WHEN LITERATURE DOESN'T SPEAK YOUR LANGUAGE:

An Analysis of Symbolic Boundaries and Exoticism in the Government-Supported Translation and Distribution of Brazilian Literature Abroad

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WHEN LITERATURE DOESN'T SPEAK YOUR LANGUAGE: AN ANALYSIS OF SYMBOLIC BOUNDARIES AND EXOTICISM IN THE GOVERNMENT-SUPPORTED TRANSLATION AND DISTRIBUTION OF BRAZILIAN LITERATURE ABROAD

ABSTRACT

The literary world is marked by unequal distribution flows in terms of the language and nationality of works, with the United States representing the global literary hyper-center (Heilbron, 1999). To fight such cultural hegemony, Brazil, a literary periphery country, has developed a translation grants programs by government organization Biblioteca Nacional (BN) to ensure the global dissemination of its literature, to positive effects (Feres & Brisolara, 2018). However, the history of Brazilian literature abroad is marked by an exoticizing gaze and nationality-based stereotypes (Minchillo, 2018; Saldanha, 2018). The aim of this research was to analyze how BN-supported Brazilian literature is distributed abroad, to uncover which authors and works benefit from such a policy program and how this literature is positioned by foreign publishers in terms of exoticizing symbolic boundaries and an othering, 'literary tourist' gaze (Saldanha, 2018). The research consisted of an explanatory sequential mixed methods design, beginning with a quantitative analysis to observe the distribution of BN-supported literary works from 2013 to 2020 and the way these works were visually marked in their foreign covers by exoticism markers based on Brazilian literary stereotypes. Chi-Square tests were utilized to find associations between the characteristics of the works, their authors and their foreign publishers. The quantitative results informed the sampling of the qualitative research phase, in which BN-supported works translated into English, French, Spanish or Portuguese from Portugal were chosen for a qualitative content analysis. The textual description of these works and their authors, written by their foreign publishers, were analyzed to further uncover how they were positioned in terms of exoticism or other nationality-related symbolic constructions. It was ultimately observed that, although there were no significant patterns of symbolic boundaries related to exoticizing and othering, these Brazilian works and authors were strongly read through a cosmopolitan gaze, a more recent view found in the foreign reception of Brazilian literature (Rissardo, 2015) that is strongly supported by BN itself (Brune, 2018). These findings demonstrate a weak, though still present, symbolic boundary-making in the foreign positioning of Brazilian literature, pointing more strongly to a cosmopolitan view of Brazilian writers, one that can potentially alienate authors and works unable to fit this global-minded gaze. Findings showed that, despite BN's efforts, there is little diversity in the authors represented abroad through grants, with the distribution of writers mirroring the lack of diversity and equality in the Brazilian national literary field. Further studies are recommended, to refine the picture of Brazilian literature in translation (including research on works that do not rely on cultural policy grants) and to further observe how less-represented writers (such as black authors and those who are not from the regions of Rio de Janeiro and São Paulo) are positioned abroad. More research on the struggle of periphery literary countries to combat cultural hegemony are necessary, to better understand the contemporary literary field and develop stronger tools to increase equality and diversity in the global flows of cultural production and distribution.

KEYWORDS: *Brazilian literature, Center-periphery model, Literary exoticism, Symbolic Boundaries, Global literary field*

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1. INTRODUCTION

When discussing Brazil's reception as a guest of honor at the Frankfurt Book Fair of 2013, Rissardo (2015) points out the many ways in which Brazilian writers are still slotted into stereotypical positions, often based on exotic representations of the country. Authors are stuck between images of beautiful natural landscapes (usually related to the Rio de Janeiro region) or urban violence and the poverty of the *favelas*. This limitation in terms of the imaginary representations of Brazil abroad is emphasized by Brazil's positioning as a literary 'periphery' country according to a center-periphery perspective of the global literary field. The country's language, Portuguese, is considered literarily peripheral – that is, it is not widely read by or translated for non-native speakers (Sapiro, 2010) – and its literature is not strongly distributed and circulated outside its national borders (Rissardo, 2015). The existence of government policy, such as Biblioteca Nacional's (BN) program, launched in the 90s, for funding translations of Brazilian literature abroad, has been a hands-on national attempt to rectify this situation – and it has succeeded, to an extent, in improving the Brazilian literary presence abroad (Rissardo, 2015; Feres & Brisolara, 2016).

