecca. The attraction for Chandler was to show that despite the perceived glamour of Hollywood, the real place is full of wide sidewalks crowded with people, businesses advertised with loud neon lights and smelly greasy spoon coffee shops. This real urban space, the intersection of Hollywood Boulevard and Cahuenga Boulevard, was designated by the Los Angeles City Hall "Raymond Chandler Square" on August 5, 1994.

Connecting the three locations above, i.e. the estates "up the hill," Bay City and Hollywood, is the Sunset Strip, a winding stretch of Sunset Boulevard that is approximately a mile and a half long. This famous piece of roadway runs from the western edge of Beverly Hills at Doheny Drive to the eastern edge of Hollywood at Laurel Canyon Boulevard through the city of West Hollywood. Like Bay City, West Hollywood is administratively separate from Los Angeles, with its own police force but under the watch of the Los Angeles County Sheriff's Department and District Attorney. In Chandler's time, the area was renowned for its entertainment, as there were nightclubs, restaurants and casinos. Attracted to this area were people of all kinds, from Hollywood personalities to the wealthy, from gangsters to entertainers, and from gamblers to politicians. As a hive of activity in Chandler's day, the area would also have been visited by all sorts of underworld types, including blackmailers, thieves, prostitutes and other typical figures of the criminal milieu. The first scene from *The Long Goodbye* takes place in the driveway of The Dancers, located on the Sunset Strip. In

the fabulously literary chapter 13 of the same novel, Marlowe meets Eileen Wade and Howard Spencer in Ritz-Beverly, a thinly disguised picture of the Beverly Hills Hotel, located on Sunset Boulevard in Beverly Hills. Chandler's descriptions of the Sunset Strip are some of the finest depictions of this road and the people who went there for entertainment. Here is a famous description from *Farewell, My Lovely* in which you can notice that there are only two sentences, the first of which describes Sunset Strip, and the second of which describes what lies further westward, i.e. Beverly Hills and the estates "up the hill." This passage illustrates how in Chandler's mind and fiction, the seedy Strip is connected, not removed, from the estates "up the hill":

"Los Angeles" example 2:

We curved through the bright mile or two of the Strip, past the antique shops with famous screen names on them, past the windows full of point lace and ancient pewter, past the gleaming new nightclubs with famous chefs and equally famous gambling rooms, run by polished graduates of the Purple Gang, past the Georgian-Colonial vogue, now old hat, past the handsome modernistic buildings in which the Hollywood flesh-peddlers never stop talking money, past a drive-in lunch which somehow didn't belong, even though the girls wore white silk blouses and drum majorettes' shakos and nothing below the hips but glazed kid Hessian boots. Past all this and down a wide smooth curve to the bridle path of Beverly Hills and lights to the south, all colors of the spectrum and crystal clear in an evening without fog, past the shadowed mansions up on the hills to the north, past Beverly Hills altogether and up into the twisting foothill boulevard and the sudden cool dusk and the drift of wind from the sea (873).

Descriptions such as this one, though dark and sardonic, somehow do not convey an entirely dismal scene but still retain some appeal. It is descriptions of this "grisly charm" like this that S. J. Perlman commended Chandler for. While in Key West, Florida, Perlman wrote to Chandler, "I'm

seated in an all-plastic motel overlooking another all-plastic motel which in turn overlooks the Gulf Stream, but there is no man in America (or for that matter the world) but yourself who could convey the grisly charm of the establishment." (qtd. in MacShane, 1976: 184)

In the following example, Chandler describes the people who visit Sunset Strip. In *The Little Sister*, Marlowe and Dolores Gonzales drive along the Sunset Strip while the detective discusses how socially connected all of the disparate elements of Los Angeles are through The Strip, from the lowly grifter to the big racketeers but also from the lowlife hoodlums to the very rich and fashionable.

"Los Angeles" example 3:

We crossed La Cienega and went into the curve of the Strip. The Dancers was a blaze of light. The terrace was packed. The parking lot was like ants on a piece of overripe fruit.

"Now we get characters like this Steelgrave owning restaurants. We get guys like that fat boy that bawled me out back there. We've got the big money, the sharp shooters, the percentage workers, the fast-dollar boys, the hoodlums out of New York and Chicago and Detroit —and Cleveland. We've got the flash restaurants and night clubs they run, and the hotels and apartment houses they own, and the grifters and con men and female bandits that live in them. The luxury trades, the pansy decorators, the lesbian dress designers, the riffraff of a big hard-boiled city with no more personality than a paper cup. (...)"

"It is the same in all big cities, amigo."

"Real cities have something else, some individual bony structure under the muck. Los Angeles has Hollywood —and hates it. It ought to consider itself damn lucky. Without Hollywood it would be a mail-order city. Everything in the catalogue you could get better somewhere else."

"You are bitter tonight, amigo." (357)

Having discussed the disjointed, yet interconnected, cityscape of Los Angeles, let us now discuss the psychological make-up of the country's full continuum of inhabitants, which Chandler also portrayed masterfully in his novels. Chandler's portrayals have been considered so insightful because he used his own prior experiences and event that he was familiar with as a basis. For instance, in *The Big Sleep*, Chandler used his prior experience in the oil industry as a source of inspiration for the character of General Sternwood—certainly a composite of Joseph Dabney, Captain G. Alan Hancock, and Edward L. Doheny—, for the Sternwood mansion—certainly a composite picture of Dabney's mansion on 420 South Lafayette Place, Hancock family's now razed mansion at Wilshire Boulevard and Vermont, and Doheny's Beverly Hills Mansion, Greystone—, and for the oil fields that made the Sternwoods rich, —certainly a composite picture of the Signal Hill oil fields, the Baldwin Hills oil fields, and the La Brea oil fields.

Like Chandler's first novel, *Farewell, My Lovely* also makes use of a real situation for inspiration. The Montecito gambling ship which is anchored in international waters off the coast of Bay City is a barely codified version of the Rex, a real gambling ship that was served by a regular water taxi service from a pier in Santa Monica. What attracted Chandler to this example was probably the cynicism of a local municipal authority which legalized a water taxi service to shuttle gamblers out to an illegal ship outside of its jurisdiction. In early August 1939, California Attorney General Earl Warren raided and closed the Rex in a very public show of force (Moss, 2001: 81). Chandler referred to this incident in a letter to Charles Morton, Editor of *Atlantic Monthly*, in 1944:

Do you wonder I love Bay City? Alas that its gambling ships are no more. The present governor of California won his office by disposing of them. Others had tried (or pretended to) for years and years. But there was always the legal argument as to whether the 12-mile limit should be measured from this place or that. Warren solved it very simply, and no

doubt quite illegally. He commandeered enough boats and deputies to surround the ships and keep anyone from leaving them or reaching them. Then he just stayed there until they gave up. A real clinical study of such a town would be fascinating reading. (1987: 31)

Chandler's fifth novel made use of Chandler's Hollywood experience and a real situation involving a well-known gangster and a young Hollywood actress. In 1940, gangster Bugsy Siegel, incarcerated in the Los Angeles County jail on a murder charge, was given passes to leave the jail and visit his attorney and his dentist, but instead was witnessed having lunch with his actress girlfriend Wendy Barrie at a restaurant in the company of a Sheriff's Department escort. The *Los Angeles Examiner* reporters, who reportedly had taken pictures at Lindy's restaurant as proof, published a front-page exposé strongly criticizing officials at the County Jail and District Attorney's Office (Moss, 2002: 167) This proven preferential treatment for a gangster while under official custody became the seed for his novel with the added details that his fictional gangster, Steelgrave, had committed a murder while out on a pass and Orrin Quest, not a newspaper reporter, had taken a picture and used it as blackmail against the actress.

I have not tried, in this chapter to make any new and significant contributions to the area of Raymond Chandler scholarship, as all of the data proposed in it is available in the sources I have cited from and/or is commonly known about the author, his work, hard-boiled fiction and its significance in English language literature. I have simply tried to establish some of the background which will constantly be cropping up in the remaining chapters of the book. I do, however, consider the critical choice of the four novels chosen as the corpus for this study to be a well-reasoned and balanced one for other scholars studying the whole of Chandler's novel production.

CHAPTER 2:
RECEPTION OF THE TARGET TEXTS:
ARGENTINA AND SPAIN

Chapter 2

RECEPTION OF THE TARGET TEXTS: ARGENTINA AND SPAIN

Raymond Chandler's novels have all been translated into Spanish at least four different times, while one of them, TLG, has been translated six times. The first translation of TBS was published eight years after the publication of the original text, but the first translations of four of the other novels were published only five years or less after the original novels (FML, TLL, TLG, and PBK), and two of the first translations appeared only one or two years after (TLS and THW, respectively). By 1962, Spanish translations of all of Chandler novels had been published, and in some cases up to three had already been produced (TBS, THW, TLL, and TLS). All of these Spanish translations were first published either in Argentina or Spain, though some of the translations produced in Argentina were distributed in other Latin American countries and in Spain, and some of the translations produced in Spain were distributed in Argentina and other Latin American countries. In Spain, where three other languages exist co-officially, translations of Chandler's novels were produced in two of them, i.e. in Basque (TBS, TLG) and Catalan (all novels), whereas in Gallician no Chandler novels have been translated.

In this chapter, I will provide a general overview of Descriptive Translation Studies, the broad theoretical field which informs this research

project. This section will be followed by the methodology, within which I will provide definitions for several specific terms that will be used regularly in chapters 3-6. The remaining parts of this chapter will be devoted to providing additional background on Raymond Chandler's involvement in the translation of his novels into other languages, an overview of the cultural reception of the translations into Spanish of Raymond Chandler's novels in Argentina and Spain, and additional background on the publishers of Chandler's works in Argentina and in Spain, censorship in Argentina and Spain, and some differences between the Spanish spoken in Argentina and Spain.

2.1. A LITERATURE REVIEW OF DESCRIPTIVE TRANSLATION STUDIES

Prior to the early 1970s, when Translation Studies (TS) as a discipline was just emerging, most cultural inquiry into this discipline came from comparative literature scholars. In 1972, James S. Holmes sought to map out what the future discipline should look like using adjacent disciplines, particularly linguistics, as a model. Holmes believed that TS should develop along the lines of an empirical science in which different scholarly endeavors should be clearly divided; he also believed that his map could be used to control the evolution of the growing area of study. His 1972 map envisioned the discipline as being subdivided into "pure" translation studies and applied translation studies, with the "pure" branch being subdivided into theoretical and descriptive areas. Descriptive Translation Studies (DTS) in the Holmes model is further subdivided into three areas, namely product-oriented, process oriented, and function-oriented descriptive translation studies. The area of product-oriented DTS is devoted to the study of existing translations, descriptive comparison of translations, and, possibly, a general history of translation; the area of process-oriented DTS is devoted to the study of the actual mental or psychological process of the translation act itself; and function-oriented DTS is devoted to the study of the socio-cultural

reception of texts in the target text language and culture (Holmes, 2000: 176-7). Holmes envisioned the relationship between the three branches he described, i.e. “pure” translation studies of a theoretical and of a descriptive nature on the one hand and applied translation studies on the other, as being dialectal rather than unidirectional “with each one of the three branches supplying materials for the other two” (Holmes, 2000: 183). Holmes’ map has fared well over the years and, with refinements and ongoing debate, has generally been used as a model for today’s discipline.

In the late 1970s, Itamar Evan-Zohar applied the formalist/structuralist notion of literature as a system to the emerging field and developed his polysystems theory, essentially stating that translated literature established mutually-influential relationships with non-translated literature in a polysystem (a combined system of original literary texts and translated literary texts) whose norms could be studied and predicted. He wrote that within any given polysystem, a translation could assume either a central or peripheral role with respect to non-translated literature depending on if it was conservative and slipped neatly into existing conservative patterns for translated texts, or whether it was innovative and broke out of the expected patterns for translated texts (Evan-Zohar, 2000: 195). The main influence of Evan-Zohar’s polysystems theory was the broadening of the focus from isolated studies of single source texts and their corresponding target text translations, which was the model of analysis that was common before, to an analysis of the target text translations and the much broader social, cultural, linguistic, and historical contexts in which the target texts were embedded. In order to validate these ideas posited by Evan-Zohar and other adherents to polysystems theory, the proper “pure” descriptive branch of the discipline had to be developed and actual case studies conducted.

In the mid-1980s, a number of Translation Studies scholars explored manipulation in translated texts and the underlying ideologies that support them while using description as a tool. This “loosely-knit international group

of scholars" included Gideon Toury, Theo Hermans, José Lambert, Susan Bassnett, and André Lefevre, among others, who emerged early in the short history of the discipline and set out to forge "a new paradigm for the study of literary translation, on the basis of a comprehensive theory and ongoing practical research" (Hermans, 1985: 10). This early impetus of descriptive translation study and analysis of textual instances of translation was given a start when the seminal volume *The Manipulation of Literature: Studies in Literary Translation*, under the editorship of Theo Hermans, appeared. Scholars of the "Manipulation School" had a very strong influence on the study of literary translation and they continue to be influential in the discipline today.

Gideon Toury, one of the most restless figures in Translation Studies, published *In Search of a Theory of Translation* (Tel Aviv: The Porter Institute for Poetics and Semantics, University of Tel Aviv) in 1980, brought out periodic developments of his "new paradigm" during the 1980s and 90s, and in 1995 wrote a more definitive volume entitled *Descriptive Translation Studies and Beyond* (Amsterdam and Philadelphia: John Benjamins). Toury popularized the name "Descriptive Translation Studies" and has devoted much of his research and many of his publications to extending knowledge of the DTS branch of the discipline. He believes that one goal of the empirical science that is DTS lies in seeing the interdependencies among its three subdivisions (product-oriented DTS, process-oriented DTS, and function-oriented DTS) and observing, describing and explaining regularities of behaviour, what he began to call "norms" (1995: 11). Toury began to examine to what extent a target text adhered to source-text norms, which he began to call adequate texts, and to what extent they adhered to target-text norms, which he called acceptable texts (1995: 56-7). Toury's attention to norms will be an important theoretical distinction for future DTS scholars. The significance of the descriptive-explanatory branch of TS resides in using the facts observed, described and explained to inform the "pure" theoretical branch of the

discipline, which formulates laws about translation (Toury, 1995: 16). The bi-directional relationship between the descriptive branch of TS and the theoretical branch of the discipline means that by informing each other a general hypothesis can be formulated, revised and refuted (Toury, 1995: 15).

Throughout the late 1980s and 1990s, Manipulation School figures such as Theo Hermans, José Lambert, Susan Bassnett, and the late André Lefevre were very active in developing the discipline. During this time, the most highly recognized periodical publications in TS came into being, namely *Target: International Journal of Translation Studies* (General Editor, Gideon Toury; Publisher, John Benjamins) and *The Translator: Studies in Intercultural Communication* (Editor, Mona Baker; Publisher, St. Jerome Press). This group of scholars continues to place a strong focus on the basic tenets of DTS:

1. observe and describe how target texts are shaped for the sake of the target text audiences and target literary systems;
2. observe and describe what place they occupy within target-text literary polysystems; and
3. draw conclusions as to what these findings reveal about the underlying norms affecting similar works, genres, authors, periods, and so on.

Over the course of some twenty years, Descriptive Translation Studies has been the tool used to study hundreds of literary works by thousands of different authors writing in an array of different epochs, language combinations, and cultural settings. With each new DTS study, Translation Studies theory is ever so much more informed, confident, and sure of itself. Other disciplines have had much longer to develop, but translation studies has covered a lot of ground in very little time.

Since the late 1990s, TS has come under the influence of other disciplines, particularly Cultural Studies. Mona Baker has observed that translation scholars of this persuasion tend to criticize the study of literary translation under the DTS paradigm because of its focus on target text description and the empirical search for norms. By reclaiming a political role for the source text culture within translated texts, a number of scholars are looking for weapons to fight against the hegemonical cultural constructs of the target text culture which are thought to repress minority identities (1996: 12).

As the Cultural Studies paradigm increasingly influences Translation Studies, the useful methodological tools for analyzing source text cultural contexts and descriptively comparing them to target text cultural contexts which were developed within DTS are being challenged. Cultural Studies adherents in recent years tend to assume that translated texts bear the marks of the ideologies of translators, editors, presumed readers, and so on, and it is the scholar's job to unearth these textually-embedded instances. Rather than use DTS methodological tools, which are often able to specifically point out and explain target-text (mis)treatment of women, gay/lesbian/bisexual/transgender minorities, ethnic minorities, and so on, studies of this sort simply assume a norm and search for proof of it in translated texts, ignoring many other findings, and prescriptively advocating translation "as a weapon in fighting colonialism, sexism, racism, and so on." (Baker, 1996: 14) Baker recognizes the value of the new "cultural turn" but steadfastly claims a role for both description and linguistics in Translation Studies.

There are influential scholars such as Lawrence Venuti who have sympathized with the "cultural turn" in Translation Studies. Venuti has called for an increased visibility of the translator via "foreignizing" translation strategies, i.e. strategies that avoid thorough "domestication" of target texts and attempt to portray some of the foreign features inherent in source texts (Venuti, 1995: 148). In his very influential 1995 book *The Translator's Invisibility*, he concludes with a "Call to Action," in which he

encourages research into translation not to be simply descriptive because translation is too marginal a topic for something more important not to be said about it, yet he also encourages research into translation not to be simply prescriptive without the researcher also examining his or her own reasons for approving or rejecting certain translation theories and practices (312-3). Lawrence Venuti's call, I believe, beckons researchers to be meaningful and useful to others in their scholarly pursuits.

2.1. DEFINITION OF TERMS

In chapters 3-6, I am going to be using some key terms developed within Translation Studies that need to be defined previously. These terms are *retranslation*, *back-translation*, *oblique translation methods*, and *compensation*.

Whereas the *first translation* of a literary is one which has been produced for the first time from a specific source text into a specific target text language, a *retranslation* is any successive one that has been produced from the same source text into the same target language. Following the main meaning of the Latin prefix, i.e. "again," a retranslation can be any one of the instances in which the same source text is translated again into the same target language. Gambier was one of the first to define the term, stating that a retranslation is any new translation of a part or the entirety of a text which has already been translated into the same language (1994: 413). The term *new translation*, which Gambier uses in his definition, is sometimes used as a synonym of retranslation. Anthony Pym has made a further distinction which I find especially useful in describing the relationship between retranslations. Retranslations, according to Pym, can be of two types, either passive or active. A *passive retranslation* may or may not be aware of a previously published translation and even if it is aware of a pre-existing translation it does not seriously rival with it, whereas an *active retranslation* is aware of the existence of a previously published translation and actively

competes against it (Pym, 1998: 82). A passive retranslation would be, for instance, a target text produced in one continental variety of a foreign language, say European Portuguese, when a previous translation into another continental variety of a foreign language, say Brazilian Portuguese, already exists. Since each one of the audiences would find the other's version unacceptable, they do not rival each other. Passive retranslation also occurs when a text has become dated and a new version of it needs to be produced. However, an active retranslation would be one produced of the same source text into the same target language because a previous version had been considered unacceptable, often indicative of conflict on a social level. In the context of this dissertation, I will find this term useful when explaining why so many different versions of Chandler's works in Spanish were created.

Back-translation is when an extremely literal translation of an already translated text is made back into the source language in order to illustrate certain linguistic features. This is generally done with small segments of text and used to illustrate didactically a particular feature for the benefit of someone who does not understand the target language. This is often done in a professional translation context when a translation buyer who does not understand the target language commissions a target text and also a translation of that target text back into his or her source language: This is often done in order to assess whether, despite differences in language, the message of an advertisement, for instance, is coming through. In the context of this dissertation it is done for the benefit of readers who may not have a full command of Spanish. Following Baker, I would like to point out that these very literal back-translations, which throughout this work are clearly marked, are not meant to reflect the quality of the translation as a whole but to illustrate specific points related to segments of the whole work, nor should these back-translations be understood as representing correct or naturally-occurring English (1992: 8, 9).

Oblique translation methods, also known as non-literal translation procedures, describe instances in which a translator has been unable to translate a text literally and has used one, or more, of the following: transposition, modulation, equivalence, or adaptation. First expressed by Vinay and Darbelnet in 1958, these methods were to be used when a literal translation gave another meaning, had no meaning, was structurally impossible, did not have a corresponding linguistic expression in the target language, or had a corresponding expression within the wrong register (1995: 34-5). Transposition consists of using a word of a different class to replace another; for instance by replacing a noun with a verb one is using transposition. Modulation consists of changing the point of view; for instance by using a negative sentence when the source language tends to use an affirmative one a translator is using modulation. Equivalence consists of using a stylistically and structurally different linguistic form which is usually expected in the same target language situation; for instance equivalence may be achieved by using culturally appropriate similes. Adaptation consists of entirely changing the situation in the TL text, particularly when the situation is unknown in the target culture; for instance replacing two kisses on the cheek with a handshake in a first-meeting situation is a typical cultural adaptation. (Vinay and Darbelnet, 1995: 36-9) In the context of this dissertation, I will find the terms transposition and equivalence particularly useful.

Compensation is generally described as a translation technique which makes up for a particular meaningful or significant feature which otherwise would be lost from the target text; a translator can make up for a loss at one specific point in the target text by using different means either at the same point or in different places of the target text. Compensation has been described by a number of translation studies scholars: Newmark says that compensation should be used “when loss of meaning, sound-effect, metaphor or pragmatic effect in one part of a sentence is compensated in

another part, or in a contiguous sentence" (1988: 90); Baker suggests that it "may be used to make up for loss of meaning, emotional force, or stylistic effect which may not be possible to reproduce directly at a given point in the target text" (1992: 78) Hervey and Higgins were the first to develop a theoretical framework for compensating specifically at a different place in the target text for an effect located either immediately prior to the source text instance or immediately after. Among the four kinds of compensation they described was compensation in place, i.e. "making up for the loss of a particular effect found at a given place in the ST by re-creating a corresponding effect at an earlier or later place in the TL" (1992: 37). Harvey developed a much more complex and specific description of compensation. An instance of *contiguous or displaced compensation* would make up for the loss of a stylistic feature such as slang terms with target text slang terms "within a short distance" or "a long distance from the source text loss" (Harvey: 1995: 78-84). An example of contiguous compensation of slang takes place in the López Muñoz translation of TLG, when the source text phrase "in a joint that exists for that purpose and for no other" (419) contains a slang term meaning establishment or business joint for which the translator cannot find an equivalent word; the translator uses a slang term in the segment immediately following it (*sacar los cuartos*), making it, in English back-translation "in an establishment that only exists to hustle guys like him out of their dough" ["en uno de esos locales que sólo existen para sacarles los cuartos a tipos como él." (7)]

2.3. METHODOLOGY

In chapters 3-6, using the divisions established by Holmes and specific methodology developed within the discipline of Descriptive Translation Studies, I will examine the Spanish translations of the four novels in the corpus in the following three ways, namely:

as processes (process-oriented descriptive translation studies), where the translations will be examined in the context of the human agents (editors, translators, censors, and so on) involved in the process of target text production;

as finished products (product-oriented descriptive translation studies), where the translations will be examined in the historical context of the production and publication of each translation;

as products that function within a given target literary culture (function-oriented descriptive translation studies), where the translations will be examined insofar as their interactive role with the target text literary culture generally, and with individuals (critics, authors, readers, and so on) who are members of the target text culture specifically.

In order to describe the **translation process** which led to the production of each first version, I will attempt to examine translation-relevant biographical details of each translator and study some of the clues to how each translator may have approached the assignment. The sources of data for the translator biographies are mostly the on-line catalogues of the Biblioteca Nacional de España (BNE), the Biblioteca de Catalunya (BC), the Biblioteca Nacional de la República Argentina (BIBNAL), the Library of Congress (LOC) and the British Library (BL) as well as written consultations with library personnel; paper-based and internet-based published sources whenever available, and translator interviews. In spite of my attempt to interview all living into-Spanish translators, only two interviews of translators of the works in the corpus were possible, one with Luis Escolar at his home in Madrid on January 18, 1999 and the other with Eduardo Goligorsky by telephone on July 1, 2000. I was able to interview two translators of other Chandler works, one with Mónica Rubio Fernández on

February 13, 1999 and the other with Horacio Vázquez Rial on February 27, 1999. Mónica Rubio translated the first four chapters of “The Poodle Springs Story” [*La historia de Poodle Springs*] for Editorial Debate’s *Obras Completas* [Complete Works] in 1995. Horacio Vázquez Rial translated *The Blue Dahlia: A Screenplay* [*La dalia azul*] for Bruguera (Barcelona, 1978). The UNESCO-sponsored Index Translationum on-line database, at <http://portal.unesco.org/culture/en/ev.php-URL_ID=7810&URL_DO=DO_TOPIC&URL_SECTION=201.html> was also useful for compiling recent translator biographies.

One of the factors I will attempt to shed light on is whether or not the translator was a professional or rather someone who occasionally did translations to make a living. Knowing this can reveal something about how the translator approached the assignment. In theory, a professional, whose reputation relies on doing a consistent quality job, is thought to perform better because future assignments rest on the quality of today’s work. However, in practice, this may not be true because a professional may have a large workload that negatively affects his or her work quality. Amateur translators, in theory, are thought to do a poorer job because of lack of experience and because they may not be seeking continual engagement as translators and are not seeking to establish a basis of solid performance. However, in practice, amateurs may do a better job because they may be doing the work for art’s sake and can concentrate more on a high quality performance motivated by their interest in the author and the text.

Another factor I will try to assess in relation to translation as a process is the translator’s attitude towards the task of translating and the source texts. It is thought that if a translator does not like the task of translating or the source texts he or she has to translate then his or her work will be poor. Whether a professional or an amateur, the translator may despise the profession or find the source texts unappealing and therefore perform below standard.

Another thing I will try to assess in relation to translation as a process is the nature of the relationship between the translator and the publisher. By examining how a translator may have been selected for the assignment, it may be possible to assess in what esteem that translator was held by the publisher and/or others involved in the target text production process. Another indicator of translator esteem here is to find out whether the same translator produced more than one version for the same publishing house. This information can be interpreted as a vote of confidence for the translator and his or her work.

In order to describe the **translations as products**, I will attempt to examine how the texts are identified as translations and how the translator is identified to the readers, and I will also examine translation-relevant details about the translated texts themselves in great depth.

I will look at how the translation is identified to the reader and how the translator is credited. In all of the editions of translations from the corpus the original title and the translator's name are included either on the title page or on the copyright page.

Nord describes the concept of text analysis quite clearly: "Translation-oriented text analysis should not only ensure full comprehension and correct interpretation of the text or explain its linguistic and textual structures and their relationship with the system and norms of the source language (SL), but it should also provide a reliable foundation for each and every decision which the translator has to make in a particular translation process" (1991: 1). I will also describe in some detail the translations themselves in order to facilitate a comparison of the translation to the original and in order to facilitate a comparison of the translation to other translations of the same work. I will organize my description on the basis of five different points:

1. How the title has been translated and how the segment in the text in which the title appear has been translated,

2. If the translation is based either wholly or partly on a previous translation or if on the contrary it is autonomous,
3. If the translation contains deletions or abridgement,
4. If the translations contain any instances of censorship, and
5. If the translated texts have any obvious alterations with respect to the original text, including errors.

The aim of this detailed five-point description of the translated texts is an assessment of equivalence. Equivalence is a commonly-held notion for the goal that a target text, even though it is coded in a different language, should convey the same message and use the same form as the source text. Often measured on a variety of levels, ranging from the word level, to the phrase or sentence level, and to the textual level (see Baker, 1992), equivalence may be attainable to a greater or lesser extent at many levels but full equivalence of source texts and target texts is an unattainable goal. The degree of equivalence of a text is, in a way, the bread and butter of our discipline. The assessment of to what extent the translated texts have approached equivalence on a textual level is the goal of this section of my research.

The translation of the title and that of the portion of text in which the title appears is a strong indicator of quality. Chandler often used working titles that were undecided until shortly before publication. As Chandler made progress on a novel, his working titles could change rapidly, and when he had completed a novel he would often debate with his publisher before deciding on a final title. Chandler believed that titles should not be wordy and should contain short words rather than lengthy ones. Because Chandler's second novel, *Farewell, My Lovely*, has no in-text portion that contains the title, no analysis of the title is possible. However, two other segments have been used which contain references to "correspondence school" detective training; the title of the first translation of this novel into Spanish was taken from this segment.

I will also examine if the translation is based either wholly or partly on a previous translation or if on the contrary it is autonomous. A discussion of the relationship between a new translation and previously-published translations is essential in establishing an ethical perspective towards the translated texts. I believe that translations not based on Chandler's original texts, but on, say, previous translations into Spanish or previous translations into other languages are unethical and should be strongly criticized. In the corpus of 22 translated texts, two are blatant plagiarisms of previous into-Spanish translations (see Lara translations of TBS and TLG in chapters 3 and 6), one is a translation from the French rather than from the original English (see the Vinyoli translation of TLS in chapter 5), one is a translation partly based on a translation from the French (see the Elias translation of FML in chapter 4), and one is a rather sinister combination of a plagiarism of one of the versions translated from the French and newly translated text (see the 1995 Ibeas translation of TLS in chapter 5).

Deletions and abridgments are also essential to look at for clues to translation quality. Translated texts may be excised of some of their content only in certain portions of text, which I will call deletions, or they could be systematically excised of some of their content throughout the text, which I will call abridgement. Both kinds of excision of text are indications of a detriment in quality, with deletions being attributable to a variety of reasons generally unique to each deletion and abridgment being attributable to a generalized attempt to shorten the book to a pre-determined length specification. In the case of deletions, these may be the result of sloppy work on the part of the translator or the result of the editor stepping in to strip the text of a portion that he or she feels is extraneous.

Taking the well-know case of abridged translations in Gallimard's *Série Noire* during the 1940s and 50s, systematic abridgement of hard-boiled detective novels typically strips texts of some or all of the following: 1. narrative descriptions of settings and characters that slow up the action; 2.

passages containing a character's thoughts which reveal the character's inner life; 3. textual segments containing expressive literary language; 4. tedious segments of dialogue in which characters quarrel with each other, correct each other, or are insolent with each other, and 5. repetitions in both dialogue and narrative (Robyns, 1990: 28-34). Robyns also detected that some of the abridgements of hard-boiled novels published in the Série Noir were "dead wood" segments, namely textual segments containing digressions, false leads and dead ends the hard-boiled author had put in as false clues (1990: 28-34). An instance of a "dead wood" abridgment is the portion of chapter 11 which was suppressed from Gallimard's Série Noir translation of *The Little Sister* [*Fais pas ta rosière!*]. In that chapter, the segment in which hotel detective Flack malignantly tries to put the police on the trail of a woman killer when it actually was a man who committed the crime is missing. This abridgment was reiterated in Vinyoli's Spanish version, because he translated from the French rather than the English (see the Vinyoli translation of TLS in chapter 5).

Robyns found at least three other textual features that could be subject to abridgement in the hard-boiled detective novel in the Série Noire, all three of which in my opinion should be dealt with separately because they are instances of censorship. These are: 1. all segments containing specific political, cultural, social or religious references considered superfluous or offensive for the target text reader; 2. all segments which were ideologically slanted, and considered either unnecessary or offensive; and 3. the suppression segments featuring obscenity, immoral sexual behavior, and other references of this kind (1990: 28-34). Chandler's novels all have material of this kind, particularly nudity, suggestive dialogue, and references to homosexuality. I am going to devote some space to explaining this at length, as I have chosen segments of this nature to use as comparative examples in chapters 3-6. I have chosen examples from this area because they pose a translation problem.

Peter Newmark has used the term “translation problem” more or less as a unit of translation. Newmark defines translation problem as an instance when literal translation becomes inadequate (1988: 30-31). When this happens, the translator must make a concerted effort to enact all of his or her skills in order to render the source-language sentence into an adequate target-language sentence. However, he uses “problem” and “difficulty” almost in the same breath. Though many authors seem to equate these terms in their writings, several authors have used the distinction in very helpful ways. Christiane Nord makes a more practical, pedagogical distinction between the two, first in a short article (1987), and then in her *Text Analysis in Translation* (1991). She defines “translation problems” as those points which prove a challenge for all translators in a particular language combination, while she regards “translation difficulties” as rooted in the individual translator as they may arise from his or her educational or cultural background and experience (1991: 151). According to Nord, a clear distinction between translation problem and translation difficulty can be a useful didactic tool.

Therefore, in order to examine the quality of the translations of the novels in the corpus, I have selected instances that might have been candidates for censorship. Indeed, some of these segments were censored (see, for instance, Navarro and Lara translations of TBS, Macho-Quevedo and Márquez translations of FML, Escolar and Vinyoli translations of TLS, and the Márquez translation of TLS), but even though in other translations they may not have been censored they were still formidable translation problems that involved sensitive situations and language in which all translators in this same language combination would have to approach with caution and their best talent. For a specific discussion of censorship in Argentina and in Spain, see below in this same chapter.

Finally, one more translation quality assessment tool was deployed, namely an attempt to detect any obvious alterations with respect to the

original text, including errors. Though this was not conducted in a systematic fashion, I was able to detect such things as the renumbering of chapters, the use of italics for word borrowings or slang usage, and a number of obvious errors.

In order to describe the **translations as products that function within a given context**, I will attempt to gather clues about the sociocultural context that may have led Argentinean and Spanish editors to choose to publish translations of Chandler's novels at the specific times when they were published.

The obvious motivation for publishing new translations of Chandler's works was the success of the works themselves amongst the readers in the English-speaking markets in the U.S. and England, but other cultural influences compelled editors to bring out Spanish-language versions of Chandler's works. As we shall see below, these came particularly from the sphere of film, whether from films directly based on Chandler's works, films on which Chandler had worked on as a screenwriter, or other noir films. Publishers may have been motivated by translations of Chandler's works into other languages to bring out new translations of Chandler's works in Spanish. Possible influences from the very prestigious and best-selling French translations in the *Série Noire* collection published by Gallimard will be examined, even though several of the earliest Argentinean and Spanish translations pre-date or coincide with the French ones. The publication of new into-Spanish translations of Chandler's works in Argentina may have stimulated Spanish publishers to bring out versions of their own. This pattern will be explored in some depth, particularly as it is suspected that occasionally Spanish publishers during the Franco period were tempted to plagiarize the Argentinian versions. Lastly, Argentinian and Spanish publishers began to create series or collections within which they brought out the entire set of seven novels and often several of his short story volumes as well (for instance, *Five Murderers*, or *The Simple Art of Murder*); the need to

bring out some fresh translations among the novels and short stories in these series motivated publishers to commission new translations of several, though not all, of the novels. This pattern will be examined closely, as the trend emerged around the time of Chandler's death in both Argentina and Spain though in the most recent phase of the trend Argentinian publishers are no longer active.

While addressing translations as products that function within a given context, I will also attempt to examine details about what sort of reader the editions in which first translations appeared were aimed at, and how the first editions and successive editions of Chandler's novels fared commercially and critically. For the purpose of examining translation-relevant features of each edition in which the new translations appeared in, I will examine the following details:

- Cover type and dimensions,
- Type of paper and printing,
- Illustrations/photographs on covers, dust jackets, flaps, and inside the edition,
- Paratexts on covers, dust jackets, flaps, and inside the editions,
- Translator's and editor's notes,
- Collection in which the edition was published, and
- Number of texts contained in edition.

The sources of data here were the actual editions of the first translations, most of which I own. Nonetheless, I have only been able to see a photocopied edition, rather than an actual edition, of *Al borde del abismo* [On the verge of the abyss] published by Direzan Editores (Filmeco collection) in 1947 which contains the Hopenhaym translation of TBS. Some data about

this edition has been surmised based on the edition of *La dama en el lago* [*The Lady in the Lake*], which was published in the same year and within the same collection as *Al borde del abismo*. Some data about the collections in which these editions appeared has been gathered from the on-line catalogues of the Biblioteca Nacional de España (BNE), the Biblioteca de Catalunya (BC), the Biblioteca Nacional de la República Argentina (BIBNAL), the Library of Congress (LOC) and the British Library (BL) as well as written consultations with library personnel, and from paper-based and internet-based published sources. The translator interviews also revealed some data about the editions and the publishers' collections.

The details about the first editions mentioned above will serve the purpose of surmising what sort of reader the edition was aimed at, whether a more lowbrow reader or a highbrow reader. As we have already seen in chapter 1, Chandler attempted to appeal to both the lowbrow and the highbrow reader. By examining the editions of his works in Spanish, whether the editions appeal to a more lowbrow or highbrow reader can often be gleaned from looking at these features. A paperback book printed on rather coarse, low quality paper and containing illustrations would indicate an edition aimed at a lowbrow reader, whereas a hardcover edition, printed on fine quality paper and containing a photograph of the author and minimal illustrations would indicate an edition aimed at a highbrow reader. There are a number of degrees between these two extremes, as revealed by the specific editions of Chandler's works published in Argentina and Spain. For instance, there is a hardcover edition with an illustrated dustcover (see the De Luaces translation of TBS in chapter 3), and there is a carefully edited illustrated paperback printed on fine paper (see the Macho-Quevedo translation of FML in chapter 4), both of which might indicate a more middlebrow appeal.

The paratexts on the edition covers, dust jackets, inside flaps, and inside the texts affixed to editions are also indicative of the type of reader of each

edition. Paratexts are defined as those texts published in the same edition as the actual text but in separate locations in the edition; these include, for instance, teaser statements on the front covers, publisher's blurbs on the back covers, novel summaries on the front inside flap of the dust cover, thumbnail biographies of the author on the back inside flap of paperback covers, but also prologues, introductions, prefaces, and epilogues printed immediately before or after the translated text. The presence and the contents of these paratexts give clues as to the kind of readership the publisher had in mind for the edition. The existence of prologues, introductions, prefaces, and epilogues almost invariably indicate a highbrow appeal. Editor's and translator's notes, which tend to be integrated into the translated texts, are also an indication of direct editor and translator involvement, and tend to indicate highbrow appeal.

Data regarding the collection in which the edition was published also provide details about prospective readers. The title of the publisher's collection will very often indicate if the edition is one of the titles in a collection of universal appeal, one that groups novels together by genre, or one that groups novels together by author. In the specific case of editions of Chandler's novels, collections based on the genre tend to have a more lowbrow appeal, whereas collections by author tend to have a more highbrow appeal.

The number of texts contained in a single edition is a strong indicator of lowbrow or highbrow appeal. In theory, the more novels published in a single edition, the more expensive the volume will be, particularly if there are three or more novels in a single volume. Anthologies tend to consist of several works by the same author, several works connected by a similar theme, several works representing a particular period, and other similar groupings; anthologies are generally put together by a compiler and/or editor interested in the author, the theme, the period, and so on. The first anthology of Chandler's works, for instance, appeared in the 1958 volume

entitled *Novelas Escogidas* [Selected Novels], which TBS contained translations of FML, THW, TLS and TLG. This anthology could only have appealed to a highbrow audience or to libraries, which could afford the expensive cover price. The 1995 Ibeas translation of TLS also appeared in a volume entitled *Obras Completas* [Complete Works], along with TBS; FML; THW, TLL, TLG and the first four chapters of *The Poodle Springs Story*; this volume, which was published in hardcover, with a critical introduction by Javier Coma, could, again, only have appealed to highbrow readers and libraries because it was so expensive.

One final factor I will look at in this translation- relevant examination of the editions in which translations of Chandler's novels appeared is if they were published again, and, if so, how many times, by whom, where, and if these re-editions had any other interesting features. As we have seen above, all first translations of Chandler's novels into Spanish and the vast majority of the successive editions of those translations were published in either Spain or Argentina. Complete details on the first editions in which translations of Chandler's novels appeared can be found in Appendix I, a descriptive bibliography. A listing of re-editions of each work follows each entry.

The sources of data for the commercial and critical reception of the first editions was gathered from paper-based and internet-based published sources, including the *Curriculum Vitae*, supplemented by Homero Alsina Thevenet and Aníbal M. Vinelli, in *Cartas y escritos inéditos*, a Spanish translation of *Raymond Chandler Speaking* (Chandler, 1976: 15-18), and the *Selected Checklist* in *Down These Mean Streets a Man Must Go: Raymond Chandler's Knight* (Durham, 1963: 155-168). The sources of data for the commercial and critical reception of successive editions of these translations was gathered from the on-line catalogue of the BNE, the BC, the BIBNAL, the LOC and the BL as well as written consultations with library personnel, from paper-based and internet-based published sources, including the *Catálogo General de la Librería Española: 1931-1950. Vol. I (A-Ch)* and the

Spanish and Portuguese Translations of United States Books, 1955-1962: A Bibliography; Libros de los E.E.U.U. traducidos al idioma español tomados de catálogos vigentes hasta enero de 1983, and from the translator interviews.

2.4. CHANDLER'S INVOLVEMENT IN THE TRANSLATION PROCESS

Raymond Chandler, who took a very keen interest in how others were using his works and how much he was collecting for the subsidiary rights for his works, was obviously aware that his novels were being translated into other languages. We have already seen how he was directly involved with Robert Montgomery's adaptation of *The Lady in the Lake*, though he was unhappy with the camera subjectiva treatment and refused screen credit, and we have seen how he was involved with Howard Hawks' adaptation of *The Big Sleep* but was prevented by his contract with Paramount Pictures from being more than superficially involved. We have also already seen how Chandler took such a serious interest in the subsidiary rights for reprinting his novels in paperback that he eventually changed U.S. publishers when he felt abused. However, Chandler did not get involved much with how others were translating his novels into other languages nor with how much he was collecting for them. His involvement with his foreign language translations seems to be limited either to praising or protesting the quality of them after they were published and conducting the administrative duties of keeping track of rights that had been sold, forwarding correspondence about translation rights to his agent or publisher, and storing copies of the translated texts in his library.

As stated above, Chandler's involvement with his foreign language translations was mostly limited to praise and complaints about the quality of the translations after they were published. Chandler had praise for the French, who he believed could and did translate his works idiomatically. Chandler and Marcel Duhamel, editor of the *Série Noire* and translator of *FML* and *THW*, may have exchanged letters regularly dating back to the late

1940s. A portion of a letter from Chandler to Duhamel dated September 28, 1949 has been published, though it does not mention any of the past or future Gallimard translations (Chandler, 2000: 125). The two met personally in New York in June, 1956, and Chandler found that he “had a perfect command of English” (Chandler, 1987: 401). None of what they discussed at the meeting has transcended, but the lunch they shared certainly had a more personal rather than business flavour as Duhamel’s wife and Chandler’s friend Jessica Tyndale were also present. (Chandler, 1987: 401). A published letter to Duhamel dated May 19, 1958 did document Chandler’s opposition to a suppression from *Playback*, to be published as *Charade pour écroulés* [Charades for the shattered] by Gallimard, and it also contains Chandler’s reasoned response to what must have been a doubt on behalf of Duhamel. As we shall see in chapter 4 and 6, Chandler’s praise for the French texts is probably based on the use of language in them, but the French texts, which were routinely abridged and occasionally censored, had omissions of the same kind as the Italian version of TLS which Chandler so deplored. Only one of the French texts has been published in full: the 1954 translation of TLG entitled *Sur un air de navaja* [With a touch of a knife], which was fully translated in 1992 as *The Long Good-bye* [*Sur un air de navaja*].

The type of complaints Chandler had against some of his translations can be illustrated via Chandler’s reaction to the Italian translation of TLS published by Mondadori in 1950. Chandler’s complaints about the quality of this translation were directed to his agent’s representative, Bernice Baumgarten, of the Brandt & Brandt literary agency. Chandler’s complaint about the Italian Mondadori translation, supposedly Ida Omboni’s translation entitled *Troppo tardi* [*The Little Sister*], is recorded in a letter to Baumgarten on December 19th, 1950; he complains pointedly about the “cast of characters,” which also had changed important aspects of the novel: “I think it’s idiotic for them to put down that Mavis Weld is the sister of the Quests. This is something that should not be disclosed until it’s disclosed in the story. They have Dr. Lagardie down as a functionary of the police along

with the two detectives. This must be a complete misunderstanding. They have Ballou down as a producer instead of an agent" (1987: 252). Chandler also noted "eight or ten mistakes on the first page" as well as a missing first paragraph and "other omissions in the first chapter" (1987: 252). In discussing the flurry of mistakes, Chandler this time was at no loss to express why: they are "the sort of mistakes which suggest that the translator may know schoolbook English but doesn't know the language I write at all. They appear to be mistakes of understanding" (1987: 252). Chandler even offered a back-translation to demonstrate his point: "After the line "Better try the University Club" on page 3 of my book here is what the translator puts instead of what I wrote: "I know that there are a pair of detectives there, but I do not think you would succeed in persuading them to work for you." This, if you please, is supposed to be an Italian translation of "I heard they had a couple left over there," (gentlemen, that is) "but I'm not sure they'll let you handle them" (1987: 252-3). Ida Omboni had produced a 1947 translation of TLL entitled *In fondo al lago* and a 1948 translation of TBS entitled *Il grande sonno*. He pursued the issue further, as he sent his copy to Jamie Hamilton, whose wife was Italian, and ask their opinion of it. In the accompanying letter to Hamilton, written on January 9th, 1951, Chandler wrote:

I have taken the liberty of sending you an Italian translation of *The Little Sister* in the hope that you will glance over it and tell me whether I am right in my opinion that it is a perfectly abominable job of translating, full of outright mistakes (to determine which you need not read beyond the first two or three pages) and also making no attempt whatever to render my kind of writing into an equivalent sort of Italian, although I'm quite sure that such an Italian style must be well developed, just as in French. In their cast of characters they make mistakes so stupid as to indicate an extreme carelessness in the whole production. And as for the picture on the cover, I think it would be regarded as revoltingly crude even by a pulp magazine here. There is no point in this sort of thing. It would be better for me not to have my books published in Italian at all if this is the most I can expect. (Chandler, 1984: 154-5)

Chandler threatened to drop the Italian publisher, but nothing came of it. In the same letter to Baumgarten, he wrote: "I certainly wouldn't want to have any more to do with this publishing house. (...) If Mondadori can't or won't find the people [who know the American language] to do it, then I should not have anything to do with Mondadori" (1987: 253). But a 1953 translation of THW entitled *Finestra sul vuoto* was brought out by Mondadori using translator Ida Omboni once again. Chandler's reaction to that translation, if any, is not recorded in published sources.

It appears that Chandler had little control over the subsidiary translation rights because disputes with his agents made this a thorny issue. Chandler's agent until 1946, Sydney Sanders, had dealt with all of the foreign translation rights through Innes Rose, of John Farquharson, Ltd. in England. Innes Rose sold the rights to Chandler's first four novels in French, Swedish, Norwegian, Danish, Spanish and some Italian. However, when Chandler ceased his agency relationship with Sanders, Innes Rose contended that regardless of cessation with the agency, he was entitled to continue to deal with these rights perpetually. From 1946 to 1948, Chandler used his Hollywood agent, H. N. Swanson, to deal not only with contracts with the studios but also with the business of his literary works. During this period in which Chandler wrote no new novels, Swanson had to deal with translation rights but Swanson, according to Chandler, did not know the book business very well. In 1948, Chandler engaged Brandt & Brandt to represent him. In letters to Carl Brandt dated May 11th and June 9th, 1948, Chandler brought his new agent up to date on the situation of the rights that had been sold and the Portuguese and additional Italian rights that he would have to start dealing with (1987: 117, 119). Under his new agent, foreign language rights were negotiated through A. M. Heath and Company, who apparently had arranged the Italian translation of TLS, though a 1947 Mondadori translation of TLL predates this arrangement. However, Chandler ceased Brandt & Brandt in 1952, and for some time acted entirely without an agent. Commenting on the situation

shortly after engaging Helga Greene as his agent, Chandler stated, "I've had three American agents, not counting Hollywood and the good ones do a good job in America, and their English opposite numbers are all right, except that they are careless about translation rights, don't really know who the best foreign language publishers are, and practically always use a local agent." (Chandler, 1987: 458). Chandler appointed Helga Greene as his worldwide representative in 1957 (Hiney, 1997: 251). Upon Chandler's death in 1959, Helga Green became the executrix of his estate and her literary agency has since then controlled all foreign translation rights. The complex situation created by Chandler's firing of two literary agents, acting on his own for a time, and then hiring a third made this a thorny issue that Chandler preferred to deal with at arm's length.

It also appears that he did not become excessively involved with foreign translations of his works because there was not much money at stake for him. In his December 19th, 1950 letter to Bernice Baumgarten, Chandler stated "There is too little money at stake to make it worthwhile to put up with this sort of thing." (1987: 253) Though in published sources, there is no available information about the exact amounts Chandler received for foreign translation rights, it is mentioned as a source of complementary income which was probably negligible with respect to what he received for paperback reprint rights (Hiney, 1997: 151). In spite of the fact that Chandler stated he would not have much to lose by quitting Mondadori, I believe he was not more determined because on the other hand there was not much money to be gained by insisting on changing.

The general picture of Chandler's intermediated literary reputation through translations during his lifetime was summed up well by Hiney, who was referring specifically to translations which had appeared before 1946: "They had been translated, *with varying degrees of competence*, throughout Europe, Latin America, and the Far East." (emphasis added, 1997: 176) But he was aware that there were languages, such as Italian, in which his

reputation could suffer: "A translation of a book of mine into the same sort of Italian as the English used by Wilkie Collins is throwing away everything in it of any stylistic value" (1987: 253).

As we shall see in chapters 3-6, much of the same could be said of Chandler's translations into Spanish. Though there is a general tendency for the early translations to be of a varying degree of quality, there are also early translations of quite high quality. We shall also see how generally translation quality improves in more recent translations, but despite this there are instances of rather uninspired and lackluster recent translations.

2.5. RECEPTION OF CHANDLER'S WORKS BY READERS AND CRITICS IN ARGENTINA AND SPAIN

The following section will offer a picture of how Chandler's Spanish translations were received by readers and literary critics in Argentina and Spain. The overview surveys bibliographical sources of three prospective types:

1. Bibliographical references in academic works written in English which refer to the translations of Chandler's works in Spanish. There are several references in McShane's biography (pages 104, 167), additional references in Hiney's biography (vii, 176, 190, 278), and a particularly useful "Selected Checklist" of Chandler's published works in Philip Durham's *Down these Mean Streets a Man Must Go: Raymond Chandler's Knight* which includes many Spanish translations published between 1933 and 1962 (1963: 155-168);
2. Critical books and articles written in Spanish which refer to the translation and reception of Chandler's works in Argentina: Carlos Alberto Morán's "Lectura Latinamericana de Raymond Chandler" (*Imágen*, 103/104 (1975): 34-39); Jorge Lafforgue and Jorge B. Riviera's second edition of their very interesting, though quirky book *Asesinos de papel: Ensayos sobre narrativa policial* (Buenos Aires: Ediciones Colihue,

1995); Elena Braceras, Cristina Leytour, and Susana Pittella's information-packed and very didactic *El cuento policial argentino* (Buenos Aires: Editorial Plus Ultra, 1986); and Juan Sasturain's article "Raymond Chandler, el que empezó tarde pero seguro: A propósito de la reedición de algunas de sus obras, un repaso de su vida y de sus lectores." [Raymond Chandler, the one who started late but on sure footing: Reflections on the reissuing of some of his works, a review of his life and his readers] (<http://www.pagina12web.com.ar/imprimir/diario/cultura/7-29097-2003-12-10.html>, retrieved on August 5, 2005), which appeared in the paper-published daily newspaper *Página/12* on December 10, 2003.

3. Critical books and articles written in Spanish which refer to the translation and reception of Chandler's works in Spain: Javier Coma's *Diccionario de la novela negra norteamericana* (Barcelona: Anagrama, 1986); Salvador Vázquez de Parga's *La novel policiaca en España* (Barcelona: Editorial Ronsel, 1993); José F. Colmeiro's *La novela policiaca española: teoría e historia crítica* (Barcelona: Editorial Anthropos, 1994); and Alfred Arias's "Chandler en España," a section of his introduction to the scholarly edition of *El largo adiós* (Madrid Cátedra, 2005: 53-58);
4. The into-Spanish translation of Frank McShane's biography *La vida de Raymond Chandler* (Barcelona: Bruguera, 1977; Trans. Pilar Giralt) and the into-Spanish translations of Chandler's non-fiction. The volume *Raymond Chandler Speaking*, edited by Dorothy Gardiner and Kathrine Sorley Walker and originally published in 1962 was translated in 1976 by Margarita Bachella for Ediciones de la Flor (Buenos Aires) under the title *Cartas y escritos inéditos*. This volume was again translated in 1990 by Juan Manuel Ibeas Delgado for Editorial Debate (Madrid) under the title *Chandler por si mismo* [Chandler speaks for himself]. Another non-fiction work by Chandler which has been translated into Spanish is *The Raymond Chandler Papers: Selected Letters and Non-Fiction, 1909-1959* (London: Hamish Hamilton, 2000). This was translated into

Spanish by César Aira as *El simple arte de escribir: Cartas y ensayos escogidos* (Barcelona: Emecé, 2004). These sources are very useful because they tend to offer the Spanish reader translations of the titles of the novels rather than leave them in the original English. In at least one case, the translator has gone to great lengths to locate all the titles that have been used; Margarita Bachella duly points out that TBS, for instance, was translated as *Al borde del abismo* and that there are two versions of *El sueño eterno*, but her work contains several errors. Not all translators are so thorough, however. We shall discuss below the impression the use of only “classic” or recent titles creates on the readership as the early translations are no longer named and slip into obscurity.

Spanish versions of Raymond Chandler’s novels were among the earliest foreign language translations. The very first translations were into Norwegian (1941) and Danish (1942), both of them translations of his first novel *The Big Sleep* (Durham, 1963: 157). Into-Spanish translations came soon behind the Scandinavian ones, but they did not start with his first Marlowe novel but his fourth. *La ventana siniestra*, a translation of *The High Window*, was produced in 1944 for Poseidon (Buenos Aires, Argentina)¹ (Durham, 1962: 157). The second Chandler work to appear in Spanish was *Detective por correspondencia*, a translation of *Farewell, My Lovely* which was produced in Spain for Editorial Molino (Madrid, Spain) in 1945. Shortly afterwards, the other two works Chandler had produced to date became available; using the vehicle of its Filmeco collection, Direzan Editores (Buenos Aires, Argentina)

¹ This first Argentinean translation by Manuel Barberá, produced for the Buenos Aires-based publisher Poseidon, was published within its Colección Pandora [Pandora Collection], 54, Serie Amarilla, policiales [Yellow Series, police fiction]. Because of the need to deal with a manageable corpus, none of the translations of *The High Window* will be discussed in the course of this dissertation.

brought out, in 1947, *Al borde del abismo*, a translation of *The Big Sleep* and *La dama en el lago*, a translation of *The Lady in the Lake*. Although by 1947 all four of Chandler's published works were available in Spanish, they had not been translated in the order they had been produced by Chandler nor were the Argentinian editions available in Spain, although the Editorial Molino edition of FML was widely available in Argentina (Arias, 2005: 53; Durham, 1963: 158; Gardiner & Sorley Walker (Eds.), 1976: 17; Lafforgue & Rivera, 1995: 33).

The picture that emerges of Chandler's Spanish-speaking readers in 1947 is of an Argentinian following which is fully aware of the four novels he had published up to that point, although they know several of his works under different titles. It is important to note that the Argentinian reader would have also been familiar with recent film versions of his novels, several of which were released around 1947. The film version of *The Big Sleep* was titled exactly like the Direzan Filmeco collection book (Hammett, 1978: unnumbered page containing an illustration and caption located between pages 288 and 289) and the film version of *The Lady in the Lake* was certainly made to concur with the Filmeco title, *La dama en el lago*. Chandler's own screenplay, *The Blue Dalia*, was entitled *La dalia azul* in Argentina (<http://www.imdb.com/title/tt0038369/releaseinfo>, retrieved October 29, 2008) and may have been released there in 1947. Argentinian filmgoers were already aware of John Huston's *El halcón maltés*, based on Hammett's 1929 novel, Edward Dmytryk's *El enigma del collar*, the film adaptation of Chandler's *Farewell, My Lovely*, Billy Wilder's *Pacto de sangre*, the film adaptation of James M. Cain's *Double Indemnity*, which Chandler collaborated on with (<http://www.imdb.com/title/tt0036775/releaseinfo>, retrieved on October 29, 2008).

The Spanish reader in 1947, however, was only aware of a single book, and that one went under a different title than Chandler's. Salvador Vázquez de Parga, a Spanish expert in *novela negra*, believed that South American

translations prior to *Detective por Correspondencia* had reached Spain (1993: 91), but he does not support his statement. If they had, they would have gone through the censorship process and none of them did. Spanish critic José F. Colmeiro, writing in 1994, commented that *Detective por correspondencia* was one of the few novels that made it through the mix of official impediments (censorship, shortages at publishing houses, and so on) and it was worse for wear, as he noted its extensive cuts and misinterpretations of the original English meaning (131). Arias, writing in 2005, comments on the poor title choice but on the relatively early appearance of the translation with respect to the original, as only five years had gone by (53). Some of the film versions released in the U.S. in 1946 were not shown in a timely fashion in Spain. *La dama del lago* was shown in Barcelona on October 29, 1947, but in Madrid it was put off until May 20, 1949 (http://www.mcu.es/bbddpeliculas/buscarDetallePeliculas.do?brscgi_DOCN=000027301&brscgi_BCSID=dd2ce58d&language=es&prev_layout=bbddpeliculasResultado&layout=bbddpeliculasDetalle, retrieved on November 1, 2008); *La dalia azul* was released in August and September, 1949, first in Madrid, then in Barcelona (http://www.mcu.es/bbddpeliculas/buscarDetallePeliculas.do?brscgi_DOCN=000027122&brscgi_BCSID=592d5a6f&language=es&prev_layout=bbddpeliculasResultado&layout=bbddpeliculasDetalle, retrieved on November 1, 2008); however, *The Big Sleep* was not seen until December 15, 1976 (<http://www.imdb.com/title/tt0038355/releaseinfo>, retrieved on Oct. 29, 2008). Another important film which was kept from Spanish screens until December 12, 1976, merely three days before *The Big Sleep* was shown, was *The Matese Falcon*, the noir film featuring Humphrey Bogart which was based on the novel by the same title by novel by Dashiell Hammett (http://www.mcu.es/bbddpeliculas/buscarDetallePeliculas.do?brscgi_DOCN=000001139&brscgi_BCSID=d9781f76&language=es&prev_layout=bbddpeliculasResultado&layout=bbddpeliculasDetalle, retrieved on November 1, 2008).

In 1948 and 1949 Mateu Editor (Barcelona, Spain) brought out a Spanish version of *The Big Sleep* for Spain, entitled *Una mujer en la sombra* (unabridged) and *Una dama tenebrosa* (abridged), but these were barely circulated. However, Mateu Editor brought out a Spanish version of *The Lady in the Lake* entitled *La dama del lago* that was printed in hardcover (1948) and paperback (1949) editions and widely circulated; it was also published under the title *Algo huele mal* (Barcelona: Librería Imperia, 1950). The readers in Spain were slightly better off in 1949, as they knew of Chandler through three translations, two of them under altered titles and only one under a faithful title that led readers to Chandler's original.

In 1956, first translations of *The Little Sister* and *The Long Goodbye*, and a second translation of *La ventana siniestra*, were undertaken in Argentina by Jacobo Muchnik Editor (Buenos Aires, Argentina). Both Eduardo Goligorsky's *Una mosca muerta* and Flora W. de Setaro's *El largo adiós* are abridgements of Chandler's novels, though an unabridged version of De Setaro's translation was published in 1962 by Fabril Editora (Buenos Aires). Argentinian readers had Spanish versions of the six versions of Chandler's novels, though the frustrating custom of retitling his novels still persisted. Muchnik novels were not available in Spain, so Spanish readers were still unaware of TLS and TLG.

In 1958, Aguilar published its monumental anthology entitled *Novelas Escogidas*, which contained five new and unabridged translations of TBS, FML, THW, TLS and TLG. The only novel missing was TLL, which Mateu Editor had brought out in 1948 and 1949. Readers in Spain were now made aware of three new novels (THW had previously been available only in Argentina) and of two novels under more or less faithful titles (*El sueño eterno* and *¡Adiós para siempre, preciosidad!*). This landmark publication brought Spanish readers up to date with Argentinian readers, as they now were aware of the complete series of six Marlowe novels that had been published to date. Aguilar's anthology was widely read in Argentina (see

Gardiner & Sorley Walker (Eds.), 1976: 17 and Lafforgue & Rivera, 1995: 33). Somehow Colmeiro neglected to mention the Aguilar edition, whereas Arias was well aware of its importance for readers in Spain (2005: 53). Also, Spanish readers had been exposed to yet another film, *Historia de un detective*, the film adaptation of *Farewell, My Lovely*, which was released in Spain on April 5, 1954 (personal communication, Camino Gutiérrez Lanza, July 1, 2000). Despite massive inconsistencies and sudden overwhelming advances, the Spanish readers were gaining ground.

Lafforgue and Rivera, two Argentinian scholars, have called the pre-1958 years a “discovery period;” they compare the Aguilar anthology to a crowning jewel that caps the period and brings it to a glorious close (1995: 34). They state that Chandler’s followers on both sides of the Atlantic were familiar with everything he had written, as translations were now available of everything he had written up to that point (1995: 34). His seventh and last Marlowe novel, *Playback*, was published in 1958 and first translated into Spanish in 1962 under the title *Cocktail de barro* [Mud cocktail] by Manuel de la Escalera for Plaza & Janés (Barcelona).

During this period before 1958 many first translations were appearing in Argentina and Spain, but the next period is one in which retranslations, i.e second, third, fourth, and successive translations, appear. Lafforgue and Rivera have discussed the post-1958 period as one in which Chandler’s works are “rediscovered,” as they began to reach a much wider reading public and they experienced a process of “intellectual dignification” (1995: 34). Argentinian critics are quick to help in the process of launching Chandler onto a much wider and much more intellectually appreciative reader. Osvaldo Soriano, for instance, writes regularly in *La Opinión Cultural* between 1971 and 1974.

In 1972 and 1973, in Spain, four “new” translations of TBS, FML, TLS and TLG appear in Barral Editores/Ediciones Corregidor joint editions which were widely circulated in both Spain and Argentina. As Arias noted, the

Barral editions mark the beginning of the “systematic” publishing of Chandler’s works (2005: 54). The reason for using “new” in quotation marks above is that several of these translations are plagiarisms of earlier versions, as we shall see in chapters 3-6. During the 1970s, films based on Chandler novels are no longer kept away from Spanish filmgoers, or at least not for as long as they had previously. For instance, Robert Altman’s film adaptation of *The Long Goodbye* (1973) is authorized on November 15, 1973 and premiéred on February 22, 1974 (personal communication, Camino Gutiérrez Lanza, July 1, 2000).

In 1975, Carlos Alberto Morán published an article entitled “Lectura Latinamericana de Raymond Chandler”² in which he adds two footnotes (8, 11) which take stock of all into-Spanish translations that had appeared thus far. In footnote 11, he commented on how haphazardly the translated works were distributed and how some of them were commercial successes while others were not: “Su obra ha tenido una irregular distribución en castellano, aunque ha sido varias veces reeditada, con desigual fortuna. [His works in Spanish have been distributed irregularly, although they have been re-edited on several different occasions, meeting with uneven success]” (my translation, 1975: 39). Morán’s own comments on the into-Spanish translations can be used as proof of what he said: he seems unaware of any translation prior to the 1958 Aguilar versions, and he only mentions the title of one of the Aguilar translations (*¡Adiós para siempre, preciosidad!*) in footnote 8; he is apparently aware of the Muchnik translations, although he mentions in footnote 11 only the title of one (*Una mosca muerta*) and is aware of another but in a later edition (*La ventana siniestra*, Fabril Editora, 1962); and he mistakenly refers to a coedition of *La dama del lago* by Alianza Editorial and

² This article was translated into English by Paula Speck under the title “A Latin American Reading of Raymond Chandler” for volume 76 of *Review*, where it was published on pages 47-53 (Van Dover, Ed, 1995: 219), but I have been unable to locate a copy.

Emecé's El Séptimo Círculo as being between ~~Aguilar~~ and El Séptimo Círculo. The editions that he is most notably familiar with are the most recent ones by Barral Editores/Editorial Corregidor, which at the moment of his writing were probably quite successful, and Morán has no complaint at all about the overbalance of translations coming from Spain.

However, 1975 and 1976 are pivotal years for both countries, as in Spain Francisco Franco died on November 20, 1975 after almost forty years of dictatorship, and in Argentina Jorge Rafael Videla staged a coup d'état on March 26, 1976, deposing the country's president and becoming the its notorious dictator. While both countries were in a political lurch, Spain was struggling in a transition towards democracy which would eventually lead to the ratification of its current constitution by the people on December 6th, 1978. Unlike Spain, Argentina began to grow more and more politically turbulent as its intellectuals were persecuted until its cultural production eventually came to a virtual standstill. In mid-1976, however, the volumen of Chandler's letters entitled *Raymond Chandler Speaking* (London: Allison & Busby, 1984; Eds. Dorothy Gardiner and Kathrine Sorley) was translated by Margarita Bachella for Ediciones de la Flor (Buenos Aires) under the title *Cartas y escritos inéditos*. This was the first volume of Chandler's letters to be translated into Spanish, but the book had extremely little repercussion in Argentina and was entirely unknown in Spain. In her translation, Bachella compiled a listing of all of the different translated versions of Chandler's works that had been produced and included this data in the "Raymond Chandler: Curriculum Vitae" (15-18), though these references contain numerous errors. In the body of her text, she uses the latest published translation titles, which in most cases are the Aguilar titles.

In 1977, when Editorial Bruguera begins reprinting novels by Chandler starting with TBS, FML, TLS and TLG, the hitherto balanced picture changes radically and translations coming from Spain flood the market and drown out the voice of virtually all earlier translations. Besides the Barral Editores

reprints, Bruguera also reprinted two translations which had previously been published in Argentina; one was Eduardo Goligorsky's translation of *The High Window*, entitled *La ventana siniestra*, originally published by Jacobo Muchnik in 1956, and the other was Marcos Antonio Guerra's translation of *The Lady in the Lake*, entitled *La dama del lago*, published by Emecé's Séptimo Círculo collection in 1961. The latter title was rather unique because the collection was created by Jorge Luis Borges and Adolfo Bioy Casares, and it was the only Chandler title they commissioned for the collection. Had it not been for Argentinean author Juan Carlos Martini, who had immigrated to Barcelona and become editor of the Serie Negra at Editorial Bruguera, these translations would probably never have enjoyed a second life as they did (Goligorsky's was reprinted five times by Bruguera; Marcos's was reprinted three times). Bruguera also commissioned a new translation of *Playback* by María Teresa Segur, the only version of a novel undertaken by Bruguera. The translations of THW, TLL and PBK will not be analyzed in this dissertation. In 1977, Frank MacShane's *The Life of Raymond Chandler* (New York: Penguin, 1976) was translated by Pilar Giralt for Bruguera very shortly after it came out in the U.S. under the title *La vida de Raymond Chandler*. The second non-fiction book on Raymond Chandler to appear in Spanish, it was circulated just as heavily as all the other Bruguera editions of Chandler's works.

From the perspective of Spanish readers, the explosion of interest in the "novela negra" emanating from Bruguera was a welcome cultural opening after years of callous, punishing dictatorship. After the ratification of the Spanish constitution in 1978, the freedom of expression was enjoyed thoroughly among readers of Chandler's work. Vazquez de Parga noted that Spanish readers and intellectuals associated the realism of the hardboiled novel with mind-broadening leftist ideologies, and Bruguera knew how to harness the excitement of the Spanish populace by selling massive numbers of books in their Novela Negra collection (1993: 200). Colmeiro noted that Bruguera was filling the gaps left by years of censorship, neglect or

ignorance (1994: 168). Arias drew attention to the fact that the Bruguera publications give Chandler's works yet another "push" towards recognition and wider appreciation (2005: 54). The Bruguera versions of Chandler's novels became the "classics."

The massive marketing by Bruguera was so thorough that Spanish readers were completely blinded to all earlier translations. It is interesting to note how Pilar Giralt's *La vida de Raymond Chandler*, which as mentioned above appeared in a very timely fashion and was heavily circulated by Bruguera, used the Bruguera titles of the into-Spanish translations of Chandler's works inside the text. None of the previous titles by which Chandler's novels were known (*Al borde del abismo*, *Una mujer en la sombra*, *una dama tenebrosa*, *Detective por correspondencia*, *¡Adiós para siempre*, *preciosidad!* and so on) are mentioned, except for Chandler's last novel, which still used the title *Cocktail de Barro* (Barcelona: Planeta, 1962). Thus, the Bruguera titles became consolidated as the "classic" titles of Chandler's novels.

The Bruguera versions of Chandler's novels and the titles they used became the "classics," despite the irregularities of the texts themselves, which apparently Spanish readers were unaware of. As we shall see in the body of the dissertation, several of the actual translations used by Bruguera bore the scars of censorship very clearly yet they were reprinted again and again without revision of the content and without the excised portions being replaced. As we shall also see, several of the Bruguera translations are fraudulent (plagiarisms, translations from the French), yet again they were uncritically reprinted again and again without revision or concern for quality.

Argentinian readers were also swamped by the Bruguera reprints and had the impression now that they were being invaded by translations which were "agallegadas," i.e. translated for a very peninsular Spanish audience. Sasturain used this expression in his very succinct but detailed review of the

early precedents of Chandler's works in Argentina (<http://www.pagina12web.com.ar/imprimir/diario/cultura/7-29097-2003-12-10.html>, retrieved on August 5, 2005). Argentinian publishers and readers were overtaken by the explosion of interest in the hard-boiled novel in Spain as the "new" translations of TBS, FML, TLS and TLG, and the slew of reprints, newly commissioned short story collections, screenplays, non-fiction works, and so on invaded the Argentinian market. The boom in Spain could only be interpreted as being prejudicial to the previous Argentinian versions.

In the decade of the 1980s Spanish criticism of the hard-boiled novel started to appear. In 1985 Javier Coma published his *Diccionario de la novela negra norteamericana* (Barcelona: Anagrama, 1985). This book, a dictionary of the American hard-boiled novel, contains entries for major authors, novels, terms, and so on. Throughout the book, Coma provides all titles of Chandler's works in the original English, then in parenthesis he mentions the Spanish translation of the title. At the back of the book there is an appendix which contains all the titles mentioned in the book in Spanish. In the case of Raymond Chandler, the titles of his novels coincide with the titles of the late 1970s Barral/Bruguera editions (*El sueño eterno*, *Adiós, muñeca*, *La ventana siniestra*, *La dama del lago*, *La hermana pequeña*, *El largo adiós*, *Playback*; see Coma, 1985: 228-9). In all fairness to Coma, his book is not a scholarly publication but rather one that was written for a wide non-specialist audience. He preceded the appendix with an introduction in which he stated he had taken the most widely known title in Spain; he further stated that he would provide no bibliographical details of any kind but rather left it up to the reader to do further background research (1985: 225).

The effect of quoting the "classic" Barral/Bruguera titles without providing the publication dates of the translation created the false impression among Spanish readers that the translation mentioned was the first and only one, that they had been produced at around the time of the original novel, and that a single version was being used throughout the

Spanish-speaking world. Argentinian readers, however, had a stronger critical historiography in which the earlier versions published by Direzan, Jacobo Muchnik and Fabril Editora were recorded and assessed. The first edition of *Asesinos de papel: Ensayos sobre narrativa policial* was published in 1977. In 1986, Elena Braceras, Cristina Leytour, and Susana Pittella wrote an information-packed and very didactic book entitled *El cuento policial argentino* (Buenos Aires: Editorial Plus Ultra).

After the restoration of democratic rule in Argentina in 1982 under President Raúl Alfonsín and after the failure of Editorial Bruguera in 1986, Emecé (Buenos Aires) decided to make an attempt at publishing Chandler's novels. Within its *Grandes Maestros del Suspense* [Great Masters of Suspense], it commissioned three new translations; César Aira undertook FML in 1988 and TLS in 1989, and Daniel Zadunaisky produced a translation of TLG in 1988. Like Bruguera had done before, Emecé also reprinted the Lara translation of TBS and the Guerra translation of TLL in the same collection, but its efforts failed to attract attention of the right kind. Aira's and Zadunaisky's translations were very Argentinian, but they apparently could not withstand the market flooding of reprints by Plaza & Janés, which included a reprint of the very same Lara translation of TBS. These translations were not sold in Spain.

By 1991, Editorial Debate was already bringing out both new and old translations of Chandler's novels in the newly created Biblioteca Raymond Chandler [Raymond Chandler Library]. Between 1991 and 1995, they produced new translations of THW (1991), TLL (1991), PBK (1992), and TLS (1995); their effort culminated in the production of the first two-volume edition of the complete works of Raymond Chandler [*Obras Completas*, Vol. I and II, 1995]. Arias noted that, apparently, the editions had all been revised before publication (2005, 54). In 1990 by Juan Manuel Ibeas Delgado translated *Chandler por si mismo* [Chandler speaks for himself], a Spanish version of *Raymond Chandler Speaking* (London: Allison & Busby, 1984). The

Biblioteca Raymond Chandler is subsumed with the *Collección Literatura* [Literature Collection]. This is really the first time, since the Editorial Aguilar anthology, that Chandler is dealt with as an author of high literary standing in Spain. These editions were sold in Argentina as well.

Barely a decade later, Alianza Editorial began a combined collection of old and new works, entitled the *Biblioteca Chandler* [Chandler Library], which brought out five new translations —the José Luis López Muñoz translation of TBS, FML and TLG (2002), the Juan Manuel Ibeas Delgado translation of THW (2002) and the Gabriela Bustelo translation of PBK (2002). Again, these editions are available on both sides of the Atlantic, and Chandler is dealt with as a literary figure of some standing, not merely a hard-boiled writer.

Juan Sasturain's article entitled "Raymond Chandler, el que empezó tarde pero seguro: A propósito de la reedición de algunas de sus obras, un repaso de su vida y de sus lectores." [Raymond Chandler, the one who started late but on sure footing: Reflections on the reissuing of some of his works, a review of his life and his Readers] discussed a series of re-releases of the earlier Emecé translations that had been coming out since 2002. First, the Buenos Aires publishing house had commissioned César Aira to produce a Spanish version of *The Raymond Chandler Papers: Selected Letters and Non-Fiction, 1909-1959* (London: Hamish Hamilton, 2000), which he did as *El simple arte de escribir: Cartas y ensayos escogidos* in 2002. Then Emecé began re-releasing all of the editions it had previously brought out in 1988-89: *El sueño eterno* (2003, 2007) Trans. José Antonio Lara; *Adiós muñeca* (2003, 2007) Trans. César Aira; *La dama del lago* (2003) Trans. Marcos Antonio Guerra (2003); *La hermana menor* (2004, 2007) Trans. César Aira; and *La ventana siniestra* (2003, 2005, 2007) Trans. Eduardo Goligorsky. Sasturain had this to say about these translations when they were re-released in 2005: "Ahora vuelven las versiones de César Aira y asociados realizadas en los ochenta pero en un contexto diferente, más estimulante para un género que cada tanto vuelve con sus

mejores autores.” [Now César Aira and company’s translations from the eighties are coming back but in a totally different context, a more stimulating one whose best authors come back every few years (my translation)]” (<http://www.pagina12web.com.ar/imprimir/diario/cultura/7-29097-2003-12-10.html>, retrieved on August 5, 2005). He hardly seemed enthusiastic about their quality, but as a literary critic he was certainly aware that they had been produced at an earlier time.

2.6. THE PUBLISHERS OF CHANDLER’S WORKS IN ARGENTINA AND SPAIN

As we have mentioned above, all Spanish translations of Chandler’s novels were published either in Argentina or in Spain. It is interesting to look at the world of book publishing in Spain’s dual powerhouse publishing cities, Madrid and Barcelona, and compare them with Latin America’s giant book-publishing location, Buenos Aires, Argentina.

The first publications of Chandler’s novels coincided with a boom period for publishing in Argentina (Pagano, 2001: 174). Before the Spanish Civil War (1936-1939) and the notoriously difficult post-war period, Madrid- or Barcelona-based publishing houses used to supply practically all of Latin America with their books, but the war and the ensuing harsh early 1940s in Spain lead to a drought period for Latin America. The war drove many well-educated loyalist republicans to flee the country and set up businesses in Argentina. The Buenos Aires book publishing industry grew 143% between 1937 and 1938, and with the book supplies lagging in some 80% of the Latin American market in 1940 these companies stepped in to fill the gap (De Sagastizábal, 1995: 75). An example of a company created at that time was Emecé, the combined efforts of Spanish immigrants, Mariano Medina del Río (the “eme,” Spanish name for the letter M) and Álvaro de las Casas (the “ce,” Spanish name for the letter C)(De Sagastizábal, 1995: 82). With World War II (1939-1945) ensuing after the Spanish Civil War, the situation for Argentinian

publishing houses improved even further. Though not formally a combatant in WW II, Spain was still not in a position to resume its former role of Spanish-language book supplier to Latin America because, its economy had been destroyed and the supply of paper was severely restricted during the war years. During the 1940s and 50s, Argentina was the premier publisher for books in Spanish on a worldwide scale. Chandler's novels published at the time were brought out through Poseidon (Colección Pandora) in 1944 (the first into-Spanish translation of a Chandler novel was mentioned above but is not studied in this dissertation), Direzan Editores (Colección Filmeco) in 1947, El Triángulo Verde in 1955 (a re-edition of the *Una dama tenebrosa* translation by De Luaces of TBS was published by this company), and Jacobo Muchnik Editor in 1956 and 1957. At the very tail end of this boom came the 1961 Emecé publication of TLL translated by Goligorsky in the famous Séptimo Círculo collection and the 1962 Fabril Editora publication of THW (neither of these works are discussed in this dissertation) and the unabridged translation of TLG by Flora W. De Setaro.

By the mid-1940s, Spain was beginning to rebound. The war had ended and the surviving publishing houses, for instance Editorial Aguilar (Madrid), were again seeking to resume their former role. In the late 1940s, Editorial Aguilar set up very successful branches in Argentina and Mexico, with books published in Spain by Aguilar being distributed Latin America and books published by Aguilar in Mexico City and Buenos Aires being sold in Spain (Aguilar, 1969: 267). During this period, Chandler's books were published either in the Spanish capital, Madrid, and its rival Barcelona, the two main locations of the Spanish publishing industry. They were brought out by Editorial Molino (Barcelona) in 1945, Mateu (Barcelona) in 1948, 1949 and 1962, Librería Imperia (Barcelona) in 1950, and Editorial Aguilar (Madrid) in 1958. It is interesting to note that the Spanish publishing industry was at pains to grow because of the constraints of censorship (see below). Whereas Argentinian book publishers were more or less free to

publish whatever they chose, Spanish book publishers had to contend with a system of censorship that drove Spanish authors away and filtered out content from universal authors. Manuel Aguilar explains the situation at the time: “The greatest praise I can give to Argentinian and Mexican book publishers is to say that their books blend in with books published by Spanish publishers in the shop windows of all the major bookshops in Spain, and their books have a loyal following. Twenty years ago, the rightful and dignified presence of their books here would have seemed like a hallucination.” (my translation, 1969: 267)

By the decade of the 1960s, Spain had again found its stride, partly at the hand of Latin American authors who competed for the Premio Biblioteca Breve, a literary prize for new authors offered by Spanish publisher Seix Barral. Víctor Seix and Carlos Barral had worked at the family publisher since the 1950s with Seix acting as managing director and Barral acting as literary advisor. The pair were described by José Donoso as “a perfect combination,” as Seix was “methodical and hard-working” while Barral was “the intuitive artist” (1999: 158). In 1954, Barral convinced Seix to allow him to launch the Biblioteca Breve, a collection of innovative European novels and non-fiction essay-type books on modern thought, and then in 1958 he persuaded him to launch the Premio Biblioteca Breve. The new literary prize was established with the intention of finding new talent and giving these budding authors a chance to be published. After Mario Vargas Llosa’s novel *La ciudad y los perros* [*The city and the dogs*] was awarded the Premio in 1962, and the next two years were also awarded to Latin American authors, the collection began to take a different shape: it became a platform from which many of the Latin American “boom” writers that we know today were launched, including Guillermo Cabrera Infante, and Carlos Fuentes. With the success of the Biblioteca Breve collection and the Premio, the two were able to offer top-notch literary talent that produced a good return for the

company. This period also coincided with a weakening of the censorship of books in Spain after 1966 (see below)

With the Argentinian publishing industry still flourishing, Chandler's works continued to be popular in Argentina, as new translations of his short stories appeared in the Serie Negra collection published by Tiempo Contemporáneo (Buenos Aires) and edited by Ricardo Piglia. Though this collection never published any of Chandler's novels, it was extraordinarily important, with four volumes of short stories including *El simple arte de matar* [*The Simple Art of Murder*] (1970), *Viento Rojo* [*Red Wind*] (1972), *Sangre española* [*Spanish Blood*] (1974), and *Peces de colores* [*Goldfish*] (1975). Then came another Chandler publication in the famous Séptimo Círculo collection, namely *Asesino en la lluvia* [*Killer in the Rain*] (Buenos Aires: Emecé (El Séptimo Círculo, 281) in 1975. Also, a translation of *Raymond Chandler Speaking* entitled *Cartas y escritos inéditos* [Letters and unpublished writings] appeared in 1976 (Buenos Aires: De La Flor). With increased cooperation between Argentina and Spain, Barral Editores (Barcelona) and Corregidor (Buenos Aires) simultaneously published TBS, FML, TLS and TLG.

Then, the military dictatorship, which lasted from 1976 to 1983, halted all publication of Chandler books in Argentina. During this period, many of the people involved in publishing, translating, and editing Chandler's novels in Argentina left the country, including Ricardo Piglia, Juan Carlos Martini, Eduardo Goligorsky, Horacio Vázquez Rial, and others. One of Chandler's translators, Rudolfo Walsh, was executed. Many of these intellectuals ended up in Barcelona, where they continued promoting new editions of Chandler's works.

Under the editorship of Juan Carlos Martini, the Serie Negra at Bruguera (Barcelona) was launched in 1977. Bruguera sought to publish systematically all of Chandler's short story collections, novels and other works. By 1983, this massive publishing house had put out a full set of re-editions and new translations which are distributed widely and available at economical prices.

Short story collections previously published by Tiempo Contemporáneo in Argentina and unknown in Spain were put into circulation, *El simple arte de matar* (Libro amigo, Serie negra, 1502/700, 1980) and *Sangre española* (Libro amigo, 740; Serie negra, 46; 1980). Bruguera initiated new translations of Chandler's short stories collections, including *Viento Rojo* (Libro Amigo, 775; Serie Novela Negra, 52, 1980), a translation of *Red Wind*, *Peces de colores* (Libro Amigo, 789, Serie Novela Negra, 54, 1981), a translation of *Goldfish*, and *El lápiz* (Libro amigo, 892; Novela negra, 66; 1984), a translation of *The Pencil*. Bruguera reprinted some of the novels previously published in Argentina, such as the Goligorsky translation of THW, *La ventana siniestra*, which is the second book in that series (Libro Amigo, 478; Serie Novela Negra, 2; 1977) and the Guerra translation of TLL, *La dama del lago* (Libro Amigo, 671; Serie Novela Negra, 33). Bruguera started re-editing all of the Barral translations, starting with TBS and FML in 1977, continuing with TLS in 1978 and publishing TLG in 1981. Bruguera also commissioned one translation of a Chandler novel, the second translation of *Playback*, produced by María Teresa Segur (Libro Amigo [A Book is a Friend Collection], 1502/582, Serie Novela Negra [Noir Novel Series], 1978). In its effort to publish systematically everything produced by Chandler, Bruguera also commissioned a translation of Frank MacShane's *The Life of Raymond Chandler* (1976) —*La vida de Raymond Chandler* (Libro Amigo, 500, 1977), a translation of Chandler's screenplay for *The Blue Dahlia: A Screenplay* (1976) —*La dalia azul* (Libro amigo, 25, Serie novela negra, 24, 1978)—, and a translation of Chandler's *A pair of writers* —*Una pareja de escritores* (Narradores de Hoy, 81; 1983).

Bruguera played a major role in the commercial and critical reception of Chandler translations, as many of these books were madly successful during the late 1970s and 1980s, and each book contained a presentation, written by Juan Carlos Martini, which put each book into a critical perspective. The

Bruguera editions are often recognized with nostalgia as the ones that sparked a desire to read Chandler (see Cateli, 1983 and Arias, 2005).

In the wake of the “Dirty War” period in Argentina, publishing giant Emecé set out to do something similar to what Bruguera had done, i.e. re-edit Chandler’s short story collections and his novels in a coherent fashion. Between 1987 and 1994, Emecé re-edited the Eduardo Goligorski translation of THW, the Marcos Antonio Guerra translation of TLL, the José Antonio Lara translation of TBS, and the María Teresa Segur translation of PBK, some of them on more than one occasion. Emecé also commissioned new translations of FML (*Adiós, muñeca*, 1988) and TLS (*La hermana menor*, 1989) by César Aira and of TLG (*El largo adiós*, 1988) by Daniel Zadunaisky. Emecé also published a new translation of *The Simple Art of Murder* (*El simple arte de matar*, 1989) and *The Poodle Springs Story* (*La historia de Poodle Springs: La última aventura de Marlowe*, 1990). However, these publications had no repercussion outside of Argentina, and they were the last new Argentinian translations produced.

Following the Bruguera model of publishing the entirety of Chandler’s works, Editorial Debate (Madrid) produced four new translations between 1991 and 1995 —the Francisco Páez de la Cadena translation of THW (1991), the Carmen Criado translation of TLL (1991), the Francisco Páez de la Cadena translation based on the version translated by María Teresa Segur (1992), and the Juan Manuel Ibeas Delgado translation of TLS (1995). As part of Debate’s effort, they produced the first two-volume edition of the complete works of Raymond Chandler [*Obras Completas*, Vol. I and II, 1995].

The most recent endeavor, also a combined collection of old and new works, has been the Alianza Biblioteca Chandler [Raymond Chandler Library] collection, which brought out five new translations —the José Luis López Muñoz translation of TBS, FML and TLG (2002), the Juan Manuel Ibeas Delgado translation of THW (2002) and the Gabriela Bustelo translation of PBK (2002).

Also, in the 1980s, 90s and the first decade of the new millennium, other publishers who have commissioned no new translations have continued to bring out editions of Chandler's works. These publishers include Planeta (Barcelona), Plaza & Janés (Barcelona), R.B.A. (Barcelona), whose works were distributed throughout Spain and Argentina.

2.7. CENSORSHIP IN ARGENTINA AND SPAIN

In order to grasp how censorship affects translated books, an examination of the the sources of censorship must be conducted. The exact textual manifestations of censorship reveal that there are three main sources that might prevent sensitive portions of translated texts and possibly even prevent entire texts from being published. These sources are official censorship, media censorship and self-censorship.

Official censorship is commonly described as the action of governments and other officially-sanctioned bodies which control what is published in the area under its control. Government censorship tends to be more pervasive and severe the more authoritarian a regime is. Governments may apply a posteriori methods of censorship (sequestering books, raiding publishing houses, prosecuting authors and translators, and other methods) or they may use a priori methods of censorship (required prior censorship of books, required authorizations, licensing procedures, and other methods). Official allies in the censorship process may include religious authorities, minority political bodies, and so on who pressure the official government bodies to act.

Media censorship is often described as the action of editors, copyeditors, proofreaders and other persons involved in the text production process who suppress and/or manipulate either entire texts or specific material from texts, though this term is not a commonly used one. Persons or groups of professed political or moral authority may pressure the media, including

publishing houses, newspapers, magazines, and so on. Here, the likes of hard-line politicians, religious authorities, minority watchdogs, and so on make their influence felt on the media. I find this term useful to describe the source of censorship applied by, for instance, an editor who censors a translator's work prior to filing for official government approval.

Self-censorship is the action taken by authors, writers, translators and other text-producers to suppress and/or manipulate specific material in their own texts prior to submitting them for government approval or for dissemination by the media. The effect of official censorship and media censorship on writers and translators tends to produce self-censorship: writers and translators manipulate their own texts in order to make them conform to current expectations and thus evade the unsavory consequences of censorship.

Raymond Chandler's novels offer little in the area of offensive political and religious material, as his novels contain no taboo language beyond borderline words like *ass*, *bitch* and *crap*. Yet in the area of blasphemous language and sexual morality, Chandler may have been more dangerous to receiving cultures. Insofar as blasphemous language is concerned, his novels contain a liberal sprinkling of words like *damn* and *hell* in all their rich array of forms, and also an occasional expletive such as *Christ!*, *God!*, or *Jesus!*, often softened into such forms as *cripes* or *jeeze*. Logically, instances of language use such as "get the Jesus out of here" (TLS, 1949: 296) or "I didn't give a good goddam how I did it" (TLG, 1954: 700) would, for religious reasons, seem offensive to censors and would be the object of censorship.

When it comes to sexual morality, Chandler's novels offer a wide variety of material that would set off alarm bells in a censor's mind. His novels contain homosexuals, who are referred to quite specifically as *queers*, *pansies*, *fairies*, *fags* and *queens* (TBS), pornography (TBS), nudity (TBS, TLG), specific references to the unclothed female body (TLS), prostitutes (TLS), adultery (FML), and specific references to sex and the sexual act (TLS). All of these

instances would compel government censors to request suppressions, but they would also set off self-censorship on the part of the translators and editors, who would tend to suppress material of this nature preventively.

Another area where government and media censorship tend to act is in the area of literary merit, as censors commonly steered their critiques into areas which did not affect the regime's or the society's political, religious or moral beliefs but rather affected the area of literary criticism and the local literary canon. For instance, official government censors in Spain, empowered as they were to precursively read literary material, often went beyond their role as gatekeepers of offensive political, religious and moral material and into the role of literary critics as they judged the material they were reading on the basis of perceived literary merit. The effect of these judgements was not the suppression of material, but the rejection of a book. It may be suggested that by judging books on their supposed literary value, censors were in effect simply extending their roles as censor of political material, anchored as their judgements were in a defense of the traditional national literary canon and a zealousness to protect it from outside influences which would subvert it; and it could also be suggested that these censors were merely performing an extension of their moral duty, as many of the statements regarding the literary value of a work tended to point out a book's esteemed obscenity, vulgarity, or commonality as the basis for their negative judgements. A typical rejection of this kind would denounce the banality of a text as the only reason why censors recommend that the book be suspended.