Yet, Brazilian literature continues to suffer in the global panorama, sidelined as a periphery player, with a restricted number of authors and themes that represent its literary production (Rissardo, 2015). This is evidenced in and a justification for the very existence of BN's grants program for supporting the dissemination of Brazilian literature. It has been demonstrated that BN allows for an expansion of Brazilian literature in translation (Feres & Brisolara, 2016); however, there is little in-depth research on exactly what and who is circulated abroad through such policy efforts. Furthermore, little has been discussed regarding the publishers that wish to translate this periphery literature and how they position the works within their markets – that is, how this literature is marked (or unmarked) as Brazilian, in relation to visual and textual elements that may position it as symbolically 'other' from non-periphery (or simply non-Brazilian) literature, a process of distinction reminiscent of that which Said observes of the West in relation to 'non-West' (2003). Through a mixed methods design, this analysis can highlight the way this periphery literature might possibly not lose its periphery status – through visual or textual symbolic markers of exoticism or other nationality-based constructions – even as it gains access to center spaces by means of government policy.

In literature, perhaps more than in any other art form, language is a powerful tool, allowing certain voices to be circulated more easily than others (Heilbron, 1999). The translation of a book not only allows it to overcome linguistic barriers, but grants it symbolic power, more so when that translation is to a 'center' language, such as English (Sapiro, 2015). The existence of government funds that support this trading of economic benefits for wider circulation and symbolic capital to its literary goods gifts us a well-documented and prolonged scenario (BN's policy has been in place since 1991) for the analysis of how these transactions are produced and who (countries, publishers and authors) most benefit from it. This information can serve as a significant reflection of the interests of literary gatekeepers and the literary markets of other nations regarding the 'periphery' literature of a country like Brazil, evidencing the gaps in relation to who does not benefit from such policies and helping to refine the measures taken to further diversify literary distribution.

Previous studies observe that Brazilian literature has been othered and exoticized since the beginning of its distribution outside national boundaries (Saldanha, 2018; De Melo, 2017), which has in turn affected the way these books are received, read and enjoyed by foreign audiences and critics. This 'othering' view of Brazilian literature has impacted which books are translated and published abroad (Minchillo, 2018) and continues to affect how they are received (Brune, 2018). Thus, in this analysis, which utilizes both quantitative and qualitative research methods, I observed not only how this BN-supported literature is distributed, but if and how stereotypical and exoticizing visual and textual markers are present in their positioning by foreign publishers. These markers can work to represent an othering of this literature in translation (as seen in Berkers' analysis [2009] of ethnicity-related symbolic boundaries), constituting the boundaries faced by authors of a periphery culture when trying to have their works globally disseminated.

This thesis thus aimed to answer the questions: "What is the global distribution of government-funded translations of Brazilian literary works?" and "How are symbolic boundaries negotiated in the visual (covers) and textual (author and book descriptions) markings of these translated works when distributed in American and Western European countries?". I attempted here to uncover the gaps not only in the federal funding for Brazilian translations, but in the international interest in Brazilian literature, as there is little academic data on the subject that highlights how Brazilian literature is disseminated

and published abroad regarding both center and periphery markets. Furthermore, as the focus is on government cultural policies, my results can emphasize the importance of the work of BN as well as acknowledge possible gaps or limitations. I begin with a literature review that discusses literary inequality, literary othering and exoticism, and the role of cultural policy to rectify this. I follow with a detailed explanation of the mixed methods design of this research and, finally, describe the results uncovered.

For the analyses, I developed a database with all BN-supported published works from 2013 to 2020, to observe who and what has received and receives funding for foreign publication, how such works and authors are visually positioned abroad by publishers according to exoticism markers in their covers and how this has or not changed over time. This analysis helped demonstrate a tendency within the global field to emphasize a certain type of Brazilian writer, in a way that reflects the inequalities also found in the Brazilian literary industry. Furthermore, the analysis highlighted ways in which visual nationality-related symbolic markers appear, to a weak extent, in translated Brazilian literature, using exoticism markers based on studies on the reception of Brazilian literature abroad (Brune, 2018; Rissardo, 2015; Saldanha, 2018). Finally, certain BN-funded works were chosen, based on the quantitative findings, for a qualitative content analysis of their positioning in terms of textual descriptions of author and work made by their foreign publishers. The results allowed me to observe how such works are more defined by a cosmopolitan gaze (Brune, 2018) than by an exoticizing one, a tendency supported by BN, though nationality-based symbolic markers continue to appear.