In Argentina, censorship of the literary value of the text appeared to follow a similar pattern; i.e. texts which were seen as threatening to the traditional nationalist literary canon because of their morally suspect material were deemed to be of low literary value and uncommendable for publication. However, in Argentina the action of censors, commonly in collaboration with booksellers' associations, took place after the books were

published and consisted of legal prosecution of editors and translators; the case against Eduardo Goligorsky which stemmed from a translation of a Mickey Spillane novel was encouraged by the Sociedad Argentina de Editores [Argentinian Publishers Society], “a venerable institution which was perhaps more offended by the “marginal” or “consumer-oriented” character of this kind of literature than by the obvious quota of sex and violence in the text.” (my translation; Lafforgue & Rivera, 1995: 24).

It is useful for translation studies scholars to determine whether a translation was censored by the government, censored by the media or self-censored. It is relatively easy to establish what was government-censored, as researchers can consult the official censorship files for each edition, in the case of Spain, or they can conduct research in periodicals and legal proceedings records, in the case of Argentina. However, it is much more difficult to establish if a text was media censored or self-censored, because these are stages of translation which except for rare glimpses are hidden from translation studies scholars. Research into media and self-censorship clearly stumbles against a methodological hurdle: the existence and availability of translator and editor testimonies and manuscripts and other pre-publication materials are often sadly unavailable (Gutiérrez Lanza, 1997: 286). For the present study, I have been able to gather some data about censored portions of *The Little Sister* [*La hermanita*] from the translators themselves, namely Luis Escolar, who I interviewed on January 18, 1999, and Eduardo Goligorsky, who I interviewed on July 1, 2000. At least one researcher has suggested that suppressed segments at the frase level or below may be attributable to the translator, whereas suppressions above the sentence length may be attributable to the editor. In an examination of a multi-sentence suppressed portion depicting a kiss in a novel for teenagers, López Fernández states: “It is not possible to attribute the textual suppression to the translator (..) because apart from this instance the text contains no other suppressions above the phrase level. (...) Self-censorship

by the editor seems to be the most probable reason.” (2000: 240) In any case, for the present study, when an instance of censorship cannot be attributed to government censorship, I will try to make an assumption as to whether it may have emerged from the translator’s work or the editor’s work based on the exact length and nature of the suppression and available data.

2.7.1. CENSORSHIP OF BOOKS IN ARGENTINA:

In Argentina, during the various years in which Chandler translations were published (1944, 1947, 1956/57, 1961, 1962, 1972/73, 1988/89) official censorship was a posteriori. During periods of relative political stability the methods relied on were legal prosecution of editors and translators and book banning, but during periods of sinister military junta rule these methods, in addition to prosecution and banning, also included book sequestering, public acts of book burning as well as persecution of translators and editors and even execution. The criteria for the a posteriori censorship constantly fluctuated with the varying political climates, focussing mainly on issues of political import (support for political figures, philosophy, the military), but also censoring matters of language (obscenity, profanity, blasphemy), morality and religion. The a posteriori censorship in Argentina, focussing as it did on the persons of editors and translators and on the finished products, i.e. the translations themselves already published in book form, affected publishing companies, editors and translators in very negative ways. If a book was sequestered, the economic effect was devastating as the publisher had already paid for the rights, the translation, and the production costs of the book. Though none of Chandler’s novels were banned nor sequestered in Argentina, translators of Chandler’s works were made the object of legal prosecution for works by other authors that they had translated. This was the case of Eduardo Goligorsky, translator of THW and TLS for Jacobo Muchnik, who was prosecuted for obscenity as the result of a Mickey Spillane and a James Hadley Chase translation (Lafforgue & Rivera, 1977:

34). During the harsh dictatorial period of 1976-1983, several translators and editors of Chandler's works were forced into exile, namely Eduardo Goligorsky, Juan Carlos Martini, Horacio Vázquez Rial and Ricardo Piglia, and one Chandler translator, Rudolfo Walsh, was executed in March of 1977 (Lafforgue & Rivera, 1995: 144).

When the first Chandler translation was published in Argentina in 1944, a military junta headed by Colonel Juan Domingo Perón had come to power two years earlier, stifling many political freedoms. In 1945 a provisional military government held general elections, which expectedly Perón won. This pattern of civil democracy being overthrown by military juntas which then attempted to a return to civil rule is a vicious circle that marked Argentinian history until 1983, when the last military junta was replaced by a civil government and civilian democratic rule has been ensured since then. Perón served a first term as president and was elected to a second in 1952, which he was unable to serve in full as he was overthrown by a military junta in 1955. The Perón period, marked by world-scale events like the end of World War II, was a period of rapid economic expansion, though this economic growth began to waver during the mid-1950s. It is also a complex period in terms of democratic freedoms and people's rights, as Perón promulgated a new constitution in 1949 and he strongly supported the working class, but many democratic freedoms went unguaranteed during this period as Perón also passed laws that allowed prosecution of opponents, and his government suspended newspapers, especially socialist and communist periodicals and radical dailies such as *Tribuna* (Ferreira, 2000: 125). Film, radio and television personalities believed there were black lists, and grey lists, which prevented outspoken regime opponents from working; and the authorizations for foreign films had gone down to only 150 in the year 1950 (Ferreira, 2000:144-5). Book censorship during the period running from 1943 to 1955 was marked by legal prosecution of authors, translators and editors who opposed military junta and Peronist rule. None of the

Chandler translations were banned nor were translators or their editors prosecuted. However, the translations during this period were often heavily self-censored, particularly in matters of sexual morality and profane or explicit use of language.

Peronist ideals and support remained strong in the aftermath of Perón's overthrow in 1955 and throughout the entire second half of the twentieth century. This strong popular support for Perón led the overthrowing military junta to ban the Peronist party, which set off a series of popular revolts. Again, the junta tried to return to civilian rule in 1958, as it held an election for a constitutional assembly, though the Peronist supporters, whose party had been banned, cast blank ballots which outnumbered the votes for any of the other parties on the ballot. In 1958, representative government was restored with Arturo Frondizi as president, partly resulting from Peronist support of Frondizi's candidacy. In elections held in 1962, in which Peronists were again allowed to participate, Frondizi was re-elected. However, one month later, a military junta took control over the country and forced the democratically elected president from power.

During the period running from 1955 to 1962, book censorship focussed on persecution of the Peronist opposition and on matters of language (obscenity, profanity, blasphemy), morality and religion. In 1956, the new government sequestered a previously authorized translation of Norman Mailer's *The Naked and the Dead* (1948) because it believed the book was immoral. The losses incurred by Editorial SUR were severe, but the government stood firm even when they offered to publish a second edition with 300 corrections and omissions (Ferreira, 2000: 183-4). In 1961, an Argentinian editor, Gonzalo Losada, was sentenced to one month in prison, and the translator, Miguel Amibilia, was sentenced to six months in prison for publishing a translation of Gustave Flaubert's *Madame Bovary*, which supposedly contained morally offensive material (Sagastizábal, 1995: 120). It was also during this period when Eduardo Goligorsky and his editor at

Malinca (Colección Cobalto [Cobalt Collection]) were prosecuted for obscenity for the James Hadley Chase translation, *La carne de la orquídea* [*The Flesh of the Orchid*], though they were acquitted (Lafforgue & Rivera, 1995: 24-25). Goligorsky explained the way the censorship in Buenos Aires operated at the time: in Buenos Aires there was a commission consisting of a staff of readers who collaborated with certain publishing houses; the commission could then recommend prosecution by an attorney (personal interview, July 1, 2000). However, according to Goligorsky, few of these cases ever amounted to anything. The Chandler translations published during this period, two of which were produced by Goligorsky (THW and TLS), were subject to omissions and alterations in order to filter offensive blasphemous language and sexual morality; the other two translations were produced by Flora W. de Setaro (TLG) and Marcos Antonio Guerra (TLL), and they were also subject to the same constraints. During this time, the kind of censorship that would pursue these novels because of their supposed low literary value was powerful. As we have already seen above, Goligorsky was the victim of this kind of censorship, as the years when Chandler translations were published (1956, 1957) coincided fully with a period when the detective novel burst out of the mold of lowly popular edition and distribution and emerged as a model of socially-linked literature. In these early years, several authors were persecuted for their assumed low literary value —Mickey Spillane, James Hadley Chase, and others— while the specific nature of the legal charges always resided in the area of obscenity.

The early 1970s, when the Barral-Corregidor translations of Chandler novels were published (1972 and 1973), were marked by a succession of junta-appointed presidents and societal strife as a result of economic conditions. The strife had been going on for several years and was now developing into outright terrorism that threatened the country with widespread unrest. Following the junta-civilian rule pattern, the junta again sought to put the government in civilian hands as it held elections in 1973,

which were won by Peronist candidate Héctor J. Campora. Perón himself, who had been in exile in Spain, returned to Argentina later that year, a situation that produced violent protests and led to Campora's resignation. Perón was then elected president, with his wife as vice-president, but he died in 1974, leaving his wife to rule the country. The terrorism and violence, along with rampantly deteriorating economic conditions, led to yet another military junta takeover of civilian government in 1976. The 1976-1983 military junta, first under the presidency of Lieutenant General Jorge Rafael Videla, was by far the worst in terms of persecution of political opponents, with thousands of those remaining in Argentina forcibly "disappeared" and tens of thousands more fortunate enough to leave the country. During the Videla military junta government, editors and translators became the object of political persecution and execution and book censorship became the object of aggressive sequestering in public institutions, bookshops and private homes, and public book burning spectacles (Ferreira, 2000: 254). During those long seven years, one translator of Chandler's works was executed (Rudolfo Walsh) and other translators and editors were forced into exile (Eduardo Goligorsky, Juan Carlos Martini, Ricardo Piglia and Horacio Vázquez Rial). From their exile, several of them continued their involvement with Chandler translations, such as Juan Carlos Martini, who was the editor of the Serie Novela Negra [Noir Novel Series] at Editorial Bruguera in the late 1970s and early 1980s. As we shall see in chapters 3-6, much of the objectionable material of a sexual nature had been stripped from the Barral/Corregidor translations (TBS, FML, TLS, and TLG). In 1974, three Corregidor editions were sequestered from centrally located Buenos Aires bookshops, but this was not because of any Chandler translations (Avellaneda, 1986a: 114).

The general elections of 1983 brought Raúl Alfonsín to power, and ordinary democratic elections have been held with the expected regularity of a wholly civilian government and society, with Carlos Saúl Menem assuming

the presidency in 1989. The Emecé translations of the 1988 and 1989, which consisted of three new translations (FML, TLS, TLG) and four re-editions (TBS, THW, TLL, PBK), were marked by freedom of expression guaranteed by the rule of civilian law.

2.7.2. CENSORSHIP OF BOOKS IN SPAIN

In Spain, during the early years in which Chandler translations were published (1945, 1948, 1949, 1950, 1958, 1962, 1972, 1973, 1974) official censorship was a priori and quite strict. However, the officially-sanctioned censorship system was dismantled after 1975 and since 1978, the year when the Spanish constitution was passed and ratified, freedom of press has been guaranteed by the *carta magna*.

Franco's authoritarian regime passed its first Press Law on April 29, 1938, in the midst of the Spanish Civil War, and after emerging victorious from the conflict saw no reason to retract it. Quite predictably, the new government used the restrictive press law to promote its own ideology as well as to shield any opposing ways of thinking from the Spanish populace. The newly-imposed Spanish nationalist government was fully supported by a traditional ally, the Catholic Church. While the government stoked up a fervent national patriotic spirit and unwavering obedience to the *Generalísimo*, the Catholic Church undertook a similarly fervent duty in the realm of morality. The Spanish nation was Catholic and the Catholic Church was nationalist. The Catholic Church made its influence felt by dominating Spanish social life, the education system, and the media.

As we have seen above, Franco's wartime government established its first *Ley de Prensa* [Press Law] in 1938; this law was replaced by another in 1966, and the 1978 Spanish constitution, which guaranteed freedom of expression, ended official censorship of books in Spain. Official censorship under Franco, therefore, can be divided into two distinct periods: a severe

autocratic period from 1938-1966, and an apparently more lenient period from 1966 to 1978. A number of influential studies on censorship in Spain during the Franco period have been conducted by Abellán (1980), Cisquella et al (1977), Neuschäfer (1994) and Rabadán (2000).

The first period of book censorship was put under the administration of Information and Tourism Minister Gabriel Arias Salgado (1951-1962), who kept tight control over what was published. The word censorship (*censura*) was used proudly by the new regime, and the reigning ideological spirit was fiercely stern in the defense of censorship as a way of enabling the Spanish people to have “the freedom to do only good” (qtd. in Sinova, 1989: 103). The 1938 law required all publishers to submit all titles for prior censorship, after which readers were assigned to complete an individual report for each book, a judgment was issued, and copies of the books had to be deposited with the censorship board before final authorization could be obtained. The censors filled in a Reader’s Report designed to help them filter out any offensive references to the dogma of the regime, the regime itself, its allies, the church, church ministers, and morality in general. Readers were encouraged to state in the Report whether they felt the book should be authorized or not, but the final decision about all works resided with a superior or with the minister himself. Readers were also entitled and encouraged to add more extensive comments and/or observations about the books they read. The outcome of the censorship process could be authorization, authorization with omissions, or non-authorization.

In the late 60’s, Manuel Fraga Iribarne, the young Minister of Tourism and Information who succeeded Arias Salgado, redesigned the system of censorship, supposedly to allow for a more open type of information control that was more in step with Spain’s external politics and economic expansion. The new Ley de Prensa e Imprenta [Press and Printing Law], which was put into effect on March 18, 1966, no longer required all books published in Spain to be filed for prior approval; however, prior to publication, publishers

were encouraged to submit all their titles for voluntary consultation (*consulta voluntaria*). In voluntary consultation, books underwent a process very similar to that established for mandatory censorship during the first period. All publishers, however, regardless of whether they had submitted their titles for voluntary consultation or not, were required to make a prior deposit of all titles with the censorship board prior to distribution. At this stage, the censors could deny approval of a book.

Two of the 1966 modifications made book publishing a riskier business than it had been before. One was the above-mentioned deposit prior to distribution, a stage at which books could be sequestered by the censors when full print runs had already been made for the market. The other was “administrative silence” as a possible outcome of the censorship process rather than a simple approval or rejection. “Administrative silence” meant that the censors neither authorized nor disapproved of a book, and publishers could proceed at their own risk. For the publishing houses, this actually meant a tougher state of affairs in economic terms, as full print runs of books which met with administrative silence during voluntary consultation or directly presented for prior deposit could be sequestered at the prior deposit stage to the great economic peril of the publisher (Abellán, 1980, p. 138-139).

Today, the official files from the dismantled book censorship board are open to the public and stored in the Archivo General de la Administración (AGA) in Alcalá de Henares (Madrid). The dossiers typically contain the official requests for censorship, a folded A3 sized paper form containing all readers reports, all other documentation written by censorship officials, all correspondence with publishers, often a copy of the work in English, and virtually always a copy of the typewritten manuscript and/or galley proofs of the works in Spanish. The deposit copies of the final works were sent to the Biblioteca Nacional de España.

Scholars who have examined the ideological and administrative model for censorship during the nearly forty-year period that Franco's rule lasted have concluded that the system was arbitrary in its application and its effects. While there existed other Spanish-speaking countries, particularly Argentina, where writers could publish translations of their works freely, it became a source of ridicule that the regime should want to censor the translated works of prominent international writers such as Ernest Hemingway. In fact, the untiring work of Spanish editors during this period was one of the greatest obstacles the censors faced when wielding the blue pen. Spanish editors such as José Janés (Janés Editor and later Plaza y Janés, both located in Barcelona), Luis de Caralt (Luis de Caralt Editor, Barcelona), and José Manuel Lara (Planeta, Barcelona) were well acquainted with the publishing world on an international level and persistent enough to break ground for the works that they wanted to include in their catalogues (see LaPrade, 1991). They argued that Spain would be seen as an international laughingstock if it censored the translations of works by well-known international authors, and they also threatened to expose Spain's unfair administrative procedures for censorship, such as "administrative silence" and sequestering, on an international level. (see Neuschäfer 1994).

While translators of prominent writers may have enjoyed a certain preferential treatment, translators of lesser known or budding writers may have unwillingly but dutifully censored their work prior to submitting it to the censors for approval. Though it is true that over the course of time the criteria the censors applied became more adapted to modern times in many respects, at any given time these criteria were subject to arbitrary and unfair censorial overreactions. Translators developed a sort of acute awareness of the system and its ideology combined with a perception of when it might be acceptable to rock the boat and when it would not. As a result, most translators took few risks with material that bordered on what was considered publishable at any given time and they would censor unpublishable material themselves prior to presenting the manuscript to

their editors, or their editors would censor it out for them prior to presenting the manuscript to government censors. In fact, Abellán believes that the primary goal of the system of censorship was to incite authors and translators to censor themselves (Abellán 1980, pg. 74).

As we have seen above, after Franco's death in 1975, a political transition towards democracy ensued. Political opposition parties were legalized, a constitution was passed, democratic elections took place, and the system of censorship which had been in place for almost forty years was dismantled.

It is noteworthy that though now Argentina and Spain are both democratic countries in which freedom of expression is protected constitutionally by democratically elected governments, media censorship and self-censorship can still be formidable forces.

2.8. DIFFERENCES BETWEEN CASTILLIAN SPANISH AND ARGENTINIAN SPANISH

In the following discussion of the differences between written Spanish as used in Spain and in Argentina, I am going to point out major differences in lexical items and second person pronoun forms. Although there are other differences on the scale of grammar, for instance, I will only discuss items of lexis and forms of "you."

2.8.1. CASTILLIAN SPANISH, ALSO KNOWN AS PENINSULAR SPANISH, EUROPEAN SPANISH, OR IBERIAN SPANISH

The model of Spanish most often considered standard is the model of Spanish written and spoken in the area of Spain known as Castille, which geographically encompasses an area running from northwest-central to southeast central Spain. This area traditionally includes such places as Burgos, where the first texts ever written in Spanish were produced, Toledo, with its rich tradition of high standards of language throughout the ages, and, of course, the centrally-located national capital, Madrid.

There are areas in Spain whose language use does not conform to the model of Castilian Spanish; these areas include the entire south of Spain, including Andalucía, Extremadura, and Murcia, and also the Canary Islands. The model of Spanish used in these areas contains many similarities with the language model used in Latin America in general, as manifested by pronunciation, lexis and forms of address.

Throughout this research report, the model of Castilian Spanish will be used as a basis for contrasting it with the Argentinian variety of Spanish. The basic tool used for comparison of lexical items will be the *Diccionario de la lengua española* (DRAE) published by the Real Academia Española in collaboration with the Academias de la Lengua Española of all countries where academies of the Spanish language have been established. The *Diccionario* takes Castilian Spanish as a primary basis and compares differences between it and other varieties of Spanish. Here are some typical words used in Spain which tend to have alternate forms in Argentina.

<i>SPAIN</i>	<i>ENGLISH</i>	<i>ARGENTINA</i>
abrigo	coat	tapado
acera	sidewalk	vereda
aparcamiento	parking lot	playa de estacionamiento
aquí	here	acá
autobus	bus	ómnibus
billete	ticket	boleto
bonito/a	beautiful	lindo/a
coche	car	auto
criado/a	maid	doncella, mucama
escaparate	shop window	vidriera
fontanero	plumber	plomero
gabardina	overcoat	saco

gafas de sol	sunglasses	anteojos negros
manta	blanket	frazada
manzana	block	cuadra
pila	sink	pileta
piscina	swimming pool	pileta de natación
piso	apartment	departamento
suelo	floor	piso

When discussing the different forms of address, the only major differences between Castillian Spanish and other varieties lies in the use of the second person. In all varieties there are four ways to use the second person, depending on if one wants to refer to a singular or plural interlocutor and whether one is required to or desires to use a formal or informal form of the second person pronoun. The formal form of address is generally used with people who one is unacquainted with, people who are in positions of authority, people who one wants to treat formally as a way of marking a social distance, people who are interlocutors in a formal situation and so on; the informal form of address is generally used with one's peers in informal situations, with one's brothers or sisters, with people who one trusts and feels close to, and so on. In Spain, the second person forms of address are:

<i>usted</i> =you (singular, formal)	<i>ustedes</i> =you (plural, formal)
<i>tú</i> =you (singular, informal)	<i>vosotros/as</i> =you (plural, informal)

2.8.2. ARGENTINIAN SPANISH

Below is a list of some of the general differences in lexis that are different from Castillian Spanish but common to many Latin American countries, and are particularly common in Argentina. These words are much more frequent

in Latin American varieties of Spanish than their Spanish equivalents, although they are occasionally used in Spain, and the Spanish words are occasionally used in Latin American countries. The word on the left is the common Argentinian word and the one on the right is the common Castillian Spanish word:

<i>ARGENTINA</i>	<i>ENGLISH</i>	<i>SPAIN</i>
acá	here	aquí
anteojos negros	sunglasses	gafas de sol
auto	car	coche
boleto	ticket	billete
cuadra	block	manzana
departamento	apartment	pisó
doncella, mucama	maid	criada
frazada	blanket	manta
lindo/a	beautiful	bonito/a
ómnibus	bus	autobús
pileta	sink	pila
plomero	plumber	fontanero
pileta de natación	swimming pool	piscina
pisó	floor	suelo
playa de estacionamiento	parking lot	aparcamiento
saco	overcoat	gabardina
tapado	coat	abrigo
vereda	sidewalk	acera
vidriera	shop window	escaparate

Spanish scholar Julio César Santoyo discovered, to his surprise, that a translation of *The Long Goodbye* which he had bought in Spain, published by Barcelona-based Editorial Planeta in 1984, was clearly “produced by an

Argentinian translator for Argentinian readers” (my translation, Santoyo, 1998: 55). Santoyo mentioned some of the differences between the standard peninsular Spanish that he expected and the Argentinian variety of Spanish that he encountered in the text:

I found *plomero* (pg. 26) where I say *fontanero*, *mucama* (pg. 36) where I say *criada*, *frazada* (pg. 63) where I say *manta*, *saco* (pg. 8) instead of *chaqueta*, and *pileta de natación* (pg. 6) or *playa de estacionamiento* [parking lot](pg. 5) where I say *piscina* and *párking* or *estacionamiento*. There are hundreds of examples, without exaggerating a bit. (my translation, 1998: 55)

Apart from these lexical differences, many others like them can be found in all the Argentinian texts. There are certain words that are typically avoided in Latin America because they have a very suggestive sexual connotation whereas in Spain they do not. In Latin American countries, the verb *coger*, for instance, tends to be avoided for this reason; though it means take, grasp or catch, it can also mean “have sexual intercourse with,” particularly pointing to a situation in which a man might take advantage of a unique opportunity which is favorable to his sexual intentions (DRAE, Vol. I, 1997: 500). An English translation would be something like “screw” (*Oxford Spanish Dictionary*, 1994: 165) or possibly stronger words to the same effect. Latin American translators would always avoid this word and use synonyms such as *tomar*, *asir*, or *agarrar*.

Insofar as the formal and informal second person pronoun is concerned, throughout most of Latin America the informal second person plural form is the same as the formal, *ustedes*, rather than the form used in Spain, *vosotros/as*:

<i>usted</i> =you (singular, formal)	<i>ustedes</i> =you (plural, formal)
<i>tú</i> =you (singular, informal)	<i>ustedes</i> =you (plural, informal)

Even though in Argentina the use of *vos* for the informal second person singular is preferred, none of the Argentinian translations use this form.

In spite of the differences between the Argentinian and Castillian varieties of Spanish, there is evidence that many Argentinian translators have the ability to shed their regional and local uses of lexis and pronominal address in order to write in a European variety of Spanish when their texts are to be published in Spain. Horacio Vázquez Rial, whom I interviewed in the Café Gijón in Madrid on February 27, 1999, stated that when it came to his translations and his own fiction he was totally Spanish. This is important to keep in mind because Vázquez Rial translated *The Blue Dahlia: A Screenplay*, which except for stage, camera and actor's instructions, is entirely dialogue.

Other Latin American translators of Chandler's works can also do this. One of these translators is Daniel Zadunaisky, the Argentinian translator who produced *The Long Goodbye* and *La Historia de Poodle Springs: La última aventura de Marlowe* for Emecé Editores (Buenos Aires) in 1988 and 1990. The works translated by Zadunaisky and published by Emecé (Buenos Aires) are all very Argentinian; yet none of the translations produced by him for Emecé (Barcelona), Plaza & Janés (Barcelona), and Gedisa (Barcelona) contain any trace of Latin American or Argentinian Spanish varieties. Such a feat is perhaps not so remarkable in the case of non-fiction works such as John Cheever's *Diarios* [*The Journals of John Cheever*] or the non-fiction titles published by Gedisa, but in the case of best-selling fictional volumes, such as the Robin Cook's *Mutation* [*Mutación*] by Robin Cook and *Clear and Present Danger* [*Peligro inminente*] by Tom Clancy, both brought out by Barcelona-based publisher Plaza & Janés in 1990, the feat is more remarkable. Though some of these early translations which Zadunaisky published in Spain were corrected and/or revised, none of his recent translations have needed to be revised. When he published James M. Cain's *Serenata* (Barcelona: Emecé, 1989), the text was revised by Eduardo Rodríguez; when he published

Vincent Murano's *Cazador de policías* [*Cop Hunter*] (Barcelona: Emecé, 1991), the text was corrected by José Cagide and revised by Eduardo Rodríguez; and when he published Kim Wozencraft's *Rush* (Barcelona: Emecé, 1991), the text was corrected by María Faidella and revised by Fernando Bayón.

Another Argentinian translator with this ability to use Castillian Spanish when his texts are going to be published in Spain is César Aira. Though none of Aira's translations published in Spain have been corrected or revised, his texts for Emecé (Barcelona) and other Spanish publishers are written in a flawless Castillian variety. This is the case of his translation of *The Raymond Chandler Papers: Selected Letters and Non-Fiction, 1909-1959*. [*El simple arte de escribir: cartas y ensayos escogidos*], edited by Tom Hiney and Frank MacShane (Barcelona: Emecé, 2004) and of some of these texts which have been best sellers, such as Richard Dooling's *Brainstorm* (Barcelona: Salamandra, 2004).

Justo E. Vasco, Cuban translator of *The Long Goodbye*, who also translates into a strictly European variety of Spanish in order to communicate with his European readers, quite specifically stated the case, when interviewed in September of 2002: "Here, when I write articles for the press and other things, I notice that lexically my language use is closer to the Spanish of Spain than that of Cuba. This is due to the need for communication and I accept this as a normal thing. In my mind, I can be thinking of "ustedes" and write "vosotros" ("Novelando en negro," retrieved from <http://www.revistafusion.com/asturias/2002/septiembre/entrev108-2.htm> on August 26, 2005).

When describing a translation published in Argentina, I will devote a short descriptive paragraph to the model of Spanish used.

In the four chapters that follow, I will examine the history, text quality, and reception of all of the Spanish translations of the four novels in the corpus.

CHAPTER 3:
TRANSLATIONS OF *THE BIG SLEEP*

Chapter 3

TRANSLATIONS OF *THE BIG SLEEP*

The Big Sleep begins when Philip Marlowe calls on the rich, elderly General Sternwood to take care of a blackmailer who had claimed money from gambling debts purportedly incurred by his wild and childish youngest daughter, Carmen Sternwood. During the interview, the General laments the disappearance of his trusted son-in-law, Sean Regan, husband of his eldest and more sensible daughter, Vivian Sternwood. Marlowe suspects that the General has hired him because he really wants to know what happened to Sean Regan and this assure himself that Regan is not behind the blackmail. During the course of the investigation, several murders occur, namely that of the blackmailer, Arthur Gwyn Geiger at the hands of Owen Taylor, the Sternwood's chauffeur, followed by that of Owen Taylor supposedly at the hands of Joe Brody, then Joe Brody's murder by Carol Lundgren, Geiger's lover. One evening Philip Marlowe enters his apartment to find Carmen Sternwood naked in his bed and offering him her sexual favors. When Marlowe rejects her, she reacts in an extremely violent and uncontrolled manner. Carmen's reaction leads Marlowe to suspect that Carmen could have committed the murder of Rusty Regan under similar circumstances. He discovers that his suspicions are well-founded in a climactic moment late in the novel when Carmen tries to kill him in the same way she had killed Sean Regan: Carmen asks Marlowe to show her how to

shoot a pistol and she lures him to an old abandoned oil field; when they are next to a disused sump, the younger Sternwood sister fires the weapon at the private detective instead of at the target; however Marlowe foils her attempt, because he had previously loaded the gun with blanks. Marlowe reveals the truth about Carmen and Regan to Vivian, and he accuses the older sister of having covered up the murder with the help of gangster Eddie Mars. In the end, Marlowe allows Vivian to keep Regan's death a secret from General Sternwood under the condition that she puts her sister away in some sort of treatment home.

The Big Sleep makes use of some of Chandler's experience in the oil industry, as Chandler's portrayal of General Guy Sternwood is a composite picture of three tycoons Chandler was familiar with from his days as an oil executive with South Basil Oil Company. General Sternwood is part Captain G. Allan Hancock, part Edward L. Doheny, and part Joseph B. Dabney. The Sternwood mansion at the fictitious 3765 Alta Brea Crescent in West Hollywood is heavily drawn on a combined image of the Doheny mansion, called Greystone Manor, located in Beverly Hills, up the hill from the first Doheny mansion on Chester place (Ward and Silver, 1987: 166-7); the Hancock mansion, formerly located at Wilshire Boulevard and Vermont Avenue; and the Dabney mansion, located at 420 S. Lafayette Place. The unnamed oil fields which the Sternwoods had moved up the hill to get away from are a composite picture of the La Brea, Baldwin Hills and Signal Hills oil fields, where Hancock, Doheney, and Dabney respectively had made their oil riches.

One of the major themes of *The Big Sleep* is that in spite of the nearness of death, an old man can still maintain a sense of pride (General Sternwood). The book's title, a slang reference to death, is actually a shortened version of the expression "sleep the big sleep," which appears in the following passage three times. Even though the General himself recognises his own moral failings and those of his two daughters, he does not recognise how deeply

flawed they are in the case of his daughters. Vivian did not want to cause his death with the revelation of that “nastiness” and in the end Marlowe did not either, and so he became “a part of that nastiness” because he contributed to keeping Carmen’s bad blood a secret from the General:

Case 1*:

What did it matter where you lay once you were dead? In a dirty sump or in a marble tower on top of a high hill? You were dead, you were *sleeping the big sleep*, you were not bothered by things like that. Oil and water were the same as wind and air to you. You just *slept the big sleep*, not caring about the nastiness of how you died or where you fell. Me, I was part of the nastiness now. Far more a part of it than Rusty Regan was. But the old man didn’t have to be. He could lie quiet in his canopied bed, with his bloodless hands folded on the sheet, waiting. His heart was a brief, uncertain murmur. His thoughts were as gray as ashes. And in a little while he too, like Rusty Regan, would be *sleeping the big sleep*. (emphasis added, 763-4)

Another theme which Chandler pursues in *The Big Sleep* is the sexual treachery of the two young, beautiful Sternwood sisters. Chandler’s novels tend to portray women as either “saints,” women whose loyalty the detective finds admirable although these saintly women often are loyal to other men, or “sluts,” women who are generally cast in the roles of murderers, instigators of murder, or characters steeped in corruption (Mason, 1977, p. 94-95; MacShane, 1976, p. 71). In the case of the Sternwood sisters, they both would fall into the “slut” category, as Carmen uses her nudity and naughty sexual baiting in order to lure Marlowe, and Vivian tempts Marlowe in a more seductive and sexually suggestive manner. Philip Marlowe tends to refuse all sexual involvement with any of the women

* In order to facilitate references to the cases in chapters 3-6, a number will be assigned to each. The citations will provide page numbers only, as the source text for each example is sufficiently clear.

related to the case, as he can readily see how other men in the novel have been duped by Carmen (Joe Brody, Owen Taylor). Marlowe also rejects Vivian's advances, but his refusals lead her to entice him more and more, as she is attracted by domineering men. In a description of part of the sexual antics in Chandler's first novel, Gershon Legman, in a book titled *Love and Death: A Study in Censorship*, described the Sternwood sisters this way: "The evil female protagonists are all lecherous as so many minks, leaping naked in and out of the detective's bed and arms, but this shamus-Galahad is adamantly pure. He never lays so much as the proverbial finger on Chandler's loose-kneed villainesses." (1949: 69) Here is an example from the text in which Marlowe sees Carmen Sternwood without her clothes on after she has had pornographic pictures taken of her while under the influence of drugs:

Case 2:

She was wearing a pair of long jade earrings. They were nice earrings and had probably cost a couple of hundred dollars. She wasn't wearing anything else.

She had a beautiful body, small, lithe, compact, firm, rounded. Her skin in the lamplight had the shimmering luster of a pearl. Her legs didn't quite have the raffish grace of Mrs. Regan's legs, but they were very nice. I looked her over without either embarrassment or ruttishness. As a naked girl she was not there in that room at all. She was just a dope. To me she was always just a dope. (614)

The sexual treachery of Vivian Sternwood is similarly dangerous for Philip Marlowe, but Marlowe lets it go a little further. Even though he tends to refuse all sexual involvement with any of the women related to the cases he is working on, it is not true that he does not lay a finger on them, as Marlowe allows Vivian to engage him in suggestive dialogue and later kisses her. Philip Marlowe lets Vivian Sternwood think he is interested in her

seductions in order to extract information. In chapter 23, Vivian says, “Hold me close, you beast,” and Marlowe indulges her, but after they kiss Marlowe insists on inquiring whether Eddie Mars has a hold on her:

Case 3:

[Vivian Sternwood]: “Where do you live?”

[Marlowe]: “Hobart Arms. Franklin near Kenmore.”

“I’ve never seen it.”

“Want to?”

“Yes,” she breathed.

“What has Eddie Mars got on you?”

Her body stiffened in my arms and her breath made a harsh sound. Her head pulled back until her eyes, wide open, ringed with white, were staring at me.

“So that’s the way it is,” she said in a soft dull voice.

“That’s the way it is. Kissing you is nice, but your father didn’t hire me to sleep with you.

“You son of a bitch,” she said calmly without moving.

I laughed in her face. “Don’t think I’m an icicle. I am not blind or without senses. I have warm blood like the next guy. You’re too easy to take—too damned easy. What has Eddie Mars got on you?” (703)

In some of the Spanish translations, other passages which include pornography and homosexuality have also been censored. In the same book quoted from above, Gershon Legman offers the following description of these other sexual deviances in *The Big Sleep*: “Raymond Chandler brings sex into his principle volume [...] basing *The Big Sleep* [...] on a pornographic lending-library operated by a homosexual who is murdered for taking nude photographs of a drugged débutante. [...] and he detests the pornography that he must handle, must even—perish the thought—disguise himself as a homosexual and pretend to sell. (Chapter 10. Mr. Chandler seems to be sold on the proposition that homosexuals have the pornography business tied

up.)" (1949: 68-9). The references to the deviant sexuality of Arthur Gwyn Geiger, the effeminate bisexual photographer of nude models and trafficker in pornography, and of Carol Lundgren, a very masculine young homosexual who works and lives with Geiger, include the use of the specific slang and colloquial terms *queen*, *fag*, and *pansy*. Chandler's intention is to convey not only the nature of the same-sex love relationship between Geiger and Lundgren but also convey Marlowe's disapproving attitude towards the relationship. Initially Marlowe refers disapprovingly to the effeminate Geiger, and then he extends his disregard for homosexuals to include Lundgren, who, though not effeminate, deserves the same disapproval as Geiger.

Case 4:

[Marlowe]: "Let's go home," I said. "To Laverne Terrace."

His smooth lips twitched. He swung the car west on Franklin. "You're a simple-minded lad. What's your name?"

"Carol Lundgren," he said lifelessly.

"You shot the wrong guy, Carol. Joe Brody didn't kill *your queen*."

He spoke three words to me and kept on driving. (emphasis added, 662-3)

Case 5:

[Marlowe]: "All right," I said. "You have a key. Let's go on in."

[Carol Lundgren]: "Who said I had a key?"

"Don't kid me, son. *The fag* gave you one. You've got a nice clean manly little room in there. He shooed you out and locked it up when he had lady visitors. He was like Caesar, a husband to women and a wife to men. Think I can't figure people like him and you out?" (emphasis added, 663)

Case 6:

I backstepped fast enough to keep from falling, but I took plenty of the punch. It was meant to be a hard one, but *a pansy* has no iron in his bones, whatever he looks like. (emphasis added, 663)

These six cases, in addition to four more (7-10), will be used to analyze the five into-Spanish translations of *The Big Sleep* which were produced in Argentina and Spain between 1947 and 2001.

3.1. THE HOPENHAYM TRANSLATION OF TBS (1947)

The Big Sleep was first translated into Spanish under the title *Al borde del abismo* [On the verge of the abyss] by Benjamín R. Hopenhaym for the Argentinian publisher Direzan Editores within the Filmeco collection. This translation, the third of a Chandler novel to appear in Spanish, was published in 1947.

Direzan's Filmeco Collection was supposedly devoted to publishing the novels on which recently-created films were based, as logically can be deduced from the fact that Spanish translations of *The Big Sleep* and *The Lady in the Lake* both appeared in this collection in the same year, one year after each of these films were released in the United States. There are however, no records of other titles in this collection (retrieved from the Biblioteca Nacional de la Republica Argentina, <http://www.bn.gov.ar>, on June 15, 2005). The acclaimed Howard Hawks version of *The Big Sleep* featuring Humphrey Bogart as Philip Marlowe and Lauren Bacall as Vivian Sternwood was released by Warner Brothers in 1946 and was released in Argentina and other Latin American countries under the title *Al borde del abismo* (Hammett, 1978: unnumbered page containing an illustration and caption located between pages 288 and 289). This translation appeared a year before the French translation entitled *Le grande sommeil* produced by the Boris Vian and *La dame du lac* by Michèle and Boris Vian, both published by Gallimard's Série Noire in 1948.

The Argentinian film title certainly conditioned the title of the translation, given the strong connection that the publisher wanted to establish between the collection and the recent film. The original title does

not appear on the copyright page, as this would have helped identify the source text to the readers. Had the choice of the title been taken from the body of the text, as indeed it was in later translations of the novel, the title would undoubtedly have been “el gran sueño,” as this is how the expression was translated in the body of the text:

Hopenhaym translation of case 2:

¿Qué importa dónde se yace cuando se está muerto? ¿En un mugriento sumidero, o en una torre de mármol, en la cima de una elevada colina? Uno está muerto, durmiendo *el gran sueño*, no lo molestan cosas como ésa. Para uno es lo mismo petróleo y agua que viento y aire. Se duerme *el gran sueño*, nada más, sin preocuparse de lo repugnante de la propia muerte o del lecho. Yo mismo era parte de lo repugnante, ahora. Y parte más grande que el mismo Rusty Regan. Pero el anciano no tenía que serlo. Podía yacer serenamente en su alto lecho, con sus manos exangües cruzadas sobre la sábana, aguardando. Su corazón era un murmullo breve e incierto. Sus pensamientos eran grises como cenizas. Y dentro de poco él también, como Rusty Regan, estaría durmiendo *el gran sueño*. (emphasis added, 215)

The translation was produced by Benjamín R. Hopenhaym, who was active as a translator for Argentinian publishing companies during the 1940s (Hispanic Reference Team, Hispanic Division, Library of Congress, personal communication, April 23, 2003). Unfortunately, I have been unable to collect any further information about this translator.

Since this is the very first translation of TBS into Spanish, it is obviously an autonomous translation with respect to other into-Spanish translations. The edition includes the original title and translator’s name on the copyright page, but no other mention is made of the translator. Hopenhaym reorganized the book into only 12 chapters rather than the original’s 32. Although the translation contains very small suppressions, occasionally present in descriptive passages, it may be described as unabridged. The

translation contains several outdated spellings (*obscuro* instead of *oscuro*) and words which are of infrequent use (*invernáculo* instead of *invernadero*) which certainly give the text a dated feel. The Hopenhaym translation also contains untranslated English words and words from other foreign languages in italics, none of which were in italics in the original; this is the case of words like *tweeds*, *snob*, and *chaise-longue*, although there are other foreign words, such as “terrier,” which are, rather inconsistently, placed between inverted commas rather than italics. The text also uses untranslated forms of address that tend to foreignize the text, such as Mr. and Mrs., though these are not put into italics. The translation contains one translator’s note on page 138 about U.S. drugstores, translated into Spanish as *farmacia*.

The translation has a number of linguistic features which are typical of the spoken Spanish in Argentina, mainly in the area of lexis. In Hopenhaym’s translation there are a large number of vocabulary items mentioned by Santoyo, including *saco* (*overcoat*, in peninsular Spanish, *abrigo*), and there are a large number of others including *cuadra* (*block*, in peninsular Spanish, *manzana*), *auto* (*car*, in peninsular Spanish, *coche*), and *departamento* (*apartment*, in peninsular Spanish, *piso*).

The translation is uncensored in any way, as the passages which were subject to censorship because they depicted nudity (case 2) and sexually suggestive dialogue (case 3) were kept intact.

Hopenhaym translation of case 2:

Usaba un par de largos pendientes de jade. Eran pendientes buenos que probablemente habían costado un par de cientos de dólares. No llevaba nada más.

Tenía un cuerpo hermoso, pequeño, flexible, compacto, firme, redondeado. Su piel, a la luz de la lámpara, tenía el lustre resplandeciente de una perla. Sus piernas no llegaban a tener la gracia indecorosa de las piernas de Mrs. Regan, pero eran muy bonitas. Le

examiné de arriba abajo, sin turbación ni deseo. Como muchacha desnuda no estaba allí, en esa habitación. En absoluto. Era apenas una idiota. Para mí siempre era una idiota, nada más. (36)

Hopenhaym translation of case 3:

—¿Dónde vives?

—Hobart Arms. Franklin, cerca de Kenmore.

—Nunca fuí.

—¿Quieres?

—Sí —respiró.

—¿Qué tiene Eddie Mars contigo?

Su cuerpo se atiesó en mis brazos y su aliento hizo un ruido áspero. Su cabeza se echó atrás hasta que los ojos, muy abiertos, circundados de blanco, se quedaron mirándome.

—Así que es por eso —dijo, con voz suave y sorda.

—Es por eso. Besarte es muy lindo, pero tu padre no me empleó para que durmiera contigo.

—Hijo de ... —dijo serenamente, sin moverse. Me le reí en la cara.

—No creas que soy un témpano — le dije—. No soy ciego ni me faltan los sentidos. Tengo la sangre caliente como cualquiera. Eres fácil de tomar ... condenadamente fácil. ¿Qué tiene Eddie Mars contigo? (143)

LaPrade has discovered that passages such as this, which in Spain at the time may have worried the censors for their morally offensive content, in Argentina were not considered excessively flagrant because censors there had their eyes mostly geared on political content (1991: 34). Though LaPrade was talking about the translations of Ernest Hemingways's novels prior to 1950, I believe his comment is valid when applied to the translation of this particular novel by Chandler, which was never approved for publication by the censors in Spain until May 23, 1958, when the offensive material crossed out from case 3 was finally allowed to be published in Spain [AGA File 4895-57].

The references to the deviant sexuality of Carol Lundgren and Arthur Gwyn Geiger, including the use of the specific slang and colloquial terms *queen*, *fag*, and *pansy*, however, lose their clear homosexual attachments and are replaced by vaguer terms, which have unclear meanings, or by indirect terms, which gather a part of the meaning that only indirectly lead back to the original meaning intended by Chandler. The Spanish *reina*, literally a female monarch but also an affectionate term meaning something like the English *dear*, loses its homosexual specificity but nonetheless indicates an affectionate relationship between Lundgren and Geiger. *El patrón* [the boss] truly expresses the economic relationship between Geiger and Lundgren but entirely rubs out the homosexual meaning of the original term. Finally, the term *pimpollo* seems adequate in denoting someone as a *dandy* or an effeminate man but only indirectly denotes homosexuality.

Hopenhaym translation of example 4:

—Vamos a casa — le dije —. A Laverne Terrace.

Sus labios alisados se torcieron en una mueca. El automóvil hizo una curva y enderezó por Franklin.

—Eres un muchacho cándido. ¿Cómo te llamas?

—Carol Lundgren —dijo, sin fuerza.

—Te equivocaste de blanco, Carol. Joe Brody no mató a *tu reina*.

Me dijo tres palabras y siguió manejando. (emphasis added, 94)

Hopenhaym translation of case 5:

—Está bien — le dije —. Tienes una llave. Vamos entrando.

—¿Quién dijo que yo tenía una llave?

—No trates de engañarme, hijo. *El patrón* te dió una. Tenías ahí dentro un lindo cuartito, limpio y masculino. El te echaba y lo cerraba con llave cuando tenía visitantes femeninos. Era como César, un marido para las mujeres y una mujer para los hombres. ¿Acaso te crees que no puedo imaginarme juntos a gente como él y tú? (emphasis added, 95)

Hopenhaym translation of case 6:

Me alcanzó de lleno en el mentón. Yo retrocedí lo bastante rápido como para no caer, pero sentí bastante el puñetazo. Había la intención de que fuera fuerte, pero *un pimpollo* no tiene hierro en los huesos, a pesar de lo que parezca. (emphasis added: 95-6)

There are instances throughout the translation where an excessively literal rendering makes a segment lose its meaning. For instance, “their book of nice names,” which means their book of people who are good candidates for blackmail is translated very literally as *sus libros de nombres amables* (17), which means little to a Spanish reader. The text contains a few outright errors; for instance “I went to college once,” refers to the university, while *fuí una vez al colegio* refers to elementary school; also “she went rubber-legged on me” means that she let herself fall to the floor, but Hopenhaym’s translation, *se apoyó en mí* (9), means that she leaned on me.

Like most of the Chandler translations published before 1958, the Hopenhaym translation of *The Big Sleep* is virtually unknown. There are basically three reasons for this, all of which are applicable to most of the pre-1958 translations: 1. there are very few bibliographical references to these early translations; 2. very few physical copies of these books are held in public libraries; and 3. critical books and articles written in Spanish and into-Spanish translations of Chandler biographies and other non-fiction tend to refer to post-1958 translation titles. Let us proceed to examine more closely these three points in reference to *Al borde del abismo*.

The book is virtually unknown owing to a lack of bibliographical references to it available in academic articles and books and other compilations of data on the translations of Chandler’s works into Spanish. Philip Durham’s “Selected Checklist” includes translations published between 1933 and 1962, many of them Argentinian translations, some of which are obscure ones from the 1940s, but *Al borde del abismo* is not mentioned. Morán also attempted to list all of the translations of Raymond

Chandler's works but failed to include *Al borde del abismo* (1975: 39). The 1976 Argentinian translation of *Raymond Chandler Speaking*, entitled *Cartas y escritos inéditos*, included fairly complete additional bibliographical information on the Spanish translations of his works which were available in Argentina; here, *Al borde del abismo* is mentioned, albeit erroneously, as the only publisher information is given as "Colección Flamenco" (Gardiner et al, 1976: 16). The translation is also mentioned in a very complete compilation by Lafforgue and Rivera of the early Chandler translations published in Argentina, though they also list the collection title erroneously as "Flamenco" (1995: 33). Finally, Sasturain (2003) mentions the book and the publisher's name, though not the collection this book appeared in.

Al borde del abismo is also virtually unknown in its physical form, as I have only been able to ascertain the existence of one copy of the book, located in the Biblioteca Nacional de la República Argentina (BibNal). Based on the information available in Gardiner et al. (1976) and Lafforgue and River (1995) I consulted the on-line catalogues of all major national libraries in Latin America and in Spain to no avail. As I began to doubt the existence of this book and sought some confirmation as to whether it had indeed been published or not, I sought data along every possible avenue. A written query to the Hispanic Division of the U.S. Library of Congress provided bibliographical information about this book but was unable to provide data about any library in the U.S. or Argentina that held the book (Hispanic Reference Team, Hispanic Division, Library of Congress, personal communication, April 23, 2003). A written query to the BibNal stated that although data regarding the title had not yet been made available for consultation via the on-line catalogue, the BibNal indeed had a copy of the text (Silvio Juan Maresca, personal communication, April 21, 2003). Thanks to the help of the staff at the BibNal and to that of friends of friends, I was able to secure a photocopy of the text. Although there may be other copies of this book in other libraries in Argentina and in other Latin American

countries which are also accesible only through traditional card catalogues rather than through on-line catalogues, the fact remains that, whereas thousands of copies of subsequent translations of *The Big Sleep* are held by libraries throughout the Spanish-speaking world, I have only been able to locate one copy of *Al borde del abismo*, which makes it an extrememely rare commodity.

The book is also virtually unknown because critical books and articles written in Spanish and into-Spanish translations of the biographies about Chandler and Chandler's non-fiction refer generically to *El sueño eterno*, a title that was first published in 1958 (see 3.3. below). The references to Spanish translations of TBS made by the translators of *The Life of Raymond Chandler*, entitled in Spanish *La vida de Raymond Chandler*, and *The Raymond Chandler Papers*, entitled *El simple arte de escribir: Cartas y ensayos escogidos*, and *Raymond Chandler Speaking*, entitled *Chandler por si mismo* refer exclusively to *El sueño eterno* as the translation of *The Big Sleep*. By doing this, the impression given is that the only published Spanish translation was called *El sueño eterno* ignoring the existence of *Al borde del abismo* (and also that of *Una dama tenebrosa*, see 3.2. below).

Finally, as *Al borde del abismo* was never reprinted, the impact it had on the Argentinian reading public was minimal, and it was entirely unknown in Spain. I would suggest that this translation deserved to have been more widely-known and respected, as several of the translations that came after it were either severely abridged (the De Luaces translation of TBS, [1948?], see 3.2 below) or censored (the Navarro translation of TBS, see 3.3 below; the Lara translation of TBS, see 3.4 below).

3.2. THE DE LUACES TRANSLATIONS OF TBS (1948?, 1949?)

The second translation of *The Big Sleep* was published by Mateu (Barcelona) under the titles *Una mujer en la sombra* [A woman in the dark]

and *Una dama tenebrosa* [A dark lady]. Neither of these editions contains a date in the text itself, but there is some information available in other sources that indicate that the date of publication for *Un mujer en la sombra* was 1948 and that of *Una dama tenebrosa* was 1949. The text in *Un mujer en la sombra* is unabridged and the text in *Una dama tenebrosa* is heavily censored, with an entire chapter expurgated. I believe that the translator produced a complete version in 1948, and the abridged version was fabricated afterwards and published in 1949.

The publication date of *Una mujer en la sombra* can be surmised from data regarding the publisher's collection available in the on-line catalogue data at the Biblioteca Nacional de España (BNE) and the Universitat de Barcelona (UB) library. The BNE does not hold a copy of *Una mujer en la sombra* and therefore has no catalogue reference for it, which is rather anomalous because all publishers in Spain have been required by law to send a legal deposit copy of all books they publish to the BNE since the early seventeenth century (Montserrat Oliván Plazaola, Servicio de Depósito Legal, Biblioteca Nacional, personal communication, March 12, 2001). However, the Servicio Bibliográfico at the BNE was able to provide some data concerning the book. A written response received from the Servicio Bibliográfico revealed that there was a direct citation of *Una mujer en la sombra* in a reliable bibliographical data source, namely the *Catálogo General de la Librería Española: 1931-1950* (Fernando de la Fuente Arranz, personal communication, December 4, 2000). However, the reference to *Una mujer en la sombra* in the *Catálogo* is also undated (1957: 680). The BNE catalogue lists four other titles in the Colección Paladios: Los Grandes Narradores de Nuestro Tiempo [Paladios Collection: The Greatest Narrators of our Time], three of which were published in [1948?], while the fourth is listed as undated; one of the titles dated [1948?] is another novel by Chandler entitled *La dama del lago*, a translation of *The Lady in the Lake* (Retrieved from the Biblioteca Nacional de España, <http://www.bne.es>, on November 22, 2004). The square brackets

and the question mark surrounding the three [1948?] titles indicate that the exact publication date does not appear in the books themselves but has been surmised from data gathered from other sources of information. The on-line catalogue of the Universitat de Barcelona library offers additional data about the Paladios collection: there was one more title in it, bringing the total to six, though this one is also undated (Retrieved from the Universitat de Barcelona Library, <http://www.bib.ub.edu>, on October 14, 2005). The Biblioteca de Catalunya (BC), which functions in a similar fashion to the BNE in Madrid though attending to the needs of the Autonomous Community of Catalonia, has a copy of *La dama del lago*, from the Paladios collection, but not *Una mujer en la sombra*. A written consultation to the Servei d'Accés i Obtenció de Documents revealed no useful data about this edition (Marta Riera, personal communication, April 3, 2001). The Universitat de Barcelona is the only library in Spain that holds a copy of *Una mujer en la sombra*, thanks to the donation of the entire publisher's collection by editor Francisco F. Mateu's daughter Montserrat Mateu to the Universitat de Barcelona in 2005 (Retrieved from the Universitat de Barcelona Library, <http://www.bib.ub.edu/es/recursos-informacion/colleccions/colleccions-especials/editorial-mateu>, on October 24, 2006). Based on the fact that three out of six titles in the Paladios Collection were published in [1948?], it can be assumed that *Una mujer en la sombra* was published in 1948.

Regarding the probable date of publication of *Una dama tenebrosa*, the most reliable clue can also be found in the entry for this novel in the aforementioned *Catálogo General de la Librería Española: 1931-1950*. This source lists the date of publication for *Una dama tenebrosa* (Biblioteca Moderna Mateu [Mateu Modern Library]) as 1949 (Catálogo, 1957: 680). While the BNE does not hold a copy of this book either, and thus there is no catalogue reference to it, the Biblioteca de Catalunya (BC), does, even though the card catalogue reference to it lists it as undated. The Universitat de Barcelona also holds a copy of this book as well, because it was also donated as part of the

Mateu collection in 2005. Since receiving the donation, the Universitat de Barcelona has made on-line references to the catalogue and in-library consultation of the books available to scholars and researchers.

The Archivo General de la Administración (AGA) in Alcalá de Henares, where the archives of the now-dismantled Spanish censorship system are kept, contains records of Francisco F. Mateu's attempts to seek approval to publish a Spanish translation of *The Big Sleep*. On November 19, 1947, Mateu first requested authorization; he submitted a paperback copy of the novel in English (New York: Alfred Knopf: 1942) and proposed the temporary title "El gran sueño," but his proposal was swiftly "suspended" for reasons that were unspecified on December, 29, 1947 [AGA File 5025-47]. Less than a year after this rejected petition, Mateu again requested permission to publish *Una dama tenebrosa*. This time he submitted a set of coverless galley proofs of the translated text, but this request was also denied authorization on January 19, 1949, based on reader 6's report, which stated that "it is book that in substance is rather unusual. It is certainly uncommendable [my translation]" [AGA File 6472-48]. There is no record of Francisco F. Mateu or any other editor seeking permission to publish *Una mujer en la sombra*, therefore the data in the AGA records neither refutes nor supports the speculation that the date of publication of this book was 1948. The AGA that records for *Una dama tenebrosa*, since they show that the book was officially refused authorization, cannot confirm nor support the supposition that this book was published in 1949 either.

There is absolutely no doubt, however, that these books were printed and published in Barcelona. Proof of this are the copies of *Una mujer en la sombra* and *Una dama tenebrosa* held by the Universitat de Barcelona library, the copy of *Una dama tenebrosa* available in the Biblioteca de Catalunya, and the copies of each book which I own myself. Yet the fact that copies of the books themselves are absent from other public libraries in Spain, particularly the

BNE, makes this an intriguing issue which I believe merits some further inquiry.

There is a possibility that the *Una mujer en la sombra* book was some sort of special bibliophile edition sold only to a select few subscribers and was somehow exempted from the censorship process. This tenuous suggestion was made by Manuel L. Abellán, expert on censorship of Spanish authors, when inquired as to whether this book could be a pirate edition (personal communication, October 25, 2001). This suggestion seems consistent with the entry in the *Catálogo General de la Librería Española: 1931-1950*, which states that the book was sold in the Casa del Libro (“Venta en Casa del Libro”; 1957: 680), where it may only have been sold to subscribers. There is also a chance that a letter of approval is missing from the file for *Una dama tenebrosa*. This possibility, also suggested by Abellán (personal communication, October 25, 2001), is consistent with the fact that AGA records can be damaged, go missing or be misplaced and so on.

Yet I believe that Mateu intentionally created confusion among *Una mujer en la sombra* and *Una dama tenebrosa*—two titles he did not have authorization to publish—and *La dama del lago* [1948?]—a title which he did have authorization to publish. Scarcely a month before his first request to publish a translation of *The Big Sleep*, Mateu asked for authorization of *The Lady in the Lake* in a very similar manner. On October 4, 1947, he submitted an English version of the novel, though this copy is now missing from the AGA file; reader 16 approved it for translation on October 20, 1947; and after the cover illustrations were submitted final approval was granted on December 30, 1947 [AGA File 3978-47]. *La dama del lago* (Colección Paladíos), which was fully legitimate, was certainly published in 1948, and a second edition, which was authorized on April 5th, 1949 [AGA File 126-49], certainly appeared in 1949 (Biblioteca Moderna Mateu). In 1948 and 1949, by choosing titles containing the words *dama* and *mujer*, Mateu was able to create confusion with his legitimate title *La dama del lago* and also publish *Una mujer*

en la sombra and *Una dama tenebrosa*. Of course, neither the legitimate *La dama del lago* nor the supposedly illegal volumes *Una mujer en la sombra* and *Una dama tenebrosa* include a reference on the title page or copyright page to the original title, making it impossible to identify which original each translation corresponds to; this can only be discovered by reading some of the text. These titles also had the added advantage that they were appealing titles in the Spanish book market at the time, emphasizing as they did the female figure and the idea of darkness. Indeed, the illustrated covers of all titles seem to indicate that Mateu's target reader was lowbrow.

This strategy of using multiple titles for marketing a single translated text was an obviously unscrupulous act designed to increase profitability of which the censors were fully aware. In fact, on August 31, 1950, Librería Imperia requested authorization to publish *Algo huele mal* [Something smells bad], "a work that was already approved for Editorial Mateu under the title *La dama del lago* in two different editions, and who has now licensed the rights to us. The file number is 3978-47." (my translation); *Algo huele mal* was approved by official censors without a hitch on October 13, 1950 [AGA File 3420-50] and published the same year. So, the government censors were well aware that Librería Imperia was going to behave fraudulently towards its readers by selling in 1950 the exact same translated text which had appeared in Mateu's *La dama del lago* in 1948 and 1949. The censors provided readers with no protective barrier against this sort of antics; a reader who bought Librería Imperia's *Algo huele mal* expecting a new novel by Chandler would find him or herself duped by both the publishing house and the censors who knew full well about Librería Imperia and Mateu Editor's corrupt behavior. This behaviour on the part of the censors was by no means unique to this case, as they authorized yet another edition of this transition, under yet another title, *Damas (La "dolce vita" en Norteamérica)* [Ladies: The "Dolce Vita" in North America], for Mateu Editor in 1962.

As we have seen above, all the proper legal deposit copies for *La dama del lago* were made in the BNE, but Mateu Editor supposedly balked at his obligation for doing the same with *Una mujer en la sombra* and *Una dama tenebrosa* in order to keep these books out of the scope of official scrutiny. Apparently, compliance with the law had been a problem until a Decree dated December 23, 1957 succeeded in making all editors comply with the legal deposit requirement (Montserrat Oliván Plazaola, Servicio de Depósito Legal, Biblioteca Nacional, personal communication, March 12, 2001). This may have been one of the ways Mateu Editor was able to prevent the two supposedly illegal books from entering official channels and thus circumvent the official government censorship, which had refused to authorize publication of a translation of TBS. The BNE holds copies of four of the six titles from the Paladios collection and only two of the 22 titles in the Biblioteca Moderna Mateu collection, supposedly because Mateu Editor complied with the legal deposit requirement for only some of the titles. The Biblioteca de Catalunya holds one copy of *La dama del lago* from the Colección Paladios and nine copies of the 22 titles in the Biblioteca Moderna Mateu collection, including a copy of *Una dama tenebrosa*. These copies may have been deposited by Mateu Editor in the Biblioteca Central, which under Franco's repression of Catalan national identity had replaced the Biblioteca Nacional de Catalunya until it was restored in 1981.

One might wonder how, at a time of such severe autocratic government, a publisher would dare to bring out these two purportedly illegal books under such precarious conditions, but it may not have been so very difficult or risky. On the one hand, publishing houses may have seen the censors, in some respects, as partial cohorts in fraudulently tricking unsuspecting readers; we have seen how the censors knowingly authorized Mateu Editor and Librería Imperia to sell the same target text under more than one title. Thus, Mateu Editor may have felt protected from prosecution by the censors because he was aware that the censors were knowingly condoning some of

his fraudulent behaviors. On the other hand, even though publishers could be punished severely —hefty fines, reduced paper rations, closure, and so on— active surveillance at bookstores or at the newspaper stands was lax, and censors and government officials had to rely on police or citizens' reports, which meant that evasion was occasionally possible. Because the texts were published in Barcelona, where the ordinarily watchful eyes of Franco's autocratic officials was thought to be less strict than in Madrid, it may have been slightly easier for Mateu to publish these books. This idea was expressed by Luis Escolar, editorial consultant for Editorial Aguilar familiar with the Spanish publishing industry and author of the 1958 Spanish translation of *The Little Sister* (personal interview, January 18, 1999).

Una mujer en la sombra was published as a hardcover book with an illustrated paper dustcover. On the front and back of the dustcover there is a depiction of a scene from the novel in which Vivian Sternwood is gambling at a table and Philip Marlowe walks into the room where she is gambling; the only other person depicted in the drawing, on the back cover, is the dealer behind the gambling table. On the inside flaps, there is a short synopsis and author biostatement, and a blurb announcing an upcoming novel in the collection. As we have already seen, it was published in the Colección Paladios, a short-lived collection apparently devoted to the greatest narrators of the time. The inside copyright page credits the "authorized translation" to Juan G. de Luaces and states that the rights are reserved.

Una dama tenebrosa was published as trade paperback with fold-over flaps in the front cover and back, with simple cover illustrations destined for a lowbrow readership. The inside copyright page also credits the "authorized translation" to Juan G. de Luaces and states that the rights are reserved. It was printed on rather course paper, and the actual printing was rather sloppy, as one copy of the book which I have seen contains a number of pages that were misprinted, with two pages printed on the same piece of paper. It was published within the Biblioteca Moderna Mateu, a collection

devoted to modern authors of fictional works which was active between the time when Mateu Editor was established in 1945 until the end of the decade. The collection was divided up into three series: the red and yellow series, devoted to popular fictional genres, the red and white series, devoted to classic fiction, and the red and blue series, devoted to non-fiction.

We have already posited that the choice of titles for these books was done in such a way as to create confusion with the title *La dama del lago*. Because Mateu's proposed provisional title for TBS was "el gran sueño," the editor probably intentionally avoided extracting any reference from the text itself. In any case, had the title been taken from the translated texts themselves, it would not have been "el gran sueño" at all but it would surely have been "el último sueño" [the last sleep]:

Una mujer en la sombra and *Una dama tenebrosa* translations by De Luaces of case 1:

—En resumen —pensé—, ¿qué importa dónde repose uno después de morir? ¿No es igual hallarse en una charca de agua grasienta o en un panteón de mármol en lo alto de un monte? Uno ha muerto, uno duerme *el último sueño* y menudencias como las concernientes al sepulcro no interesan nada. Tanto da estar rodeado de agua y petróleo como de mármol y aire. Uno duerme *el último sueño* y nada le importa la forma ominosa en que pudo morir, ni en el lugar ominoso donde puede yacer. Yo sigo formando parte de las cosas ominosas del mundo. Y formando parte en mucha mayor escala que Rusty Regan. En cambio, el anciano general no necesita compartir mi suerte. Debe descansar tranquilo en su lecho doselado, con las manos plegadas sobre el embozo, esperando ... Su corazón exhalará, al latir, un leve e incierto rumor. Sus pensamientos serán grises como la ceniza. Y a poco, como Rusty Regan, empezará a dormir *el último sueño* ... (332-3; 217-8)

Even though *Una mujer en la sombra* was published the same year the French translation of TBS entitled *Le grande sommeil* by the Boris Vian and only a year after Hopenhaym's translation of TBS entitled *Al borde del abismo*,

the De Luaces translations commissioned by Mateu are autonomous. A simple comparison with the Hopenhaym translation of case 1 reveals that the De Luaces translation is completely autonomous with respect to the previous Argentinian one. However, a comparison between the two published versions of the De Luaces translation reveals that *Una mujer en la sombra* and *Una dama tenebrosa* differ in one major aspect: while none of the passages depicting nudity, sexually suggestive dialogue, and homosexuality are censored in *Una mujer en la sombra* (1948?), *Una dama tenebrosa* (1949?) is heavily censored, to the extent that there is even a full chapter missing, which blurs the reader's ability to follow the novel's plot and final denouement. After examining some biographical details regarding Juan G. De Luaces himself, an in-depth comparison of the two translated versions by De Luaces will be undertaken.

The translator of *Una mujer en la sombra* and *Una dama tenebrosa* was Juan G. de Luaces, whose full name was Juan González de Luaces. His name appears on the copyright page but nowhere else in the book. De Luaces was a prolific translator of works not only from English but also from Portuguese, French, Italian, and German. What little information is available about him was collected by Jaqueline Hurlley for her exhaustive study of the Barcelona-based editor José Janés. Though she was unable to collect any information about his education or language learning, she did learn that he was the son of a translator, Edmundo González Blanco, and that during the Spanish Civil War he had fought in defence of the democratically elected Second Republic government at the rank of lieutenant colonel (Hurlley, 1992: 214). As a result of his direct involvement with the defeated government's military forces, De Luaces probably either went into exile and later returned, or he was imprisoned in Spain and was later released after a period of ideological "purification." Back in the civilian world of post-civil war Spain, he would have had to seek out any avenue for economic survival while facing the scathing social consequences of his civil war involvement. While

many editors would have been reluctant to take the risk of engaging translators like De Luaces, there was nonetheless a serious lack of translators because most of Spain's intellectual community had fled the country. De Luaces eventually found work as a translator, and during the 1940s and particularly the 1950s produced dozens of translations for the major publishers located in Barcelona. His first translations were published by Editorial Iberia, for whom between 1942 and 1944 he produced four translations, all from French. In 1944, he also began translating for José Janés Editor, for whom he translated many of the volumes in the collection entitled "Los Libros de Nuestro Tiempo" [The Books of Our Time]. For Janés's prestigious collection, De Luaces translated authors such as Maurice Baring, Clemente Dane, Radclyffe Hall, James Hanley, Henry Holt, Michael Joseph, Gerald Kersh, Rosamond Lehmann, and P.G. Wodehouse (Hurtley, 1992: 212). Juan G. de Luaces probably produced his Spanish translation of *The Big Sleep* for Mateu Editor in 1947 or 1948, a time when he was working mostly for José Janés Editor but also found time to translate for other publishers as well. According to data retrieved from the BNE catalogue, from 1958 onwards De Luaces also collaborated with other major Barcelona-based publishers, particularly Planeta and G.P.

Apart from his prolific portfolio, De Luaces was known for his speed and for the fact that he typed out final versions of his translations directly onto paper without making a rough copy first (Hurtley, 1992: 212). As a result of his "lack of care, interest, and anxiousness to finish," the language of his translations is often simplified" (my translation, Hurtley, 1992: 215). Hurtley cites an example from a Rosamond Lehmann translation which offers telling parallels with what we will see in De Luaces' translation of Chandler: from Lehmann's original "London in the scorched irritable airless end of the day ..." De Luaces produced "Londres en la tarde quieta ..." [London in the quiet afternoon] (Hurtley, 1992: 215). In the specific case of De Luaces's translation of TBS, his work shows no suppressions due to carelessness, lack of interest

and so on; the only suppressions evident are those due to ideological expurgation of nudity, suggestive dialogue, pornography and homosexuality, and these, in my belief, may not have been perpetuated by De Luaces.

I believe that Juan G. de Luaces produced an unexpurgated version of the translation, the version which was published in *Una mujer en la sombra*, then this full version was later censored by an editor, perhaps by Francisco F. Mateu himself, and under the title of *Una dama tenebrosa* this version was presented to the censors on December 29, 1947, and rejected by them [AGA File 6472-48].

Now, let us examine closely the translated texts in the books mentioned above, specifically comparing the differences between the uncensored *Una mujer en la sombra* translation and the heftily censored *Una dama tenebrosa* translation. Note how the italicized passage in the translation of case 2, which makes reference to Carmen Sternwood's naked body, is missing from the *Una dama tenebrosa* translation:

Una mujer en la sombra translation by De Luaces of case 2:

La adornaban unos largos pendientes de jade, que no debían haber costado más de doscientos dólares. Y fuera de esos pendientes, no tenía otra cosa alguna sobre su cuerpo.

Su cuerpo que era muy bello por cierto, muy esbelto, muy diminuto, muy firme y muy mórbido. La luz arrancaba a su cutis destellos perlinos. Sus piernas, aunque carentes de la gracia melodiosa de las de su hermana, estaban bien hechas.

La miré sin perturbación, juzgándola ajena a su desnudez ... y a todo. Ya me había parecido antes una muchacha que no tenía cabales los sentidos. (58-59)

Un dama tenebrosa translation by De Luaces of case 2:

La adornaban unos largos pendientes de jade, que no debían haber costado más de doscientos dólares. Y fuera de esos pendientes, no tenía otra cosa alguna sobre su cuerpo.

La miré sin perturbación, juzgándola ajena a su desnudez ... y a todo. Ya me había parecido antes una muchacha que no tenía cabales los sentidos. (42)

Also missing from the text of *Una dama tenebrosa* is the entire “Where do you live?” dialogue between Marlowe and Vivian Regan when parked in Marlowe’s car at Del Rey in chapter 23 (case 3). Instead of going down by the water in the car, kissing each other and engaging in the sexually suggestive dialogue quoted above, in the censored translation the pair only go down by the beach, stop in the car to look at the water, then go back onto the highway without talking. Missing from this chapter are 74 lines. Below is the complete uncensored suggestive dialogue that appears in full in *Una mujer en la sombra*; this dialogue will be censored in the 1958 Navarro translation (see 3.3. below), remain censored in the Lara translation (see 3.4. below), and have to wait to be translated in full again until 2001 by López Muñoz (see 3.5. below):

Un mujer en la sombra translation by De Luaces of case 3:

—[Vivian Sternwood] ¿Dónde vives?

—[Philip Marlowe] En Hobart Arms. Es en Franklin, cerca de Kenmore.

—No conozco tu casa.

—¿Quieres conocerla?

—Sí.

—¿Y qué relaciones tienes con Eddie Mars?

Su cuerpo se irguió entre mis brazos y sus ojos, muy dilatados, me miraron.

—¿Con esas sales ahora?

—Sí. Una cosa es besarse y otra pasar la noche en mi casa. Tu padre no me contrató para eso.

—Eres un hijo de perra.

Rompí a reír.

—No creas que soy un carámbano, ni que me faltan ojos en la cara. La sangre me hierve en el cuerpo como al que más. Pero eres una mujer demasiado fácil. ¿Qué relaciones tienes con Eddie? (220-221)

In *Una mujer en la sombra*, chapter 23, which includes the scene with the nude Carmen Sternwood in Marlowe's bed, is included in its entirety, but the entire chapter is missing from the *Una dama tenebrosa* translation. As we have seen above, this is the scene in which Carmen Sternwood reacts violently to Marlowe's rejection and the reader is meant to realize that she could have killed Rusty Regan. However, the Spanish reader of *Una dama tenebrosa* is deprived of this chance to detect the ending. In order to disguise the missing chapter or simply out of carelessness, the chapter numbering has been altered; the numbering of the chapters continues smoothly from 22 to 23 to 24 and so on until chapter 30, after which should come chapter 31, but instead comes chapter 32, the book's final chapter. Only a very perceptive reader would notice this numbering trick. But even the most obtuse reader cannot help but notice when the plot's denouement becomes incomprehensible at the novel's end; it is clear that something which should make the ending clear had been wiped out of an earlier portion of the book.

The homosexual reference (*queen*) in chapter 16 has been slightly manipulated (*amor*, then *amo*) in case 4 below:

Una mujer en la sombra translation by De Luaces of case 4:

—A casa — dije—. A Laverne Terrace.
Sus labios se contrajeron. Proseguí:
—Eres un muchacho muy ingenuo. ¿Cómo te llamas?
—Carol Lundgren.
—Pues has herido a quien no tenía la culpa. Brody no mató a tu *amor*.
Me contestó tres palabrotas y siguió conduciendo. (emphasis added, 149)

Una dama tenebrosa translation by De Luaces of case 4:

—A casa — dije—. A Laverne Terrace.
Sus labios se contrajeron. Proseguí:
—Eres un muchacho muy ingenuo. ¿Cómo te llamas?

—Carol Lundgren.
—Pues has herido a quien no tenía la culpa. Brody no mató a tu *amo*.
Me contestó tres palabrotas y siguió conduciendo. (emphasis added, 102)

The Caesar passage (case 5) and the “pansy has no bones” passage (case 6) in chapter 17 has been subject to deletion, and other specific references (*fag, pansy*) have been turned into standard language that refers to general degradation of character without any same-sex male homosexual denotation or connotation.

Una mujer en la sombra translation by De Luaces of case 5:

—Abre con tu llave —dije—.
¿Qué sabe usted si tengo una llave o no?
—No quieras engañarme, hijo. *El tipo* te dió una. He visto el cuartito que tenías en la casa. Cuando el Geiger recibía señoras, te hacía salir y cerraba tu cuarto. Era, como César, el marido de todas las mujeres y la mujer de todos los maridos. ¿Imaginas que no sé comprenderos a individuos como tú y él? (emphasis added, 152)

Una dama tenebrosa translation by De Luaces of case 5:

—Abre con tu llave —dije—.
¿Qué sabe usted si tengo una llave o no?
—No quieras engañarme, hijo. *El tipo* te dió una. He visto el cuartito que tenías en la casa. [remaining segment suppressed] (emphasis added, 103)

Una mujer en la sombra translation by De Luaces of case 6:

Aunque retrocedí lo bastante, recibí el golpe de pleno. Por suerte, la puñada, que quería ser fuerte, no lo fué tanto. Los *degenerados* no suelen tener fibra, parezcan lo que parecieran. (emphasis added, 152)

Una dama tenebrosa translation by De Luaces of case 6:

Aunque retrocedí lo bastante, recibí el golpe de pleno. Por suerte, la puñada, que quería ser fuerte, no lo fué tanto. Los *degenerados* no suelen tener fibra, parezcan lo que parecieran. (emphasis added,103)

The first reference to the deviant sexuality of Carol Lundgren and Arthur Gwyn Geiger via the slang term *your queen* actually appears a few lines above case 4, and is translated in *Una mujer en la sombra* as *tu hermosa* [your pretty one]. By the time Marlowe mentions *your queen* a second time (case 4), it is absolutely clear that there is a love relationship between Geiger and Lundgren, as that reference becomes *tu amor* [your love]. The translator is indeed following Marlowe's intentions to convey that this is a same-sex love relationship, but it is not clear that Geiger is the more effeminate member and Lundgren the more masculine one, nor is it clear that Marlowe disapproves of it, as his disrespectful use of *that* now has disappeared. From this point on the specific nature of their relationship as reflected in the slang and colloquial terms denoting homosexuality begins to wane. The colloquial term *the fag* disappears entirely as it is translated as *el tipo* [the guy] and *degenerado* [degenerate] contains none of Marlowe's intention to insult Lundgren by extending his disrespectful attitude for effeminate homosexual males to homosexual males who are very virile, but homosexual, as Carol Lundgren is. These references are manipulated even more in *Una dama tenebrosa*, in which the first reference to *your queen* is missing and the second reference becomes *tu amo* [your master, or your employer].

I believe it is truly remarkable that the *Una mujer en la sombra* translation was fully rendered into Spanish in the year 1948, because homosexual behaviour was illegal at the time. Homosexuals in Franco's Spain were subject to government persecution from the very beginning of Franco's rule, and homosexual authors disappeared almost entirely from public and textual view: many were executed (Federico García Lorca), in exile (the poet

Luis Cernuda), or lived very quiet lives inside Spain (Nobel prize winner Vicente Aleixandre). In the words of Daniel Eisenberg, “censorship of sexually-oriented materials and authors the regime found inappropriate was pervasive.” (Eisenberg, 1999: 12). In the early years of the regime, the Law against Vagrants and Delinquents, which was enacted by the Second Republic in 1933, was made to apply to homosexuals, even though the Law made no reference to homosexuals specifically (Torres, 2002: 168).

In any case, *Una dama tenebrosa* and *Una mujer en la sombra*, like *Al borde del abismo* (see Hopenhaym translation of TBS above), are virtually unknown in both physical form and in bibliographical references. The Biblioteca de Catalunya has a copy of *Una dama tenebrosa*, but there are no copies of either book in the BNE; however, I have been able to obtain copies of both books through out-of-print and rare booksellers. No data about this title is included in Durham (1963), in Morán (1975), nor in Gardiner & Sorley Walker (1976). José Luis López Muñoz, the autor of the most recent translation of TBS, compiled a very brief history of translations of TBS in Spain in an article entitled “El sueño eterno: novela y película” [The Big Sleep: Novel and Film], in which he mentioned the Navarro translation but stated, erroneously, that no translation of TBS had been published in Spain before 1958 (2001: 105). In addition, there are no references to these titles in *La vida de Raymond Chandler*, *El simple arte de escribir: Cartas y ensayos escogidos* or *Chandler por sí mismo*, as all of them refer to translations of TBS under the title *El sueño eterno*.

The censored translation from *Una dama tenebrosa* was re-edited in Argentina under the title *Carne y demonio* [Flesh and the devil] (Buenos Aires: El triángulo verde) in 1955. The Argentinian volume drew the attention of Juan Sasturain, who called it an “engendro,” [a freak] which had been “debidamente maltratada” [duly mistreated] (2003), supposedly meaning that this early translation, with its title change, suppressed segments of text and poor quality edition merited little critical attention. Indeed, this

translation, in both its uncensored and censored form, had little or no impact on the Spanish reading public nor on successive translations.

I would suggest, as I did with the Hopenhaym translation above, that the uncensored *Una mujer en la sombra* translation by De Luaces, however, deserves to be more widely-known and more closely examined than it has been. Though many of its expressions contain echoes of lyrical Spanish prose which are now dated (*esbelto, cutis*) and some of its Spanish spellings are now obsolete (*fué*), some of its solutions to translation problems are unique, especially given the ethical confines of the early Franco period in which it was published.

3.3. THE NAVARRO TRANSLATION OF TBS (1958)

The third translation of *The Big Sleep* was published in Madrid by Aguilar in 1958 under the title *El sueño eterno*. The translation appeared in an anthology entitled *Novelas Escogidas* [Selected Novels], which was part of a collection entitled Lince Astuto [The cunning lynx]. The anthology contained five Chandler novels, TBS, FML, THW, TLS, and TLG; missing are *The Lady in the Lake* and *Playback*, which was published the same year as this volume and, logically, was not included. It is hard to stress enough the landmark importance that this volume represents in the study of the translations of Chandler's novels into Spanish. This is the first volume to collect more than one of Chandler's novels in a single book.

The Lince Astuto collection specialized in publishing anthologies of detective stories and novels, but it also published anthologies containing suspense stories and horror novels. The collection was active from 1957 to 1980, under the edition of Salvador Bardoy Luque, who translated many of the works from French and English, and who wrote a prologue to every volume except for two of the Edgar Wallace volumes, which were written by F.S.R., or Federico Carlos Sainz de Robles, the Edgar Alan Poe volume,

which was written by Charles Baudelaire, and the Alfred Hitchcock volumes, which were written by Hitchcock himself. Most of the Lince Astuto books were entitled either *Obras Escogidas* [Selected Works] or *Novelas Escogidas* [Selected Novels], and many of the more prolific authors were published in several volumes. Aguilar's Lince Astuto published eleven volumes of works by Agatha Christie, five volumes of works by Georges Simenon, and two by Ellery Queen. In the case of other authors, the collection published one volume only, as with a volume of Cornell Woolrich novels, a volume of Leslie Charteris novels featuring The Saint, and a volume of Maurice LeBlanc novels featuring Arsenio Lupin. Other genres of popular fiction were also featured, though less prominently: namely, a volume devoted to Edgar Allan Poe entitled *Narraciones Completas* [Complete Stories]; Edgar Wallace's works were published by genre as *Novelas de Misterio* [Mystery Novels], *Novelas de Terror* [Terror Novels], *Novelas de Acción* [Action Novels], and *Novelas de Intriga* [Intrigue Novels]; and short story collections by Hitchcock were published entitled *Relatos que me asustaron* [Tales that frightened me], *Cuentos para la madrugada* [Tales for late at night], *Mis "suspenses" favoritos* [My favorite suspense stories], and *Relatos para permanecer despierto* [Tales to keep you awake at night]. (retrieved from <http://www.bne.es> on July 28, 2005). In very general terms, the collection was not as prestigious as some of the literature collections published by Editorial Aguilar, but it was aimed at a rather highbrow reader. Compared to earlier editions in which Chandler's works had been published, Vázquez de Parga calls this a "luxury" edition (1993: 147), and it has also been described by Lafforgue and Rivera as a sort of "crowning jewel" that marked the end of the early period in which readers were discovering Chandler (1995: 34).

This edition was not up to the quality standard of other Aguilar collections featuring canonical works by universally known authors, as it contains many typographical errors, which are perhaps the result of poor proofreading and typesetting. Luis Escolar, the translator of *The Little Sister*

for the same volume, who I interviewed on January 18, 1999, was not given the proofs in order to correct any errors before the edition was finally published and his own personal copy was riddled with annotations of slip-ups (personal interview, January 18, 1999). Despite this, however, the volume was a milestone: all five of the translations were newly-commissioned ones; none of the translations were systematically condensed; and Chandler's novels were anthologized and given their first literary treatment. The anthology is introduced by a text entitled "Raymond T. Chandler" by Salvador Bordoy Luque (pg 9-14), which gives a little Chandler background and a very brief introduction to each of the novels in the edition. The book was bound in a unique soft plastic cover called a slipcase with no illustration on it which was similar to a paperback binding. The volume was printed on specially thin bible paper. The edition seems to have been intended for a rather highbrow readership.

The authors of the Aguilar translation were Inés Navarro and Antonio Gómez, who are identified on the copyright page underneath the original title, but the text contains no other mention of them anywhere else. This translating pair were not professionals, but simply people who worked for the publisher and translated in order to supplement their income. According to Luis Escolar, Aguilar employed no translators on a permanent basis but rather chose outside translators work by work. So, over time a certain body of outside translators who were known to do good work were more or less continually producing translations for the publisher. However, occasionally Aguilar employees who knew foreign languages, typically editorial consultants or high-level secretaries, were offered the chance to translate on the side as a way of supplementing their monthly salary (personal interview, January 18, 1999). It is in the second scenario that these translators were chosen: Inés Navarro was the managing director's secretary and Antonio Gómez was her husband, a translating pair who worked into Spanish only, mostly from French but also from English. They translated very few works,

only a translation in the volume *Fantomas* [*Fantômas*], by Pierre Souvestre and Marcel Allain, a translation in the volume *Novelas de Maigret* [Maigret Novels], by Georges Simenon, and the translation of *The Big Sleep* in *Novelas Escogidas*, by Raymond Chandler (retrieved from <http://www.bne.es> on July 28, 2005).

All of the Aguilar translations have a certain uniformity: they all use forms of address which are naturalized from English, namely *míster* (with an accent on the i), *mistress* (used incorrectly when the original uses Mrs.), and *miss*, none of which are italicized but these forms clearly indicate to the reader that he or she is reading a translation; they also use italics for most foreign borrowings (*croupier*, *carnet*, *claxon*, *chófer*, *chicle*, *carnet*, *botiquín*, *chaise longue*, and *suite*); they use italics for untranslated anglicisms (*drug-store*, *flash*, *hall*, *okey*, *tweed*, *district attorney*, *sheriff*, *coroner*, *whisky*, *barman*, *cowboy*, *gángster* and *whisky*); they use obsolete spellings such as *oscuro* instead of *oscuro* for *dark* and dated words such as *recibimiento* rather than *recibidor* for *hall* or *departamento* instead of *apartamento*; and the texts contain all slang in italics (*pavos*, *chirona*, *soplón*, *poli*, *cantar*, *bofia*). The use of italics for all of these things tends to foreignize the text and remind the reader that he or she is reading a translation; most of these things in today's Spanish would never be put in italics. The text contains one note on page 101, without specifying if it an editor's or translator's note, about the meaning of "red light districts," translated as "distritos de luz roja;" the note explains that these are "barrios de mala fama" [ill-reputed neighborhoods].

This translation is the first one with a faithful and potentially long-lasting title. The problem with translating the title into Spanish is that the word in Spanish for sleep and dream are the same, *sueño*, and a very literal title translation, *el gran sueño*, would likely be interpreted by Spanish readers as "the big dream," and sound like the title of a romance novel. Therefore, some variation for the adjective which would imply death was required in order to trigger the meaning of the word sleep in the reader's mind; the

choice of *eterno* is felicitous, as Spanish readers would now interpret the title as “the eternal sleep,” a clear reference to death. All new translations produced after this one use the same title, which appears in case 1 from the passage in chapter 32:

Navarro translation of case 1:

¿Qué importa dónde se yacía una vez muerto? ¿En un sucio sumidero, o en una torre de mármol en lo alto de una colina? Muerto, se estaba durmiendo *el sueño eterno* y esas cosas no importaban. Petróleo y agua eran lo mismo que el aire y el viento para uno. Solamente se dormía *el sueño eterno*, sin importar la suciedad donde se murió o donde se cayó. Yo era parte de esa suciedad ahora. Mucho más que lo era Rusty Regan. Pero el anciano no tenía que serlo. Podía yacer tranquilo en su cama con dosel, con sus manos cruzadas sobre la sábana, esperando. Su corazón era un breve e inseguro murmullo. Sus pensamientos eran tan grises como cenizas. Y dentro de poco, él también, como Rusty Regan, estaría durmiendo *el sueño eterno*. (emphasis added, 257)

This translation is also completely autonomous with respect to the two prior translations, and it is unabridged, except for the suppressions imposed by official government censors in chapter 23 (see below). The censors allowed the “beautiful body” segment to remain, however, as case 2 shows:

Navarro translation of case 2:

Llevaba pendientes largos de jade. Eran muy bonitos, y probablemente habían costado un par de cientos de dólares. No llevaba otra cosa encima.

Tenía un hermoso cuerpo, pequeño, macizo, compacto, firme y redondeado. Su piel, a la luz de la lámpara, tenía el brillo trémulo de una perla. Sus piernas no poseían la gracia vulgar de las de mistress Regan, pero eran muy bonitas. La miré, no obstante, sin violencia ni deseo. Como mujer desnuda, era como si no estuviese en la habitación. Para mí era solamente una estampa de la estupidez. Siempre fue tan sólo una estúpida. (52)

Navarro does not suppress any of the words that refer to homosexuals, but manipulates the meaning of all of them, making *your queen* mean *your friend* (case 4), making “Geiger” replace “the fag” (case 5), and turning *pansy* into *effeminate* (case 6).

Navarro translation of case 4:

—Vámonos a casa, a Laverne Terrace—le dije.
Sus labios se torcieron en una mueca. Dirigió el coche en dirección Este, hacia la calle de Franklin.
—Eres un chico muy candoroso. ¿Cómo te llamas?
—Carol Lundgren—me contestó apagadamente.
—Te has equivocado de fulano; Joe Brody no mató a *tu amigo*.
Me habló tres palabras y continuó conduciendo. (emphasis added, 119)

Navarro translation of case 5:

—Muy bien — dije—. Tú tienes una llave; entremos.
—¿Quién dijo que yo tenía una llave?
—No trates de engañarme, hijo. *Geiger* te dió una. Tienes aquí un precioso cuartito masculino. Te echaba fuera y lo cerraba con llave cuando tenía visitas femeninas. Era, como César, un marido para las mujeres y una mujer para los maridos. ¿Crees que no puedo imaginarme a la gente como tú y él? (emphasis added, 120)

Navarro translation of case 6:

Pude echarme hacia atrás con rapidez Suficiente para no caerme, pero encajé un buen puñetazo, que pudo ser un golpe duro, pero *un afeminado* no tiene hierro en los huesos, cualquiera que sea su aspecto. (emphasis added, 121)

These small substitutions make the references to homosexuals less direct and erases Marlowe’s intended derogatory use of the specialized terms, but

the nuances do not entirely disappear, especially since the Julius Caesar reference remains. Gutiérrez Lanza makes the comment that readers at the time may have been skilled enough to read between the lines: “el lector se daba perfecta cuenta de la intenciones del autor, camufladas con formulas alusivas a las que el receptor estaba más o menos acostumbrado [the readers realized the writer’s intentions perfectly well, even though they were camouflaged behind allusive formulas which as receptors they were more or less used to (my translation)]” (1997:285-6). I believe this is the case of *degenerados*, which was used at that time as a blanket term for all those who sought after same-gender sex partners, even though the English equivalent, degenerates, could refer to anyone with undesirable behavior.