2. THEORETICAL FRAMEWORK

2.1. (Cultural) Centers and Peripheries

When discussing reputations in the art world, Becker (1982) observed that, particularly in the case of literature, languages have a powerful role in defining distribution, circulation and, consequently, the international reputation of artists. Language is a part of the social world and, thus, affected by unequal (social, economic, political) power relations. Only a few linguistic varieties are widely read outside their own nations (Heilbron, 1999) and only authors working within these varieties are not hindered by the barriers of language when attempting to achieve international acknowledgement. Rather, they are aided by them, as their language of writing provides them with symbolic capital and accessibility opportunities that other writers cannot achieve except through the process of translation – and, even then, to a lesser extent. Language, however, is not enough to imbue a literary object with power. Nationality plays a significant role in defining the assumptions and expectations of a literary work published abroad (Sapiro, 2015). The Brazilian nationality of an author, therefore, is an important factor in determining the likelihood of their book's publication abroad and how this book will be read and positioned within a local and global literary field.

The discussion of the way literature is affected by language, nationality and (other) unequal socio-political power relations has been further developed and systematized in the center-periphery model (Heilbron, 2008; Sapiro, 2015), based on the world systems perspective of Wallerstein (1976). Initially developed to discuss the socio-political and economic divisions of the world and the inequalities derived from increased globalization, it was adapted by cultural scholars to understand the contemporary globalized cultural field and how the global cultural market affects and is affected by national and local fields.

The world systems perspective is connected to notions of cultural hegemony, highlighting how global communication flows are controlled by the Western world (the center of this socio-economic model, with non-Western countries forming a periphery). The same is true within the global cultural field; it has been demonstrated that, in various cultural spheres, Western countries (mainly Western Europe and, more significantly, the United States) are the dominant forces, the cultural centers, affecting and influencing the periphery nations, from the world of visual arts (Quemin, 2006; Van Hest, 2012) to

cinema (Crane, 2014) to the literary field (Sapiro, 2010, 2015). This perspective reinforces the notion that globalization does not lead to increased cultural diversity, but to an increasingly more homogeneous market, with cultural powers concentrated in a few countries (Quemin, 2006). In the literary world, the further rise of large publishing conglomerates in the form of oligopolies in center countries (Sapiro, 2010) also aids in creating a more divided and unequal field.

This macro-sociological perspective is utilized in many fields of artistic production, distribution and consumption; however, the model simplifies the way global, national and local cultural markets function, reducing them to an American-focused cultural hegemony. The reality is not as clear-cut as this straightforward game of centers and peripheries might portray it – national and local cultural fields have their own distinct shapes, strategies and influences. For instance, Crane (2014) observes, in her analysis of national film markets in relation to the American cinematic industry, that, while the global field is centered on the United States, countries have significantly distinct ways of reacting to such American centrism, with some nations choosing to develop government policies to protect the local industry or even bar foreign cinema entirely.

Beyond having different reactions to American (and Western) hegemony, centers and peripheries are not fixed or static, as further findings by Crane (2009) demonstrate. Her research on the visual arts milieu contests findings by Quemin (2006) on which countries have an impact on the artistic field, observing that Chinese visual artists, found in Quemin to have little impact, have reached a level of significant influence over the global arts market. However, studies like Sapiro (2010, 2015), which observe the center and periphery dynamic in the literary field, have yet to point out meaningful changes in the model and its main participants, observing rather a progressively more economic-driven focus on literature originated in the United States, a tendency corroborated by Franssen and Kuipers (2013).

Yet, there is much to analyze within the literary field beyond the influence of the American market. One way these other relations are considered is with the flows and networks theory, a way to refine the center-periphery model (Van Hest, 2012). This allows us to focus on the exchanges happening outside the 'center to periphery' movement. These include periphery-to-periphery or even periphery-to-centers flows, such as seen in Van Es & Heilbron (2015). Such analyses can make sense of how these exchanges happen, who are the actors involved and how they disregard or not the centers.

Regardless of its limitations, the center-periphery model (in combination with its criticism and additions) is an effective analytical tool for studying how the global literary industry develops and how local and national industries distinguish themselves within this dichotomy. As Brazil is considered a literary periphery country (Rissardo, 2015), this approach to the global literary industry aids in the analysis of how its works and writers are affected and consumed within the international market.

2.1.1. Literary Peripheries: Number of Speakers, Number of Readers

Franco Moretti took Goethe's world literature concept (*Weltliteratur*) to argue that literature was a "planetary system" (2000, p. 54) inserted within a capitalist world and, consequently, built out of inequalities: centers and peripheries. Casanova (2004) developed this notion further, observing not how texts travel, but how agents and institutions in the literary field worldwide behave. Casanova developed the concepts of the 'world republic of letters' and 'literary capital' to understand the field, arguing that certain languages are imbued with a type of symbolic capital ('literary capital') that allows works written in them to fare better than works in languages without them. National literatures are also affected by literary capital, as works associated with certain national literatures carry the prestige of their national literary output (Casanova, 2004). Other factors, however, must be considered when arguing for the literary capital imbued in a work – among them, translation, which adds to a work's "international recognition" and "transnational capital" (Sapiro, 2015, p. 323). The center-periphery system, as it refers to literature, is affected by many elements, with translation as one of the most prominent in terms of impact on symbolic acknowledgment and success in the field.

In an explanation of Pierre Bourdieu's economy of symbolic goods, Sapiro observes that "language is the principal medium of both communication and of everyday dominion through symbolic violence" (2016, p. 93). The inequalities inherent in how literary capital is afforded to certain languages, nations and authors is a part of this violence, one that has increased despite globalization and the interconnectedness of local and national cultural fields. Despite the rise in translated literature throughout the world, the flows of cultural production, translation and distribution are still highly asymmetrical; Sapiro (2010) observes that "far from fostering diversity, globalization strengthened the hegemony of English and the economic constraints on the world market of translation" (p. 437). UNESCO's Index Translatonium, a platform developed by UNESCO to track

translations worldwide (running from 1979 to 2007) evidences this linguistic disparity: 75% of all books in the Index were translated from either English, French or German (Feres & Brisolara, 2016).

The global literary field is highly Americanized and increasingly more commercial-focused (Franssen & Kuipers, 2013). In 1999, Heilbron already observed that the flows of translated literature consistently moved from centers to peripheries. When discussing these concepts, however, one must consider the spatial dimension in the field of literary publishing; while territories define patterns of circulation, they are composed of various dimensions, such as linguistic, geographic, national and imaginary (Sapiro, 2010). A definition utilized by Sapiro for the publishing field is that territories are a mix of both linguistic zones and nation-states (2010), as studies on the literary world system often utilize either the former, the latter or both, distinguishing levels of literary capital according to language and country (for example, a book written in French by an Algerian writer will not have the same symbolic capital as a French novel by a French author). Defining these political, cultural and imaginary borders is a crucial factor for those who wish to invest themselves with literary symbolic capital.

In terms of language dominance, as noted, English language is considered 'hyper-central' (Heilbron, 1999). In the 90s, it constituted over half of all translations produced worldwide, with French and German as central, and eight other languages as semi-peripheries; all other languages, occupying less than 1% of the international market of translations each, represented the periphery (Heilbron, 1999). The center thus consists of Western countries, whereas the periphery is predominantly composed of the East and the South (Sapiro, 2008). Beyond the volume of translations worldwide, which has changed (and increased) greatly over the past 30 years, other factors are considered when determining a language and a nation's positioning, the most relevant being the number of readers (not of speakers) of the language, the development of the publishing industry in the country (in former colonies, such as Brazil, this development usually took place later than in other nations due to the ruling elite having an European background, and so bilingualism being the norm) and, as mentioned, the literary capital imbued in that literature's language (Sapiro, 2008).

Portuguese is generally considered a periphery language, with a small number of translations worldwide (Heilbron, 1999), lacking recognition in the global market despite numerous speakers (Casanova, 2004). This peripheral position determines the amount of works translated from this language into others in the global literary field and the

percentage of translations present in its national publishing industry (Sapiro, 2010) – this explains the small share occupied by translated literature in the American publishing system.

Ultimately, the center-periphery model is a simplification, and one must observe the networks of cultural distribution that happen away from the center (McMartin, 2020; Van Es & Heilbron, 2015; Van Hest, 2012) and within the national and local level. Sapiro (2010) demonstrates the importance of looking at local literary fields to understand how and why languages and genres vary from one national industry to another. It is not enough to look at the global field if one wishes to recognize and understand these variations – to understand how a periphery country's literature, Brazil's, is distributed abroad through government policy programs, I too keep in mind the national field of Brazil and differences in the local fields in which Brazilian literature is published.

2.2. The Literary Field and Symbolic Boundaries

Bourdieu's field theory (1983), utilized in many studies on literary industries worldwide (Sapiro, 2008; Franssen & Kuipers, 2013), is a powerful theoretical foundation for the discussion of the center-periphery model. The notion of a 'field' is a sociological construct developed to make sense of how individuals and groups position themselves and compete on a social basis within a specific area (Bourdieu, 1984), such as the publishing industry. Each field contains its own set of rules, being affected by influences from various sources, including government-related, local or global interventions. Each individual and group that make up the field occupy a distinct, more or less dominant position, based on their amount of capital (social, economic, symbolic) and on how the field is regulated from within and without (in relation to other fields). In 1983, Bourdieu utilized field theory to analyze the publishing industry in France, observing how publishers follow the rules and logics of the field in which they are inserted rather than act autonomously, moving either with a commercial or a highbrow logic, depending on their size (small-scale or large-scale) and the amount of capital they had (symbolic and/or economic). Bourdieu's analysis was an essential demonstration of the idiosyncrasies of a national literary field and of the varied positions and strategies of each agent working in it.