As was required for all books at the time, all the translations in *Novelas Escogidas* were presented to government censors for approval on October 22, 1957. The file for *Novelas Escogidas* in the Archivo General de la Administración (AGA) in Alcalá de Henares contains a list of all prior authorizations and rejections for the five novels that the anthology contains, two reader’s reports, a complete set of mimeographed copies of the novels, and a complete set of galley proofs of the novels. In the list of prior authorizations and rejections the censors duly noted that the 1947 Mateu petition to translate the novel [AGA File 5025-47] was suspended, but they were obviously unaware that *Una mujer en la sombra* and *Una dama tenebrosa* were actually published. The first reader, M. de la Pinta Llorente, apparently read TBS and two other novels. He recommended several suppressions, all of them from chapter 23, and specifically commented that “El fondo de esta novela es *tout à fait* detectivesca y policíaca. Se perfilan en ella dos mujeres, sin nivel moral ninguno, y gira toda la narración en torno a chantajes y artilugios de esta jaez, habituales en obras parejas. La ‘constante’ es inmoral, pero al final parece que triunfa la verdad y todo se resuelve, aunque es una novela fuerte.” [This is ultimately a detective novel. Its two main characters are women with absolutely no moral values at all, and the plot centres on

blackmail and other crimes of this nature, which are common to this genre. The underlying theme is immoral, but in the end the truth apparently prevails and everything is solved, although it is a harsh novel. (my translation)]. The second reader, Jesús Garcés, stated that the novel could be published, even though he said, “aunque los tipos que se manejan en estas novelas policíacas algunos de ellos son gente de dudosa condición moral es cosa corriente en esta clase de narraciones por lo que a juicio del lector puede autorizar la publicación de las tres novelas leídas” [Although the sorts of people who abound in these detective novels are morally dubious, they are often found in this kind of books which is why this reader states that the three novels read can be authorized for publication. (my translation)] [AGA File 4895-57]. The first censor duly crossed out the passages from the mimeographed copies, and the proofs contain marks, supposedly written by the editor, showing that the suppressions had been made. The following example shows the lines that were censored and erased from the final published version. *Novelas Escogidas* received final approval on May 23, 1958 [AGA File 4895-57].

Navarro translation of case 3:

—¿Dónde vive?

—Hobart Arms, en la calle de Franklin, cerca de Kenmore.

—Nunca lo he visto.

—¿Le gustaría verlo?

—Sí.

—¿Qué tiene Eddie Mars contra usted?

Su cuerpo se puso rígido ~~entre mis brazos~~ y su aliento hizo un ruido áspero. ~~Retiré la cara y~~ se me quedó mirando con los ojos negros.

—¿Esas tenemos...? —me dijo con voz suave y triste.

—Esas tenemos. ~~Besarte es bonito, pero su padre no me paga para que me acueste con usted.~~

—¡Hijo de perra! —gritó tranquila y sin moverse.

Me reí en su cara.

—No crea que soy un carámbano — le advertí—. No soy ciego ni carezco de sentidos. ¿Qué tiene Eddie Mars contra usted? (174-175)

I believe that comments made by the scholar José F. Colmeiro about the detective novel in Spain during the 1940s and 50s, could be applied to just the kind of situation that produced this poor edition and translation of Chandler's first novel. He states that "the hardboiled detective novel, due to its usual doses of violence and sex, as well as to its open criticisms of the corruption and inefficiency of the government and its allies (the tycoons, organized crime), came to Spain in a denaturalized and very irregular fashion" (my translation, 1994: 130-1). In this scenario, the occasional hardboiled detective novel slipped through the many filters of the period and was published, sometimes satisfactorily and sometimes not; however, the general picture was always scarce and inconsistent. Colmeiro further states that "the mixture of impediments on the part of the censors and insufficiencies on the part of the publishers explains the anomalous situation of the hardboiled detective novel in Spain at the time" (my translation, 1994: 131, note 7).

This translation was published six times: on two occasions when *Novelas Escogidas* was released by Aguilar in Mexico in 1980 and 1987, in the editions of *Obras Selectas* (Selected Works), published by the reprint specialist Carrogio (Barcelona) in 1974 and 1987, and, individually, in 1977 by Arte y Literatura (Havana) and in 2005 by Editorial Diario El País (Madrid).

Though this translation was re-edited fewer times than the Lara translation (see 3.4. below), the main significance of this volume is in terms of the general seriousness and quality of the edition. This edition marks the first treatment of Chandler as a literary author, as a writer who merited the distinction of a dignified edition in order to launch him into the terrains of serious twentieth century authors. This opinion is seconded by Lafforgue and Rivera, who call it the "broche de oro," or the perfect finale, to the string

of into-Spanish translations which were published before Chandler's death (1995: 33).

3.4. THE LARA TRANSLATION OF TBS, 1972

The fourth translation of *The Big Sleep* was published in Barcelona by Barral Editores in 1972 under the title *El sueño eterno*. This translation, by José Antonio Lara, is by far the best-known of the Spanish translations of *The Big Sleep*, as it has been published in some 26 editions, more than any other Chandler translation into Spanish.

This translation was published under the umbrella of a massive joint effort on the part of eight different publishers in Spain to distribute their books through a common channel, Enlace Distribuidora. Along with major Spanish publishers such as Tusquets Editores, Edicions 62, Cuadernos para el Diálogo and Anagrama, they sought to reduce costs and reach a wider audience by cooperatively distributing their books through Enlace (Barral, 1988: 164). Common collections and series were created, in particular the collection Ediciones de Bolsillo [Pocket Books Collection] and the Serie Negra Policial [Police Noir Series], and within them Barral Editores also published new translations of FML, TLS, and TLG. This translation was widely distributed not only in Spain but also in Argentina, where the book was co-published by Corregidor (Buenos Aires) (Lafforge & Rivera, 1995: 27). The translation was enormously successful in the sense that it was reprinted by no less than nine different publishers, who brought out a total of 26 editions.

The book itself was a trade paperback with an eye-catching image on the cover of a left hand as if it were being seen through an x-ray machine. The outer page edges were painted black in such a way that the entire book is black except for the cover image, an image of a spider on the back cover and a blurb of text on the back cover. The blurb contains a very brief synopsis of

the novel. The edition was destined for a rather lowbrow mass market readership.

In 1972, mandatory censorship in Spain had been replaced by voluntary consultation and prior deposit under the 1966 law governing the press and printing sponsored by the then Minister for Tourism and Information Manuel Fraga Iribarne. Taking the risk not to file for prior censorship, editor Carlos Barral presented a finished copy of *El sueño eterno* to the censorship board under the prior deposit stipulation on July 29, 1972 [AGA File 9014-72]; two days later reader 19, Martos, wrote on the index file card: “Cumplidos los requisitos de Depósito Previo a la difusión, exigidos por el artículo 12 de la vigente Ley de Prensa e Imprenta” [In compliance of the Prior Deposit requirements as laid out in Article 12 of the Press and Printing Law now in force (my translation)]. Martos had been diligent in his tracing of antecedents for this work, as what he wrote on the inside of the report proves [AGA File 9014-72]: “Este libro fue ya autorizado en 1957. Es una novela policíaca del conocido autor Chandler. Se considera autorizable.” [This book was already authorized in 1957. It is a detective novel by the well-known writer Chandler. It may be authorized. (my translation)]. Barral could be quite sure that the censorship board would not have rejected his request for authorization, as we shall see below, because the text was a plagiarism of the Navarro translation which appeared in the volume the censors had approved in 1957.

Beyond any shadow of a doubt, the Lara text is a plagiarism of the Navarro translation, as the only differences between the two versions are occasional changes of isolated words for exact synonyms. The very slight changes in the Lara version are not consistent with a systematic revision of the text, as they do not improve on translation quality nor do they restore portions of the text which had been suppressed from the version it was copied from. The small changes in the text seem simply to have been done to justify a new authorship.

In case 3 below, the government-imposed censorship in chapter 23 with “I have warm blood ...” was not restored by Lara. The entire passage is copied nearly exactly, except for the fact that Lara has simply replaced the word *carámbano* with *témpano*, an exact synonym for *icicle*:

Lara translation of case 3:

—¿Dónde vive?

—Hobart Arms, en la calle de Franklin, cerca de Kenmore.

—Nunca lo he visto.

—¿Le gustaría verlo?

—Sí.

—¿Qué tiene Eddie Mars contra usted?

Su cuerpo se puso rígido y su aliento hizo un ruido *ronco*. Se me quedó mirando *con sus grandes* ojos negros.

—¿Esas tenemos...? —me dijo con voz suave y triste.

—Esas tenemos.

—¡Hijo de perra! —gritó tranquila y sin moverse.

Me reí en su cara.

—No crea que soy un *témpano* — le advertí—. No soy ciego ni carezco de sentidos. ¿Qué tiene Eddie Mars contra usted? (emphasis added, 165-6)

All of the instances of self-censorship of terms for homosexuals in chapters 16 and 17 are copied exactly: *tu amigo* (case 4); Geiger (case 5); and *afeminado* (case 6). Notice in case 4 below there seem to be several substantial changes, but they are generally syntactical conversions (*sus labios se torcieron en una mueca* [his lips twisted into a grimace] becomes *haciendo una mueca, torció los labios* [making a grimace, he twisted his lips]) and, again, simple substitutions of exact synonyms (*fulano* for *tipo*).

Lara translation of case 4:

—Vámonos a *la casa*, a Laverne Terrace—le dije.

Haciendo una mueca, torció los labios. Dirigió el coche en dirección este, hacia la calle de Franklin.

—Eres un muchacho muy *ingenuo*. ¿Cómo te llamas?
—Carol Lundgren—me contestó *con voz apagada*.
—Te has equivocado de *tipo*; Joe Brody no mató a tu amigo.
Masculló tres palabras y continuó conduciendo. (emphasis added, 112)

In case 5, Lara adds two words, *muy* [very] and *todas* [all] to an otherwise exactly copied text.

Lara translation of case 5:

—Muy bien — dije—. Tú tienes una llave; entremos.
—¿Quién dijo que yo tenía una llave?
—No trates de engañarme, hijo. Geiger te dió una. Tienes aquí un precioso cuartito, *muy* masculino. Te echaba fuera y lo cerraba con llave cuando tenía visitas femeninas. Era, como César, *el marido de todas* las mujeres y *la mujer de todos* los maridos. ¿Crees que no puedo imaginarme a la gente como tú y *como él*. (emphasis added, 113)

In case 6 below, the synonym for synonym changes (*encajé* for *asimulé*) demonstrate that Lara has simply changed a few words, but he has not translated from the original English text by Chandler.

Lara translation of case 6:

Pude *haberme echado* hacia atrás con rapidez suficiente para no caerme, pero *asimulé* el puñetazo, que pudo ser un golpe duro, pero un afeminado no tiene hierro en los huesos, *sea cual sea* su aspecto (emphasis added, 113-114)

There is even more specific evidence which indicates that the Lara version is a plagiarism. In the case below, Chandler uses the word *brown* seven times; Lara replaces Navarro's expression *color castaño* with *marrón* six times and uses *del mismo color* [of the same color] for the seventh time when *color castaño* appears. It seems incredibly clear that the changes to Lara's text

with respect to Navarro's are simple replacements of synonyms, which reinforces the suspicion that this is a plagiarism of the earlier text.

Case 7:

"Short, heavy set, brown hair, brown eyes, and always wears brown clothes and a brown hat. Even wears a brown suede raincoat. Drives a brown coupe. Everything brown for Mr. Canino." (715)

Navarro translation of case 7:

—Bajo, grueso, pelo *castaño*, ojos pardos y siempre usa ropa *color castaño* y sombrero *del mismo color*. Incluso lleva impermeable *color castaño*. Conduce un cupé también *color castaño*. Todo *color castaño* para míster Canino. (emphasis added, 191)

Lara translation of case 7:

—Bajo, grueso, pelo *castaño*, ojos pardos y siempre usa ropa *marrón* y sombrero *también marrón*. Incluso lleva impermeable *marrón*. Conduce un cupé también *color marrón*. Todo *marrón* para míster Canino. (emphasis added, 182)

A final piece of evidence that the Lara version is a plagiarism is to be found in cases of compensation, when a translator reproduces a feature of the source text in a different manner and at a different place in the target text. In cases when Navarro compensated, Lara does exactly the same, often altering the word used by Navarro for a synonym. In case 4, the word *he* is translated by Navarro into the Spanish slang word *pollo* [literally a chicken, but may be a slang term meaning *guy*], and Lara does exactly the same thing, but uses *gallo* [literally a rooster, but may also be a slang term meaning *guy*].

Case 8:

He was still out when I came back. (Chandler, 1939: 664)

Navarro translation of case 8:

El *pollo* estaba todavía sin conocimiento cuando volví. (emphasis added, 76)

Lara translation of example 8:

El *gallo* estaba todavía sin conocimiento cuando volví. (emphasis added, 106)

Most of the italicized words are unitalicized in the Lara version, but some slang terms are placed in italics (*candidatos, grandes, poli, limpiado*), though this is done rather inconsistently as some slang terms are also placed between quotation marks ("").

The edition contains the original title and the translator's name on copyright page, but no other reference is made to the translator.

But whether José Antonio Lara, who is credited not only with this translation of TBS but also with a translation of TLG (see chapter 6), was a real person or not is unclear. It is possible that José Antonio Lara was an actual person who translated for a very brief length of time, driven by the circumstances of his life to do so. These are the only two works that this translator produced, both of them published by the same publisher, and in two successive years. Therefore, it might be suggested that José Antonio Lara was a real person who unscrupulously plagiarized a previous translation of TBS, and the next year one of TLG, driven by the circumstances of his life to do so, and handed it to Barral Editores as if it were his own work.

However, there is some evidence to indicate that José Antonio Lara was a pseudonym which was used intentionally by Barral Editores to publish a plagiarized translation of TBS, and later of TLG. The circumstances of Barral Editores in 1972 and 1973 would seem to suggest this. After Victor Seix was

run over by a tram at the international book fair in Frankfurt in 1967, Carlos Barral became embattled with members of the Seix family, who had inherited Victor's role as managing director and who disagreed with Carlos Barral over Seix Barral company management. The bitter fight led to Barral being forced out in 1969. Barral discussed this situation in some detail in an interview for RTVE, Spanish National Radio and Television, where he had this to say:

[Carlos Barral] "I broke ties with Seix-Barral and founded a smaller publishing house where I am trying to continue with what I did at Seix-Barral.

[Joaquín Soler Serrano] "Was that traumatic, painful for you?

"Yes, I mean, abandoning a publishing catalogue which took twenty years to build, besides, a catalogue that was strictly my personal work, was frankly painful and awkward. And starting up again is uncomfortable. (my translation, Barral, 1998)

In 1970, Barral editores came into being; the new company published only one title that year, and in 1972, 39 titles, and in 1973, 42. It is plain to see that in 1972-1973, Carlos Barral was busily trying to set up his own catalogue for the newly established company, which, among other things, specialized in reprinting classics which had been ignored or forgotten, among other things (Barral, 1988: 164). In order to ensure the success of his new business, Barral wanted to publish as many books by as many well-known, prestigious and classic authors as he could in the least possible time. One way to do this quickly and cheaply, and comfortably, would have been to adopt unscrupulous publishing practices, including plagiarism. As a part of this effort, I believe, he was not unwilling to use fraudulent translations.

There is at least one other instance of a Barral plagiarism which has been researched, and which has clear ties to the Chandler plagiarisms. This is the case of *Exiliados*, a translation of James Joyce's *Exiles* (Barcelona: Barral Editores, 1971) in which the translator, Javier Fernández de Castro, copied an

earlier version of the work which had been published in Argentina (Buenos Aires: Fabril Editora, 1961). He did so “word by word, including the scarce inequivalencies detected in the Argentinian original” (my translation, Uribe-Echeverría & Merino, 1994: 435-437). The translator was a real person, a novelist of the “novísimo” generation (Barral, 1988: 73), who was a member of the group of editors and authors who had left Seix-Barral with Carlos Barral (Barral, 1988: 163). The date of the plagiarized *Exiliados* translation also coincides with the period in which Barral Editores was hurriedly trying to compile a catalogue of works, but also the publisher of the version used to copy the *Exiliados* translation from is also Fabril Editora (Buenos Aires), the same as the publisher of the De Setaro translation of TLG (see 6.1.below). A further investigation of this point would be able to indicate to what extent the Barral Editores catalogue of translated titles for the period in which it was active, 1970-1978, contained plagiarisms as a part of the company’s business strategy, which also included newly commissioned works by prominent authors.

Santoyo has denounced plagiarism in the Spanish publishing world; he examined two into-Spanish versions of six English classics and came to the conclusion that these plagiarisms were either the result of translators who unashamedly plagiarize a work and sign it as their own or of publishers who, rather than pay a translator, simply appropriate an existing translation and print it with only slight modifications (1996:120). Santoyo even proposes an entertaining “recipe” for plagiarizing a literary work: “Take a translation of any foreign work, preferably a dated one, dispensing with the original, of course. If your own ingenuity does not suffice, take a good Spanish dictionary of synonyms, too, and only occasionally cross out a word or replace one with the synonym from the dictionary (happened/ocurred, followed/continued, and so on); then type out a clean copy of the new translation and hand it in to the publisher”(my translation, 1996, 120). Santoyo even suggests that plagiarism in the Spanish publishing world is

rampant, as it would take a reader no more than half an hour to locate another six plagiarisms (1996, 120). Coy selected two texts to analyze in his article on publisher fraud in Spain, one of them a classic and the other a contemporary novel, and discovered that the classic was a plagiarism of an earlier Argentinian version (1996: 203). However, in the case of Chandler publications there are only three translations which are plagiarisms (apart from the two Lara translations, the 1995 Ibeas translation of TLS is a plagiarism, though of a different nature; see 5.5. below), however, three out of a total of 22 cannot be said to be widespread.

The wide distribution this translation has received and the high number of readers who are familiar with it continue to make it one of the major translations of Chandler's novels. Also, editions of this translation have been produced by no less than nine different publishers, who brought out a total of 26 re-editions. Some of these later editions are very attractive and unique: Bruguera brought out an illustrated edition of TBS in its collection Club del Misterio [Mystery Club] in 1981 as well as a joint publication of TBS and Dashiell Hammett's *The Maltese Falcon* in one volume (1978); and Círculo de Lectores brought out a *dos-a-dos* book club edition of TBS and TLG (Barcelona, 1974). The Lara translation of TBS was chosen for the only volume of Chandler's complete works in Spanish, entitled *Obras Completas* (Madrid: Debate, 1995); but as we shall see in future chapters of this dissertation, many of the translations in that volume stem from a similarly fraudulent background (see chapter 4, 5 and 6). Indeed, the other translations originally published by Barral Editores also fared very well as they were re-published more than ten times each (see 4, 5 and 6), but they are all beneficiaries of an unwarranted success despite their illicit natures (see chapters 4, 5, and 6).

Despite the fact that the Lara translation is a plagiarism of a censored version of TBS, this is not a well known fact but it should be. José Luis López Muñoz stated in his brief history of translations of TBS in Spain that the Lara

translation is “the one we have been using since 1972” (2001: 105). He implies that the Lara translation replaced the Navarro one, but he did not realize that the Lara translation is actually a plagiarised version of it. Ignorance of the plagiarized nature of the Lara translations is widespread, and should definitely be publicized and reported to any publisher who endeavors to use this translation again. This whistle-blowing effort to report fraudulent translations which are big money-makers and continue to unfairly compete with more recent licit translations (for example, the López translations of TBS) should begin as soon as possible, because the Lara translation of TBS has been reprinted very recently. In 2003, Buenos Aires-based publisher Emecé brought out the Lara translation of TBS within its relaunched *Grandes Maestros del Suspenso* [Great Masters of Suspense] collection, and a second edition of the translation came out in 2007.

3.5. THE LÓPEZ TRANSLATION OF TBS

The fifth translation of TBS, entitled *El sueño eterno*, was produced by José Luis López Muñoz for Alianza Editorial in 2001. Alianza Editorial, a major publisher based in Madrid, devoted an entire collection, the *Biblioteca Chandler* [Chandler Library], to works by Chandler, and during 2001 and 2002 published the entire series of Chandler novels and a volume of short stories. Most of the translations published in the collection were newly-commissioned, though some formerly-published translations were also used.

Alianza had already had a very limited experience with a Chandler novel, as they had published, in collaboration with Emecé Editores, a translation of *The Lady in the Lake* in 1974. On that occasion, the translation had been produced years before in Argentina and was brought out especially for the Spanish market. But that early effort paled in comparison with this new one: Alianza commissioned five new translations of as many Chandler novels (TBS, FML, THW, TLG, PBK), they published recently-produced translations of the two remaining novels (TLL and TLS), and they

commissioned a new translation of Chandler's short story collection *Killer in the Rain* [*Un asesino bajo la lluvia y otros relatos*, 2002]. In order to put Alianza's massive commercial endeavor into an even broader perspective, one must point out that Alianza's launching of the Biblioteca Chandler is but one of 33 collections devoted to specific authors. There are collections devoted to Spanish and Latin American authors, including Miguel de Unamuno, Federico García Lorca, Miguel de Cervantes, Jorge Luis Borges, Adolfo Bioy Casares, and Alejo Carpentier, and there are also collections featuring foreign authors in Spanish translation, including Bertold Brecht, Franz Kafka, Albert Camus and Marcel Proust. The list of Bibliotecas de Autores [Authors' Libraries], impressive as it is, has singled out only three U.S. writers: William Faulkner, Dashiell Hammett, and Raymond Chandler. Each edition of the Biblioteca Chandler is a paperback with a nostalgic black and white picture on the front cover. Though geared towards a mass market, the publisher's blurb on the back appeals to a wide section of readers, ranging from the thrill-seeking public, who would be interested in the novels' sordidness, sexual content, violence, and so on, to a more demanding audience interested in Chandler's literary roots as a follower of Dashiell Hammett and his transcendence of the hardboiled genre, Chandler's subtle criticism of the society of his time and the underbelly of power in the city of Los Angeles, and Chandler's use of humor and simile. This type of readership can be called middlebrow, as it appeals to both the lowbrow reader and the highbrow reader at the same time.

José Luis López Muñoz was commissioned three of the novels, TBS, FML, and TLG, the most translations undertaken by a single translator of Chandler's novels. The choice of López Muñoz as a translator is extraordinarily significant, as it could be suggested that he is this most highly qualified and prestigious professional literary translator to have tackled Chandler's works in Spanish. Whereas other translators of Chandler's works were professional translators of little prestige and others

were prestigious writers and poets who translated on the side, López Muñoz is the only one who was both prestigious and professional. The translator's name is provided on the copyright page as well as the original title, but no other reference to the translator is made on the front cover, on the publisher's blurb on the back cover, in a preface or introduction, or anywhere else in the edition. The fact that this was the first uncensored publication of TBS by a prestigious translator may have been a selling point.

Literary translator Catalina Martínez Muñoz interviewed José Luis López Muñoz in 2000 and published the interview in *Vasos Comunicantes*, the official publication of the translators' section of the Spanish Professional Writer's and Translator's Association ACEtt. Much of the biographical data about López Muñoz comes from this article, as well as the catalogue of the Spanish National Library. With an undergraduate degree in medicine and a doctorate in philosophy, López Muñoz worked as a teacher in Canada and England in the 1960s. He first began translating in 1966, when he published a non-fiction book about the cinema by André Bazin entitled *¿Qué es el cine?* [*Qu'est-ce que le cinéma?*] (Madrid: Rialp). This book was soon followed by another one on the same topic, this time Pierre Leprohon's *Historia del cine* [*Histoire du cinéma muet*] (Madrid: Rialp, 1968).

López Muñoz's career as a literary translator also began at this time. In 1967, he translated John Cheever's *El nadador* [*The swimmer*] (Madrid: Emesa) and Henry James' *Los europeos* [*The Europeans*] (Madrid: Magisterio Español), and shortly after that Jane Austen's *Emma* (Madrid: Magisterio Español, 1971). His big break into literary translating took place in 1974, when he was recruited by the large and prestigious Alianza Editorial to translate John Dos Passos' *Años inolvidables* [*The Great Days*], in 1976 Gerald Brenan's *Memoria personal, 1920-1972* [*A Personal Record, 1920-1972*], and in 1977 E.M. Forster's *La vida futura* [*The Life to Come and Other Stories*] and *El más largo viaje* [*The Longest Journey*]. Starting in 1978, López Muñoz began to work for most of the major publishers of translated literature in Spain, including Seix Barral

(Barcelona), retranslating for Alfaguara (Barcelona) many of William Faulkner's works after the American author had won the Nobel Prize for Literature. He also translated *La historia de la aventuras de Joseph Andrews* [*The History of the Adventures of Joseph Andrews and of his Friend Mr. Abraham Adams*] by Henry Fielding for Afaguara. In 1981, he began working for Bruguera (Barcelona), translating works by Henry James, F. Scott Fitzgerald and Ford Maddox Ford. His production as a literary translator is breathtaking, especially when considering that before 1995, he also held other jobs, such as that of Spanish language lecturer at the University of Maine from 1969 to 1977, and also that of staff translator for the World Health Organization in Geneva, from 1984 to 1995. Since 1995, however, he has been solely devoted to literary translation.

Throughout his professional life as a translator, he forged himself into the role as one of the premier literary translators in Spain and has received several awards for his work. In 1980, he was awarded the Fray Luis de León Prize for Translation for his translation of Fielding's *The Adventures of Joseph Andrews*. The Fray Luis Prize, which in 1984 was later renamed simply the Premio Nacional de Traducción, awarded prizes for the best into-Spanish translation of originals written in other languages. The Spanish National Prize for Translation began awarding prizes for a translator's life's work in 1989, and in 2000 this prize was awarded to José Luis López Muñoz. The three Chandler translations were produced almost immediately after winning the Prize, a time when he was certainly in high demand.

López Muñoz left testimony as to his methods of translation in the interview with literary translator Catalina Martínez Muñoz referred to above. Because he was not formally trained as a translator but acquired his skills autodidactically, his criteria for determining what is a good translation is a matter of intuition and having an ear for what sounds right in Spanish. He states that when something does not sound quite right, conscious reflection does not always point to the reason why and a translator's intuition must

guide him or her: “There are times when you realize why this or that rendering “sounds bad,” but other times when you don’t. Even though, you always suspect (for good reason, in my view) that behind something that “sounds bad” lies something that “is bad” (my translation, retrieved from <http://www.acetraductores.org/6vasos17.htm>, on October 24, 2001).

When commissioned a translation, López Muñoz reads the novel all the way through trying to fully understand the text and identify translation problems, though some books can seem fairly easy while reading and then prove hard while translating. The only time a translator really gets an idea of the actual problems is while actually typing the target text into the computer, and those problems are solved intuitively using his “God-given gifts” (my translation, retrieved from <http://www.acetraductores.org/6vasos17.htm>, on October 24, 2001).

López Muñoz discusses how when producing the rough draft for a translation, he tries to step back from the text and get a broader perspective, on the one hand by getting away from the source text’s literal wording and on the other, by looking at translated versions in other languages. Over the years, he states, he has learned how to “distance [himself] from the literal wording of a text right from the first translation.” While making that first translation, he looks at “translated versions in other languages, fundamentally French ones, when I have been working on a problem for a while and don’t like what comes to mind” (my translation, retrieved from <http://www.acetraductores.org/6vasos17.htm>, on October 24, 2001).

Having produced a “first translation,” López Muñoz revises his translations thoroughly, ensuring that he has “distanced [himself] from the original” and occasionally looking at previous translations in Spanish. His method, he believes, helps him to “gain some perspective as it allows you to distance yourself from the literal wording without losing meaning” (my translation, retrieved from <http://www.acetraductores.org/6vasos17.htm>, on October 24, 2001).

These comments are illuminating when analyzing his translations of Chandler's works, because what he is really describing is a translation as a final product which is fully domesticated, to use Venutti's terminology, for the Spanish market. Indeed, his texts are excellent and smooth for a native Spanish reader. In fact, López Muñoz prides himself on using correctly thought-out and expressed Spanish. Reflecting on the general use of Spanish in translations and in newspapers, and also on radio and television, he laments that those who use Spanish professionally often do not know it as well as they should (my translation, retrieved from <http://www.acetraductores.org/6vasos17.htm>, on October 24, 2001).

López Muñoz's translation of TBS is autonomous, unabridged, and uncensored, as we shall see below. In his article entitled "El sueño eterno: novela y película" [The Big Sleep: Novel and Film], López Muñoz mentioned the Navarro translation and the Lara translation, but I do not believe that he saw both of them. Though he may have looked at one or the other after producing his, if he had looked at both he certainly would have seen that the Lara version was plagiarized and contained a censored portion. He may have gained some perspective on the historical role he was playing as the first translator of a new version of TBS since 1958. Let us examine his translation of case 3, where he has restored the censored portion of the dialogue:

López translation of case 3:

—¿Dónde vives?

—Hobart Arms. Franklin cerca de Kenmore.

—No he visto nunca tu casa.

—¿Quieres verla?

—Sí.

—¿Con qué te aprieta las clavijas Eddie Mars?

Su cuerpo se tensó en mis brazos y su respiración hizo un ruido áspero. Apartó la cabeza hasta que sus ojos, muy abiertos, mostrando una gran cantidad de córnea, me miraron fijamente.

—De manera que así es como están las cosas —dijo, con voz suave y apagada.

—Así es como están. Besarte es muy agradable, pero tu padre no me contrató para que me acostara contigo.

—Hijo de puta —dijo tranquilamente, sin moverse.

Me reí en sus narices.

—No creas que soy un témpano — repliqué—. No estoy ciego ni privado de sentidos. Tengo la sangre tan caliente como cualquier hijo de vecino. Eres fácil de conseguir ... demasiado fácil, si quieres saber la verdad. ¿Con qué te aprieta las clavijas Eddie Mars? (157)

Also, the specific terms used to refer to the homosexual characters in the novel, —*queen*, *fag*, and *pansy*—, ambiguated and mistranslated in previous translations, are no longer censored, but fully rendered into plausible Spanish equivalents —*loca* (case 4), *mariquita* (case 5), and *invertido* (case 6). These are excellent choices, both because they fully convey the meaning of the source text and because they were current when the source text was written. López Muñoz uses very appropriate vocabulary that to the native Spanish ear contains reminiscences of the words commonly used in the first half of the twentieth century, particularly the word *invertido*, which no one would use in today's Spanish to describe a homosexual or bisexual. I would say that José Luis López Muñoz, as he is now in his 70s, certainly heard many of the words that mark his translation with a period feel when he was growing up in the harsh 40s and 50s and as a trained linguistic connoisseur he certainly deploys this ability well here.

López translation of case 4:

—A casa —dije—. A Laverne Terrace.

Se le crisparon los labios. En Franklin torció hacia el oeste.

—Eres demasiado ingenuo, muchacho. ¿Cómo te llamas?

—Carol Lundgren —dijo con voz apagada.

—Te has equivocado de blanco, Carol. Joe Brody no mató a *tu loca*.

Repitió la misma frase con la que ya me había obsequiado dos veces y siguió conduciendo. (emphasis added, 103)

López translation of case 5:

—De acuerdo —dije—. Tienes una llave. Entremos.

—¿Quién ha dicho que tuviera una llave?

—No me tomes el pelo, hijo. El mariquita te dio una llave. Ahí dentro dispones de una habitacioncita muy limpia y muy masculina. Cuando recibía visitas de señoras, Geiger te echaba de casa y cerraba con llave la puerta de tu habitación. Era como César, un marido para las mujeres y una esposa para los hombres. ¿Piensas que no soy capaz de entenderos a personas como él y como tú? (emphasis added, 95)

López translation of case 6:

Retrocedí con la rapidez suficiente para no llegar a caerme, pero encajé buena parte del golpe. Aunque la intención era hacerme daño, *un invertido* no tiene hierro en los huesos, cualquiera que sea su aspecto. (emphasis added, 105)

In the above translations, there are a few comments to make about tendencies in López Muñoz's work through which we can identify how he distances himself from the original wording without losing meaning, a process for which he occasionally uses oblique translation methods and even adds portions of text. Notice in the translation of case 5, instead of Chandler's original "He spoke three words to me," we have, in English back-translation, "He repeated the same sentence he had graced me with twice before." Chandler's original "Go — yourself," which for every original English reader could clearly have been understood as a self-censored "Go fuck yourself," was earlier rendered as "Vayase a tomar por el —," which a modern Spanish reader could easily understand as "Vayase a tomar por el culo," hardly a word which a modern Spanish reader would need to be

shielded from. Nonetheless, López Muñoz releases himself from the obligation for his translation to hinge on “three words” and he adds a specific reference to what Lundgren had said on two prior occasions, in addition making it ironic (“me había obsequiado”).

Another example of how López Muñoz distances himself from the original and alters the text, though this time by changing the meaning slightly, is in his translation of case 9 below. In the sentence starting with “Rusty,” López Muñoz combines three original sentences into one, changing the order and slightly altering the meaning of the original “He was all right, I guess.” A back-translation into English would be something like “Rusty wasn’t a bad fellow, just the opposite, I guess, but I didn’t love him.” If López Muñoz had maintained the original punctuation and order, the result in Spanish would have been excessively choppy and stilted. Even though this nervous choppiness is probably what Chandler had in mind, López Muñoz’s syntax is very flowing, very characteristic of Spanish literary style, and would be what the reader expected. The alteration in meaning is a question of a shade of meaning, the difference between “just the opposite,” which would imply that “Rusty was a good fellow” and what Vivian unenthusiastically said, i. e. Rusty was “all right.”

Case 9:

It’s not his dying—it’s what he would be thinking just before he died. *Rusty wasn’t a bad fellow. I didn’t love him. He was all right, I guess. He just didn’t mean anything to me, one way or another, alive or dead, compared with keeping it from dad.* (emphasis added, 762-63)

López translation of case 9:

—No era porque se fuese a morir, sino por lo que iba a estar pensando antes. *Rusty no era mala persona, más bien todo lo contrario, supongo, pero yo no le quería.* Sencillamente no significaba nada para mí, en cualquier sentido, ni

vivo ni muerto, comparado con evitar que papá se enterase. (emphasis added, 234-5)

Changes in word order accompanied by slight changes in meaning are found in a number of other translated examples, such as the italicized sentence in case 10.

Case 10:

I followed the ruts along and the noise of city traffic grew curiously and quickly faint, as if this were not in the city at all, but far away in a daydream land. Then the oil-stained, motionless walkingbeam of a squat wooden derrick stuck up over a branch. (754)

López translation of case 10:

Fui siguiendo las rodadas y, *curiosamente*, el ruido del tráfico ciudadano se hizo muy pronto casi remoto, como si ya no estuviésemos en la ciudad, sino muy lejos, en una tierra de ensueño. Finalmente divisamos el balancín inmóvil, manchado de petróleo, de una rechoncha torre de taladrar, asomando por encima de una rama. (emphasis added, 224)

A back-translation into English would be “and, curiously, the noise of city traffic quickly grew almost remote.” Note that the adverb *curiosamente* has been inserted as a hyperbaton and used at the beginning of the sentence and the translator has inserted another adverb, *casi*. The insertion of words or phrases in the middle of sentences, altering ordinary word order, is a feature that López Muñoz uses quite often, on occasion because he is forced to do so by the dictates of the target language, and on occasion because he chooses to do so. Note that in this passage he inserts “manchada de petróleo” in mid-sentence on two separate instances, in this case, I would say, because the concatenation of English adjectives cannot be done in Spanish

without this rhetorical device. The addition of *casi* compensates for a missing meaning from the Spanish word *remoto*; if used alone, readers may have understood “far away,” yet the addition of *casi* prevents them from activating the entire meaning of the word. Another feature that López Muñoz uses quite often, as we can see in this example and in the next, is the literary start of a sentence with “y,” meaning “and,” followed by a verbless sentence, where in the original Chandler’s sentence was a complete one without the conjunction.

López’s translation of the final “sleeping the big sleep” passage has many of the typical features, such as the literary start of a sentence with “y,” followed by a verbless sentence, and a different syntax and altered meanings. The sentence beginning with “dormías sencillamente” is transposed as the back-translated “You just slept the big sleep, not caring about the cruel way you had to die nor that you fell among the waste.”

López translation of example 1:

¿Qué más te daba dónde hubieras ido a dar con tus huesos una vez muerto? ¿Qué más te daba si era en un sucio sumidero o en una torre de mármol o en la cima de una montaña? Estabas muerto, dormías el sueño eterno y esas cosas no te molestaban ya. Petróleo y agua te daban lo mismo que viento y aire. *Dormías sencillamente el sueño eterno sin que te importara la manera cruel que tuviste de morir ni el que cayeras entre desechos.* Yo mismo era parte ya de aquellos desechos. Mucho más que Rusty Regan. Pero en el caso del anciano, no tenía por qué ser así. Podía descansar tranquilo en su cama con dosel, con las manos exangües cruzadas sobre la sábana, esperando. Su corazón no era ya más que un vago murmullo incierto. Y sus pensamientos tan grises como cenizas. Y al cabo de no mucho tiempo también él, como Rusty Reagan pasaría a dormir el sueño eterno. (emphasis added, 236)

I find the transposition of the word *nastiness*, a non-countable noun, into the countable concrete noun *desechos* unfortunate because it conjures up a

different image in the reader's mind than what Chandler intended. By nastiness, Chandler meant something like corruption and moral decay, but the image in the Spanish reader's mind can be no other than a garbage heap which the detective narrator considers himself a part of. I believe that López Muñoz should have sought a word that could convey this without it being a concrete noun; it could have been *vileza*, "Dormías sencillamente el sueño eterno sin que te importara la manera tan *vil* que tuviste de caer y morir. Yo mismo era parte ya de aquella *vileza*" or possibly *mezquindad*, "Dormías sencillamente el sueño eterno sin que te importara la manera tan *mezquina* que tuviste de caer y morir. Yo mismo era parte ya de aquella *mezquindad*."

López Muñoz translated the verbs *matter* and *lie* as much more colloquial Spanish expressions than Chandler's original. The verb *lie* disappears entirely and with it the burial imagery in the passage (remember the typical headstone phrase, "Here lies ...") and the funereal tone of the first sentence (¿qué más te daba ...?) contrasts too starkly with the somber reflective atmosphere Chandler is trying to create (marble tower on top of a high hill, bloodless hands folded on the sheet, ashes). The question for me is why did José Luis López Muñoz choose to use it here. Was it because it is consistent with the tone of the rest of the book, or was it because he was trying to compensate for colloquial passages in other parts of the book where because Spanish offered no colloquial choices he had been forced to use standard Spanish? I feel he has simply misjudged the tone he should have used in this final passage, which should be more somber.

The López translation of TBS should now be used instead of the Lara translation or any other previous translation. The fact that the censored passage has now been restored and the fact that the translation is an excellent version produced by a prestigious literary translator makes this the first truly uncensored and high-quality translation of TBS. There is little evidence to judge its place in the target literary culture, as it has not been published again since 2001. On the other hand, even after the López

translation of TBS was first published, the Navarro translation was published once again. The national daily newspaper El País reprinted the Navarro translation of TBS in 2005 (Madrid: Editorial Diario El País Serie Negra, 46)), preferring the much older translation over the most recent one. While most of the re-editions in the El País's Serie Negra are from the 1958 Aguilar anthology, the Márquez translation version of *Farewell, My Lovely* was discarded in favour of the López Muñoz translation (Madrid: Editorial Diario El País (Serie Negra, 2)). There is no information available as to why the Navarro version of TBS was preferred over the López version. Also very recently, Emecé (Buenos Aires) relaunched their Grandes Maestros del Suspenso [Great Masters of Suspense] collection and reprinted the Lara translation of TBS in 2003 and 2007, preferring to keep the notoriously scandalous work alive for another generation rather than offer López Muñoz's excellent work.

CHAPTER 4:
TRANSLATIONS OF *FAREWELL*,
MY LOVELY

Chapter 4

TRANSLATIONS OF *FAREWELL, MY LOVELY*

Farewell, my lovely is the story of an ex-convict called Moose Malloy who, after being released from prison, goes off in search of his former girlfriend, Velma Valento. When Marlowe witnesses Malloy commit a murder, he agrees to help the incompetent and lazy Los Angeles Police Department detective Nulty find Moose Malloy. He decides that the best way to do that is to try to find Velma Valento who will lead him to Malloy. Marlowe is then hired by a man named Lindsay Marriot on an apparently unrelated case in which Marlowe is asked to buy back a stolen jade necklace from a gang of crooks, but Marriot is murdered while Marlowe is working for him. Subsequently, Marlowe learns that there are connections between the missing Velma Valento and the murdered Lindsay Marriot. A lead takes Marlowe to Helen Grayle, the young and dashing wife of an elderly investment banker, then to a devious psychic whose Indian bodyguard attacks him, then to a private sanatorium in Bay City where a corrupt doctor keeps him under the effects of illegal narcotics. After overcoming the effect of these narcotics and while escaping from the private sanatorium, Malowe sees Moose Malloy hiding out in a room there. Further investigations in Bay City lead him to one of the off-shore gambling boats, the *Montecito*, where he suspects Moose Malloy has moved after Los Angeles County officials have closed the private sanatorium. After getting onto the boat and sending a

message for Malloy through Laird Brunette, the ship's owner, Marlowe returns to his apartment in Los Angeles. That night, Moose Malloy comes to Marlowe's apartment and meets Helen Grayle, formerly Velma Valento. Unexpectedly, Helen/Velma shoots Malloy, who dies later in the night. It turns out that Velma had been the one who had reported Malloy to the police for the bank robbery he had been sent to prison for eight years before, after which she had married her rich husband under another name in order to protect herself from Malloy.

The book's theme centers on the capacity for men to love women unconditionally in spite of the pain the relationship may cause (Moose Malloy and Mr. Lewin Lockridge Grayle), and the ability of certain women (Velma Valento/Helen Grayle) to use that love and the pain to control the men who love them.

Farewell, My Lovely has one scene that portrays an adulterous physical contact which was considered obscene or immoral at the time of publication. This contact takes place in chapter 18, during a meeting between Philip Marlowe and Mrs. Helen Grayle at the Grayle's residence. In that encounter, Mrs. Grayle invites Marlowe to sit beside her on a sofa where they touch each other on the hand, then hold hands, and eventually kiss, only to be caught red-handed by Mr. Grayle, who opens the door. Mr. Grayle, an elderly man who apparently consents to this sort of thing, apologizes and leaves the room. However, Marlowe returns to his armchair and Mrs. Grayle and Marlowe clean off the lipstick from their faces using a pocket mirror, after which Mrs. Grayle instructs Marlowe to meet her at the Belvedere Club later that evening. Because this encounter was considered immoral at the time, the first two published translations censor it to differing degrees. This is why I have chosen this segment as one of the four texts to examine across the five translations of FML. However, as in the previous chapter I am going to refer to these textual segments as "cases" rather than as examples.

Case 1:

"Lin Marriott was a high-class blackmailer, of course. That's obvious. He lived on women."

"He had something on you?"

"Should I tell you?"

"It probably wouldn't be wise."

She laughed. "I will, anyhow. I got a little tight at his house once and passed out. I seldom do. He took some photos of me—with my clothes up to my neck."

"The dirty dog," I said. "Have you got any of them handy?"

She slapped my wrist. She said softly:

"What's your name?"

"Phil. What's yours?"

"Helen. Kiss me."

She fell softly across my lap and I bent down over her face and began to browse on it. She worked her eyelashes and made butterfly kisses on my cheeks. When I got to her mouth it was half open and burning and her tongue was a darting snake between her teeth.

The door opened and Mr. Grayle stepped quietly into the room. I was holding her and didn't have a chance to let go. I lifted my face and looked at him. I felt as cold as Finnegans' feet, the day they buried him.

The blonde in my arms didn't move, didn't even close her lips. She had a half-dreamy, half-sarcastic expression on her face.

Mr. Grayle cleared his throat slightly and said: "I beg your pardon, I'm sure," and went quietly out of the room. There was an infinite sadness in his eyes.

I pushed her away and stood up and got my handkerchief out and mopped my face.

She lay as I had left her, half sideways along the davenport, the skin showing in a generous sweep above one stocking.

"Who was that?" she asked thickly.

"Mr. Grayle."

"Forget him."

I went away from her and sat down in the chair I had sat in when I first came into the room.

After a moment she straightened herself out and sat up and looked at me steadily.

"It's all right. He understands. What the hell can he expect?"

"I guess he knows."

"Well, I tell you it's all right. Isn't that enough? He's a sick man. What the hell—"

"Don't go shrill on me. I don't like shrill women."

She opened a bag lying beside her and took out a small handkerchief and wiped her lips, then looked at her face in a mirror. "I guess you're right," she said. "Just too much Scotch. Tonight at the Belvedere Club. Ten o'clock." She wasn't looking at me. Her breath was fast.

"Is that a good place?"

"Laird Brunette owns it. I know him pretty well."

"Right," I said. I was still cold. I felt nasty, as if I had picked a poor man's pocket.

She got a lipstick out and touched her lips very lightly and then looked at me along her eyes. She tossed the mirror. I caught it and looked at my face. I worked at it with my handkerchief and stood up to give her back the mirror.

She was leaning back, showing all her throat, looking at me lazily down her eyes.

"What's the matter?"

"Nothing. Ten o'clock at the Belvedere Club. Don't be too magnificent. All I have is a dinner suit. In the bar?"

She nodded, her eyes still lazy.

I went across the room and out, without looking back. The footman met me in the hall and gave me my hat, looking like the Great Stone Face. (865-7)

In the second case I have chosen to deal with nearly all translators have stumbled and produced mistranslations of the expression "just one Indian, pop." I believe that rendering this expression correctly is important because Marlowe uses it to establish a sort of defiant tough-talk rapport with Sergeant Galbraith of the Bay City Police Department with whom he is talking. The word "pop" refers to the sound that his gun would make putting a bullet into an extremely dangerous Indian bodyguard. Following

the example text, I will offer an explanation of the meaning of the expression “just one Indian, pop.”

Case 2:

[Galbraith] “Say something, pally,” the big one said. “Something that would make us get fond of you.”

[Marlowe] “Give me back my gun.”

(...) “Oh, you want your gun, pally?” He looked sideways at the one with the gray mustache. “He wants his gun,” he told him. He looked at me again. “And what would you want your gun for, pally?”

“I want to shoot an Indian.”

“Oh, you want to shoot an Indian, pally.”

“Yeah—*just one Indian, pop.*”

He looked at the one with the mustache again. “This guy is very tough,” he told him. “He wants to shoot an Indian.”

“Listen, Hemingway, don’t repeat everything I say,” I said.

“I think the guy is nuts,” the big one said. “He just called me *Hemingway*. Do you think he is nuts?”

(...)

“I can’t think of any reason why he should call me *Hemingway*,” the big one said. “My name ain’t *Hemingway*.”

(...)

“What for did you call me *Hemingway*, pally?”

“There are ladies present.”

He straightened up again. “You see.” He looked at the one with the mustache. The one with the mustache nodded and then turned and walked away, across the room. (...) He picked a hat up from somewhere and handed it to me. He took my gun out of his pocket and handed it to me. I knew by the weight it was empty. I tucked it under my arm and stood up.

The big man said: “Let’s go, pally. Away from here. I think maybe a little air will help you to get straightened out.”

“Okey, *Hemingway*.”

“He’s doing that again,” the big man said sadly. “Calling me *Hemingway* on account of there are ladies present. Would you think that would be some kind of dirty crack in his book?” (emphasis added, 884-5)

Here, in chapter 23, Marlowe asks the young, corpulent Sergeant Galbraith to return his gun because he wants to shoot the Indian bodyguard, called Second Planting, who had attacked him previously. Basically, Marlowe is showing an openly callous attitude towards Galbraith and is brashly dramatizing the purpose for which he wants his gun, i.e. in order to “shoot an Indian.” Thus, when Marlowe says “just one Indian, pop” he is simply recasting his words, though he could have used “bang” or “boom,” which are two of many synonyms for “explosion” listed in the fourth edition of *Roget’s International Thesaurus* (Chapman, Ed. 1977: 340). Even though Marlowe’s gun, a Super Match Colt .38 automatic (mentioned on page 872 of the novel), is a very powerful weapon, Marlowe is being impertinently ironic with Galbraith when he portrays the sound of his gun using the understatement “pop.”

Perhaps Chandler’s use of the comma and period (“just one Indian, pop.”) rather than bullets and an exclamation point (“just one Indian ...pop!”) make the segment vaguer and more open to interpretation than was Chandler’s intention. However, the complete and unabridged audio text of the novel (Oxford: Isis Audio Books, 1995c) is absolutely clear. The American actor Elliot Gould, who played Philip Marlowe in Robert Altman’s film adaptation of *The Long Goodbye* (1973), puts in a fairly long pause where the comma is and reads the word “pop” with a rising intonation. Had Gould read “pop” with a falling intonation it might have been more consistent with the “father” or “old man” interpretations discarded below. The two film adaptations of the novel itself are not useful as audio sources because they omit this segment entirely.

Immediately after hearing Marlowe say this, Galbraith looks towards his older partner, Captain Blane, who wears a gray mustache, and addresses him, but Marlowe continues to address Galbraith and ignore Blane. This is significant because the word “pop,” which also has the colloquial meaning of “father,” is not what Chandler intended to imply since he is speaking to

the younger of the two police officers. According to the *Webster's Third New International Dictionary of the English Language*, the word "pop" is a shortened form of "poppa," meaning "father—not often in formal use" (1981: 1765). This word, by extension, is often used colloquially to refer to any older man, whether he is one's father or not. However, because Marlowe is speaking to the younger Galbraith rather than the older Blane, this can only be a misinterpretation of the text.

The "just one Indian, pop" passage appears again in chapter 25. While locked in the private hospital, Marlowe lies on a bed in a drug-induced stupor and tries to remember how he got there. He remembers the conversation with Galbraith, whom he refers to in the segment as "Hemingway" (this will be discussed in more detail in the following paragraph); and he recalls wanting his gun back so that he could shoot the Indian bodyguard.

In case 2 above, Marlowe starts calling calling Galbraith "Hemingway." After calling him "Hemingway" twice, Galbraith suspects that Marlowe may be secretly insulting him and demands an explanation, but Marlowe curtly responds "There are ladies present" (885). This cryptic response by Marlowe has just the effect desired: it gets under Sergeant Galbraith's skin, irritating him. In chapter 24, when Marlowe, Galbraith and Captain Blane are alone in a police car, with no ladies present, the Sergeant asks again why he called him "Hemingway." Marlowe says Hemingway is "A guy that keeps saying the same thing over and over until you begin to believe it must be good" (887). Even though Marlowe is playing a gag on Galbraith's constant repetition of the word "pally" (see case 2 above), the Sergeant seems disarmed by the explanation, as he replies "That must take a hell of a long time," and he further further comments, "For a private dick you certainly have a wandering kind of mind" (887).

The obvious literary joke for the reader, however, is on American author Ernest Hemingway. Although Chandler was a professed admirer of

Hemingway and imitated his short sentences and repetitive style of writing during his apprenticeship, the budding detective writer thought it was time to play a good-spirited literary gag on his hero. Hemingway's name appears a total of 53 times in the book, particularly in later chapters where it is used in narrative passages describing the character of Sergeant Galbraith. Another reason why this case is interesting to examine in translation is because in the first Spanish translation the name "Hemingway" is censored.

It is important to examine the "correspondence course" references in the text because the very first translation of this novel into Spanish makes use of this reference for its title. In case 3 below, Marlowe moffs at the idea that anyone could possibly get the training required for detective work from registering for a correspondence course. Marlowe jokes about how easy and cheap these correspondence courses supposedly are to complete, and about the prospects for making money promised by their advertising campaigns.

Case 3:

Cotton flannel pajamas. The kind they have in the County Hospital. No front, not a stitch more than is essential. Coarse, rough material. The neck chafed my throat. My throat was still sore. I began to remember things. I reached up and felt the throat muscles. They were still sore. *Just one Indian, pop.* Okey, Hemingway. So you want to be a detective? Earn good money. Nine easy lessons. We provide badge. For fifty cents extra we send you a truss.

The throat felt sore but the fingers feeling it didn't feel anything. They might just as well have been a bunch of bananas. I looked at them. They looked like fingers. No good. Mail order fingers. They must have come with the badge and the truss. And the diploma. (emphasis added, 889)

In case 4, which comes from chapter 25 of the novel, he makes another joking reference to detective training by mail order, stating that his numb

fingers are just as useless as the badge, truss, and diploma sent by the correspondence course. The slang word “nuts” is an interjection “used to express disgust, disbelief, rejection, anger, etc” (Lighter, 1997: 697). What the narrator is saying here is that anyone would have to be completely mad to register for such a course and expect it to train one properly for the actual requirements of the job.

Case 4:

But the smoke still hung motionless in the moving air. I took hold of the corner of a rough sheet and wiped the sweat off my face with the numb fingers the correspondence school had sent me after the nine easy lessons, one half in advance, Box Two Million Four Hundred and Sixty Eight Thousand Nine Hundred and Twenty Four, Cedar City, Iowa. Nuts. Completely nuts. (1940: 890)

These four cases will be examined in the course of the translation descriptions that follow. Throughout the chapter, due to the specificity of the five into-Spanish translations, the need will arise to deal with six very brief additional cases (5-10), which will be introduced in the course of the analyses.

4.1. THE MACHO-QUEVEDO TRANSLATION OF FML (1945)

Eduardo Macho-Quevedo translated *Farewell, My Lovely* under the title *Detective por correspondencia* [Detective by correspondence course] for Editorial Molino (Barcelona) in 1945, making this the second translation of a Chandler novel into Spanish, and the first to be published in Spain. The translation was published in the *Selecciones de Biblioteca Oro* [Gold Library Selected Texts], a serious collection that published mostly classic texts in detective fiction (Braceras, Leytour & Pittella, 1986: 50). Though the text

states that it was published in Barcelona, the edition was also available in Argentina at the same time (Braceras, Leytour & Pittella, 1986: 50).

This edition, which has an illustrated cover as well as illustrations inside the text, is very appealing visually. The cover illustration contains a number of typical elements suggestive of the detective genre, namely a pipe-smoking male figure pointing a gun straight at the reader while casting a dark shadow upon a wall behind him, and next to the detective there is a drawing of a falcon. The detective image is strikingly similar to a well-known photograph of Chandler himself, and the falcon is reminiscent of the *rara avis* which is unwrapped at the end of *The Maltese Falcon* (1941), John Huston's hugely successful film based on Hammett's 1929 novel. Even though these images seem to trigger specific connections, they would not have been familiar for readers in Spain at the time, because this was the first of Chandler's novels to be published in the country and Huston's film was not shown in Spain until 1976 (data retrieved from the Base de Datos de Películas Calificadas [Certified Films Data Base], Filmoteca Española [Spanish Film Library], http://www.mcu.es/bbddpeliculas/buscarDetallePeliculas.do?brscgi_DOCN=000001139&brscgi_BCSID=85e2d45a&language=es&prev_layout=bbddpeliculasResultado&layout=bbddpeliculasDetalle, on April 19, 2005). Readers in Argentina would not have been more familiar with Chandler's face either, as only one of his works had been translated there, but they would have had a chance to see *El halcón maltés*, the film version of Hammett's novel, which was released there in 1941 (data retrieved from the Internet Movie Data Base, <http://www.imdb.com/title/tt0033870/releaseinfo>, on October 10, 2008).

The back cover blurb seems to appeal to readers interested in the author's writing and style. All of the above seem to indicate that perhaps the publishers very cleverly had a mixed type of reader in mind: on the one hand, the contents of the illustrations and the blurb seem to appeal to a rather highbrow reader, while on the other hand the text's captioned

illustrations seem to appeal to a rather lowbrow reader.

The text of the Macho-Quevedo translation of *Farewell, My Lovely* was presented to the Spanish censorship board on December 27, 1944, which approved it on January 8, 1945. Reader number 7 found it “acceptable” and included the following generic comment: “Novela policíaco de tipo corriente, en que se trata de encontrar la solución de varios hechos complicados. Una mujer y un detective privado lo consiguen. Observaciones: Nada que merezca censura especial [Ordinary detective novel, in which the solution to various complicated affairs are looked into. A woman and a private detective manage to solve them. Observations: Nothing which would merit any special censorship.(my translation)].” Once the cover and in-text illustrations were presented on April 21, 1945, the text received final approval and could then be published [AGA File 7082-44]. The quick and smooth passing of this translation through the censorship board is a clear indication that all censored portions of text occurred before the text was filed and were produced either by the translator himself or by a mediating figure such as an editor.

The inside copyright page includes a clear indication of the novel’s original title. However, the Spanish title is taken from the “correspondence course” references described above and quoted in cases 3 and 4. In Chandler’s previous novel, *The Big Sleep*, Marlowe had on two occasions ironically referred to correspondence courses as something that would never prepare you for the real needs of any profession: “I opened a letter and read it. It offered me a six months’ correspondence course in fingerprinting at a special professional discount. I chopped it into the waste basket.” (712) The second time he mentioned correspondence schools in TBS, he went so far as to suggest that they were a complete fraud, to the point of being illegal: “I shook the rain off my hat and looked at the building directory beside the case of teeth. Numbers with names and numbers without names. Plenty of vacancies or plenty of tenants who wished to remain anonymous. Painless

dentists, shyster detective agencies, small sick businesses that had crawled there to die, mail order schools that would teach you how to become a railroad clerk or a radio technician or a screen writer—if the postal inspectors didn't catch up with them first" (1939: 717-8).

The reference to "detective by correspondence course" in FML insists on the fact that these courses are of poor quality and may even be a scam, but the image is more sustained:

Macho-Quevedo translation of case 3:

Pijama de franela de algodón. De los que se usan en los hospitales. Ni un adorno, ni una puntada más de las necesarias. Material tosco y áspero. El cuello me irritaba el pescuezo. Me dolía todavía la garganta. Empecé a recordar cosas. Levanté las manos y me palpé los músculos del cuello. Estaban todavía doloridos. ¡Qué indio más salvaje! Bien, "Masotodonte." *¿De manera que quieres ser detective? Ganaréis mucho dinero. Nueve fáciles lecciones. Proporcionaremos las insignias. Por cincuenta céntimos de suplemento enviamos un braguero.*

La garganta me dolía, pero los dedos que la palpaban estaban insensibles. Lo mismo podían haber sido un manojo de bananas. Me los miré. Parecían dedos. No importaba. Quizás me los hubiesen mandado por correo. Con las insignias y el braguero. Y el diploma. (emphasis added, 147)

Macho-Quevedo translation of case 4:

Cogi las puntas de la tosca sábana y me enjuagué el sudor del rostro con los torpes dedos que la Escuela por Correspondencia me había enviado después de las nueve sencillas lecciones (la mitad de los honorarios por adelantado). Apartado dos millones cuatrocientos sesenta y ocho mil novecientos veinticuatro. Cedar City, Iowa. ¡Chifladuras! ¡Nada más que chifladuras! (148)

Although biographical information is conflicting, Chandler took either a correspondence or an evening course in order to learn short story writing immediately after being fired from South Basin Oil Company and before

becoming a writer (MacShane, 1978: 42; and Hiney, 1998: 72). Chandler kept, and seemed to cherish, an exercise from the course, entitled Short Story Writing 52AB, for which he received an “A,” which was published in *The Notebooks of Raymond Chandler* (Chandler, 1976: 18). However, whenever asked, Chandler discouraged novice writers from enrolling in these courses as a way of learning how to write:

You say you are arranging “for immediate schooling in the fundamental principles of the narrative technique that any beginner should have.” Let me warn you out of such experience as I have that any writer who cannot teach himself cannot be taught by others, and apart from the extension courses of reputable universities, I take a very dim view of writing instruction in general, above all the sort that is advertised in the so-called writers’ magazines. They teach you nothing that you cannot find out by studying and analyzing the published work of other writers. Analyze and imitate; no other school is necessary. (1987: 279)

It is clear that in his fiction, Chandler added to this dim view a dollop of irony and sarcasm from his own personal experience, as the above examples show. I would suggest that Chandler may have even enjoyed his sarcastic reference getting such prominent billing in the title. Raymond Chandler himself was aware of the title change in the translation, as he wrote “Farewell, my Lovely” on the title page of his courtesy copy of the book, which is now kept in the UCLA Special Collections library, where he donated his personal books, manuscripts and notebooks before his death (personal communication, Lilace Hatayama, of the Manuscripts Division at the UCLA Department of Special Collections, who provided me with a complete list of all the Spanish translations in the Raymond Chandler Papers on December 6, 2000).

Why was the title of this first translation not rendered as something more literal, like *Adiós, bonita*, *Adiós, linda*, or *Adiós, preciosa* (all of which mean *lovely* and, like the original English word, can also be used as nouns)? Luis A.

Molino, a member of the Molino family who is still on the Editorial Molino staff, suggested that the editors at the time must have thought that Chandler's title was more characteristic of a romance novel than a detective novel (personal communication, January 15, 1999). I believe that the title change could have been the result of some prudishness on their part, as they may have deemed these literal titles too risqué. However, there may be a broader, more general explanation, which is characteristic of novels translated into Spanish during the first half of the XX century, namely that it was a deep-seated custom in Spain to "rechristen the original titles with worse ones" (my translation, Arias, 2005: 53). José María Moreno, from the Servicio de Información Bibliográfico at the BNE, also suggested something similar, saying that some time ago these title changes were the result of the publishers' imagination, something which they gallantly boasted of, and the only way to determine what original each target text corresponds to is to see the actual texts and compare them with the titles of Chandler's original works (personal communication, December 15, 1998).

The translator, Eduardo Macho-Quevedo, is mentioned on the copyright page but nowhere else in the book. Regarding this translator's background, the most reliable sources of information, I believe, are the BNE catalogue and Luis A. Molino. Macho-Quevedo worked as a translator, producing a wide variety of translated fictional and non-fictional works, and he was an author in his own right, producing a few original works of non-fiction. According to data provided by Luis A. Molino, there is "very little data in our files about Eduardo Macho-Quevedo. What little we have found says that he worked for us from 1940 to 1942. He wrote several biographies, one of Marco Polo, another of Julius Caesar, and one of Alexander the Great, as well as a short story collection entitled *Cuentos de hadas turcos* [Turkish fairy tales]. As for the translations, he is listed as the translator of *Detective por correspondencia*, but the invoices from that period are missing." (personal communication, January 8, 1999).

Alfredo Arias suspects that Eduardo Macho-Quevedo must have been “a speedy Mexican translator” (2005: 53), but he provides no examples for why he believes this is true, nor does the text itself provide evidence of this. In fact, the text provides evidence that Macho-Quevedo used the peninsular variety of Spanish, in which the informal second person plural form, *vosotros*, is common. The Macho-Quevedo translation of case 4 above contains the word *ganaréis*, the verb conjugation for this form. In the translation of case 5, there is also some evidence that the translator wrote in a peninsular variety of Spanish, as he used the verb *coger*, which tends to be avoided in Latin America because in some countries it can mean “have sexual intercourse with.” Based on the two examples above, which demonstrate that the translator used a Castilian variety of Spanish in his texts, I find no evidence whatsoever of his supposed Mexican origin.

Two other scholars, Colmerio and Sasturain, have published evaluative comments comparing this translation with the original on which it is based. Colmeiro describes the translation as a text “with extensive cuts and misinterpretations of the original novel’s meaning” (my translation, 1994: 131), though he provides no examples of this, Sasturain states that Editorial Molino has “mutilated to no end” the translation of FML (my translation, 2003). An analysis of the text proves that there are indeed large cuts and misinterpretations.

The largest cut is the last chapter in the book, which is missing in its entirety. Chapter 41 tells of how Mrs. Grayle/Velma Valento killed a Baltimore police detective, then committed suicide when she was eventually caught, and closes with a final conversation between Marlowe and Detective-Lieutenant Randall of the Los Angeles Police. However, by ending the book with chapter 40, the reader is left with a rather different impression; in chapter 40, Marlowe tells Anne Riordan how he discovered that Mrs. Grayle was actually Velma Valento, leaving Anne so impressed that she asks to be kissed, saying “I’d like to be kissed, damn you!” (982). The reader in

left in suspense as to whether Marlowe obliges Anne Riordan or not, but the book certainly ends on a lighter, more reader-friendly tone, rather than on the tougher, more hard-boiled note that Chandler actually wrote.

There is a series of eight different cuts in chapter 18, the largest of which is 41 lines long while the typical length of other cuts is approximately 6 lines. All of the cuts in this chapter are motivated by a general attempt to omit the adulterous physical contact between Philip Marlowe and Mrs. Helen Grayle on the sofa in the Grayle's home. In the Macho-Quevedo translation, Marlowe never leaves his seat to sit next to Mrs. Grayle on the sofa, they never kiss, Mr. Grayle never walks into the room, and there is no need to clean up the lipstick. Instead, Marlowe tries to conduct a simple interrogation of Mrs. Grayle and she tries to distract him with her Scotch whisky. When Marlowe is not getting the answers he wants, he stands up abruptly and suggests they continue the conversation at some other time. Mrs. Grayle tells him to meet her at the Belvedere Club for a drink at 10 o'clock that evening.

Not only can it clearly be seen that segments of the text have been cut, but segments of text have also been added. More than 50 lines of text, amounting to nearly 500 words, have been omitted from the segment and new segments have been added to the target text in order to concoct a coherent situation from the few remaining segments. The added portions are italicized in the case below, and a back-translation into English is provided:

Macho-Quevedo translation of case 1:

[Helen Grayle]—Lind Marriot era, por supuesto, un chantajista de alto copete. Vivía de las mujeres.

[Philip Marlowe]—¿Se sentía usted amenazada por él?

—*Confieso que sí. Tenía algunas fotografías mías. Pero no hablemos más de ese asunto. Saboreemos tranquilamente nuestros whiskies.*

Los saboreamos. Cuando paladeé la última gota, me puse en pie.

—*Bien —dije: —puesto que el asunto la aburre y ya es demasiado Scotch, continuaremos la conversación en otro momento. ¿Dónde y cuándo le parece?*

—*Esta noche, a las diez, en el Belvedere Club.*

—*De acuerdo. No vaya usted demasiado elegante. Yo sólo dispongo de un humilde smoking con algunas rozaduras. ¡Ah! Lleve algún dinero por si no alcanza el mío para pagar la cuenta.* (emphasis added, 121)

Back-translation of case 1:

[Helen Grayle] “Lind Marriot was a highclass blackmailer, of course. He lived on women.”

[Philip Marlowe] “Did you feel threatened by him?”

“I must confess that I did. He had some photos of me. But let’s not talk any more about that. Let’s savor our whiskies.”

We savored them. When I had tasted the last drop, I stood up.

“O.K.”, I said, “Since it bores you and we’ve already had too much Scotch, let’s continue the conversation some other time. Where and when do you feel like doing that?”

“Tonight, at ten, at the Belvedere Club.”

“Alright. Don’t be too magnificent. All I have is an old dinner suit that is scuffed up. !Oh! Take some money with you in case mine isn’t enough to pay the bill.”

Note how in the source text, it was Helen Grayle, not Marlowe, who had first suggested going out for a drink later on that evening. This change was certainly instituted in order to portray Mrs. Grayle in a more submissive role and Marlowe in a more dominant one, which is reinforced by Marlowe’s parting comment, also added to the text.

In addition to the cuts, Colmerio mentioned that the text was riddled with misinterpretations. A close examination of the translated text reveals that there are indeed a large number of misinterpretations, which, in my opinion, indicate that the translator failed to understand the source text meaning and then substituted something that seemed to make sense. In the

“just one Indian, pop” segments, Macho-Quevedo has simply omitted the word “pop” both times. The first time, he has translated the phrase as “precisamente a un indio” [precisely one Indian], where the accusative preposition “a” in Spanish indicates that the word Indian is meant to represent the object and implies “precisely [in order to shoot] an Indian.” The second time, he has translated the phrase as “!Qué indio más salvaje!” [What a savage Indian!], which makes absolutely no sense at all (see translation of case 3 above).

Macho-Quevedo translation of case 2:

—Di algo, camarada — me animó el individuo gordo —. Algo que te haga parecer simpático y despierte nuestro cariño.

—Devolvedme mi revólver.

(...)

—Oh, ¿quieres tu revólver, camarada? — miró de reojo al de los bigotes grises —. Quiere su revólver — le dijo. Volvió a mirarme a mí—. ¿Y para qué lo quieres, camarada?

—Para pegarle un tiro a un indio.

—Oh, ¿lo quieres para pegar un tiro a un indio?

—Si, *precisamente a un indio*.

Volvió a mirar al de los bigotes grises.

—Este prójimo es muy valiente — le dijo —. Quiere pegarle un tiro a un indio.

—Oye, “Mastodonte,” no repitas todo lo que digo — le apostrofó.

—Creo que este prójimo está loco — dijo él —. Acaba de llamarme “Mastodonte.” ¿No crees que está loco?

(...)

—No encuentro razón alguna para que me llame “Mastodonte” —dijo el gordo—. Mi nombre no es “Mastodonte.”

(...)

—¿Por qué me llamas “Mastodonte”? — preguntó.

—Hay señoras delante — respondí.

—Volvió a erguirse.

—Ya lo estás oyendo — dijo el del bigote. Este hizo un gesto afirmativo y cruzó la habitación. (...) Cogió un sombrero de no sé dónde y me lo entregó. Sacó el revólver de su bolsillo y me lo entregó también. Por su peso comprendí que estaba descargado. Me lo guardé bajo el brazo y me puse en pie.

—Vamos camarada — dijo el individuo grueso. Quizá un poco de aire te acabe de serenar la sesera.

—Vamos, “Mastodonte.”

—Otra vez vuelve a las andadas — dijo él tristemente—. Me llama “Mastodonte” porque hay señoras delante. (“dirty crack” segment suppressed, 141-2)

Apart from the instance of censorship discussed above involving Marlowe and Mrs. Grayle’s adulterous kiss, the text contains two other instances of censorship, one involving the name Hemingway and another involving a reference to God and Jesus Christ. Even though Ernest Hemingway was an extremely well-known author in 1945, only one of his books, *Torrents de primavera* (Barcelona: José Janés, 1937), a Catalan language publication of *The Torrents of Spring*, had appeared on Spanish soil. None of his other short story collections, novels or non-fiction books had been published in Spanish (see LaPrade, 1991). Because of his presence in Spain during the Civil War and support for the Republican government and the International Brigades, both he and his works were vetted from Spain for years after the triumph of Franco’s Nationalist forces in 1939. Even though we have seen above that the way Chandler used the name Hemingway implied a very negative criticism of the author, which should have been appealing to the Franco government and the censors, all instances of “Hemingway” were changed to “Mastodonte” [Mastodon], in the translation (see case 3 above). Perhaps it was not the translator himself but an editor at Molino who expunged the name of Hemingway from the entire text before it was presented to the censors. As we have seen above, it is not difficult to understand how the editor or possibly the translator himself was able to

sense the low esteem the Franco regime held for Ernest Hemingway and stripped the text of any reference to him in anticipation of the censors obliging them to do so.

There is another similar instance of censorship, this time of a religious nature, in chapter 29, where Marlowe tells Detective-Lieutenant Randall that he is not as important as he thinks by using a blasphemous expression that the translator, or perhaps the editor, was sensitive to, and changed:

Case 5:

“You’re not God. You’re not even Jesus Christ.” (908)

Macho-Quevedo translation of case 5:

—Usted no es Alá. Ni siquiera Mahoma. (169).

In the case of the religious reference to God and Jesus Christ, it is easy to see how this reference could have been just as offensive to the Franco regime in 1945 as the references to Hemingway were, seeing as the Catholic Church was one of its staunchest allies. Yet it is not easy to explain how a replacement of God and Jesus Christ by the Muslim god Allah and the prophet Muhammed would have been less offensive to the censors at the time. Indeed this choice erased the blasphemous reference to the Catholic faith’s two holiest figures but at the same time it named a competing faith’s two highest beings as the basis for a comparison based on power, seemingly engrandizing the two holy muslims. I believe that there really is no exact explanation other than what practically every scholar who has studied censored texts during the Franco period has noted: on the one hand, the official government censorship was conducive to self censorship (see, for instance, Abellán, 1980); and on the other, the censors were enormously inconsistent, allowing incongruencies due to the vagueness of the law, the

power of some of the editors, and the international prestige of some of the authors (see, for instance, LaPrade, 1991). Another scholar whose work sheds some light on this kind of quirky translation choice is Julio César Santoyo, whose *El delito de traducir* (3rd ed., 1996) contains a number of examples that help to draw a picture of what translation may have been like during this period.

Like most of the Chandler translations published before 1958, this translation was never published again and the altered title was not used by any of the successive editions. Though many of the pre-1958 translations were almost entirely unknown, this translation is widely mentioned in nearly all bibliographical compilations of Chandler translations into Spanish (Arias, 2005: 53; Durham, 1963: 158; Gardiner & Sorley Walker (Eds.), 1976: 17; Lafforgue & Rivera, 1995: 33), though it is not mentioned by Morán (1975: 38). Vázquez de Parga mentions this book as well, but he makes no further comment (1993: 91) However, critical books and articles written in Spanish and into-Spanish translations of Chandler biographies and other non-fiction tend to refer to the Spanish translation of *Farewell, My Lovely* as *Adiós, muñeca*, the title of the third translation of this novel into Spanish (see below).

4.2. THE MÁRQUEZ TRANSLATION OF FML (1958)

FML was translated for a second time in 1958 within the Aguilar anthology entitled *Novelas Escogidas* [Selected Novels], which was part of a collection entitled *Lince Astuto* [The cunning lynx]. For a detailed description of the publisher, the collection in which it appeared, and the landmark importance of this volume for the study of the translations of Chandler's novels into Spanish, see the Navarro translation of TBS in chapter 3.

This translation, produced by María del Carmen Márquez de Odriozola, was entitled *¡Adiós para siempre, preciosidad!* [Goodbye forever, precious]. This is certainly an attempt to translate the title literally, as it tries to portray the difference between goodbye and farewell, which is more literary, sentimental, and definitive. Since both words could be translated as *adiós*, the translator, by adding *para siempre*, sought to convey that difference. However, in Spanish it is wordy rather than concise, something Chandler always tried to avoid in his titles. The word *preciosidad*, though a proper translation, is also lengthy, two syllables longer than the original. Had the title been slightly shorter, for example *Adiós, preciosidad*, perhaps it would have fared better, but I believe that part of the reason this translation did not enjoy the same success as some of the other 1958 Aguilar translations was because the title was excessively lengthy and awkward.

María del Camen Márquez de Odriozola is credited on the title page under the original novel title, but no other reference to her is included in the book. She produced two translations for this volume, the other one a Spanish version of *The Long Goodbye* (see chapter 6). All of María del Carmen Márquez de Odriozola's other translations listed in the catalogue of the BNE are for Editorial Aguilar. She translated for other volumes entitled *Novelas Escogidas* within the Lince Astuto collection devoted to Margery Allingham (1959), Mignon G. Eberhart (1960), Dennis Wheatley (1962), and David Dodge (1962); she translated a book entitled *Aves migratorias* [*Migratory Birds*] by Dennis Knight (1962); and she also translated for the volume *Ciencia-ficción inglesa: Obras escogidas* [English Science-fiction: Selected Works] featuring Brian W. Aldiss (1968) (retrieved from www.bne.es on August 10, 2005). Luis Escolar stated that he did not know who María del Camen Márquez de Odriozola was, so he supposed that she was an external translator rather than an employee of Aguilar (personal interview, January 18, 1999).

The Márquez translation of FML is completely autonomous with respect to the previous translation, and in very general terms attempts to be faithful and literal, almost on a word for word level. It contains three translator's notes: the note on page 263 explains that the terms "ahumado" and "betún" are used in some apparently Spanish-speaking New York city neighborhoods and are equivalents for the derogatory terms for Black Americans "dinge" and "shine;" the notes on pages 487 and 489 both explain that the abbreviations D.A. and M.R.A. stand for District Attorney and Moral Re-Armament, without offering a translation for these into Spanish

As stated in chapter 3, the file for *Novelas Escogidas* contains a list of all prior authorizations and rejections for the five novels that the anthology contains. In this list, the censors wrongly marked *¡Adiós para siempre, preciosidad!* with an X to indicate that it had no antecedents, as they were apparently unaware that they had approved of the same work under a different title, namely Editorial Molino's *Detective por correspondencia*. One of the two readers, Jesús Garcés, apparently read this translation of FML but did he did not specifically comment on it. The Márquez translation of the "correspondence course" case 3 shows how the name of Hemingway is no longer taboo for the censors:

Márquez translation of case 3:

Pijamas de franela de algodón. De la misma clase que los del County Hospital. Sin delantero y sin un punto más de los estrictamente necesarios. Tela áspera. El cuello me irritaba la garganta. Esta continuaba estando dolorida. Empecé a recordar cosas. Me toqué los músculos de la garganta. Continuaban doloridos. "Solo a un indio, papi." "Okey!, Hemingway." "¿Así que quiere usted ser detective?" "¿Ganar dinero?" "Nueve fáciles lecciones. Damos placa. Por cincuenta céntimos extra le mandamos un braguero."

La garganta estaba dolorida, pero los dedos que la tocaban no sentían nada. Podían, muy bien, haber sido un puñado de plátanos. Los miré.

Parecían dedos. Malo. Dedos pedidos por correo. Debieron de venir con la placa y el braguero. Y el diploma. (423-4)

Just one year after the 1945 Macho-Quevedo translation was published, *Torrentes de primavera*, a Spanish translation of *The Torrents of Spring* was published in Barcelona by Albon, and then in 1948, *Fiesta*, a Spanish language translation of *The Sun Also Rises* was published by José Janés Editor in Barcelona. Although many of his works were being published in Spanish in Buenos Aires and in Mexico City, his works started to appear slowly in Spain and as the result of the individual verve of determined editors such as José Janés and Luis de Caralt (LaPrade, 1991: 23). After Hemingway won the Pulitzer Prize for *The Old Man and the Sea* in 1953 and the Nobel Prize for Literature in 1954, translations of his works began to appear regularly in Spain. By 1958, practically all of the novels he had written and most of his short story collections to date had been translated by Janés and Caralt with the notable exception of *For whom the Bell Tolls* and *The Fifth Column*. In case 3, we have seen that Hemingway's name is restored to the text, as it should be.

In case 4 below, I would like to point out an obvious error or slip committed by Márquez. In an otherwise hapless passage, she translates *box* as *caja*, without realizing that box is short for *post office box*, or *apartado de correos*, which could have been shortened to *apartado*. The mistaken literal translation makes it sound as if Marlowe were expressing a price or a sales figure at a cash register or at the cashier, another Spanish meaning of *caja*.

Márquez translation of case 4:

Pero el humo seguía colgando inmóvil en el movido aire.

Tomé una esquina de la áspera sábana y me sequé el sudor de la cara con los dormidos dedos que la escuela de correspondencia me había mandado después de nueve lecciones fáciles, una mitad por adelantado. "Caja, dos millones cuatrocientos sesenta y ocho mil novecientos

veinticuatro. Cedar City, Iowa." Chiflado. Completamente chiflado. (emphasis added, 424)

The censor we discussed above, though he did not make specific comments on the translated text of *FML*, did cross out a portion of text, which we shall examine now. He introduced several major suppressions in chapter 18, where Mr. Grayle sees Marlowe kissing his wife and walks out of the room. Márquez's translation is complete from the point where Marlowe sits beside Mrs. Grayle on the couch and they squeeze each others' hands. However, the censor suppresses their kiss. Therefore, when Mr. Grayle enters the room, he only catches them holding each others' hands. Since the kiss was suppressed, Marlowe's need to wipe off the lipstick and check his face in a mirror was no longer there. Therefore, when Marlowe wipes off his face, the suggestion is that he was using the handkerchief to wipe off the sweat produced by the nerves of having Mr. Grayle see him holding his wife's hand. Later, when Mrs. Grayle wipes off her lips, looks in her pocket mirror and reapplies her lipstick, she is apparently just touching up her lipstick as she might ordinarily do in the course of her daily life. She does not share the mirror with Marlowe. In order to more clearly illustrate how the censor's blue pen suppressed the kiss, but left in some of the nerve-racking adulterous emotion, I have introduced some bracketed narrative into the dialogue:

Márquez translation of case 1:

[Philip Marlowe and Helen Grayle are sitting next to each other on a couch, holding hands]

[Philip Marlowe]—¿Lin Marriot era un chantajista de primera calidad; claro. Eso es obvio. Vivía de las mujeres.

[Helen Grayle]— ¿Tenía algo con usted?

—¿Debo decírselo?

—Seguramente no sería prudente.

Se rió.

—Se lo diré de todas formas. Una vez me achispé un poquito en su casa y me desmayé. Me pasa muy raramente. Me sacó unas fotografías... con la ropa subida hasta el cuello.

—¡Cochino, perro! —exclamé—. ¿Tiene alguna de ellas a mano?

Me dio una palmada en la muñeca suavemente y preguntó:

—¿Cómo se llama?

—Phil. ¿Y usted?

—Helen. ~~Bésame~~

~~Se dejó caer atravesada sobre mis rodillas, me incliné y empecé a besarla. Al mover las pestañas me daba besos de mariposa en la mejillas. Cuando llegué a su boca estaba ardiendo y su lengua era una vibrante serpiente entre sus dientes.~~

[Mr. Grayle opens the door, sees them holding hands, and leaves]

Se abrió la puerta y entró mister Grayle. ~~La tenía en mis brazos y no había ocasión de dejarla ir.~~

Levanté la cabeza y le miré. Me sentía tan frío como los pies de Finnegan el día que lo enterraron.

La rubia ~~en mis brazos~~ no se movió, ni siquiera cerró los labios. Tenía una expresión medio soñadora, medio sarcástica.

Mister Grayle se aclaró la garganta y se disculpó:

—Perdonen— y salió silencioso.

[Marlowe stands up, wipes his face, sits down in an armchair]

~~La empuje a un lado y me puse en pie, saqué el pañuelo y me limpié la cara. Se quedó como yo la había dejado, medio acostada sobre el sofá, con la piel al aire por encima de una media.~~

—¿Quién era? —preguntó.

—Mister Grayle.

—Olvídele.

Me separé de ella y me senté en la silla en que me había acomodado cuando entré en la habitación.

Después de un momento, ~~se sentó bien y me~~ miró fijamente.

—Es igual. Él lo comprende. ¿Qué diablos puede esperar?

—Supongo que lo sabe.

—Bien, ya le he dicho que es igual. ¿No es bastante con eso? Es un hombre enfermo. ¡Qué diablos ...!

—No me chille. No me gustan las mujeres que chillan.

[Helen Grayle cleans up her lipstick using her handkerchief and a pocket mirror]

Abrió su bolso, que estaba a su lado, sacó un pequeño pañuelo y se limpió los labios; luego se miró en el espejo.

[Marlowe and Mrs. Grayle agree to meet that evening]

—Supongo que tiene razón —asintió—. Demasiado Scotch. Esta noche, en el Belvedere Club. Diez en punto.

No me miraba. Su respiración era agitada.

—¿Es buen sitio?

—El propietario es Laird Brunette. Lo conozco bastante bien.

—Bueno — asentí.

Continuaba estando frío. Me sentía deshonesto, como si le hubiera quitado la cartera a un hombre pobre.

Sacó la barra de labios, se los retocó y me miró.

Estaba reclinada hacia atrás, enseñando toda la garganta, mirando vagamente.

—¿Qué pasa?

—Nada. A las diez, en el Belvedere Club. No vaya demasiado suntuosa. Todo lo que tengo es un smoking. ¿En el bar?

Afirmó con la cabeza; sus ojos seguían vagos.

Crucé la habitación y salí sin mirar atrás. El criado me encontró en el vestíbulo y me dio mi sombrero, mientras ponía cara de palo. (391-3)

Márquez misses the meaning of “pop,” in both cases 2 (see below) and 3 (see above). Occasional errors such as this one may stem from not understanding the source text properly, although this particular error is one that most Spanish translators stumbled on. Like most, her “just one Indian, pop” translations are off the mark because she misinterprets the meaning of “pop” as a colloquial word meaning “father.”

Márquez translation of case 2:

—Diga algo, amiguito—pidió el grande—. Algo que nos haga aficionamos a usted.

—Déme mi pistola.

(...)

—Oh! ¿Usted quiere su pistola, amiguito?—miró de reajo al del bigote gris—. Quiere su pistola—repitió. Me miró otra vez—. ¿Y para qué quiere su pistola, amiguito?

—Quiero matar a un indio.

—¡Oh!, usted quiere matar a un indio, amiguito.

—Sí..., sólo a un indio, papi.

Volvió a mirar al del bigote.

—Este tipo es muy rudo—le dijo—. Quiere matar a un indio.

—Escuche, Hemingway, no repita todo lo que yo digo.

—Creo que este tipo está chiflado—dijo el grande— Me ha llamado Hemingway. ¿Cree que está chiflado?

(...)

—No encuentro ninguna razón para que me llame Hemingway—dijo el grande—. Mi nombre no es Hemingway.

(...)

—¿Por qué me ha llamado Hemingway, amiguito?

—Hay señoras presentes.

Se volvió a enderezar.

—Ve—miró al del bigote.

Este afirmó con la cabeza, dió la vuelta y salió de la habitación.

(...) De algún sitio cogió un sombrero y se lo dió. Sacó mi pistola de un bolsillo y me la entregó. Por el peso supe que estaba vacía. Me la metí en la sobaquera y me levanté.

El hombre grande ordenó:

—Vamos, amiguito. Salgamos de aquí. Creo que un poquito de aire fresco le ayudará a despejarse.

—Okey!, Hemingway.

—Ya está diciendo eso otra vez—dijo el hombre grande tristemente—. Llamándome Hemingway, debido a que hay señoras delante. ¿Cree que eso podría ser alguna clase de chifladura? (416-7)

To sum up, this obscure translation, perhaps due to its infelicitous title, did not fare as well as the others which were originally published in *Novelas Escogidas*, as it was reprinted only twice. Though it was included in the volumes entitled *Novelas Escogidas*, published by Aguilar (Mexico) in 1980 and 1987, it was not included in *Obras Selectas*, published by Carrogio (Barcelona) in 1974 and 1987. Since the title most widely mentioned in literary criticism written in Spanish on the topic of the hard-boiled novel and the into-Spanish translations biographies on Chandler generally refer to translations of FML as *Adiós, muñeca*, the title of the next translation of this novel into Spanish (see below), the Márquez translation is virtually unknown.

4.3. THE ELÍAS TRANSLATION OF FML (1972)

The third translation of *Farewell, My Lovely* was undertaken by Josep Elías for Barral Editores in 1972. Like the other Barral translations of Chandler novels, it was published within the Colección Ediciones de Bolsillo [Pocket Books Collection] and within the same Serie Negra Policial [Police Noir Series]. For a detailed description of the publisher, the collection in which it appeared, and the fraudulent nature of all four into-Spanish translations published by Barral Editores, see Lara translation of TBS in chapter 3.

This translation was a success in Spain, and also in Argentina, where the book was co-published by Corregidor (Buenos Aires). This translation is by far the best-known of the Spanish translations of FML, as it has been

published in some 17 editions, and it is also one of the few to have achieved some critical acclaim (Morán, 1975: 39).

Given slightly more leeway for action by the 1966 Press Law, Barral Editores acted slightly differently towards the Spanish censorship board with *Farewell, My Lovely* than they did with *El sueño eterno*. On September 1, 1972, they presented a copy of the novel in English and requested voluntary consultation [AGA File 9577-72]; on September 12, 1973, reader 19 gave them the response they were hoping for: “puede autorizarse” [(this novel) may be authorized]. It is difficult to know exactly why Barral Editores proceeded differently with one novel and the other, however I believe that plausible explanations can be found in the dynamics of Barral Editores itself that year. As we have seen in chapter 3, Carlos Barral wanted to bring out as many volumes of as many prestigious authors as he could in the shortest possible time in order to make his business a success. Perhaps he simply wanted to proceed with the authorization process before he actually had the translated text prepared. Perhaps he felt the novel really needed to go through the process of prior consultation because of the adulterous scene involving Marlowe and Helen Grayle. Or perhaps Barral was counting on a quick authorization because *¡Adiós para siempre mi preciosidad!* (see the Márquez translation of FML immediately above) had already been authorized by the Spanish censors. In any case, the prior consultations of FML, TLS and TLG were all presented on the same day September 1, 1972) and in the same manner (an English paperback of the novels was filed).

The translator Josep Elías, also referred to as José Elías in other places, is credited on the copyright page, but he is mentioned nowhere else. He was a poet whose creative work was written in Catalan. Born in 1941, his original poetic works include *Cruzar una calle para escaparse de casa* (Madrid: Ciencia Nueva (El Bardo, 38), 1968), *Per a un duc Bach escribi música d'orgue, a Weimar* (Barcelona: Proa (Els Llibres de l'Ossa Menor, 68), 1971), *20 Boyards papel maiz* (Barcelona: Lumen (Palabra Menor. Poesía, v. 33), 1974), *Descomposicions*

(Barcelona: Edicions 62 (Col·lecció El balancí, 132), 1981), *Davant el fat com si no hi fos* (Barcelona: Taifa, 1982) and he also wrote a collection of short stories entitled *La dona del capitá* (Barcelona: Laia (Les eines, 35), 1978).

As a translator, Elías worked mostly from French, but he is also credited with a number of works from Catalan and English. From French, he translated a very wide variety of non-fiction works, including books ranging from cinema to the environment, and also fiction, including literary works by Émile Zola and Boris Vian as well as detective novels by the prestigious writing pair of Pierre Boileau and Thomas Narcejac as well as Claude Néron's *Max y los chatarreros* [*Max y les ferrailleurs*](Barcelona: Barral Editores, 1973), which was translated in collaboration with Joan Vinyoli; from Catalan, he translated a number of works by Jaume Fuster, a prestigious detective fiction writer from Catalonia; and from English he translated Chandler's FML for Barral Editores in 1972, *Por amor a Imabelle* [*For Love of Imabelle*, also known as *A Rage in Harlem*], by Chester Himes, in 1978 and *Por una sociedad ecológica* [*Toward an Ecological Society*] by Murray Bookchin, pseudonym of Lewis Herber (Barcelona: Gustavo Gili (Colección Tecnología y Sociedad), 1978).

Elías' connection with Carlos Barral dated back to the days when Carlos Barral organized the annual Seix-Barral Biblioteca Breve Prize. Elías, described by Barral as an "external and neutral collaborator" (my translation, Barral, 1988: 81) would begin classifying and selecting the manuscripts that had been sent in. Once classified and pre-selected, Carlos Barral could then look with some sort of orientative idea at what sort of works had been submitted (Barral, 1988: 81). After leaving Seix Barral and starting Barral Editores, Carlos Barral was still able to count on Elías' collaboration as a translator. Supposedly, Elías was chosen for Chandler's *Farewell, My Lovely* because he had experience as a translator and because he had close ties to Barral, though Elías was not directly employed by Barral Editores.