Furthermore, the study highlighted the way decision-making happens within this field based on both symbolic and economic measures, with the goal of allowing individuals and groups to compete against others most effectively. Symbolic capital, in

this sense, already mentioned in Casanova's conception of literary capital, is an important metric with which decisions are made, titles published and foreign works translated. This symbolic capital is, "a kind of credit in the broad sense based on the belief of the group (…) they are founded on the refusal of calculation, of the logic of price" (Sapiro, 2016, p. 91). This capital, which can be made tangible in the number of awards of a publishing company (Franssen & Kuipers, 2013) or the number of consecrated authors in its catalogue, is what concedes certain publishers with more cultural legitimacy than others in the field, allowing them their pick of writers and works. Thus, publishing companies can, by publishing a literary work, add value and legitimacy to it through this "transference of symbolic capital" (Sapiro, 2016, p. 96), conferring their own consecrated status upon the titles they provide to the market, be they national or foreign works.

This is how symbolic boundaries related to the distribution and/or the consumption of works are made visible and material, as this decision-making and transferring of capital affect which writing (and writers) are distributed in foreign fields and how they are positioned within them. A significant element in that process is gatekeeping, as observed by Franssen & Kuipers (2013) within the Dutch literary industry, regarding decisions concerning the publication of foreign writers. Gatekeepers are the ones responsible for the creation and maintenance of symbolic boundaries that determine which players are admitted and how they are positioned in the field. This decision-making process, defined by exclusion, has become progressively more complex due to the increasing number of new titles released globally and the need for publishers to stand out through their positioning within their national literary markets (Franssen & Kuipers, 2013). Consequently, decision-making strategies by publishers often take the global literary field (and the literary fields of the dominant centers) as a point of reference, using isomorphism to 'mirror' already defined positions of successful publishers in other national fields (Franssen & Kuipers, 2013).

This type of gatekeeping and decision-making affects not only which works are published but how they are positioned abroad. This depends on the publishers responsible for their foreign distribution (and the positioning of the publishers in terms of symbolic and economic capital) and on the form this distribution (or rather, the packaging and marketing surrounding this distribution) takes (Saldanha, 2018). After all, Bourdieu (2002) observes, citing Karl Marx, texts do not circulate with their original context – on the contrary, their context is defined within the field of reception.

Literary texts can be recontextualized for many reasons. Von Flotow (2007) observes how literature can be utilized for diplomatic purposes, consisting of a soft power strategy in political negotiations between countries and in the establishment of a political, economic and cultural image of a nation. This also means translated texts can easily be used to exoticize or 'other' a foreign culture or society. Sapiro (2008) notes how the space for the reception of literary works in translation falls between the dichotomies of "politicized/depoliticized and 'universal/particular'" (p. 163), meaning works can fall prey to exoticizing techniques by publishing companies in their attempts to establish or follow certain imaginary constructions within their field.

This type of contextualizing of a work can set up symbolic boundaries between it and audiences, limiting their accessibility and universal appeal (or increasing their foreign attractiveness) through the language used in publication – and, particularly, the language of reception and consecration, as seen in Berkers (2009) and Berkers et al (2014) regarding ethnicity. Ethnic marking in the way authors and their writing are defined keeps them from achieving a mainstream position outside their 'ethnic writer' label, even within their country of original publication (Berkers, 2009; Berkers et al, 2014). The way nationalities affect such symbolic boundary-creating behavior, particularly in relation to the packaging and distribution of periphery, Brazilian literature abroad, has not been studied as extensively.

Some studies, however, have observed how stereotypes and 'otherization' strategies have appeared in Brazilian literature in reception. These analyses usually focus on the way this literature is received and reviewed in literary centers, such as Germany and France (Rissardo, 2015) or the anglophone world (Saldanha, 2018; Brune, 2018), and they point out the many different facets of reception – which involve the creation and use of stereotypes, narratives and nation images that limit the universal appeal and, at times, even severely distort the readings of the works.

2.3. The Tropical Other: Exoticism, Stereotypes and the Brazilian Imaginary

The way Brazilian literature is received abroad as markedly 'other' (or Brazilian) in relation to center, Western, or other national literatures can be discussed in relation to Berkers et al's (2014) analysis of symbolic (ethnic) boundaries, observed in the textual description of ethnic writers and their works in different Western countries. The ethnic boundaries there presented are defined by the interaction between minorities (others) and mainstream society, the social maintenance of an 'us versus them' dichotomy. This

concept of ethnicity-based symbolic boundaries in literary fields can be transposed to the context of nationality, to observe whether there are (textual or visual) symbolic markings in Brazilian literature published abroad and how strong a boundary these markings represent. Such boundaries are not static, however, but shift in time and location (country), depending on many individual and social factors (Berkers et al, 2014). An analysis of nationality boundaries must take such contextual distinctions into account – for example, one might expect center and periphery fields to react quite differently to the presence of translated Brazilian literature.

In Berkers (2009), the strength of ethnic markers is distinguished according to whether they focus on the themes present in the author's literary work (weak) or on their ethnic background only (strong). Through such ethnic markers, these books are 'othered' and placed within a category of non-universality, where authors are defined by their ethnicity regardless of their literary content or of whether such a distinction adds to the understanding of their art. When moved towards nationality-focused markers, this analysis helps us understand how certain nationalities (in this case, Brazilian) and their authors are positioned in foreign literary fields as 'other'. To analyze this, I thus look at how nationalities are othered – through stereotypes.

Stereotypes are not necessarily positive or negative, but rather a frame of reference based on socio-cultural conventions (Lysardo-Dias, 2007). Nevertheless, the concept can be understood according to distinct dimensions; Kawai (2005) observes that, while from a socio-psychological perspective, stereotypes "indicate cognitive mechanisms for making sense of the world" (p. 118), they can function from an ideological viewpoint as tools that maintain dominant ideologies over socially, culturally, politically and/or economically dominated groups. Ultimately, stereotypes are related to processes of meaning-making, in which meanings are made through difference (Kawai, 2005), creating distinct boundaries between objects and individuals to classify and categorize them more easily.

The reason stereotypes are viewed as negative forms of meaning-making is due to their ideological dimension – they can be easily utilized to maintain structures of power (Halse, 2012) and, thus, usually appear alongside significant power inequalities (Hall, 2013). According to Stuart Hall, stereotypes constitute the "reduction of a group of people to a number of traits that exaggerate and simplify them in order to fix and essentialize difference" (2013, p. 247). Stereotypes become not only a way to categorize, but to distinguish that which is 'normal' from that which is decidedly not so – the strange, the

exotic, the unacceptable. The power of stereotypes to create only one way to represent a community, culture or country makes them extremely damaging, making it necessary that they be recognized and discussed critically. For Hall, stereotypes help erase and silence voices that do not fit their molds, threatening human complexity and cultural diversity – in the literary field, pigeonholing writers in ways that do not allow them to break into the mainstream and achieve universality (seen in Berkers et al, 2014). Stereotypes deny variability, creating rigid, imaginary boundaries between groups.

The most explicit example comes from Said (2003) in his discussion of the West and non-West as stereotypical representations of opposite cultural dynamics, a perspective that benefits the West and highlights its ideological dominance over other places. The West views itself as "rational, developed, humane, superior", the other as 'aberrant, underdeveloped, inferior' (Said, 2003, p. 300). Many romantic Europeans also seem to observe the non-Western world through a frame that is seemingly positive, but just as harmful, 'othering' and downright infantilizing, in which the non-West is the land of the exotic, sublime, feminine and child-like (McAleer, 2015).

This stereotypical Western vision of the non-Western world is felt in how Latin America is read by Western countries, viewed from a perspective of 'backwardness' in relation to the West, stuck in a different (past) time (McAleer, 2015). The image of Latin America is generally built upon the juxtaposition of the Westernized, cultured city and the exotic and savage world (McAleer, 2015). The very concept of a 'Latin America' is an imaginary construct of colonial discourses in relation to race and second-class citizenship within the political, economic and cultural world order (Mignolo, 2000, 2007), This construction of Latin America repeats itself in the cultural – and literary – global sphere. In relation to famous Colombian author Gabriel Garcia Marquez' *Cien Años de Soledad* (*One hundred years of Solitude*), McAleer (2015) observes that, even as the work subverts and plays with stereotypes, it cannot escape such ideological discourses and 'othering' and it is often attractive to readers on a commercial and literary level based on "an exotic image on the front cover" (p. 199).