The title of this translation appears on the copyright page. *Adiós, muñeca* will from this point on become the definitive title, as the following two translations will have the same title and most critical books and articles written in Spanish as well as into-Spanish translations of the biographies about Chandler will refer to *Adiós, muñeca* as if it were the only translation into Spanish of this novel ever to have existed. As we have seen above, the adjective *lovely* could have several different renderings in Spanish, including *bonita, guapa, linda, preciosa* and others. However the translator or editor chose to use a noun with a similar meaning instead: *muñeca* [doll]. It appears that the exact title was not decided upon until late in the editing process, as the text contains printer's indications at the foot of pages 33, 65, 97, 129, 161, 193, 225, 257 and 289 which list the title as *Hasta la vista, muñeca*. Because *Adiós, muñeca* is faithful and concise, I believe it proved to be the right choice. *Hasta la vista*, which means something more like "see you soon," would have implied that a rather short period of time will transpire until the next encounter, when Chandler had in mind a definitive meaning, as both Moose Malloy and Helen Garyle/Velma Valento die at the novel's end. There is one rather negative aspect about the title, namely that it omits the word "my," which makes the title sound something like a catcall rather than an endearing parting statement between a man and his female lover. When greeting someone on the street in passing, native speakers of Spanish tend to use *adiós* rather than *hola*, so if one imagines a man passing a woman and saying "*adiós, muñeca*" this statement could be envisioned as a catcall, something like "hey, good-looking" or more literally "hi, doll."

Carlos Alberto Morán, writing from Argentina, states the "in our country Rodolfo Walsh has perhaps written the best versions of [Chandler's] tales. In Barcelona, Josep Elías has" (1975: 38). Morán's criteria for making this determination was how well these two translators had taken into account the translation of colloquial speech and slang, which other translators tended to ignore. Morán's comments went no further than to commend Elías for his

command of local Barcelona slang in the translation, and no other critic or scholar has analyzed this translation. While there is little doubt that Elías took this aspect of his translation very seriously, my analysis will use a broader set of criteria to examine this translation.

Not only will I analyze the four cases listed in the introduction above as well as case 5 mentioned above in relation to the Macho-Quevedo translation, but I will propose four more brief cases (6-9) that will reveal that:

1. several portions of the text were translated by Elías using the French version produced by Geneviève Genevraye and revised by Marcel Duhamel and Renée Vavasseur in 1948 for Gallimard's Série Noir as a source text;
2. most of the text was directly translated from the English source text written by Raymond Chandler; and
3. the translator added his own individual colloquial flair to the text, often deviating completely from what was expressed by the English source text.

The French translation which some of the text was translated directly from was one of the earliest translations produced within the spectacularly influential Série Noire, published by Gallimard (Paris) and edited by Marcel Duhamel. Published in August of 1948, just three years after the series was established and shortly after *La dame du lac* (No. 8, 1948); *Adieu, ma jolie* (No. 12, 1948) was published immediately after Série Noire editor Marcel Duhamel had announced that Gallimard would be increasing the number of volumes published to two per month (Lhomeau, 2000: 62). Duhamel's gritty announcement boldly offered violence, beastly romance, and thrills and was shortly followed by *Le grande sommeil* (no. 13, 1948), a translation of *The Big Sleep* produced by the famous French author Boris Vian (Lhomeau, 2000: 62).

This Chandler title was one of the first that helped to establish this series as a commercial success and contribute to its classic role in spreading hard-boiled detective literature throughout France and Europe. Though the series was established in 1945, in 1948 the first printing of these volumes was increased to 30,000 copies, which was very impressive for post-war France (Borgers, 1998: 238). Between 1966 and 1975, the Série Noire was bringing out about 100 volumes per year and enjoyed an extremely good reputation, which could even be called a cult following (Borgers, 1998: 238-9). Early translations such as *La dame du lac*, *Adieu, ma jolie* and *Le grande sommeil* marked a sort of model against which all Série Noire translations should be measured, and Duhamel revised many of the translations himself, including *Adieu, ma jolie*. As the Série Noire grew in popularity, Duhamel began to impose a fixed number of pages each translation was expected to have, either 180 or 240, in order to reduce production costs and bolster the publisher's profit (Robyns, 1990: 27). In order to achieve this, the translators began to omit material and abridge the texts, but the titles published in the late forties and early fifties were largely unabridged (Robyns, 1990: 38). There is some evidence that even these early translations were strongly oriented towards the target text reader, as they typically domesticated textual items in order to better suit the readers' cultural background, they typically altered the target text syntax in order to sound more French, and they omitted and added small segments in order to create more coherent texts.

Many of these features are easily observable in *Adieu, ma jolie* published in Gallimard's Série Noire in 1948. One typically changed cultural item comes when the drug-weakened Marlowe compares lifting a bottle to his mouth to lifting one end of the Golden Gate Bridge; French translators make their readers believe that Chandler made his character compare this super-human effort to lifting a pillar of the Arc de Triomphe (Chandler, 1948: 176). Typically altered target text syntax tends to heighten the register, making the target text sound more French; innumerable examples of parenthetical

descriptive sentences placed between commas are illustrative of this (“A group of pelicans was flying bomber formation just under the creaming lip of the waves.”(799)/Un groupe de pélicans, *en formation de bombardiers*, rasait la crête écumeuse des vagues.” (emphasis added, Chandler, 1948: 52). Small segments which had been stripped from the French translation in nearly every chapter; for instance, the translators expurgated the reference to Jesus Christ which we have seen above in case 5; they had clipped a reference to American psychologist Edward Lee Thorndyke; and countless tiny literary embellishments are missing.

Let us first examine how Elías used the French translation as the source text for the opening lines of the novel. In case 6 below, he translated almost entirely from the French original, as the similar cultural transpositions used in the two versions are identical (*three-chair=modeste/modesta; relief barber=garçon coiffeur en chômage/peluquero en paro*). The altered syntax used by both the French translators and by Elías indicate that the latter followed them and not Chandler (*mixed blocks over on Central Avenue= un de ces blocs de Central Avenue, panachés blanc et noir/ uno de esos bloques de Central Avenue, salpicados de blanco y negro; small matter =affaire sans importance/una insignificancia de caso*). Also, when the French target text has a heightened register in exactly the same place as the Spanish target text does, I believe this indicates that the Spanish translator used this text as the basis for his translation rather than the English (*thought ... might be working=m'avait signalé la présence probable/me había indicado la presencia probable*).

Case 6:

It was one of the mixed blocks over on Central Avenue, the blocks that are not yet all Negro. I had just come out of a three-chair barber shop where an agency thought a relief barber named Dimitrios Aleidis might be working. It was a small matter. His wife said she was willing to spend a little money to have him come home.

I never found him, but Mrs. Aleidis never paid me any money either.
(Chandler, 1940: 767)

Geneviève Genevraye translation of case 6*:

C'était un de ces blocs de Central Avenue, panachés blanc et noir, pas encore entièrement occupé par les nègres. Je venais sortir d'une modeste boutique de coiffeur où agence m'avait signalé la présence probable d'un nommé Dimitri Aleidis, garçon coiffeur en chômage. Affaire sans importance: sa femme s'était déclarée prête à dépenser un peu d'argent pour le faire revenir à la maison.

Je n'ai pas trouvé Dimitri Aleidis et sa femme ne m'a pas payé non plus. (9)

Elías translation of case 6:

Era uno de esos bloques de Central Avenue, salpicados de blanco y negro, en realidad los negros aún no lo habían invadido del todo. Yo salía de una modesta peluquería en donde una agencia me había indicado la presencia probable de un tal Dimitri Aleidis, peluquero en paro. Una insignificancia de caso: su mujer parecía dispuesta a gastarse un poco de dinero para que el tipo regresara a casa.

Bueno, pues ni encontré a Dimitri Aleidis ni su mujer me pagó un centavo. (Chandler, 1973: 7)

Back-translation of case 6:

It was one of those blocks on Central Avenue, mixed with negros and whites, not yet fully overtaken by the negros. I was just coming out of a modest barber shop where an employment agency had informed me of the

* In order to facilitate references to the examples from French texts which were used as source texts by Elías and Vinyoli, the translator's name is used in a fashion similar to the references to Spanish translators, i.e. "the Geneviève Genevraye translation," and citations provide the page number only. Complete bibliographical details are provided in a special section of the Primary Bibliography entitled "French translations of FML and TLS published by Gallimard's Série Noire."

probable presence of a Dimitri Aleidis, relief barber. An insignificant case: his wife seemed willing to send a little money to have the guy come home.

Well, I never found Dimitri Aleidis and his wife never paid me a cent either.

In case 7 below, which comes from the the novel's seventh paragraph (pg. 768) we can see how Elías translates the first sentence from the French, as evidenced here particularly by the choice of words (*violement/violenta mente; aussitôt/en seguida*). But we can also see how the second sentence is clearly Elias's own creation.

Case 7:

The doors swung back outwards and almost settled to a stop. Before they had entirely stopped moving they opened again, violently, outwards. (767)

Geneviève Genevraye translation of case 7:

Les portes rebondirent violemment à l'extérieur pour aussitôt s'immobiliser presque complètement. Avant qu'elles ne fussent tout à fait arrêtées, elles se rouvrirent brusquement. (Chandler, 1948: 10)

Elías translation of case 7:

Las puertas rebotaron violentamente en el exterior y en seguida se detuvieron casi del todo. Digo casi pues volvieron a abrirse en plan bestia. (8)

English back-translation of case 7:

The doors opened violently outwards and, immediately, they almost stopped. I say almost because they opened up again like the devil. (8)

Cases 6 and 7 above, contain observable features which show that Elías did not rely entirely on the French text, but introduced very small elements of his own. However, these were elements that were not even in the English

source text, as they were colloquial expressions such as “el tipo” [the guy] and “bueno, pues” [well] in case 6 and “digo” and “en plan bestia” [like the devil] in case 7. In order to grasp the effect that the insertion of expressions like these had, I have provided a back-translation into English of the Elías translations above. The expression “like the devil” as an equivalent for “violently” in case 7 can be found in *The American Thesaurus of Slang* (Berrey & Van Den Bark, 1979: 233).

When other examples of the text are observed, it becomes clear that Elías worked either directly from English or from both the French and the English text at the same time. For the translation of case 3, Elías does not seem to rely on the French text at all, but on the English original and his own inventiveness:

Geneviève Genevraye translation of case 3:

Pyjama en flanelle de coton. Comme à l’hospice. Des trucs tout plats devant, que se nouent derrière. Pas une couture de plus que le strict nécessaire. Tissu rude, rêche. L’encolure me râpait le cou. Mon cou me faisait toujours mal. La mémoire me revenait petit à petit. Je portai la main à ma gorge. Les muscles étaient toujours douloureux. Juste un Indien, papa ... O.K. Hemingway ... Alors comme ça, vous voulez venir détective? Vous faire de bons mois? Facile. Neuf leçons par correspondance. Nous fournissons l’insigne. Et pour un dollar de plus, la panoplie complète.

Ma gorge était toujours douloureuse. Mes doigt que la palpaient ne palpaient rien du tout. J’aurais pu tout aussi bien avoir un régime de bananes en guise de main. Je la considérai. Les doigts avaient pourtant bien l’air de doigts. Du toc. Des doigts contre-remboursement. Ils avaient dû être livrés avec l’insigne et la panoplie. Et le diplôme. (174)

The Elías translation of case 3:

Pijama de franela. La clase de pijama que usan en los hospitales públicos. Lisos por delante, sin más costuras que las estrictamente necesarias. Tejido basto y áspero. El cuello me fregaba la garganta. Me

seguía doliendo. Comencé a recordar cosas. Llevé la mano a la garganta y me palpé los músculos. Aún me dolían. Chaval ... solo un indio. De acuerdo, Hemingway. ¿Con que quiere ser detective? Gane un buen sueldo. Nueve lecciones por correspondencia, chupadas. Le suministramos la insignia. Y la artillería, por medio dólar más.

Qué daño me hacía el cuello aunque los dedos al palparlo no acertasen a palpar nada. Era como si se hubiesen vuelto un racimo de plátanos. Los miré. Parecían dedos. Pues vaya. Dedos contrarrembolso. Seguro que los mandaron con la insignia y la artillería. Y el diploma. (173-4)

An examination of case 5 reveals even more specifically that Elías could have worked from both the French and the English as source texts. In case 5, he used the word “omnipotente” [almightly] which was not in the original English but was in the French translation, and he included “Ni siquiera Jesucristo,” which had been suppressed from the French version but was in the English source text. One of the ways that Elías could have come up with this translation is if he had been working with both the French and English versions as source texts. A back-translation into English is provided.

Geneviève Genevraye translation of case 5:

“Vous n’êtes pas le bon Dieu tout-pouissant.” (Chandler, 1948: 199)

Elías translation of case 5:

No es usted Dios omnipotente. Ni siquiera es Jesucristo.” (169)

Back-translation of case 5:

“You’re not almighty God. Not even Jesus Christ.”

In case 8, Elías restores the Thorndyke reference, expurgated from the French version, and he even adds an explanatory translator’s note, an English back-translation of which is provided.

Case 8:

His eyes were going over my face line by line, corpuscle by corpuscle, like Sherlock Holmes with his magnifying glass or Thorndyke with his pocket lens. (Chandler, 1940: 911)

Geneviève Genevraye translation of case 8:

Ses yeux scrutaient mon visage, trait par trait, pore par pore, comme Sherlock Holmes avec sa loupe. (204)

Elías translation of case 8:

Sus ojos escrutaban mi cara, línea por línea, poro por poro, igual que Sherlock Holmes con la lupa o Thorndyke¹ detrás de sus gafas.

¹Edward Lee Thorndyke, psicólogo americano nacido en Williamsburg, Massachusetts (1874-1949). N. del T. (204)

Back-translation of case 8:

His eyes scritinized my face, line by line, pore by pore, like Sherlock Holmes with his magnifying glass or Thorndyke¹ from behind his glasses.

¹Edward Lee Thorndyke, American psychologist born in Williamsburg, Massachusetts (1874-1949). Translator's note.

Though we did not comment specifically on it in case 3 above, Elías translated “just one indian, pop” as “Chaval ... solo un indio,” which back-translated into English could be “Yeah, kiddo ... just one Indian” or “Yeah, man ... just one Indian.” The word “chaval” in Spanish is extraordinarily colloquial, with a meaning in English something like “kid” or “kiddo” (Carbonell, 1997: 506). The French translators had rendered this as “juste un Indien, papa” (167, 174), and in French “papa” has the meaning of “father” or “dad” (*Oxford-Hachette French Dictionary*, 2001: 596). However, Elías springs from this, and supposedly his interpretation of the original English, to a very colloquial rendering of the wrong interpretation. Neither the

French translators nor Elías use equivalents of the meaning Chandler had in mind, i.e. the sound a gun would make.

Geneviève Genevraye translation of case 2:

—Dis quelque chose, p'tite tête! fit le gros. Quelque chose de gentil, pour qu'on t'aime bien.

—Rendez-moi mon revolver.

(...)

—Ah! tu veux ton revolver, p'tite tête?

Il tourna les yeux vers son copain à la moustache grise.

—Il veut son revolver, fit-il.

Puis il ramena les yeux sur moi.

—Et pourquoi faire que tu veux ton revolver, p'tite tête?

—Pour tuer un Indien.

—Ah! tu veux tuer un Indien, p'tite tête?

—Ouais, juste un Indien, papa.

Il regarda encore une fois le moustachu.

—Il est méchant comme tout, ce zèbre-là, dit-il. Il veut tuer un Indien.

—Dites donc, Hemingway, vous n'avez pas fini de répéter tout ce que je dis?

—J'ai idée qu'il est timbré, dit le gros. Il m'a appelé Hemingway. Vous ne croyez pas qu'il est timbré?

(...)

—Pourquoi que tu m'as appelé Hemingway, p'tite tête?

—Parce qu'il y a des dames...

Il se redressa:

—Vous voyez... fit-il, avec un regard vers le type moustachu.

Le moustachu fit un signe d'assentiment puis se détourna et traversa la pièce. (...) Il prit un chapeau qui se trouvait là quelque part et me le tendit. Puis, tirant de sa poche mon revolver, il me le rendit. Au poids, je jugeai qu'il était désarmé. Je le collai dans son étui sous mon bras et me levai.

—Allons-y, p'tite tête, fit le gros. On se taille. Une bolée d'air ne te fera peut-être pas de mal.

—O.K., Hemingway.

—Le v'là qui recommence, fit le gros d'un air navré. Il m'appelle Hemingway à cause qu'il y a des dames. C'est pas qu'il se foutrait de moi, des fois? (Chandler, 1948: 167-8)

Elías translation of case 2:

—Di algo, pichi —exclamó el gordo—. Algo que nos conmueva.
—Devuélvanme mi revólver.
(...)
—Vaya, ¿quieres tu revólver, pichi?
Miró de reojo al del bigotito gris.
—Quiere su revólver —le explicó.
Volvió a mirarme.
—¿Y para qué quieres tu revólver, pichi?
—Para matar a un indio.
—Vaya, lo quieres para para matar a un indio, pichi.
—Eso es, chaval... Sólo un indio.
De nuevo miró al del bigotito gris.
—Este tío es muy macho —le explicó—. Quiere cargarse a un indio.
—Escucha, Hemingway —dijo—. No repitas todo lo que digo.
—Este tío está chalao —dijo el gordo—. Me acaba de llamar Hemingway. ¿No crees que está chalao?
(...)
—No llego a entender por qué me llamaría Hemingway —dijo el gordo—. Yo no me llamo Hemingway.
(...)
—¿Por qué me has llamado Hemingway, pichi?
—Porque hay señoras delante.
Se enderezó.
—Ya ves.
Miró al del bigotito. El del bigotito asintió, se volvió y cruzó la habitación. (...) Recogió un sombrero de no sé dónde y me lo tendió. Luego se sacó mi revólver de un bolsillo y también me lo tendió. Por el peso adiviné que estaba descargado. Lo metí en la sobaquera y me levanté.
—Andando, pichi —dijo el gordo—. Nos largamos. Seguro que un poco de aire fresco no te sentará mal.

—Vale, Hemingway.

—Y dale otra vez —dijo el gordo—. Llamándome Hemingway porque hay señoras delante. ¿No se estará quedando conmigo? (166-76)

Case 2 offers little evidence that Elías relied on the French translation at all. For the remainder of this section I will no longer quote from the French translation by Geneviève Genevraye at all. I consider that the above examples are sufficient to substantiate that several portions of the Elías text were translated from that version but that most of Elías's text was translated directly from the English source text written by Raymond Chandler.

In case 9, I want to offer further evidence of the third point that I made above about Elías's translation, i.e that translator added his own unique colloquial touches to the text, often completely wandering from what Chandler expressed in the English source text. In fact, he deviates from the source text so much as to justify calling what he does adaptation rather than translation.

Case 9:

I ought to have seen him as I came down, but I had been bent over, peering at the ground with the fountain pen flash, trying to read tire marks by a light the size of a quarter. (817-8)

Elías translation of case 9:

Pude haberlo visto antes al bajar, pero al bajar yo andaba haciendo de detective que husmea el suelo a la búsqueda de rastros de neumático, con una linternita adecuada para contar calderilla. (76)

English back-translation of example 9:

I could have seen him before I came down, but when coming down I had been making like a detective who peers at the ground in search of tire marks, with a little flashlight just right for counting coins.

As we have seen above, Elias's text is unabridged, and it even restores small segments that were missing from the French translation published by Gallimard, but there is a single 8-line suppression on page 70. This suppression may simply be due to some sort of lapse, as it appears in a point in the novel which is not susceptible to censorship; it is missing from chapter 10, when Marlowe is trying to remember the last twenty minutes during which he had been unconscious and during which his client Lindsay Marriot was killed.

Lastly, when comparing Elías's text with previous versions in Spanish, it becomes clear that this is the first uncensored translation. The adulterous encounter between Marlowe and Mrs. Grayle, interrupted so politely yet sadly by the aging Mr. Grayle, is now complete and uncensored in any way.

Elías translation of case 2:

Lin Marriot era un chantajista de categoría. Es obvio. Vivía a costa de las mujeres.

—¿Logró algo a costa suya?

—¿He de decírselo?

—Probablemente no sería prudente.

Se rió.

—De todos modos voy a contárselo. Una vez en su casa cogí una pequeña curda y me quedé dormida. No suele ocurrirme. Lin aprovechó para hacerme algunas fotos ...con el vestido subido hasta el cuello.

—Qué cerdo —dije—. ¿No guarda alguna a mano?

Me pegó en la muñeca y luego murmuró:

—¿Cómo te llamas?

—Phil. ¿Y tú?

—Helen. Bésame.

Se deslizó sobre mis rodillas, me inclinó y empecé a mordisquearle la cara. Ella, mientras, entornaba los párpados y sus labios revoloteaban por mis mejillas. Cuando llegué a su boca, la encontré entreabierta y ardiente, con la lengua vibrando entre los dientes, como una serpiente.

Se abrió la puerta y el señor Grayle entró en la sala, despacio. Yo tenía cogida a la rubia, sin posibilidad de soltarla. Alcé la cabeza y le miré. Me sentí más frío que los pies de don Quijote el día que lo enterraron.

La rubia no se movió de mis brazos, ni siquiera cerró los labios. Su rostro reflejaba una expresión mitad soñadora, mitad sarcástica.

El señor Grayle carraspeó débilmente y dijo:

—Oh, perdón.

Y salió de la sala con la misma lentitud. Se leía en sus ojos una tristeza infinita.

Rechacé a la rubia y me incorporé, sacando un pañuelo para secarme la cara.

La rubia seguía tendida de través sobre el chester, con un destape de muslo muy generoso, más allá de la media.

—¿Quién era? —preguntó con voz lánguida.

—El señor Grayle.

—Olvidalo.

Me separé de ella y volví a sentarme en el sillón.

Al cabo de un rato se enderezó y me miró impertérrita.

—No te preocupes. Es muy comprensivo. Y además, ¿Qué demonios se espera?

—Claro, supongo que estará enterado.

—Hombre, si te digo que no te preocupes. ¿No te basta? Es un hombre enfermo. ¡Qué demonios ...!

—No me chilles. No me gustan las mujeres que chillan.

Abrió su bolso, que estaba a su lado, sacó un pañuelo minúsculo y se secó los labios; luego se miró a un espejo.

—Creo que te has preocupado —dijo. Demasiado whisky y nada más. Esta noche en el Belvedere Club. A las diez.

Ya no me miraba. Palpitaba.

—¿Es bueno el sitio?

—Conozco a Laird Brunette, el propietario. Es muy amigo mío.

—De acuerdo — dije.

Me sentía aún con el frío en el cuerpo, incluso con cierto asco hacia mí mismo como si le hubiera robado a un pobre.

Sacó el lápiz de labios y se dio un leve toque y después me observó de reojo. Me lanzó el espejo. Lo cogí al vuelo y me miré la cara. La reestructuré a base de pañuelo y luego me levanté para devolver el espejo.

Se había tumbado boca arriba, descubriendo su garganta, y me observaba indolente con los ojos entornados.

—¿Qué pasa?

—Nada. A las diez en el Belvedere Club. No vayas muy lujosa. Sólo tengo un traje oscuro. ¿En el bar?

Asintió, en plena indolencia.

Crucé la sala y salí sin volver la vista atrás. El criado me esperaba en el vestíbulo. me tendió el sombrero, más tieso que la estatua del Comendador. (140-2)

In the text above, there are two cultural items that have been domesticated for the Spanish reader. Elías has used the comparable literary figure Don Quijote as a satisfactory replacement for Finnegan, and the Comendador statue as a comparable replacement for The Great Stone Face. Perhaps when looking at the French text, in which these items had been changed for the benefit of the readers there (the Baron Munchausen and the statue of the Commandeur), Elías was forced to either adopt Chandler's cultural items or domesticate them himself.

To sum up, the Elías translation is by far the best-known of the Spanish translations of FML. It has gone into some 17 editions, and it is also one of the few Chandler translations to have achieved positive critical acclaim (Morán, 1975: 39). In the above analysis, I hope to have shown how this translation was in some portions fraudulent, because it relied on the French translation by Geneviève Genevraye and revised by Marcel Duhamel and Renée Vavasseur in 1948 for Gallimard's *Série Noir* as its source text, though Josep Elías used Raymond Chandler's novel in English most of the time as his source text. Not only is this scarcely known, but the text itself has enjoyed unmerited commercial success which has continued until fairly recently. The text appeared in Editorial Debate's *Obras Completas, Vol. I.* in

1995 and again as recently as 2000 in *Tres Novelas Policiacas*, published by Círculo de Lectores (Barcelona). As we have seen in the previous chapter, the Lara version of TBS, a plagiarism, also was commercially popular beyond any of its own merits, and we shall see in chapters 5 and 6 that the same will be true of two more translations of Chandler's works by Barral Editores in 1972 and 1973.

4.4. THE AIRA TRANSLATION OF FML (1988)

The fourth translation of FML was published by Emecé (Buenos Aires) in 1988 within the collection entitled *Grandes Maestros del Suspense* [Great Masters of Suspense]. The author of the translation, César Aira, now a well-established author in his own right who continues to translate, used the same title, *Adiós, muñeca* as in the previous Elías translation.

The *Grandes Maestros del Suspense* collection was founded in 1981, took off in popularity in the 1980s, particularly after 1983, continued to bring out successful volumes into the 1990s, and has remained successful in the present decade despite a lull during the late 1990s. This collection, though popular and prestigious, is actually genealogically related to an earlier Emecé collection called *Séptimo Círculo* [Seventh Circle]. Founded in 1945 by Jorge Luis Borges and Adolfo Bioy Casares, the *Séptimo Círculo* collection selected and published detective novels of the classic *whodunit* type, following a deductive model of detection. Through the effort and persistence of Borges and Bioy Casares, the collection quickly gained a strong reputation, that of a popular genre with literary merit (de Sagastizábal, 1995: 91-2), in spite of initial resistance from the publisher. Borges and Bioy Casares selected works by authors such as Nicholas Blake, John Dickson Carr, and Patrick Quentin, works by authors who occasionally wrote this kind of fiction but who were better known for their literary achievements in other genres, such as Anton Chejov, Howard Fast, and Graham Greene, and also works by native Argentinian writers, such as Enrique Amorim, Silvina

Ocampo and Manuel Peyrou (Lafforgue & Rivera, 1995: 124-5). The only hard-boiled author published in the early stages of the Séptimo Círculo was James M. Cain (*Pacto de sangre* [*Double Indemnity*], No. 5 (1945), *El cartero llama dos veces* [*The Postman Always Rings Twice*], No. 11 (1946), and *El estafador* [*The Embezzler*], No. 20 (1947).

Borges and Bioy Casares chose the first 100 titles themselves, then the following ten, possibly twenty, were chosen with the help of Carlos V. Frías, who from 1955 onwards became the sole director of the collection (Lafforgue & Rivera, 1995: 130; de Sagastizábal, 1995: 92) Frías initially selected titles that were in the same classic line as those previously chosen by Borges and Bioy Casares, but he eventually began to allow hard-boiled authors to slip in: in 1961 he published *La dama del lago* (No. 161), a translation of Raymond Chandler's *The Lady in the Lake*; in 1964 he published *Un loto para Miss Quon* [*A Lotus for Miss Quon*] (No. 179), by James Hadley Chase, and in 1966 he published *El escalofrío* [*The Chill*] (No. 188), by Ross Macdonald.

The hard-boiled line would eventually outnumber the classic detective line in the Séptimo Círculo catalogue, as James Hadley Chase was featured 18 times. With Frías at the helm, a new collection called *Selecciones del Séptimo Círculo* [Seventh Circle Selections] was launched for the market in Spain in collaboration with Alianza (Madrid); Chandler's *La dama del lago* was published in Spain in this context along with some 46 other titles between 1973 and 1977. The Séptimo Círculo published another Chandler work, *Asesino en la lluvia* [*Killer in the Rain*] in 1976, however, by that time the collection was losing momentum. By the early 1980s, the Séptimo Círculo had begun an unstoppable decline. Reasons for the decline were many: the original founders were by now either dead or no longer associated with the collection; the classic detection line had become diffused; efforts to renovate the collection were destined to pale in comparison to the collection's masterful past; and many of the titles that would have been candidates for the Séptimo Círculo were now being channeled into a new collection,

Grandes Maestros del Suspenso, founded in 1981 (Lafforgue & Rivera, 1995: 131). The two collections co-existed from the foundation of Grandes Maestros in 1981 until 1983, when the Séptimo Círculo disappeared after publishing 366 titles over the course of 38 years.

The Grandes Maestros del Suspenso was a serious collection founded with the sole purpose of publishing foreign authors in translation (Braceras, Leytour & Pittella, 1986: 51). Under the editorship of Sara Luisa del Carril, the new collection has mostly abandoned the classic detection model with which Séptimo Círculo was started as it is mostly consecrated to the hard-boiled line. In fact, the collection was launched with a James Hadley Chase title, *¿Cuánto tiempo estaré vivo?* This collection was aimed at a middlebrow type of readership, as it appeals to readers interested in mystery novels in the hard-boiled vein but at the same time treats Chandler as a serious novelist. This collection put a much greater emphasis on publishing series of books by individual authors such as James Hadley Chase, Elmore Leonard, and Robert Parker rather than selecting and publishing individual works (Lafforgue & Rivera, 1995: 148). This means that large numbers of works by a single author were produced (more than fifty by James Hadley Chase) and when possible an author's complete works were published (Lafforgue & Rivera, 1995: 112). Therefore, within the Grandes Maestros del Suspenso collection, translations of all of Chandler's works were published, including several volumes of his short stories, *The Poodle Springs Story*, and, of course, the entire series of seven Marlowe novels. Between 1987 and 1989, three new translations were produced, namely this translation of *Farewell, My Lovely*, another Aira translation of *The Little Sister* (see chapter 5), and the Zadunaisky translation of TLG (see chapter 6), and re-editions of translations of TBS, THW, TLL, and PBK were also published.

This edition is illustrated with a Tito Franco production still from the successful 1975 film based on the novel featuring Robert Mitchum in the role of Philip Marlowe. The flap behind the front cover contains a portrait of

Chandler. The publishers' blurb on the back cover also mentions the film. On the inside front flap there is a very brief biography of Chandler in which he is introduced as a writer in the same hardboiled vein as Dashiell Hammett. This exact text also appears in the Aira translation of TLS (see chapter 5) and the Zadunaisky translation of TLG (see chapter 6). Interestingly, the back cover blurb which introduces the plot erroneously refers to the novel's memorable characters as General Sternwood, his daughter Carmen, Geiger (these three from TBS), and Moose Malloy (correctly mentioned as a character from FML). All of these indicators point to a lowbrow reader.

This edition identifies the translator on the title page, which also contains the Spanish title, then the name of the original author and the name of the translator are on the copyright page. César Aira, the fourth person to translate FML, is a prolific writer and translator. As a writer he is a specialist in short novels, having published over thirty of them. Among the most highly acclaimed are *Ema, la cautiva* (Buenos Aires: Editorial de Belgrano, 1981) *Cómo me hice monja* (Rosario: Beatriz Viterbo Editora, 1993), *Un episodio en la vida del pintor viajero* (Rosario: Beatriz Viterbo Editora, 2000), and *El congreso de literatura* (Barcelona: Tusquets Editores, 1999). Apart from his fictional works, Aira has also written essays and non-fiction, such as his *Diccionario de autores latinoamericanos* (Buenos Aires: Emecé / A. Korn Editora, 2001).

Aira has published translations into Spanish from Italian, French, German, and English, with a clear predominance of translations from English. Some of the highlights from his career are certainly fairly recent translations such as Robert Louis Stevenson's *El extraño caso del doctor Jekyll y el señor Hyde* [*The Strange Case of Dr. Jekyll and Mr. Hyde*](Buenos Aires: Estrada, 1999), Antoine de Saint-Exupéry's *Vuelo nocturno* [*Vol de nuit*](Barcelona : Emecé, 2000), Jean Potocki's *Manuscrito encontrado en Zaragoza* [*Le manuscrit trouvé à Saragosse*] (Valencia : Pre-Textos, 2001), and Franz Kafka's *La metamorfosis* [*Die Verwandlung*] (Valencia: Brosquil, 2004; Barcelona : Albur, 2004).

His first published translations were produced in 1978, when the prestigious Buenos Aires publishing house Sudamericana brought out Aira's translations of Alanna Knight's *Lamento por amantes perdidos* [*Lament for Lost Lovers*] and Richard Stark's *La luna de los asesinos* [*Butcher's Moon*]; also that year Edhasa, a publisher located in Barcelona, brought out Aira's translation of Brian Aldiss' *Un mundo devastado* [*Earthworks*]. These early works give an indication of the range and quantity of what Aira has translated, for he has tackled all manner of fiction, from gothic mystery (Knight), to detective fiction (Stark), to science fiction (Aldiss). Eventually, Aira was recruited by Emecé (Buenos Aires), for whom he translated 20 different works, and Emecé (Barcelona), which since 1989 acts as an independent company, for whom he has translated another 18 works. Among the authors he has rendered from English into Spanish are Ray Bradbury, Stephen King, and Lawrence Sanders.

Aira has also translated a number of detective authors, including Mary Higgins Clark, Candice Robb, and Richard North Patterson. Apart from translating FML for Emecé, Aira also translated two other works by Chander, namely *The Little Sister* (see chapter 5 below), and *The Raymond Chandler Papers: Selected Letters and Non-Fiction, 1909-1959*. [*El simple arte de escribir: cartas y ensayos escogidos*], edited by Tom Hiney and Frank MacShane (Barcelona: Emecé, 2004).

As evidenced above, Aira translates widely and prolifically, and as we shall see below, at times he has a tendency to translate too literally and to commit errors. Two major reasons could be suggested as the source of these overly literal renderings and hapless mistakes: perhaps Aira had an excessive workload during this period or perhaps he did not work as well as he could have because translation for him is a less deserving task than his own writing. There is reason to suspect that both of these reasons may have affected Aira's translating.

Based on evidence that can be drawn from Aira's biography and bibliography, it is noticeable that in 1989 Aira's translation workload changed drastically. Whereas before 1988 he had published only 10 translations, between 1989 and 1999 he published 27 translations (data retrieved from Biblioteca Nacional de España on-line catalogue, <http://www.bne.es>, and Biblioteca Nacional de la República Argentina on-line catalogue, <http://www.bn.gov.ar>, both retrieved on August 26, 2005). In 1988, Aira's translation of FML was the only translation published that year; whereas in 1989, he published four, including his translation of TLS (see chapter 5). I believe that in 1989 his workload as a translator increased dramatically.

There is also some evidence that for Aira, translation, particularly of best-sellers and action novels, is simply a sort of *modus vivendi*, a way to support himself as a writer. Though no specific studies on Aira's work as a translator have been published, the image that seems to emerge around Aira in biographical statements and scholarly studies which mention his work as a translator is that of the writer who uses translation as a source of income but whose real interests lie in his own work. Biographical statements about this author tend to mention his versatility and international savvy as a translator, but then go on to mention his own work as an author. This is exactly what the well-known biographical statement on the website www.literatura.org does: it mentions that Aira has worked as a translator in France, England, Italy, Brazil, Spain, Mexico and Venezuela, but then mentions his own work as an author without giving further details about his translating (retrieved from <http://www.literatura.org/Aira/Aira.html> on April 18, 2002). A scholarly study about Aira's work by Lucía De Leone mentions only his translations of best-sellers and action novels, and then goes on to discuss his work as an author (retrieved from http://everba.org/summer03/de_leone.htm on August 31, 2005). This kind of biographical statements and scholarly studies feed the image that Aira is a talented writer whose revenue from

translation allows him to produce literature. In fact, in his novel, *El congreso de literatura* (Barcelona: Tusquets, 1999), Aira casts the main character into precisely this role.

Aira's translated text of *Farewell, My Lovely* is totally autonomous with respect to previous ones, and it has no suppressions resulting from systematic abridgement nor any censorship of the objectionable moral, religious and political content. The text contains no accompanying translator's notes and it is quite Latin American, using words like *lindo/a* [pretty], *piso* [floor], *saco* [overcoat] and *tapado* [coat], and also avoiding the word *coger*: it is also specifically Argentinean in its vocabulary, using such typical lexical items as *mucama* [maid] and *vereda* [sidewalk].

I believe that because of Aira's heavy workload and his conception of translation as a moneymaker, his work tends to be unremarkable, as it is often very literal and unimaginative, and it often makes choices that in Spanish have a strange ring to them. A close analysis of the text reveals that Aira:

- A. simplifies the language, at times suppressing small portions of text;
- B. translates very literally, occasionally into unidiomatic Spanish;
- C. commits occasional mistakes; and
- D. renders some passages incomprehensibly.

The effect is a lackluster text which may be the result of hasty work. Using these lettered references to the cases from the Aira translation of the text, I hope to demonstrate these points clearly in the analyses of the cases below.

In case 1 below, Aira simplifies the language and on occasion he even suppresses small segments; the segments commented on in this paragraph are highlighted in case 1 by the letter (A) and are also italicized. Notice as well how "with my clothes up to my neck" becomes the much less specific

“con la ropa fuera de lugar” [with my clothes out of place]; the insulting and slightly envious expression “the dirty dog” becomes the simplified but vague “el perro” [the dog]; the metaphoric “mopped” is replaced by the flat “sequé” [dried]; the curious expression “looked at me along her eyes” becomes the curt “me miró” [looked at me], and “I worked at it with my handkerchief” becomes simply “me limpié con el pañuelo” [I wiped myself with my handkerchief]. What is stricken from Aira’s text with respect to Chandler’s original is a certain amount of the sharp detail and metaphoric clarity that Chandler had imbibed the text with.

I believe that the simplified “el perro” instance examined above also exemplifies how Aira at times can translate very literally, even into unidiomatic Spanish, which is why this segment is also highlighted by the letter (B). Marlowe’s statement, “the dirty dog” would have been expressed with a surprised, sardonic, yet flirtingly inviting intonation, which I believe in Spanish should have been expanded on and acculturated to naturally expressed Spanish. Translations I would suggest are “el muy canalla,” “será ladino” or “cómo se atreve,” possibly adding exclamation marks for additional reinforcement of the proper reader interpretation of the intended intonation.

The passage also contains an outright mistake, which is highlighted in the case below with the letter (C). The original English “I know him pretty well” becomes “Lo conoces bien,” which in Spanish means “you know him well” (my translation), but should have been “Lo conozco bien.” Note that the adverbial modifier “pretty” has also been expunged from this portion of text as well. I believe that this is simply the result of a hurried pace while working.

In the translation of case 1 below there is evidence that this is an Argentinian text, as the verb *tomar* was preferred over *coger* in the expression “Lo tomé y me miré la cara” for Chandler’s original “I caught it and looked

at my face," and the word *mucamo* was used for "footman" rather than the European Spanish equivalents "mayordomo" or "criado."

Aira translation of case 1:

Lin Marriot era un chantajista de clase, por supuesto. Es obvio. Vivía de las mujeres.

—¿Tenía algo contra usted?

—¿Debo decírselo?

—Probablemente no sería prudente.

Soltó la risa.

—Lo haré, de todos modos. Bebí un poco de más en su casa, una vez, y perdí el conocimiento. Es raro en mí. Me sacó algunas fotos... (A) *con la ropa fuera de lugar.*

—(A, B) *El perro* —dije—. ¿Tiene alguna de esas fotos a mano?

Me dio un golpecito en el brazo. Dijo en voz baja:

—¿Cómo te llamas?

—Phil. ¿Y tú?

—Helen. Bésame.

Se inclinó suavemente sobre mis piernas y yo me incliné sobre su rostro y empecé a rozarlo con mis labios. Movié las pestañas, que me barrieron las mejillas. Cuando llegué a su boca estaba medio abierta y ardiendo, y la lengua era una serpiente viva entre los dientes.

Se abrió la puerta y entró silenciosamente el señor Grayle. Yo la tenía en mis brazos y no tuve ninguna oportunidad de apartarme a tiempo. Levanté la cara y lo miré. Me sentía tan frío como el pie de Finnegan, el día que lo enterraron.

La rubia en mis brazos no se movió, ni siquiera cerró los labios. Tenía una expresión a medias soñadora, a medias sarcástica.

El señor Grayle se aclaró la garganta y dijo:

—Les pido disculpas— y silenciosamente salió, como había entrado. Había una infinita tristeza en sus ojos.

La hice a un lado y me puse de pie y saqué el pañuelo para (A) *secarme* la cara.

Ella quedó como la había dejado, a medias tendida en el sillón, mostrando la pierna por un generoso tajo en la falda.

—¿Quién era? —preguntó con voz pesada.

—El señor Grayle.

—Olvídalo.

Me aparté y me senté en el sillón que había ocupado al entrar en la sala.

Al cabo de un momento se enderezó y me miró fijamente.

—Esta bien. Él entiende. ¿Qué diablos puede esperar?

—Creo que él lo sabe.

—Bueno, yo te digo que está bien. ¿No basta eso? Es un hombre enfermo. Qué diablos...

—No me grites. No me gustan las mujeres que gritan.

Abrió un bolsito que tenía junto a ella y sacó un pañuelo pequeño, con el que se secó los labios, y después se miró en un espejo de mano.

—Supongo que tienes razón —dijo—. Demasiado escocés. Esta noche en el Club Belvedere. A las diez. —No me miraba.

Respiraba rápido.

—¿Es un buen sitio?

—El dueño es Laird Brunette. (C) *Lo conoces bien.*

—De acuerdo —dije. Seguía helado. Me sentía mal, como si le hubiera robado la billetera a un menesteroso.

Sacó un lápiz labial, se retocó los labios muy ligeramente, y después (A) *me miró*. Me lanzó el espejito. Lo tomé y me miré la cara. (A) *Me limpié con el pañuelo* y fui a devolverle el espejo.

Estaba reclinada hacia atrás, mostrando todo su cuello, mirándome con ojos perezosos.

—¿Qué sucede?

—Nada. A las diez en el Belvedere Club. No te vistas demasiado. Todo lo que tengo es un traje oscuro. ¿En el bar?

Asintió, con ojos todavía perezosos.

Fui hacia la puerta y salí, sin mirar atrás. El mucamo me esperaba en el pasillo, y me dio mi sombrero, como una estatua de piedra. (143-5)

As I have posited above in case 1, the four tendencies noted in Aira's work (A-D) may have come about as a result of hasty work and a lack of appreciation for the task of translation. The impression one gets from his

work is that he does not go the required distance to find a truly workable and literary solution for Chandler Spanish-speaking readers.

In case 2 of Aira's translation of FML, "just one Indian, pop" is rendered improperly as "un indio solo, muchacho," which could be back-translated into English as "an Indian only, boy" (my translation). Aira uses the word "muchacho," which could also be translated as "kid," but as we have seen regarding other previous translations this is a misinterpretation because Marlowe is referring to the sound of his gun. Aira is receptive to the fact that Marlowe is speaking to Galbraith, the younger of the two Bay City police officers, but his interpretation is wrong, as we have seen in the introduction to this chapter.

In this case, there is also an outright error (C) or incomprehensible passage (D). Aira translates "dirty crack in his book," which means "an ill-meaning comment in his way of thinking," as "some sort of crack in his head." It could be classified as an error because Aira misinterprets the meaning of "crack." According to the *Webster's Third New International Dictionary of the English Language*, this can be "a sharp, cutting, or sarcastically witty remark" (1981: 529). But it could also be considered an incomprehensible passage because the translator's rendering is not immediately understandable by the reader, who has to grasp the idea of a crack in the head and gather that this means that the person referred to is mad. In any case, this interpretation is inaccurate.

Aira translation of case 2:

—Diga algo, amigo —dijo el grandote—. Algo que nos haga tomarle simpatía.
—Devuélvame mi pistola.
(...)

—Oh, ¿quiere su pistola, amigo? —Miró de costado al del bigote gris. —Quiere su pistola —le dijo. Volvió a mirarme—. ¿Y para qué quiere su pistola, amigo?

—Quiero matar al indio.

—Oh, quiere matar a un indio, amigo.

—Sí... *un indio solo, muchacho.*

Volvió a mirar al del bigote:

—Este tipo es muy duro —le dijo—. Quiere matar a un indio.

—Escuche, Hemingway, no repita todo lo que digo —dije.

—Creo que el tipo está chiflado —dijo el grandote—. Acaba de llamarme Hemingway. ¿Te parece que estará chiflado?

(...)

—No veo ningún motivo por el que tenga que llamarme Hemingway —dijo el grandote—. No me llamo Hemingway.

(...)

¿Por qué me llamó Hemingway, amigo?

—Hay damas presentes.

Volvió a enderezarse.

—Ya ves —le dijo al del bigote.

El del bigote asintió y dio media vuelta y cruzó el cuarto. (...) Tomó un sombrero de alguna parte y me lo tendió. Sacó la pistola del bolsillo y me la tendió. Por el peso supe que estaba descargada. La metí en la funda bajo el brazo y me puse de pie.

El grandote dijo:

—Vamos, amigo. Salgamos de aquí. Creo que un poco de aire fresco lo ayudará a poner sus ideas en claro.

—De acuerdo, Hemingway.

—Lo está haciendo otra vez —dijo el grandote con tristeza—. Me está llamando Hemingway, con la excusa de que hay damas presentes. ¿Te parece que será porque tiene *alguna especie de grieta en el cerebro?* (emphasis added, 169—170)

In case 3 below, in which the “just an Indian, pop” segment reappears while Marlowe is waking up from his narcotic-induced imprisonment in the private sanatorium, Aira omits part of the expression and it becomes simply

“un indio nada más” [an Indian nothing more]. The case also has an Argentinian spelling of “pyjamas” and employs the word “bananas” rather than “plátanos” [plantain fruit] which are more typical in Latin America than in Spain.

Aira translation of case 3:

Piyama de algodón. Del tipo que usan en el Hospital del Condado. Sin solapas, sin una puntada más de lo esencial. Tela rústica, cruda. El cuello me raspaba la garganta. Tenía la garganta irritada. Empecé a recordar cosas. Me toqué con la manos los músculos de la garganta. Seguían irritados. *Un indio nada más*. De acuerdo, Hemingway. ¿De modo que quieres ser detective? Gane buen dinero. Nueve fáciles lecciones. Nosotros ponemos la chapa. Por cincuenta centavos extra le enviamos también un braguero.

La garganta estaba irritada, pero los dedos que la tocaban no tenían sensibilidad alguna. Era como si manipulara un racimo de bananas. Los miré. Parecían dedos. No servían. Dedos defectuosos comprados por correo. Debieron de venir junto con la chapa y el braguero. Y el diploma. (emphasis added, 176)

In case 10 below, what I believe is a typographical error has survived into the final printed version of the text. Here the word “two,” “dos,” appears as “Dios,” or “God.” This error is very interesting to analyze because in previous parts of the dialogue between Marlowe and the receptionist at the Hotel Sans Souci religious topics had been discussed. Marlowe had offered to read him a chapter of the Bible or buy him a drink, and the clerk chose the drink saying that he preferred to read his Bible in the seclusion of his family. Then, when Marlowe asks him about Mike Florian, who turned out to be dead, the clerk mockingly dramatized Florian’s death by saying “Gathered to the Lawd. Nineteen hundred and thirty-four, maybe thirty-five. I ain’t precise on that. A wasted life, brother, and a case of pickled kidneys, I heard say. The ungodly man drops like a polled steer, brother, but mercy waits for him up yonder.” (782) The passage is rife with religious images. Case 10

comes from the very next dialogue turn, in which Marlowe encourages him to have a third drink in exchange for his information. Though the mistake appears to be an inadvertent error, nonetheless, it makes some sense, meaning, instead of “two is all, brother” “God is everything, brother.” Because the mistake still makes sense within the context of the dialogue, it could be suggested that the mistake was introduced by a copy editor or printsetter:

Case 10:

“Pour another drink.”

He corked the bottle firmly and pushed it across the counter. “*Two* is all, brother—before sundown. I thank you.” (emphasis added, 783)

Aira translation of case 10:

—*Sírvase otro trago.*

Tapó la botella con firmeza y la empujó hacia el otro lado del mostrador.

—*Dios es todo, hermano,... antes de que se ponga el sol. Le agradezco.* (emphasis added, 32)

This text was not widely available outside of Argentina and Latin America and the commercial reception of this text was not successful at the time it was published. However, the text was reprinted in 2003, when Emecé’s *Grandes Maestros del Suspense* [Great Masters of Suspense] collection was relaunched, and a second reprint appeared in 2007. As mentioned in chapter 2, Sasturain mentioned the reprints of Aira’s translations in a very lukewarm way but praised the fact that they were coming back for another generation to enjoy (<http://www.pagina12web.com.ar/imprimir/diario/cultura/7-29097-2003-12-10.html>, retrieved on August 5, 2005).

4.5. THE LÓPEZ TRANSLATION OF FML (2001)

The fifth translation of FML into Spanish was produced in 2001 by José Luis López Muñoz for Alianza Editorial within the Biblioteca Chandler [Chandler Library]. For a detailed discussion of the publisher, the publisher's collection, and the translator, see chapter 3. As in the edition of TBS, the original title and translator's name are provided on the copyright page. No other reference to the translator is made in any part of the book, which again seems strange, seeing as the translator's prestige might have been a selling point. There are no translator's notes in this edition.

This edition contains a front cover photograph attributed to Corbis which shows a Los Angeles street scene at night during the 1940s. The photograph is overexposed so that the streetlights show rays and halos of light. The back cover, which contains a portrait of Chandler at a late age, contains a blurb pointing out that many critics consider this Chandler's best novel because in it he reinterpreted the genre. The blurb also gives some very basic background about the language used in the novel and the novel's plot. Four pages at the end of the edition promote titles by Hammett published by Alianza in the Biblioteca Hammett [Hammett Library]. I believe the edition seeks a more lowbrow reader.

In this section, I will point out again several features of López Muñoz's work already mentioned in chapter 3, all of which serve the goal of distancing himself from the literal wording while attempting not to lose meaning (see <http://www.acetraductores.org/6vasos17.htm>, retrieved on October 24, 2001):

1. He uses Spanish vocabulary current at the time when the source text was written; to the native Spanish ear this vocabulary contains reminiscences of the words commonly used in the first half of the twentieth century;

2. He often uses oblique translation methods, particularly changes in word order, accompanied by slight alterations in the meaning of the original;
3. He adds portions of text, often as an oblique translation method, but also to make the text sound more literary; and
4. He tends to insert words or phrases in the middle of sentences, altering source text word order.

The López Muñoz translation of case 1 below offers a view of almost all of the four typical tendencies mentioned. Here, I will use numbers to refer to the types of translation techniques he uses (1-4), offering specific comments following the example.

López translation of case 1:

Lin Marriot era un chantajista de de lujo, por supuesto. Eso es evidente.
Vivía de las mujeres.

—¿Sabía algo acerca de usted?

—¿Se lo debo contar?

—Lo más probable es que no sea prudente.

La Señora Grayle se rió (3) *con ganas*.

—Se lo voy a contar, de todos modos. En una ocasión bebí un poco más de la cuenta en su casa y perdí el conocimiento. No me sucede casi nunca.
Me hizo unas fotos..., con la ropa por el cuello.

—El muy hijo de Satanás —comenté—. ¿Tiene alguna a mano?

Me dio un golpe en la muñeca. Luego dijo con suavidad:

—¿Cómo te llamas?

—Phil. ¿Y tú?

—Helen. Bésame.

Se dejó caer suavemente sobre mi regazo y yo me incliné sobre su rostro y empecé a explorarla. Ella trabajó con las pestañas y me dio besos de

mariposa en las mejillas. Cuando llegué a la boca, la tenía abierta a medias, quemaba, y su lengua era una serpiente entre los dientes.

La puerta se abrió y el señor Grayle entró sin hacer ruido en la habitación. (2) *Yo tenía a su mujer entre mis brazos sin ninguna posibilidad de apartarme.* Alcé la cabeza y lo miré. Me quedé tan frío como los pies de Finnegan el día que lo velaron.

La rubia sobre mi regazo no se movió, ni siquiera cerró la boca. Tenía una expresión soñadora y sarcástica a medias.

El señor Grayle se aclaró ligeramente la garganta y dijo:

—Les ruego me disculpen.

Luego salió otra vez del cuarto sin hacer el menor ruido. Había en sus ojos una tristeza infinita.

Empujé a la señora Grayle para apartarla, me puse en pie, saqué un pañuelo y me limpié la cara.

Ella se quedó donde yo la había dejado, recostado a medias en el sofá, mostrando una generosa extensión de piel por encima de la media.

(2) —*¿Qué ha sido eso?* —preguntó con lengua un poco estropajosa.

—El señor Grayle.

(2) —*No te preocupes.*

Me aparté de ella y fui a sentarme en la silla que había ocupado al entrar en la habitación.

Al cabo de un momento la señora Grayle se irguió, volvió a sentarse normalmente y (1) *me miró de hito en hito.*

—(2) *No tiene importancia.* Lo entiende. ¿Qué otra cosa puede esperar?

—Supongo que lo sabe.

—Te digo que (2) *no tiene importancia.* (3) *Lo entiende.* ¿No te basta? Es un enfermo. ¿Qué demonios ...?

—No me grites. No me gustan las mujeres que gritan.

Abrió un bolso que tenía al lado, sacó un pañuelo pequeño se limpió los labios y luego se miró en un espejito de mano.

—Supongo que tienes razón —dijo. Demasiado whisky. Esta noche en el club Belvedere. A las diez. —No me estaba mirando. Respiraba agitadamente.

—¿Es un buen sitio?

—Laird Brunette es el propietario. Lo conozco muy bien.

—De acuerdo — dije. Aún tenía frío. Me sentía mal, como si hubiera robado a un pobre.

(2) *Helen se retocó ligeramente la pintura de los labios* y luego me miró al tiempo que estudiaba los ojos en el espejo. Terminó arrojándomelo. Lo atrapé y me miré la cara. También yo utilicé el pañuelo; luego me puse en pie y le devolví el espejito.

Estaba recostada en el respaldo del sofá, mostrando toda la curva de la garganta, y me miraba con aire somnoliento y los ojos medio cerrados.

—¿Qué sucede?

—Nada. A las diez en el club Belvedere. No te pases de elegancia. No tengo más que un traje de etiqueta. ¿En el bar?

Asintió con la cabeza, perdida todavía la mirada.

Atravesé la habitación y salí sin mirar atrás. El lacayo se reunió conmigo en el corredor y, (4) *con tan poca expresión como la de un rostro tallado en la piedra*, me devolvió el sombrero. (emphasis added, Chandler, 2001: 133-5)

In the above case, López manages to distance himself from the literal wording while losing none of the original meaning.

1. He uses Spanish vocabulary current at the time when the source text was written: The expression *mirar de hito en hito*, though still a currently used expression, is more characteristic of older generations of Spanish speakers;
2. He often uses oblique translation methods, particularly a change in word order, accompanied by slight alterations in the meaning of the original: A back-translation of López Muñoz's "Yo tenía a su mujer entre mis brazos sin ninguna posibilidad de apartarme" would be "I had his wife in my arms and didn't have a chance to get away from her." The use of *su mujer* gives a heightened seriousness to this situation, which apparently Mr. Grayle consents to and is accustomed to. Also, the word *apartar*, which actually appears three times and often combined with pronouns, attributes a decisive action to Marlowe

which he actually does not perform until after he has seen the sad look on Mr. Grayle's face. The word *apartar* is used twice more, the second time as a translation of "I pushed her away from me" and the third time as a translation of "I went away from her."

Also in this example, López Muñoz translates "Who was that?" as "¿Qué ha sido eso?" i.e. because Mr. Grayle spoke before leaving the room, it was nearly impossible for Helen Grayle not to have realized who it was. Therefore, her saying "What was that?" implies a certain amount of disrespect for her husband which was not actually present in the original.

The sentence "Helen se retocó ligeramente la pintura de los labios" back-translated as "Helen touched up her lipstick," is slightly different from "She got a lipstick out and touched her lips very lightly," missing the fact that she took the lipstick out of purse.

Another oblique translation technique applied here is equivalence: Helena Grayle says "No te preocupes," rather than "Olvídalo," and "No tiene importancia," rather than "Está bien," because these expressions would be more often used by a native Spanish speaker in a similar context.

3. He adds portions of text: Note how he adds "con ganas" [heartily] to "se rió;" and he uses "Lo entiende" twice.
4. He inserts words or phrases in the middle of sentences, altering ordinary word order: Note how in the last sentence, the phrase "con tan poca expresión como la de un rostro tallado en la piedra" is inserted mid-sentence rather than at the end.

In addition to the four techniques we have commented on above, a final comment about the solid literary grounding of López's translation is worth making before going on to discuss other features of his work. Alfredo Arias

commented specifically on this in relation to Lopez's version of *The Long Goodbye* (2005: 59). López Muñoz's use of the word "velaron" [held a wake over] rather than the word "enterraron" [buried], in obvious reference to Finnegan's wake, strengthens the connection to the literary work by James Joyce by making it a bit more obvious for the Spanish reader.

In case 2, López shows that he is the first translator to properly render "just one Indian, pop" as "Solo a un indio, pum." (158, 164); "pum" refers to the sound of an explosion (DRAE, 1997: 1693). I believe that López is the first translator to fully perceive the ironic brunt of Marlowe's words.

López translation of case 4:

—Di algo, socio —dijo el grandullón—. Algo que nos haga tomarte cariño.

—Devuélvanme mi revólver.

(...)

—Que te devolvamos el revólver, ¿no es eso? —miró de reojo al del bigote gris—. Quiere su revólver —le dijo. Me miró de nuevo—. ¿Y para qué querías tu revólver, socio?

—Quiero pegarle un tiro a un indio.

—Así que quieres pegarle un tiro a un indio, ¿eh, socio?

—Eso es; *sólo a un indio, pum.*

Miró de nuevo al del bigote.

—Este tipo es muy duro —le dijo—. Quiere pegarle un tiro a un indio.

—Escuche, Hemingway, no repita todo lo que digo —le reprendí.

—Me parece que este fulano está como una cabra —dijo el grandullón—. Acaba de llamarme Hemingway. ¿No crees que está como un cencerro?

(...)

—No se me ocurre ninguna razón para que me llame Hemingway —dijo el grandullón—. No me llamo Hemingway.

(...)

—¿Por qué me has llamado Hemingway, socio?

—Hay señoras delante.

Mi interlocutor se irguió de nuevo.

—Ya lo ves. —Miró al del bigote. El del bigote asintió con la cabeza, se dio la vuelta y se alejó, atravesando la habitación. (...) Recogió un sombrero de algún sitio y me lo ofreció. Se sacó mi revólver del bolsillo y me lo pasó. Supe por el peso que estaba vacío. Lo metí en la funda y me puse en pie.

El grandullón dijo:

—Vayámonos, socio. Lejos de aquí. Es posible que un poco de aire sirva para que te recompongas.

—De acuerdo, Hemingway.

—Lo está haciendo otra vez —dijo el grandullón con tristeza—. Llamándome Hemingway porque hay señoras delante. ¿Crees que para él eso es una grosería? (emphasis added, 157—9)

Here, in case 3, is the second time in which the “just one Indian, pop” segment appears. Please note how he uses “hospital del distrito,” which is Spanish vocabulary current at the time when the source text was written. To the native Spanish ear, this word may have reminiscences of the words commonly used in translated texts from the first half of the twentieth century. Though this word does not reflect the organization of the Spanish health care system, the word “sounds” good, just like “fiscal del distrito,” for District Attorney, sounds good because it has that echo of Hollywood noir films.

López translation of case 3:

Pijama de franela. Del tipo que usan en el *hospital del distrito*. No se abrochaba por delante y no tenía ni una puntada más de las estrictamente necesarias. Tela áspera, basta. El cuello me rozaba la garganta, aún dolorida. Empecé a recordar cosas. Me palpé los músculos del cuello. Aún me dolían. *Sólo a un indio, pum*. De acuerdo, Hemingway. ¿De manera que quieres ser detective? Ganar dinero en abundancia. En nueve fáciles lecciones. Proporcionamos placa sin costo adicional. Por cincuenta centavos más le mandamos un braguero.

La garganta me dolía, pero los dedos que la palpaban no sentían nada. Podrían haber sido un racimo de plátanos. Los miré. Parecían dedos. No era suficiente. Dedos contra reembolso. Debían de haber llegado con la placa y el braguero. Y con el diploma. (emphasis added, 164)

Despite the many merits that López's version of FML in Spanish has, there are cases where his wording in Spanish is cumbersome and awkward. In the following portion of text, case 9, we can see again how López Muñoz uses his excellent transposition technique; he translated "I ought to have seen him" as "Tendría que haberme dado cuenta," in back-translation "I ought to have realized." Yet there are two items in this small segment which I believe would have called for an oblique translation method, perhaps equivalence, because the renderings of "the fountain pen flash" and "a light the size of a quarter" are wordy and clumsy: "una linterna del tamaño de una pluma estilográfica" has eight words versus four in the original; and "una luz del diámetro de una moneda de veinticinco centavos" has ten versus the original seven. Shorter alternatives should have been sought: "una linterna de bolsillo," or "con una luz del tamaño de una moneda" would have been shorter alternatives.

López translation of case 9:

Tendría que haberme dado cuenta mientras bajaba, pero caminaba inclinado, estudiaba el suelo con una linterna del tamaño de una pluma estilográfica, y trataba de interpretar las huellas de unos neumáticos con una luz del diámetro de una moneda de veinticinco centavos. (71)

In my opinion, the López translation of FML should now be used instead of the Elías translation or any other previous translation. However, there is a little evidence to indicate that this is happening. In 2004, the national daily newspaper *El País* began to publish a series of detective novels under the title Serie Negra [Noir Series]. Of all the translated versions of FML, the López Muñoz translation was chosen (Madrid: Editorial Diario El País (Serie Negra, 2). Based on the fact that the López translation is complete, correct, and excellent, I believe it should replace all earlier versions in the target literary system.

CHAPTER 5:
TRANSLATIONS OF *THE LITTLE SISTER*

Chapter 5

TRANSLATIONS OF *THE LITTLE SISTER*

The Little Sister is the story of a Hollywood starlet called Mavis Weld, who is romantically involved with Steelgrave, a former racketeer from Cincinnati previously known as Weepy Moyer who owns several legitimate restaurants in Los Angeles. Because of this relationship, her half-brother Owen and her half-sister Orfamy, from Manhattan, Kansas, are blackmailing her. Owen, who takes candid photographs of people with his Leica camera, has a picture of his half-sister and Steelgrave which he took one evening while they were dining. Yet the picture also incriminates the gangster, because that evening, when he was supposedly in prison, a former underworld nemesis, Sunny Moe Stein, was murdered. The photo, which captures the front page of a daily newspaper, proves that Steelgrave was out of prison and could have committed the murder. Initially, Marlowe's client is Orfamy Quest, who is looking for her brother Owen; Orfamy thought Owen was hiding from her when he was really hiding from Steelgrave. Later, Marlowe is hired by Sheridan Ballou, Mavis Weld's agent, to deal with the blackmail. In the end, Owen Quest is betrayed by his sister to Steelgrave, who has him murdered, and Steelgrave is also murdered, by Orfamy Quest, in such a way that Mavis Weld can be framed for it. Though Weld is willing to accept the blame, and sacrifice a promising career in Hollywood, Marlowe is able to confuse the police by planting two identical pistols near the body

and making it look like a suicide. Another character who appears throughout the book is Dolores Gonzales, a beautiful B-picture actress described by Chandler as “the nicest whore I ever didn’t meet” (1987: 125). Gonzales is a friend of Mavis Weld’s and the former girlfriend of Weepy Moyer from Cincinnati; Gonzales is the one who actually murdered Orrin Quest.

Some of the people portrayed in *The Little Sister* are based on real people Raymond Chandler met in his days at the Hollywood studios, including young actresses, agents, producers and directors, and some of the places depicted are also based on the shooting sets, executive offices, and studio facilities that Chandler had become familiar with. However, the novel is not considered a “Hollywood novel” in the same manner that F. Scott Fitzgerald’s *The Last Tycoon* (unfinished when published posthumously in 1941) and Nathanael West’s *Day of the Locust* (1939) are. The novel made use of a situation involving the real gangster Bugsy Siegel, who while supposedly incarcerated in the Los Angeles County Jail was able to get a permit from the corrupt jail doctor to leave and dine with his girlfriend, actress Wendy Barrie (Moss, 2002: 176).

The book’s theme centers on the world of Hollywood and the high price of stardom (Leila Quest/Mavis Weld); the lengths people will go to in order to profit from others (Orrin Quest and Orfamy Quest); and, as always in novels by Chandler, the treachery of young, beautiful women (Orfamy Quest and Dolores Gonzales) who endanger the men in their lives. The tone throughout the novel is one of bitter regret at the changing world and values around us. As we have seen in chapter 1, this novel contains some of the finest literary passages depicting the grim state of the city of Los Angeles and the surrounding world as the detective sees it. Chapter 13, for example, contains the haunting and very literary “you’re not human tonight, Marlowe” digressions.

The Little Sister was yet another title based on the Chandler model of the article + adjective + noun. The actual character referred to as 'the little sister' is Orfamy Quest, an apparently young and inexperienced girl from Middle America who is actually much more sinister than meets the eye. Chandler's irony, a classic feature of his style, is evident: the expression 'the little sister' tends to refer to a harmless and inexperienced sibling who must be protected; yet the reader, the audience in the know, sees that Marlowe is not fooled by appearances. Marlowe's two textual references to 'the little sister' contain echoes that lead the reader to make the proper secondary interpretation: it is Marlowe who should protect himself from this little sister, because she can not only protect herself quite effectively but can prove to be extremely dangerous to others who may cross her path. The second textual reference comes at the end of the novel, after Orfamy Quest has set off for her home; Marlowe, in the narrative voice, ironically describes the aftermath:

Case 1.

The play was over. I was sitting in the empty theater. The curtain was down and projected on it dimly I could see the action. But already some of the actors were getting vague and unreal. *The little sister* above all. In a couple of days I would forget what she looked like. Because in a way she was so unreal. I thought of her tripping back to Manhattan, Kansas, and dear old Mom, with that fat new little thousand dollars in her purse. A few people had been killed so she could get it, but I didn't think that would bother her for long. (emphasis added, 404)

Several of the book's passages contain material that in translation might be subject to censorship. He misses no chance to moff at the central role the church plays in the Quests' lives and scold Orfamy for her and her family's hypocritical beliefs. There is a passage ridiculing the religious devotion of Orfamy's mother and brother. In the first sardonic conversation with Orfamy

Quest, Marlowe turns her sanctimonious religious attitude and that of her family into the butt of a running joke:

Case 2.

“He used to wear a little blond mustache but mother made him cut it off. She said—”

“Don’t tell me. *The minister* needed it to stuff a cushion.”

“You can’t talk like that about my mother,” she yelled, getting pale with rage.

“Oh stop being silly. There’s a lot of things about you I don’t know. But you can stop pretending to be an *Easter lily* right now. Does Orrin have any distinguishing marks on him, like moles or scars, or a tattoo of *the Twenty-Third Psalm* on his chest?” (emphasis added, 211)

There are two passages, case 3 and 4, in which the beautiful Dolores Gonzales offers to sleep with Marlowe. Case 3 comes from chapter 23; Gonzales invites Marlowe to “go to bed” with her.

Case 3.

[Gonzales] “Would you like to go to bed with me?”

[Marlowe] “Most anyone would. But let’s leave sex out of it for now.”

“I do not draw a very sharp line between business and sex,” she said evenly. “And you cannot humiliate me. Sex is a net with which I catch fools. Some of these fools are useful and generous. Occasionally one is dangerous.” (336)

Case 4 comes from chapter 26; Gonzales invites Marlowe to “make love” to her.

Case 4.

[Gonzales] “Will you make love to me tonight?” she asked softly.

[Marlowe] “That again is an open question. Probably not.”

"You would not waste your time. I am not one of these synthetic blondes with a skin you could strike matches on. These ex-laundresses with large bony hands and sharp knees and unsuccessful breasts."

"Just for half an hour," I said, "let's leave the sex to the side. It's great stuff, like chocolate sundaes. But there comes a time you would rather cut your throat. I guess maybe I'd better cut mine." (356)

There is another passage which may have been subject to censorship for moral purposes. In this passage, from chapter 34, Marlowe presses past Dolores Gonzales in a doorway, brushes against her breasts, and notices that her nipple is hard. Marlowe says that he touches one, though it is not specified whether this is with his hand or with his chest as he passes by.

Case 5.

I let go of her wrists, closed the door with my elbow and slid past her. It was like the first time.

"You ought to carry insurance on those," I said touching one. It was real enough. The nipple was as hard as a ruby. (407)

Two of the five into-Spanish translations were abridged in various ways. As we shall see, abridged texts typically suppress 1. narrative descriptions of settings and characters that slow up the action; 2. passages containing a character's thoughts which reveal the character's inner life; 3. textual segments containing expressive literary language; 4. tedious segments of dialogue in which characters quarrel with each other, correct each other, or are insolent with each other; and 5. repetitions in both dialogue and narrative. An example of the way descriptive passages are suppressed in favour of speeding up the action (1) and in which a character's inner life is stripped from the text (2) comes in chapter 27, when Marlowe enters a darkened house where he suspects the gangster Steelgrave may have been murdered:

Case 6:

Beyond the butler's pantry a swing door. Beyond the swing door a dark dining room with an open end to a glassed-in lounge into which the moonlight poured like water through the floodgates of a dam.

A carpeted hall led off somewhere. From another flat arch a flying buttress of a staircase went up into more darkness, but shimmered as it went in what might have been glass brick and stainless steel.

At last I came to what should be the living room. It was curtained and quite dark, but it had the feel of great size. The darkness was heavy in it and my nose twitched at a lingering odor that said somebody had been there not too long ago. I stopped breathing and listened. Tigers could be in the darkness watching me. Or guys with large guns, standing flat-footed, breathing softly with their mouths open. Or nothing and nobody and too much imagination in the wrong place.

I edged back to the wall and felt around for a light switch. There's always a light switch. Everybody has light switches. Usually on the right side as you go in. You go into a dark room and you want light. Okay, you have a light switch in a natural place at a natural height. This room hadn't. This was a different kind of house. They had odd ways of handling doors and lights. The gadget this time might be something fancy like having to sing A above high C, or stepping on a flat button under the carpet, or maybe you just spoke and said: "Let there be light," and a mike picked it up and turned the voice vibration into a low-power electrical impulse and a transformer built that up to enough voltage to throw a silent mercury switch. (365)

However, no two translators suppress the same amount of material or suppress material in the exact same place. Abridgements, like translation itself, are forms of textual adaptation that are subject to individual discretions. In general terms, the abridgements appeared early, in 1956 and 1972, whereas the unabridged texts appeared later, in 1989 and 1995, although there is a 1958 translation which is unabridged.

Apart from the 6 cases proposed above, another four (7-10) will be examined in the course of the analysis of the five into-Spanish translations below.

5.1. THE GOLIGORSKY TRANSLATION OF TLS (1956)

The first translation of *The Little Sister* was published by Jacobo Muchnik Editor (Buenos Aires) in 1956 under the title *Una mosca muerta*. The translation was published in the collection Club de Misterio [Mystery Club] and was produced by Eduardo Goligorsky.

Though Spanish translations appeared under the title *La hermanita*, a diminutive suffix implying little, and *La hermana pequeña*, a post-modifying adjective meaning the same thing, this is the only title that varies from the original. The title literally means “a dead fly,” but figuratively this expression refers to someone who under an apparently harmless disguise does not hesitate to act boldly in his or her own benefit (DRAE, 1997: 1406). This title captures the essence of the meaning of the original title by using a common expression in Spanish rather than the more literal titles above. In the text itself, the translator uses the term twice, once in the translation of “But you can stop pretending to be an Easter lily right now,” which becomes “Pero ahora mismo puede dejar de simular que es una mosca muerta.” (14), and the second time as a replacement for Chandler’s first textual reference for “the little sister” (180); the second time that “the little sister” is used by Chandler, Goligorsky uses “la hermanita.” (181) Since Goligorsky’s translation was never edited again, the title was not picked up on by other translators or editors.

The translator, Eduardo Goligorsky, is cited on the copyright page along with the novel’s original title. The front cover features a small black drawing of a man in a long trenchcoat and hat which appears on the cover of all titles in this collection as well as a smaller version of it on the back cover. The front

cover has a unique illustration, attributed to Cotta, depicting a prim and proper young girl, supposedly Orfamy Quest, and in the background a man hoisting an ice-pick over his head about to stab another man who is kneeling below him. This illustration is attributed to Cotta. The publisher's blurb on the back cover introduces the plot, highlights some of the characters, particularly "Orfamay" Quest, and alludes to the mastery Chandler has his readers accustomed to. All of the Muchnik editions contained a list of character names and descriptions in the order of their appearance. Based on the above data, I believe this edition was produced for a lowbrow readership.

Goligorsky was a prolific writer of detective and science fiction stories and novels. As an author of detective fiction, during the late-1950s he wrote some thirty different short stories under English-sounding pseudonyms such as Ralph Fletcher, Roy Wilson and Mark Pritchard which were published by Acme Agency (*Rastros* [Clues]), Malinca (Colección Cobalto [Cobalt Collection]), and Poseidon (Colección Pandora [Pandora Collection]), the same collection in which the first into Spanish translation of a Chandler novel was published (*La ventana siniestra*. Trans. Manuel Barberá. 1944) (Braceras, Leytour & Pittella, 1986: 44, 50). Also during the 1950s, he wrote a novel for Jacobo Muchnik's Club de Misterio, also under a pseudonym (Braceras, Leytour & Pittella, 1986: 50), followed by the acclaimed *Lloro a mis muertos* [I weep for my dead] (Buenos Aires: Fabril Editora, 1962) under the pseudonym James Alistair, the pseudonym Goligorsky used only for the novels he respected the most (personal interview, July 1st, 2000). In Argentina, he was also editor of the hard-boiled collections *Los Libros de la Calle Morgue* [The Rue Morgue Books] and *Ultimatum* for the Granica publishing house, which published under his direction a large number of translations (Lafforgue & Rivera, 1977: 39). During the late 1950s and much of the 1960s, Goligorsky was a champion of the hard-boiled novel, boldly writing works in a vein that was often considered obscene, marginal and

prejudicial to the moral standards of the time due to the amount of sex and violence in them (Lafforgue & Rivera, 1995: 24). However, during the decade of the sixties he slowly stopped writing detective stories and novels, and gradually devoted most of his time to his science fiction writing. However, when the Buenos Aires magazine *Siete Días* held the First Latin American Detective Story Writing Contest in 1975, Goligorsky was tempted to participate because of the prestigious jury that had been selected for the occasion: Jorge Luis Borges, Marco Denevi and Augusto Roa Bastos. Five stories were awarded the top prize, among them Goligorsky's "Orden jerárquico," [Hierarchical Order] and they were published in a volume entitled *Misterio 5*, which was distributed by the magazine. Goligorsky's science fiction has also met with considerable success, judging from the fact that the first print run of 3000 copies of each one of his science fiction books sold out, and also considering that his science fiction short stories have been translated into English, French, Italian and Swedish (Rivera (comp.), 1986: 144). His science fiction writings have been included in anthologies such as *Memorias del futuro* (Buenos Aires: Minotauro, 1966), *Adiós al mañana* (Buenos Aires: Minotauro, 1967), and *A la sombra de los bárbaros* (Barcelona: Ediciones Acervo (Colección Gaudeamus, 8) Barcelona, 1977). He has even written a non-fiction book about science fiction (*Ciencia-ficción; realidad y psicoanálisis*, Buenos Aires: Paidós (Biblioteca Mundo Moderno, 26, 1969).

He has also written non-fiction books, which were all triggered by specific circumstances in Argentinian politics and his personal life. His book *Contra la corriente: guía de mitos, tabúes y disparates para escépticos, herejes e inconformistas* (Buenos Aires: Granica Editor (Colección Libertad y cambio, 24), 1972) was written as a protest against the political and social abuses of the Onganía Regime in Argentina; *Carta abierta de un expatriado a sus compatriotas* (Buenos Aires: Sudamericana, 1983) was written in the aftermath of the war over the Malvinas/Faulkland Islands; and *Por amor a Catalunya: con el nacionalismo en la picota* (Barcelona: Flor del Viento (Del viento terral;

28), 2002) was written in order to express his gratitude to Catalunya, his adopted homeland since leaving Argentina in 1976. Though his non-fiction writings were commercially successful, Goligorsky has affirmed that he has never made a living from his own works, but from his works published under pseudonyms, from his translations, and from his work as an editor (Rivera (comp.), 1986: 144).

Goligorsky began work as a translator in 1952, when he was recruited by King Features Syndicate to translate comics such as *Jungle Jim*, *Tarzan*, *Mandrake the Magician*, and others. In 1955, he began translating novels by authors such as James Hadley Chase, Charles Williams, and David Goodis for Malinca's *Colección Cobalto*. Very shortly after that, Goligorsky did a sample translation for Jacobo Muchnik Editor and was recruited by them to continue translating detective novels by Chandler and others. From the mid-50s to the early seventies, Goligorsky translated about a hundred books, first for Muchnik and then for Fabril Editora (personal interview, July 1, 2000). During the late 1950s and the whole decade of the 1960s, Goligorsky was the Argentinian voice of authors such as James Hadley Chase and Mickey Spillane, boldly translating their novels in spite of the fact that they were considered by many to be obscene, marginal and prejudicial to the moral standards of the time due to the amount of sex and violence in them. Though now this style is recognized as a valid vehicle of literary expression, back in those days Goligorsky faced prosecution on at least two occasions (Lafforgue & Rivera, 1995: 24), though he was acquitted and the situation never became more serious than having to hire a lawyer (personal interview, July 1, 2000). Occasionally, in order to escape the censorship or in order to prevent his name from being associated with some of his work, he translated under the pseudonyms Mario Monasterio and Eduardo Golly (personal interview, July 1, 2000). Gradually Goligorsky began to translate novels by mainstream authors such as Stephen King, Aldous Huxley, and Robert Ludlum and also non-fiction essays by a variety of well-known writers.

Goligorsky was compelled to leave Argentina in 1976, when a great number of intellectuals *en masse* fled the country in the aftermath of the Videla take-over. Since then, he has lived in Barcelona, where he has continued to translate, but also found work as a consulting editor for a publishing house and as a columnist for the local Barcelona newspaper *La Vanguardia*.

Jacobo Muchnik Editor was established in 1955 and remained active only until 1958 (J. Muchnik, 2004: 64). Jacobo Muchnik had for nearly twenty-five years been a key figure at the Compañía General Fabril Financiera, the largest industrial printer in Buenos Aires; from his privileged position at the company, he was able to negotiate with his employer an agreement that allowed him to become an independent editor with the company's financial support. The new company began with three collections, one of which was the Club de Misterio; the Club de Misterio's first title was *Una hermosa trampa* [*The Beautiful Frame*] by William Pearson, followed by monthly publications of such titles as Ferguson Findley's *Un puñado de crímenes* [*Crime on my hands*] and John R. MacDonald's *¿Dónde está la víctima?* [*Find a victim*]. Three Chandler titles were published in this collection: *Una mosca muerta* (13) and *El largo adiós* (17), both in 1956, and *La ventana siniestra* (19), in 1957. The Club del Misterio specifically stated on the back cover that every month the series selected the best detective fiction for the readers of the collection, and Braceras, Leytour & Pittella have considered the Club del Misterio among the "serious" collections that were active during the decade of the 50s (1986: 50). Jacobo Muchnik Editor and the Club del Misterio were a success, as the titles published were in demand and reviews of them appeared in *La Nación* and *La Prensa* (J. Muchnik: 63). The trademark image of the collection is an entirely black drawing of a man in a long trenchcoat and hat with the collar turned up and pulling the two lapels together in front of his face; this drawing appears on the cover of all titles in this collection and on the back covers. Another trademark feature of this collection is a list of character

names and descriptions, in the order of their appearance, which appears on a page just before the beginning of the novel. Partly as a result of this success, Jacobo Muchnik was recruited to be the consulting editor for the Compañía General Fabril Editora, created in 1958, and Jacobo Muchnik Editores became a part of history (J. Muchnik, 2004: 76).

Goligorsky's text is the first into-Spanish translation, and is therefore entirely autonomous. It has no chapter divisions, but merely gapped places in the text, and, like other Muchnik translations, it contains a list of characters in the order in which they appear in the book followed by a brief description. Here, Marlowe is described as "un arrojado detective privado" [a determined private detective]; Orrin P. Quest is "el hermanito perdido" [the lost little brother], and Orfamy Quest is the "mosca muerta," in italics in the Spanish version. Fortunately, the descriptions are ambiguous enough that they do not spoil the denouement of the crime. Goligorsky's text is quite Latin American, using words like *lindo/a* [beautiful], *pileta* [sink], and *heladera* [refrigerator], and also avoiding the word *coger*: it is also specifically Argentinian, using such typical lexical items as *departamento* [apartment], *mucama* [maid], *vereda* [sidewalk], and *saco* [coat]. The text uses italics to indicate that when Dolores Gonzales uses *amigo*, she does so in Spanish, but there is no translator's note to indicate that, nor are there any other translator's notes to indicate any other features of the translation.

However, Goligorsky's text is abridged, with approximately 19% of the text missing. Very much like what we have seen above, pruned from the text are: narrative descriptions of settings and characters that slow up the action; passages containing character's thoughts which reveal the character's inner life; textual segments containing expressive literary language; tedious segments of dialogue in which characters quarrel with each other, correct each other, or are insolent with each other; and repetitions in both dialogue and narrative. The largest suppression is in chapter 13, meaning that the very literary "You're not human tonight, Marlowe" passage discussed in

chapter 1 is missing entirely (see “Turning it into literature” example 1 in chapter 1). None of the plot is lost, but over 70 lines and more than 1000 words of polished and highly expressive text have been slashed. However, the much shorter “You are bitter tonight, amigo” passage from chapter 26 has not been suppressed, so some of the dark wry, literary tone of the novel is retained by Goligorsky despite his abridgement

Case 7:

“Real cities have something else, some individual bony structure under the muck. Los Angeles has Hollywood—and hates it. It ought to consider itself damn lucky. Without Hollywood it would be a mail-order city. Everything in the catalogue you could get better somewhere else.”

“You are bitter tonight, amigo.” (358)

Goligorsky translation of case 7:

—Las verdaderas ciudades tienen algo más, un esqueleto individual debajo de la basura. Los Angeles tiene a Hollywood... y lo odia. Debería considerarse afortunada. Sin Hollywood, sería una ciudad de pedidos contra reembolso. Todo lo que hay en el catálogo podría conseguirse en mejores condiciones en otra parte.

—Esta noche está amargo, amigo. (137).

Surprisingly, in the very slow, descriptive and lyrical passage from case 6, nothing was suppressed by Goligorsky:

Goligorsky translation of case 6:

Pasando la despensa, una puerta de vaivén. Pasando la puerta de vaivén, un comedor oscuro con un extremo abierto a un salón de fumar rodeado de vidrios, en el cual la luz de la luna se filtraba como agua a través de las esclusas de un dique.

Un pasillo alfombrado llevaba a alguna parte. Desde otra arcada subía una nueva escalera hacia más oscuridad, pero brillaba al penetrar en lo que podían ser ladrillos de vidrio o acero inoxidable.

Por fin encontré lo que aparentaba ser una sala. Estaba cerrada por cortinas y muy oscura, pero tuve la impresión de su gran tamaño. Ahí la oscuridad era pesada y mi nariz se contrajo por el olor flotante que indicaba que alguien había estado allí pocos momentos antes. Dejé de respirar y escuché. En las sombras podía haber tigres vigilándome. O tipos con armas enormes, inmóviles, respirando suavemente con las bocas abiertas. O nada ni nadie y demasiada imaginación en el lugar indebido.

Retrocedí hasta la pared y busqué el conmutador de la luz. Siempre hay uno. Todos tienen conmutadores de luz. Generalmente están a la derecha, al entrar. Uno entra a un cuarto oscuro y quiere luz. Muy bien, hay un conmutador en un lugar lógico a una altura lógica. Este cuarto no lo tenía. Esta era una casa diferente. Tenían métodos extraños para manejar las puertas y las luces. Este dispositivo debía ser algo curioso, como tener que cantar un La sobre un Do agudo, o pisar un botón plano colocado debajo de la alfombra, o quizá uno hablaba y decía “Hágase la luz,” y un micrófono lo captaba y convertía la voz en vibración, con un impulso eléctrico de baja potencia, y un transformador le daba el voltaje necesario para poner en acción un conmutador silencioso de mercurio. (144-5)

Though Goligorsky’s version is an abridgement, and though the source text contains material which might be considered obscene or objectionable for moral, religious, political and other reasons, no suppressions due to this kind of censorship have occurred. For example, the “go to bed” dialogue from chapter 23 is complete and uncensored:

Goligorsky translation of case 3:

—¿Le gustaría *acostarse conmigo*?

—A cualquiera le gustaría. Pero por el momento dejemos de lado el sexo.

—No establezco un límite muy definido entre los negocios y el sexo — dijo tranquilamente—. Y usted no puede humillarme. El sexo es una red con la que pesco incautos. Algunos de ellos son útiles y generosos. Ocasionalmente, encuentro alguno peligroso. (emphasis added, 116)

The “make love” passage from chapter 26, which we have referred to above, is complete and uncensored in the Goligorsky translation:

Goligorsky translation of case 4:

—¿Me *hará el amor* esta noche? —preguntó suavemente.

—Es una pregunta sin respuesta. Probablemente no.

—No perdería su tiempo. No soy una de esas rubias sintéticas con un cutis sobre el cual se puede encender un fósforo. Esas ex lavanderas con manos huesudas y rodillas afiladas y pechos fracasados.

—Por media hora dejemos de lado el sexo. Es algo muy agradable, como los *sundaes* de chocolate. Pero hay momentos en los que un prefiere degollarse. Creo que eso es lo que haré yo. (emphasis added, 135)

The “hard nipple” passage from chapter 34 is also complete and uncensored in the Goligorsky translation:

Goligorsky translation of case 5:

Le solté las muñecas, cerré la puerta con el codo y me deslicé junto a ella. Era como la primera vez.

—Debería asegurarlos —dije, tocando uno. Era auténtico. *El pezón era duro como un rubí.* (emphasis added, 183)

Like most of the Chandler translations published before 1958, Goligorsky’s is virtually unknown. Sasturain mentioned the Goligorsky translations published by Jacobo Muchnik, neither praising them nor criticizing them; Morán also refers to *Un mosca muerta* in his article (1976: 39) as does the translator of the Gardiner & Sorley Walker (Eds.) volume (1976: 17-18). However, the Goligorsky translation has never been republished. This is rather strange considering that another work by Goligorsky that was commissioned under practically the same circumstances by Jacobo Muchnik Editor in 1957, *La ventana siniestra*, a translation of Chandler’s *The High*

Window (1942), has enjoyed enormous popularity if one can judge from the number of times it has been reprinted (14 times), as recently as 2007.

5.2. THE ESCOLAR TRANSLATION OF TLS (1958)

The third Spanish translation of TLS was entitled *La hermanita*; it was the work of Luis Escolar for the 1958 Aguilar anthology *Novelas Escogidas*. For a detailed description of the publisher, Editorial Aguilar, the collection in which it appeared, Lince Astuto, and the landmark importance of this volume for the study of the translations of Chandler's novels into Spanish, see chapter 3. In this text, the expression "the little sister" is translated consistently as "la hermanita" both times it appears (1088, 1089)

Luis Escolar was an editorial consultant at Editorial Aguilar and also a translator whose works were published mostly by Aguilar. During a lengthy career with Aguilar and as a translator for the same publisher, he chose and prepared hundreds of books within the broad field of the humanities, and produced a great number of translations of these titles as well as translations of literary works (Benítez, 1992: 70). On January 18, 1999, Luis Escolar invited me to his home in Madrid, where I was able to interview him personally. As an editorial consultant for the humanities, Escolar bought the rights for the books he wanted to publish, hired translators for foreign works, sent the works off to the printers, revised them, published them and distributed them. Eventually, he took charge of all foreign works for the area of humanities, so he knew full well how Aguilar chose and dealt with translators and translations. The main complaints Escolar had about the tedious work of hiring translators and editing their work was that though many of them knew the foreign languages they were translating from, there were cases where the translators did not write in proper Spanish and also that many translators were not faithful to the author's style or they added to the text.

As a translator, Luis Escolar worked from English, French, and Italian. Some of his first translations were detective novels, but the translations he was proudest of came later in his career. He translated only five detective novels, all of them for other publishing houses, except for *La hermanita* in 1958. He translated Seldon Truss' *The Truth about Clarie Vergan* [*Cartas sangrientas*], George Harmon Coxe's *Man on a Rope*, and two novels by Marten Cumberland, *Booked for Death* and *Far Better Dead*. However, when he was later offered the chance to translate novels by Agatha Christie and Georges Simenon, he refused to do any more detective novels.

After his successful translations of detective novels, Escolar was offered translations of much more interesting material for him which he would later be very proud of. In 1962, he translated *American-Spanish Semantics* [*Semántica hispanoamericana*] by Charles Kany, with whom he had an excellent personal relationship; in 1970, he translated *The Revolution of 1854 in Spanish History* [*La revolución de 1854 en España*], by V. G. Kiernan, with whom he kept an epistolar relationship with for many years; and between 1972 and 1980 he translated seven books from a collection about architecture entitled *Historia universal de la arquitectura* [*Universal History of Architecture*]. He also translated books by Francis Bacon, Karl Jung, and Bertrand Russell, among many others (Benítez, 1992: 70). He produced his last translation in 1986, a Spanish version of Steve Shagan's *Vendetta*, which, because he considered it obscene, insisted on the credit line reading L.E.B. only (personal interview, January 18, 1999).

Before translating *The Little Sister* for Aguilar, Luis Escolar was unfamiliar with Chandler, though he had heard of him, as he had heard of dozens of other mystery novelists. His opinion of Chandler's work, after translating this novel and reading other Chandler novels, was not very high; Chandler's works for him are very American, resembling a Hollywood movie, and very superficial, as they do not leave a lasting mark on the reader.