However, although stereotypes are a tool for ideological domination, they are also a frame of reference, reinforcing conventions that are useful for easy recognition – and highly beneficial for marketing purposes (Lysardo-Dias, 2007). The more familiar the reference, the more effective the marketing. Books are, regardless of their cultural and artistic value, commodified items, at the mercy of stereotypes for the sake of marketing

purposes. One would expect the stereotyping of a nationality within a literary dimension to happen on a more sophisticated level, throughout the process of distribution, marketing, positioning and reception of the work, a process which would have developed itself from the beginning of a nation's literary tradition. Thus, one must look specifically at the way Brazil and Brazilian literature are defined globally, mainly by the dominant ideological forces – the West.

2.3.1. Brazilian Literature Abroad: Land of *Carnaval* and Violence

Brune (2018) points out that "the idea of Brazil as a tropical, yet civilized, land has persisted in constructions of an official image of the nation since its independence in 1822" (p. 6). This can be observed in different aspects of Brazilian society and culture. In a study of Brazilian advertising nationally and abroad, Fontenele & Araújo (2019) observe the way marketing techniques are used by Brazilian brands to reinforce stereotypes and highlight locations of Brazil, like Rio de Janeiro, swallowing distinct local identities by a homogenized national image of Brazil that is tied to beaches, summer, *Carnaval*, bright colors, female bodies and the portrayal of favelas and the poverty therein as 'joyful places'. While this form of exoticism is not necessarily present in the literary image of Brazil, the portrayal of Brazilian literature is not without similar exotic, stereotyped markers from the early years of its foreign circulation.

The circulation of Brazilian literature in translation began gradually and, according to Brune (2018), its insertion into the global field was always marred by an exoticizing frame. This can be seen in the success of authors like José de Alencar, in the 19th century, and Jorge Amado, in the 20th, writers who tended to highlight images of violence, nature and poverty that were both distant and thus fascinating for European and North American readers (more recently, Brune observes the success of cultural items like the film *City of* God). The focus of such translations was initially France (De Melo, 2017), and author José de Alencar was more popular abroad than his cosmopolitan contemporaries (like Machado de Assis, widely recognized as one of the greatest Brazilian writers of all time) because of the 'local color' of his texts (De Melo, 2017). According to Brune, that was because this romantic, nature-focused trend present in certain Brazilian literary works "paralleled, and perhaps furthered, a European and North American desire to explore and exploit Brazil's natural resources…. The exotic emerged as a constructed identity that could be consumed, sold and circulated in the global realm

of incipient, industrial capitalism." (2018, p. 8-9). Brazilian literature was thus constructed around notions of exoticism from the beginning, with authorial voices such as that of Machado de Assis as dissident.

It was not, however, until the 1950s (De Melo, 2017) and 60s (Minchillo, 2018) that a greater interest in Latin American – and Brazilian – literature began, specifically in the United States. Minchillo (2018) observes that this took place due to government initiatives with political aims to strengthen the bonds between the U.S. and Latin American countries, usually involving deeply skewered relations and cultural exchanges. Nevertheless, this allowed publishers such as Alfred A. Knopf to bring translated Brazilian literature to American audiences. While many of these attempts led to financial failure due to badly produced translations or to North American audiences' lack of interest or knowledge of Brazilian culture and literature, authors such as Jorge Amado thrived (Minchillo, 2018).

Minchillo's discussion of the Alfred A. Knopf case serves as a reminder of the many elements involved in the appraisal of foreign literature (2018). The quality of translations – and the availability of qualified translators of a periphery language – is an important factor in the reception of the work, financially and artistically. Networks of knowledge and cultural exchange, as seen in Franssen & Kuipers' discussion of the significance of networks (2013), are essential, being affected and affecting the symbolic capital allowed to certain literary works, writers and national literatures. Furthermore, there is often a cultural gap that even direct government assistance is not able to bridge, as a lack of information on certain literatures and cultures strongly affects how books from these locations are received. It is easy for unfamiliarity with a foreign culture to lead to stereotyping and an attitude of superiority and disdain (Minchillo, 2018).

De Melo (2017) observes that the next three significant 'instances' in the history of Brazilian literature in translation, from the 1990s onwards were, firstly, the meteoric rise of Paulo Coelho, an author whose reception is one of universal appeal (Guedes, 2012), followed by the international 'discovery' of Clarice Lispector by American historian Benjamin Moser. Finally, an increased interest in Brazilian literature was built from the increased presence of Brazilian writers and publishers in literary events worldwide, an effort that has been aided by Biblioteca Nacional's (BN) grants for Brazilian writers to attend international events.