Luis Escolar is credited as being the author of the translation, as his name, along with the original title of the translation, appears on the copyright page. The text has two translator's notes, one on page 851 to explain that the original contained a reference to a children's game, and another on page 881 explains that whenever the word *amigo* appears in italics it is because in the original the word appears in Spanish. Escolar's text is entirely autonomous and unabridged, but his text does have suppressions resulting from censorship of sexual morality, as evidenced by an examination of the sensitive examples given above. As stated in the chapter 3 discussion of the Aguilar anthology, the file for *Novelas Escogidas* contains two reader's reports, one written by a censor who read only *El sueño eterno* and another by a reader who read *El sueño eterno* and two other novels, though the reader did not specify which ones he or she had read. That reader, therefore, may have read Escolar's translation of *The Little Sister*, but if he or she did, no material from it was censored. Therefore, suppressions were instigated by either the translator himself or his editor.

During the interview Luis Escolar granted me at his home in Madrid, he spoke of a rather slack editing and proofreading process by Salvador Bardoy Luque, the collection editor. He showed me his copy of the book in which he had marked the numerous misprints and errors it contained. However, the suppressed material of a sexual and religious nature is very systematic in the Escolar translation. It is possible that Luis Escolar self-censored much of his own translation in order to be on the safe side, though he did not admit to it in the interview; or it is also possible that his editor at Aguilar could have pre-censored these portions, prioritizing them over typographical errors and other aspects of the edition prior to filing them with the censors. Literary editor Arturo del Hoyo described in an interview how editors at Aguilar "would censor out passages which we felt were going to be penalized by the authorities and if we thought the topic was too complicated we would not even file it [for authorization]" (my translation, Rodríguez Espinosa, 1997: 157).

In Escolar's translation of case 3, the word *sex* is changed to *amor* once, omitted the second time it appears, but is preserved the third time it crops up. However, Dolores Gonzales' invitation to "go to bed" with her and Marlowe's "anyone would" response have disappeared entirely:

Escolar translation of case 3:

—Para mí no existe separación entre los negocios y el *amor* —dijo con naturalidad—. Y no debe usted humillarme. El *sexo* es una red con la que pesco bobos. Algunos de estos bobos son útiles y generosos. A veces, alguno resulta peligroso. (emphasis added, 993)

In Escolar's translation of case 4, the reference to "unsuccessful breasts" has been substituted for "bad breath," and the word *sex* has been avoided on its first appearance by the evasive "those questions"; on its second appearance, the word *sex* is omitted entirely. Nonetheless, the expression "make love to me" has been maintained.

Escolar translation of case 4:

—¿Me querrá *hacer el amor* esta noche? —me preguntó suavemente.

—Ésa es todavía una cuestión abierta. Probablemente, no.

—No perdería el tiempo. Yo no soy una de esas rubias sintéticas con un cutis en el que se podría encender una cerilla. Esas ex lavanderas con largas manos huesudas, rodillas en punta y *mal aliento*.

—Sólo por media hora, —le dije— dejemos *esas cuestiones* a un lado. Es una cosa estupenda, como un helado de chocolate. Pero llega un momento en que sería mejor cortarse la garganta. Supongo que tal vez haría mejor cortándome la mía. (emphasis added, 1020)

In the sexually compromising example when Marlowe slips past Dolores Gonzales in a doorway and touches one of her breasts, Escolar censors Marlowe's sly remark about her insuring her breasts, and he does not let the

reader know that her nipple was hard, for two lines of that passage have been completely suppressed:

Escolar translation of case 5:

Le solté las muñecas, cerré la puerta con los codos y me escurrí por delante de ella. Fué lo mismo que la primera vez. (1093)

Escolar also censors some of the religious material in the text. Escolar's translation either omits the religious reference (the minister) or manipulates it (the Twenty-Third Psalm). When he omits the reference to the minister, the sentence becomes, "Don't tell me. She needed it to stuff a cushion." His alteration of the religious reference amounts to changing the text so that it says, in back-translation, "Did Orrin have any distinguishing marks on him, like moles or scars, or a more or less holy tattoo on his chest?"

Escolar translation of case 2:

—Solía llevar un bigotillo rubio, pero mi madre le hizo que se lo cortara. Ella decía ...

—No me lo diga. Lo necesitó para rellenar un cojín.

—No puede usted hablar así sobre mi madre —gruñó, poniéndose pálida de ira.

—!Deje ya de ser boba! Hay un montón de cosas sobre usted que no conozco. Pero usted no para de hacerse pasar ahora por una cándida azucena. ¿Tenía Orrin alguna marca distintiva, como lunares o cicatrices o algún tatuaje más o menos bendito sobre el pecho? (815)

Though much of the text is well rendered into Spanish, the number of outright errors is staggering. Apparently, the reason behind these errors is a simple lack of command of English, as the translator fails to understand or interpret the original text correctly. Most of Escolar's errors involve his lack of understanding of a single lexical item in a sentence in the face of which

Escolar forges ahead with what he imagines to be the meaning. Proof that Escolar's mistakes come from his shaky grasp of English can be deduced from his consistent mistranslation of *cry* as *shout* throughout the entire length of the novel; his mistranslations of *cry* with the improper meaning of *shout* perhaps surpass twenty instances. Case 8 offers just one example of this; note how Orfamy Quest takes out a small handkerchief to wipe the tears from her eyes. Also note how in this same case Escolar also deals unsatisfactorily with "stuffed fish":

Case 8:

She swung around again and marched back and suddenly began to *cry*. I reacted to that just the way a *stuffed fish* reacts to cut bait. She got out her little handkerchief and tickled the corners of her eyes. (210)

Escolar translation of case 8:

Entonces se volvió y de repente comenzó a gritar. Reaccioné ante eso en la misma forma que un pez voraz ante el cebo. Ella sacó su pañolito y se tocó los extremos de los ojos. (814)

Back-translation of case 8:

Then she turned and suddenly began to shout. I reacted to that just the way a voracious fish reacts to cut bait. She got out her little handkerchief and touched the corners of her eyes.

This translation did not fare as well as the others which were originally published in *Novelas Escogidas*, as it was re-edited only twice, both times in *Obras Selectas*, published by Carrogio (Barcelona) in 1974 and 1987. It was not included in the volumes entitled *Novelas Escogidas*, published by Aguilar (Mexico) in 1980 and 1987.

5.3. THE VINYOLI TRANSLATION OF TLS (1972)

The third translation of *The Little Sister* was published in Barcelona by Barral Editores in 1972 under the title *La hermana pequeña*. Published in the Serie Negra Policial [Police Noir Series], which was a part of the massive Ediciones de Bolsillo [Pocket Books Collection]. For a detailed description of the publisher, the collection in which it appeared, and the fraudulent nature of all four into-Spanish translations published by Barral Editores, see chapter 3.

This version was a success in Spain, and also in Argentina, where the book was co-published by Corregidor (Buenos Aires) (Lafforge & Rivera, 1995: 27). For a detailed discussion of the publisher, Barral Editores, the collection and series in which this translation was published, Ediciones de Bolsillo and Serie Negra Policial, and the translator, José Antonio Lara, see chapter 3. This translation is the best-known of the Spanish translations of *The Little Sister*, as it has been published in some 10 editions, more than any other translation of TLS into Spanish.

Typical of the Barral editions, the outer edges of the book's pages were colored black so that the book looked entirely black except for the text and illustrations. The front cover illustration of this edition shows a woman in red and her larger shadow behind her. The woman has a circle on her midriff that appears to be a target. The publisher's blurb on the back cover introduces the novel's plot, under which there is a small illustration of a spider over the emblem for the Ediciones de Bolsillo collection. This edition was aimed at a mass lowbrow audience.

As we have already see above in relation to *Farewell, My Lovely*, Barral Editores filed for prior consultation of FML, TLS and TLG on the same day and in the same manner. On September 1, 1972, they presented a copy of the novel in English (London: Penguin, 1969) to the Spanish censorship board and requested voluntary consultation [AGA File 9573-72]. The unidentified

reader wrongly reports that the novel is without antecedents in Spain, and offers the following report:

Una novela de la serie Garner en la que Marlowe, el inteligente detective privado, se ve requerido por una chica para localizar al hermano de ésta, desaparecido sin dejar huella. La novela narra las mil peripecias que le conducen al éxito en medio de una jungla de gánsters y demás tipos asiduos de estas complicaciones. La novela no tiene ni más ni menos categoría estética y moral que las demás del género. En este sentido y ésta en concreto no ofrece problema alguno para que traduzca al español y posteriormente se publique. AUTORIZABLE. [A novel from the Garner series in which Marlowe, the clever private eye, is engaged by a girl to locate her brother, who has disappeared without a trace. The novel follows a thousand clues that lead to finding him in the midst of a jungle of gansters and a whole array of characters typical of these complicated narratives. The novel has no more or less esthetic or moral category than any other in its genre. This one specifically has nothing that cannot be translated into Spanish and later be published. IT MAY BE AUTHORIZED] (AGA File 9573-72).

The report is interesting because in it the reader refers to “the Garner series” but at the same time he talks about the detective Marlowe. The reader is making a mistake between a cover photo of James Garner, who plays Philip Marlowe in a film adaptation of the novel entitled *Marlowe* (1969), and believes that they are separate characters. The report gives the impression that the reader has only seen the publisher’s synopsis of the book on the back cover. In any case, the reader’s report was enough for the book to receive full authorization on September 23, 1972. On January 26, 1973, Barral Editores complied with the prior deposit requirement of the final edition containing the Spanish translation.

The translator credited in the edition is Juan Viñoly, who is properly credited on the copyright page along with the original title of the novel. Viñoly’s real name was Joan Vinyoli, a widely known and respected poet

who wrote in Catalan, but he also worked as a translator and editor. Vinyoli, very committed to the cause of forging a true body of literature in Catalan, published his first poems in 1937 and continued publishing poetry throughout his life. However, according to Güell and Vals, “all the great Catalan writers in this century, at one time or another in their lives, have also been translators,” and Vinyoli was no exception, as he translated works from English, German, French Italian and Catalan into Spanish and Catalan in order to satisfy his professional and economic needs (1989: 95). His translations of Rainer Maria Rilke’s poetry into Catalan (*Versions de Rilke*. Barcelona: Proa, 1984) was undoubtedly one of his greatest, and most gratifying, achievements, and in that volume he published a prologue in which he explained that, in his opinion, translations should be radically faithful and literal (Güell & Vals, 1989: 95). However, some of the other translations, “such as those of R. Chandler, G. Scerbanenco, or L.F. Celine, must have also been gratifying for him to do” (Güell & Vals, 1989: 95). Joan Vinyoli, whose translations often appear under the name Juan Viñoly or Juan Vignoly, translated works that varied from non-fiction texts on philosophy and sociology to fictional texts by Jean D’Ormesson and Josep Plá. He also worked as an editor of the medicine and veterinary sciences collections at Editorial Labor (Barcelona), which Carlos Barral became the adjunct editor of at around the time when Vinyoli translated TLS for Barral Editores (Barral, 1988: 204). Carlos Barral shared with Vinyoli a common love for Rilke, whom Barral had translated into Spanish (*Sonetos a Orfeo*. Madrid: Editorial Rialp, 1954), and the two of them spent an occasional after-work drink discussing Rilke’s poetry (Barral, 1988: 205). Surprisingly, during that year, 1973, Vinyoli published six translations, including TLS, all of them within the Ediciones de Bolsillo collection and the Negra Policial series, an amazing number of translations for anyone to handle in such a short period of time. As we shall see below, in order to produce such a high number of works in such a short time Vinyoli resorted to fraudulent translation practices.

While Vinyoli's translation is completely autonomous with respect to previous editions, it was not translated from the English original but rather from the French translation produced by Simone Jacquemont and J. G. Marquet in 1950 for Galliard's *Série Noire*. We have already seen that Gallimard's *Série Noire* published three Chandler translations in 1948, followed by the 1949 translation of *The High Window*, and the phenomenally successful 1950 translation of *The Little Sister*, which sold 42,000 copies in France, practically the same number of hardcover copies sold in the U.S and the U.K. combined (Hiney, 1997: 190). A contrastive analysis of the Jacquemont and Marquet translation with the Vinyoli translation reveals that it is extremely unlikely that Vinyoli even looked at the original English version at all. This contrasts with the Elías translation of *FML*, also published by Barral Editores, in which the translator used the French version in only a partial manner as an original, but he also used the English original as well.

The fanciful French title was *Fais pas ta rosière!*, which could be translated as something like "Don't pretend to be such an innocent little girl!", was puzzling for Chandler, who knew French (Gardiner & Sorley Walker, 1984: 226-7). However, Vinyoli, or possibly Carlos Barral, decided to translate the title more literally, and the translation appeared under the title *La hermana pequeña* for the first time. In this text, however, the expression "la hermanita" is used, never "la hermana pequeña" (222, 223).

Like most of the *Série Noire* translations, Jacquemont and Marquet's French text is abridged. Stephen F. Noreiko has discussed the extent of the omissions in the French version, and he suggests that "some of the cuts and omissions, deliberate or inadvertent, destroy the coherence of the French version" (1997: 269). Not surprisingly, the largest omission is the entire content of chapter 13 except for one sentence: "I ate dinner at a place near Thousand Oaks. Bad but quick." (Chandler, 1949: 268) / "Je m'arrêtai por diner près de Thousand Vaks [sic]. Repas infect mais service express." (Chandler, 1998: 94) From this point on, the chapter numbers in the original

do not match those of the translation; also, chapter 34 and 35 are combined, so the translation has 33 chapters rather than 35. There are other suppressions which are large, up to 37 lines of text missing from the original, and there are many more smaller suppressions throughout. Noreiko mentions suppressed portions of text from chapters 11, 15 (chapter 16 in the original) and 32 (33 in original).

Noreiko proposed an explanation for why some of the material was left out, which corroborate many of the reasons already seen in chapter 2, when abridgements were described, and in chapter 4, when abridged volumes of the *Série Noire* were examined. Under the editorship of founder Marcel Duhamel, the *Série Noire* was avowedly committed to offering its readers action-packed books, however these books contained many passages that “are superfluous and slow up the action” (Noreiko, 1997: 266). Therefore, the suppressions are the result of deliberate cutting and pruning of the originals, and they respond to the need to weed out the descriptions, omit the reflective inner life passages, neutralize the literary language, cull the tedious dialogue segments, and suppress the repetitions.

Noreiko’s analysis is solidly supported by specific research conducted within the field of translation studies by Robyns, who examined several *Série Noir* translations produced during the late 1950s, 1960s and early 1970s and discovered that the vast majority of them were abridged. The extent of the omissions varied from 7% to 46%, with the average being somewhere around 20%. (1990: 27) Clem Robyns noted that in compliance with the elaborate editorial policy set out by the editor of the *Série Noire*, Marcel Duhamel, all novels had a fixed number of pages, either 180 or 240, which apparently reduced production costs and bolstered profits (1990: 27). Like Noreiko, Robyns found that the major motivating factor behind these omissions was a desire on the part of the translators to “orient their text toward a homogenous, straightforward and transparent basic structure, which they try to reach by more or less systematically deleting textemes that

could complicate the intrigue” (1990: 30). This is why the very literary chapter 13 is missing except for one sentence: “Me detuve para comer cerca de Thousand Vacks [sic]. Comida infecta, pero servicio rápido” (Chandler, 1973: 77). Case 6 below is an example of the typical suppressions from the French translation which are directly translated into Spanish by Vinyoli:

Jacquemont and Marquet translation of case 6*:

Après le office, une porte battante. Après la porte battante, une salle à manger obscure, prolongée par un hall où le clair de lune se déversait comme les eaux d’un barrage.

J’atteignis enfin ce qui devait être le salon. Les rideaux tirés obscurcissaient la pièce, mais elle me fit l’impression d’être très vaste. Les ténèbres m’opressaient et mon nez tiqua sur une odeur vague. Si le salon était désert, ce n’était pas depuis bien longtemps.

Je longeai le mur, cherchant l’interrupteur à tâtons. Il y a toujours un interrupteur, dans chaque maison, généralement à droit en entrant, Quand on pénètre dans une pièce obscure et qu’on désire allumer, c’est tout simple. On trouve le bouton naturellement placé à une hauteur normale. Mais pas dans cette pièce. Pas dans cette maison. (216)

Vinyoli translation of case 6:

Después del office, una puerta de esas que se cierran solas, un comedor oscuro, prolongado por un hall de cristales por los que el claro de luna penetraba como en las aguas de un pantano.

Al fin llegué a lo que debería ser el salón. Las cortinas corridas oscurecían la habitación, pero me dió la impresión de ser muy grande. Las

* Remember that references to the examples from French texts which were used as source texts by Elías and Vinyoli are made in a fashion similar to the references to Spanish translators, i.e. by the translator’s surname, and citations provide the page number only. Complete bibliographical details are provided in a special section of the Primary Bibliography entitled “French translations of FML and TLS published by Gallimard’s Série Noire.”

tinieblas me oprimían y mi nariz se frunció por un vago olor. El salón ahora estaba desierto, pero no lo estaba desde hace mucho rato.

Caminé al lado de la pared, buscando el interruptor a tientas. Siempre hay un interruptor en cada casa, generalmente a la derecha entrando. Cuando entramos en una habitación a oscuras y la queremos iluminar, es muy simple: normalmente hay un interruptor situado a una altura normal. Pero no en esta habitación, no en esa casa. (178-9)

Noreiko also discussed a number of errors that the French translators committed out of ignorance or carelessness as well as a number of cultural equivalencies introduced by them because some of Chandler's cultural references were unknown to French readers. Upon examining Vinyoli's version of TLS, it is obvious that he translated from the French version, as all of the omissions, manipulations, errors, manipulations, and cultural equivalencies are translated directly into Spanish by Vinyoli. A glaring example is from the single sentence remaining from chapter 13, which unexplainably expanded the typographical error by adding a V to Oaks. An examination of cases 3, 4 and 5 reveal that Vinyoli has fully followed Jacquemont and Marquet in their rendering of *sex* as *love* (*amour, amor*) in all instances and, in case 4, the very direct and obvious *make love* as the very frivolous and innocuous *flirting* (*flirter, flirtear*).

Jacquemont and Marquet translation of case 3:

—Ça vous dirait de coucher avec moi?

—A qui est-ce que ça ne plairait pas? Mais si nous laissons pour le moment vos éternelles coucheries?

—Je n'ai jamais bien su distinguer entre les affaires et *l'amour*, répondit-eile sans s'émouvoir. Et vous ne parviendrez pas á me vexer. Pour moi, *l'amour*, c'est un hameçon pour attraper les jobards. Certains d'entre eux sont utiles et généreux. Parfois je tombe sur un type dangereux... (emphasis added, 178)

Vinyoli translation of case 3:

—¿Le parecería bien acostarse conmigo?

—¿Y a quién no le gustaría? ¿Pero si habláramos de otra cosa que de sus eternas metidas en cama?

—Jamás distinguí bien entre los negocios y *el amor*—me contestó sin turbarse—. Y usted no logrará molestarme. Para mí el *amor* es un anzuelo para atrapar a los idiotas. Algunos de ellos son útiles y generosos. A veces caigo en manos de un tipo peligroso ... (emphasis added, 146-7)

Jacquemont and Marquet translation of case 4:

—Vous allez *flirter* avec moi, ce soir? demanda-t-elle d'une voix douce.

—Ah! Enfin une question directe. Je ne crois pas.

—Vous en auriez pour votre argent. Moi, je ne suis pas du ces blondes synthétiques qui ont la peau sèche comme de l'amadou, des mains comme des battoirs, des genoux pointus e des seins en oeuf sur le plat.

—Ne pourrait-on pas, rien que pour un demi-heure, laisser *l'amour* de côté? *L'amour*, ça va un moment, c'est comme les meringues-chantilly, mais il y a des fois où l'on aimerait mieux se trancher la gorge. Je crois que j'en suis là. (emphasis added, Chandler, 1950: 205)

Vinyoli translation of case 4:

—¿Quiere usted *flirtear* conmigo esta noche? —me preguntó con voz dulce.

—Ah! Al fin una pregunta directa. No, me parece que no.

—Le daré dinero. Yo no soy de esas rubias sintéticas que tienen la piel como la yesca, manos como palas, rodillas puntiagudas y pechos como huevos de plato.

—¿No podríamos, sólo por media hora, dejar a un lado *el amor*? *El amor*, está bien por un momento, como los merengues de Chantilly, pero hay veces que un preferiría cortarse el pescuezo. Creo que ahora es una de esas veces. (169-170)

In case 5, no censorship in the French is evident, so Vinyoli's text is satisfactory.

Jacquemont and Marquet translation of case 5:

Je lâchai ses poignets, fermai la porte d'un coup d'épaule et dus la frôler pour passer. Comme la première fois.

—Vous devriez les assurer, dis-je, en effleurant un.

Ce n'était pas du factice. Le bout de sein était dur comme un rubis.
(272)

Vinyoli translation of case 5:

Le solté las muñecas, cerré la puerta de un golpe y tuve que rozarla para pasar. Como la primera vez.

—Debería asegurarlos —le dije, en el momento que le rozaba un seno.

No eran postizos. Tenía los pezones duros como rubíes. (225)

Not every element in Vinyoli's version is slovenly translated from the French, however, for there is at least one feature that is Vinyoli's own contribution. Dolores Gonzales intersperses her speech with Spanish expressions; when she first meets Marlowe and introduces him to Mavis Weld, she tells her that he is "Muy simpatico. Muy guapo también. Con cojones." [Very nice. Handsome, too. He's got balls]. Vinyoli uses a footnote on page 69, not in the original French, to indicate that the sentence in the original was in Spanish. Dolores uses the Spanish word *amigo* so much that at a certain point, it bothers Marlowe. She does so in order to remind other characters of her exotic nature and alleged foreign descent. Vinyoli opts to translate every instance of *amigo* into the English *darling*, placing it in italics (see, for example, page 66). After Marlowe accuses her of not really knowing Spanish at all and complains that her constant use of *amigo* was beginning to bother him, she does not react and keeps annoying him with it. Marlowe vents some steam by complaining, in a narrative voice, that Dolores's

overkill of *amigo* was going too far. However, Vinyoli makes a mistake when translating this from the French and the mistake becomes magnified. The French translators used the expression *il y a du triage*, meaning there is friction between us (Oxford-Hachette French Dictionary, 2001: 846), and they omit the “too much” reference phrase. The Spanish should have been something like “me empezaba a molestar” or “me molestaba”:

Case 9:

Amigo. It was beginning to grate. Too much amigo, far too much. (411)

Jacquemont and Marquet translation of case 9:

Amigo. Il allait y avoir du tirage. [Amigo. There was going to be friction between us] (Chandler, 1950: 277).

Vinyoli translation of case 9:

Darling. Empezaba a organizarse el follón [A commotion was getting started.] (230)

This is not Vinyoli’s only mistake when translating from the French to the Spanish. Another example comes from Vinyoli’s translation of the “will you make love to me” dialogue quoted above. Perhaps Vinyoli’s lack of familiarity with the figurative meaning of the French expression *en avoir pour votre argent*, which means “get one’s money’s worth,” though *argent* [money] is used figuratively (Oxford-Hachette French Dictionary, 2001: 47). In order to illustrate how Vinyoli committed the mistake, here is the sequence, first in English, then in French, and finally in Spanish:

Case 10:

You would not waste your time. (356)

Jacquemont and Marquet translation of case 10:

Vous en auriez pour votre argent. [You will get your money's worth]
(205)

Vinyoli translation of case 10:

Le daré dinero. [I'll give you money] (169)

I believe that a translation of this type is precisely the kind of thing that prompted Juan José Coy to write his article on publisher fraud in Spain. Coy examined two translations, Alan Silitoe's *El árbol en llamas* (Barcelona: Lumen, 1972) and Nathaniel Hawthorne's *La letra escarlata* (Madrid: Pérez del Hoyo, 1969), and discovered that they had both been condensed. However, what most irritated Coy was the fact that neither version warned the reader that these were condensed versions, which in his opinion is "a flagrant lack of professional ethics." (my translation, 1996: 203). Though Coy warns his readers that his data cannot be generalized, the conclusions he reached are indeed applicable to this translation: all translations should be mistrusted until they are found to be faithful. (1996: 204) What I suppose he means is that translation users, rather than simply trust in the translator and editor, should evaluate for themselves by comparing originals side by side with their translations whether a translation is faithful or not.

Like the Barral Editores translations of TBS and FML, Vinyoli's translation of TLS was also commercially successful as it was re-edited on ten occasions. There was a second Barral edition, then a Bruguera edition, and finally a wide variety of other editions throughout the 80s and 90s. As we shall see below, the Vinyoli translation lived on in the 1995 and 1996 Ibeas translations, as Ibeas translated only the material suppressed by Vinyoli and incorporated his translated parts into Vinyoli's text.

5.4. THE AIRA TRANSLATION OF TLS (1989)

In 1989, César Aira translated *The Little Sister* for the same publisher, Emecé (Buenos Aires) and the same collection, *Grandes Maestros del Suspense* [Great Masters of Suspense], as his 1988 translation of *Farewell, My Lovely*. For a complete discussion of Emecé's collection and Aira's background as a translator, see chapter 4.

Like the prior edition of FML, this one is also illustrated with a Robert Mitchum picture attributed to Tito Franco, though it pre-dates his days as Philip Marlowe in *The Big Sleep* and *Farewell My Lovely*. The back cover contains only a publisher's blurb introducing the plot and stating that this is yet another great novel by the incomparable Raymond Chandler. On the inside front flap there is a picture of Raymond Chandler and a very brief biography in which he is introduced as a writer in the same hardboiled vein as Dashiell Hammett (this exact text also appears in *Adiós, muñeca*, Trans. César Aira (see 4.4 above) and *El largo adiós* (see 6.4 below), and on the back inside flap there is a listing of other titles in this collection published by Emecé. This edition appeals to a rather lowbrow reader.

Like with his translation of FML, this edition identifies the translator on the title page, which also contains the Spanish title, then the name of the original author and the name of the translator are on the copyright page. Aira's translation was entitled *La hermana menor*, an expression that means the exact equivalent of "la hermana pequeña" but which is more commonly used in Latin America, where the translation was released and marketed. The expression actually appears on both occasions in which the original contains "the little sister" (245).

Aira translation of case 1:

La comedia había terminado. Yo estaba sentado en el teatro vacío. El talon había bajado, y proyectado oscuramente sobre él podía ver la acción.

Pero ya algunos de los actores se hacían vagos e irreales. Sobre todo la hermana menor. En un par de días no recordaría su rostro. Porque en cierto modo ella *era* tan irreal. Pensé en su viaje de vuelta a Manhattan, Kansas, y la vieja y querida Ma, con esos lindos y nuevecitos mil dólares en el bolso. Habían tenido que morir unas pocas personas para que ella lo obtuviera, pero no creía que eso fuera a molestarla mucho tiempo. (italics in original, 245)

This text is entirely autonomous and unabridged, therefore there are no suppressions resulting from systematic abridgement or condensation, nor are there suppressions resulting from censorship of obscenity, morality, religion, politics, and so on. The text is quite Latin American, using as in the example above, words like *lindos*, which in peninsular Spanish would tend to be rendered as *bonitos* or *preciosos*. The text also contains several specifically Argentinian lexical items such as *departamento*, which in European Spanish would be rendered as *apartamento*. The text, like some of the previous translations italicizes Dolores Gonzales' usage of Spanish, though there are no footnotes in the text to indicate this.

Though Aira's translation is complete and mostly correct, I find it in many aspects unremarkable as it is often literal and unimaginative, and it often makes choices that in Spanish have a strange ring to them. In the above translation of case 1, Aira's punctuation is exactly the same as Chandler's original, which in Spanish seems overly choppy and simplistic. His choice of "la vieja y querida Ma" might have sounded natural had it been simply "su vieja y querida mamá," but the way it has been translated makes it sound unnatural.

Another example of a choice that readers find has a strange ring to it is his translation of "But you can stop pretending to be an *Easter lily* right now," from case 2 below, which he renders as "Pero desde ya puede dejar de jugar a la violeta de los prados." (11) The reader may imagine that she is pretending to be a "meadow violet," and suspect that she is anything but

flowerlike, but the passage in English has an underlying religious motif which Aira is missing entirely. Even though the literal translation for Easter lily is *lirio*, having used it as a replacement would not have been strong enough to establish links to other religious allusions in the paragraph (minister, Twenty-Third Psalm). Chandler's original had the power of referring to a delicate flower that commemorates a religious holiday and contrasting it with Orfamy Quest's decidedly undevout behavior. But Aira did not waste his time looking for something that would have worked, or even abandoning the flower metaphor for some religious referent like "Pero desde ya puede dejar de hacerte la beata" or "Pero desde ya puede dejar hacerte la timorata."

Aira translation of case 2:

—No me lo diga. El cura de la parroquia lo necesitaba para rellenar un almohadón.

—¡No puede hablar así de mi madre! —ladró, poniéndose pálida de la ira.

—Vamos, no sea tonta. Hay muchas cosas sobre usted que no sé. Pero desde ya puede dejar de jugar a la violeta de los prados. ¿Orrin tiene alguna marca distintiva, como lunares o cicatrices, o un tatuaje del Salmo Veintitrés en el pecho? (11)

I find that this comment on the excessive literalness and unimaginativity of Aira's work and his strange choices is extensible to all of the examples from this translation. A close analysis of the entire text reveals that Aira tends to work with a certain degree of hastiness, which leads to an excessively literal rendering, simplification of many parts of the text, incomprehensible passages or outright mistakes. A sentence such as "I edged back to the wall and felt around for a light switch," from case 6, becomes the much simpler "Toqué la pared, y busqué el interruptor de luz" [I touched the wall, and looked for the light switch].

Aira translation of case 6:

Pasando la despensa, una puerta vaivén. Pasando ésta, un comedor a oscuras, abierto a un salón con ventanales al que entraba la luna como el agua por las compuertas de un dique.

Un pasillo alfombrado llevaba a alguna parte. Tras otra arcada abierta se iniciaba una escalera que subía hacia más oscuridad, pero brillando como si estuviera hecha de ladrillos vidriados y acero inoxidable.

Al fin llegué a lo que debía de ser el *living room*. Las cortinas estaban corridas, la oscuridad era completa; pero daba la clara sensación de un gran tamaño. La tiniebla pesaba y sentí el olor remanente que indicaba que alguien había estado ahí no hacía mucho. Dejé de respirar y escuché. En la oscuridad podía haber tigres acechándome. O tipos con grandes revólveres, de pie, firmes, respirando sin ruido con las bocas abiertas. O nada y nadie y un exceso de imaginación puesto donde no debía.

Toqué la pared, y busqué el interruptor de luz. Siempre hay un interruptor. Todos tienen interruptores. Por lo general a la derecha para el que entra. Uno entra a un cuarto a oscuras y quiere luz. Y hay un interruptor en un lugar natural, a una altura natural. Este cuarto no lo tenía. Esta era una casa diferente. Tenía puertas y luces dispuestas de otro modo. El mecanismo en este caso podía ser algo tan sutil como cantar un la sobre el do agudo, o pisar un botón oculto bajo la alfombra, o quizá simplemente decir “Que se haga la luz,” y un micrófono transformaría la vibración sonora en un impulso eléctrico y un dispositivo lo traduciría en el voltaje suficiente como para mover un silencioso interruptor de mercurio. (200)

Though the translated example below is uncensored, I believe that it does not go nearly as far as it should towards offering real Spanish-sounding alternatives for the types of women mentioned and “chocolate sundae,” rendered as *sundae de chocolate*.

Aira translation of case 4:

—¿Me harás el amor esta noche? —preguntó suavemente.

—Eso también es una cuestión abierta. Probablemente no.

—No perderás el tiempo. No soy una de esas rubias artificiales con una piel en la que podrías encender un fósforo. Esas ex lavanderas con grandes manos huesudas y rodillas hirientes y pechos fracasados.

—Por media hora nada más —dije— dejemos el sexo a un lado. Es algo grandioso, como el sundae de chocolate. Pero hay un momento en que uno preferiría cortarse el cuello. Creo que preferiría cortarme el mío. (189-90)

This text fared the same as or even poorer than Aira's translation of FML. It was not widely available outside of Latin America and the commercial reception of this text was not successful, possibly because of the title. However, like Aira's translation of FML, this translation was also reprinted in 2003 as part of the relaunching of Emecé's *Grandes Maestros del Suspenso* [Great Masters of Suspense] collection and a second reprint appeared in 2007.

5.5. THE IBEAS TRANSLATIONS OF TLS (1995, 2001)

The most recent translation of *The Little Sister* was published in 1995 in Editorial Debate's *Raymond Chandler: Obras Completas, Vol. I*. It is the work of professional translator Juan Manuel Ibeas Delgado, who chose the title *La hermana pequeña*, the same title used by Vinyoli. The translator, Juan Manuel Ibeas Delgado, also translated two other Chandler works, namely *La ventana alta* (Madrid: Alianza Editorial (El Libro de Bolsillo, Biblioteca de Autor, 0705), 2002) and *Asesino bajo la lluvia y otros relatos* (Madrid: Alianza Editorial (El Libro de Bolsillo, Biblioteca de Autor, 0706), 2002).

In 1990, Editorial Debate began publishing Chandler's complete series of works in their *Colección Literatura* [Literature Collection], *Biblioteca Raymond Chandler* [Raymond Chandler Library]), first by publishing existing translations —the Lara translation of TBS (*Colección Literatura*, 71, 1990), the Elías translation of FML (*Colección Literatura*, 53, 1990), the Vinyoli translation of TLS (*Colección Literatura*, 54, 1990), and the Lara

translation of TLG (Colección Literatura, 72, 1990)—, then the following year by commissioning new translations of THW, which was translated by Francisco Páez de la Cadena as *La ventana alta* (Colección Literatura, 94, 1991), TLL, which was translated by Carmen Criado as *La dama del lago* (Colección Literatura, 82, 1991), and PBK, which was translated as *Playback* (Colección Literatura, 104, 1992) by Francisco Páez de la Cadena based on the version translated by María Teresa Segur.

Editorial Debate also commissioned new translations of *La historia de Poodle Springs* (Colección Literatura, 52, 1989), a translation of *The Poodle Springs Story, Chandler por sí mismo* (Colección Debate Pensamiento [Debate Thought Collection], 1990), a translation of *Raymond Chandler Speaking*, and *Relatos Escogidos* (Colección Literatura, 110, 1992), a volume containing four of Chandler's stories, two of which are newly translated, namely "Killer in the Rain" and "Bay City Blues." This last volume contains the only paratext written by a translator of Chandler's works and commenting on the complexities of rendering him into Spanish; this prologue is entitled "Para una aproximación a Raymond Chandler" and was written by Horacio González Trejo, the one who translated "Killer in the Rain" and "Bay City Blues" for the volume.

After having published all of Chandler's novels in this new collection, they brought out the first Spanish version of Raymond Chandler's complete works, *Obras Completas*, which appeared in 1995 in two volumes, the first devoted to Chandler's novels and the second devoted to Chandler's short stories for *Black Mask* and *Dime Detective*, his other short stories, and his essays. Volume I, where the 1995 Ibeas translation of TLS was published, contains a brief presentation by the prestigious Spanish critic Javier Coma, all of Chandler's seven novels, and the first four chapters of *Poodle Springs*. All of the newly-commissioned translations mentioned above were included in it, as well as the existing translations of TBS by Lara, FML by Elías, and TLG by Lara. However, a new translation of TLS by Juan Manuel Ibeas

Delgado was commissioned especially for this volume. Like the Lara translations of TBS and TLG and the FML translation by Elías, which were published here, the 1995 Ibeas translation of TLS commissioned for *Obras Completas* was also a fraud, even though apparently all of the texts in the entire volume were carefully revised before publication (Arias, 2005: 54).

The edition itself was a hardcover volume of well over a thousand pages printed on quality paper with a dust jacket cover. The back cover photograph of the dust jacket features Raymond Chandler at an advanced age and contains a text that simply lists all of the Chandler novels included in this volume. The publisher's blurb on the inside front cover of the dust jacket introduces the *Obras Completas* series, which first published in two volumes the complete works of Dashiell Hammett, and now those of Raymond Chandler; then it goes on to introduce Chandler and his works; and finally it outlines Chandler's contribution to the hard-boiled novel and American literature, particularly highlighting his use of language. The edition has an authoritative "Presentación" [Presentation] by Javier Coma entitled "Raymond Chandler: Un aroma de muerte en la senda del crepúsculo" [Raymond Chandler: An aroma of death on the twilight trail"] (XV-XXII) This edition appears to be destined for a highbrow reader, based on the inclusion of introductory material and the fact that it might be appealing for libraries to acquire.

Juan Manuel Ibeas Delgado is credited on the copyright page, where the novel's original title also appears, but the information on the copyright page is often misleading and in at least one case openly incorrect. The copyright assignments for the various translators seem to indicate that they were all commissioned in 1995, even though the only one translation that was commissioned in 1995 was the Ibeas Delgado one. The copyright page also indicates at one point that the translator of the four chapters of the "Poodle Springs Story" was Francisco Páez de la Cadena, when it was really Mónica Rubio.

Ibeas Delgado is a professional translator who has worked for some of the most prominent publishers in Madrid; his incredibly long list of titles attest to the fact that he is a very versatile and probably fast-working translator. Translating only from English to Spanish, Ibeas has now been a professional translator for over thirty years. However, his first published translations and in fact the majority of his translations were not in the area of literature. His first book translations were produced for Hermann Blume, a publisher based in Madrid, in 1976; these were in the area of ecology, microbiology, and genetics, with titles such as *Ecología de los sistemas agrícolas* [*The Biology of Agricultural Systems*], by C.R.W. Spedding, *Microbiología médica aplicada* [*Applied Medical Microbiology*], by J. G. Collee. In 1980, still translating for Hermann Blume, he also began translating books in the area of drawing, painting and design, with such titles as *Guía completa de pintura y dibujo* [*The Complete Guide to Painting and Drawing*], by Colin Hayes, and *Técnicas de los impresionistas* [*Impressionist Painting Techniques*], by Anthea Callen. He continued to translate scientific and artistic texts for Hermann Blume until 1996.

Ibeas's break into fiction took place in 1984, when he began translating for Ediciones Generales Anaya, later simply Editorial Anaya, also based in Madrid; his first translation there was *Las alegres aventuras de Robin Hood* [*The Merry Adventures of Robin Hood*], by Howard Pyle. At Anaya, Ibeas began to translate children's books as well, producing both non-fiction books like *El vestido: ropas de trabajo, de calle y de etiqueta* [*Clothes: for work, play and display*], by Jacqueline Morley, and *Manual de la Navidad* [*The Christmas Handbook*], by Malcolm Bird y Alan Dart, and such delightful fictional titles *El castillo del rey Sisebuto* [*The King of Kennelwick Castle*], by Colin West, or *El gato del mago* [*The Wizard's Cat*], by Colin and Jackie Hawkins. Then, starting in 1990, Ibeas translated many of the Sherlock Holmes short story collections by Arthur Conan Doyle; first came *Las aventuras de Sherlock Holmes* [*The Adventures of Sherlock Holmes*], for which Ibeas also wrote 42 notes and an introductory

appendix, followed by *El regreso de Sherlock Holmes* [*The Return of Sherlock Holmes*] in 1992, then *El archivo de Sherlock Holmes* [*The Case-book of Sherlock Homes*] in 1995, *El signo de los cuatro* [*The Sign of the Four*] in 1996, *El valle del terror* [*The Valley of Fear*] in 1998, and finally *El último saludo de Sherlock Holmes* [*His Last Bow*] in 2004.

In 1988, when Ibeas's career as a translator was going very strong, he started to do his first translations for Editorial Debate, also located in Madrid. For Debate, Ibeas has translated more than 35 of the same kind of non-fiction works as for Hermann Blume and Anaya, i.e. books on the earth sciences and the arts.

The 1995 Ibeas translation of TLS, and the 1996 edition of it also published by Editorial Debate, is a combination of:

1. the abridged version translated from the French by Vinyoli in 1973, which Ibeas revised thoroughly, and
2. newly-translated texts of all material suppressed from the French version, though Ibeas translated these directly from English.

Ibeas has restored chapter 13, the very literary “you’re not human tonight, Marlowe” chapter, in its entirety. In his third sentence of the third paragraph —“Me detuve para comer cerca de Thousand Oaks. Comida basura, pero servicio rápido.” — noticeable traces of surviving portions of the Vinyoli original remain (in the still incorrect spelling of the place name, for instance), but the text has been revised by Ibeas (comida ~~infecta~~ basura). The translation credit on the copyright page of both the 1995 and the 1996 Debate editions attribute authorship solely to Juan Manuel Ibeas.

This translation was republished in 2001 in Alianza Editorial's collection El Libro de Bolsillo [Pocket Books], Biblioteca Chandler [Raymond Chandler Library] with:

1. all the material formerly from Vinyoli now newly-translated, and
2. the material which had been newly-translated for the 1995 edition revised for this new edition.

Therefore, the 2001 Ibeas translation is an entirely original work with respect to Vinyoli's. The copyright page for the Alianza edition says "translation ceded by Editorial Debate." Even though the 2001 Ibeas translation of *The Little Sister* can be considered an autonomous translation with respect to all previous ones, the 1995 and 1996 Debate editions of it are fraudulent.

In the following discussion of the Ibeas translations of TLS, it is imperative to assign dates to the two main editions of it in order to identify in which edition major changes were made to it. Therefore, the "1995 Ibeas translation of TLS" refers to the edition published in *Obras Completas* and the "2001 Ibeas translation of TLS" refers to the edition published that year by Alianza Editorial within the collection El Libro de Bolsillo [Pocket Books], Biblioteca Chandler [Raymond Chandler Library]. In the example below, the italics show all new text added by Ibeas between segments from the 1973 Vinyoli translation.

1995 Ibeas translation of case 6:

Después de *la antecocina*, una puerta de esas que se cierran solas, un comedor oscuro, prolongado por un vestíbulo de cristales por los que el claro de luna penetraba como en las aguas de un pantano.

Pasé a un vestíbulo alfombrado que debía llevar a alguna parte. Detrás de otro arco, una escalera voladiza ascendía hacia nuevas tinieblas, en las que se advertían algunos brillos de acero inoxidable y ladrillos de vidrio.

Al fin llegué a lo que debería ser el salón. Las cortinas corridas oscurecían la habitación, pero me dió la impresión de ser muy grande. Las tinieblas me oprimían y mi nariz se frunció por un vago olor. El salón ahora

estaba desierto, pero no lo estaba desde hace mucho rato. *Dejé de respirar y agucé el oído. Podía haber tigres acechándome en la oscuridad. O tíos con pistolones, que aguardaban respirando por la boca para no hacer ruido. O nada de nada, aparte de un exceso de imaginación mal empleada.*

Caminé al lado de la pared, buscando el interruptor a tientas. Siempre hay un interruptor en cada casa, generalmente *entrando a la derecha*. Cuando entramos en una habitación a oscuras y la queremos iluminar, es muy simple: normalmente hay un interruptor situado a una altura normal. Pero no en esta habitación, no en esa casa.

Aquí tenían manías muy raras en lo referente a las puertas y las luces. Seguro que esta vez el truco era algo verdaderamente ingenioso, como cantar un la seguida de un do sostenido, o pisar un botón plano escondido bajo la alfombra, aunque puede que bastara con decir en voz alta “Hágase la luz”: entonces un micrófono recogería tu voz y transformaría las vibraciones sonoras en impulsos eléctricos de baja intensidad, que luego amplificarían hasta alcanzar la potencia suficiente para accionar un interruptor de mercurio totalmente silencioso. (emphasis added, 920-1)

In the 1995 Ibeas translation, several of the errors and other textual alterations committed by the French translators and copied by Vinyoli as well as the errors committed by Vinyoli himself were corrected. For example, all of the instances of *darling* became *amigo*, like in Chandler’s original, with italics being used to show that Dolores Gonzales is speaking in Spanish. Ibeas added a note on page 824 which indicated that every time Dolores Gonzales uses the word *amigo*, it was in Spanish in the original. There is another note on page 827, which indicates that a portion of the text was in Spanish in the original.

Two other cases corrected by Ibeas were cases 8 and 9, which now were absolutely correct. In case 8 below, “*empezaba a organizarse el follón*” [A commotion was getting started] is now properly rendered using the Spanish verb *rechinar*, which means the have a bothersome grating or scraping sound.

1995 Ibeas translation of case 9:

Amigo. Todo empezaba a rechinar. Demasiado amigo, demasiado.
[Amigo. Everything started to grate. Too much amigo. Too much.] (961)

In case 9, “le daré dinero” [I’ll give you money] is now correctly glossed into Spanish with *pasarlo bien*, i.e. enjoy oneself.

1995 Ibeas translation of case 10:

Se lo pasará muy bien. [You’ll enjoy yourself.] (912)

But perhaps the most important of the 1995 revisions to the Vinyoli version was the reinstatement of the censored material which had been copied by Vinyoli. The italicized portions below indicate new or revised material. In case 3, Vinyoli had already used *acostarse conmigo* [go to bed with me], but Ibeas changed *amor* [love] to *sexo* [sex] in order to put the cynical heat that Chandler wanted back into the dialogue.

1995 Ibeas translation of case 3:

—¿Le gustaría acostarse conmigo?

—¿Y a quién no le gustaría? Pero ¿y si habláramos de otra cosa que de sus eternas arremetidas en la cama?

—Jamás distinguí bien entre los negocios y *el sexo*—me contestó sin turbarse—. Y usted no logrará humiliarme. Para mí el *sexo* es un anzuelo para atrapar a los idiotas. Algunos de ellos son útiles y generosos. A veces caigo en manos de un tipo peligroso ... (emphasis added, 895)

In case 4, Vinyoli’s *flirtear conmigo* [flirt with me] was replaced by *hacerme el amor* [make love to me], and Ibeas also changed *amor* [love] to *sexo* [sex].

Note the surviving French cultural translation of *merengues de Chantilly* for Chocolate sundae:

1995 Ibeas translation of case 4:

—¿Quiere usted *hacerme el amor* esta noche? —me preguntó con voz dulce.

—Ah! Al fin una pregunta directa. No, me parece que no.

—Se lo pasará muy bien. Yo no soy de esas rubias sintéticas que tienen la piel como la yesca, manos como palas, rodillas puntiagudas y pechos como huevos al plato.

—¿No podríamos, sólo por media hora, dejar a un lado *el sexo*? *El sexo* está bien por un momento, como los merengues de Chantilly, pero hay veces que un preferiría cortarse el pescuezo. Creo que ahora es una de esas veces. (912)

Prior to the publication of the 2001 Ibeas translation of TLS, Ibeas revised the entire text. In the 2001 translations of cases 3 and 4 below, notice how Ibeas revised the entire text, including the immense portion of which had been written by Vinyoli.

2001 Ibeas translation of case 3:

—¿Le gustaría acostarte conmigo?

—¿Y a quién no le gustaría? ¿Pero por ahora vamos a dejar el sexo aparte.

—Nunca he hecho una distinción tajante entre los negocios y *el sexo*— me contestó tranquilamente—. Y no lograrás humillarme. El sexo es una red que utilizo para pescar tontos. Algunos de esos tontos son útiles y generosos. De vez en cuando, cae uno peligroso. (173)

Notice in case 4 below how Ibeas used *batidos de chocolate* [chocolate milk shakes] for chocolate sundaes.

2001 Ibeas translation of case 4:

—¿Vas a hacer el amor conmigo esta noche? —me preguntó con voz dulce.

—Ésa es una cuestión a decidir. Probablemente, no.

—No te arrepentirás. Yo no soy de esas rubias sintéticas que tienen una piel en la que se pueden encender cerillas. De esas ex lavanderas con manos grandotas y huesudas, rodillas salientes y pechos que no valen nada.

—¿Sólo durante media hora, vamos a dejar aparte el sexo —dije—. Es una cosa estupenda, como los *batidos de chocolate*, pero llega un momento en que uno preferiría cortarse el pescuezo. Creo que ahora preferiría cortármelo. (emphasis added, 197)

In the 2001 Ibeas translation of case 6 below, we can see how practically the entire text has been revised, not only the segments written by Vinyoli in 1973, but also the parts Ibeas had translated anew for the 1995 version. The italics in the segment below show the large extent to which the Vinyoli segments were revised:

2001 Ibeas translation of case 6:

Al otro lado de la despensa había una puerta de batientes. Al otro lado de la puerta de batientes, un comedor oscuro que se continuaba en un salón acristalado, en el que la luz de la luna se derramaba como el agua por las esclusas de una presa.

Un vestíbulo alfombrado conducía a alguna parte. Detrás de otro arco, una escalera voladiza ascendía hacia nuevas tinieblas, en las que se advertían algunos brillos que podrían ser de ladrillos de vidrio y acero inoxidable.

Al fin llegué a lo que debía ser el cuarto de estar. Tenía cortinas y estaba muy oscuro, pero daba la sensación de ser muy grande. Las tinieblas eran opresivas, y mi nariz se crispó al captar un resto de olor que indicaba que alguien había estado allí no hacía mucho. Dejé de respirar y agucé el oído. Podía haber tigres acechándome en la oscuridad. O tíos con pistolones, que aguardaban respirando por la boca para no hacer ruido. O nada de nada, aparte de un exceso de imaginación mal empleada.

Caminé de lado hasta la pared y la palpé en busca de un interruptor de luz. Siempre hay un interruptor de luz. Todo el mundo tiene interruptores. Por lo general, a la derecha, según se entra. Entrás en una habitación y quieres luz; pues muy bien, tienes un interruptor en un sitio normal, a una altura normal. Esta habitación no lo tenía. Esta casa era diferente. Aquí tenían manías muy raras en lo referente a las puertas y las luces. Seguro que esta vez el truco era algo verdaderamente ingenioso, como cantar un la seguida de un do sostenido, o pisar un botón plano escondido bajo la alfombra, aunque puede que bastara con decir en voz alta “Hágase la luz”: entonces un micrófono recogería tu voz y transformaría las vibraciones sonoras en impulsos eléctricos de baja intensidad, que luego un transformador amplificaría hasta alcanzar el voltaje suficiente para accionar un interruptor de mercurio totalmente silencioso. (emphasis added, 208-9)

Why this translation was done in this way is a matter of speculation. The interview with Mónica Rubio, who translated the first four chapters of “The Poodle Springs Story” for the 1995 volume of *Obras Completas*, revealed no significant data nor have I been able to discuss this with the translator directly. I believe that Ibeas might have been too busy to produce a complete translation in a short period of time. The idea of the fraud may have emerged as the only way to bring out a “new” translation within the publication dates for *Obras Completas*. During 1995, Ibeas translated 11 books, not including *The Little Sister*; though two of these were very short children’s books and the length of one of the books is not listed in the BNE catalogue, the other eight total 2126 pages (retrieved from www.bne.es on August 10, 2005). That is an amazing amount of work for any one translator to do in a one-year period. When the translation was re-edited by Alianza Editorial in 2001, Ibeas translated the part copied from Vinyoli and thoroughly revised the entire translation. In 2001, Ibeas translated five works, not including *The Little Sister*, with a total of 1840 pages (retrieved from www.bne.es on August 10, 2005). This is still a heavy translating burden, but it was less than the amount of work Ibeas had in 1995. The definitive version of this text is the 2001 Alianza edition, which has not been re-edited since.

CHAPTER 6:
TRANSLATIONS OF
THE LONG GOODBYE

Chapter 6

TRANSLATIONS OF *THE LONG GOODBYE*

The Long Goodbye (1954) is the tale of the development of an unexpected friendship between Philip Marlowe and Terry Lennox. As they drink gimlets together and get to know each other quite well; however, shortly after becoming friends, Lennox appears at Marlowe's house late one night carrying a gun and asks to be driven to Tijuana, Mexico. Marlowe suspects that Terry Lennox's wife has been killed, but he knows that Lennox did not do it. Upon returning from Mexico, Marlowe is arrested as an accessory after the fact and kept in jail for several days, where he refuses to make a statement for the police. When released, after bail had been posted by Lennox's extremely rich father-in-law, Marlowe is hired on a seemingly unrelated case by Eileen Wade, the wife of a best-selling writer who has gone away on a drinking binge. Marlowe brings Wade home and discovers that the reason Wade drinks is that he believes it was he who killed Lennox's wife while drunk. When Wade is shot dead shortly after this, Marlowe suspects that it was Eileen Wade who actually murdered Sylvia Lennox, because of sexual jealousy, and then her husband, because he had begun to suspect her. During this time, Marlowe receives news that Terry Lennox has committed suicide in Mexico, but he refuses to believe it because so many of the details of the suicide do not make sense. One day late in the afternoon, Terry Lennox returns to Marlowe's office after having his face altered by plastic

surgery and now assuming under a new identity. Lennox invites Marlowe out for a gimlet, but Marlowe refuses, as he realizes that Terry Lennox, the friend he once had, no longer exists.

The book's theme centers on the deep friendship that can bond two men together (Philip Marlowe and Terry Lennox), the gentlemanly codes of conduct that regulate male friendship (English gentility), the weaknesses that men can fall victim to (alcohol), and, again, the treachery of young, beautiful women (Silvia Lennox and Eileen Wade), who can play a situation to their absolute advantage and draw men apart.

The exact words of the title do not appear in the text itself, but the famous quotation which appears in chapter 53 refers to a "sad and lonely and final" goodbye. The title subsumes the meaning of these words more succinctly as "the long goodbye." This passage, spoken by Marlowe to Señor Maioranos, formerly Terry Lennox, will be analyzed in all six into Spanish translations of TLG:

Case 1:

[Marlowe] "So long, amigo. I won't say goodbye. I said it to you when it meant something. I said it when it was sad and lonely and final." (733)

The Long Goodbye begins with a scene greatly expanded from the first three sentences of the already cannibalized short story "The Curtain" (1936). Chandler takes the first two sentences and expands them into two complete paragraphs, then expands the third into more than 800 words of narrative and dialogue (Beekman, 1995: 90). The resulting passage portrays a very drunken Terry Lennox trying to climb into the passenger seat of a luxury car while a parking attendant and his wife wait for him to finish pulling his leg inside.

Case 2.

The first time I laid eyes on Terry Lennox he was drunk in a Rolls-Royce Silver Wraith outside the terrace of The Dancers. The parking lot attendant had brought the car out and he was still holding the door open because Terry Lennox's left foot was still dangling outside, as if he had forgotten he had one. He had a young-looking face but his hair was bone white. You could tell by his eyes that he was plastered to the hairline, but otherwise he looked like any other nice young guy in a dinner jacket who had been spending too much money in a joint that exists for that purpose and for no other.

There was a girl beside him. Her hair was a lovely shade of dark red and she had a distant smile on her lips and over her shoulders she had a blue mink that almost made the Rolls-Royce look like just another automobile. It didn't quite. Nothing can. (419)

The novel contains explicit references to homosexuals and to nudity and sexual arousal. In chapter 35, Roger Wade discusses homosexuals in the world of literary criticism in a rather negative, possibly envious, light. Wade uses some despective slang words, *homo* and *queer*, the latter of which appears three times in the passage.

Case 3:

"Know something?" he asked suddenly, and his voice suddenly seemed much more clear. "I had a male secretary once. Used to dictate to him. Let him go. He bothered me sitting there waiting for me to create. Mistake. Ought to have kept him. Word would have got around I was a *homo*. The clever boys that write book reviews because they can't write anything else would have caught on and started giving me the buildup. Have to take care of their own, you know. They're all *queers*, every damn one of them. The *queer* is the artistic arbiter of our age, chum. The pervert is the top guy now."

"That so? Always been around, hasn't he?"

He wasn't looking at me. He was just talking. But he heard what I said.

“Sure, thousands of years. And especially in all the great ages of art. Athens, Rome, the Renaissance, the Elizabethan Age, the Romantic Movement in France—loaded with them. *Queers* all over the place. Ever read *The Golden Bough*? No, too long for you. Shorter version though. Ought to read it. Proves our sexual habits are pure conventions like—wearing a black tie with a dinner jacket. (emphasis added, 626)

The nudity and sexual arousal occurs in chapter 29, when Eileen Wade opens her bathrobe and asks Marlowe to put her on the bed. In this scene, Marlowe has come to the Wade’s home after Roger had supposedly attempted to commit suicide but merely fired a few shots into the ceiling. After putting Roger to bed, Eileen Wade is waiting for Marlowe in her bedroom beckoning him to enter. He enters innocently, but once inside she seems to be in a delirious state and offers herself to Marlowe thinking that he is someone else. She falls into his arms, kisses him, and removes the robe she is wearing, revealing her nude body. Marlowe takes her over to her bed, where she begins to moan and thrash around. He confesses that he was “as erotic as a stallion”:

Case 4:

I turned and shut the door. It seemed like a good idea at the moment. When I faced her she was already falling towards me. So I caught her. I damn well had to. She pressed herself hard against me and her hair brushed my face. Her mouth came up to be kissed. She was trembling. Her lips opened and her teeth opened and her tongue darted. Then her hands dropped and jerked at something and the robe she was wearing came open and underneath it she was as naked as September Morn but a darn sight less coy.

“Put me on the bed,” she breathed.

I did that. Putting my arms around her I touched bare skin, soft skin, soft yielding flesh. I lifted her and carried her the few steps to the bed and lowered her. She kept her arms around my neck. She was making some kind of a whistling noise in her throat. Then she thrashed about and

moaned. This was murder. *I was as erotic as a stallion*. I was losing control. You don't get that sort of invitation from that sort of woman very often anywhere. (emphasis added, 594)

I will use the four cases above to analyze the six into-Spanish translations of *The Long Goodbye* produced between 1956 (although the first one is an abridged version which will be followed by an unabridged version that appeared in 1962) and 2002. This is the novel which has been translated into Spanish the most times.

6.1. THE DE SETARO TRANSLATION OF TLG (1956, 1962)

The Long Goodbye was first translated into Spanish in 1956 by Flora W. de Setaro for Jacobo Muchnik Editor (Buenos Aires) within Muchnik's Club del Misterio [Mystery Club] collection. The 1956 edition was an abridged version, but a complete version of it was published in 1962 by Fabril Editora (Buenos Aires) within the collection entitled Los Libros del Mirasol [Sunflower Books Collection]. Like all translations of this novel into Spanish, De Setaro's version was entitled *El largo adiós*, with the adjective in pre-modifying position in accordance with a more heightened literary register of the target language.

The translator, Flora W. De Setaro, was credited on the copyright page, where the original title of the novel also appeared. She was mentioned in no other place in the book. I have been able to collect little information about Flora W. de Setaro. As is logical, Eduardo Goligorsky knew her from when they both translated for Jacobo Muchnik Editor, yet more than 45 years afterwards that period is like a blur of hectic activity for him. He was only able to share that she had translated quite a lot of detective novels, just like him, and that she had already passed away (personal interview, July 1, 2000). It might be logical to assume that she also was recruited in a similar way to Goligorsky, i.e. she may have already been active as a translator for some

other employer or as a freelance translator and was asked to translate for Muchnik. She translated at least one other novel for Jacobo Muchnik Editor, Wilson Tucker's *Wild Talent* [*Poder extraño*] (Fantaciencia, 5) 1956, and at least one for Fabril Editora, David Lodge's *Bullets for the Bridegroom* [*Un balazo para el novio*], 1959.

As I have noted above, the 1956 Muchnik version is condensed. Though it has all of the book's 53 chapters, some segments have been omitted from the text in order to make the total length shorter. Though practically every chapter is missing lines, paragraphs and lengthier sections spanning more than one paragraph, some chapters are severely clipped. Chapter 13, which contains the literary embellishment in which Philip Marlowe talks about the handsomely dressed drunk man sitting at the bar, is missing approximately 38%; chapter 21, in which Philip Marlowe cynically sits at his desk and refuses to take on the cases three customers enter the office to engage him for, is missing 89%; and chapter 50, in which Marlowe and Linda Loring discuss getting married, is missing 87.5%. The novel was perhaps cut in order to bring the number of pages under a certain maximum and thus keep production costs to a minimum. We have already seen how such length ceilings cut down production costs in the case of the French translations published in the *Série Noire*. Robyns mentioned that the novels in Gallimard's *Série Noire* tended to be either 180 or 240 pages in length (1990: 27). It appears that the Club del Misterio books published by Jacobo Muchnik may have had similar length ceilings of around 190 and 240 pages. The Goligorsky translation of *The High Window* entitled *La Ventana Siniestra* (Buenos Aires: Muchnik (Club del Misterio), 1957), though it is not discussed in this dissertation, is 236 pages in length; the Goligorsky translation of TLS (see chapter 5) is 191 pages in length; and the condensed De Setaro translation of TLG is 238 pages long.

The kind of text suppressed is typical of the abridged versions we have seen in chapter 2: narrative descriptions of settings and characters that

slowed up the action; thoughts and doubts expressed through free indirect discourse or psycho-narration; and expressive literary language. Suppressions of this kind are apparent in the 1956 De Setaro translation:

1956 De Setaro translation of case 2:

La primera vez que posé mis ojos en Terry Lennox, éste estaba borracho, en un Rolls Royce Silver Wraith, frente la terraza de The Dancers.

Junto a él había una muchacha. El tono rojo profundo de su cabello era encantador; asomaba a sus labios una lejana sonrisa y sobre los hombros llevaba un visón azul que casi lograba que el Rolls Royce pareciera un auto cualquiera. No lo conseguía enteramente, sin embargo. Nada hay que pueda lograrlo. (9)

Suppressions resulting from censorship of obscenity or morality are apparent in the missing nude scene with Eileen Wade. In the scene from chapter 29, the second half, including the “erotic as a stallion” portion, is missing:

1956 De Setaro translation of case 4:

Me di vuelta y cerré la puerta. En aquel momento me pareció una buena idea. Cuando me enfrenté con ella vi que estaba a punto de caer en mis brazos, de modo que la agarré por la cintura. No tuve más remedio que hacerlo. Ella se apretó con fuerza contra mí y su cabello me rozó la cara. Levantó la boca para que la besara. Estaba temblando. Entreabrió los labios y los dientes y sentí su lengua que se introducía en mi boca como una saeta. Entonces dejó caer las manos, dio un tirón a algo y el salto de cama que llevaba se abrió y apareció desnuda como una sirena y sin ninguna muestra de timidez. (133)

Also missing is the entire passage about homosexuals in the world of literature in chapter 35.

With the kind of suppressions that the 1956 De Setaro translation has, Chandler's novel becomes slightly more fast-paced, more simplified and less literary. Missing from the translation are many of the narrative descriptions that in this book are so fabulously literary and charged with Chandler's "magic."

The paperback edition features the typical Club del Misterio trenchcoated figure on the lower left and another drawing, unique to this edition and also attributed to Cotta, that shows a man reading a newspaper and a variety of other geometrically depicted motifs. The publisher's blurb on back cover appeals to the fans of Chandler's fiction and entices them to read this new Marlowe novel; it also introduces the novel's plot. The back cover also contains a list of two upcoming editions in the collection, including *La ventana siniestra*, the Goligorsky translation of THW. The edition also contains the typical list of characters names and descriptions in the order of their appearance which seems to have been one of the features that characterizes this collection, since the original Chandler novels do not contain such a list and both of these editions do (see also Goligorsky translation of TLS in chapter 5). The editions in the Muchnik Club del Misterio were typically aimed at a lowbrow audience.

As mentioned above, the 1962 De Setaro translation, however, is unabridged. We have already discussed how Jacobo Muchnik Editor and the Club del Misterio stopped publishing in 1958, when Jacobo Muchnik was recruited to work for the newly-created Compañía General Fabril Editora (see chapter 4). Now, the story of Jacobo Muchnik's involvement with Fabril Editora will help explain how *El largo adiós* later came to be published in the unabridged version in 1962 (Buenos Aires: Fabril Editora (Los Libros del Mirasol [Sunflower Books Collection], 99). As we have seen, Jacobo Muchnik had for nearly twenty-five years been a key figure at the Compañía General Fabril Financiera, but he had never been able to convince the company to set up its own publishing firm. After having successfully struck off on his own

with the financial help of the company, they decided to accept his idea for them to set up their own publishing firm. In 1958, the Compañía General Fabril Editora was established and Jacobo Muchnik was appointed consulting editor, and a trusted colleague of Muchnik's, Oscar Sássoli, was appointed company president. Muchnik sought urgently to establish a catalogue of prestigious books (J. Muchnik, 2004: 79). Fabril Editora was a smashing success and the publisher gained a well-deserved prestige, so much so that in November of 1961 the new publishing company was awarded the National Prize for Publishing, which was personally handed to Muchnik by the President of the Argentinian Republic, Arturo Frondizi. However, the following year Muchnik left the company voluntarily and established himself in Europe, firstly as Fabril Editora's "man in Europe" (J. Muchnik, 2004: 100) and then as a business partner of Víctor Seix in the publishing ventures of Idiomas Vivientes (later Métodos Vivientes, S.A.) and Difusora Internacional, S.A. Muchnik left Fabril as a result of several "impositions from above" that amounted to censorship of several of the books he had chosen to edit; higher-ups in the company would not allow him to publish titles that were thought to harbor communist sympathies (J. Muchnik, 2004: 74-102). In the three years Muchnik had been at Fabril Editora, he hand-picked all of the more than 400 titles for Fabril's 12 different collections. The Libros del Mirasol collection published a great number of different titles during these years, ranging from William Faulkner's *El sonido y la furia* [*The Sound and the Fury*] and James Joyce's *Exiliados* [*Exiles*] to G.K. Chesterton's *Cuatro granujas sin tacha* [*Four Faultless Felons*] and Henry James' *Otra vuelta de tuerca* [*The Turn of the Screw*]. In 1962, this collection began to incorporate hard-boiled authors such as Dashiell Hammett with *El halcón maltés* [*The Maltese Falcon*] and Ross MacDonald with *El caso Galton* [*The Galton case*], and, of course, Raymond Chandler with *El largo adiós* [TLG] and also *La Ventana siniestra* [THW] (Buenos Aires: Fabril Editora (Los Libros del Mirasol [The Books in the Mirasol Collection, 88])) (Lafforgue & Rivera, 1995: 26). Even though Jacobo Muchnik left the

company the same year, the Chandler texts had certainly been hand-picked by him.

Below is the first example from above, which demonstrates how the text is no longer abridged:

1962 De Setaro translation of case 2:

La primera vez que posé mis ojos en Terry Lennox, éste estaba borracho, en un Rolls Royce Silver Wraith, frente la terraza de The Dancers.

El encargado de la playa de estacionamiento había sacado el auto y seguía manteniendo la puerta abierta, porque el pie izquierdo de Terry Lennox colgaba afuera todavía como si hubiera olvidado que lo tenía. El rostro de Terry Lennox era juvenil, pero su cabello blanco como la nieve. Por sus ojos se podía ver que le habían hecho cirugía estética hasta la raíz de los cabellos, pero, por lo demás, se parecía a cualquier joven simpático en traje de etiqueta, que ha gastado demasiado dinero en uno de esos establecimientos que existen para ese propósito y para ningún otro.

Junto a él había una muchacha. El tono rojo profundo de su cabello era encantador; asomaba a sus labios una lejana sonrisa y sobre los hombros llevaba un visón azul que casi lograba que el Rolls Royce pareciera un auto cualquiera. No lo conseguía enteramente, sin embargo. Nada hay que pueda lograrlo. (emphasis added, 9)

Due to the fact that the 1956 De Setaro version is abridged and also because the 1962 De Setaro version was revised before publication, it is the latter of the two that must be considered the definitive version of the De Setaro translation. Therefore, throughout the remainder of this analysis, I will refer only to the 1962 version of the De Setaro translation.

As already mentioned in chapter 2, Julio César Santoyo read a 1984 Lara translation of TLG and commented on how many typical Argentinian lexical items the text contained (1998: 55). Since the Lara translation which Santoyo was discussing was a plagiarism of the De Setaro translation (see below), Santoyo's remarks were made unwittingly about this 1962 version by De

Setaro. Please note in the above translated example the two typically Argentinian lexical items, *playa de estacionamiento* (parking lot) and *auto* (car).

Like the Muchnik edition, Flora W. De Setaro is credited on the copyright page, where the original title of the novel also appeared. She was mentioned in no other place in the book, nor does the edition mention the previously published 1956 abridged translation, nor does it make any reference to the fact that this is now a complete translation. The edition is also slightly different, as it contains a new cover illustration, again attributed to Cotta and a new back cover publisher's blurb that contains a quote from J. B. Priestley and an appeal to a more sophisticated, yet not fully highbrow, reader. The list of characters has been dropped from this edition.

The translation is surprisingly bold, as in the 1962 edition the passage about homosexuals in the world of literary publishing is complete and mostly uncensored. The word "queer," obviously here meaning "homosexual" and not "strange," appears three times; the De Setaro version, however, translates the first one as *tipos raros* [strange people], translates the second as *perversos* [perverts], and omits the third. This segment contains an expression, *hacerme el tren*, which was so unfamiliar to Santoyo that he did not know whether to attribute it to the Argentinian variety of Spanish or to a mistake (1998: 55).

1962 De Setaro translation of case 3:

—¿Sabe una cosa? —preguntó de pronto, y su voz se hizo mucho más clara—. En una época tuve un secretario. Solía dictarle. Dejé que se fuera. Me fastidiaba verlo ahí sentado, esperando que yo creara. Error. Debí haberlo conservado. Se habría corrido la voz de que yo era *un homosexual*. Los muchachos inteligentes que escriben las críticas de libros, porque no pueden escribir ninguna otra cosa, se habrían enterado y hubieran empezado a *hacerme el tren*. Tienen que cuidar a los de su misma clase,

¿sabe? Son todos *tipos raros*. El *pervertido* es el árbitro artístico de nuestra época, compañero. Es el hombre superior.

—¿No me diga? Yo creo que siempre ha andado dando vueltas, ¿no?

No me miraba. Estaba hablando, simplemente. Pero oyó lo que dije.

—Claro, durante miles de años. Y especialmente en las grandes épocas del arte. Atenas, Roma, el Renacimiento, la era Isabelina, el Romanticismo en Francia ... están repletos de *esos individuos*. ¿Leyó alguna vez “La rama dorada”? No, demasiado largo para usted. Hay una versión resumida. Debería leerla. Prueba que nuestros hábitos sexuales son convención pura ..., como usar corbata negra con saco de etiqueta. (227)

In the 1962 De Setaro translation of chapter 29, the second half of Marlowe’s encounter with the unclothed Eileen Wade, the “erotic as a stallion” phrase is still missing:

1962 De Setaro translation of case 4:

Me di la vuelta y cerré la puerta. En aquel momento me pareció una buena idea. Cuando me enfrenté con ella vi que estaba a punto de caer en mis brazos, de modo que la agarré por la cintura. No tuve más remedio que hacerlo. Ella se apretó con fuerza contra mí y su cabello me rozó la cara. Levantó la boca para que la besara. Estaba temblando. Entreabrió los labios y los dientes y sentí su lengua que se introducía en mi boca como una saeta. Entonces dejó caer las manos, dio un tirón a algo y el salto de cama que llevaba se abrió y apareció desnuda como una sirena y sin ninguna muestra de timidez.

—Llévame a la cama — murmuró.

Lo hice. La rodeé con mis brazos, tocando su piel desnuda, su piel suave, su carne que se ofrecía. La levanté y la llevé a la cama y la acosté. Ella siguió rodeándome el cuello con sus brazos. Hacía una especie de ruido sibilante con la garganta. Después se agitó y gimió. Sentí que perdía yo mi propio control. (194)

The 1962 De Setaro translation is revised with respect to the 1956 version, but there is an error in the book’s first paragraph. Terry Lennox is described as being “plastered to the hairline,” meaning that he is extremely drunk.

However, De Setaro has got it wrong; a back-translation will give some idea of to what extent: "By his eyes you could see that he had had plastic surgery done up to his hairline." According to Chapman's entry for "plastered" in the *Thesaurus of American Slang*, the expressions "up to the ears," "to the gills," or "to the eyeballs" can added as intensifiers to adjectives such as plastered, which means drunk (1989: 190). Chandler is simply creating a fresh visual image of another point up to which one can be full of intoxicating liquor. De Setaro must have mixed up the meaning of the words "plastic" and "plaster." It is true that Terry Lennox had had reconstructive plastic surgery after World War II to repair damage to his face after being wounded, which is commented on by narrator Philip Marlowe in the novel. However, the scene at the beginning of the novel portrays Lennox, extremely drunk, being abandoned by his wife at The Dancers on Sunset Boulevard and Marlowe taking care of him afterwards. His plastic surgery is not described until later.

Another example of a possible De Setaro mistake is the translation of the statement "sad and lonely and final." As it turns out, the Spanish word *final*, which suggests a meaning more like the English word *last* is tautological when used to describe a parting statement like goodbye, meaning something like "a last goodbye;" the translator should have used a synonym that in Spanish means something that puts an end to something forever, a word like *definitivo*. Rather than "triste, solitario y final" (337), she should have translated "triste, solitario y definitivo." Osvaldo Soriano, an Argentinian writer who used De Setaro's translation as the title of one of his best novels, stated in an interview with Hugo Hortiguera that he had in fact reproduced what he later realized was a poor translation, and that it should have been "triste, solitario y definitivo." (qtd. in Neyret, <http://www.ucm.es/info/especulo/numero25/osoriano.html>, retrieved on August 18, 2005). Juan Pablo Neyret, who quoted from Hortiguera in the aforementioned article, suspects that Soriano took the title from the 1962 De Setaro translation. Indeed, Soriano

was familiar with the early Chandler material published in *Rastros* and *Pistas*, and certainly with other less rare texts such as the De Setaro one, and he had been working on this novel long before it was published in 1974 (Catelli, 1983: 29). *Triste, solitario y final* (1973) is a novel in which Philip Marlowe investigates the last few years in the life of Stan Laurel, of Laurel and Hardy fame, and Osvaldo Soriano himself, as a literary character, also takes part in the novel.

1962 De Setaro translation of case 1:

—Hasta la vista, amigo. No le digo adiós. Se lo dije cuando tenía algún significado. Se lo dije cuando era triste, solitario y final. (337)

Like most of the Chandler translations published before 1958, this one is virtually unknown. Neither the 1956 nor the 1962 editions appear in Durham, but there is a reference to it in Sasturain (2003) and in Gardiner & Sorely Walker (1976: 18). However, the translation 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>), but the library of the Universitat Pompeu Fabra in Barcelona holds a copy of the 1962 edition. Alfredo Arias, in his introduction to the Cátedra annotated scholarly edition of the TLG translation by José Luis López Muñoz, stated that he tried, unsuccessfully, to locate the translation (2005: 59). Arias, however, was not aware that the Lara translation of TLG is really a blatant plagiarism of the 1962 De Setaro version (see below 6.3). This translation was only re-edited on one occasion, in 1988, by Editorial Arte y Literatura in Havana, Cuba, within the Colección Dragón [Dragon Collection]. Though the Cuban edition is fundamentally De Setaro's work, her name is not listed on the copyright page. The data there states that translation was edited by Mayra Hernández Menéndez and revised by José Antonio Fernández. As the translation was indeed revised for the Cuban reading public, it contains altered lexical items and other revisions.

6.2. THE MÁRQUEZ TRANSLATION OF TLG, 1958

The second translation of *The Long Goodbye* was produced by M^a del Carmen Márquez de Odriozola for the volume of selected Chandler novels published in 1958 by Editorial Aguilar (Madrid). For a detailed description of the publisher, Editorial Aguilar, the collection in which it appeared, Lince Astuto, and the landmark importance of this volume for the study of the translations of Chandler's novels into Spanish, see chapter 3. Also, for a description of the translator, M^a del Carmen Márquez de Odriozola, see chapter 3.

The Márquez translation is entirely autonomous with respect to the previous translation. M.^a del Carmen Márquez de Odriozola's name is provided on the copyright page along with the source text's title, but otherwise she is not mentioned elsewhere. There are 25 translator's notes: the note on page 1155 explains that a district attorney is a *juez de distrito*; and the other 24 notes indicate that what is in italics was in Spanish in the original work (there are notes on pages 1253, 1297, 1299, 1305, 1313, 1314, 1322, 1323, 1324, 1344, 1345, 1423, 1446, 1458, 1459, 1460, 1461, 1462, 1463, 1519, 1520, 1521, 1522, 1523, 1528). The Márquez translation is unabridged, as is apparent in the following example from the opening lines of the text. Notice that in the case below, from the novel's first paragraph, we see that Márquez has properly translated the meaning of "plastered to the hairline," though the expression she uses is unidiomatic in Spanish:

Márquez translation of case 2:

La primera vez que le eché la vista encima a Terry Lennox estaba borracho, sentado en un Rolls Royce Silver Wraith delante de la terraza de The Dancers. El guardacoches había llevado el automóvil allí y sostenía aún la portezuela abierta porque el pie de Terry Lennox colgaba fuera, como si se le hubiese olvidado que era suyo. Tenía la cara joven, pero su cabello era blanco como la nieve. Por sus ojos se adivinaba que *estaba borracho hasta la*

raíz del pelo; de no ser así, podría haber pasado por cualquier joven simpático, vestido de *smoking*, que hubiera estado gastando mucho dinero en uno de esos sitios que existen para eso y para nada más.

A su lado había una muchacha. Su cabellera era de una preciosa tonalidad de rojo oscuro, por su boca jugueteaba una ligera sonrisa, y sobre sus hombros llevaba un visón azul que casi hacía que el Rolls Royce pareciera un coche cualquiera. Aunque no. Nada puede hacerle parecer un coche cualquiera. (1109)

The Márquez translation of TLG (1958), like her translation of FML, is faithful and literal, but does have suppressions resulting from censorship of sexual morality. As stated above, the file for *Novelas Escogidas* contains two reader's reports, one written by a censor who read only *The Big Sleep* and another by a reader who read TBS and two other novels, though the reader did not specify which ones he read. That reader, therefore, may have read this translation of TLG, but if he did no material from it was censored by him. Therefore, the 33 lines missing from chapter 29 were suppressed either by the translator herself or by an editor prior to presenting the novel to the censors. In the Marquez translation of chapter 29, Marlowe does not enter Eileen Wade's bedroom, nor does he kiss her or put her on the bed after she has taken off her robe. Marlowe does not get "as erotic as a stallion" nor does Candy catch him in Mrs. Wade's bedroom. This suppression causes a certain amount of confusion in the next chapter, when Candy tries to blackmail Marlowe because he saw him exiting Mrs. Wade's bedroom the night before. The reader is likely to think that Candy is lying, when the real case is he saw the detective and assumed that he was taking advantage of Mrs. Wade while her husband was sleeping.

The passage about homosexuals in the world of literature is not censored; in fact, the word "queer" is translated as *invertidos*, which as we have seen in the TBS translations was a commonly-used term for homosexuals used during the Franco period. However, the word

“homosexual” itself is translated as *homeopático*, the meaning of which is “homeopath,” which has nothing to do with Chandler’s intended meaning:

Márquez translation of case 3:

—¿Sabe una cosa? —preguntó repentinamente, y su voz, de pronto, pareció más clara—. Una vez tuve un secretario. Solía dictarle. Le despedí. Me molestaba verle sentado esperando que yo crease. Cometí un error. Debía haberlo mantenido en su puesto. Hubiese corrido la voz de que era un *homeopático*. Los chicos listos, que hacen reseñas de libros porque no pueden hacer otra cosa, hubiesen empezado a ensalzarme. Tienen que cuidar de ellos mismos, ¿sabe? Todos son *invertidos*, hasta el último mico. El *invertido* es el árbitro artístico de nuestra época, amigo. El pervertido es el que está en la cima.

—¿Usted cree? Siempre han andado por los alrededores, ¿no?

No me miraba. Se limitaba a hablar. Pero oyó lo que le dije.

—Ciertamente, miles de años. Especialmente en las grandes eras del arte. Atenas, Roma, el Renacimiento, la era isabelina, el movimiento romántico en Francia ... estaban plegados de ellos. *Invertidos* por todas partes. ¿Ha leído alguna vez *La rama de oro*? No, demasiado largo para usted. Hay una versión corta. Debería leerla. Prueba que nuestros hábitos sexuales son pura convención ...como el llevar corbata negra y smoking. (emphasis added, 1385)

Márquez coincides with De Setaro in translating “sad and lonely and final” as “triste, solitario y final,” as her translation of case 1 below shows:

Márquez translation of case 1:

Hasta la vista, amigo (*). No diré adiós. Se lo dije cuando significaba algo. Se lo dije cuando era triste, solitario y final.

* En español en el original. N del T. (1528)

This translation did not fare as well as the others which were originally published in *Novelas Escogidas*, as it was re-edited only twice. Though it was

included in *Obras Selectas*, published by Carrogio (Barcelona) in 1974 and 1987, it was not included in the volumes entitled *Novelas Escogidas*, published by Aguilar (Mexico) in 1980 and 1987.

6.3. THE LARA TRANSLATION OF TLG, 1972

The third translation of TLG was produced by José Antonio Lara for Barral Editores in 1973, the year after the Lara translation of TBS. The translation was also published in the same collection as the Lara translation of TBS, the Serie Negra Policial [Police Noir Series]. For a detailed description of the publisher, the collection in which it appeared, and the fraudulent nature of all four into-Spanish translations published by Barral Editores, see chapter 3. This version was also an enormous success in both Spain and Argentina, where the book was co-published by Corregidor (Buenos Aires) (Lafforgue & Rivera, 1995: 27).

The edition was manufactured in such a way that the outer edges of the book's pages were black except for the large front cover illustration and the back cover publisher's blurb. The front cover illustration depicts the partly shaded face of a woman smoking a cigarette with six small red dots over her face that seem to suggest bullet holes. The back cover publisher's blurb introduces the novel's plot, highlighting Marlowe's heartfelt sentiment for Terry Lennox. Seven pages at the end of the book promote other titles in the Pocket Book Collection, which include titles marketed by other publishers. This edition was aimed at a mass lowbrow reader.

José Antonio Lara's name appears on the copyright page as does the source text title. There are no further references to the translator and there are no translator's notes. The text contains many expressions in italics, generally borrowings from the original English such as *el living* and *living-room*, and it contains one use of *míster* in italics as well.

This translation of TLG is by far the best-known, as it has been published in 16 editions; only the Lara translation of TBS and the Elías translation of FML have been published more times. The enormous popular success of this translation and the others which were first brought out by Barral Editores and later published by Bruguera has led Alfredo Arias to consider this the “classic” translation of TLG, “the source which most of us who have been captivated by this novel have drunk from” (my translation, 2005: 59).

Despite the enormous commercial and popular success of this translation, like the Lara translation of TBS, it is an almost identical copy of a previous translation, in this case De Setaro’s. Lara copies from the 1962 De Setaro translation, merely changing an occasional word for an exact synonym or by adding or omitting individual words in the process. In the example below, only the word *se* has been added and *para ese propósito* has been replaced with *con ese fin*:

Lara translation of case 2.

La primera vez que posé mis ojos en Terry Lennox, éste estaba borracho, en un Rolls Royce Silver Wraith, frente la terraza de The Dancers.

El encargado de la playa de estacionamiento había sacado el auto y seguía manteniendo la puerta abierta, porque el pie izquierdo de Terry Lennox colgaba afuera todavía como si *se* hubiera olvidado que lo tenía. El rostro de Terry Lennox era juvenil, pero su cabello blanco como la nieve. Por sus ojos se podía ver que le habían hecho cirugía estética hasta la raíz de los cabellos, pero, por lo demás, se parecía a cualquier joven simpático en traje de etiqueta, que ha gastado demasiado dinero en uno de esos establecimientos que existen *con ese fin* y para ningún otro.

Junto a él había una muchacha. El tono rojo profundo de su cabello era encantador; asomaba a sus labios una lejana sonrisa y sobre los hombros llevaba un visón azul que casi lograba que el Rolls Royce pareciera un auto cualquiera. No lo conseguía enteramente, sin embargo. Nada hay que pueda lograrlo. (emphasis added, 7)

Further proof that the Lara translation of TLG is a plagiarism of the De Setaro translation is the fact that De Setaro's "plastic surgery up to the hairline" mistake is preserved.

Here is a final example of how when De Setaro suppresses something from the text, Lara also copies her text exactly. Thus, the "erotic as a stallion" passage remains suppressed in Lara translation:

Lara translation of case 4.

Me di la vuelta y cerré la puerta. En aquel momento me pareció una buena idea. Cuando me enfrenté con ella vi que estaba a punto de caer en mis brazos, de modo que la agarré por la cintura. No tuve más remedio que hacerlo. Ella se apretó con fuerza contra mí y su cabello me rozó la cara. Levantó la boca para que la besara. Estaba temblando. Entreabrió los labios y los dientes y sentí su lengua que se introducía en mi boca como una saeta. Entonces dejó caer las manos, dio un tirón a algo y el salto de cama que llevaba se abrió y apareció desnuda como una sirena y sin ninguna muestra de timidez.

—Llévame a la cama — murmuró.

Lo hice. La rodeé con mis brazos, tocando su piel desnuda, su piel suave, su carne que ofrecía. La levanté y la llevé a la cama y la acosté. Ella siguió rodeándome el cuello con sus brazos. Hacía una especie de ruido sibilante con la garganta. Después se agitó y gimió. Sentí que perdía yo mi propio control. (257).

The fact that Lara copies from the de Setaro text, which has so many Argentinian features, makes the fraud seem even worse. As we have seen when discussing the De Setaro translation above, Santoyo mentioned how Argentinian this text was, and naturally he felt cheated. Using the Lara translation as an example in a conference address in which he discussed how this translation had not met with his expectations as a reader, he stated "As a Spanish reader who had bought the translation in Spain I felt deeply disappointed. Because that translation, published in Spain for Spanish

readers, had not in the slightest taken into account these two facts. That version of *El largo adiós* had been produced by an Argentinian translator for Argentinian readers and it had probably been imported without any further thought, and with no further thought was printed up for Spanish readers” (Santoyo, 1998: 55, my translation). However, Santoyo was unaware that the situation was worse than he imagined, as he was actually reading a plagiarism of De Setaro’s 1962 translation. Her translation had indeed been produced for the right readership and at the right time, but subsequently it had been taken out of context by unscrupulous hands, changed slightly in order to justify a new authorship and reprinted massively for another market.

It is curious to note that the minimal changes instituted in the Lara translation of TLG could have been used to change many of these vocabulary items in order to adequate the text to a Spanish audience. This could have easily been done with example 2, which could have made the text more acceptable to the Spanish reader: “El encargado del *aparcamiento* había sacado el *coche* y seguía manteniendo la puerta abierta, porque el pie izquierdo de Terry Lennox colgaba afuera todavía como si se hubiera olvidado que lo tenía.” But, rather unexplainably, the slight changes were not used for that.

As mentioned above, FML, TLS and TLG were all presented for voluntary prior censorship on the same day and in the same manner. So, on September 1, 1972, an English-language copy of *The Long Goodbye* (London: Penguin, 1966) was presented to the Spanish censorship board along with a request for the novel to go through the process of voluntary consultation [AGA File 9574-72]. Unlike the unidentified reader of FML who delayed the process and the less than thorough reader of TLS who probably did not read the novel, reader 24 was diligent and surprising in his suggestions. This reader wrote the following comment, in which he or she insists the translator

omit from the Spanish version several instances of police brutality so as not to cause the wrong impression of law enforcement officers:

Un detective privado se ve envuelto en un presunto asesinato por acoger y encubrir al que se suponía había cometido el crimen. Después de innumerables incidentes entre los que figura la prisión preventiva del protagonista, queda aclarada no solo su inocencia sino la del acusado. Una novela más del género policiaco, con un fondo de misterio que mantiene la intriga. Como reparo, cabe señalar algunas escenas indicadas en la páginas 39, 40, 48, 49 y 52, en las que se describe una excesiva crueldad por la policía en el trato a los detenidos, lo que podría resultar tendencioso. Por ello, a nuestro juicio convendría suprimirlo o suavizarlo, una vez traducido el texto al castellano. El resto el AUTORIZABLE. [A private detective is considered an accomplice in an alleged murder upon sheltering and covering up the person who had supposedly committed the crime. After countless incidents, including his incarceration as a witness, both he and the accused are cleared of any wrongdoing. This is but one more detective novel with a mystery element sustaining the plot, the only qualm being several scenes pointed out on pages 39, 40, 49 and 52, which portray the excessive brutality of a police officer towards a detainee and could prove biased. Because of this, these passages should be stricken or softened in the Spanish translation of the text. The rest may be AUTHORIZED.] (AGA File 9574-72)

The passages to which the censor refers describe Captain Gregorius, the Los Angeles Police Department detective in charge of Homicides, who interrogates Marlowe about Terry Lennox's disappearance. Knowing that they were associates and friends, Gregorius wants to coerce Marlowe into giving him information by using force and torture, but he only succeeds in guaranteeing Marlowe's silence. The four examples to which the censor refers come from chapter 7 and one from chapter 8, but I believe two examples should suffice to demonstrate the sort of police brutality this censor was attempting to cut from the future translation. In the first suggested suppression Gregorius is described as an older, crueller sort of

police officer still on the force, “the kind that solves crimes with the bright light, the soft sap, the kick to the kidneys, the knee to the groin, the fist to the solar plexus, the night stick to the base of the spine” (453; this quotation appeared on pages 39-40 of the Penguin edition the reader was using). Judging from the placement of his blows to particularly vulnerable places, it is easy to understand how cruel this man is. In the third suggested suppression, Marlowe is very tightly handcuffed to a chair with his arms behind him, when Gregorius punches him in the side of the neck and Marlowe describes how he felt afterwards: “The blow traveled eight or ten inches, no more. It nearly took my head off. Bile seeped into my mouth. I tasted blood mixed with it I heard nothing but a roaring in my head” (455; this quotation appeared on page 49 of the Penguin edition the reader was using). Four of the suppressions suggested by reader 24 were complied with, which means that the Lara text is even more curtailed than the De Setaro text it is plagiarized from. However, one of the suggested suppressions was not enacted, namely Gregorius’s farewell message to Marlowe, i.e. “he spat in my face” (458; this quotation appeared on page 49 of the Penguin edition used by censor number 24). Prior deposit copies of the finished translation were filed with the censorship board on August 25, 1973.

The Lara translation is by far the most widely available and most well-known translation of *The Long Goodbye* in Spanish, since it has been re-edited on sixteen occasions by six different publishers. In fact, the first collection of Raymond Chandler’s complete works in Spanish, *Obras Completas*, published by Debate (Madrid), contains the Lara translation of TLG. It is curious to note that the José Antonio Lara translation of TLG has not been re-edited since 1996, as the more recent translation by José Luis López Muñoz has been chosen for two prestigious editions, the 2002 publication within the collection *Clásicos del siglo XX* [Twentieth Century Classics] by El País (Madrid) and the 2005 publication within the collection *Letras Universales* [Universal Letters] by Cátedra (Madrid).

6.4. THE ZADUNAISKY TRANSLATION OF TLG, 1988

Daniel Zadunaisky's translation of TLG was the fourth version of this Chandler classic. Commissioned for Emecé's *Grandes Maestros del Suspense* [Great Masters of Suspense] collection in 1988, it appeared in the same collection as new translations of FML and TLS. Zadunaisky also produced *Poodle Springs: La última aventura de Marlowe* [The Poodle Springs Story] for the same publisher and collection in 1990. For a detailed discussion of the publisher, Emecé, the publisher's collection, *Grandes Maestros del Suspense*, see chapter 4.

The paperback edition has a photoframe or production still from the 1973 Robert Altman film starring Elliot Gould in the role of Philip Marlowe; the photograph shows Marlowe in the center but slightly in the background with Roger Wade and his wife Eileen engaged in an argument on either side of Marlowe. The back cover contains a three-paragraph blurb introducing the novel's plot, pointing to the high critical acclaim the novel has received as a depiction of Marlowe's honor and sentiment in the urban jungle of Los Angeles, and adding that the novel was made into a film by Robert Altman. On the inside front flap there is a very brief biography and photograph of Chandler in which he is introduced as a writer in the same hardboiled vein as Dashiell Hammett (this exact text also appears in the Aira translations of *Adiós, muñeca*, and *La hermana menor* (see chapters 4 and 5 above). The inside back cover flap contains a list of other Chandler novels published by Emecé. Like the other editions in the same collection, this one was destined for a lowbrow reader.

The translator, Daniel Zadunaisky, is a professional Argentinian translator with a long list of works to his credit. The translator's name appears under the Spanish title on the title page, then the original title appears on the copyright page, but the translator's name appears nowhere else. His first translation dates back to 1984, when he published the Spanish

translation of the historical novel *Exocet*, by Jack Higgins, for Emecé (Buenos Aires). In 1986, Zadunaisky produced another literary translation for Emecé, this time of Arthur C. Clarke's *Voces de un mundo distante* [*Songs of Distant Earth*], and he began to produce translations for Gedisa (Barcelona), though these were two non-fiction books about games, i.e. *Paradojas y juego: ilustraciones, acertijos y problemas* [*The paradoxicon*], by Nicholas Falletta, and *Juegos: los mágicos números del Doctor Matrix* [*The magic numbers of Dr. Matrix*] by Martin Gardner. From 1987 to the 1999, Zadunaisky has published between 3 and five books a year, with a noticeable tendency to publish more in Spain, always in Barcelona, than in Argentina. With Emecé (Buenos Aires), Zadunaisky has published 13 translated books, including Philip Finch's *Cruce peligroso* [*Paradise Junction*], Greg Iles's *Terror en la red* [*Mortal Fear*] and Michael Palmer's *Decisión letal* [*Critical Judgement*]; and with Emecé (Barcelona) he has published 14 translations, including John Cheever's *Diarios* [*The Journals of John Cheever*], Ethan Canin's *Blue River*, and Greg Iles's *Gas letal* [*Black Cross*]. With Gedisa (Barcelona), he has published a wide variety of non-fiction titles ranging from psychology to biography, and he has even published a translation from French, *La muerte en los ojos: figuras del otro en la antigua Grecia* [*La mort dans les yeux*], by Jean-Pierre Vernant. Zadunaisky appears to be a specialist in texts on international economic policy, as he has published three translations through the Fondo de Cultura Económica (Buenos Aires) and a number of his translations through Gedisa deal with international economic policies as well. Though Zadunaisky continues to translate, since 2001 his production has diminished considerably. At the time Zadunaisky first translated Chandler's TLG, in 1988, Zadunaisky had just begun his career as a translator and yet it appears he was in high demand as a translator of best-selling fiction: the Barcelona-based publisher Plaza & Janés asked him to translate Wilbur Smith's *The Leopard Hunts in Darkness* [*El leopardo caza en la oscuridad*] in 1987 and in 1990 Robin Cook's *Mutation* [*Mutación*] and Tom Clancy's *Clear and Present Danger* [*Peligro inminente*].

The works translated by Zadunaisky and published by Emecé (Buenos Aires) are all very Latin American and more specifically Argentinian; yet none of the translations produced by him for Emecé (Barcelona), Plaza & Janés (Barcelona), and Gedisa (Barcelona) contain any trace of Latin American or Argentinian Spanish varieties. Such a feat is perhaps not so remarkable in the case of non-fiction titles such as John Cheever's *Diarios* [*The Journals of John Cheever*] or the non-fiction titles published by Gedisa, but in fictional titles the feat is much more demanding because of the translation of dialogues. Some of the first translations which Zadunaisky published in Spain were corrected or revised, and in some cases both corrected and revised; this is the case of James M. Cain's *Serenata* (Barcelona: Emecé, 1989), which was revised by Eduardo Rodríguez, Vincent Murano's *Cazador de policías* [*Cop Hunter*] (Barcelona: Emecé, 1991), which was corrected by José Cagide and revised by Eduardo Rodríguez, and Kim Wozencraft's *Rush* (Barcelona: Emecé, 1991), which was corrected by María Faidella and revised by Fernando Bayón. However, none of his recent translations have been corrected or revised.

Zadunaisky's translation of TLG is an entirely autonomous version which is unabridged and uncensored. Daniel Zadunaisky was the first translator to render "sad and lonely and final" as the apparently more satisfactory "triste, solitario y definitivo":

Zadunaiski translation of case 1:

Hasta siempre, amigo. No te dire adiós. Lo dije cuando tenía algún significado. Lo dije cuando era triste, solitario y definitivo. (302)

In case 2, he rendered the "plastered to the hairline" segment properly; plastered has properly been translated as *borracho*, and *to the hairline*, which means fully or completely, has also been translated idiomatically into a Spanish slang equivalent, *como una cuba*. Also note in this passage that

Zadunaisky's variety of Spanish is Argentinian, as can be noted by his use of "playa de estacionamiento" and "auto":

Zadunaiski translation of case 2:

La primera vez que lo vi, Terry Lennox estaba borracho en un Rolls Royce Silver Wraith frente a The Dancers. El cuidador de la playa de estacionamiento había traído el auto, pero no podía cerrar la puerta porque izquierdo de Terry Lennox se asomaba por abajo, como si no fuera suyo. Tenía un rostro juvenil, pero su pelo era blanco como la tiza. Uno se daba cuenta por su mirada de que estaba borracho como una cuba, pero aparte de eso no se diferenciaba en nada de cualquier otro jovencito de esmoquin que acabara de gastar demasiado dinero en uno de esos bares que sólo existen con ese propósito.

La chica que lo acompañaba era una pelirroja preciosa, con una sonrisa fría y una estola de visón azul al lado de la cual el Rolls Royce parecía un auto cualquiera. Casi, no del todo. Eso era imposible (9)

Zadunaisky also renders *queer* into appropriate slang twice as *marica*, which is not so despective in tone. It is rendered a third time as *maricón*, which is indeed despective and much more in line with Roger Wade's intentions. Note, in case 3, the mistaken translation of *The Golden Bough*, an actual anthropology classic, for "la gran antología de la literatura inglesa," i.e. "the great anthology of English literature."

Zadunaiski translation of case 3:

—Voy a contarle algo —dijo, y bruscamente parecía más animado—. Una vez tomé un secretario, para dictarle. Lo despedí. Me ponía nervioso, sentado frente a la máquina a la espera de que yo me inspirara. Fue un error. Debería haberlo conservado. Se hubiera corrido la voz de que yo era *homosexual*. Esos chicos listos que escriben crítica literaria porque son incapaces de escribir otra cosa se hubieran enterado y me hubieran convertido en un ídolo. Se protegen entre ellos. Son *maricas*, todos y cada

uno de ellos. El *maricón*, viejo, es el árbitro artístico de nuestra época. Y el jefe de todos es el perverso.

—No me diga. ¿Pero existió siempre, no?

No me miraba. Hablaba con nadie en particular. Pero me oyó.

—Claro que sí, desde hace miles de años. Sobre todo en las épocas de gran florecimiento de las artes. Atenas, Roma, el Renacimiento, la época isabelina, el romanticismo francés... *maricas* por todas partes. ¿Alguna vez leyó la gran antología de la literatura inglesa? No, es demasiado larga. Pero hay una versión abreviada. Debería leerla. Demuestra que nuestras costumbres sexuales son convencionales ... como la corbata negra con el esmoquin. (emphasis added, 201-2)

In case 4 below, Zadunaisky is the first translator to tackle “erotic as a stallion” at all although he renders it less specifically than Chandler had intended. His “me sentía como un potro salvaje” back-translated into English is “I felt like a wild stallion,” quite devoid of the eroticism that Chandler had imbibed the passage with.

Zadunaiski translation of case 4:

Entré y cerré la puerta. Me pareció lo más adecuado en ese momento. Cuando me volví hacia ella, se dejó caer en mis brazos. Tuve que sostenerla. Se apretó contra mí, con fuerza y alzó la boca para que la besara. Temblaba. Separó los labios y los dientes, su lengua se asomó. Entonces se abrió el salto de cama de un tirón, y estaba desnuda como vino al mundo.

—Llévame a la cama —jadeó.

Lo hice. Al alzarla palpé su piel desnuda, suave, su carne ansiosa. La tendí sobre la cama, pero ella me había rodeado el cuello con los brazos y no me soltaba. Un silbido ronco salía de su garganta. Se agitaba, gemía. Yo no aguantaba más. Me sentía como un potro salvaje. Que semejante mujer me hiciera semejante invitación no era cosa de todos los días. 170-1

The Zadunaisky translation has been re-edited once by the same publisher (1994), but remains unknown. There is a copy of it in the Biblioteca

Nacional de la Republica Argentina and in the Biblioteca Nacional de Chile, though outside of Latin America the book is not widely known at all. Alfredo Arias, in his introduction to the Cátedra annotated scholarly edition of the TLG translation by José Luis López Muñoz, shows no awareness of this translation (2005: 59).

Despite the fact that the Lara translation of TBS, which had been reprinted by Emecé in 1988, and the Aira translations of FML and TLS were reprinted by Emecé in 2003/2004 and 2007, the Zadunaisky translation has not been reprinted.

6.5. THE VASCO TRANSLATION OF TLG, 2002

The fifth translation of TLG was produced by Justo E. Vasco for the small Barcelona-based publisher Editorial Diagonal. This translation was published within the Clásicos Gimlet collection, which was devoted specifically to the classic noir detective novel.

The complete name of the publishing company is Editorial Diagonal del Grup 62. The parent company, Grup 62, is a large company which holds the original Edicions 62, so called because it was founded in 1962, as well as several other publishing firms including El Aleph Editores. The company also holds Distribuciones Enlace, a wholesale book distributor originally founded by Barral Editores in conjunction with seven other publishers, and it holds a large retail outlet in Barcelona called Librería La Central del Raval. According to information available on the Grup 62 website, for the last ten years the company has been immersed in a sweeping expansion focussing on publication and sales in Spanish and Catalan in Spain as well as the publication and sale of works in Spanish only for the Latin American market and the Spanish-speaking market in the United States (retrieved from www.grup62.com/esp/historia.html on September 1, 2005). Apparently this expansion involves augmenting the efforts of existing companies, acquiring

other companies, and creating new ones. In this context of commercial growth, the Grup 62 launched Editorial Diagonal in 2000 with the goal that this company would specialize in both fictional and non-fictional titles in Spanish. However, after just three years of existence, Editorial Diagonal ceased publishing in 2003.

Justo E. Vasco's translation of TLG appeared in the Clásicos Gimlet collection, which featured classic noir detective novels by authors such as Horace McCoy, James Hadley Chase and Ross MacDonal. The Clásicos Gimlet collection published the first 10 volumes between 2002 and 2003, but when Editorial Diagonal stopped publishing the collection was transferred to another publisher, El Aleph Editores. The collection's name was slightly altered to Clásicos Gimlet de El Aleph Editores, and volumes 11 and 12 appeared in 2003, volume 13 in 2004 and volume 14 in 2005. Volumes published by El Aleph include works by James M. Cain, Eric Ambler and Scott Turow. Jim Thompson is the most highly-featured author, with three volumes in the collection. Though the collection remains active, the recent decline is apparent: it went from 6 volumes in 2002 to five in 2003 to 1 in 2004 and 2005 respectively. It should be pointed out that Editorial Diagonal also published a collection entitled Gimlet, which specialized in more recent detective fiction in translation, but that collection was discontinued when Editorial Diagonal stopped publishing.

The edition itself is a hardcover book of over 500 pages, which is more than 3 cm. thick. It has a paper dust cover which is illustrated on the front with what could be a scene from the novel: there is a blurred photograph of two coffee cups on a table and a cigarette burning in a ashtray, under which is a letter or a piece of paper. This could be the scene where Marlowe opens the letter he received from Terry Lennox and the extra cup of coffee is a sentimental gesture for his absent friend. The inside dust jacket flaps contain a novel summary (front) and a short Chandler biography (back). In addition to the blurbs on the dust cover, the edition has a one-page "Nota del editor"

[Editor's Note] by Pere Sureda which discusses the "Clásicos Gimlet" collection. I believe that the edition is aimed at a highbrow reader.

The translator's name appears on the title page along with the Spanish title, then his name appears again, along with the English original title, on the copyright page. The translation contains 5 translator's notes: the note on page 205 indicates that everything that appears in italics from that point to the end was in Spanish in the original; the note on page 277 indicates the source of a quote comes from Christopher Marlow's *Doctor Faustus*; the note on page 516 indicates that the untranslatable play on words that appears on this page comes from Shakespeare's *Hamlet*; and the note on page 517 indicates the source of a quote on this page and on the previous one is *Hamlet*, IV Act, Scene 5.

The translator, Justo E. Vasco, is a Cuban author and translator who lived in Gijón, Spain, where he was a major promoter of the Semana Negra de Gijón [Gijón Noir Week], a consolidated event that for many years has brought together detective novel writers and aficionados for a week of book presentations, author appearances, and discussions. As an author, Justo E. Vasco published several critically acclaimed detective novels in the noir model, including *El muro* (Havana: Editorial Letras Cubanas, 1990) *Mirando espero* (Barcelona: Tempore, 1998), and most recent posthumous work *El guardián de las esencias* in collaboration with Amir Valle (Salamanca: Tropismos, 2007). Several of his novels were written in collaboration with Daniel Chavarría, including *Completo Camagüey* (Havana: Editorial Letras Cubanas, 1983), *Primero muerto* (Havana: Editorial Letras Cubanas, 1986), and *Contra candela* (Barcelona: Thassàlia, 1995). In a published interview, Vasco said that *Contra candela* was his best ("Novelando en negro," retrieved from <http://www.revistafusion.com/asturias/2002/septiembre/entrev108-2.htm> on August 26, 2005).

As a translator, Justo E. Vasco translated into Spanish from Russian and English. Vasco lived for years during his late adolescence in Russia, and he

felt strongly identified with the Russian culture, traditions and language (“Novelando en negro,” retrieved from <http://www.revistafusion.com/asturias/2002/septiembre/entrev108-2.htm> on August 26, 2005). He translated Russian fiction by authors such as Arkadii and Boris Natanovich Strugatskii and Jurij Rytcheau for a variety of Spanish publishers, though perhaps one of his best Russian translations was his *Poesía soviética* [Soviet poetry] (Havana: Arte y Literatura, 1987), as he was both editor and translator for that volume. As a translator of fiction written in English, Vasco has also been successful, though his production is not high. Since 1998, he published roughly one translation a year for the Spanish publishers Gigamesh (Barcelona), Círculo de Lectores (Barcelona), and Planeta (Barcelona); many of these translations were produced by him in collaboration with Cristina Macía. During the year 2002, one of Vasco’s most active, he published his translation of TLG for Editorial Diagonal, a translation of *Undercurrents* [*Corrientes ocultas*] by Frances Fyfield for Círculo de Lectores, and a translation of a novel from Russian, Serguei Dovlatov’s *La maleta* (Madrid: Metáfora).

One of the most surprising things about Vasco’s translation of TLG into Spanish is that his grammar and lexis is entirely Castillian. As we have seen in the case of translations produced by Argentinians, the texts tend to bear grammatical and lexical features typical of Latin American Spanish in general and Argentinian Spanish in particular. However, Justo E. Vasco is able to alter his grammar and syntax in order for his translations to be acceptable in Spain. Therefore, general Latin American or specifically Cuban features cannot be found in Vasco’s translation. In all of the examples that we will examine below, though the translator is Cuban in origin, the model of Spanish used is that of Spain. It is very logical that since he lived in northern Spain he had a complete command of the grammatical and lexical differences between his native Cuban variety and his adopted European Spanish variety. Please note in case 2 below that Vasco uses *aparcamiento* and *coche*, and the whole text sounds as if it had been written by a writer from Spain.

Vasco translation of case 2:

La primera vez que vi a Terry Lennox, él estaba borracho en un Rolls-Royce modelo Silver Wraith, delante de la terraza de The Dancers. El empleado del *aparcamiento* había sacado el *coche* y mantenía abierta la puerta, porque el pie izquierdo de Terry Lennox seguía colgando fuera como si se hubiera olvidado de que era suyo. Tenía un rostro juvenil, pero el pelo era blanco marfileño. Sus ojos denotaban que llevaba demasiado alcohol en el cuerpo, pero por lo demás conservaba la misma apariencia que cualquier otro jovencuelo en traje de etiqueta que se ha gastado demasiado dinero en un sitio que no existe para otra cosa que para eso.

A su lado había una chica. Su pelo desprendía encantadores destellos color rojo oscuro, en sus labios había una sonrisa distante y llevaba sobre los hombros un visón azul que casi hacía que el Rolls-Royce pareciera un coche cualquiera. No lo conseguía del todo. No hay nada que pueda conseguir eso. (emphasis added, 9)

In case 1 below, Justo E. Vasco opts for the widely accepted “triste, solitario y final” translation, supposedly because of the cultural weight now acquired by Soriano’s novel.

Vasco translation of case 1:

Hasta la vista, amigo. No voy a decirte adiós. Ya te lo dije cuando quería decir algo. Te lo dije cuando era triste, solitario y final. (573)

In case 3 below, Vasco renders the homosexual terms properly as “marica,” which he consistently renders each of the three times it appears.

Vasco translation of case 3:

—¿Sabe una cosa? —dijo de repente, y su voz, también de repente, me pareció mucho más clara—. Una vez tuve un secretario. Solía dictarle. Lo

despedí. Me irritaba, ahí sentado, esperando que yo creara. Error. Debí haberlo conservado. Se hubiera corrido la voz de que yo era *homosexual*. Los chicos listos que escriben reseñas de libros porque no pueden escribir otra cosa se habrían enterado y habrían comenzado a hacerme propaganda. Tienen que proteger a los suyos. Todos son *maricas*, todos, hasta el último de ellos. El *marica* es el árbitro artístico de nuestra época, amigo. Ahora, el perverso es quien manda.

—¿De veras? Siempre han existido, ¿no es verdad?

No me miraba. Sólo hablaba. Pero había oído lo que yo le había dicho.

—Claro, durante miles de años. Y sobre todo, en las grandes épocas artísticas. Atenas, Roma, el Renacimiento, la era isabelina, el movimiento romántico en Francia,

Montones de ellos. *Maricas* por doquier. ¿Ha leído alguna vez *La rama dorada*? No, demasiado larga para su gusto. Aunque hay una versión reducida. Debería leerla. Muestra que nuestras costumbres sexuales son puros convencionalismos, como llevar lazo negro con traje de etiqueta. (382-3)

Vasco translates the “erotic as a stallion” portion more specifically than any other translator, though the word he uses, “semental,” which does not necessarily imply a horse, though one does tend to associate the word with horses. Please note the allusion to Venus emerging from the waters as an equivalent for September Morn; this painting by the French artist Paul Émile Chabas featuring a nude woman stepping out of a lake was quite well-known in the United States because in the early twentieth century several art gallery owners were charged with indecency for displaying it (http://en.wikipedia.org/wiki/September_Morn, retrieved on November 3, 2008).

Vasco translation of example 4:

Me volví y cerré la puerta. En ese momento parecía una buena idea. Cuando me volví hacia ella, ya estaba cayendo hacia mí. Así que la agarré. Claro que la agarré. Se apretó contra mí y su pelo me acarició la cara. Su boca se alzó para que la besara. Sus labios se entreabrieron, al igual que sus

dientes, y asomó su lengua. Después, sus manos bajaron, tiraron de algo, la túnica que llevaba se abrió, y debajo estaba tan desnuda como una Venus saliendo de las aguas, pero muchísimo menos recatada.

—Llévame a la cama —suspiró.

La rodeé con los brazos y toqué su piel desnuda, delicada, suave, elástica. La levanté del suelo y la llevé los pocos pasos que nos separaban de la cama, donde la deposité. Ella dejó los brazos en torno a mi cuello. De su garganta salía un sonido sibilante. Se estremeció y gimió. Me estaba matando. Yo estaba *tan excitado como un semental*. Estaba perdiendo el control. Una mujer así no le hace a uno esa clase de invitación con mucha frecuencia en ninguna parte.(324-5)

The translation of TLG by Justo E. Vasco has not been published again and is little known. Alfred Arias, in his introduction to the Cátedra annotated scholarly edition of the TLG translation by José Luis López Muñoz, passes a comparative judgement on this translation, saying that the Vasco translation does not quite resolve questions of slang and literary references as well as the López Muñoz translation (2005: 59).

6.6. THE LÓPEZ TRANSLATION OF TLG, 2002

For a detailed discussion of the publisher, Alianza, the publisher's collection, namely the Biblioteca Chandler, and the translator, José Luis López Muñoz, see López translation of TBS in chapter 3.

This edition contains a front cover photograph attributed to Alianza Editorial which shows a typical 1940s-era detective or policeman in a trenchcoat and hat; the detective or policeman has one leg resting on a desk in an office and is smoking a cigarette while he addresses another person who is sitting under a low hanging light but does not appear in the photograph. The back cover blurb points to the very basics of the novel's plot and mentions some of the features that make Marlowe such a memorable character, i.e. his sense of honor and his unrelenting spirit. The

blurb also mentions that this novel was written at a mature age and transcends the boundaries of the genre, and it mentions other Chandler novels published in the same series. The back cover contains a portrait of Chandler at a late age. I believe the edition appeals to a rather lowbrow reader.

The name of the translator and the original title are provided on the copyright page, though nowhere else. There are also two translator's notes: the note on page 144 indicates that from this point on words originally in Spanish will be indicated in italics; and the note on page 194 indicates that the quote comes from *Doctor Faustus* by Christopher Marlow. In addition to using italics to indicate that the original text was in Spanish, the translation often adds an additional statement to that effect, something like "he said in Spanish." The translation also uses italics for some English borrowings (*best-sellers*, *drugstore*) and other foreign borrowings (*obligatto*, *la crème de la crème*).

Alfred Arias, in his introduction to the Cátedra annotated scholarly edition of the TLG translation by José Luis López Muñoz, passes a comparative judgement on this translation: "the preference lies in better solutions encountered for aspects such as slang and the proper translation of the titles of literary works and other references." (my translation, 2005: 59) The annotations made by Arias help to show how most often the best solution to a translation problem is the one taken by López Muñoz.

As already mentioned in chapters 3 and 4, López Muñoz's work is of high quality, as he believes that in order to get the message across to Chandler's Spanish-speaking readers he is willing to distance himself from the literal wording while attempting not to lose meaning. López translated "sad and lonely and final" correctly as "triste, solitario y definitivo," supposedly disregarding the cultural weight acquired by Soriano's novel and remaining faithful to Chandler's original text. It is curious to note that none of Chandler's translators, not even López Muñoz, were willing to go the full length and translate Chandler's overuse of the conjunction (and ... and):

López translation of case 1:

Hasta la vista, *amigo*. No voy a decirte adiós. Te lo dije cuando significaba algo. Te lo dije cuando era un saludo triste, solitario y definitivo. (emphasis in original, 339)

As previously noted in chapters 3 and 4, López Muñoz tends to insert words or phrases in the middle of sentences, apparently altering the ordinary word order in favour of a more literary-sounding text, and his translation of case 2 offers the best example of this. Notice how the two phrases “en el interior de un Rolls-Royce Silver Wraith, junto a la terraza de The Dancers” are introduced in the middle. Arias used his first footnote to discuss how different this solution was with respect to the other translators’ work. Arias points out that “by resorting to a hyperbaton, JLLM distances himself from [Chandler’s] model and puts a stronger emphasis on the *leitmotif* of the first chapter, the state of abandon of the [Lennox] character” (my translation, emphasis in original, 2005: 73). Though López Muñoz made this choice for a good reason, I believe that the syntax of Chandler’s original sentence was meant to be flowing and uninterrupted by commas. Though Arias does not criticize the choice, I believe that by interrupting the syntax so drastically, López Muñoz made an unfortunate choice.

An analysis of the italicized sentence will give some idea of the range of translation techniques López Muñoz typically employs and the range of effects that he tries to reproduce. Early translators had had trouble with “plastered to the hairline,” but López renders it properly, even adding a comparative element, “más borracho que,” [drunker than]. There is a very clear instance of compensation in the end of the segment, where López Muñoz cannot find a Spanish slang equivalent for “joint,” so he translates it as the standard “locales” [establishments], but in the next segment finds a Spanish slang equivalent “sacarles los cuartos” [hustle/fleece/con them out

of their dough]. An English back-translation would be something like “in an establishment that only exists to hustle guys like him out of their dough.”

We have seen how López Muñoz gets away from the actual wording without changing the meaning, but in the italicized sample sentence there are two instances where he does change the meaning. He interprets “nice young guy” as “young man from a good family,” which I find incoherent with Chandler’s intent, precisely because the only family that we see around Terry Lennox are his wife and in-laws, who abandon him at the first chance they are given. Through Chandler, we have absolutely no idea about Terry Lennox’s family background.

As no human endeavor is exempt from error, it is expected that this translation may have one. When López Muñoz writes that Terry Lennox is “dispuesto a gastarse demasiado dinero” [ready to spend too much money] he is just plain wrong, as Lennox “had been spending too much money.” This could have been “después de gastarse demasiado dinero” or “tras gastarse demasiado dinero.”

López translation of case 2:

La primera vez que le eché la vista encima, en el interior de un Rolls-Royce Silver Wraith, junto a la terraza de The Dancers, Terry Lennox estaba borracho. El guardacoches había traído el automóvil hasta la entrada y mantenía la portezuela abierta porque el pie izquierdo de Lennox seguía balanceándose fuera, como si su propietario hubiera olvidado que le pertenecía. Aunque sus facciones eran juveniles, tenía el pelo canoso. Bastaba mirarlo a los ojos para darse cuenta de que estaba más borracho que una cuba pero, por lo demás, su aspecto lo asemejaba a cualquier joven de buena familia, vestido de esmoquin, dispuesto a gastarse demasiado dinero en uno de esos locales que sólo existen para sacarles los cuartos a tipos como él.

Había una chica a su lado. Su pelo tenía una preciosa tonalidad de rojo, en los labios lucía una sonrisa distante y sobre los hombros llevaba un

abrigo de visón azul que casi convertía al Rolls-Royce en un automóvil más. No del todo. Nada lo consigue. (emphasis added, 7)

In order to get some idea of the effect López creates with his altered syntax, a back-translation of this case is provided:

Back-translation of case 2:

The first time I laid eyes on him, on the inside of a Rolls-Royce Silver Wraith, outside the terrace of The Dancers, Terry Lennox was drunk. The parking lot attendant had brought the car out to the entrance and he was holding the door open because Lennox's left foot was still dangling outside, as if its owner had forgotten it belonged to him. Although he had the features of a young man, his hair was gray. Just by looking at him you could tell that he was drunker than a wine barrel, but otherwise he looked like any young man from a good family in a dinner jacket, ready to spend too much money in one of those establishments that only exist to hustle guys like him out of their dough.

There was a girl beside him. Her hair was a lovely shade of red, on her lips a distant smile shone, and on her shoulders she wore a blue mink that almost made the Rolls-Royce look like just another automobile. Not quite. Nothing can do that.

We have already seen how López Muñoz uses vocabulary that was current at the time the novels were written; he uses “invertido” three times in place of “queer.” Notice how in case 3 below the slang term “top dog” is translated as a standard Spanish verb “mandar” [give the orders].

López translation of case 3:

—¿Sabe una cosa? —me preguntó de repente; y su voz, también de repente, me pareció mucho más clara—. Tuve una vez un secretario. Solía dictarle. Lo despedí. Me molestaba tenerlo ahí sentado, esperando a que yo creara. Una equivocación. Debería haberlo conservado. Se habría corrido la

voz de que era homosexual. Los chicos listos que escriben críticas de libros porque no saben escribir otra cosa se habrían enterado y habrían empezado a hacerme propaganda. Tienen que cuidar de los suyos, dese cuenta. Son todos *invertidos*, todos y cada uno. Los *invertidos* son los árbitros artísticos de nuestra época, amigo. El pervertido es el que manda.

¿Es eso cierto? Los ha habido siempre, ¿no es verdad?

No me miraba. Sólo hablaba. Pero oyó lo que dije.

—Claro, miles de años. Y sobre todo en las épocas de mayor esplendor artístico. Atenas, Roma, el Renacimiento, la época isabelina, el movimiento romántico en Francia...montones de ellos. *Invertidos* por todas partes. ¿Ha leído *La rama dorada*? No; un libro demasiado largo para usted. Hay una versión abreviada de todos modos. Debería leerlo. Demuestra que las costumbres sexuales son pura convención..., como llevar corbata negra con el esmoquin. (emphasis added, 267)

The López Muñoz translation of case 4 offers a final chance to see López Muñoz's excellent work. Here, the italicized sentence "Estaba tan excitado como un semental y perdía rápidamente el control" is a combination of two in the original. This, I believe, is excellent idiomatic Spanish exactly in line with Chandler's intentions with his original "I was as erotic as a stallion. I was losing control." Chandler portrays the detective on the verge of succumbing to Eileen Wade's carnal offering. The first time he saw her in chapter 13 he described her as a dream, and now he is offered the chance to see what lies underneath her clothes and take action. This is a very real temptation for Marlowe which he must find the strength to withstand. I believe that López Muñoz's addition of "rápidamente" [quickly] reflects this very well. López Muñoz also uses the domesticated Venus reference and he adds the painter's name (Boticelli) for added effect and clarity.

López translation of case 4:

Me volví y cerré la puerta. Parecía una buena idea en aquel momento. Cuando me volví había empezado a caer hacia mí. De manera que la sujeté.

No me quedaba otro remedio. Se apretó con fuerza y sus cabellos me rozaron la cara. Su boca se alzó para que la besara. Temblaba. Abrió los labios, separó los dientes y apareció la lengua como una saeta. Luego bajó las manos, tiró de algo y la bata que llevaba se abrió y debajo estaba tan desnuda como la *Venus de Botticelli* pero muchísimo menos recatada.

—Llévame a la cama —musitó.

Lo hice. Al rodearla con mis brazos toqué piel desnuda, suave, carne elástica. La llevé los pocos pasos que nos separaban de la cama y la deposité en ella. Eileen mantuvo los brazos en torno a mi cuello. Hacía un ruido silbante con la garganta. Luego se agitó con violencia y gimió. Aquello era terrible. *Estaba tan excitado como un semental y perdía rápidamente el control.* Una mujer así no hace semejante invitación con demasiada frecuencia. (emphasis added, 227)

As we have seen above, the López translation of TLG was re-edited by Cátedra (Madrid) within the Letras Universales [Universal Letters] collection in 2005. This critical edition is significant because the collection treats Chandler's novel as a work of literature of universal appeal, and it contains, like all volumes in this collection, a lengthy critical essay and footnotes written by a recognized authority. Though no new editions of this translation have been published, I believe that the López Muñoz translation will replace all previous translations, even the Justo E. Vasco translation which appeared the same year. I make this judgement based on the fact that the López translation is complete, correct, and excellent.

CONCLUSIONS AND SUGGESTIONS FOR FUTURE RESEARCH

CONCLUSIONS AND SUGGESTIONS FOR FUTURE RESEARCH

1. CONCLUSIONS

The data obtained for the **translation process** are rather sketchy and disappointing and no systematic conclusions can be drawn. In spite of attempts to contact directly with translators and publishing houses, the response was exceptionally low. Insofar as the translators are concerned, I was only able to contact directly with two of the translators of works from the corpus. Interviews with two translators of other Chandler works were fruitful and provided data, but it is impossible to determine how representative that data is. Despite attempting to contact the publishing houses who brought out the corpus works, the response was only fruitful in the case of the family publisher Editorial Molino. I believe the reason for the low response by publishing houses is that over the past fifteen or twenty years many of them have been absorbed by larger and larger corporations which lose track of the goings-on of their affiliates prior to being made part of larger companies. In spite of the disappointing direct contacts with translators and publishers, intuitive conclusions can be drawn based on information available in databases, published sources, and the works themselves:

1. The earliest Argentinean translators, Hopenhaym, Goligorsky, and De Setaro, were professional writers and translators, whereas the earliest Spanish ones, De Luaces, Macho-Quevedo, Navarro, Márquez, and Escolar, were most certainly driven to the profession by economic necessity rather than by artistic interest.

Adriana Silvina Pagano quotes from Jorge B. Rivera, who noted the differences between Argentinean and Spanish translators during the boom period of the 1940s and 50s: "Unlike other cultural industries (the Spanish, for example), in which translators are merely technicians whose performances do not excel, in the Argentine case from the very beginning, the dominant image of a translator is that of a writer or specialist with an acquired taste and literary qualification." (Pagano's translation, qtd. in Pagano, 2001: 192) One must remember that this boom period in Argentina was fed by newly arriving intellectual capitalists who set up publishing houses in Argentina, well-educated immigrants who were willing to work as translators, and a stoppage of production of translated books coming from Spanish publishing houses which had been destroyed during the Civil War. In addition, this prosperity continued while the ideological purification process of the post-war Franco dictatorship period and the paper shortages in Spain during World War II helped to consolidate the strong growth of Argentina's publishing industry. Sagastizábal also noted that the 1940s and 50s were a boom period for the Argentinian cultural industries (1995: 75-6). Logically, translators would have been in high demand and could have been recruited from among the most cultured and talented members of society. Eduardo Goligorsky, for instance, initially worked for a publisher where he translated comics, then was asked to translate detective novels for Muchnik, and eventually started writing his own novels under pseudonyms (personal interview, July 1, 2000).

However, in Spain the situation for intellectuals with any knowledge of foreign languages was desperate. Jacqueline Hurlley, who has studied

translators working for Barcelona publishers during the early post-war period in Spain, believes that we should suspend our judgement of these translators' intellectual productions: "I do not feel that it is right to criticize work that was in many cases was conducted simply in order to survive and in a social context marked by ideological purification and capital punishment; critical judgements about the accuracy and esthetic value of these translations may even be irrelevant" (1992: 207). Many of them had been forced out of positions as government officials, professors, diplomats and so on, and had to earn their livings in the private sector any way they could. In a publishing industry as horribly depressed as the post-war Spanish one was, that meant almost certain exploitation. In order to support a family, these translators had to maximize their speed and efficiency, often forsaking polished final copy as one of their goals. Hurtley's book offers glimpses into the day-to-day realities of many others like De Luaces whose lives as translators after the Civil War were significantly harsher than their lives before 1936.

2. In Spain, from the early 1970s onwards, better and better qualified translators were chosen, starting with the two Catalan poets, Josep Elías and Joan Viynoli. As we have seen in the case of these two translators, their work is marred by the fact that they did not fully work from the English original; in the case of Elías, the French version by Geneviève Genevraye and published by Gallimard's *Série Noire* (Paris, 1948) was partly used as the source text for his version of FML in 1972; and in the case of Vinyoli, the French version by Simone Jacquemont and J. G. Marquet which was published by Galliard's *Série Noire* (Paris, 1950) was wholly used as the source text for his version of TLS in 1973.

The latest versions of Chandler's works have been produced by either professional translators of literary work such as José Manuel Ibeas Delgado or José Luis López Muñoz. As we have seen above, Ibeas's work is also tinged by the mark of fraudulence as a large portion of the 1995 version is

not his but Vinyoli's, though the 2001 version is fully his. However, the works by José Luis López Muñoz deserve the utmost critical acclaim and attention, because he is the most highly qualified translator to approach Chandler's work and he has completed his task nearly faultlessly. In 1980, López Muñoz won the Spanish National Translation Prize for the best work (a translation of Henry Fielding's *Joseph Andrews*) and in 2000 he was awarded the Spanish National Translation Prize for his life-time achievements.

The trend towards better and better qualified translators in Spain is impossible for the reader to identify because top-quality prize-winning translators like López Muñoz are never used as a selling point for Chandler's novels. The translator's name is always included on the copyright page, never on the front or back cover.

In Argentina, Chandler translators for the 1988-89 Emecé editions were chosen from among professional writers and translators, in the same manner as the early translators for Chandler's works, as is evidenced by the use of César Aira and Daniel Zadunaisky. César Aira has become a well-known author in his own right since translating two novels by Chandler, and Daniel Zadunaisky continues to be a sought-after translator of fiction and non-fiction as well. No new translations of Chandler's novels have been published in Argentina since 1989.

3. José Antonio Lara, who translated the extremely successful Spanish versions of TBS and TLG for Barral Editores, was either a real translator who was a plagiarist or he was not a real person but an invented name under the guise of which two plagiarisms were perpetrated.

Since the only entries in the BNE online catalogue for an author called José Antonio Lara refer to different editions of *El sueño eterno* and *El largo adiós*, I consider it very unlikely that he could have been a real translator. Similar searches for other Spanish translators (De Luaces, Macho Quevedo, Márquez Odriozola, Navarro, etc.) give a range of hits for each translator,

but for Lara there are only two works in a variety of editions. If Lara had been a real translator, I believe he would have produced more than two works.

Therefore, the likelihood of this name being an invented pseudonym masking plagiarisms must be the conclusion: an editor at Barral Editores, perhaps Carlos Barral himself, must have taken the Navarro text from the anthology entitled *Novelas Escogidas* (Madrid: Aguilar, 1958), and the De Setaro text from *El largo adiós* (Buenos Aires: Fabril Editora, 1962), and replaced a few exact synonyms in order to justify a new authorship. Julio César Santoyo commented that José Antonio Lara was an Argentinian translator because he noted the vocabulary he used (1998: 55); however, if he had read the Lara version of *El sueño eterno* immediately afterwards, he would certainly have noted that something was wrong. The fact seems to be that José Antonio Lara is neither Argentinian nor Spanish but not a real person at all.

The data obtained for the **translations as products**, gathered from the texts themselves, yield the following conclusions:

1. All of the target texts, with the exception of the *Una mujer en la sombra* and *Una dama tenebrosa* translations of TBS, were identified as translations on either the title page or the copyright page, where the original titles and the names of the translators were identified. However, none of the publishers' blurbs, the prologues, the introductions, footnotes, endnotes, and so on contain any explicit references to the translations or the translators. The translator's name could have been mentioned on the front cover, on the back cover, on the inside flaps of the dust cover or in another prominent place of the book, but it never was. Even in the case of the three translations produced by José Luis López Muñoz, National Translation Prize winner on

two occasions, no special mention was made of the translator in any other part of the book.

2. There were a number of outrageous or unfortunate title changes in early versions, including the *Al borde del abismo* and *Una mujer en la sombra/Una dama tenebrosa* translations of TBS, the *Detective por correspondencia* and *¡Adiós para siempre, preciosidad!* translations of FML, and the *Una mosca muerta* translation of TLS. These title changes make some of them impossible to identify without looking at the text of an actual edition, which was specifically commented on by José María Moreno of the Servicio de Información Bibliográfica de la Biblioteca Nacional [Spanish National Library's Bibliographical Reference Service] (personal communication, December 15, 1998). Readers on the Spanish censorship board were unable to locate previously published novels when they were published under these fanciful titles. This is particularly the case of *Detective por correspondencia*, which the diligent readers of the five volumes in Editorial Aguilar's *Novelas Escogidas* could not locate in their files, supposedly because they were looking for a match for *¡Adiós para siempre, preciosidad!*

Most of the titles of the early 1970s Barral Editores versions became the definitive titles; all of these volumes were simultaneously published in Argentina by Ediciones Corregidor. Only *La hermana menor*, a translation of *The Little Sister* which was produced in Argentina in 1989, used a different title after the early 1970s, but that edition did not enjoy much market success. The latest version of TLS produced by Ibeas for Editorial Debate's *Obras Completas* [Complete Works] in 1995 again used the title *La hermana pequeña*.

3. All four Barral Editores translations published in 1972 and 1973 are fraudulent to one degree or another. The Lara translations of TBS and TLG are the most flagrant because they are plagiarisms, the former an almost word for word copy of the censored 1958 Navarro translation and the latter a virtual copy of the 1962 De Setaro translation, which was censored in

voluntary consultation in 1972 by a reader who objected to Chandler's portrayal of police brutality. The Vinyoli translation of TLS is fraudulent, though in a different, less offensive way: it was wholly translated from the earlier 1950 Gallimard Série Noire translation produced by Simone Jacquemont and J. G. Marquet. The French original, the only translation of the novel still used today in French-speaking countries, is an abridged and censored version. Since Vinyoli's text contains all of the suppressions that the French text contains, it is clear that Vinyoli never even saw Chandler's original English source text. The Elías translation of FML is less deceptive, as it is only partly based on the earlier 1948 Gallimard Série Noire translation by Geneviève Genevraye and revised by Marcel Duhamel and Renée Vavasseur. Although the French text Elías translated from was not systematically abridged nor had it been censored, it was riddled with small suppressed segments throughout. Elías translated from the French source text particularly at the beginning of the novel, but he began using the English source text increasingly in order to supply text missing from the French version. In the end, I believe he must have been using both the French translation and English original as combined source texts to create his Spanish translation.

There was one more translation which was fraudulent, and perhaps this one is much more serious because it is relatively recent and important. The 1995 Ibeas translation of TLS, published in Editorial Debate's *Obras Completas*, is simply a revised version of Vinyoli's 1972 Barral edition to which all portions of the text missing from Vinyoli, because the French version was a censored abridgement, have been added. The revisions to Vinyoli and the newly translated segments were done by Ibeas. When this translation was published again in 2001 by Alianza Editorial (Madrid), all of Vinyoli's text had been fully replaced by translated text written by Ibeas, and the complete text was thoroughly revised by Ibeas, thereby erradicating all traces of Vinyoli from the text.

It is important to note that none of the Argentinean translations were fraudulent in these two ways, i.e. none of them were plagiarisms, nor were any of them translations from any language other than English.

4. Several of the early translations are abridgements which systematically strip the translations of part of their content. This is the case of the Macho-Quevedo translation of FML, the Goligorsky translation of TLS and the 1956 De Setaro translation of TLG. The Macho-Quevedo and Goligorsky translations were not published again after the first edition, and the De Setaro translation was published in an unabridged version in 1962. Vinyoli's translation of TLS was also abridged, though the translator may not have believed that he was producing an abridged translation; the French translation of TLS, which he used as his source text, was abridged.

5. With the exception of the *Una mujer en la sombra* translation by De Luaces of TBS, all translations published in Spain before 1978 went through the official censorship process. Prior to 1966, the Press Law of 1938 was in effect; this law required all books to apply for prior authorization of the censorship board for approval. The *Una dama tenebrosa* translation by De Luaces of TBS did not receive authorization by the board. The Navarro translation of TBS contains several small segments of a sexually-suggestive dialogue which were crossed out by the censors and several specific terms for homosexuals which were self-censored by the translators or the editor. The Macho-Quevedo translation of FML is missing an enormous portion, the result of self-censorship. The Márquez translation of the same novel is missing a smaller portion of the same section. The Escolar translation of TLS is missing small portions of sexually suggestive dialogues, the result of self-censorship by either the translator or an editor. The Márquez translation of TLG is missing a very small portion of sexually sensitive description, which could have been censored by the translator or the editor.

Despite being rejected by the censors, the *Una dama tenebrosa* translation by De Luaces of TBS was published, though it is just as severely censored as

if it had gone through the process of approval, perhaps even more so. I have reasoned in the body of this study that it was published in 1949, though it was kept out of official channels in order to skirt the vigilant eye of the censors. The *Una mujer en la sombra* translation by De Luaces of TBS, an uncensored translation of the same novel, was also published. As I have posited in chapter 3, the publication date was 1948, though like *Una dama tenebrosa* it was also hidden from official channels so as to shade it from the view of the censors. Further research could reveal exactly why the publisher brought out these volumes, particularly the unabridged and uncensored volume, despite the rejection of the censors.

In 1966, the new Press and Printing Law came into effect which no longer required prior approval but offered voluntary consultation instead; nonetheless prior deposit of all books before they were published was required. Of the four translations published by Barral Editores, three (FML, TLS and TLG) were submitted to voluntary consultation and one (TBS) was submitted directly to prior deposit. Barral filed English-language copies of the three novels submitted to voluntary consultation, with the following results: FML took over a year before it was authorized; TLS went through without a hitch; and several instances of police brutality were censored from TLG. The translated versions Barral actually presented for prior deposit were the Elías version of FML, translated partly from the French but uncensored, the Vinyoli version of TLS, translated fully from the censored and abridged French version, and the Lara version of TLG, plagiarized from the De Setaro version, in which the “erotic as a stallion” portion is censored, and with the newly extirpated police brutality segments. Barral Editores must have been confident that TBS offered nothing objectionable to the censors, as they simply presented prior deposit copies and the censors acknowledged receipt of them. However, the Lara version of TBS is a plagiarism of Navarro, which contains self-censored specific vocabulary referring to homosexuals and government-censored sexually suggestive dialogue. Even though Barral

Editores could have taken much fuller advantage of the opportunities to bring out translations which bore fewer marks of censorship, their fraudulent behaviour carried over the censorship of earlier translations into another decade.

6. None of the translated texts are free of errors, most of which I believe are attributable to a lack of understanding of the original text. Four translators mistranslated the repeated onomatopoeic word “pop,” only rendered correctly as “pum” by López Muñoz. Other mistakes surfaced from a misunderstanding of specialized terms in the original.

The data obtained for the **translations as products that function within a given context** yielded the following conclusions about what sort of reader the editions in which first translations were aimed at, and how the first editions and successive editions of Chandler’s novels fared commercially and critically:

1. Argentinian publishers seem quite motivated to produce their translations in association with recently released Chandler films or to promote them commercially through photographic images from classic Marlowe films or actors who have played Philip Marlowe. *Al borde del abismo* (1947) has an image of Humphrey Bogart and Lauren Bacall from Howard Hawks’ *The Big Sleep* (1946) on the front cover; *Adiós, muñeca* (1988) has an image of Robert Mitchum from the Dick Richards’ 1975 film of the same name; *El largo adiós* (1988) has an image of Elliot Gould from Robert Altman’s 1973 film adaptation; and *La hermana menor* (1989) has an image of a young Robert Mitchum and a female co-star. The Jacobo Muchnik editions of *Una mosca muerta* (1956) and *El largo adiós* (1956) and the Fabril Editora edition of *El largo adiós* (1962), however, contain illustrations.

None of the Spanish editions contain photographic images on the cover from Chandler films nor portray actors who have played Marlowe.

2. The publication of the first into-Spanish translations of Chandler's works in Argentina stimulated Spanish publishers to bring out versions of their own. With the exception of FML, the first translations of Chandler's works appeared in Argentina (TBS, 1947; TLS, 1956, TLG, 1956) and very soon after were brought out in Spain (TBS, 1948; TLS, 1958; TLG, 1958). In the case of FML, Editorial Molino brought out a very early translation of this work and distributed it in Argentina as well as Spain precluding the need for any Argentinian publisher to commission a local version, though this is the only exception to the.

3. The editions published up to the early 1970s are not well-known today and some of them are now extremely rare. This is the case of *Detective por correspondencia* (1945), *Al borde del abismo* (1947), *Una mujer en la sombra* (1948)/*Una dama tenebrosa* (1949), *Una mosca muerta* (1956), *El largo adiós* (1956, 1962), and all of the editions that were published in Aguilar's *Novelas Escogidas* (1958). Though they may have achieved a certain amount of recognition when published, today they go entirely unnoticed.

Lafforgue and Rivera have identified the pre-1958 period as a "discovery" period "crowned" by that Aguilar anthology (1995: 34); at that point, all of Chandler's novels had been translated into Spanish and the readers of hard-boiled fiction, though perhaps not mainstream readers, were familiar with his works.

Lafforgue and Rivera have discussed the post-1958 period as one in which Chandler's works are "rediscovered," as they began to reach a much wider reading public and they experienced a process of "intellectual dignification." (1995: 34) These authors mention the efforts of publishers such as Barral Editores and Emecé as instrumental in the process of helping Chandler reach a much wider and much more intellectually appreciative reader.

4. Before 1958, the publication of Chandler's works was rather sporadic, with his novels being selected by publishers on an individual or novel-by-novel basis, though his novels were occasionally included in series or collections. This is the case of *Al borde del abismo* (1947), which was published within the Filmeco collection along with *La dama del lago* (1947), and it is also the case of *Una mosca muerta* (1956) and *El largo adios* (1956), both of which were included in Jacobo Muchnik's Club del Misterio collection.

However, both Argentinian and Spanish publishers began to publish Chandler's novels more systematically. Editorial Aguilar's anthology entitled *Novelas Escogidas* (1958), as we noted above, marked a turning point in the publication of Chandler translations, as five of his novels were published in a single volume.

After 1958, publishers began to bring out as many of the entire set of seven novels as they could and often they tried to bring out several of Chandler's short story volumes as well (for instance, *Five Murderers*, or *The Simple Art of Murder*). In 1972-73 Barral Editores brought out its four "new" translations of TBS, FML, TLS and TLG within their collection Serie Negra Policial [Police Noir Series]. These translations are a precedent to the kind of systematic publishing that will ensue. Barral published its second edition TBS and FML in 1977 and of TLS in 1978, then ceased publishing.

After 1977, Editorial Bruguera took over the systematic effort to publish all of Chandler's works, including book collections of his short stories, his non-fiction works, his screenplays, and the biography of his life written by Frank MacShane. In the late 1970s, Argentinian author Juan Carlos Martini immigrated to Barcelona and became editor of the Serie Negra at Editorial Bruguera. Though this series was not an important producer of new novel translations (a translation of *Playback* by María Teresa Segur was the only one commissioned by Bruguera), it was enormously important in bringing out reprints of old editions, particularly of Argentinian translations that were unpublished in Spain at the time and which are not analyzed in this

dissertation (Marcos Antonio Guerra's translation of *The Lady in the Lake* and Eduardo Goligorsky's translation of *The High Window*). The Bruguera pattern of reprinting old translations and commissioning new ones (short story collections, the screenplay for *The Blue Dahlia*, the screenplay for *Playback*, and a Spanish translation of Frank MacShane's *The Life of Raymond Chandler*) within the same collection became a model that would be emulated by others.

The pattern of reprinting old translations and commissioning new ones within the same collection was used by Emecé (Buenos Aires) in 1988-1994, Debate (Madrid) in 1990-1996, and Alianza (Madrid) in 2001-2. Between 1987 and 1994, Emecé did this within the collection entitled *Grandes Maestros del Suspenso* [Great Masters of Suspense], where they published all of Chandler's novels, four of which were old translations (TBS, THW, TLL and PBK) and three newly-commissioned ones (FML, TLS and TLG). Between 1990 and 1996, Debate, within its collection entitled *Biblioteca Raymond Chandler* [Raymond Chandler Library] which published old translations of TBS, FML and TLG and new translations of THW, TLL, TLS and PBK. Between 2001 and 2002, Alianza Editorial, within its collection *Biblioteca Chandler* [Chandler Library], published old translations of TLL and TLS, while they commissioned new ones of TBS, FML, THW, TLG, and PBK. After 1977, there is only one translation produced by a relatively small publishing company, namely the Vasco translation of TLG, published by Diagonal del Grupo 62 (Barcelona).

5. On the margin of this scheme of re-editions of old translations and new editions of first translations, there are also publishers, such as Orbis (Barcelona), Planeta (Barcelona), and R.B.A. (Barcelona), who during the 1980s and 1990s publish only reprints of Chandler's works without commissioning new ones. This pattern in combination with the previous one produced a flooding of editions and translations of Chandler's works which created a clear disparity between the number of times certain editions have

been edited/re-edited and the quality of the translations/retranslations. This becomes very clear in the case of the Lara translations of TBS and TLG, which since they first appeared in 1972 had been made available in 26 and 16 different editions respectively. The wide availability in Spain of the Lara translation of TLG, which is a plagiarism of an Argentinian text, seems unexplainable. Santoyo pointed out how odd it seemed that such a text should have indiscriminately been published for Spanish readers (1998: 55). He was making a judgement on the text's quality, yet he was aware that an opinion such as his had no effect on the decisions taken on the commercial level of a publishing house. This is how a fraudulent edition can fare much better than its merit in the target language literary system: if it is given the right promotional campaign and marketed properly it can become a success. This is how 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 promotion and availability. I find the number of fraudulent translations in Editorial Debate's complete works in Spanish, entitled *Obras Completas* (1995), a particularly serious offence; in volume I, which contains Chandler's novels, four of the seven translations are illegitimate.

6. There is an extraordinarily high number of re-translations, four per novel except for *The Long Goodbye*, which was re-translated five times. A comparison with translations of Chandler's novels into French, for instance, reveals that each one of the novels in the corpus was translated once, except for TLG, which is available in an abridged version entitled *Sur un air de navaja* [*The Long Goodbye* (abridged)] (Paris: Gallimard (Série Noire, 221), 1954) and in an unabridged version entitled *The Long Good-bye* [*Sur un air de navaja*] [*The Long Goodbye* (unabridged)] (Paris: Gallimard (La Noire), 1992), both of which were translated by Janine Hérisson and Henri Robillot. A comparison with the Italian translations reveals a similar situation, with only two translations of TBS (1948, 1987), one of FML (1953), one translation of TLS (*Troppo tardi* [*The Little Sister*], 1950, and *La sorellina* [*The Little Sister*],

1989, both attributed to Ida Omboni), and one of TLG (1955). The relationship between the retranslations is not clear, as none of them refer to prior versions in the blurbs, the prologues, the introductions, footnotes, endnotes, and so on.

7. The massive number of re-editions of Chandler's works published during the 1980s and 90s circulated on an intercontinental basis with complete disregard for whether the translations had been produced for the market in which they were being sold (a European or Argentinian model of Spanish), with a blind eye to whether they had been abridged or censored, and with total disrespect for whether the translations might have aged and become outdated. Santoyo noted this with respect to the disappointing Argentinian version he had bought in Spain (1998: 55). I have pointed this out with respect to the censored Barral translations, particularly the Lara translation of TBS, which during this period were circulated widely. I would also like to point this out with respect to the censored and now dated re-edition of the Navarro translation by El País (Madrid) in 2004.

8. The situation has been "corrected" by the new translations of TBS, FML and TLG by López Muñoz, and by the 2001 Ibeas translation of TLS, however the indications that these new translations will fully replace the fraudulent Barral translations and all others is promising but inconclusive.

On the one hand, the López Muñoz translation of TLG was published in 2002 within the Editorial Diario El País (Madrid) Clásicos del Siglo XX [Twentieth Century Classics] collection and also in 2005 within the very prestigious Cátedra (Madrid) Letras Universales [Universal letters] collection. In 2004, the López Muñoz version of FML was published by Editorial Diario El País (Madrid) within its Serie Negra [Noir Series] collection.

On the other hand, in 2003 and in 2007 the Lara translation of TBS was published by Emecé (Buenos Aires) within their relaunched Grandes

Maestros del Suspenso [Great Masters of Suspense] collection. In 2005 the Navarro version of TBS was published by Editorial Diario El País (Madrid) within its Serie Negra [Noir Series] collection. The 2001 Ibeas translation of TLS has not been reprinted.

The tendency for new translations to replace previous ones is counter-balanced virtually at the same time by an ongoing tendency for there to exist fraudulent translations in the market, whether these are censored translations, translations from the French or plagiarized translations.

2. SUGGESTIONS FOR FURTHER RESEARCH

Several meaningful avenues of future research which stem from the present project should be further pursued in prospective studies. Several of these involve gaining much more in-depth insights into areas which my research merely tapped the surface of. One of such topics would be a thorough examination of the translation of Chandler's slang into Spanish. Slang terms like *queen*, *pansy* and *fag* (TBS), *nuts* (FML), *plastered* and *joint* (TLG) were a serious translation problem, particularly for the earliest translators. A thorough study of how these terms were used by Chandler and how they were rendered into Spanish by the translators could reveal to what extent slang terms were given comparative Spanish slang equivalents, glossed as standard language, mistranslated, omitted and so on.

Another in-depth topic I would propose is a large-scale investigation of the entire Barral Editores catalogue of translated fiction titles published during the short span of time in which it was in business (1970-1978) with the objective of determining to what extent plagiarisms and translations from the French were used. Such an investigation could study whether these translation policies were more prevalent in its "novela negra collection" (Serie Negra Policial) than in its other collections (Breve Biblioteca de Literatura and others). This research project could be conducted by using on-

line catalogues, library holdings of Barral editions and published Spanish editions, and English and French source texts.

Future research could involve gathering more in-depth data directly from translators themselves and the editors involved in the process of publishing Chandler's works. Although I expended a significant amount of effort attempting to interview translators and editors, I was only moderately successful and gathered relatively little information. The research stance that I would propose for gathering more data of this type would require research stays in Madrid, Barcelona, and Buenos Aires, and more persistent contacts with translators and editors, possibly through literary agents, translators' associations, and so on. It would be particularly interesting to get an insight into how editors behind closed doors in publishing houses reach decisions whether to use existing translations or commission new ones.

Another area of research which I believe would be potentially interesting but which falls beyond the scope of this research project would be to conduct an inquiry into why Chandler's works have been translated so many times into Spanish (six times in the case of TLG), while in some languages, particularly French and Italian, there is generally only one translation of his novels. The French translation of TLS, which was examined and denounced by Noreiko (1999), seems to be crying out for a retranslation because of the censored portions, but none has been produced since the first one came out in 1950. A future research project might explain what differentiates neighboring France, which has produced only one translation of TLS, and Spain, which has produced three (two others appeared in Argentina).

Though there are many other further research avenues that have emerged tangentially while conducting this present study, there is a final one which I feel could also be pursued very meaningfully: the role of Argentinian translators in the explosion of interest in the "novela negra" in Spain. We have seen how the Bruguera boom coincided with the post-Franco constitutional period and with the post-Videla exodus from Argentina; we

have also seen how figures such as Juan Carlos Martini settled in Barcelona and took up editing Chandler and other hard-boiled novelists. Specific research into the role of Argentinian translators who found work in Spain, particularly in Barcelona, thanks to the new wave of interest in the hard-boiled novel would be a captivating study. These translators were already familiar with, and indeed had expert knowledge of, Chandler and other hard-boiled writers, yet they found themselves in the position of the newly arrived immigrant seeking work just to support themselves. Such a study would examine figures like Martini, Goligorsky, and Horacio Vázquez Rial, who translated Chandler's screenplay *La dalia azul* for Bruguera in 1978 and gladly allowed me to interview him in the Café Gijón in Madrid on February 27, 1999. Their story deserves to be researched further and told.

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APPENDICES

Appendix I: DESCRIPTIVE BIBLIOGRAPHY OF TARGET TEXTS

The primary interest of this bibliography is to describe the editions in which first translations appeared in a clearly itemized way, which will enable an easy point by point comparison of some of their features. This descriptive bibliography is organized into four sections, each corresponding to the novels in the corpus, under which all of the into-Spanish translations are listed in the order in which they were published.

The descriptions are organized into three basic parts:

1. *A complete bibliographical reference to the into-Spanish edition and translation.*
Additional data is sometimes provided in an indented paragraph underneath the complete bibliographical reference, generally when the edition is undated or when it has been impossible to view an actual copy of the edition.
2. *Description of the edition.* This part of the description seeks to provide a general picture of elements that are valuable to determine what kind of readership the edition was designed to appeal to at the time it was published. The elements described are:
 - *Cover type (paperback, hardcover, or other) and dimensions?*
 - *Type of paper (coarse, quality, thin) and printing (poor, quality, other)?*
 - *Illustrations/photographs on covers, dust jackets, flaps, inside of edition?*
 - *Publisher's blurbs on covers, dust jacket, flaps, inside of edition?*
 - *Prologue, introduction, preface, or epilogue?*

— *Editor's notes?*

— *Edition part of a collection or series?*

— *Edition contains more than one work?*

3. *Other editions of the same translated text.* Whether brought out by the same publisher or by other publishers, all other editions of each translation are listed here. They appear first by year, then by title and publisher (when applicable the title of the publisher's collection and series is given in parenthesis). Immediately following the "*other editions*" heading, the number in parentheses refers to the total number of other editions in which the translation appeared, not including the first edition, and the years listed give some indication of when the translation was in use.

The sources of data for the descriptive bibliography are as follows: the on-line catalogue of the Biblioteca Nacional de España and also written consultations with the Servicio de Información Bibliográfica; the on-line catalogue of the Biblioteca de Catalunya and also written consultations with library personnel; the on-line catalogue of the Biblioteca Nacional de la República Argentina and also written consultations with library personnel; the database of the Spanish ISBN; the on-line database of the Index Translationum; the *Catálogo General de la Librería Española: 1931-1950. Vol. I (A-Ch)*; the *Spanish and Portuguese Translations of United States Books, 1955-1962: A Bibliography*; *Libros de los E.E.U.U. traducidos al idioma español tomados de catálogos vigentes hasta enero de 1983*, the *Curriculum Vitae*, supplemented by Homero Alsina Thevenet and Aníbal M. Vinelli, in *Cartas y escritos inéditos*, a Spanish translation of *Raymond Chandler Speaking* (Chandler, 1976: 15-18), and the "Selected Checklist" in *Down These Mean Streets a Man Must Go: Raymond Chandler's Knight* (Durham, 1963: 155-168). I also own copies of all of these books, except for the Hopenhaym translation of TBS entitled *Al borde del abismo* (see below).

3.1. TRANSLATIONS OF *THE BIG SLEEP* (1939):

- 3.1. *Al borde del abismo* [On the edge of the abyss], Trans. Benjamín R. Hopenhaym. Buenos Aires: Direzan Editores (Colección Filmeco), 1947, 217 pages.

The following data is based on a photocopied reproduction of this text. Some data about the front cover of this edition can be inferred from the front cover of *La dama en el lago*, also published by Direzan in 1947, which can be seen on the catalogue entry for this book in the on-line catalogue of the Biblioteca de la Republica Argentina (retrieved from <http://www.bibnal.edu.ar> on April 1, 2003). The entry for *Al borde del abismo*, however, has not been made available for consultation from the website (Silvio Juan Maresca, Director de la Biblioteca Nacional de la República Argentina, personal communication, April 21, 2003).



Cover type and dimensions? Cover type unknown, 21 x 15 cm.

Type of paper and printing? Unknown

Illustrations/photographs on covers, dust jackets, flaps, inside of edition? The 1947 Direzan Editores publication of *La dama en el lago* contained a cover photograph either taken on the set of the film or an actual photo frame from the film featuring Humphrey Bogart, the actor who plays Philip Marlowe in the Howard Hawk's version of *The Big Sleep*, and Lauren Bacall, the actress who plays Vivian Sternwood. The film debuted in the U.S. in 1946 and was probably released in Argentina

in 1947. The inside of the text contains no illustrations or photographs.

Publisher's blurbs on covers, dust jacket, flaps, inside of edition? None inside of text, in other places unknown

Prologue, introduction, preface, or epilogue? None.

Editor's notes? None.

Edition part of a collection? Yes, the Filmeco collection; based on the collection title, the two Chandler titles published (see 4.1 below), and on the year in which they were released, this collection published the original novels on which recent films were based.

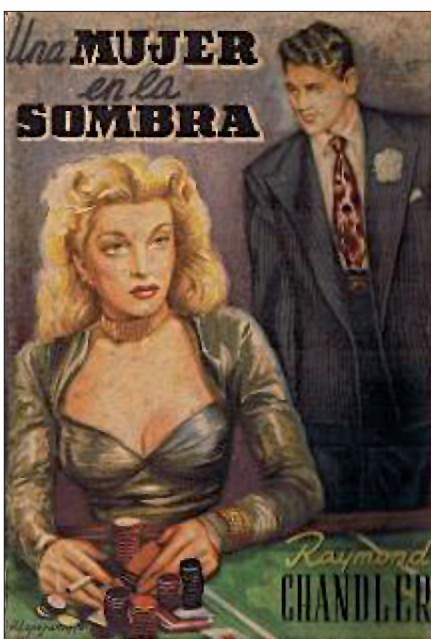
Edition contains more than one work? No.

Other editions? (0)(1947)

None

3.2.a. *Una mujer en la sombra: Novela*. [A woman in the dark: A novel] Trans. Juan G. de Luaces. First edition. Barcelona: Mateu Editor (Colección Paladios: Los Grandes Narradores de Nuestro Tiempo [Paladios Collection: The greatest Narrators of our Time]), [1948?], 333 pages.

Because the date of publication of this text is not printed in the text itself, the date above is placed in square brackets. The body of the dissertation contains a detailed examination of the plausible date of publication, 1948, though this cannot be completely assured.



Cover type and dimensions? Hardcover book with paper dustcover, 18.5 x 13 cm.

Type of paper and printing? Coarse paper and light printing.

Illustrations/photographs on covers, dust jacket, flaps, inside of edition? Yes, the book's dust cover contains an illustration that spans both the front cover and the back cover. On the part corresponding to the front cover, it features a woman sitting at a gambling table, supposedly Vivian Sternwood, and a man standing behind her, supposedly Philip Marlowe. On the part corresponding to the back cover is the croupier. The cover illustration is signed by A López Alonso.

Publisher's blurbs on cover, dust jacket, flaps, inside of edition? On the front inside flap of the dust cover there is a two-paragraph publisher's blurb. One paragraph describes Chandler's skill and refers to him as the author of *La dama del lago*, supposedly alluding to Mateu's edition of that novel; the second paragraph offers a short summary of the action, followed by another reference to *La dama del lago*.

Prologue, introduction, preface, or epilogue? None.

Editor's notes? None.

Edition part of a collection? Colección Paladios: Los Grandes Narradores de Nuestro Tiempo [Paladios Collection: The greatest Narrators of our Time]),

Edition contains more than one work? No

Other editions: (0)(1948)

None

3.2.b. *Una dama tenebrosa (novela policíaca)*. [A dark lady (a police novel)] Barcelona: Mateu Editor (Colección Biblioteca Moderna Mateu), [1949?], 218 pages.



Cover type and dimensions? Paperback, 17 x 12 cm.

Type of paper and printing? Coarse paper and light printing.

Illustrations/photographs on covers, dust jackets, flaps, inside of edition? Yes, there is an illustration featuring two women, one older woman who is standing over and looking down at a younger one who is lying on a bed. The woman lying on the bed has her head turned to one side but is looking up at the woman above her. At the foot of the woman who is standing is a gun on the floor. The book does not state who is the author of the illustration. The illustration does not

seem to portray the events in the novel nor does it seem to reinforce the message of the title.

Publisher's blurbs on cover, dust jacket, flaps, inside of edition? None.

Prologue, introduction, preface, or epilogue? None.

Editor's notes? None.

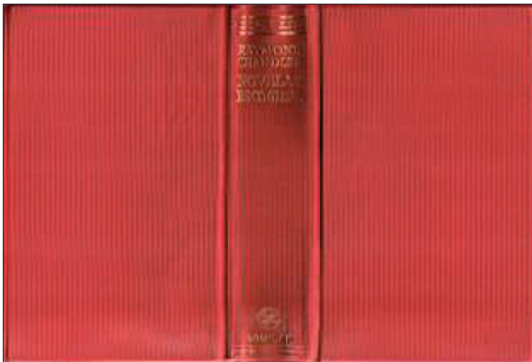
Edition part of a collection or series? Biblioteca Moderna Mateu

Edition contains more than one work? No

Other editions: (1) (1955)

1955. *Carne y demonio* [Flesh and the Devil]. Buenos Aires: El triángulo verde.

3.3. *El sueño eterno*. Trans. Inés Navarro and Antonio Gómez. In *Novelas Escogidas*. Madrid: Aguilar (El Lince Astuto [Cunning Lynx Collection]), 1958, pgs. 15-257.



Cover type and dimensions? Soft covers sealed in ridged plastic approx. 17 x12 cm.

Type of paper and printing? Text is printed on extremely thin bible paper

Illustrations/photographs on covers, dust jacket, flaps, inside of edition? No illustrations on the covers, the title and author

only appear on the outer binding; portrait of Raymond Chandler on an inside page preceding the copyright data

Publisher's blurbs on covers, dust jacket, flaps, inside of edition? None

Prologue, introduction, preface, or epilogue? Introduction entitled "Raymond T. Chandler" by Salvador Bordoy Luque (pg 9-14) which gives a little Chandler background and a very brief introduction to each of the novels in the edition.

Editor's notes? The text contains one note on page 101, without specifying if it is an editor's or translator's note, about the meaning of "red light districts," translated as "distritos de luz roja;" the note explains that these are "barrios de mala fama" [ill-reputed neighborhoods].

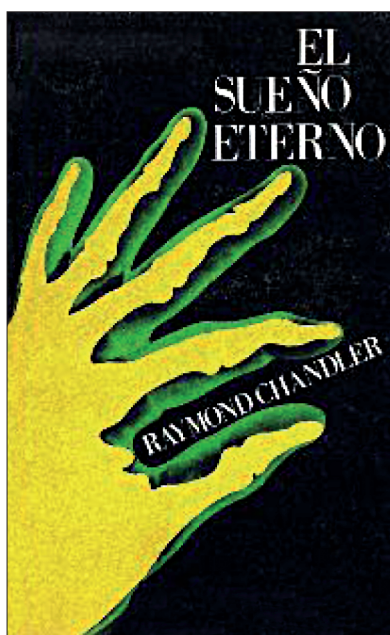
Edition part of a collection? Yes, El Lince Astuto [Cunning Lynx Collection]

Edition contains more than one work? Yes, the five novels published in this volume appear in chronological order, with *El sueño eterno* in first position, followed by *¡Adiós para siempre, preciosidad!* (see 2.2 below), *La ventana alta*, *La hermanita* (see 3.2 below), and *El largo adiós* (see 4.2 below). Missing from this volume are the novels *The Lady in the Lake* and *Playback*.

Other editions: (6)(1958-1987, 2005)

1974. *El sueño eterno*. In *Obras selectas*. Barcelona: Carrogio.
1977. *El sueño eterno*. Havana: Arte y Literatura (Dragón).
1980. *El sueño eterno*. In *Novelas Escogidas*. Mexico, D.F.: Aguilar Editor.
1987. *El sueño eterno*. In *Obras selectas*. Barcelona: Carrogio.
1987. *El sueño eterno*. In *Novelas Escogidas*. Mexico, D.F.: Aguilar Editor.
2005. *El sueño eterno*. Madrid: El País (Serie negra [Noir Series], 46).

- 3.4. *El sueño eterno*. Trans. José Antonio Lara. First edition. Barcelona: Barral Editores (Colección Ediciones de Bolsillo [Pocket Books Collection], 56, Serie Negra Policial [Police Noir Series], 9), 1972, 248 pages.



Cover type and dimensions? Paperback, 9 x12 cm.

Type of paper and printing? Coarse paper, the outer edges of the book's pages have been colored black so that the book looks entirely black except for the text and illustrations

Illustrations/photographs on covers, dust jacket, flaps, inside of edition? Large front cover illustration depicting a hand holding the name of the author between forefinger and thumb; small illustration on back cover featuring a spider over the emblem for the Ediciones de Bolsillo collection.

Publisher's blurbs on covers, dust jacket, flaps, inside of edition? Publisher's blurb on back cover introducing the novel's plot and Marlowe's persistence in

solving the case; it comments on the "squizophrenic world of drugs, crime and corruption" that the novel depicts. Inside of text there are six pages promoting the Ediciones de Bolsillo, a joint collection offered by eight different publishers.

Prologue, introduction, preface, or epilogue? None

Editor's notes? None.

Edition part of a collection? Yes, the Ediciones de Bolsillo [Pocket Books] collection is a collection jointly offered by eight different Spanish publishers including all genres of fiction and also non-fiction titles; the Serie Negra Policial [Noir Police Fiction Series] is also a joint collection offered by the same eight publishers, but this series specializes in noir fiction only.

Edition contains more than one work? No.

Other editions: (26) (1972-1996)

1973. *El sueño eterno*. Buenos Aires: Corregidor (Colección Ediciones de Bolsillo [Pocket Books Collection], 56, Serie Negra Policial [Police Noir Series], 9).

1974. *El largo adiós; El sueño eterno*. Barcelona: Círculo de Lectores.

1977. *El sueño eterno*. Barcelona: Barral Editores (Ediciones de Bolsillo [Pocket Books], 56, Literatura: Narrativa).

1978. *El halcón maltés/El sueño eterno*. Barcelona: Bruguera.

1981. *El sueño eterno*. Barcelona: Bruguera (Club del Misterio [Mystery Club], 4).

1981. *El sueño eterno*. En *El cuento policial*, vol. 1. Barcelona: Bruguera (Club del Misterio [Mystery Club]), pp. 277-368.

1983. *El sueño eterno*. Barcelona: Bruguera (Libro Amigo [A Book is a Friend], 974; Novela Negra [Noir Novels]).

1984. *El sueño eterno*. Barcelona: Bruguera (Libro Amigo [A Book is a Friend], 974; Novela Negra [Noir Novels]).

1985. *El sueño eterno*. Barcelona: Planeta (BestSellers, 1; Serie Negra [Noir Series]).

1985. *Adiós muñeca; El sueño eterno; La hermana pequeña*. Barcelona: Orbis (Grandes Maestros del Crimen y Misterio [Great Masters of Crime and Mystery], 98; Obras Selectas de Raymond Chandler [Selected Works of Raymond Chandler], 3).

1985. *Adiós muñeca; El sueño eterno; La hermana pequeña*. Buenos Aires: Hyspamérica (Colección Grandes maestros del crimen y misterio [Great Masters of Crime and Mystery Collection], 96; Obras selectas de Raymond Chandler [Selected Works by Raymond Chandler], 2).

1987. *Adiós muñeca; El sueño eterno; La hermana pequeña*. Barcelona: Plaza & Janés Editores (Gran Reno Policial [Grand Reno Police Fiction Collection], 106-2, Biblioteca Raymond Chandler [Raymond Chandler Library]).
1987. *El sueño eterno*. Barcelona: Plaza & Janés Editores (Gran Reno [Grand Reno Collection], 106-1).
1988. *El sueño eterno*. Buenos Aires: Emecé (Grandes Maestros del Suspenso [Great Masters of Suspense]).
1989. *El sueño eterno*. Barcelona: Plaza & Janés (Gran antología de la literatura universal del siglo XX [Grand Anthology of Twentieth Century Universal Literature], 20).
1990. *El sueño eterno*. Barcelona: Plaza & Janés (Los Jet de Plaza y Janés [The Jet Collection from Plaza y Janés], 164/1; Biblioteca de Raymond Chandler [Raymond Chandler Library]).
1990. *El sueño eterno*. Madrid: Debate (Colección Literatura [Literature Collection], 71; Biblioteca Raymond Chandler [Raymond Chandler Library]).
1991. *El sueño eterno*. Barcelona: Plaza & Janés (Gran antología de la literatura universal del siglo XX [Grand Anthology of Twentieth Century Universal Literature], 20).
1992. *El sueño eterno*. Barcelona: Plaza & Janés (Los Jet de Plaza y Janés [The Jet Collection from Plaza y Janés], 164/1; Biblioteca de Raymond Chandler [Raymond Chandler Library]).
1992. *El sueño eterno*. Barcelona: Círculo de Lectores.
1994. *El sueño eterno*. Barcelona: Círculo de Lectores.
1994. *El sueño eterno; Adiós muñeca*. Barcelona: R.B.A. (Maestros del crimen y misterio [Masters of Crime and Mystery], 4)
1995. *El sueño eterno*. In *Obras Completas*, Vol. I. Madrid: Editorial Debate.
1996. *El sueño eterno*. Madrid: Debate (Debate Bolsillo [Debate Pocket Books]).
2003. *El sueño eterno*. Buenos Aires: Emecé Emecé (Grandes Maestros del Suspenso [Great Masters of Suspense]).

2007. *El sueño eterno*. Buenos Aires: Emecé Emecé (Grandes Maestros del Suspense [Great Masters of Suspense]).

3.5. *El sueño eterno*. Trans. José Luis López Muñoz. Madrid: Alianza Editorial (Biblioteca Chandler [Chandler Library]), 2001, 238 pages.



Cover type and dimensions? Paperback, 17.5 x 11 cm.

Type of paper and printing? Quality paper and printing

Illustrations/photographs on covers, dust jacket, flaps, inside of edition? Front cover contains an enlarged portion of a photoframe of the legend on Philip Marlowe's office door from the film *The Lady in the Lake*, directed by Robert Montgomery; the back cover contains a portrait of Raymond Chandler taken towards the end of his life.

Publisher's blurbs on covers, dust jacket, flaps, inside of edition? Back cover contains blurb pointing out that this was Chandler's first novel and giving some very basic background about the features of Chandler's

fiction.

Prologue, introduction, preface, or epilogue? None.

Editor's notes? None.

Edition part of a collection? Yes, the Biblioteca Chandler, a collection of all Chandler novels and a volume of short stories, *Asesino bajo la lluvia* [Killer in the Rain]. The collection has a very similar esthetic line and many of the translations were commissioned especially for the collection.

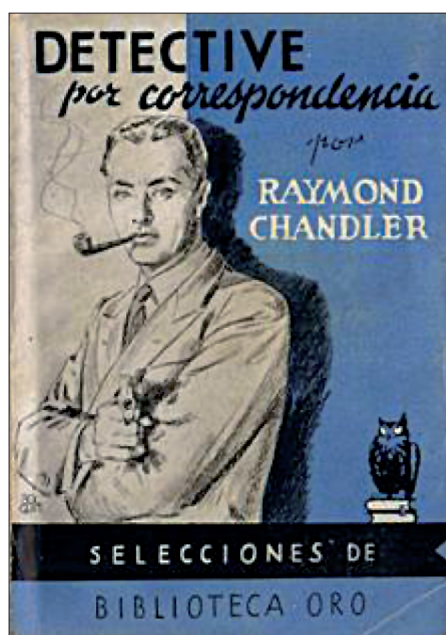
Edition contains more than one work? No.

Other editions: (0)(2001)

None.

4. TRANSLATIONS OF FAREWELL, MY LOVELY, 1940

4.1. *Detective por correspondencia*. [Detective by correspondence]. Trans. Eduardo Macho-Quevedo. First Edition. Barcelona: Editorial Molino (Selecciones de Biblioteca Oro [Gold Library Selected Texts]), 1945, 253 pages.



Cover type and dimensions? Paperback, 19 x 13 cm.

Type of paper and printing? Coarse paper, printing appears fine

Illustrations/photographs on covers, dust jacket, flaps, inside of edition? Front cover and eight inside pages (5, 11, 17, 49, 113, 213, 229, 245) illustrated by T. Miciano. The front cover illustration is of a well-dressed man smoking a pipe and pointing a gun at the reader. To this man's left, there is a small owl or falcon perched atop a stack of books. This illustration is a composite of Chandler himself and the 1941 John Huston film version of *The Maltese Falcon*.

The illustrations inside the text portray events from the novel and use fragments from the text as captions.

Publisher's blurbs on covers, dust jacket, flaps, inside of edition? The back cover contains nothing but a text firstly praising Chandler's style, then introducing the novel as a magnificent example of Chandler's writing and outlining a bit of the storyline.

Prologue, introduction, preface, or epilogue? None.

Editor's notes? None.

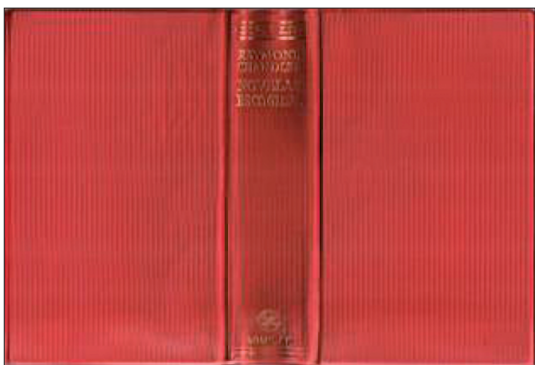
Edition part of a collection? Selecciones de Biblioteca Oro [Gold Library Selected Texts]

Edition contains more than one work? No.

Other editions: (0)(1945)

None.

- 4.2. *!Adiós para siempre, preciosidad!* María del Carmen Márquez Odriozola, In *Novelas Escogidas*. First Edition. Madrid: Aguilar (El Lince Astuto [Cunning Lynx Collection]), 1958, pgs. 259-550.



Cover type and dimensions?: Soft covers sealed in a ridged plastic 17 x 12 cm.

Type of paper and printing?: Text is printed on extremely thin bible paper

Illustrations/photographs on covers, dust jacket, flaps, inside edition?: No illustrations on the covers, the title and author only appear on the outer binding;

portrait of Raymond Chandler on an inside page preceding the copyright data

Publisher's blurbs on covers, dust jacket, flaps, inside of edition?: None

Prologue, introduction, preface, or epilogue?: Introduction entitled "Raymond T. Chandler" by Salvador Bordoy Luque (pg 9-14) which gives a little Chandler background and a very brief introduction to each of the novels in the edition.

Editor's notes?: None.

Edition part of a collection?: Yes, El Lince Astuto [Cunning Lynx Collection]

Edition contains more than one work?: Yes, the five novels published in this volume appear in chronological order, with *¡Adiós para siempre, preciosidad!* immediately after *El sueño eterno* (see 1.3 above) and immediately before *La ventana alta*, which is followed by *La hermanita* (see 3.2 below) and *El largo adiós* (see 4.2 below). Missing from this volume are the novels *The Lady in the Lake* and *Playback*.

Other editions: (2)(1958-1987)

1980. *!Adiós para siempre, preciosidad!* In *Novelas Escogidas*. Mexico, D.F.: Aguilar Editor.

1987. *!Adiós para siempre, preciosidad!* In *Novelas Escogidas*. Mexico, D.F.: Aguilar Editor.

4.3. *Adiós, muñeca*. Josep Elías (also José Elías). Barcelona: Barral Editores (Colección Ediciones de Bolsillo [Pocket Books Collection], 283, Serie Negra Policial [Police Noir Series], 32), 1972, 310 pages.



Cover type and dimensions? Paperback, 19 x 12 cm.

Type of paper and printing? Coarse paper, the outer edges of the book's pages have been colored black so that the book looks entirely black except for the text and illustrations

Illustrations/photographs on covers, dust jacket, flaps, inside of edition? Large front cover illustration or photograph featuring five handguns that appear to be falling and have been photographed in slow motion; small illustration on back cover featuring a spider over the emblem for the Ediciones de Bolsillo collection.

Publisher's blurbs on covers, dust jacket, flaps, inside of edition? Publisher's blurb on back cover which introduces the novel's plot. Ten pages at the end of the book promote other titles in the Noir Police Fiction Series and the Pocket Book Collection, which include titles marketed by other publishers

Prologue, introduction, preface, or epilogue? None

Editor's notes? None.

Edition part of a collection? Yes, the Ediciones de Bolsillo [Pocket Books] collection is a collection jointly offered by eight different Spanish publishers including all genres of fiction and also non-fiction titles; the Serie Negra Policial [Noir Police Fiction Series] is also a joint collection offered by the same eight publishers, but this series specializes in noir fiction only.

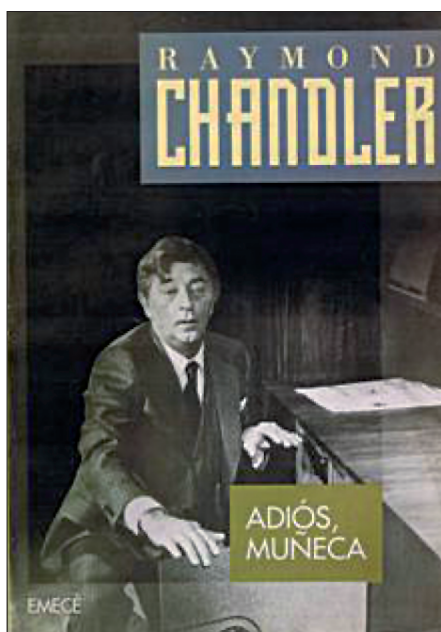
Edition contains more than one work? No.

Other editions: (17)(1972-1995, 2005)

1974. *Adiós, muñeca*. Buenos Aires: Corregidor (Colección Ediciones de Bolsillo [Pocket Books Collection], 283, Serie Negra Policial [Police Noir Series], 32).
1974. *Adiós, muñeca*. Barcelona: Barral Editores (Colección Ediciones de Bolsillo [Pocket Books Collection], 283, Serie Negra Policial [Police Noir Series], 32).
1977. *Adiós, muñeca*. Barcelona: Barral Editores (Ediciones de Bolsillo [Pocket Books Collection], 283, Literatura: Narrativa).
1982. *Adiós, muñeca*. Barcelona: Bruguera Editores (Libro Amigo [A Book is a Friend Collection], Novela Negra [Noir Novel], 69).
1983. *Adiós, muñeca*. Barcelona: Bruguera Editores (Libro Amigo [A Book is a Friend Collection], 917, Novela Negra [Noir Novel]).
1985. *Adiós, muñeca*. Barcelona: Bruguera Editores (Libro Amigo [A Book is a Friend Collection], 917, Novela Negra [Noir Novel]).
1985. *Adiós muñeca; El sueño eterno; La hermana pequeña*. Barcelona: Orbis (Grandes Maestros del Crimen y Misterio [Great Masters of Crime and Mystery], 98; Obras Selectas de Raymond Chandler [Selected Works of Raymond Chandler], 3).
1985. *Adiós muñeca; El sueño eterno; La hermana pequeña*. Buenos Aires: Hyspamérica, Colección Grandes maestros del crimen y misterio [Great Masters of Crime and Mystery Collection], 96; Obras selectas de Raymond Chandler [Selected Works by Raymond Chandler], 2).
1987. *Adiós muñeca; El sueño eterno; La hermana pequeña*. Barcelona: Plaza y Janés Editores (Gran Reno Policial [Gand Reno Police Fiction Collection], 106-2, Biblioteca Raymond Chandler [Raymond Chandler Library]).
1987. *Adiós, muñeca*. Barcelona: Plaza & Janés (Gran Reno [Great Reno Collection])
1990. *Adiós, muñeca*. Madrid: Debate (Colección Literatura [Literature Collection], 53; Biblioteca Raymond Chandler [Raymond Chandler Library]).
1992. *Adiós, muñeca*. Madrid: Debate (Colección Literatura [Literature Collection], 53; Biblioteca Raymond Chandle [Raymond Chandler Library]).

1992. *Adiós, muñeca*. Barcelona: Plaza y Janés (Los Jet de Plaza y Janés [The Jet Collection from Plaza y Janés], 164/2, Biblioteca de Raymond Chandler [Raymond Chandler Library], 2).
1993. *Adiós, muñeca*. Barcelona: Plaza y Janés (Los Jet de Plaza y Janés [The Jet Collection from Plaza y Janés], 164/2, Biblioteca de Raymond Chandler [Raymond Chandler Library], 2).
1994. *El sueño eterno; Adiós muñeca*. Barcelona: R.B.A. (Maestros del crimen y misterio [Masters of Crime and Mystery], 4).
- 1995 *Adiós, muñeca*. In *Obras Completas, Vol. I*. Madrid: Editorial Debate.
2000. *Adiós, muñeca*. In *Tres Novelas Policiacas*. Barcelona: Círculo de Lectores (Biblioteca universal [Universal Library]. Maestros modernos anglosajones [Modern Anglosaxon Masters])

4.4. *Adiós, muñeca*. Trans. César Aira. First edition. Buenos Aires: Emecé Editores (Colección Grandes Maestros del Suspenso [Great Masters of Suspense Collection]), 1988, 304 pages.



Cover type and dimensions? Paperback cover with fold-over flaps, 20 x 14 cm.

Type of paper and printing? Quality paper and fine printing.

Illustrations/photographs on covers, dust jacket, flaps, inside of edition? Front cover features a Tito Franco production still from the successful 1975 Dick Richards film based on the novel. The image features Robert Mitchum in the role of Philip Marlowe. The flap behind the front cover contains a portrait of Chandler.

Publisher's blurbs on covers, dust jacket, flaps, inside of edition? Back cover has very brief blurb introducing the plot, but erroneously referring the novel's memorable characters as General Sternwood, his daughter Carmen, Geiger (these three from *The Big Sleep*), and Moose Malloy

(correctly mentioned as a character from *Farewell, My Lovely*). The back cover blurb also mentions the 1975 film. On the inside front flap there is a very brief biography of Chandler in which he is introduced as a writer in the same hardboiled vein as Dashiell Hammett (this exact text also appears in *La hermana menor*, Trans. César Aira (see 3.4 below) and *El largo adiós* (see 5.4 below)). The inside back flap contains a listing of other Chandler titles also published by Emecé.

Prologue, introduction, preface, or epilogue? None.

Editor's notes? None.

Edition part of a collections? Yes, the Colección Grandes Maestros del Suspenso [Great Masters of Suspense Collection], a collection of authors such as James Hadley Chase, Elmore Leonard and Robert Parker, among others. Based on the names of the other authors promoted in the edition of *La hermana menor* (see 5.4 below), this collection published both past and present authors.

Edition contains more than one work? No.

Other editions: (2)(1988, 2003-2007)

2003. *Adiós, muñeca*. Buenos Aires: Emecé (Grandes Maestros del Suspenso [Great Masters of Suspense]).

2007. *Adiós, muñeca*. Buenos Aires: Emecé (Grandes Maestros del Suspenso [Great Masters of Suspense]).

4.5. *Adiós, muñeca*. Trans. José Luis López Muñoz. First Edition. Madrid: Alianza Editorial (Biblioteca Chandler [Chandler Library]), 2001, 290 pages.

Cover type and dimensions? Paperback, 17.5 x 11 cm.

Type of paper and printing? Quality paper, fine printing.

Illustrations/photographs on covers, dust jacket, flaps, inside of edition? Front cover contains a photograph attributed to Cover/Corbis which shows a Los Angeles street scene at night during the 1940s. The photograph is overexposed so that the streetlights show rays and halos of light. The back cover contains a portrait of Chandler at a late age.



Publisher's blurbs on covers, dust jacket, flaps, inside of edition? Back cover contains blurb pointing out that many critics consider this Chandler's best novel because in it Chandler reinterpreted the genre. The blurb also gives some very basic background about the language used in the novel and the novel's plot. Four pages at the end of the edition promote titles by Hammett published by Alianza in the Biblioteca Hammett [Hammett Library]

Prologue, introduction, preface, or epilogue? None.

Editor's notes? None.

Edition part of a collection? Yes, the Biblioteca Chandler, a collection of all Chandler novels and a volume of short stories, *Asesino bajo la lluvia* [Killer in the Rain]. The collection has a very similar esthetic line and many of the translations were commissioned especially for the collection.

Edition contains more than one work? No.

Other editions: (1)(2002-5)

2005. *Adiós, muñeca*. Madrid: El País (Serie negra, 2).

5. TRANSLATIONS OF *THE LITTLE SISTER*, 1949

5.1. *Una mosca muerta*. Trans. Eduardo Goligorsky. First edition. Buenos Aires: Jacobo Muchnik Editor (Colección Club del Misterio[Mystery Club Collection], 13), 1956, 191 pages.

Cover type and dimensions? Paperback, 18 x 11 cm

Type of paper and printing? Coarse paper.

Illustrations/photographs on covers, dust jacket, flaps, inside of edition? On the lower left hand side of the front cover there is an entirely black drawing of a man in a long trenchcoat and hat with the collar up and pulling the two lapels together; this drawing appears on the cover of all titles in this collection; the back cover contains a smaller version of this trenchcoated man from the front cover. On the upper part of the front cover there is another drawing,



unique to this edition, depicting an image on the left of a prim and proper young girl, supposedly Orfamy Quest, and in the background a depiction of a man with an ice-pick raised over his head about to stab another man who is kneeling below. This illustration is attributed to Cotta.

Publisher's blurbs on covers, dust jacket, flaps, inside of edition? This edition contains a publisher's blurb on the back cover which introduces the plot, highlights some of the characters, particularly "Orfamay" Quest, and alludes to the mastery Chandler has readers accustomed to. The back cover contains a list of two upcoming titles in the collection, a book by Ferguson Findley and another by The Gordons.

Prologue, introduction, preface, or epilogue? This edition contains a list of characters names and descriptions listed in the order of their appearance. This appears to have been one of the features that characterized this collection, since the original Chandler novels do not contain such a list and all of the Muchnik editions do.

Editor's notes? None

Edition part of collection or series? Colección Club del Misterio [Mystery Club Collection]; the back cover blurb states that the series publishes one new selected mystery every month.

Edition contains more than one work? No

Other editions: None

5.2. *La hermanita*. Trans. Luis Escolar. In *Novelas Escogidas*. First edition. Madrid: Aguilar (Colección Lince Astuto [Cunning Lynx Collection]), 1958, pages 801-1105.

Cover type and dimensions?: Soft covers sealed in a ridged plastic 17 x 12 cm.

Type of paper and printing? Text is printed on extremely thin bible paper



Illustrations/photographs on covers, dust jacket, flaps, inside edition? No illustrations on the covers, the title and author only appear on the outer binding; portrait of Raymond Chandler on an inside page preceding the copyright data
Publisher's blurbs on covers, dust jacket, flaps, inside of edition? None

Prologue, introduction, preface, or epilogue? Introduction entitled "Raymond T. Chandler" by Salvador Bordoy Luque (pg 9-14) which gives a little Chandler background and a very brief introduction to each of the novels in the edition.

Editor's notes? None.

Edition part of a collection? Yes, El Lince Astuto [Cunning Lynx Collection]

Edition contains more than one work? Yes, the five novels published in this volume appear in chronological order, with *El sueño eterno* (see 3.3. above), *¡Adiós para siempre, preciosidad!* (see 4.2. above), *La ventana alta*, *La hermanita* (see 5.2. above), and *El largo adiós* (see 6.2. below). Missing from this volume are the novels *The Lady in the Lake* and *Playback*, which was published the same year.

Type of readership? Highbrow.

Other editions: (2)(1958-1987)

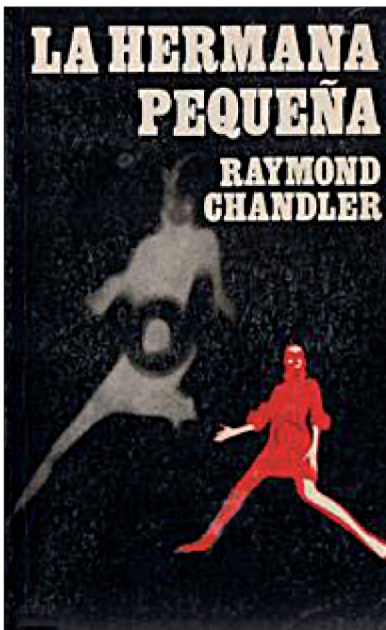
1974. *La hermanita*. In *Obras selectas*. Barcelona: Carrogio.

1987. *La hermanita*. In *Obras selectas*. Barcelona: Carrogio.

5.3. *La hermana pequeña*. Trans. Juan Vinyoli (also Juan Viñoly or Juan Vignoly). First edition. Barcelona: Barral Editores (Colección Ediciones de Bolsillo [Pocket Books Collection], 109, Serie Negra Policial [Police Noir Series], 18), 1973, 238 pages.

Cover type and dimensions? Paperback, 19 x12

Type of paper and printing? Coarse paper, the outer edges of the book's pages have been colored black so that the book looks entirely black except for the text and illustrations.



Illustrations/photographs on covers, dust jacket, flaps, inside of edition? Large front cover illustration or photograph featuring a woman in red and her shadow, larger, behind her. The woman has a circle on her midriff that appears to be a target; small illustration on back cover featuring a spider over the emblem for the Ediciones de Bolsillo collection.

Publisher's blurbs on covers, dust jacket, flaps, inside of edition? Publisher's blurb on back cover which introduces the novel's plot. Seven pages at the end of the book promote other titles in the Noir Police Fiction Series and the Pocket Book Collection, which include titles marketed by other publishers

Prologue, introduction, preface, or epilogue? None.

Editor's notes? None.

Edition part of a collection? Yes, the Ediciones de Bolsillo [Pocket Books] collection is a collection jointly offered by eight different Spanish publishers including all genres of fiction and also non-fiction titles; the Serie Negra Policial [Noir Police Fiction Series] is also a joint collection offered by the same eight publishers, but this series specializes in noir fiction only.

Edition contains more than one work? No.

Type of readership? The book appears to have been destined for a lowbrow readership.

Other editions: (10)(1973-1992)

1978. *La hermana pequeña*. Barcelona: Barral (Colección Ediciones de Bolsillo [Pocket Books Collection], 109; Serie Negra Policial [Police Noir Series], 18).

1983. *La hermana pequeña*. Barcelona Bruguera (Colección Libro Amigo [A Book is a Friend Collection], 996; Novela Negra [Noir Novel Series], 80).

1985. *Adiós muñeca; El sueño eterno; La hermana pequeña*. (Barcelona: Orbis (Grandes Maestros del Crimen y Misterio [Great Masters of Crime and Mystery], 98; Obras Selectas de Raymond Chandler [Selected Works of Raymond Chandler], 3).

1985. *Adiós muñeca; El sueño eterno; La hermana pequeña*. (Buenos Aires: Hyspamérica, Colección Grandes maestros del crimen y misterio [Great Masters of Crime and Mystery Collection], 96; Obras selectas de Raymond Chandler [Selected Works by Raymond Chandler], 2).
1986. *La hermana pequeña*. Barcelona Bruguera (Colección Libro Amigo [A Book is a Friend Collection], 996; Novela Negra [Noir Novel Series], 80).
1987. *Adiós muñeca; El sueño eterno; La hermana pequeña*. (Barcelona: Plaza y Janés Editores (Gran Reno Policial [Gand Reno Police Fiction Collection], 106-2, Biblioteca Raymond Chandler [Raymond Chandler Library]).
1988. *La hermana pequeña*. Barcelona: Plaza & Janés (Colección Gran Reno [Great Reno Collection], 106/6).
1990. *La hermana pequeña*. Barcelona: Plaza & Janés (Los Jet de Plaza & Janés [The Jet Collection from Plaza & Janés], 164/6; Biblioteca de Raymond Chandler [Raymond Chandler Library], 6).
1990. *La hermana pequeña*. Madrid: Debate (Colección Literatura [Literature Collection], 54; Biblioteca de Raymond Chandler [Raymond Chandler Library]).
1992. *La hermana pequeña*. Barcelona: Plaza & Janés (Los Jet de Plaza & Janés [The Jet Collection from Plaza & Janés], 164/6; Biblioteca de Raymond Chandler [Raymond Chandler Library], 6).

5.4. *La hermana menor*. Trans. César Aira. First Edition. Buenos Aires: Emecé Editores (Colección Grandes Maestros del Suspense [Great Masters of Suspense Collection]): 1989, 260 pages.

Cover type and dimensions? Paperback with folded flaps, 20 x 24 cm.

Type of paper and printing? Rather coarse paper which in the edition I have seen has blemishes along the bottom of some central pages; printing fine.

Illustrations/photographs on covers, dust jacket, flaps, inside of edition? Front cover contains a Tito Franco photograph from a noir film featuring a young Robert Mitchum, prior to his days as Philip Marlowe in *The Big Sleep* and *Farewell My Lovely*. The front inside flap contains a portrait of Raymond Chandler taken during the 1940s.



Publisher's blurbs on covers, dust jacket, flaps, inside of edition? The back cover contains only a publisher's blurb introducing the plot and stating that this is yet another great novel by the incomparable Raymond Chandler. On the inside front flap there is a very brief biography of Chandler in which he is introduced as a writer in the same hardboiled vein as Dashiell Hammett (this exact text also appears in *Adiós, muñeca*, Trans. César Aira (see 2.4 above) and *El largo adiós* (see 4.4 below), and, and on the back inside flap there is a listing of other titles in this collection published by Emecé.

Prologue, introduction, preface, or epilogue? None.

Editor's notes? None

Edition part of a collection? Yes, the Colección Grandes Maestros del Suspense [Great Masters of Suspense Collection], a collection that this edition promotes on the inside back flap by mentioning titles by James Hadley Chase, Elmore Leonard and Robert Parker, among others. Based on the names of the other authors promoted, this collection published both past and present authors.

Edition contains more than one work? No.

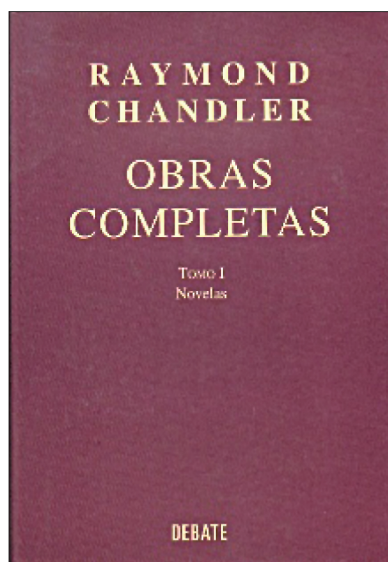
Type of readership? Middlebrow. On the one hand the book belongs to a collection of mystery novels and appeals to those readers who have seen the film, but on the other the edition does not openly promote the collection and the edition treats Chandler as a serious novelist.

Other editions: (2)(1989)

2003. *La hermana menor*. Buenos Aires: Emecé (Grandes Maestros del Suspense [Great Masters of Suspense]).

2007. *L hermana menor*. Buenos Aires: Emecé (Grandes Maestros del Suspense [Great Masters of Suspense]).

- 5.5.a. *La hermana pequeña*. Trans. Juan Manuel Ibeas Delgado. In *Obras Completas*, Vol. I. Madrid: Editorial Debate, 1995, pages 775-966.



Cover type and dimensions? Hard cover with outer dust cover, 22.5 cm x 15 cm

Type of paper and printing? Quality paper, quality printing.

Illustrations/photographs on covers, dust jacket, flaps, inside of edition? Illustration on back cover of dust jacket depicting Raymond Chandler; this is an illustration based on a photograph of Chandler taken at an advanced age.

Publisher's blurbs on covers, dust jacket, flaps, inside of edition? Back cover simply lists all of the Chandler novels included in this volume; the blurb on the

inside front cover of the dust jacket introduces the *Obras Completas* series, which first published the complete works of Dashiell Hammett, and now those of Raymond Chandler in two volumes, then it goes on to introduce Chandler and his works, and finally it outlines Chandler's contribution to the noir novel and American literature, particularly highlighting his use of language.

Prologue, introduction, preface, or epilogue? Contains a *Presentación* (Presentation) by Javier Coma entitled "Raymond Chandler: Un aroma de muerte en la senda del crepúsculo" [Raymond Chandler: An aroma of death on the twilight trail"]

Editor's notes? None.

Edition part of a collection? Yes, the novel appeared in one volume of a two-volume series of Raymond Chandler's complete works, namely the volume devoted to his novels. In the same series, Editorial Debate also published the complete works of Dashiell Hammett.

Edition contains more than one work? Yes, the volume contains all seven of Chandler's novels plus the first four chapters of Chandler's *Poodle Springs*, uncompleted at the time of his death.

Other editions: (2)(1995-1995)

1996. *La hermana pequeña*. Madrid: Debate (Colección Debate Bolsillo [Debate Pocket Books Collection]).

5.5.b. *La hermana pequeña*. Madrid: Alianza Editorial (Colección El libro de bolsillo [Pocket Books Collection], Biblioteca Chandler [Raymond Chandler Library]), 2001, 274 pages.



Cover type and dimensions? Paperback, 17.5 x 11 cm

Type of paper and printing? Quality paper, fine printing.

Illustrations/photographs on covers, dust jacket, flaps, inside of edition? Front cover contains a black and white photograph entitled "Straight off the Bus, A Hollywood Newcomer, ca. 1938" attributed to the Library of Congress; this photograph could suggest either the character of Orfamy Quest, "the little sister," or the character of "Mavis Weld," the half-sister Quest was looking for. The back cover has a small photograph of Chandler taken at an advanced age.

Publisher's blurbs on covers, dust jacket, flaps, inside of edition? The blurb on the back cover contains a short quote from the beginning of the novel, followed by a mention of Philip Marlowe, the detective who had appeared in *La dama del lago*, also published by Alianza Editorial. The blurb goes on to give some of the background surrounding the novel's publication, which took place after Chandler's very successful six-year Hollywood hiatus, and it praises Chandler for his ability to offer a trepidating plot while persevering in his effort to bring increasing literary verve to the hardboiled genre.

Prologue, introduction, preface, or epilogue? None.

Editor's notes? None.

Edition part of a collection? Yes, the novel appeared in one volume of a two-volume series of Raymond Chandler's complete works, namely the volume devoted to his novels. In the same series, Editorial Debate also published the complete works of Dashiell Hammett.

Edition contains more than one work? Yes, the Biblioteca Chandler, a collection of all Chandler novels and a volume of short stories, *Asesino bajo la lluvia* [Killer in the Rain]. The collection has a very similar esthetic line and many of the translations were commissioned especially for the collection.

Editions contains more than one work? No

Other editions: (0)(2001)

None.

6. TRANSLATIONS OF THE LONG GOODBYE, 1954

6.1.a. *El largo adiós*. Trans. Flora W. de Setaro. Buenos Aires: Jacobo Muchnik Editor (Colección Club del Misterio [Mystery Club Collection], 17), 1956, 238 pages.



Cover type and dimensions? Paperback, 18 x 11 cm

Type of paper and printing? Coarse paper, fine printing.

Illustrations/photographs on covers, dust jacket, flaps, inside of edition? On the lower left hand side of the front cover there is an entirely black drawing of a man in a long trenchcoat and hat with the collar up and pulling the two lapels together; this drawing appears on the cover of all titles in this collection. On the upper part of the front cover there is another drawing, unique to this edition, that shows a man reading a newspaper and a variety of other geometrically depicted motifs.

On the copyright page it states that Cotta illustrated the front cover. The back cover certainly contained a smaller version of the trenchcoated man from the front cover.

Publisher's blurbs on covers, dust jacket, flaps, inside of edition? This edition contains a publisher's blurb on back cover which appeals to the fans of Chandler's fiction and entices them to read this new Marlowe novel; it also introduces the novel's plot. The back cover also contains a list of two upcoming editions in the collection, including *La ventana siniestra* (see 3.3 above).

Prologue, introduction, preface, or epilogue? Contains a list of characters' names and descriptions listed in the order of their appearance which seems to have been one of the features that characterizes this collection, since the original Chandler novels do not contain such a list and both of these editions do.

Editor's notes? None.

Edition part of collections? Colección Club del Misterio [Mystery Club Collection], 17; the back cover blurb states that the series selects the best detective fiction for the readers of the collection, and the back cover blurb for *Una mosca muerta* (see 5.1 above) states that the series publishes one new mystery every month.

Edition contains more than one work? No

Other editions: (O)(1956)

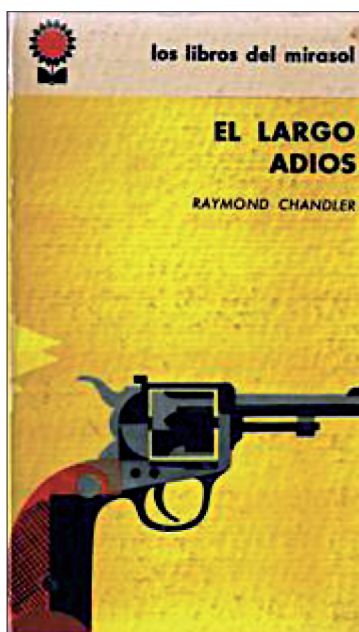
None

6.1.b. *El largo adiós*. Buenos Aires: Fabril Editora (Los Libros del Mirasol [Sunflower Books Collection], 99), 1962, 337 pages.

Cover type and dimensions? Hardcover, 18 x 10.5 cm

Type of paper and printing? Coarse paper, fine printing.

Illustrations/photographs on covers, dust jacket, flaps, inside of edition? On the bottom of the front cover, which is yellow except for a white fringe at the top, there is a drawing of a revolver pointing towards the right. On the upper part of the front cover there is a drawing of a sunflower, the emblem of the series, in the center of which appears the number 99; the same emblem appears on the back cover as well. The copyright page credits the front cover illustration to Cotta.



Publisher's blurbs on covers, dust jacket, flaps, inside of edition? This edition contains a publisher's blurb on the back cover which contains a quote by J.B. Priestley praising Chandler as the best American novelist in the Hammett tradition. The blurb goes on to say that the novel's plot, the character of Philip Marlowe and Chandler's skilful writing fully justify Priestley's opinion. After further plot details are provided, readers are encouraged to read *La ventana siniestra* (a translation of *The High Window*), also published by Fabril Editora in the same series.

Prologue, introduction, preface, or epilogue? None. The list of characters names and descriptions listed in the order of their appearance which appeared in the 1956 edition has not been included in this edition.

Editor's notes? None.

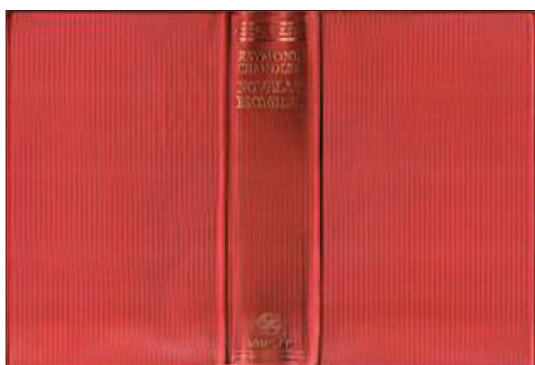
Edition part of collection? Los Libros del Mirasol [Sunflower Books Collection], 99

Edition contains more than one work? No

Other editions: (1)(1988)

1988. *El largo adiós*. La Habana: Editorial Arte y Literatura (Colección Dragón [Dragon]).

- 6.2. *El largo adiós*. Trans. María del Carmen Márquez Odriozola. In *Novelas Escogidas*. First edition. Madrid: Aguilar (Colección Lince Astuto [Cunning Lynx Collection]), 1958, pages 1107-1529.



Cover type and dimensions?: Soft covers sealed in a ridged plastic 17 x 12 cm.

Type of paper and printing? Text is printed on extremely thin bible paper

Illustrations/photographs on covers, dust jacket, flaps, inside edition? No illustrations on the covers, the title and author only appear on the outer binding; there

is portrait of Raymond Chandler on an inside page preceding the copyright data

Publisher's blurbs on covers, dust jacket, flaps, inside of edition? None

Prologue, introduction, preface, or epilogue? Introduction entitled "Raymond T. Chandler" by Salvador Bordoy Luque (pg 9-14) which gives a little Chandler background and a very brief introduction to each of the novels in the edition.

Editor's notes? None.

Edition part of a collection? Yes, El Lince Astuto [Cunning Lynx Collection]

Edition contains more than one work? Yes, the five novels published in this volume appear in chronological order, with *El sueño eterno* (see 1.3 above), *¡Adiós para siempre, preciosidad!* (see 2. 2 above), *La ventana alta* (see 3.2 above), *La hermanita* (see 5.2 above) and *El largo adiós*. Missing from this volume are the novels *The Lady in the Lake* and *Playback*.

Other editions: (2)(1958-1987)

1974. *El largo adiós*. In *Obras selectas*. Barcelona: Carrogio.

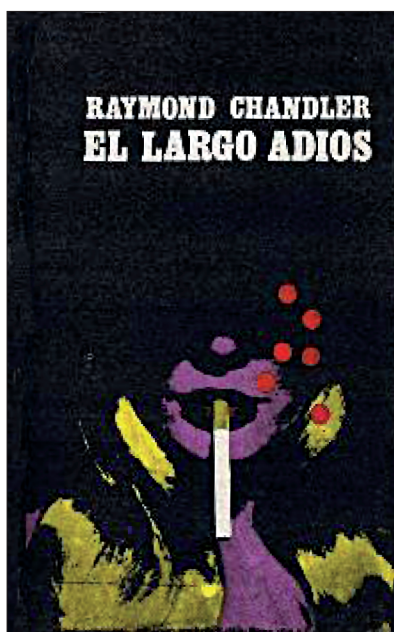
1987. *El largo adiós*. In *Obras selectas*. Barcelona: Carrogio.

6.3. *El largo adiós*. Trans. José Antonio Lara, First edition. Barcelona: Barral Editores (Colección Ediciones de Bolsillo [Pocket Books Collection], 279, Serie Negra Policial [Police Noir Series], 31), 1972, 457 pages.

Cover type and dimensions? Paperback, 19 x 12 cm.

Type of paper and printing? Coarse paper, the outer edges of the book's pages have been colored black so that the book looks entirely black except for the text and illustrations. At least one of the pages in the edition I have had access to are misaligned before they were cut, indicating some faulty work at the printer's.

Illustrations/photographs on covers, dust jacket, flaps, inside of edition? Large front cover illustration featuring the partly shaded face of a woman smoking a cigarette with six small red dots over her face that seem to suggest bullet



holes; small illustration on back cover featuring a spider over the emblem for the Ediciones de Bolsillo collection.

Publisher's blurbs on covers, dust jacket, flaps, inside of edition? Publisher's blurb on back cover introduces the novel's plot, highlighting Marlowe's heartfelt sentiment for Terry Lennox. Seven pages at the end of the book promote other titles in the Pocket Book Collection, which include titles marketed by other publishers.

Prologue, introduction, preface, or epilogue? None.

Editor's notes? None.

Edition part of a collection? Yes, the Ediciones de Bolsillo [Pocket Books] collection is a collection jointly offered by eight different Spanish publishers including all genres of fiction and also non-fiction titles; the Serie Negra Policial [Noir Police Fiction Series] is also a joint collection offered by the same eight publishers, but this series specializes in noir fiction only.

Edition contains more than one work? No.

Other editions: (16)(1972-1996)

1973. *El largo adiós*. Buenos Aires: Corregidor (Colección Ediciones de Bolsillo, 279, Serie Negra Policial, 31).

1974. *El largo adiós; El sueño eterno*. Barcelona: Cículo de Lectores.

1981. *El largo adiós*. Barcelona: Bruguera (Libro Amigo [A Book is a Friend], 851; Novela Negra [Noir Novel Series], 62).

1983. *El largo adiós*. Barcelona: Bruguera (Libro Amigo [A Book is a Friend], 851; Novela Negra [Noir Novel Series], 62).

1984. *El largo adiós*. Barcelona: Editorial Planeta (BestSellers Planeta, 13).

1985. *El largo adiós*. Barcelona: Bruguera (Libro Amigo [A Book is a Friend], 851; Novela Negra [Noir Novel Series], 62).

1985. *Bay City Blues; El largo adiós; El lápiz*. Barcelona: Orbis (Grandes Maestros del Crimen y Misterio [Great Masters of Crime and Suspense], 99; Obras Selectas de Raymond Chandler [Selected Works of Raymond Chandler], 4).

1985. *El largo adiós*. Mexico, D.F.: Artemisa (Best Sellers, 38).

1986. *Bay City Blues; El largo adiós; El lápiz*. Barcelona: Orbis (Grandes Maestros del Crimen y Misterio [Great Masters of Crime and Suspense], 99; Obras Selectas de Raymond Chandler [Selected Works of Raymond Chandler], 4).

1986. *El largo adiós*. Barcelona Bruguera (Colección Libro Amigo [A Book is a Friend Collection], 996; Novela Negra [Noir Novel Series], 80).

El largo adiós. Barcelona: Plaza & Janés (Gran Reno [Great Reno Collection], 106/7).

1990. *El largo adiós*. Madrid: Debate (Colección Literatura [Literature Collection], 72; Biblioteca Raymond Chandler [Raymond Chandler Library]).

1990. *El largo adiós*. Barcelona: Plaza & Janés (Los Jet de Plaza & Janés [The Jet Collection from Plaza & Janés], 164/7; Biblioteca de Raymond Chandler [Raymond Chandler Library], 7).

1993. *El largo adiós*. Barcelona: Plaza & Janés (Los Jet de Plaza & Janés [The Jet Collection from Plaza & Janés], 164/7; Biblioteca de Raymond Chandler [Raymond Chandler Library], 7).

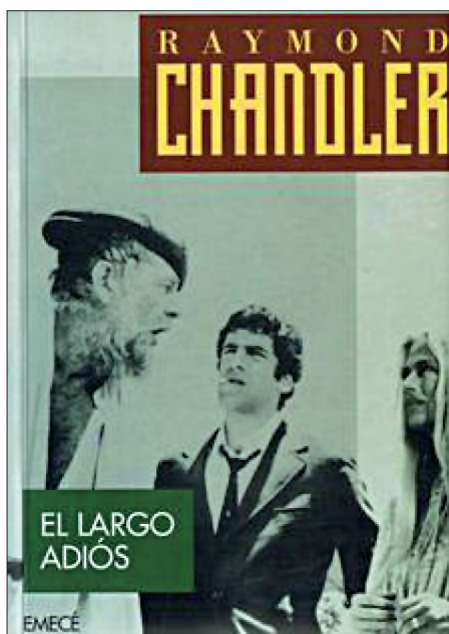
1994. *El largo adiós; Playback*. Barcelona: R.B.A. (Maestros del Crimen y Misterio [Masters of Crime and Mystery], 14).

1995. *El largo adiós*. In *Obras Completas, Vol. I*. Madrid: Editorial Debate.

1996. *El largo adiós*. Madrid: Debate (Debate Bolsillo [Debate Pocket Books]).

6.4. *El largo adiós*. Trans. Daniel Zadunaisky. First edition. Buenos Aires: Emecé Editores (Colección Grandes Maestros del Suspenso [Great Masters of Suspense Collection]), 1988, 303 pages.

Cover type and dimensions? Paperback with fold-over flaps on the front and back cover, 19 x 13.5 cm.



Type of paper and printing? Fine paper, irregular printing with some pages printed lighter than others. One edition of this book that I own has blank pages.

Illustrations/photographs on covers, dust jacket, flaps, inside of edition? Front cover contains a photoframe or production still from the 1973 Robert Altman film starring Elliot Gould in the role of Philip Marlowe; the photograph shows Marlowe in the center but slightly in the background with Roger Wade and his wife Eileen engaged in an argument on either side of Marlowe. The inside front cover flap contains an early portrait of Raymond Chandler.

Publisher's blurbs on covers, dust jacket, flaps, inside of edition? Back cover contains a three-paragraph blurb introducing the novel's plot, pointing to the high critical acclaim the novel has received as a depiction of Marlowe's honor and sentiment in the urban jungle of Los Angeles, and adding that the novel was made into a film by Robert Altman. On the inside front flap there is a very brief biography of Chandler in which he is introduced as a writer in the same hardboiled vein as Dashiell Hammett (this exact text also appears in the Aira translations of *Adiós, muñeca*, and *La hermana menor* (see above)). The inside back cover flap contains a list of other Chandler novels published by Emecé.

Prologue, introduction, preface, or epilogue? None.

Editor's notes? None.

Edition part of a collection? Yes, the Colección Grandes Maestros del Suspenso [Great Masters of Suspense Collection], a collection of authors such as James Hadley Chase, Elmore Leonard and Robert Parker, among others. Based on the names of the other authors promoted in the edition of *La hermana menor* (see 5.4 above), this collection published both past and present authors.

Edition contains more than one work? No.

Other editions: (1)(1988-1994)

1994. *El largo adiós*. Buenos Aires: Emecé (Grandes Maestros del Suspenso [Great Masters of Suspense]).

6.5. *El largo adiós*. Trans. Justo E. Vasco. Barcelona: Diagonal del Grupo 62 (Clásicos Gimlet [Gimlet Classics], 5), 2002. 575 pages.



Cover type and dimensions? Hardcover, 19 x 13 cm., with a fold-over paper dust cover.

Type of paper and printing? Fine paper, quality printing.

Illustrations/photographs on covers, dust jacket, flaps, inside of edition? The front cover is illustrated with what could be a scene from the novel: there is a blurred photograph of two coffee cups on a table and a cigarette burning in an ashtray, under which is a letter or a piece of paper. This could be the scene where Marlowe opens the letter he received from Terry Lennox and the extra cup of coffee is a sentimental gesture for his absent friend.

Publisher's blurbs on covers, dust jacket, flaps, inside of edition? Dust jacket inside flaps mention the novel summary (front) and Chandler biography (back)

Prologue, introduction, preface, or epilogue? "Nota del editor" by Pere Sureda discusses in one page the collection entitled "Clásicos Gimlet"

Editor's or translator's notes? None.

Edition part of a collection or series? "Clásicos Gimlet," V

Edition contains more than one work? No

Other editions: (0)(2002)

None

6.6. *El largo adiós*. Trans. José Luis López Muñoz. Madrid: Alianza Editorial (Biblioteca Chandler [Chandler Library]), 2002.



Cover type and dimensions? Paperback, 17.5 x 11 cm.

Type of paper and printing? Quality paper, fine printing.

Illustrations/photographs on covers, dust jacket, flaps, inside of edition? Front cover contains a photograph attributed to Alianza Editorial which shows a typical 1940s era detective or policeman in a trenchcoat and hat; the detective or policeman has one leg resting on a desk in an office and is smoking a cigarette while he addresses another person who is sitting under a low hanging light but does not appear in the photograph. The back cover contains a portrait of Chandler at a late age.

Publisher's blurbs on covers, dust jacket, flaps, inside of edition? Back cover contains blurb pointing to the very basics of the novel's plot and mentioning some of the features that make Marlowe such a memorable character, i.e. his sense of honor and his unrelenting spirit: The blurb also mentions that this novel was written at a mature age and transcends the boundaries of the genre, and it mentions other Chandler novels published in the same series.

Prologue, introduction, preface, or epilogue? None.

Editor's notes? None.

Edition part of a collection or series? Yes, the Biblioteca Chandler, a collection of all Chandler novels and a volume of short stories, *Asesino bajo la lluvia* [Killer in the Rain]. The collection has a very similar esthetic line and many of the translations were commissioned especially for the collection.

Edition contains more than one work? No.

Other editions: (2)(2002-5)

2002. *El largo adiós*. Madrid: El País (Clásicos del siglo XX [Twentieth Century Classics], 35).

2005. *El largo adiós*. Madrid: Cátedra (Letras universales [Universal letters], 362).

Appendix II: ANALYSIS OF TARGET TEXTS BY YEAR

The primary interest of this Appendix is to facilitate a year by year analysis of first translations and subsequent editions of the four Chandler novels studied. For years in which more than one edition was published, the editions will be listed in the order the original novels were published (TBS, FML, THW, TLL, TLS, TLG, and PBK). If more than one edition of the same novel was published in the same year, the editions will be placed in alphabetical order by. Here, information about each edition is limited to basic bibliographical data (title, place of publication and publisher) followed by translator data. For extensive descriptions of the editions in which these translations appear, see Appendix I. New translations appear in bold; re-editions are not emphasized. The number that appears to the right of the date indicates how many new translations were produced in that year and on the right of the slash how many total editions were published that year.

1945 (1/1)

Detective por correspondencia [Detective by Correspondence]. Barcelona: Editorial Molino (Selecciones de Biblioteca Oro [Gold Library Selected Texts]), Eduardo Macho-Quevedo translation of FML.

1947 (1/1)

Al borde del abismo [On the Edge of the Abyss]. Buenos Aires: Direzan Editores (Colección Filmeco) Benjamín R. Hopenhaym translation of TBS.

1948 (1/1)

Una mujer en la sombra [A woman in the dark]. Barcelona: Mateu Editor (Colección Paladios). Juan G. de Luaces translation of TBS. [Undated]

1949 (1/1)

Una dama tenebrosa (novela policíaca). [A Dark Lady (A Police Novel)]
Barcelona: Mateu Editor (Colección Biblioteca Moderna Mateu) Juan G. de Luaces translation of TBS. [Undated]

1955 (0/1)

Carne y demonio [Flesh and the Devil]. Buenos Aires: El triángulo verde. [*Una dama tenebrosa* translation by Juan G. de Luaces of TBS].

1956 (2/2)

Una mosca muerta. Buenos Aires: Jacobo Muchnik Editor (Colección Club del Misterio [Mystery Club Collection], 13). Eduardo Goligorsky translation of TLS.

El largo adiós. Buenos Aires: Jacobo Muchnik Editor (Colección Club del Misterio [Mystery Club Collection], 17). Flora W. de Setaro translation of TLG.

1958 (5/1)

Novelas Escogidas. Madrid: Aguilar (El Lince Astuto [Cunning Lynx Collection])

1962 (1/1)

El largo adiós. Buenos Aires: Fabril Editora (Colección Los Libros del Mirasol [Books of the Mirasol Collection], 99). Flora W. de Setaro translation of TLG.

1972 (3/3)

El sueño eterno. Barcelona: Barral Editores (Colección Ediciones de Bolsillo [Pocket Books Collection], 56; Serie Negra Policial [Police Noir Series], 9). José Antonio Lara translation of TBS.

Adiós, muñeca. Barcelona: Barral Editores (Colección Ediciones de Bolsillo [Pocket Books Collection], 283, Serie Negra Policial [Police Noir Series], 32). Josep Elías Cornet (also José Elías Cornet) translation of FML.

El largo adiós. Barcelona: Barral Editores (Colección Ediciones de Bolsillo [Pocket Books Collection], 279, Serie Negra Policial [Police Noir Series], 31). José Antonio Lara translation of TLG.

1973 (1/2)

El sueño eterno. Buenos Aires: Corregidor (Colección Ediciones de Bolsillo [Pocket Books Collection], 56, Serie Negra Policial [Police Noir Series], 9). José Antonio Lara translation of TBS.

La hermana pequeña. Barcelona: Barral Editores (Colección Ediciones de Bolsillo [Pocket Books Collection], 109, Serie Negra Policial [Police Noir Series], 18). Joan Vinyoli translation of TLS.

1974 (0/4)

Obras selectas. Barcelona: Carrogio. Contains Contains Inés Navarro and Antonio Gómez translation of TBS; José Mestres y Moner translation of THW; Luis Escolar translation of TLS; and María del Carmen Márquez Odriozola translation of TLG.

Adiós, muñeca. Barcelona: Barral Editores (Colección Ediciones de Bolsillo [Pocket Books Collection], 283, Serie Negra Policial [Police Noir Series], 32). Josep Elías Cornet (also José Elías Cornet) translation of FML.

Adiós, muñeca. Buenos Aires: Corregidor (Colección Ediciones de Bolsillo [Pocket Books Collection], 283, Serie Negra Policial [Police Noir Series], 32). Josep Elías Cornet (also José Elías Cornet) translation of FML.

El sueño eterno;El largo adiós. Barcelona: Cículo de Lectores. José Antonio Lara translation of TBS and TLG.

1977 (0/3)

El sueño eterno. Havana, Cuba: Arte y Literatura (Colección Dragón). Inés Navarro and Antonio Gómez translation of TBS.

El sueño eterno. Barcelona: Barral Editores (Ediciones de Bolsillo [Pocket Books], 56, Literatura: Narrativa). José Antonio Lara translation of TBS.

Adiós, muñeca. Barcelona: Barral Editores (Ediciones de Bolsillo [Pocket Books Collection, 283, Literatura: Narrativa). Josep Elías Cornet (also José Elías Cornet) translation of FML.

1978 (0/2)

La hermana pequeña. Barcelona: Barral Editores (Colección Ediciones de Bolsillo [Pocket Books Collection], 109; Serie Negra Policial [Police Noir Series], 18). Vinyoli translation of TLS.

El halcón maltés; El sueño eterno. Barcelona: Bruguera. José Antonio Lara translation of TBS.

1980 (0/3)

Novelas Escogidas. Mexico, D.F.: Aguilar Editor. Contains only Inés Navarro and Antonio Gómez translation of TBS; María del Carmen Márquez Odriozola translation of FML; José Mestres y Moner translation of THW.

1981 (0/2)

El sueño eterno. Barcelona: Bruguera (Club del Misterio [Mystery Club], 4). José Antonio Lara translation of TBS.

El largo adiós. Barcelona: Bruguera (Libro Amigo [A Book is a Friend], 851; Novela Negra [Noir Novel Series], 62). José Antonio Lara translation of TLG.

1982 (0/1)

Adiós, muñeca. Barcelona: Bruguera Editores (Libro Amigo [A Book is a Friend Collection], Novela Negra [Noir Novel], 69). Josep Elías Cornet (also José Elías Cornet) translation of FML.

1983 (0/4)

El sueño eterno. Barcelona: Bruguera (Libro Amigo [A Book is a Friend], 974; Novela Negra [Noir Novels]). José Antonio Lara translation of TBS.

Adiós, muñeca. Barcelona: Bruguera Editores (Libro Amigo [A Book is a Friend Collection, 917, Novela Negra [Noir Novel]). Josep Elías Cornet (also José Elías Cornet) translation of FML.

La hermana pequeña. Barcelona Bruguera (Colección Libro Amigo [A Book is a Friend Collection], 996; Novela Negra [Noir Novel Series], 80). Vinyoli translation of TLS.

El largo adiós. Barcelona: Bruguera (Libro Amigo [A Book is a Friend], 851; Novela Negra [Noir Novel Series], 62). José Antonio Lara translation of TLG.

1984 (0/2)

El sueño eterno. Barcelona: Bruguera (Libro Amigo [A Book is a Friend], 974; Novela Negra [Noir Novels]). José Antonio Lara translation of TBS.

El largo adiós. Barcelona: Planeta (BestSellers Planeta, 13). José Antonio Lara translation of TLG.

1985 (0/7)

Adiós, muñeca. Barcelona: Bruguera Editores (Libro Amigo [A Book is a Friend Collection, 917, Novela Negra [Noir Novel]). Josep Elías Cornet (also José Elías Cornet) translation of FML.

El largo adiós. Barcelona: Bruguera (Libro Amigo [A Book is a Friend], 851; Novela Negra [Noir Novel Series], 62). José Antonio Lara translation of TLG.

El sueño eterno. Barcelona: Planeta (BestSellers, 1; Serie Negra [Noir Series]). José Antonio Lara translation of TBS.

Adiós muñeca; El sueño eterno; La hermana pequeña. Barcelona: Orbis (Grandes Maestros del Crimen y Misterio [Great Masters of Crime and Mystery], 98; Obras Selectas de Raymond Chandler [Selected Works of Raymond

Chandler], 3)). Josep Elías Cornet (also José Elías Cornet) translation of FML. José Antonio Lara translation of TBS. Vinyoli translation of TLS.

Bay City Blues; El largo adiós; El lápiz. Barcelona: Orbis (Grandes Maestros del Crimen y Misterio [Great Masters of Crime and Suspense], 99; Obras Selectas de Raymond Chandler [Selected Works of Raymond Chandler], 4). José Antonio Lara translation of TLG.

Adiós muñeca; El sueño eterno; La hermana pequeña. Buenos Aires: Hyspamérica (Colección Grandes maestros del crimen y misterio [Great Masters of Crime and Mystery Collection], 96; Obras selectas de Raymond Chandler [Selected Works by Raymond Chandler], 2). Josep Elías Cornet (also José Elías Cornet) translation of FML. José Antonio Lara translation of TBS. Vinyoli translation of TLS.

El largo adiós. Mexico, D.F.: Artemisa (Best Sellers, 38). José Antonio Lara translation of TLG.

1986 (0/3)

La hermana pequeña. Barcelona Bruguera (Colección Libro Amigo [A Book is a Friend Collection], 996; Novela Negra [Noir Novel Series], 80). Vinyoli translation of TLS.

El largo adiós. Barcelona Bruguera (Colección Libro Amigo [A Book is a Friend Collection], 996; Novela Negra [Noir Novel Series], 80)) Vinyoli translation of TLS.

Bay City Blues; El largo adiós; El lápiz. Barcelona: Orbis (Grandes Maestros del Crimen y Misterio [Great Masters of Crime and Suspense], 99; Obras Selectas de Raymond Chandler [Selected Works of Raymond Chandler], 4). José Antonio Lara translation of TLG.

1987 (0/6)

Novelas Escogidas. Mexico, D.F.: Aguilar Editor. Contains only Inés Navarro and Antonio Gómez translation of TBS; María del Carmen Márquez Odriozola translation of FML; José Mestres y Moner translation of THW.

Adiós muñeca; El sueño eterno; La hermana pequeña. Barcelona: Plaza y Janés Editores (Gran Reno Policial [Gand Reno Police Fiction Collection], 106-2, Biblioteca Raymond Chandler [Raymond Chandler Library]. Josep Elías Cornet (also José Elías Cornet) translation of FML. José Antonio Lara translation of TBS. Vinyoli translation of TLS.

El sueño eterno. Barcelona: Plaza & Janés Editores (Gran Reno [Gand Reno Collection], 106-1). José Antonio Lara translation of TBS.

Adiós muñeca. Barcelona: Plaza y Janés Editores (Gran Reno [Gand Reno Collection], 106-1). Josep Elías Cornet (also José Elías Cornet) translation of FML

Obras selectas. Barcelona: Carrogio. Contains Contains Inés Navarro and Antonio Gómez translation of TBS; José Mestres y Moner translation of THW; Luis Escolar translation of TLS; and María del Carmen Márquez Odriozola translation of TLG.

Adiós muñeca; El sueño eterno; La hermana pequeña. Barcelona: Plaza y Janés Editores (Gran Reno Policial [Gand Reno Police Fiction Collection], 106-2, Biblioteca Raymond Chandler [Raymond Chandler Library]. Josep Elías Cornet (also José Elías Cornet) translation of FML. José Antonio Lara translation of TBS. Vinyoli translation of TLS.

1988 (2/5)

El sueño eterno. Buenos Aires: Emecé (Grandes Maestros del Suspenso [Great Masters of Suspense]). José Antonio Lara translation of TBS.

***Adiós, muñeca.* Buenos Aires: Emecé Editores (Colección Grandes Maestros del Suspenso [Great Masters of Suspense Collection]). César Aira translation of FML.**

***El largo adiós.* Buenos Aires: Emecé Editores (Colección Grandes Maestros del Suspenso [Great Masters of Suspense Collection]). Daniel Zadunaisky translation of TLG.**

La hermana pequeña. Barcelona: Plaza & Janés (Colección Gran Reno [Great Reno Collection], 106/6). Vinyoli translation of TLS.

El largo adiós. Barcelona: Plaza & Janés (Gran Reno [Great Reno Collection], 106/7). José Antonio Lara translation of TLG.

1989 (1/2)

***La hermana menor*. Buenos Aires: Emecé Editores (Colección Grandes Maestros del Suspenso [Great Masters of Suspense Collection]). César Aira translation of TLS.**

El sueño eterno. Barcelona: Plaza & Janés (Gran antología de la literatura universal del siglo XX [Grand Anthology of Twentieth Century Universal Literature], 20). José Antonio Lara translation of TBS.

1990 (0/6)

El sueño eterno. Barcelona: Plaza & Janés (Los Jet de Plaza y Janés [The Jet Collection from Plaza y Janés], 164/1; Biblioteca de Raymond Chandler [Raymond Chandler Library]). José Antonio Lara translation of TBS.

La hermana pequeña. Barcelona: Plaza & Janés (Los Jet de Plaza & Janés [The Jet Collection from Plaza & Janés], 164/6; Biblioteca de Raymond Chandler [Raymond Chandler Library], 6). Vinyoli translation of TLS.

El largo adiós. Barcelona: Plaza & Janés (Los Jet de Plaza & Janés [The Jet Collection from Plaza & Janés], 164/7; Biblioteca de Raymond Chandler [Raymond Chandler Library], 7). José Antonio Lara translation of TLG.

El sueño eterno. Madrid: Debate (Colección Literatura [Literature Collection], 71; Biblioteca Raymond Chandler [Raymond Chandler Library]). José Antonio Lara translation of TBS.

Adiós muñeca. Madrid: Debate (Colección Literatura [Literature Collection], 53; Biblioteca Raymond Chandle [Raymond Chandler Library]). Josep Elías Cornet (also José Elías Cornet) translation of FML.

La hermana pequeña. Madrid: Debate (Colección Literatura [Literature Collection], 54; Biblioteca de Raymond Chandler [Raymond Chandler Library]). Vinyoli translation of TLS.

El largo adiós. Madrid: Debate (Colección Literatura [Literature Collection], 72; Biblioteca Raymond Chandler [Raymond Chandler Library]). José Antonio Lara translation of TLG.

1991 (0/2)

El sueño eterno. Barcelona: Plaza & Janés (Gran antología de la literatura universal del siglo XX [Grand Anthology of Twentieth Century Universal Literature], 20). José Antonio Lara translation of TBS.

Adiós muñeca. Madrid: Editorial Debate (Colección Literatura [Literature Collection], 53; Biblioteca Raymond Chandler [Raymond Chandler Library]). Josep Elías Cornet (also José Elías Cornet) translation of FML.

1992 (0/5)

El sueño eterno. Barcelona: Plaza & Janés (Los Jet de Plaza y Janés [The Jet Collection from Plaza y Janés], 164/1; Biblioteca de Raymond Chandler [Raymond Chandler Library]). José Antonio Lara translation of TBS.

Adiós, muñeca. Madrid: Debate (Colección Literatura [Literature Collection], 53; Biblioteca Raymond Chandle [Raymond Chandler Library]).

Adiós muñeca. Barcelona: Plaza y Janés (Los Jet de Plaza y Janés [The Jet Collection from Plaza y Janés], 164/2, Biblioteca de Raymond Chandler [Raymond Chandler Library], 2). Josep Elías Cornet (also José Elías Cornet) translation of FML

La hermana pequeña. Barcelona: Plaza & Janés (Los Jet de Plaza & Janés [The Jet Collection from Plaza & Janés], 164/6; Biblioteca de Raymond Chandler [Raymond Chandler Library], 6). Vinyoli translation of TLS.

El sueño eterno. Barcelona: Círculo de Lectores. José Antonio Lara translation of TBS.

1993 (0/2)

Adiós muñeca. Barcelona: Plaza y Janés (Los Jet de Plaza y Janés [The Jet Collection from Plaza y Janés], 164/2, Biblioteca de Raymond Chandler

[Raymond Chandler Library], 2). Josep Elías Cornet (also José Elías Cornet) translation of FML.

El largo adiós. (Los Jet de Plaza & Janés [The Jet Collection from Plaza & Janés], 164/7; Biblioteca de Raymond Chandler [Raymond Chandler Library], 7). José Antonio Lara translation of TLG.

1994 (0/4)

El largo adiós. Buenos Aires: Emecé Editores (Colección Grandes Maestros del Suspenso [Great Masters of Suspense Collection]). Daniel Zadunaisky translation of TLG.

El sueño eterno. Barcelona: Círculo de Lectores. José Antonio Lara translation of TBS.

El sueño eterno; Adiós muñeca. Barcelona: R.B.A. (Maestros del crimen y misterio [Masters of Crime and Mystery], 4). José Antonio Lara translation of TBS, and Josep Elías Cornet (also José Elías Cornet) translation of FML.

El largo adiós; Playback. Barcelona: RBA (Maestros del Crimen y Misterio [Masters of Crime and Mystery], 14). José Antonio Lara translation of TLG; Francisco Páez de la Cadena sobre la versión de [based on the version translated by] María Teresa Segur of PBK.

1995 (1/1)

Obras Completas, Vol. I. Madrid: Editorial Debate. Contains: José Antonio Lara translation of TBS; Josep Elías Cornet (also José Elías Cornet) translation of FML; Francisco Páez de la Cadena translation of THW; Carmen Criado translation of TLL; *La hermana pequeña*. **Juan Manuel Ibeas Delgado translation of TLS**. José Antonio Lara translation of TLG; Francisco Páez de la Cadena sobre la versión de [based on the version translated by] María Teresa Segur of PBK.

1996 (0/3)

El sueño eterno. Madrid: Debate (Debate Bolsillo [Debate Pocket Books]). José Antonio Lara translation of TBS.

La hermana pequeña. Madrid: Debate (Colección Debate Bolsillo [Debate Pocket Books Collection]). Juan Manuel Ibeas Delgado translation of TLS.

El largo adiós. Madrid: Debate (Debate Bolsillo [Debate Pocket Books]). José Antonio Lara translation of TLG.

2000 (0/1)

Adiós, muñeca. In *Tres Novelas Policiacas.* Barcelona: Círculo de lectores (Biblioteca universal [Universal Library]. Maestros modernos anglosajones [Modern Anglosaxon Masters])

2001 (1/2)

***El sueño eterno.* (Biblioteca Chandler). José Luis López Muñoz translation of TBS.**

La hermana pequeña. Madrid: Alianza Editorial (Colección El libro de bolsillo [Pocket Books Collection], Biblioteca Chandler [Raymond Chandler Library]). Juan Manuel Ibeas Delgado translation of TLS.

2002 (3/3)

***Adiós, muñeca.* Madrid: Alianza (Biblioteca Chandler [Chandler Library]). José Luis López Muñoz translation of FML.**

***El largo adiós.* Madrid: Alianza (Biblioteca Chandler). José Luis López Muñoz translation of TLG.**

***El largo adiós.* Barcelona: Editorial Diagonal del Grupo 62 (Clásicos Gimlet [Gimlet Classics], V). Justo E. Vasco translation of TLG.**

2003 (0/2)

El sueño eterno. Buenos Aires: Emecé (Grandes Maestros del Suspenso [Great Masters of Suspense]). José Antonio Lara translation of TBS.

Adiós, muñeca. Buenos Aires: Emecé Editores (Colección Grandes Maestros del Suspenso [Great Masters of Suspense Collection]). César Aira translation of FML.

2004 (0/2)

El sueño eterno. Madrid: El País (Serie negra [Noir Series], 46). Navarro translation of TBS.

La hermana menor. Buenos Aires: Emecé Editores (Colección Grandes Maestros del Suspenso [Great Masters of Suspense Collection]). César Aira translation of TLS.

2005 (0/2)

Adiós, muñeca. Madrid: El País (Serie negra [Noir Series], 2). José Luis López Muñoz translation of FML.

El largo adiós. Madrid: Cátedra (Letras Universales [Universal Letters]). José Luis López Muñoz translation of TLG.

2007 (0/3)

El sueño eterno. Buenos Aires: Emecé (Grandes Maestros del Suspenso [Great Masters of Suspense]). José Antonio Lara translation of TBS.

Adiós, muñeca. Buenos Aires: Emecé Editores (Colección Grandes Maestros del Suspenso [Great Masters of Suspense Collection]). César Aira translation of FML.

La hermana menor. Buenos Aires: Emecé Editores (Colección Grandes Maestros del Suspenso [Great Masters of Suspense Collection]). César Aira translation of TLS.

Appendix III: ANALYSIS OF TARGET TEXTS BY PUBLISHER

This part of the appendix lists the total of 25 different publishers who have brought out Chandler novels in Spanish translation. The publishers listed in order of the year of their first publication of a Chandler novel. When a publisher has brought out more than one edition in the same year, each one is listed according to the order in which the original novels were published; and editions containing more than one work are listed in the order of original publication of the first novel in the edition. After each publishers name, some orientative data is provided in two sets of parenthesis. In the first parenthesis, the number of editions containing newly-commissioned translations is given first, then after a slash the total number of editions brought out by the publisher. In the second parenthesis, the years and/or periods in which each publisher was active is given. As with the first part of this appendix, editions containing new translations are in bold, and re-editions are in normal text.

1.1. Editorial Molino, Barcelona, Spain (1/1)(1945)

1945. *Detective por correspondencia*. [Detective by Correspondence] (Selecciones de Biblioteca Oro [Gold Library Selected Texts]), Eduardo Macho-Quevedo translation of FML.

1.2. Direzan Editores, Buenos Aires, Argentina (1/1)(1947)

1947. *Al borde del abismo* [On the edge of abyss] (Colección Filmeco) Benjamín R. Hopenhaym translation of TBS.

1.3. Mateu Editor, Barcelona, Spain (1/2)(1948-1949)

[undated, possibly 1948]. *Una mujer en la sombra* [A woman in the dark] (Colección Paladíos). Juan G. de Luaces translation of TBS.

[undated, possibly 1949]. *Una dama tenebrosa (novela policíaca)*. [A dark lady (police novel)] (Colección Biblioteca Moderna Mateu) Juan G. de Luaces translation of TBS.

1.4. El triángulo verde, Buenos Aires, Argentina (0/1)(1955)

1955. *Carne y demonio* [Flesh and the Devil], [Juan G. de Luaces translation of TBS].

1.5. Jacobo Muchnik Editor, Buenos Aires, Argentina. (2/2)(1956)

1956. *Una mosca muerta*. (Colección Club del Misterio [Mystery Club Collection], 13). Eduardo Goligorsky translation of TLS.

1956. *El largo adiós*. (Colección Club del Misterio [Mystery Club Collection], 17). Flora W. de Setaro translation of TLG.

1.6. Aguilar Editor, Madrid, Spain (5/1)(1958)

1958. *Novelas Escogidas*. (El Lince Astuto [Cunning Lynx Collection])

Contains Inés Navarro and Antonio Gómez translation of TBS; María del Carmen Márquez Odriozola translation of FML; José Mestres y Moner translation of THW; Luis Escolar translation of TLS; and María del Carmen Márquez Odriozola translation of TLG.

1.7. Fabril Editora, Buenos Aires, Argentina (0/1) (1962)

1962 *El largo adiós*. (Colección Los Libros del Mirasol [Books of the Mirasol Collection], 99). Flora W. de Setaro translation of TLG.

1.8. Barral Editores, Barcelona, Spain and Buenos Aires, Argentina. (4/8)(1972-1978)

1972. *El sueño eterno*. (Colección Ediciones de Bolsillo [Pocket Books Collection], 56; Serie Negra Policial [Police Noir Series], 9). José Antonio Lara translation of TBS.

1972. *Adiós, muñeca*. (Colección Ediciones de Bolsillo [Pocket Books Collection], 283, Serie Negra Policial [Police Noir Series], 32). Josep Elías Cornet (also José Elías Cornet) translation of FML.

1972. *El largo adiós*. (Colección Ediciones de Bolsillo [Pocket Books Collection], 279, Serie Negra Policial [Police Noir Series], 31). José Antonio Lara translation of TLG.

1973. *La hermana pequeña*. (Colección Ediciones de Bolsillo [Pocket Books Collection], 109, Serie Negra Policial [Police Noir Series], 18). Vinyoli translation of TLS.

1974 *Adiós, muñeca*. (Colección Ediciones de Bolsillo [Pocket Books Collection], 283, Serie Negra Policial [Police Noir Series], 32). Josep Elías Cornet (also José Elías Cornet) translation of FML.

1977 *El sueño eterno*. (Ediciones de Bolsillo [Pocket Books], 56, Literatura: Narrativa). José Antonio Lara translation of TBS.

1977 *Adiós, muñeca*. (Ediciones de Bolsillo [Pocket Books Collection], 283, Literatura: Narrativa). Josep Elías Cornet (also José Elías Cornet) translation of FML.

1978 *La hermana pequeña*. (Colección Ediciones de Bolsillo [Pocket Books Collection], 109; Serie Negra Policial [Police Noir Series], 18). Vinyoli translation of TLS.

1.9. Corregidor, Buenos Aires, Argentina. (0/3)(1973-1974)

1973. *El sueño eterno*. (Colección Ediciones de Bolsillo [Pocket Books Collection], 56, Serie Negra Policial [Police Noir Series], 9). José Antonio Lara translation of TBS.

1973. *El largo adiós*. (Colección Ediciones de Bolsillo, 279, Serie Negra Policial, 31). José Antonio Lara translation of TLG.

1974. *Adiós, muñeca*. (Colección Ediciones de Bolsillo [Pocket Books Collection], 283, Serie Negra Policial [Police Noir Series], 32). Josep Elías Cornet (also José Elías Cornet) translation of FML.

1.10. Carrogio, Barcelona, Spain (0/2)(1974, 1987)

1974. *Obras selectas*. Contains Contains Inés Navarro and Antonio Gómez translation of TBS; José Mestres y Moner translation of THW; Luis Escolar

translation of TLS; and María del Carmen Márquez Odriozola translation of TLG.

1987. *Obras selectas*. Contains Contains Inés Navarro and Antonio Gómez translation of TBS; José Mestres y Moner translation of THW; Luis Escolar translation of TLS; and María del Carmen Márquez Odriozola translation of TLG.

1.11. *Círculo de lectores*, Barcelona, Spain. (0/4)(1974, 1992, 1994, 2000)

1974. *El sueño eterno; El largo adiós*. (Barcelona: *Círculo de Lectores*). José Antonio Lara translation of TBS and TLG.

1992 *El sueño eterno*. Barcelona: *Círculo de Lectores*. José Antonio Lara translation of TBS.

1994 *El sueño eterno*. Barcelona: *Círculo de Lectores*. José Antonio Lara translation of TBS.

2000. *Adiós, muñeca*. In *Tres Novelas Policiacas*. Barcelona: *Círculo de lectores* (Biblioteca universal [Universal Library]. Maestros modernos anglosajones [Modern Anglosaxon Masters])

1.12. *Arte y Literatura*, Havana, Cuba (0/1)(1977)

1977. *El sueño eterno*. (Colección Dragón). Inés Navarro and Antonio Gómez translation of TBS.

1.13. *Bruguera*, Barcelona, Spain. (0/23)(1978-1986)

1978 *El halcón maltés; El sueño eterno*. José Antonio Lara translation of TBS.

1981 *El sueño eterno*. (Club del Misterio [Mystery Club], 4). José Antonio Lara translation of TBS. (very interesting illustrated, like a comic book almost)

1981 *El largo adiós* (Libro Amigo [A Book is a Friend], 851; *Novela Negra* [Noir Novel Series], 62). José Antonio Lara translation of TLG.

1982 *Adiós, muñeca*. (Barcelona: *Bruguera Editores* (Libro Amigo [A Book is a Friend Collection], *Novela Negra* [Noir Novel], 69). Josep Elías Cornet (also José Elías Cornet) translation of FML.

- 1983 *El sueño eterno*. (Libro Amigo [A Book is a Friend], 974; Novela Negra [Noir Novels]). José Antonio Lara translation of TBS.
- 1983 *Adiós, muñeca*. (Barcelona: Bruguera Editores (Libro Amigo [A Book is a Friend Collection, 917, Novela Negra [Noir Novel]). Josep Elías Cornet (also José Elías Cornet) translation of FML.
- 1983 *La hermana pequeña*. (Colección Libro Amigo [A Book is a Friend Collection], 996; Novela Negra [Noir Novel Series], 80). Vinyoli translation of TLS.
- 1983 *El largo adiós* (Libro Amigo [A Book is a Friend], 851; Novela Negra [Noir Novel Series], 62). José Antonio Lara translation of TLG.
- 1984 *El sueño eterno*. (Libro Amigo [A Book is a Friend], 974; Novela Negra [Noir Novels]). José Antonio Lara translation of TBS.
- 1985 *Adiós, muñeca*. (Barcelona: Bruguera Editores (Libro Amigo [A Book is a Friend Collection, 917, Novela Negra [Noir Novel]). Josep Elías Cornet (also José Elías Cornet) translation of FML.
- 1985 *El largo adiós* (Libro Amigo [A Book is a Friend], 851; Novela Negra [Noir Novel Series], 62). José Antonio Lara translation of TLG.
- 1986 *El largo adiós* (Colección Libro Amigo [A Book is a Friend Collection], 996; Novela Negra [Noir Novel Series], 80)) Vinyoli translation of TLS.
- 1.14. Aguilar Editor, Mexico City, D.F., Mexico (0/2)(1980, 1987)
1980. *Novelas Escogidas*. Contains only Inés Navarro and Antonio Gómez translation of TBS; María del Carmen Márquez Odriozola translation of FML; José Mestres y Moner translation of THW.
1987. *Novelas Escogidas*. Contains only Inés Navarro and Antonio Gómez translation of TBS; María del Carmen Márquez Odriozola translation of FML; José Mestres y Moner translation of THW.
- 1.15. Planeta, Barcelona, Spain. (0/2)(1984-1985)
- 1984 *El largo adiós* (BestSellers Planeta, 13). José Antonio Lara translation of TLG.

1985 *El sueño eterno*. (BestSellers, 1; Serie Negra [Noir Series]). José Antonio Lara translation of TBS.

1.16. Orbis, Barcelona, Spain (0/4)(1985-1986)

1985 *Asesino en la lluvia; Playback; La ventana siniestra* (Barcelona: Ediciones Orbis, Colección Grandes maestros del crimen y misterio[Great Masters of Crime and Mystery Collection], 96; Obras selectas de Raymond Chandler [Selected Works by Raymond Chandler], 2). Eduardo Goligorsky translation of THW. María Teresa Segur translation of PBK.

1985 *Adiós muñeca; El sueño eterno; La hermana pequeña*. (Grandes Maestros del Crimen y Misterio [Great Masters of Crime and Mystery], 98; Obras Selectas de Raymond Chandler [Selected Works of Raymond Chandler], 3)). Josep Elías Cornet (also José Elías Cornet) translation of FML. José Antonio Lara translation of TBS. Vinyoli translation of TLS.

1985 *Bay City Blues; El largo adiós; El lápiz*. (Grandes Maestros del Crimen y Misterio [Great Masters of Crime and Suspense], 99; Obras Selectas de Raymond Chandler [Selected Works of Raymond Chandler], 4). José Antonio Lara translation of TLG.

1986 *Bay City Blues; El largo adiós; El lápiz*. (Grandes Maestros del Crimen y Misterio [Great Masters of Crime and Suspense], 99; Obras Selectas de Raymond Chandler [Selected Works of Raymond Chandler], 4). José Antonio Lara translation of TLG.

1.17. Hyspamérica, Buenos Aires, Argentina. (0/2)(1985, 1987)

1985 *Adiós muñeca; El sueño eterno; La hermana pequeña*. (Colección Grandes maestros del crimen y misterio[Great Masters of Crime and Mystery Collection], 96; Obras selectas de Raymond Chandler [Selected Works by Raymond Chandler], 2). Josep Elías Cornet (also José Elías Cornet) translation of FML. José Antonio Lara translation of TBS. Vinyoli translation of TLS.

1987 *Adiós muñeca; El sueño eterno; La hermana pequeña*. (Barcelona: Plaza y Janés Editores (Gran Reno Policial [Gand Reno Police Fiction Collection], 106-2, Biblioteca Raymond Chandler [Raymond Chandler Library]. Josep Elías

Cornet (also José Elías Cornet) translation of FML. José Antonio Lara translation of TBS. Vinyoli translation of TLS.

1.18. Artemisa, México, D.F., Mexico. (0/1)(1985)

1985 *El largo adiós*. (Best Sellers, 38). José Antonio Lara translation of TLG.

1.19. Plaza & Janés, Barcelona, Spain (0/15) (1987-1993)

1987 *Adiós muñeca; El sueño eterno; La hermana pequeña*. (Gran Reno Policial [Gand Reno Police Fiction Collection], 106-2, Biblioteca Raymond Chandler [Raymond Chandler Library]. Josep Elías Cornet (also José Elías Cornet) translation of FML. José Antonio Lara translation of TBS. Vinyoli translation of TLS.

1987 *El sueño eterno*. (Gran Reno [Gand Reno Collection], 106-1). José Antonio Lara translation of TBS.

1987 *Adiós muñeca*. (Barcelona: Plaza y Janés Editores (Gran Reno [Gand Reno Collection], 106-1). Josep Elías Cornet (also José Elías Cornet) translation of FML

1988 *La hermana pequeña*. (Colección Gran Reno [Great Reno Collection], 106/6). Vinyoli translation of TLS.

1988 *El largo adiós* (Gran Reno [Great Reno Collection], 106/7). José Antonio Lara translation of TLG.

1989 *El sueño eterno*. (Gran antología de la literatura universal del siglo XX [Grand Anthology of Twentieth Century Universal Literature], 20). José Antonio Lara translation of TBS.

1990 *El sueño eterno*. (Los Jet de Plaza y Janés [The Jet Collection from Plaza y Janés], 164/1; Biblioteca de Raymond Chandler [Raymond Chandler Library]). José Antonio Lara translation of TBS.

1990 *La hermana pequeña*. (Los Jet de Plaza & Janés [The Jet Collection from Plaza & Janés], 164/6; Biblioteca de Raymond Chandler [Raymond Chandler Library], 6). Vinyoli translation of TLS.

- 1990 *El largo adiós* (Los Jet de Plaza & Janés [The Jet Collection from Plaza & Janés], 164/7; Biblioteca de Raymond Chandler [Raymond Chandler Library], 7). José Antonio Lara translation of TLG.
- 1991 *El sueño eterno*. (Gran antología de la literatura universal del siglo XX [Grand Anthology of Twentieth Century Universal Literature], 20). José Antonio Lara translation of TBS.
- 1992 *El sueño eterno*. (Los Jet de Plaza y Janés [The Jet Collection from Plaza y Janés], 164/1; Biblioteca de Raymond Chandler [Raymond Chandler Library]). José Antonio Lara translation of TBS.
- 1992 *Adiós muñeca*. (Los Jet de Plaza y Janés [The Jet Collection from Plaza y Janés], 164/2, Biblioteca de Raymond Chandler [Raymond Chandler Library], 2). Josep Elías Cornet (also José Elías Cornet) translation of FML
- 1992 *La hermana pequeña*. (Los Jet de Plaza & Janés [The Jet Collection from Plaza & Janés], 164/6; Biblioteca de Raymond Chandler [Raymond Chandler Library], 6). Vinyoli translation of TLS.
- 1993 *Adiós muñeca*. (Los Jet de Plaza y Janés [The Jet Collection from Plaza y Janés], 164/2, Biblioteca de Raymond Chandler [Raymond Chandler Library], 2). Josep Elías Cornet (also José Elías Cornet) translation of FML.
- 1993 *El largo adiós* (Los Jet de Plaza & Janés [The Jet Collection from Plaza & Janés], 164/7; Biblioteca de Raymond Chandler [Raymond Chandler Library], 7). José Antonio Lara translation of TLG.

1.20. Emecé, Buenos Aires, Argentina (3/5)(1988-1994, 2003-2007)

- 1988 *El sueño eterno*. (Grandes Maestros del Suspense [Great Masters of Suspense]). José Antonio Lara translation of TBS.
1988. *Adiós, muñeca*. (Colección Grandes Maestros del Suspense [Great Masters of Suspense Collection]). César Aira translation of FML.
1988. *El largo adiós*. (Colección Grandes Maestros del Suspense [Great Masters of Suspense Collection]). Daniel Zadunaisky translation of TLG.
1989. *La hermana menor*. (Colección Grandes Maestros del Suspense [Great Masters of Suspense Collection]). César Aira translation of TLS.

1994. *El largo adiós*. (Colección Grandes Maestros del Suspenso [Great Masters of Suspense Collection]). Daniel Zadunaisky translation of TLG.
2003. *El sueño eterno*. Buenos Aires: Emecé (Grandes Maestros del Suspenso [Great Masters of Suspense]). José Antonio Lara translation of TBS.
2003. *Adiós, muñeca*. Colección Grandes Maestros del Suspenso [Great Masters of Suspense Collection]. César Aira translation of FML.
2004. *La hermana menor*. (Colección Grandes Maestros del Suspenso [Great Masters of Suspense Collection]). César Aira translation of TLS.
2007. *El sueño eterno*. (Grandes Maestros del Suspenso [Great Masters of Suspense]). José Antonio Lara translation of TBS.
2007. *Adiós, muñeca*. (Colección Grandes Maestros del Suspenso [Great Masters of Suspense Collection]). César Aira translation of FML.
2007. *La hermana menor*. (Colección Grandes Maestros del Suspenso [Great Masters of Suspense Collection]). César Aira translation of TLS.

1.21. Debate, Madrid, Spain. (1/9)(1990-1996)

- 1990 *El sueño eterno*. (Colección Literatura [Literature Collection], 71; Biblioteca Raymond Chandler [Raymond Chandler Library]). José Antonio Lara translation of TBS.
1990. *Adiós muñeca*. (Colección Literatura [Literature Collection], 53; Biblioteca Raymond Chandle [Raymond Chandler Library]). Josep Elías Cornet (also José Elías Cornet) translation of FML.
1990. *La hermana pequeña*. Madrid: Debate (Colección Literatura [Literature Collection], 54; Biblioteca de Raymond Chandler [Raymond Chandler Library]).
1990. *El largo adiós*. Madrid: Debate (Colección Literatura [Literature Collection], 72; Biblioteca Raymond Chandler [Raymond Chandler Library]).
1990. *Adiós muñeca*. (Colección Literatura [Literature Collection], 53; Biblioteca Raymond Chandler [Raymond Chandler Library]). Josep Elías Cornet (also José Elías Cornet) translation of FML.

1995. *Obras Completas, Vol. I*. Contains: José Antonio Lara translation of TBS; Josep Elías Cornet (also José Elías Cornet) translation of FML; Francisco Páez de la Cadena translation of THW; Carmen Criado translation of TLL; *La hermana pequeña*. **Juan Manuel Ibeas Delgado translation of TLS**. José Antonio Lara translation of TLG; Francisco Páez de la Cadena sobre la versión de [based on the version translated by] María Teresa Segur of PBK.
- 1996 *El sueño eterno*. Madrid: Debate (Debate Bolsillo [Debate Pocket Books]). José Antonio Lara translation of TBS.
- 1996 *La hermana pequeña*. (Colección Debate Bolsillo [Debate Pocket Books Collection]). Juan Manuel Ibeas Delgado translation of TLS.
- 1996 *El largo adiós*. (Debate Bolsillo [Debate Pocket Books]). José Antonio Lara translation of TLG.

1.22. R.B.A., Barcelona, Spain. (0/2)(1994)

1994. *El sueño eterno; Adiós muñeca*. Barcelona: R.B.A. (Maestros del crimen y misterio [Masters of Crime and Mystery], 4). José Antonio Lara translation of TBS, and Josep Elías Cornet (also José Elías Cornet) translation of FML.
1994. *El largo adiós; Playback*. (Barcelona: RBA (Maestros del Crimen y Misterio [Masters of Crime and Mystery], 14). José Antonio Lara translation of TLG; Francisco Páez de la Cadena sobre la versión de [based on the version translated by] María Teresa Segur of PBK.

1.23. Editorial Diagonal del Grupo 62. Barcelona, Spain. (1/1, 2002)

2002. *El largo adiós*. (Barcelona: Editorial Diagonal del Grupo 62 (Clásicos Gimlet [Gimlet Classics], V). Justo E. Vasco translation of TLG.

1.24. Alianza, Madrid, Spain (3/4) (2001-2002)

2001. *El sueño eterno*. (Biblioteca Chandler). José Luis López Muñoz translation of TBS.
2001. *La hermana pequeña*. (Colección El libro de bolsillo [Pocket Books Collection], Biblioteca Chandler [Raymond Chandler Library]). Juan Manuel Ibeas Delgado translation of TLS.

2002. *Adiós, muñeca*. (Biblioteca Chandler [Chandler Library]). José Luis López Muñoz translation of FML.

2002. *El largo adiós*. (Biblioteca Chandler). José Luis López Muñoz translation of TLG.

1.25. El País. Madrid, Spain. (0/3, 2004-5)

2004. *El sueño eterno*. Madrid: El País (Serie negra [Noir Series], 46). Navarro translation of TBS.

2002. *El largo adiós*. Madrid: El País (Clásicos del siglo XX [XXth Century Classics], 35). López translation of TLG.

2005. *Adiós, muñeca*. Madrid: El País (Serie negra [Noir Series], 2). López translation of FML.

1.26. Cátedra. Madrid, Spain. (0/1, 2005)

2005. *El largo adiós*. Madrid: Cátedra (Letras Universales [Universal Letters]). José Luis López Muñoz translation of TLG.

UNIVERSIDAD DE SALAMANCA
FACULTAD DE TRADUCCIÓN Y DOCUMENTACIÓN
DEPARTAMENTO DE TRADUCCIÓN
E INTERPRETACIÓN



RESUMEN EN ESPAÑOL DE LA TESIS DOCTORAL Y
TRADUCCIÓN COMPLETA DE LAS CONCLUSIONES

LA NOVELA NEGRA NORTEAMERICANA
EN TRADUCCIÓN: LAS NOVELAS
DE RAYMOND CHANDLER EN ESPAÑOL

DANIEL PETER LINDER MOLIN

DIRECTOR:
DR. D. FERNANDO TODA IGLESIA

SALAMANCA, 2008

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INTRODUCCIÓN: OBJETIVOS, METODOLOGÍA Y DEFINICIÓN DEL CORPUS

Raymond Chandler escribió siete novelas y cuatro capítulos de una octava durante su vida, todas ellas protagonizadas por Philip Marlowe, un detective privado que las narra en primera persona. Las novelas, que ocurrían en Los Angeles, California, forman un conjunto coherente de obras que aportan a los lectores de la literatura norteamericana una visión privilegiada de la sociedad oculta de la ciudad americana de mayor crecimiento en aquel momento. Sus novelas enseñan la composición psicológica completa y a menudo desagradable de la gama completa de los habitantes de la ciudad y sus suburbios. La obra de Chandler es importante y su destreza lingüística memorable, sin embargo la opinión crítica incluso hoy no le presta la atención que merece porque se dedicó a un género con una fórmula bastante bien definida, aunque Chandler siempre quiso mejorar la fórmula y cambiarla desde dentro.

Las traducciones de las novelas de Chandler al español se encuentran entre las primeras en producirse en lenguas extranjeras. Después de una versión noruega (1941) y de una versión danesa (1942) de *The Big Sleep* (1939), se produjo una versión en lengua española de *The High Window* (1944). Desde esa primera versión en español hasta la última tanda de nuevas versiones producidas entre 2001 y 2002, se produjeron un número altísimo de traducciones nuevas tanto en Argentina como en España. Todas sus novelas se han traducido como mínimo cuatro veces, y una, *The Long Goodbye* (1954), se ha traducido seis veces distintas.

OBJETIVOS

Basándome en un corpus de cuatro de las siete novelas como textos originales — *The Big Sleep* (1939), *Farewell, My Lovely* (1940), *The Little Sister* (1949) y *The Long Goodbye* (1954)— y los 22 textos meta, quiero descubrir quiénes tradujeron estos textos, cuándo fueron traducidos y cómo se llevó a cabo la tarea de traducción. Para ello, emplearé un marco de análisis comparativo-descriptivo. He seleccionado entre cuatro y seis ejemplos representativos de los textos originales, que prefiero llamar “casos”. Examinaré las traducciones al español de estos casos con una atención específica al contexto cultural de su producción, publicación y recepción en Argentina y España, y con una atención específica a los rasgos lingüísticos que se le asignaron en la lengua meta. Debido a que un estudio de las siete novelas escritas por Chandler y todas las traducciones hubiera sido inabarcable (7 textos originales; 33 textos meta), he hecho una selección más reducida de cuatro textos originales, que se justifica más abajo.

METODOLOGÍA

Esta tesis doctoral pertenece a la disciplina de los Estudios de Traducción, y más específicamente a la rama de Estudios Descriptivos de Traducción. Sin embargo, el enfoque disciplinar no se limita únicamente a este área, ya que encuentra apoyo metodológico y analítico en otras disciplinas afines.

Aunque los textos, sean del tipo que sean, son siempre portadores de rasgos lingüísticos y culturales, los textos literarios son especialmente importantes porque, por un lado, desempeñan un papel central en el desarrollo cultural y artístico de una sociedad y, por otro lado, su concretización siempre es a través de la forma lingüística. Por tanto, un texto literario no puede ser significativo sin también ser poseedor de significativos rasgos lingüísticos. Expresado de otro modo, creo que es importante analizar los dos lados de la historia para determinar el significado verdadero de un texto literario.

Esto es especialmente cierto en el caso de los textos literarios en traducción, en los cuales hay más de dos lados de la historia. Estos textos tienen coyunturas culturales/lingüísticas en los puntos en que el lector monolingüe recibe el texto original, también en el punto en que el traductor bilingüe recibe el texto original y produce el texto meta, y finalmente en el punto en que

el lector monolingüe de la lengua extranjera recibe el texto meta. Este esquema simplificado da una idea de los muchos nexos en que los estudios descriptivos de traducción pueden esclarecer datos sobre quien esté haciendo qué tipo de actuaciones que puedan estar influyendo sobre el proceso de traducción, la traducción como producto y la traducción como producto en su contexto cultural.

La presente tesis doctoral dedica una parte significativa a describir y analizar la producción y recepción de los textos originales en los Estados Unidos de América y en el Reino Unido (capítulo 1) y a la producción y recepción del los textos meta en Argentina y España (capítulos 2). Este análisis cultural está complementado por otro más específicamente lingüístico y textual que examina entre cuatro y seis casos seleccionados de cada traducción del corpus (capítulos 3-6).

Los análisis en capítulos 3-6 tratan de emplear las divisiones establecidas por Holmes y la metodología desarrollada dentro de la disciplina de los estudios descriptivos de traducción como guías para los análisis de los textos:

1. Se examinarán las traducciones como procesos: Las traducciones se examinarán en el contexto de los agentes humanos (editores, traductores, censores ...) implicados en el proceso de producción del texto meta;
2. Se examinarán las traducciones como productos finales: Las traducciones se examinarán en el contexto histórico de su edición y publicación;
3. Se examinarán las traducciones como productos finales que funcionan dentro de un contexto literario de llegada concreto: Las traducciones se examinarán en el contexto de su papel interactivo dentro de la cultura literaria de la lengua de llegada, y con los individuos (críticos, autores, lectores ...) que pertenecen a esa cultura. (Holmes, 2000 [1972]: 176-77).

Para describir y analizar las traducciones como procesos, intentaré investigar los datos biográficos acerca de cada traductor que puedan ser pertinentes, e intentaré llevar a cabo entrevistas con los traductores.

Para describir y analizar las traducciones como productos finales seleccionaré casos en los que se evidencian “problemas de traducción” (Nord, 1991: 151). Estos incluyen la traducción del título, el primer párrafo de las novelas, palabras o fragmentos que inducen a error, palabras que puedan ser

políticamente o moralmente sensibles, escenas que los traductores puedan omitir, atenuar o utilizar ambiguamente porque comprometen su sensibilidad, y otras características observadas puntualmente en las traducciones.

Para describir y analizar las traducciones como productos finales que funcionan dentro de un contexto literario de llegada concreto, investigaré sobre los contextos socioculturales argentinos y españoles que puedan haber motivado a los editores en estos países a editar las novelas de Chandler en los momentos específicos cuando vieron la luz. También intentaré averiguar a qué tipo de lectores iban dirigidas las primeras ediciones y qué éxito comercial y crítico tuvieron.

REVISIÓN BIBLIOGRÁFICA

Julio César Santoyo es el único académico que ha mencionado de forma específica la traducción de las novelas de Chandler en un contexto académico. En una ponencia realizada en el I Congreso Ibero-Americano de Tradução e Interpretação (I CIATI) en mayo de 1998 titulada "Traducción, destinatario y expectativas del usuario a propósito (entre otras) de las versiones portuguesa y brasileña de *Il nome della rosa* de Umberto Eco", Santoyo describió su decepción al leer la traducción al español de *The Long Goodbye* que había comprado en España porque era una versión argentina. Su frustración le motivó a recopilar un listado de expresiones incomprensibles para él y a especular sobre los motivos que se escondían detrás de la importación de esa versión Argentina a España (Santoyo, 1998: 55). Aunque los comentarios de Santoyo son bastante breves y no son el objeto principal de su estudio, son útiles, porque: 1. dan una idea del tipo de vocabulario argentino que el lector español no entiende; 2. dan una idea de cómo reacciona un lector español al comprar una versión argentina en España; y 3. demuestran que Santoyo en realidad no era consciente de que la traducción que leía era mucho más siniestra de lo que se imaginaba (se trataba de un plagio). Los comentarios de Julio César Santoyo sobre la traducción al español de *The Long Goodbye* constituyen un buen punto de comienzo para el estudio de toda la novelística de Chandler en traducción.

Aunque no han mencionado de forma específica las novelas de Chandler en traducción española, los componentes del grupo de investigación TRACE

(TRAducciones CEnsuradas), han hecho enormes contribuciones al estudio de traducciones censuradas durante la dictadura de Franco. El proyecto TRACE, una colaboración entre la Universidad de León y la Universidad del País Vasco, ha recopilado una base de datos de las traducciones del inglés al español que pasaron por la censura entre 1939 y 1985 y fomentan el uso de la base de datos para tesis doctorales, proyectos de investigación y publicaciones. Hasta el momento han aparecido dos volúmenes impresos de utilidad para este estudio: *Traducción y censura ingles-español: 1939-1985: Estudio Preliminar* (Rabadán, Ed., 2000) y *Traducción y censura en España (1939). Estudios sobre el corpus TRACE: cine, narrativa, teatro* (Merino, Ed., 2007).

Existen dos artículos que mencionan las obras de Dashiell Hammett en traducción española. Un artículo de Javier Franco Aixelá titulada "Culture-Specific Items in Translation" examina tres versiones de *The Maltese Falcon* publicadas en España en 1933, 1969 y 1992 (1996: 52-78). Su análisis es útil porque tiene en cuenta cómo fueron publicadas y comercializadas estas traducciones. El nexo común con Chandler es la versión publicada en 1992 por Editorial Debate dentro de su Colección Literatura ya que una obra de Chandler, *The High Window*, fue publicada en la misma colección y fue traducida por el mismo traductor, Francisco Páez de la Cadena (Franco Aixelá, 1996: 72). En esta colección Franco Aixelá observa que Hammett y los demás autores reciben un trato canónico.

El otro artículo que menciona traducciones de Dashiell Hammett al español es "La traducción del sociolecto criminal en *Red Harvest* de Dashiell Hammett" de María José Álvarez Maurín and Rosa Rabadán. En el segundo párrafo, comentan sobre el resurgido interés en la novela negra y en la creación de nuevas colecciones dedicadas al género. También comentan que este nuevo interés no ha ido respaldado por una resurgida calidad en el área de la traducción y se atreven a sugerir que las actuales traducciones se parecen tanto a las predecesoras que lo más probable es que sean plagios (Álvarez Maurín & Rabadán, 1991: 209).

Otros dos artículos que han hablado de traducciones de Chandler mencionan las versiones al francés. Son importantísimas ya que dos de las traducciones al español utilizan las traducciones al francés como textos originales; en un caso el traductor trabajó solo parcialmente desde el francés (ver

abajo 4.3.), pero en otro caso el traductor trabajó enteramente desde el texto francés sin recurrir nunca al texto original en inglés (ver abajo 5.3.). El título del primer artículo es “The Normative Model of Twentieth Century *Belles Infidèles*: Detective Novels in French Translation”, de Clem Robyns. El autor estudia las traducciones de la novela negra publicadas por Gallimard (Paris) en la *Série Noire*. Demuestra que por una sistemática política editorial, las novelas de la serie se condensaban aunque las de autores como Chandler y Hammett que aparecían en los años 40 y 50 prácticamente no se abreviaban (1991: 37-8).

El otro artículo que menciona una versión francesa de una novela de Chandler es “American adaptations in the *Série Noire*: the Case of Chandler’s *The Little Sister*” de Stephen Noreiko. Aunque parezca increíble, Noreiko no menciona el artículo de Robyns, sin embargo llega a las mismas conclusiones. Concuere da con Robyns en que los traductores, siguiendo las ordenes estrictas del editor Marcel Duhamel, deliberadamente “cortaban y podaban” (mi traducción) el texto para crear una versión en la que primaba la acción (Noreiko, 1997: 260). Enumera con una exhaustiva exactitud todas las adaptaciones, alteraciones, errores y omisiones que la versión tiene con respeto al texto original. Ya que es el texto francés que emplea Joan Vinyoli como texto original, todo lo que describe Noreiko Vinyoli traslada a su versión española (ver abajo 5.3.)

El número de estudios previos no es muy largo pero da una idea de lo que se ha hecho y lo que se necesita hacer. Por una parte, aún no se ha hecho ningún estudio sistemático de un número significativo de las obras de Chandler en traducción española; por otra parte, pocas personas se han atrevido a explicar por qué las traducciones al español se han tratado de maneras tan sumamente distintas (plagio, traducciones desde el francés, traducciones argentinas vendidas en España, y por supuesto traducciones excelentes). Con el presente estudio, espero contribuir a la bibliografía reciente sobre el estudio de este autor y sobre los estudios de traducción.

DEFINICIÓN DEL CORPUS

Para el presente estudio, he aplicado tres criterios para elegir las cuatro novelas que forman el corpus: *The Big Sleep* (1939), *Farewell, My Lovely* (1940),

The Little Sister (1949) y *The Long Goodbye* (1953). En primer lugar, he elegido los textos generalmente considerados las mejores obras de Chandler —*The Big Sleep* (1939) y *The Long Goodbye* (1953) — y también he querido incluir *Farewell, My Lovely* (1940) porque era la que Chandler mismo decía que era su mejor obra. En un sentido opuesto, quise descartar las que de forma común se consideran sus obras peores; generalmente la crítica ve con peores ojos *The High Window* (1942), *The Lady in the Lake* (1943), y *Playback* (1958).

El segundo criterio que servía para limitar el número total de textos originales era que yo quería elegir los textos que más veces habían sido traducidos al español. Este criterio dio como resultado *The Long Goodbye*, que había sido traducido seis veces, y también *The Big Sleep*, *Farewell, My Lovely*, *The High Window* y *The Little Sister*, que habían sido traducidos cinco veces cada uno. Dos de las novelas definitivamente descartadas en este punto eran *The Lady in the Lake* y *Playback*.

El tercer criterio fue la importancia que tenían las novelas en un momento particular en la carrera literaria del autor. En este sentido, *The Big Sleep* era su primera novela, mientras que *Farewell, My Lovely*, *The High Window* and *The Lady in the Lake* se produjeron en rápida sucesión antes de su periodo improductivo como novelista en Hollywood (aproximadamente entre 1943 y 1948). *The Little Sister* fue su primera novela tras ese descanso que tanto había servido para fortalecer su reputación; era una novela muy ansiada por el público como ninguna de las anteriores lo había sido. Cuatro años más tarde apareció *The Long Goodbye*, una novela que muchos considerarían su obra maestra ya que era mucho más maliciosa que sus novelas anteriores al ser más larga y al explorar el personaje de Philip Marlowe en más profundidad. En este punto decidí incluir definitivamente *The Little Sister* en el corpus por la especial importancia del momento de su publicación en el contexto de la carrera literaria del autor. Creo que la selección del corpus es representativa de la producción de Chandler y considero que esta selección de cuatro novelas está correctamente razonada y equilibrada para otros académicos y estudiosos que quieran adentrarse en el estudio de una parte representativa de la totalidad de la producción novelística de Raymond Chandler.

Evidentemente, debido a la exclusión de las novelas *The High Window* (1942), *The Lady in the Lake* (1943), and *Playback* (1958) del corpus, hay traduc-

ciones importantes que en el presente estudio no se analizarán. Estas son la primera traducción al español titulada *La ventana siniestra*, traducida por Manuel Barberá, para Poseidon (Buenos Aires) en 1944; otra traducción también titulada *La ventana siniestra*, traducida por Eduardo Goligorski, para Jacobo Muchnik (Buenos Aires) en 1957; la única traducción de una novela de Chandler publicada por la serie Séptimo Círculo, iniciada por Jorge Luis Borges y Adolfo Bioy Casares, titulada *La dama en el lago* y traducida por Marcos Antonio Guerra en 1961; y la única traducción de una novela de Chandler encargada por la Serie Negra Policial de Bruguera (Barcelona) titulada *Playback* y traducida por María Teresa Segur en 1978.

A lo largo del texto emplearé una serie de abreviaturas basadas en las establecidas por Widdicombe (2001: xiii). Usaré las mismas que las suyas salvo en el caso de la novella *Playback*, emplearé una abreviatura de tres letras, no de dos.

TBS, *The Big Sleep*, 1939

FML, *Farewell, My Lovely*, 1940

THW, *The High Window*, 1942

TLL, *The Lady in the Lake*, 1943

TLS, *The Little Sister*, 1949

TLG, *The Long Goodbye*, 1954

PBK, *Playback*, 1958

Para abreviar también las referencias a las traducciones en el cuerpo del texto, me referiré a ellas con el apellido del traductor. Por ejemplo, me referiré a la versión en lengua española que Benjamín R. Hopenhaym tradujo en 1947 como “la traducción realizada por Hopenhaym de TBS”. A continuación incluyo un listado de las referencias abreviadas de los traductores, los años en que se realizaron, y los títulos con que se publicaron:

Traducciones de TBS:

Hopenhaym, 1947. *Al borde del abismo*.

De Luaces, [1948?]. *Una mujer en la sombra*.

De Luaces, [1949?]. *Una dama tenebrosa*.

Navarro, 1958. *El sueño eterno*.

Lara, 1972. *El sueño eterno*.

López, 2001. *El sueño eterno*.

Traducciones de FML:

Macho-Quevedo, 1945. *Detective por correspondencia*.

Márquez, 1958. *¡Adiós para siempre, preciosidad!*

Elías, 1972. *Adiós, muñeca*.

Aira, 1988. *Adiós, muñeca*.

López, 2001. *Adiós, muñeca*.

Traducciones de TLS:

Goligorsky, 1956. *Una mosca muerta*.

Escolar, 1958. *La hermanita*

Vinyoli, 1973. *La hermana pequeña*.

Aira, 1989. *La hermana menor*.

Ibeas, 1995, 2001. *La hermana pequeña*.

Traducciones de TLG:

De Setaro, 1956, 1962. *El largo adiós*.

Márquez, 1958. *El largo adiós*.

Lara, 1972. *El largo adiós*.

Zadunaisky, 1988. *El largo adiós*.

Vasco, 2002. *El largo adiós*.

López, 2002. *El largo adiós*.

CONTENIDOS

El texto de la tesis se divide en seis capítulos, el primero de los cuales versa sobre la recepción cultural de las novelas originales en los Estados Unidos de América y en el Reino Unido y el segundo versa sobre la recepción cultural de los textos en lengua española en Argentina y España. El capítulo 1 incluye una breve historia del nacimiento de la novela negra, una breve historia de la vida del autor, una discusión sobre cómo convirtió la novela negra en un verdadero género de expresión literaria, pequeñas secciones que resumen su estilo, su personaje detectivesco, su plasmación de la ciudad de Los Ángeles y su aportación a la literatura norteamericana. El capítulo 2 contiene una breve revisión bibliográfica del área de los estudios de traducción, una discusión extensa de la metodología empleada, un repaso de la recepción de las obras de Chandler en Argentina y en España, y secciones que contienen datos adicionales sobre las editoriales en Argentina y España, la censura en Argentina y España y la diferencias entre el español de Argentina y el de España.

Los capítulos 3-6, cada uno de los cuales está dedicado a una de las novelas del corpus y a todas las traducciones al español de esas novelas, contienen los análisis de elementos culturales, lingüísticos y textuales de entre cuatro y seis casos procedentes de cada traducción.

Se aporta una bibliografía, dividida en fuentes primarias (1) y secundarias (2). Las fuentes primarias se encuentran divididas en cuatro apartados: uno para los textos originales en inglés (1.1.), otro para los textos de las siete novelas de Chandler traducidos al español (1.2.), un tercer apartado para los textos de las cuatro novelas del corpus traducidas al francés (1.3), y un cuarto apartado para los textos de las traducciones al italiano realizadas por Ida Omboni publicadas por Mondadori (1.4). En la parte de la bibliografía donde se recogen las fuentes secundarias, se citan todos los libros y artículos de crítica y estudio sobre las obras de Chandler, la traducción, etc. Esta parte se encuentra dividida en dos apartados, uno que corresponde a las obras que se citan en el cuerpo del texto de la tesis y otro apartado que corresponde a fuentes consultadas pero no necesariamente citadas específicamente en la tesis.

Se aportan tres apéndices. El primero contiene una bibliografía descriptiva de todas las ediciones en las que aparecieron las primeras traducciones de

las novelas del corpus; en este primer apéndice, que se titula Bibliografía Descriptiva de los Textos Traducidos, se incluyen datos exhaustivos acerca de las ediciones y se incluyen imágenes de todas las portadas. El segundo apéndice, Las Traducciones de las Novelas de Chandler al Español, por Años, contiene un listado de todas las ediciones de las novelas del corpus por orden del año en el que fueron publicadas. Se emplea la negrita para resaltar las apariciones de nuevas traducciones y de esta manera resalta en qué años hubo más interés en sacar nuevas ediciones. El tercer apéndice, Las Traducciones de las Novelas de Chandler al Español, por Editoriales, contiene un listado similar en el que se desglosan todas las ediciones por editoriales. Al igual que con el segundo apéndice, se emplea la negrita para resaltar las apariciones de nuevas traducciones y de esta manera resalta qué años hicieron mayores esfuerzos en sacar nuevas ediciones.

CAPÍTULO 1. EL SIGNIFICADO DE LAS OBRAS DE RAYMOND CHANDLER EN LA LITERATURA NORTEAMERICANA

Este capítulo pretende aportar un contexto contra el que mejor entender el material estudiado en los capítulos 3-6, con lo cual no pretende hacer aportaciones nuevas al estudio de las novelas de Raymond Chandler. La mayoría de los datos citados en el apartado biográfico, por ejemplo, se pueden encontrar fácilmente en las biografías sobre el autor o en una variedad de fuentes sobre la literatura norteamericana. Aunque no he pretendido aportar nuevas dimensiones al estudio de la obra de Chandler en sus versiones originales en inglés, sí he querido hacer hincapié en algunas ideas que son de actualidad y que sí deben ser o bien más difundidas o más debatidas. Intento enfatizar el papel que pudo desempeñar el editor de *Black Mask* Philip Cody, anterior al famoso Joseph Shaw, y su papel en la creación de la historia detectivesca que luego dio lugar a la novela negra. La conexión de los espacios físicos losangelinos mediante el Sunset Strip en la novela de Chandler es una idea no demasiado estudiada que merece ser objeto de mayor interés intelectual. Finalmente, la idea de describir el atractivo literario de Chandler como “middlebrow”, o sea una literatura que a la vez pueda gustar a un público “low-brow” (popular) y también a un público “highbrow” (intelectual) necesita ser

teorizada e investigada más a fondo. A continuación se enumeran los apartados en los que se divide este capítulo:

- 1.1. La Escuela de escritores que publicaban en la revista *Black Mask* y la novela negra
- 1.2. La recepción de la obra de Raymond Chandler por parte de la crítica y su aportación a la literatura en lengua inglesa
- 1.3. Cómo Raymond Chandler convirtió la novela negra en un género de expresión literaria
- 1.4. El estilo coloquial que empleaba Raymond Chandler, denominado por él "American Vernacular Style"
- 1.5. Philip Marlowe: el personaje literario que Raymond Chandler creó
- 1.6. El retrato que Raymond Chandler hacía en sus novelas de la ciudad de Los Ángeles y su sociedad.

CAPÍTULO 2: LA RECEPCIÓN DE LOS TEXTOS EN LA CULTURA META: ARGENTINA Y ESPAÑA

En este capítulo haré una breve reseña bibliográfica del área de los Estudios Descriptivos de la Traducción, el área amplia en el que se sitúa esta investigación. A esta pequeña sección le sigue otra que versa sobre metodología, dentro de la cual aportaré algunas definiciones de conceptos que emplearé en los capítulos 3-6. Las restantes partes de este capítulo aportan datos adicionales acerca de cómo se involucraba Chandler en las traducciones de sus obras a otros idiomas, sobre la recepción cultural de las traducciones al español en Argentina y en España, sobre la censura en Argentina y España y sobre algunas diferencias entre el español de Argentina y el de España.

2.1. REVISIÓN BIBLIOGRÁFICA

Partiendo del esquema de Holmes, se revisan las teorías de Itamar Even-Zohar sobre los polisistemas literarios. Este teórico fue uno de los primeros académicos que comenzó a analizar las traducciones de textos literarios en los contextos sociales, culturales, lingüísticos e históricos en los que los textos

meta se encontraban inmersos y cómo interrelacionaban con los textos escritos en la lengua de llegada.

La Escuela de la Manipulación, que publicó el famosísimo volumen *The Manipulation of Literature: Studies in Literary Translation* en 1985, tuvo una marcada influencia en el estudio de la traducción literaria y en el desarrollo concreto de los Estudios Descriptivos de Traducción. Gideon Toury, uno de los académicos que publicó en el volumen de 1985, desarrolló los fundamentos de la disciplina en dos libros: *In Search of a Theory of Translation*, publicado en 1980, y en *Descriptive Translation Studies and Beyond*, publicado en 1995. A Toury se debe la creación de una serie de conceptos como el de “texto adecuado” para referirse a un texto que se adhiere a unas normas más bien del texto original y “texto aceptable” para referirse a un texto que se adhiere a unas normas más bien propias de la lengua de llegada.

Durante los años 80 y 90, se crearon las muy reconocidas publicaciones académicas *Target: International Journal of Translation Studies* y *The Translator: Studies in Intercultural Communication* y los Estudios Descriptivos de Traducción son muy influyentes dentro de los Estudios de Traducción, ya que ofrecen un sólido método de trabajo que consiste en lo siguiente:

1. observar y describir cómo se configuran los textos meta en función de los receptores y de los sistemas literarios de llegada;
2. observar y describir qué lugar ocupan los textos meta dentro de los polisistemas literarios de las culturas y lenguas de llegada; y
3. llegar a conclusiones sobre las normas subyacentes que afectan a obras, géneros, autores, y periodos similares.

2.2. DEFINICIONES

En los capítulos 3-6, se van a usar una serie de términos desarrollados dentro de la disciplina de los estudios de traducción que a continuación voy a exponer. Se trata de la *retraducción*, la *retrotraducción*, la *traducción oblicua* y la *compensación*.

Mientras que la primera traducción de una obra literaria es una que se ha producido de un texto original a una lengua meta cuando anteriormente no existía ninguna traducción en esa combinación. En consonancia con el signi-

ficado principal del prefijo latino, o sea “nuevamente”, se puede definir una *retraducción* como una segunda traducción o sucesiva traducción de un mismo texto original que se produce en una misma lengua de llegada. Este concepto es importante porque se ve que en español hay muchas retraducciones cuando, por ejemplo en francés o italiano hay muy pocas.

La *retrotraducción* es una versión que se produce partiendo de un texto traducido como si fuera el texto original; se intenta con ello recrear la versión original, o ilustrar ciertas características lingüísticas, o errores (Baker, 1992: 8, 9). Este tipo de traducciones no intentan alcanzar ninguna meta de calidad ni pretenden ser ejemplos de lengua naturales sino que intentan ser didácticas. En el contexto de esta tesis se utilizan para demostrar el efecto de algún procedimiento de traducción, o de algún error.

La *traducción oblicua*, también denominada traducción no literal, describe instancias en las que los traductores son incapaces de traducir un texto literalmente y emplean uno o más de los siguientes procedimientos: transposición, modulación o adaptación. Definidos por primera vez por Vinay y Darbelnet en 1958, estos métodos se usan cuando una expresión literal da un sentido no deseable, no tiene sentido en la lengua de llegada, es estructuralmente imposible en la lengua de llegada, no tiene una expresión lingüística correspondiente en la lengua de llegada o tiene una expresión correspondiente pero pertenece a un registro inapropiado (1995: 34-5)

La *compensación* es una técnica de traducción que consiste en recuperar algo especialmente significativo que se ha perdido en una parte del texto mediante el uso de algún recurso en otra parte del texto. Aunque existen distintas definiciones y existen distintos tipos de compensación que varía según los distintos estudiosos.

2.3. METODOLOGÍA

Se ha descrito ya en la introducción que la metodología de la tesis seguía las divisiones propuestas por Holmes (se examinarán como: 1. traducciones como procesos; 2. traducciones como productos finales; y 3. traducciones como productos finales que funcionan dentro de un contexto literario de llegada concreto). En este apartado, se explica con más detenimiento la metodología a seguir.

A pesar de intentar entrevistar a todos los traductores vivos de las novelas, solo pude entrevistar a dos, Luis Escolar (en su casa de Madrid el 18 de enero de 1999) y Eduardo Goligorsky (por teléfono el 1 de julio de 2000); pude entrevista a traductores de otras obras de Chandler, Mónica Rubio Fernández (en un centro comercial de Madrid el 13 de febrero de 1999) y Horacio Vázquez Rial (en el Café Gijón de Madrid el 27 de febrero de 1999).

Describiré las traducciones siguiendo un esquema muy concreto, lo cual facilitará la comparación entre las distintas traducciones:

1. Se describe cómo se ha traducido el título y cómo se ha traducido el segmento en el que aparece el título en la obra,
2. Se describe si la traducción se ha basado un una versión previa o si es autónoma;
3. Se describe si contiene supresiones o si es abreviada;
4. Se describe si contiene censura; y
5. Se describe si tiene alguna alteración obvia con respeto al texto original, incluido errores.

Buscaré las motivaciones que explicarán por qué las editoriales en Argentina y en España quisieron publicar las obras de Chandler en el momento concreto en que lo hicieron. La motivación obvia era su publicación en inglés, pero las primeras traducciones tardaron bastantes años en ver la luz. En Argentina, parece ser que el cine puede ser un factor que motivaba la publicación de traducciones más que en España, donde el cine estaba más censurado. Se investigará este punto así como el tipo de lector al que iba destinado cada edición en la que aparecían las nuevas traducciones. También se investigará qué éxito comercial y crítico tuvieron todas las traducciones.

2.4. LA IMPLICACIÓN DE RAYMOND CHANDLER EN EL PROCESO DE TRADUCCIÓN DE SUS OBRAS

Aunque Raymond Chandler se interesaba en el uso subsidiario que se hacía de sus obras, en el caso de las traducciones se limitaba a alabarlas o criticarlas una vez publicadas, realizar tareas administrativas relacionadas con los derechos, renviar correspondencia acerca de la adquisición de los derechos de traducción a su agente o editor y guardar copias de las traducciones

en su biblioteca. Alababa la calidad de las traducciones francesas y criticó severamente la calidad de la traducción italiana de *The Little Sister*. Sin embargo, su opinión acerca de las traducciones españolas no ha trascendido.

2.5. LA RECEPCIÓN DE LAS OBRAS DE CHANDLER EN ARGENTINA Y ESPAÑA

Los primeros lectores en conocer la obra de Chandler fueron los argentinos. En 1944, pudieron conocer una traducción de THW, aunque al año siguiente los españoles produjeron una traducción de FML. Sin embargo, hasta el año 1958, cuando en España se publica *Novelas escogidas*, Argentina es donde se producen más y mejores traducciones en lengua española de las obras de Chandler.

En 1947, Los argentinos pudieron conocer TBS y TLL en traducciones que se publicaron a la vez que se estrenaron las películas del mismo nombre. Generalmente, en Argentina las películas que se estrenaron a finales de los años 40 en los Estados Unidos llegaban con muy poco retraso, pero en España llegaban con un retraso de años y a veces décadas.

En España también aparecen estas dos obras, totalmente autónomas, en 1948 y 1949, pero la traducción de TBS apenas circuló. En el capítulo 3 de la tesis se explican posibles motivos acerca de por qué.

En 1956, en Argentina, aparecen traducciones de THW (es la segunda), TLS, TLG. Los lectores argentinos disponen de versiones de todas las novelas que hasta la fecha Chandler escribió, aunque éstas son versiones ligeramente abreviadas.

En 1958, Aguilar publica su monumental antología titulada *Novelas Escogidas*, que contienen cinco nuevas traducciones de TBS, FML, THW, TLS y TLG. Los lectores españoles, que anteriormente habían tenido menos acceso a las novelas de Chandler ahora pueden leer todas sus obras, aunque algunas están ligeramente censuradas.

En 1972 y 1973, aparecen las cuatro nuevas versiones de Barral Editores, que se comercializan conjuntamente en Argentina a través de Editorial Corregidor. Aunque son versiones fraudulentas (plagios y traducciones desde el francés), marcan el comienzo de una tendencia a editar las novelas de Chandler sistemáticamente en series de novela negra o de autor.

Tras la muerte de Franco y el establecimiento de la dictadura militar en Argentina, comienza un periodo de explosión de interés por la novela negra en España y de masiva comercialización a través de la Editorial Bruguera (Barcelona). Esta editorial inaugura su Serie Negra, que durante finales de los años setenta y comienzos de los años ochenta inunda el mercado con las reediciones de Barral Editores. Estas traducciones se convierten en los “clásicos” y borran de la mente de los lectores todas las ediciones anteriores. Bruguera continúa la tendencia que comenzó con Barral Editores, pero la define más aún: edita las novelas de Chandler sistemáticamente dentro de una serie de novela negra o de autor en la que publica unas nuevas traducciones y también unas antiguas.

En 1988 y 1989, la editorial argentina Emecé crea la serie Grandes Maestros del Suspense y encarga nuevas versiones, muy argentinas, de FML, TLS y TLG. También re-edita la traducción que Lara hizo de TBS y la que Guerra hizo de TLL en la misma colección. Esta es la última vez que se encarga hasta hoy una nueva traducción en Argentina.

Entre 1991 y 1995, la Editorial Debate crea la Biblioteca Raymond Chandler y encargan nuevas traducciones de THW (1991), TLL (1991), PBK (1992), y TLS (1995); publican antiguas traducciones de TBS (Lara), FML (Elías) y TLG (Lara).

Entre 2001 y 2002, Alianza Editorial crea la Biblioteca Chandler y saca a la luz cinco traducciones nuevas—las de José Luis López Muñoz de TBS, FML y TLG (2002), la de Juan Manuel Ibeas Delgado de THW (2002) y la de Gabriela Bustelo de PBK (2002); publican antiguas traducciones de TLL (Carmen Criado) y de TLS (Ibeas).

2.6. LAS EDITORIALES EN ARGENTINA Y ESPAÑA

En esta corta sección repasa la historia reciente de la edición de libros en Argentina y España. Durante el periodo de la posguerra española y hasta el final de la segunda guerra mundial, la industria editorial en España esta en una situación ruinoso. No solamente había sido asolada físicamente por la guerra civil, sino que en la posguerra se vio asolada por una acoso intelectual y por escaseces que la guerra en el resto de Europa la imponía. La industria editorial en Argentina, sin embargo, gozó durante esos años de gran auge.

Hasta prácticamente la llegada de la dictadura militar en 1976, la industria del libro gozó de buena salud y compañías como Jacobo Muchnik, Fabril Editora, Emecé y Tiempo Contemporáneo se encargaban de difundir la obra de Chandler.

En España, el esfuerzo editorial hasta los primeros años setenta era más bien esporádico, con notables excepciones como el de Aguilar en 1958. Sin embargo, con la mejora de las condiciones económicas e intelectuales en el franquismo tardío, en España se comenzó a editar a Chandler de una forma sistemática. La primera editorial que se dedicó a sistematizar la edición de sus obras fue Barral Editores, pero fue Bruguera quien realmente forjó el modelo a seguir. En los años noventa Editorial Debate empleó la misma estrategia y más tarde, en 2001 y 2002 fue Alianza Editorial.

En Buenos Aires en 1988 y 1989, tras el restablecimiento de la democracia, Emecé volvió a editar a Chandler, empleando el modelo de Bruguera de editar en una colección traducciones nuevas y simultanearlas con antiguas. Sin embargo, en aquel momento no tuvo gran éxito y no se han vuelto a encargar nuevas traducciones en Argentina desde entonces.

2.7. LA CENSURA EN ARGENTINA Y ESPAÑA

Durante el periodo en el que se publicaron las novelas de Raymond Chandler en Argentina y en España, en Argentina y en España se practicaba la censura. Aunque sus novelas ofrecían poco censurable en términos de lenguaje (algunas contienen palabras soeces no muy fuertes como *“ass”*, *“bitch”* y *“crap”*), sí tienen lenguaje profano y ofensivo por motivos religiosos que en algunas traducciones fueron censuradas.

En el terreno de la moralidad sexual, la obra de Chandler ofrece muchos más motivos de censura ya que sus novelas contienen referencias a personajes homosexuales (TBS), la pornografía (TBS), la desnudez femenina (TBS, TLS, TLG), la prostitución (TLS), el adulterio (FML), y al acto sexual (TLS). Todas estas instancias impulsarán a los censores gubernamentales en España a actuar, y también impulsarán a los traductores, tanto en España como en Argentina, a autocensurarse y a los editores a censurar a los traductores.

En España, La Ley de Prensa de 1938 obligó a pasar por la censura previa a todos los libros publicados en el país. Esta censura muy a menudo exigía cambios, tachaba pequeños segmentos y denegaba autorizaciones. Algunos de los libros de Chandler fueron muy censurados antes de ser presentados a la censura (ver abajo 5.1.); otros fueron censurados por los censores (ver abajo 4.3.); otros fueron denegados (ver 4.2.).

En 1966, se introdujo una nueva Ley de Prensa e Imprenta que sólo recomendaba la consulta previa. Los libros presentados voluntariamente sufrían el mismo proceso que en la época anterior y hubo algún libro de Chandler que sufrió tachaduras en esta época (ver abajo 6.3.), aunque no se desautorizó ninguno.

Con la ratificación de la constitución de 1978, se garantizó la libertad de expresión en España y la censura desapareció. Hoy en día los expedientes de la censura se pueden consultar en el Archivo General de la Administración (AGA) en Alcalá de Henares.

En Argentina, nunca hubo un sistema de censura previa, sino que se hacía la censura de libros a posteriori mediante secuestros de libros y denuncias de traductores y editores. Aunque ninguna de las traducciones de Chandler fue objeto de secuestro ni de denuncia, el traductor Eduardo Goligorsky sí lo fue por un libro de James Hadley Chase. Sin embargo, en Argentina una tendencia a que los únicos fragmentos suprimidos sean por motivos de condensación y por autocensura de pequeñísimos fragmentos (ver abajo 6.1.).

2.8. DIFFERENCES BETWEEN CASTILLIAN SPANISH AND ARGENTINIAN SPANISH

Se examinan algunas diferencias entre el vocabulario empleado en las traducciones argentinas y las españolas. Las palabras que aparecen en el listado a continuación son las que comentó Santoyo (1998: 55):

ARGENTINA	INGLÉS	ESPAÑA
<i>frazada</i>	blanket	<i>manta</i>
<i>mucama</i>	maid	<i>criada</i>
<i>pileta de natación</i>	swimming pool	<i>piscina</i>

<i>playa de estacionamiento</i>	parking lot	<i>aparcamiento</i>
<i>plomero</i>	plumber	<i>fontanero</i>
<i>saco</i>	overcoat	<i>chaqueta</i>

CAPÍTULO 3: TRADUCCIONES DE *THE BIG SLEEP*

Uno de los temas principales de *The Big Sleep* es el hecho de que un hombre, a pesar de estar cerca de la muerte, aún esta mantener su orgullo (General Sternwood). El título del libro, una referencia a la muerte que emplea una expresión argot, es en realidad una versión más corta de la expresión “dormir el sueño eterno”, que aparece en el texto tres veces. Aunque el general mismo asume sus propios fallos morales y los de sus hijas también, no reconoce hasta qué punto tan profundo el sentido de la moralidad de sus dos hijas está dañado. Ni su hija Vivian ni Philip Marlowe querían revelarle hasta qué punto llegaba la “vileza” de su hija Carmen, porque causaría la muerte inmediata del General. Así que al final, Marlowe se convirtió en “parte de esa vileza” (mi traducción) porque colaboró con Vivian en mantener el secreto. Para su primera novela, *TBS*, Raymond Chandler hizo uso de su experiencia en la industria petrolífera, e hizo del General Guy Sternwood, de su residencia en West Hollywood y de los yacimientos del que era propietario una imagen compuesta de una industria que conocía bien.

Se examinan cuatro casos del texto para ser estudiados con más detenimiento. El caso uno contiene el título; en este segmento, correspondiente al último párrafo del libro, las palabras que componen el título aparecen tres veces. El caso 2 contiene una breve descripción del cuerpo desnudo de Carmen Sternwood y el caso 3 contiene el diálogo sexualmente sugestivo entre Philip Marlowe y Vivian Sternwood en el que el detective besa a la hija de su cliente pero se niega a acostarse con ella; estos dos casos son objetos de censura en algunas traducciones. Los casos 4, 5 y 6 contienen vocabulario específico referido a homosexuales, que en algunas traducciones es objeto de manipulación. En el caso 4, aparece la palabra “queen”; en el caso 5, se trata de la palabra “fag”; y en el caso 6, es la palabra “pansy” aparece. Además de estos seis casos, se analizarán dos (casos 7 y 8) más en relación con la traducción de Lara y otros dos (9 y 10) en relación con la traducción de López.

3.1. LA TRADUCCIÓN REALIZADA POR HOPENHAYM TRANSLATION DE TBS (1947)

La primera traducción de TBS, obra del traductor argentino Benjamín R. Hopenhaym, apareció en Buenos Aires en 1947. La obra, cuyo título era *Al borde del abismo*, fue publicada por Direzan Editores dentro de su colección Filmeco. La traducción es completa, sin supresiones en ninguno de los casos sensibles, y muy argentina. Aunque no tiene supresiones, en los casos del vocabulario específico referido a homosexuales, las palabras empleadas en español (*tu reina, el patrón, un pimpollo*) no son las adecuadas, sin embargo, para entender exactamente la relación entre los personajes.

3.2. LA TRADUCCIÓN REALIZADA POR DE LUACES DE TBS (1948, 1949)

La segunda traducción de TBS, obra de Juan G. de Luaces, apareció en Barcelona en 1948. La obra, cuyo título era *Una mujer en la sombra*, fue publicado por Mateu Editor dentro de su colección Paladios: Los Grandes Narradores de Nuestro Tiempo. Esta traducción es autónoma con respecto a la de Hopenhaym, completa y sin censura alguna, como da muestra el análisis de los seis casos. En los casos del vocabulario específico referido a homosexuales, las palabras empleadas en español (*tu amor, el tipo, los degenerados*) no son las adecuadas, sin embargo, para entender exactamente la relación entre los personajes. En los expedientes de la censura en el Archivo General de la Administración (AGA), no consta ningún expediente por el que se autorice este libro.

En 1949, apareció una versión de la misma traducción con otro título, *Una dama tenebrosa*, también publicada por Mateu. Esta es una versión muy censurada de la anterior, aunque la fuente de la censura no es la censura oficial del gobierno de Franco. Setenta y cuatro líneas faltan del capítulo 23 en el que aparecen el caso 3; el capítulo 24 falta por completo. Las palabras referidas a los homosexuales están aún más manipuladas, si cabe, ya que “tu amor” se convierte en “tu amo”. En los expedientes de la censura en el Archivo General de la Administración, consta que este libro fue rechazado oficialmente.

El motivo por qué ninguno de estos libros fue aprobado por la censura pero sin embargo sí se publicaron merece más investigación.

3.3. LA TRADUCCIÓN REALIZADA POR NAVARRO DE TBS (1958)

La segunda traducción de TBS, obra de los traductores españoles Inés Navarro y Antonio Gómez, apareció entre las páginas 15-257 del volumen antológico *Novelas Escogidas*. Publicada por Editorial Aguilar en Madrid en 1958 dentro de su colección Lince Astuto, esta traducción es completamente autónoma con respecto a la anterior. Titulada *El sueño eterno*, es la primera traducción que oficialmente autorizan los censores españoles. Para ellos, el caso 2 no supone problemas, pero el caso 3 exige tachaduras; el beso y la negativa de Marlowe a acostarse con Vivian tienen que ser suprimidos. Los casos 4, 5 y 6, sin embargo fueron manipulados por los traductores antes de presentar la traducción a la censura y la relación entre los hombres homosexuales sigue sin explicitarse del todo (*tu amigo, Geiger, afeminado*).

3.4. LA TRADUCCIÓN REALIZADA POR LARA DE TBS, 1972

La tercera traducción de TBS, obra del traductor José Antonio Lara, apareció en Barcelona en 1972. La obra, cuyo título era *El sueño eterno*, fue publicada por Barral Editores dentro de su colección Ediciones de Bolsillo (Nº. 56), Serie Negra Policial (Nº. 9). Barral Editores también publicó dentro su colección Serie Negra Policial una traducción nueva de FML (ver abajo 4. 3.), otra de TLS (ver abajo 5.3.) y otra de TLG (ver abajo 6.3.). Un minucioso examen de todos los casos revela que Lara simplemente copió el texto producido por Navarro, cambiando algunas palabras por sinónimos y cambiando la sintaxis de algunas frases. Los cambios mínimos que introdujo no justifican atribuir una nueva autoría a José Antonio Lara ya que probablemente no trabajó desde el texto original en inglés. De hecho, hay motivos para dudar de que José Antonio Lara fuera una persona de carne y hueso; es más probable que fuera un nombre inventado que servía para cometer un plagio. El caso 7 es muy revelador ya que en el texto original aparece la palabra "brown" siete veces en relación con el señor Canino, un guardaespaldas/matón muy peligroso. Lara copia el texto de Navarro pero sustituye "marrón" por "castaño" en casi todos los casos. El caso 8 también es interesante porque indica hasta qué punto Lara copia a Navarro. Se trata de un caso en el que Navarro compensa (emplea una palabra de argot donde en el original no hay en compensación por una pérdida en otro lugar cercano) y Lara utiliza un sinónimo de

la palabra que Navarro empleó en ese mismo lugar (Chandler: *he*; Navarro: *pollo*; Lara: *gallo*).

3.5. LA TRADUCCIÓN REALIZADA POR LÓPEZ DE TBS (2001)

La quinta traducción de TBS, obra del traductor español José Luis López Muñoz, apareció en Madrid en 2001. La obra, cuyo título era *El sueño eterno*, fue publicado por Alianza Editorial dentro de su Biblioteca Chandler, una colección en la que también apareció una traducción nueva de FML (ver abajo 2.5.), otra nueva de TLS (ver arriba 5.5.) y otra nueva de TLG (ver abajo 6.6.); las traducciones nuevas de FML y TLG también son de López Muñoz.

Las traducciones de López Muñoz son excelentes porque emplea un vocabulario español que concuerda con el del momento de composición de las novelas originales en inglés; para el hablante nativo de español, muchas las palabras que emplea recuerdan a la primera mitad de siglo veinte. En el caso del vocabulario específico referido a los homosexuales, las palabras que emplea —*loca* (caso 4), *mariquita* (caso 5), and *invertido* (caso 6) — suenan a la época en la que Chandler escribía sus novelas. López Muñoz emplea la traducción oblicua, sobre todo cambios en el orden de palabras, con gran soltura. En el caso 9, López Muñoz combina tres frases sueltas en una sola, creando una frase mucho más coherentemente española pero sin traicionar la intención de Chandler en ningún momento. Otra técnica que emplea este traductor experimentado es que añade pequeños segmentos de texto, como procedimiento de traducción oblicua, pero también como método que da un tono más literario al texto; también el caso 10 ofrece ejemplos de ello. López Muñoz añade palabras que en las de Chandler están implícitas; “quickly faint” se convierte en “muy pronto casi remoto”. La última tendencia que López Muñoz emplea es la de introducir palabras o frases en el medio de las oraciones, alterando así el orden acostumbrado. Un buen ejemplo de esta habilidad es el caso 10, que intercala la palabra “curiosamente” en la mitad de la frase.

CAPÍTULO 4. TRADUCCIONES DE *FAREWELL, MY LOVELY*

El tema central del segundo libro de Raymond Chandler es la capacidad de algunos hombres de amar a las mujeres incondicionalmente a pesar del dolor que esta relación les cause (Moose Malloy y Mr. Lewin Lockridge

Grayle) y la habilidad de ciertas mujeres (Velma Valento/Helen Grayle) de utilizar ese amor incondicional y el dolor que causa para dominar a los hombres que les quieren. Se aporta un resumen del argumento de la novela.

Se examinan cuatro casos del texto para ser estudiados con más detenimiento. El primer caso es una escena en la que se retrata un contacto adúltero entre el detective Philip Marlowe y la señora Helen Grayle en la mansión de esta última y su marido. En el capítulo 18 del libro, la señora Grayle le invita a Marlowe a sentarse al lado de ella en un sofá, se dan la mano, y se besan. En ese preciso momento, el señor Grayle, un hombre mayor que por lo visto acepta este tipo de comportamiento en su joven mujer, irrumpe en la habitación para inmediatamente disculparse y marchar. Empleando un espejo de mano, la señora Grayle se arregla la pintura de los labios y Marlowe se limpia la cara de los restos de pintalabios. Quedan para verse más tarde en el Club Belvedere. Debido a que este encuentro se consideró inmoral, queda censurada en las dos primeras traducciones.

El segundo caso contiene una palabra onomatopéyica, “pop”, que supone un problema de traducción imposible de resolver para casi todos los traductores a pesar la clara interpretación que debían de haber hecho de esta palabra como sonido de un arma de fuego. Esta misma palabra se repite en el caso 3, con lo cual adquiere cierta importancia. Se ofrece una explicación del significado de esta palabra y de su importancia en el texto en las dos ocasiones en las que aparece.

Debido a que el fragmento con las palabras exactas del título no aparecen en el texto, se examinan los casos tres y cuatro en donde se hacen referencias a escuelas de formación por correspondencia. La primera traducción al español se tituló *Detective por correspondencia*, haciendo una alusión irónica a las tremendas dificultades de la profesión y a la imposibilidad de recibir una formación adecuada por correo. Se examinarán otros seis casos puntuales que servirán para demostrar características individuales de algunas de las cinco traducciones, cuatro de los cuales servirán para analizar la forma exacta que empleó el traductor Josep Elías a la hora de producir su versión de FML en español ya que trabajó parcialmente desde la versión francesa pero mayoritariamente desde la versión inglesa.

4.1. LA TRADUCCIÓN REALIZADA POR MACHO-QUEVEDO DE FML (1945)

La primera traducción de FML, obra del traductor español Eduardo Macho-Quevedo, apareció en Barcelona en 1945. La obra cuyo título era *Detective por correspondencia* la publicó Editorial Molino dentro de su colección Selecciones de Biblioteca Oro. Se trata de una edición que tiene ilustraciones en las páginas interiores muy en sintonía con la novela popular de la época. La traducción tiene numerosísimos cortes, algunos de ellos tan importantes como el último capítulo que o bien los editores o bien el traductor han creído que no hacía falta. En el capítulo 18, el caso 1 se reduce de unas 60 líneas a unas diez; en él, todo atisbo de contacto adúltero entre Marlowe y la señora Grayle ha sido extirpado. Todos estos cortes se hicieron antes de presentar la traducción a la censura ya que fue aprobada sin ningún contratiempo.

En el caso 2, Macho-Quevedo omite “pop” y sustituye el nombre de Hemingway por el de “Mastodonte”, supuestamente porque Ernest Hemingway era *persona non grata* para el régimen de Franco en ese momento. Durante el resto del texto cada vez que aparece una referencia a Hemingway, es sustituida por la palabra “Mastodonte”. Otra manipulación curiosa ocurre en el caso 5, cuando el detective le dice a un policía “You’re not God. You’re not even Jesus Christ”. Macho-Quevedo traduce este segmento así: “Usted no es Alá. Ni siquiera Mahoma”.

4.2. LA TRADUCCIÓN REALIZADA POR MÁRQUEZ DE FML (1958)

La segunda traducción de FML, obra de la traductora española María del Carmen Márquez Odriozola, apareció entre las páginas 259-550 del volumen antológico *Novelas Escogidas*. Publicada por Editorial Aguilar en Madrid en 1958 dentro de su colección Lince Astuto, esta traducción es completamente autónoma con respecto a la anterior. Titulada *¡Adiós para siempre, preciosidad!*, la traducción es fiel, bastante literal pero sufrió la pérdida de algunos segmentos a su paso por la censura. En el caso 2, cuando entra el señor Grayle el la sala, Marlowe y la señora Grayle están sentados el unos al lado del otro y se están tocando las manos únicamente. En el caso 2, Márquez traduce la palabra “pop” por “papi”; se confunde de significado creyendo que se trata de una palabra de argot, cuando es una palabra onomatopéyica. En esta traducción el nombre de Hemingway ya aparece con total normalidad.

4.3. LA TRADUCCIÓN REALIZADA POR ELÍAS DE FML (1972)

La tercera traducción de FML, obra del traductor catalán Josep Elías, apareció en Barcelona en 1973. La obra, cuyo título era *Adiós, muñeca*, fue publicada por Barral Editores dentro de su colección Ediciones de Bolsillo (Nº. 283), Serie Negra Policial (Nº. 32), que también publicó una traducción nueva de TBS (ver arriba 3. 4.), otra de TLS (ver abajo 5.3.) y otra de TLG (ver abajo 6.3.).

La traducción de Elías fue realizada empleando en parte como texto fuente la versión francesa producida por Geneviève Genevraye y revisada por Marcel Duhamel y Renée Vavasseur y publicada en 1948 por Gallimard (Paris) dentro de su colección Série Noire, aunque la mayoría del texto fue traducido directamente del texto inglés escrito por Raymond Chandler. El estudio pormenorizado de los casos 6, 7, 8, y 9 sirven para sustentar estas alegaciones. En estos casos, se ve como Elías puede haber llegado a trabajar con el texto inglés y el texto francés simultáneamente como fuentes originales.

Elías también añade a su versión final su propio toque individual coloquial que muy a menudo no se ajusta al texto original ni inglés ni francés; en estos casos, se podría hablar de que Elías no traduce sino que adapta el texto. En muchos casos, lo que añade o adapta es un excesivo coloquialismo al texto no presente en el original.

Un análisis del caso 1 desvela que la traducción Elías es la primera sin censuras, aunque en el momento de publicarse el texto sí se presentó al proceso de consulta voluntaria y fue aprobada.

4.4. LA TRADUCCIÓN REALIZADA POR AIRA TRANSLATION DE FML (1988)

La cuarta traducción de FML, obra del traductor argentino César Aira, apareció en Buenos Aires en 1988. La obra, cuyo título era *Adiós, muñeca*, fue publicada por Emecé Editores dentro su colección Grandes Maestros del Suspense, una colección en la que también apareció una traducción nueva de TLS (ver abajo 5.4.) y otra de TLG (ver abajo 6.4.).

Debido tal vez al exceso de trabajo y a su concepto de la traducción como mero *modus vivendi*, sus obras como traductor a menudo resultan poco llamativas, porque tienden a ser muy literales y poco imaginativas. El análisis

de los casos específicos revela que: A. simplifica el lenguaje que emplea, a menudo suprimiendo segmentos de texto; B. traduce muy literalmente, en ocasiones a un español poco idiomático; C. comete errores; y D. ofrece algunos pasajes que son simplemente incompresibles. Puede ser el resultado de la rapidez con la que trabaja.

El caso 10 es un curioso ejemplo de lo que puede ser un error introducido por un revisor. En el original, el devoto recepcionista de un hotel rechaza un tercer trago de whisky que Marlowe le ofrece, diciendo “Two is all, brother”, y en el texto de Aira aparece “Dios es todo, hermano”. Como la conversación anterior estaba marcada por alusiones religiosas, la frase tiene sentido, pero creo que el error no es atribuible a Aira.

4.5. LA TRADUCCIÓN REALIZADA POR LÓPEZ DE FML (2001)

La quinta traducción de FML, obra del traductor español José Luis López Muñoz, apareció en Madrid en 2001. La obra, cuyo título era *Adiós, muñeca*, Alianza Editorial dentro de su Biblioteca Chandler, una colección en la que también apareció una traducción nueva de TBS (ver arriba 1.5.), otra de TLS (ver arriba 5.5.) y otra de TLG (ver abajo 6.6.); las traducciones nuevas de TBS y TLG también son de López Muñoz.

La traducción de López Muñoz es excelente porque utiliza expresiones que tienen un eco de la época del original. López Muñoz es el primer traductor de FML en traducir correctamente la palabra onomatopéyica “pop” por “pum”. Otro gran acierto de este traductor tan premiado es de emplear alusiones literarias correctas y algunas veces reforzadas; por ejemplo, utiliza en el caso 1 la expresión “los pies de Finnegán el día que lo velaron” para reforzar la alusión a la obra de James Joyce.

CAPÍTULO 5. TRADUCCIONES DE *THE LITTLE SISTER*

El tema central del quinto libro que escribiera Raymond Chandler es el del mundo de Hollywood y el alto precio que hay que pagar por el estrellato (Leila Quest/Mavis Weld), los extremos a los que la gente llega para aprovecharse de los demás (Orrin Quest y Orfamy Quest), y, como casi siempre en las novelas de Chandler, el peligroso comportamiento de bellas mujeres jóve-

nes (Orfamy Quest y Dolores Gonzales) que perjudican a los hombres que se involucran con ellas emocionalmente. La novela expresa un amargo lamento por los cambios en el mundo y los valores que reinan en él. La novela contiene algunos de los pasajes más literariamente bellos sobre el estado deplorable de la ciudad de Los Ángeles y el mundo que la rodea según lo interpreta Philip Marlowe. La novela fue escrita tras un periodo largo que Chandler pasó como guionista en Hollywood y que fueron improductivos para él como novelista. Se aporta un resumen del argumento de la novela.

Se examinan seis casos del texto para ser estudiados con más detenimiento. El primer caso recoge uno de los dos en los que aparecen las palabras exactas del título. El segundo caso recoge un diálogo en el que el detective se burla de la devoción religiosa de su cliente; contiene tres alusiones religiosas que en algunas traducciones podían ser manipuladas. En los diálogos de los casos 3 y 4, Marlowe habla con Dolores Gonzales, quien le invita a “acostarse con él” (mi traducción, caso 3) y “hacerle el amor” (mi traducción, caso 4). Al tocarle un pecho en el caso 5, Marlowe comenta que tenía “el pezón tan duro como un rubí” (mi traducción). Las explícitas referencias al sexo y al cuerpo femenino en estos tres casos hacen que en algunas traducciones pueden ser manipuladas. El caso 6 es una descripción narrativa que servirá para comparar distintas versiones de este texto que fueron abreviadas. Se examinarán otros cuatro casos puntuales que servirán para demostrar características individuales de algunas de las cinco traducciones.

5.1. LA TRADUCCIÓN REALIZADA POR GOLIGORSKY TRANSLATION DE TLS (1956)

La primera traducción de TLS, obra del traductor argentino Eduardo Goligorsky, apareció en Buenos Aires en 1956. La publicó Jacobo Muchnik Editor dentro de Colección Club del Misterio (Nº. 13), que también publicó *El largo adiós* (ver abajo 6.1.). La traducción, titulada *Una mosca muerta*, es una versión condensada en la que falta aproximadamente 19% del texto. Faltan más de 70 líneas del capítulo 13, precisamente algunos de los segmentos más literarios del libro; falta por completo el trozo en el que Marlowe se dice a sí mismo “No eres humano esta noche, Marlowe” (mi traducción). El caso 7 demuestra que a pesar de ser una versión abreviada, Goligorsky no suprimió el diálogo entre Marlowe y Gonzales en el capítulo 26 en el que González

comenta “Qué amargo te encuentras esta noche” (mi traducción). Sin embargo, ninguno de los casos en los que hay referencias explícitas al sexo y al cuerpo femenino han sido manipuladas, suprimidas ni censuradas.

5.2. LA TRADUCCIÓN REALIZADA POR ESCOLAR DE TLS (1958)

La segunda traducción de TLS, obra del traductor español Luis Escolar, apareció entre las páginas 801-1105 del volumen antológico *Novelas Escogidas*. Publicada por Editorial Aguilar en Madrid en 1958 dentro de su colección Lince Astuto, esta traducción es completamente autónoma con respecto a la anterior.

La hermanita, la traducción esta muy marcada por la autocensura en los casos 2, 3, 4, y 5. Escolar despliega toda una serie de técnicas que va desde la omisión, la atenuación, y la generalización para evitar ser explícito. En el caso 2, también evita referencias explícitas a la religión, tal vez por la burla que hace el autor del texto a ella. Desafortunadamente, Escolar comete un número excesivo de errores, supuestamente debido a una falta de comprensión del texto original. Un típico error que comete repetidamente es traducir el verbo “cry” por “gritar”. Aunque esta traducción sería correcta en algunos casos, Escolar emplea siempre esta traducción, incluso cuando la persona que lo hace saca un pañuelo para secarse las lágrimas, como en el caso 8.

5.3. LA TRADUCCIÓN REALIZADA POR VINYOLI TRANSLATION DE TLS (1972)

La tercera traducción de TLS, obra del traductor catalán Juan Vinyoli apareció en Barcelona en 1973. La obra, cuyo título era *La hermana pequeña*, fue publicada por Barral Editores dentro de su colección Ediciones de Bolsillo (Nº. 109), Serie Negra Policial (Nº. 18), que también publicó una traducción nueva de TBS (ver arriba 3. 4.), otra de FML (ver arriba 4.3.) y otra de TLG (ver abajo 6.3.).

Aunque la traducción de Vinyoli es completamente autónoma con respecto a las dos versiones previas, no fue traducida a partir de la versión inglesa sino a partir de la versión francesa realizada por Simone Jacquemont y J. G. Marquet en 1950 para la Série Noire de Galliard (Paris). Debido a que la versión francesa es una versión condensada, la de Vinyoli también lo es. El seg-

mento más grande que falta es el mismo que fue suprimido de la versión de Goligorski (ver arriba 5.1.): el capítulo 13 prácticamente entero. Como la versión francesa también está autocensurada, los casos 3 y 4 están traducidos de una forma mucho menos explícita, que Vinyoli copia en su versión española; la palabra “sexo” se convierte en “amor” y la expresión “hacer el amor” se convierte en “flirtear” por medio de la versión francesa.

En los casos puntuales 8 y 9, se demuestra que Vinyoli comete faltas al traducir desde el francés. En el caso 8, al detective le molesta que Dolores Gonzales intercale tanto la palabra española “amigo” cuando habla en inglés y comenta (en la versión francesa que Vinyoli empleó como texto original) “Amigo. Il allait y avoir du tirage “. Al no entender la expresión francesa, Vinyoli tradujo “Amigo. Empezaba a organizarse el follón”, cuando tenía que haber sido algo como “Amigo. Ya me empezaba a mosquear”. En el caso 9, Gonzales le dice a Marlowe que haría bien en acostarse con ella, comentando (en la versión francesa que Vinyoli empleó como texto original) “Vous en auriez pour votre argent”. Al no entender la expresión francesa, Vinyoli tradujo “Le daré dinero”, cuando tenía que haber sido algo como “valdrá la pena”.

5.4. La traducción realizada por Aira translation de TLS (1989)

La cuarta traducción de TLS, obra del traductor argentino César Aira, apareció en Buenos Aires en 1989. La publicó Emecé Editores dentro su colección Grandes Maestros del Suspense, que también publicó una traducción nueva de FML (ver arriba 4.4.) y otra de TLG (ver abajo 6.4.). La traducción de Aira, titulada *La hermana menor*, es completa, autónoma y muy argentina. Las palabras del título aparece de forma exacta en el caso 1; esta expresión es mucho más común en Argentina para referirse a la hermana de menor edad en una familia que la expresión “la hermana pequeña”.

Al no ser una versión abreviada, no contiene supresiones sistemáticas ni tiene manipulaciones motivadas por la censura de la obscenidad, la moralidad, la religión ni la política. Es un texto correcto pero que en muchos aspectos no busca soluciones realmente adecuadas; ofrece traducciones que en muchas ocasiones son literales, simples y poco imaginativas.

5.5. LA TRADUCCIÓN REALIZADA POR IBEAS DE TLS (1995, 2001)

La quinta traducción de TLS, obra del traductor español argentino Juan Manuel Ibeas Delgado, apareció entre las páginas 775-966 del volumen *Obras Completas, Vol. I* en 1995. Publicada por Editorial Debate en Madrid, esta traducción, titulada *La hermana pequeña*, es una versión revisada de Vinyoli (ver arriba 5.4) a la que Ibeas ha añadido los segmentos que no aparecen en Vinyoli por trabajar desde la versión francesa condensada; estos nuevos segmentos están traducidos por Ibeas directamente del inglés. En esta versión, los casos de autocensura evidenciados en Vinyoli están corregidos (“sexo”, caso 3; “hacer el amor”, caso 4) y los errores de Vinyoli también están corregidos (“Amigo. Todo empezaba a rechinar”., caso 9; “Se lo pasará muy bien”, caso 10).

Esta traducción fue re-editada en 2001 por Alianza Editorial dentro de su colección El Libro de Bolsillo, Biblioteca Chandler; en esta colección también apareció una traducción nueva de TBS (ver arriba 1.5.), otra de FML (ver arriba 2.5.), y otra de TLG (ver abajo 6.6.). Cuando apareció en 2001 en Alianza, sin embargo, el texto había cambiado. Todo el texto de Vinyoli había sido sustituido por el texto nuevo traducido por Ibeas, y todo el texto, incluido el que Ibeas había traducido nuevamente en 1995, había sido revisado. La traducción, en su versión final, es excelente, pero su origen fraudulento hace difícil alabarla.

CAPÍTULO 6. TRADUCCIONES DE *THE LONG GOODBYE*

El tema central del sexto libro de Chandler es el de la relación que puede surgir entre dos hombres y unirles en una profunda amistad (Philip Marlowe y Terry Lennox), los códigos tradicionales de conducta que rigen la amistad entre dos varones (el concepto de gentileza inglesa), las debilidades que pueden asolar de forma particular a los varones (el abuso del alcohol), y, nuevamente, el peligro que supone para los hombres las actuaciones de imprudentes mujeres bellas y jóvenes (Silvia Lennox y Eileen Wade) que en ciertas situaciones pueden enfrentar a los varones para aprovecharse ellas. Se aporta un resumen del argumento de la novela.

Se examinan cuatro casos del texto para ser estudiados con más detenimiento. El primero tiene que ver con el título, que en realidad no aparece como tal en ninguna parte del texto. Sin embargo, al final del libro, en el capí-

tulo 53, Marlowe se niega a decirle adiós a su amigo Terry Lennox, alegando que hacía tiempo ya se lo había dicho cuando era “triste, solitario y final”. Se aprovecha este fragmento como base para el caso 1. Para el caso 2 se analizan los primeros dos párrafos del libro, que describen una escena en la que Terry Lennox intenta entrar en su Rolls Royce pero no puede conseguirlo por su estado de embriaguez. Philip Marlowe se encarga de él cuando le abandona su mujer en esa condición, y a partir de ahí los dos hombre establecen una estrecha amistad. El caso 3 contiene referencias a la presencia de homosexuales en el mundo de la literatura. Como en anteriores casos el uso de términos específicos referidos a homosexuales, éstos pueden ser omitidos, suavizados, manipulados o mal interpretados, aunque también pueden ser correctamente traducidos. Los términos que aparecen siempre despectivos, son “queer”, que aparece dos veces, y “homo”. Se estudia en el caso 4 una escena en la que la lente del detective se desnuda y le invita a entrar en su dormitorio. Aunque el detective reconoce que está “tan excitado como un caballo semental (mi traducción)” la pone sobre la cama y se marcha de la estancia.

Todas las traducciones al español llevan el mismo título, *El largo adiós*, un título fiel al original.

6.1. LA TRADUCCIÓN REALIZADA POR DE SETARO DE TLG (1956, 1962)

La primera traducción de TLG, obra de la traductora argentina Flora W. de Setaro, apareció en Buenos Aires en 1956. La publicó Jacobo Muchnik Editor dentro de Colección Club del Misterio (Nº. 17), que también publicó *Una mosca muerta* (ver arriba, 5.1). Esta traducción era condensada, como se puede apreciar en el análisis del caso 2, aunque una versión completa apareció en 1962. La versión completa, que apareció en Buenos Aires fue publicada por Fabril Editora dentro de su colección Los Libros del Mirasol (Nº. 99), y debe considerarse la definitiva, ya que tuvo repercusiones que la condensada no tuvo. La versión completa realizada por De Setaro fue re-editada en La Habana en 1988 y fue plagiada por José Antonio Lara para la versión de Barral Editores en 1972 (ver abajo 6.3.).

La traducción de De Setaro contiene muchos argentinismos (plomero, mucama, pileta de natación, playa de estacionamiento, auto), los últimos dos aparecen en el caso 2. De Setaro traduce “queer” de dos formas distintas,

“tipo raro” y “pervertido”. Esta traductora elimina por completo la referencia erótica en el caso 4. Contiene un error de comprensión importante en el caso 2; la traductora no entiende una expresión que se refiere al estado de embriaguez de Terry Lennox y equivocadamente traduce que a Lennox le han hecho cirugía estética.

6.2. LA TRADUCCIÓN REALIZADA POR MÁRQUEZ DE TLG, 1958

La segunda traducción de TLG, obra de María del Carmen Márquez Odriozola, apareció entre las páginas 1107-1529 del volumen antológico *Novelas Escogidas*. Publicada por Editorial Aguiliar en Madrid en 1958 dentro de su colección Lince Astuto, esta traducción es completamente autónoma con respecto a la anterior. En general la traducción es fiel al original, aunque muy literal; sin embargo contiene una supresión de unas 33 líneas que engloba toda la escena en la que Marlowe observa a su cliente desnuda, la pone sobre la cama y se confiesa excitado. Ya que en la censura no existe constancia de que allí exigieran la supresión de este fragmento, se supone que es atribuible o bien a la traductora o a un editor en Aguilar. En el caso 3, la traductora emplea el término “invertido”, una palabra bastante corriente para referirse a homosexuales en la época, pero su traducción de “homo” es “homeopático”, una palabra completamente errónea.

6.3. LA TRADUCCIÓN REALIZADA POR LARA DE TLG, 1972

La tercera traducción de TLG es de José Antonio Lara y fue publicada para Barral Editores (Barcelona) en 1972. Publicada dentro de su colección Ediciones de Bolsillo (Nº. 279), Serie Negra Policial (Nº. 31), esta traducción es un plagio de la versión completa de De Setaro publicada en 1962 (ver arriba (6.1.)). Un minucioso examen de todos los casos revela que Lara simplemente copió el texto producido por De Setaro, cambiando algunas palabras por sinónimos y cambiando la sintaxis de algunas frases. Sin embargo, los cambios mínimos que introdujo no justifica atribuir una nueva autoría a José Antonio Lara ya que probablemente no trabajó desde el texto original en inglés. Esto se vio en relación con la traducción, también atribuida a Lara, de TBS y publicada por Barral Editores en 1972 (ver arriba 3.3.). Los mínimos cambios introducidos por Lara no afectaron los argentinismos en el texto.

La censura en España obligó a suprimir varias referencias a abusos policiales en los capítulos 7 y 8. Con lo cual, de la versión atribuida a Lara de TLG está suprimido el fragmento en el que Marlowe dice que está “tan excitado como un caballo semental (mi traducción)” y también varios fragmentos en los que se describen abusos policiales sufridos por Marlowe a manos de la policía de Los Ángeles durante un interrogatorio. Barral Editores también publicó dentro su colección Serie Negra Policial una traducción nueva de TBS (ver arriba 3. 4.), otra de FML (ver arriba 4.3.) y otra de TLS (ver arriba 5.3.), todas ellas fraudulentas o bien porque eran plagios o porque eran traducciones desde el francés.

6.4. LA TRADUCCIÓN REALIZADA POR ZADUNAISKY DE TLG, 1988

La cuarta traducción de TLG, obra del traductor argentino Daniel Zadunaisky, apareció en Buenos Aires en 1988. La publicó Emecé Editores dentro su colección Grandes Maestros del Suspense, una colección en la que también apareció una traducción nueva de FML (ver arriba 4.4.) y otra de TLS (ver arriba 5.4.). La traducción de Zadunaisky es autónoma, completa y muy argentina. Un exámen de todos los casos revela que emplea un vocabulario correcto para referirse a los homosexuales de forma despectiva, “maricas”, como era la intención de Chandler, pero traduce solo tímidamente la referencia al grado de excitación que sentía Philip Marlowe delante de su cliente desnuda (“me sentía como un potro salvaje”).

6.5. LA TRADUCCIÓN REALIZADA POR VASCO DE TLG, 2002

La quinta traducción de TLG, obra del traductor cubano Justo E. Vasco, apareció en Barcelona en 2002. La publicó Diagonal del Grupo 62 dentro su colección Clásicos Gimlet (Nº. 5). Se trata de una traducción autónoma y completa, y la versión de español empleada por Vasco era el español peninsular, a pesar de que era un traductor cubano. Tanto Vasco como López (ver abajo 6.6.) hicieron un gran esfuerzo en conseguir que todas las ilusiones literarias del texto quedaran correctamente traducidas, aunque en opinión de algún crítico como Alfredo Arias las soluciones de Vasco son menos conseguidas que las de López. Esta edición es curiosa porque es la única que aparece de forma aislada fuera de la tendencia a que se editen las obras de Chandler en series

completas que sacan a las luz todas las novelas del autor norteamericano; en la serie Clásicos Gimlet únicamente aparece este título.

6.6. LA TRADUCCIÓN REALIZADA POR LÓPEZ DE TLG, 2002

La sexta traducción de TLG, obra del traductor español José Luis López Muñoz, apareció en Madrid en 2002. La publicó Alianza Editorial dentro de su Biblioteca Chandler, una colección en la que también apareció una traducción nueva de TBS (ver arriba 1.5.), otra de FML (ver arriba 2.5.), otra de TLS (ver arriba 5.5.); las traducciones nuevas de TBS y FML también son de López Muñoz.

La traducción de López es autónoma, completa y excelente. Tiene una notable tendencia a distanciarse de la literalidad sin perder el significado original, lo cual repercute en una traducción que “suena” bien en español. En muchos casos, altera significativamente la sintaxis de las frases para producir este efecto. En el caso de la primera frase del libro, hace precisamente esto. En otros casos, se aprecia que López utiliza vocabulario que era de uso común en la época de la redacción original. En otros casos, López añade pequeños segmentos de texto que hacen explícitos contenidos implícitos en el original. Un ejemplo de esto es su traducción de la excitación de Marlowe delante de su cliente desnuda, que López traduce así: “Estaba tan excitado como un semental y perdía rápidamente el control”.

CONCLUSIONES

CONCLUSIONES

1. CONCLUSIONES

La información obtenida sobre **proceso de traducción** es en cierta medida borrosa y decepcionante, por lo tanto es difícil sacar conclusiones sistemáticas de éste. A pesar de los intentos de contactar directamente con traductores y editoriales su respuesta fue verdaderamente escasa. En lo que a los traductores se refiere, sólo fui capaz de contactar directamente con dos de un total de dieciséis traductores de obras del corpus. Las entrevistas con traductores de otras dos obras de Chandler no incluidas en el corpus fueron fructíferas como fuentes de información adicionales, aunque es imposible determinar la representatividad de éstas como fuentes de información acerca de las obras del corpus. A pesar del intento de contactar con las editoriales que sacaron a la luz las obras del corpus, la respuesta fue sólo positiva en el caso de la editorial familiar Editorial Molino. Creo que la razón que explica la escasa respuesta por parte de las editoriales es que durante los últimos 15 ó 20 años muchas de ellas han sido absorbidas por corporaciones cada vez más grandes que han ido perdiendo el control sobre las actuaciones de las filiales pequeñas que absorbieron. A pesar de los infructuosos intentos de contactar con los traductores y editoriales, se puede extraer conclusiones de tipo intuitivo basadas en la información contenida en bases de datos, fuentes publicadas y en las obras mismas.

1. Los traductores argentinos de las obras más tempranas, Hopenhaym, Goligorsky y De Setaro, eran escritores y traductores profesionales, mientras que los primeros traductores españoles, De Luaces, Macho-Quevedo, Navarro, Márquez y Escolar, eran traductores motivados más bien por intereses económicos que por un verdadero interés artístico. Adriana Silvina Pagano cita a Jorge B. Rivera quien estableció las diferencias entre los traductores argentinos y españoles durante el boom de los años 40 y 50: «A diferencia de otras culturas industriales (como por ejemplo la española) en las cuales los traductores son meros técnicos cuyo ejercicio de traducir no era precisamente excelente, en el caso de Argentina desde los primeros comienzos, la imagen dominante de un traductor es la de un escritor o especialista con un gusto adquirido por el arte literario». (Rivera citado por Pagano, 2001:192).

Debemos recordar que éste boom en Argentina se alimentaba de los recientemente llegados intelectuales capitalistas que establecieron editoriales en Argentina y que eran inmigrantes con una excelente formación, dispuestos a trabajar como traductores; y por otro lado también esto se debía a una interrupción de la producción de traducciones de libros procedentes de las editoriales españolas, las cuales habían sido destruidas durante la Guerra Civil. Asimismo, este clima de prosperidad continuó en Argentina durante la etapa de la dictadura franquista, en los años de la postguerra cuando todavía se estaba llevando a cabo un proceso de purificación ideológica. También la escasez de papel en España durante la Segunda Guerra Mundial ayudó a consolidar el fuerte crecimiento de la industria editorial argentina. Sagastizábal comenta que los años 40 y 50 fueron un periodo de boom para las industrias culturales argentinas.(1995:73-6). Lógicamente es de suponer que debió de existir una gran demanda de traductores y que éstos eran seleccionados de entre los más cultos y mejor formados de aquella sociedad. Eduardo Goligorsky, por ejemplo, trabajó inicialmente para un editor traduciendo cómics y fue más tarde requerido para traducir novelas detectivescas para

Muchnik, para finalmente terminar escribiendo sus propias novelas bajo diversos pseudónimos. (entrevista personal, julio 1, 2000).

No obstante, en España, la situación para los intelectuales con conocimientos de lenguas extranjeras era desesperada. Jacqueline Hurlley, que ha dedicado gran parte de sus estudios a recopilar datos sobre los traductores que trabajaron para editores de Barcelona durante los primeros años de la posguerra española, opina que no debemos realizar juicios de valor acerca de las producciones provenientes de estos traductores intelectuales: «Pienso que no se debe criticar un trabajo en muchos casos realizado por cuestiones de mera supervivencia en un contexto social marcado por una depuración ideológica y la pena capital; los juicios críticos sobre la precisión y valor estético de éstas traducciones son incluso irrelevantes». (1992:207).

Muchos de estos traductores habían sido expulsados de puestos en la administración pública, tales como profesores universitarios, diplomáticos, ... y se vieron forzados a ganarse el sustento en el sector privado. En una industria editorial tan extremadamente reprimida como fue la del periodo en los años de la posguerra española, esto se podría ver como una auténtica explotación laboral de estos traductores. Para poder sostener a una familia, estos traductores a menudo tenían que trabajar a destajo, y con la máxima eficiencia posible, a menudo sin poder pulir sus copias finales. El libro de Hurlley ofrece pinceladas acerca del día a día de muchos de estos traductores, como De Luaces por ejemplo, cuyas vidas como traductores después de la Guerra Civil eran significativamente más precarias de lo que fueron antes de 1936.

2. En España desde principios de 1970 en adelante se fueron contratando traductores cada vez más profesionales, comenzando con los dos poetas catalanes, Josep Elías y Joan Vinyoli. Como hemos visto en el caso de estos dos traductores, sin embargo, las traducciones que produjeron de Chandler son muy criticables ya que sus autores no trabajaron desde la obra inglesa original. En el caso de la traducción que Josep Elías hizo de FML en 1972, el autor usó parcialmente la versión francesa de Geneviève Genevraye publicada por

Serié Noire de Gallimard como texto fuente y en el caso de la traducción que hizo Joan Vinyoli de TLS en 1973, el autor utilizó únicamente la versión francesa de Simone Jaquemont y J.G. Marquet publicada por Gallimard en la Serie Noire como texto fuente.

Las últimas versiones de los trabajos de Chandler han sido realizadas o bien por traductores literarios profesionales como José Manuel Ibeas Delgado o José Luis López Muñoz. El trabajo de Ibeas se vió también manchado por el fraude debido a que largos fragmentos de la versión de 1995 no son de su autoría sino de la de Vinyoli, aunque la versión de 2001 es enteramente suya. No obstante los trabajos de José Luis López Muñoz merecen la máxima atención y aclamación crítica debido a que él es el traductor más cualificado en llevar a cabo versiones de Chandler en español hasta la fecha y logró cumplir sus propósitos prácticamente sin error alguno. En 1970 López Muñoz obtuvo el Premio Nacional Español de Traducción por el mejor trabajo traducido (una traducción de la obra *Henry Fielding Joseph Andrews*), y en 2000 se le concedió el Premio Nacional Español de Traducción por el conjunto de su obra.

En España, la tendencia hacia la contratación de traductores cada vez mejor cualificados es imposible de identificar para el lector ya que traductores ganadores de premios como López Muñoz nunca se utilizan como reclamo para novelas de Chandler. El nombre del traductor siempre se incluye en la página de copyright pero nunca en la portada ni en la contraportada.

En Argentina, los traductores de Chandler para las ediciones Emecé de 1988-89 fueron elegidos entre escritores y traductores profesionales de manera similar a la de los primeros traductores de trabajos de Chandler, como muestra la selección de traductores como César Aira y Daniel Zadunaisky. César Aira, por ejemplo se ha convertido en un escritor de renombre por sus propios méritos tras haber traducido dos novelas de Chandler y Daniel Zadunaisky continúa siendo un traductor muy solicitado para obras tanto de ficción como de no ficción. No se han vuelto a publicar nuevas traducciones de obras de Chandler en Argentina desde 1989.

3. José Antonio Lara, que tradujo con gran éxito las versiones españolas de TBS y TLG para Barral Editores, era o bien un verdadero traductor plagia-rio o bien nunca fue una persona real sino un nombre inventado para disfra-zar dos plagios bajo ese nombre.

Puesto que las únicas referencias en el catálogo de la Biblioteca Nacional de España en Internet en relación al supuesto traductor José Antonio Lara hacen referencia a ediciones distintas de *El Sueño Eterno* y *El Largo Adiós*, yo considero que es poco probable que éste fuera un verdadero traductor. Búsquedas similares de otros traductores españoles (De Luaces, Macho-Quevedo, Márquez Odriozola, Navarro, etc.) ofrecen una variada gama de reg-istros para cada uno de estos traductores, pero para Lara sólo existen dos obras en una variedad de ediciones. Si Lara hubiera sido un verdadero tra-ductor, pienso que habría realizado más que estos dos trabajos.

Por lo tanto, la conclusión verdadera debe de ser la de un nombre inven-tado y utilizado como pseudónimo para enmascarar dos plagios: Un editor de Barral Editores, quizá el mismo Carlos Barral, debió de tomar el texto tradu-cido por Navarro para la antología *Novelas Escogidas* (Madrid: Aguilar, 1958) y el texto traducido por De Setaro para *El Largo Adiós* (Buenos Aires: Fabril Editora, 1962) para luego sustituir unos cuantos sinónimos y así justificar una nueva autoría. Julio César Santoyo comenta que José Antonio Lara era un tra-ductor argentino porque utilizaba un vocabulario argentino (1998:55); no obs-tante, si él hubiera leído la versión de Lara de *El Sueño Eterno* inmediatamen-te después, se habría percatado de que algo no cuadraba. Los hechos parecen indicar que José Antonio Lara no es ni argentino ni español, sino una perso-na ficticia en cuyo nombre se perpetuaron dos plagios.

En cuanto a las **traducciones como productos**, se han obtenido las si-guientes conclusiones:

1. Todos los textos meta, con excepción de las traducciones de TBS que lle-van por título *Una Mujer en la Sombra* y *Una Dama Tenebrosa*, fueron identifi-

cados como traducciones o bien en la página del título o bien en la página del copyright donde los títulos originales y los nombres de los traductores aparecen. Sin embargo ninguna de las citas ni notas promocionales de los editores, como tampoco los prólogos, introducciones, notas a pie de página, notas al final del libro, ... contienen referencias explícitas acerca de los traductores o de las traducciones. El nombre del traductor podría haber sido mencionado en la portada, en la contraportada o en el interior de la sobrecubierta o en cualquier otro lugar relevante del libro, pero no fue así. Incluso en el caso de las tres traducciones producidas por José Luis López Muñoz (ganador del Premio Nacional Español de Traducción en dos ocasiones) se puede observar que no existe ninguna mención especial acerca del traductor en ninguna otra parte del libro que no sea la página del copyright.

2. Una serie de cambios de título muy desafortunados tuvieron lugar en versiones tempranas, como las traducciones de TBS tituladas *Al Borde del Abismo*, *Una Mujer en la Sombra* y *Una Dama Tenebrosa*, las traducciones de FML tituladas *Detective Por Correspondencia* y *¡Adiós para Siempre Preciosidad!*, y la traducción de TLS titulada *Una Mosca Muerta*. Estos cambios en los títulos hacen que algunos de ellos sean imposibles de identificar sin mirar el texto en el interior de una edición específica y este hecho ha sido comentado por José María Moreno del Servicio de Información Bibliográfica de la Biblioteca Nacional (Comunicación personal, 15 diciembre, 1998).

Los lectores de la censura española fueron incapaces de localizar novelas publicadas con anterioridad cuando fueron publicadas con estos títulos inverosímiles. Este es el caso particular de *Detective por Correspondencia* y los diligentes lectores de los cinco volúmenes de *Novelas Escogidas* de Editorial Aguilar; no pudieron encontrar ningún antecedente del título *¡Adiós para siempre, Preciosidad!* porque el antecedente llevaba otro título.

La mayoría de los títulos con los que se publicaron las versiones de Barral Editores a principios de los años 70 se convirtieron en los títulos definitivos; todos estos volúmenes fueron publicados simultáneamente en Argentina por

Ediciones Corregidor. Sólo *La Hermana Menor*, que era una traducción de *The Little Sister* producida en Argentina en 1989 utilizó un título diferente después de principios de los años 70, no obstante ésta edición no obtuvo mucho éxito de ventas. La última versión TLS producida por Ibeas para las *Obras Completas* de Editorial Debate de 1995 de nuevo utiliza el título *La Hermana Pequeña*.

3. Las cuatro traducciones de Barral Editores publicadas en 1972 y 1973 son de una u otra manera fraudulentas. Las traducciones de TBS y TLG atribuidas a Lara son flagrantes porque son casos de plagio; la primera es una copia casi palabra por palabra de la traducción censurada que Navarra produjo en 1958 y la segunda es una copia prácticamente exacta de la traducción de De Setaro publicada en 1962 que fue censurada en el proceso de consulta voluntaria de 1972 por un lector que se oponía a unas descripciones de la brutalidad policial que hizo Chandler. La traducción que hizo Vinyoli de TLS es asimismo fraudulenta, aunque de una manera menos ofensiva: fue traducida en su totalidad de una versión francesa publicada en 1950 por Gallimard dentro de la Serie Noire y producida por Simone Jacquemont Y J.G. Marquéz. La traducción original francesa que a Vinyoli le sirvió de texto original, es la única traducción de la novela todavía usada en la actualidad en países de habla francesa, aunque es una versión reducida y censurada. Debido a que el texto Vinyoli contiene todas las omisiones que contiene el texto francés, está claro que Vinyoli nunca llegó a manejar el texto original en inglés. La traducción que Elías produjo de FML es menos engañosa ya que está basada sólo parcialmente en una traducción francesa de Gallimard; se trata de la traducida por Geneviève Genevraye y revisada por Marcel Duhamel y Renée Vavasseur para la Serié Noir en 1948. Aunque el texto francés del cual Elías tradujo no estaba abreviado ni había sido censurado, presentaba pequeños fragmentos omitidos a lo largo de toda la obra. Elías tradujo del texto fuente francés principalmente al principio de la novela, pero comenzó a utilizar el texto fuente inglés de forma paulatina para así poder suplir el texto omitido

en la versión francesa. Pienso que acabó utilizando ambos, tanto la traducción francesa como la inglesa, como textos fuente para poder así crear su traducción española.

Existen además otra traducción fraudulenta y quizá sea éste el caso más serio debido a que es relativamente reciente y es muy relevante. Se trata de la traducción de TLS realizada por Ibeas en 1995 para *Obras Completas* de Editorial Debate. Este texto es sencillamente una versión revisada de la edición que Vinyoli realizó para Barral Editores en 1972 a la que han sido añadidas todas las partes omitidas del texto de Vinyoli debido a que la versión francesa estaba abreviada y censurada. Las aportaciones de Ibeas a este texto son las revisiones del texto de Vinyoli y los nuevos segmentos traducidos. Cuando esta traducción fue publicada de nuevo en 2001 por Alianza Editorial (Madrid), todo el texto de Vinyoli había sido reemplazado por nuevo texto traducido por Ibeas de tal forma que el texto completo se puede considerar enteramente de Ibeas. En la versión de 2001, revisado por completo por Ibeas, queda por lo tanto eliminado cualquier resto de Vinyoli del texto.

Es importante resaltar que ninguna de las traducciones argentinas fueron fraudulentas de ninguna de estas dos maneras; o sea, ninguna traducción argentina era un plagio y ninguna traducción argentina era el resultado de traducir de cualquier otra lengua que no fuera del inglés.

4. Varias de las traducciones tempranas estaban abreviadas, lo cual sistemáticamente eliminaba parte de su contenido. Este es el caso de la traducción de FML realizada por Macho-Quevedo, la traducción de TLS realizada por Goligorsky y la traducción de TLG realizada por De Setaro en 1956. Las traducciones de Macho-Quevedo y Goligorsky no fueron reeditadas después de la primera edición y la traducción de De Setaro fue publicada en una versión completa en 1962. La traducción TLS realizada por Vinyoli fue también abreviada, aunque el traductor quizá no fue consciente de estar realizando una versión abreviada; la traducción francesa de TLS que él utilizó como su texto fuente estaba abreviada.

5. Con la excepción de la traducción de *Una Mujer en la Sombra* realizada por De Luaces de TBS, todas las traducciones publicadas en España antes de 1978 pasaron por el proceso oficial de censura. Antes de 1966, la Ley de Prensa de 1938 estaba vigente; esta ley obligaba a todo libro publicado en España a solicitar autorización previa. La traducción de *Una Dama Tenebrosa* realizada por De Luaces de TBS no recibió autorización del consejo. La traducción que Navarro realizó de TBS contiene varios pequeños fragmentos de un diálogo sexual sugestivo que fueron tachados por la censura al igual que varios términos específicos relacionados con la homosexualidad que fueron autocensurados por los traductores o el editor mismo. La traducción que Macho-Quevedo realizó de FML tiene suprimida un enorme fragmento resultado de la autocensura. La traducción que Márquez hizo de la misma novela omite fragmentos más pequeños de la misma sección. La traducción que Escolar realizó de TLS omite también pequeños fragmentos de diálogos sexualmente sugestivos como resultado de la autocensura del traductor o del editor. La traducción que Márquez hizo de TLG omite asimismo un pequeño fragmento de una descripción de tinte sexual que bien podía haber sido censurado por el traductor o bien por el editor.

A pesar de ser rechazada por la censura, la traducción de TBS realizada por De Luaces titulada *Una Dama Tenebrosa* fue publicada aunque está tan severamente censurada o más que si hubiera pasado por el proceso de censura previa. He argumentado que fue publicado en 1949, aunque fue mantenida alejada de canales oficiales para así esquivar el ojo vigilante de la censura. La traducción de *Una Mujer Tenebrosa* es una traducción no censurada y completa de la misma novela hecha por el mismo traductor. He argumentado que la fecha de publicación fue 1948 y al igual que *Una Dama Tenebrosa* también fue ocultada de los medios oficiales para así alejarla de la vista de la censura. Una investigación más pormenorizada podría revelar más precisamente por qué el editor sacó a la luz estos volúmenes, y en particular por qué publicó el volumen no abreviado y no censurado a pesar del rechazo de la censura.

En 1966, entró en vigor la nueva Ley de Prensa e Imprenta que ya no exigía autorización previa para todos los libros publicados en España sino que recomendaba la consulta voluntaria. No obstante, el depósito previo seguía existiendo como requisito. De las cuatro traducciones publicadas por Barral Editores, tres (FML, TLS y TLG) fueron presentadas a consulta voluntaria y tan solo una (TBS) fue presentada directamente a depósito previo. Barral Editores presentó copias en inglés de los tres libros para la consulta voluntaria y los expedientes discurrieron de la siguiente manera: FML tardó un año en ser autorizado: TLS fue autorizado sin ningún escollo; y varias instancias de abuso policial tuvieron que ser suprimidos del texto de TLG. Las versiones que Barral Editores presentó finalmente al depósito previo fueron las de Elías (FML), traducida parcialmente del francés pero no censurada, la de Vinyoli (TLS), traducida en su totalidad de la versión francesa condensada y censurada, y la de Lara (TLG), plagiada de la versión de De Setaro en la cual el segmento en el que Marlowe se describe «tan excitado como un semental» estaba censurado y en la que nuevos segmentos de abuso policial estaban censurados. Barral Editores sabrían que los censores no se opondrían a la autorización de la traducción de TBS, como demuestra el hecho de que presentaron simplemente las copias exigidas por el requisito de depósito previo y la censura reconoció haberlos recibido. Sin embargo, la versión de Lara es un plagio de Navarro, la cual contiene términos específicos referidos a homosexuales que censuraron los traductores y un diálogo sugestivo que censuró un lector en 1958. A pesar de que Barral Editores podía haberse aprovechado mucho más de la oportunidad de publicar versiones mucho menos marcadas por la censura, su conducta fraudulenta hizo que la censura de las traducciones anteriores continuara en sucesivas décadas.

6. Ninguno de los textos está exento de errores. La mayoría de los errores se pueden atribuir, en mi opinión, a una inadecuada comprensión del texto original. Cuatro traductores fueron incapaces de traducir correctamente la palabra onomatopéyica «pop»; solamente López Muñoz lo consiguió traducien-

dola como only rendered correctly as «pum». Otros errors se dieron como resultado de una falta de comprensión de palabras especializadas del original.

La información obtenida para las **traducciones como productos que funcionan dentro de un determinado contexto** dieron los siguientes resultados sobre la clase de lectores hacia los cuales iban destinadas la ediciones y cómo fueron acogidas las ediciones entre los lectores y entre los críticos:

1. A la hora de comercializar las traducciones de Chandler, las editoriales argentinas parecen bastante más propensas a asociar sus ediciones a películas recientes basadas en novelas de Chandler o promocionarlas mediante imágenes fílmicas de Marlowe o de actores que han representado a Marlowe en películas clásicas. *Al borde del abismo* (1947) tiene en la portada una imagen de Humphrey Bogart y Lauren Bacall de la película dirigida por Howard Hawks en 1946; *Adiós, muñeca* (1988) tiene en la portada una imagen de Robert Mitchum de la película del mismo nombre dirigida por Dick Richards en 1975; *El largo adiós* (1988) tiene en la portada una imagen de Elliot Gould de la adaptación cinematográfica de Robert Altman de 1973; y *La hermana menor* (1989) tiene en la portada una imagen de Robert Mitchum y una compañera de reparto, aunque es de una película anterior a su encarnación de Marlowe. Las ediciones publicadas por Jacobo Muchnik de *Una mosca muerta* (1956) y *El largo adiós* (1956) y la edición de Fabril Editora de *El largo adiós* (1962), sin embargo, contiene solamente ilustraciones.

Ninguna de las ediciones españolas contienen en la portada imágenes procedentes de películas basadas en las novelas de Chandler ni de actores que han representado a Philip Marlowe.

2. La publicación de las primeras versiones en español de las novelas de Chandler en Argentina animaron a las editoriales españolas a publicar sus propias traducciones. Con la excepción de la traducción de FML, las primeras traducciones de las novelas del corpus aparecieron en Argentina (TBS, 1947;

TLS, 1956, TLG, 1956) y muy poco tiempo después fueron traducidas en España (TBS, 1948; TLS, 1958; TLG, 1958). En el caso de FML, Editorial Molino publicó una traducción muy temprana y la distribuyó tanto en Argentina como en España haciendo nula la necesidad de una versión específica para Argentina, aunque en los primeros años esta es la única excepción a esta tendencia.

3. Las ediciones publicadas hasta los primeros años 70 no son conocidas hoy y algunos de ellos son escasamente conocidos. Es el caso de *Detective por correspondencia* (1945), *Al borde del abismo* (1947), *Una mujer en la sombra* (1948)/*Una dama tenebrosa* (1949), *Una mosca muerta* (1956), *El largo adiós* (1956, 1962), y de todas las ediciones que fueron publicadas en la antología de Aguilar titulada *Novelas Escogidas* (1958). Aunque en el momento de su publicación algunos pueden haber sido bastante reconocidos, hoy pasan totalmente desapercibidos.

Lafforgue y Rivera han identificado el periodo anterior al año 1958 como los años de «descubrimiento» coronados por la antología de Aguilar (1995: 34); en ese año, todas las novelas de Chandler's habían sido traducidas al español y los aficionados a la novela negra lo conocían bien, aunque quizás los lectores de literatura canónica no lo conocían tanto.

Lafforgue y Rivera han hablado del periodo posterior al año 1958 como los años en los que las obras de Chandler se «redescubren», ya que empiezan a llegar a un público mucho más amplio y experimentan un proceso de «dignificación intelectual». (1995: 34) Estos autores mencionan los esfuerzos de Barral Editores y Emecé, entre otros, como piezas fundamentales en el proceso de acercamiento a Chandler a un tipo de lector cada vez más intelectualmente exigente.

4. Antes de 1958, la publicación de las novelas de Chandler es esporádica; se eligen las novelas de una en una, o como mucho se eligen dos para publicarse en una misma colección. Este es el caso de *Al borde del abismo* (1947), que

se publicó en la colección Filmeco junto con *La dama del lago* (1947), y también es el caso de *Una mosca muerta* (1956) y *El largo adiós* (1956), que se publicaron en la colección el Club del Misterio de Jacobo Muchnik.

Sin embargo, tanto las casas editoriales argentinas como las españolas a partir del año en el que aparece la antología Aguilar empiezan a publicar las novelas de Chandler de una forma mucho más sistemática. *Novelas Escogidas* (1958) marca el punto de comienzo ya que incluye cinco novelas dentro de un mismo volumen.

Después de 1958, las editoriales empiezan a publicar tantas novelas de las siete que Chandler escribió como pueden y a menudo intentan también publicar colecciones de sus cuentos (por ejemplo, *Cinco Asesinos*, or *El Simple Arte de Matar*). En 1972-73 Barral Editores publica sus cuatro «nuevas» traducciones de TBS, FML, TLS y TLG dentro de su colección Serie Negra Policial [Police Noir Series]. Estas traducciones marcan un precedente del tipo de publicación sistemática que prevalecerá en años venideros. Barral Editores publica una segunda edición de TBS y de FML en 1977 y de TLS en 1978, tras la cual dejó de publicar.

Después de 1977, Editorial Bruguera toma el relevo y sigue con el esfuerzo sistemático de publicar todas las obras de Chandler, incluidas colecciones de sus cuentos, sus guiones cinematográficos, selecciones de sus cartas, y la biografía de Frank MacShane. Al final de la década de los 70, el autor argentino Juan Carlos Martini emigró a Barcelona y se convirtió en el editor de la Serie Negra en la Editorial Bruguera. Aunque esta serie no tuvo una marcada importancia como productora de nuevas traducciones de sus novelas (una nueva traducción de *Playback* de María Teresa Segur fue la única que Bruguera encargó), sí tuvo una importancia enorme a la hora de publicar reediciones de antiguas ediciones, sobre todo de traducciones argentinas que nunca habían visto la luz en España y que no se han analizado en este trabajo (la traducción que realizó Marcos Antonio Guerra de *The Lady in the Lake* la que hizo Eduardo Goligorsky de *The High Window*). El modelo Bruguera de

reeditar antiguas traducciones y encargar también nuevas (colecciones de cuentos, el guión de *La dalia azul*, el guión de *Playback*, y una traducción de la biografía de Frank MacShane titulada *La vida de Raymond Chandler*) dentro de la misma colección se convertiría en un modelo que imitarían otras muchas editoriales.

El modelo reeditar antiguas traducciones y encargar también nuevas dentro de la misma colección fue utilizado por Emecé (Buenos Aires) en el periodo 1988-1994, por Debate (Madrid) en el periodo 1990-1996, y por Alianza (Madrid) en el periodo 2001-2. Entre 1987 y 1994, Emecé empleó este modelo dentro de su colección *Grandes Maestros del Suspense*, en la cual publicaron todas las novelas de Chandler, cuatro de las cuales eran antiguas traducciones (TBS, THW, TLL y PBK) y tres eran traducciones nuevas (FML, TLS y TLG). Entre 1990 y 1996, Debate empleó este modelo dentro de su colección titulada *Biblioteca Raymond Chandler*, en la cual publicó tres antiguas traducciones de TBS, FML y TLG y nuevas traducciones de THW, TLL, TLS y PBK. Entre 2001 y 2002, Alianza Editorial empleó este modelo dentro de su colección *Biblioteca Chandler* publicó antiguas traducciones de TLL y TLS, mientras que encargaron nuevas traducciones de TBS, FML, THW, TLG y PBK. Después de 1977, tan solo existe una traducción producida individualmente por parte de una compañía pequeña; se trata de la traducción de TLG realizada por Vasco y publicada por Diagonal del Grupo 62 (Barcelona).

5. Al margen del modelo de reeditar antiguas traducciones y encargar también nuevas dentro de la misma colección, existen muchas casas editoriales como Orbis (Barcelona), Planeta (Barcelona), y R.B.A. (Barcelona) quienes durante los 80 y 90 se dedican solo a publicar reediciones y no encargan traducciones nuevas. En combinación con el modelo anterior, se produce una inundación de ediciones y traducciones de obras de Chandler y se crea una clara disparidad entre el número de veces que ciertas ediciones han sido reeditadas y su calidad. Esto se ve muy claramente en el caso de las traducciones realizadas por Lara de TBS y TLG, que desde que aparecieron por primera

vez en el año 1972 se han publicado en 26 y 16 ediciones respetivamente. La amplia circulación del texto de TLG en España, que no deja de ser un plagio de un texto argentino, parece inexplicable. Santoyo ya indicó lo extraño que parecía que un texto tan argentino se publicara para lectores españoles (1998: 55). Estaba emitiendo un juicio de valor sobre la calidad del texto, pero era perfectamente consciente de que su opinión no tenía ningún efecto sobre las decisiones que afectaban las actuaciones comerciales de la compañía. Esto explica cómo una edición fraudulenta puede tener un éxito comercial mucho mayor del que merece en el sistema literario de la lengua de llegada: si se le da la campaña promocional apropiada puede alcanzar el éxito. Esto explica cómo la presencia y posición de estas traducciones en los sistemas literarios de los países de habla hispana no tienen nada que ver con la calidad sino con la promoción y la disponibilidad. En este sentido, el alto número de traducciones fraudulentas en el volumen *Obras Completas* (1995) de Editorial Debate (Madrid) me parece particularmente grave; en un volumen que contiene traducciones de las siete novelas de Chandler, cuatro de las siete son ilícitas.

6. Hay un número extraordinariamente alto de retraducciones, cuatro por novela, salvo *El largo adiós*, que fue retraducida cinco veces. Una comparación con las traducciones de las novelas de Chandler al francés, por ejemplo, revela que cada una de las novelas del corpus fue traducida una vez, salvo TLG, de la que existe una versión abreviada bajo el título *Sur un air de navaja* [*The Long Goodbye* (abridged)] (Paris: Gallimard (Série Noire, 221), 1954) y una versión completa bajo el título *The Long Good-bye* [*Sur un air de navaja*] [*The Long Goodbye* (unabridged)] (Paris: Gallimard (La Noire), 1992), ambas de Janine Hérisson y Henri Robillot. Una comparación con las traducciones de las novelas de Chandler al italiano también revela una situación similar en la que existen dos traducciones de TBS (1948, 1987), una de FML (1953), una de TLS con dos títulos (*Troppo tardi* 1950, y *La sorellina*, 1989, ambas obras de Ida Omboni), y una de TLG (1955). La relación entre las retraducciones no está clara, ya que ninguna se refiere a versiones anteriores en los textos publicita-

rios, resúmenes, prólogos, introducciones, notas a pie de página, notas al final del texto, ...

7. El número masivo de re-ediciones de las obras de Chandler durante los 80 y 90 circularon entre ambos continentes sin atender a ningún criterio de calidad como por ejemplo si empleaban un modelo apropiado de español para el país en el que se vendía (argentino o español peninsular), si eran versiones abreviadas o censuradas, o si eran versiones anticuadas. Santoyo tomó nota de la falta de atención a criterios de calidad en la versión argentina que compró en España (1998: 55). He señalado esto con respecto a la censura que existe en las traducciones de Barral Editores, que durante este periodo postfranquista y hasta en la actualidad siguen circulando. Me gustaría indicar que la Editorial Diario El País publicó la versión de Navarro en 2004, que no deja de ser la que Lara copió, o sea una traducción anticuada y censurada.

8. Con las nuevas traducciones TBS, FML y TLG realizadas por López Muñoz y la traducción realizada en 2001 por Ibeas de TLS, la situación se ha «corregido». Sin embargo, no está claro si estas excelentes nuevas versiones van a reemplazar las fraudulentas versiones de Barral Editores, como deben.

Por una parte, la traducción realizada por López Muñoz TLG fue publicada en el año 2002 por Editorial Diario El País (Madrid) dentro de su colección Clásicos del Siglo XX [Twentieth Century Classics]. También apareció en 2005 en la prestigiosa colección Letras Universales de Cátedra (Madrid). En 2004, la versión de FML realizada por López Muñoz fue publicada por la Editorial Diario El País (Madrid) dentro de su colección Serie Negra.

Por otra parte, sin embargo, en 2003 y 2007 la traducción de TBS que realizara José Antonio Lara fue publicada por Emecé (Buenos Aires) dentro de su relanzada colección Grandes Maestros del Suspense. Como hemos mencionado anteriormente, en 2005 la versión de TBS realizada por Navarro fue publicada por Editorial Diario El País (Madrid) dentro de su colección Serie Negra. La versión de TLS realizada por Ibeas en 2001 no ha sido re-editada.

La tendencia de que nuevas traducciones sustituyan a traducciones pre-existentes se ve contrarrestada por una tendencia hacia la co-existencia de traducciones fraudulentas en el mercado, ya sean traducciones censuradas, traducciones del francés o traducciones plagiadas.