The representation of Brazilian literature abroad has risen significantly, due in no small part to the role played by BN and its grants program (Rissardo, 2015; Feres &

Brisolara, 2016). However, there is a continued exoticism to the way Brazilian literature is portrayed (Rissardo, 2015). Rissardo observes, in her analysis of the Frankfurt Book Fair of 2013 and the Salon du Livre de Paris (Book Salon of Paris) of 2015, the rise of distinct axes in the literary image of Brazil abroad. She observes a continuing exoticist view (a continuation of that already perfectly encapsulated in Jorge Amado's oeuvre, but also in a more brutalist, urban literature that began in the 90s). However, Rissardo also notes the rise of cosmopolitanism, a more nationless type of literary gaze, with works of a more universal strand, not particularly grounded in Brazilian culture or settings in the expected, exotic manner.

Regarding cosmopolitanism in periphery locations, Siskind (2004) points out how Latin American writers and artists' cosmopolitan discourses highlight a 'desire for the world', with the 'world' representing "a signifier of abstract universality and a concrete and finite set of global trajectories traveled by writers and books" (Siskind, 2004, p. 3). It is this image of Brazil as a home to "cosmopolitan intellectuals" that translations of Brazilian literature can create, usually by highlighting the global themes of the work or by pointing out the many global experiences of its author (Brune, 2018, p. 7). The cosmopolitan intellectual in Latin America, according to Siskind, is located in the tension "between local and global discourses, experiences and creative realms" (Brune, 2018, p. 10) – with the most prominent, non-contemporary example of a cosmopolitan writer being Machado de Assis, who often discussed European political concepts as they developed in Rio de Janeiro. This view of Brazil in literary translation, however, often moves in tandem with exoticism tendencies (Brune, 2018), with a focus on building an image that is modern and approachable to foreign audiences and that attempts to reflect Brazilians' relation to their own country and to the world – but that ultimately seems to focus on a particular type of Brazilian being reflected. The Brazilian cosmopolitanism observed in Rissardo's (2015) analysis of international literary events in 2013 was defined by contemporary authors, of which the ones mentioned by name were all white and born and raised either in the South or Southeast of Brazil or outside the country (such as in Argentina, Chile or Portugal), producing a literature less bound to location and more universal.

The very concept of 'universality' (and of a literature that is more universal than others) is an imaginary notion, fluid and context-dependent. Yet, it is a notion that, like other social constructs, has real implications on the cultural world, affecting the way works are approached and appreciated (Minchillo, 2018), another manner to 'other'

certain works that do not fit Western-imposed universal molds. The way Brazilian literature is, or is not, viewed as universal (that is, homogenized and placed within the international canon) is a process that, as with any literary work, is influenced by every phase of the publication process. Each step of this process consists of representative and interpretive work, from production to distribution to dissemination (Squires, 2009), including the way the work is positioned by the publisher.

This culminates in the way this literature is received – Saldanha's 2018 analysis of anglophone critics' reviews captures three different types of framing made by critics of Brazilian literary works translated to English: homogenizing, heterogenizing and exoticizing (which she terms the 'literary tourist' gaze). The homogenizing and heterogenizing frames are considered axes in a game of tensions within the discourse produced by media on translated literature (Appadurai, 1996), in which there is a demand for literature that is universal while there is the need for specificity, fulfilling "stereotyped expectations of a foreign audience" (Minchillo, 2018, p. 501) Minchillo (2018) terms this the paradox of peripheral authors, in which they are threatened with a lack of reach when being specific or 'local', but also faced with no prospects of foreign publication if their work is not distinct enough to be of interest to foreign readers.

The homogenizing discourse of critics involves an effort of universalizing, of placing these works in the literary canon. This framing was only observed in very few, well-known (critically or commercially) authors, like Paulo Coelho, Luís Fernando Veríssimo and Clarice Lispector, who are often more internal or whose stories are not set in Brazil – or, in the case of Lispector, who is placed more emphatically within a Jewish literary tradition than a Brazilian one (Saldanha, 2018). Heterogenized discourses, on the other hand, are the ones that highlight geographical location, mark foreignness in the reception and read the literary text as a peek into a different culture and world. While it is not a prejudicial approach to literature, when pushed further it goes from that which is viewed as 'different' to that which is wholly 'unknown': "[i]t is with this slippage (…) [t]hat translated literature becomes the object of an essentially tourist, rather than literary, gaze" (Saldanha, 2018, p. 251). In exoticism, stereotypes prevail, with a more educational, temporally distanced relationship between reviewer/reader and literary text, a view of literature as an authentic mirror to the real culture described and a focus on aspects of the foreign culture that present a challenge for readers to understand. In Saldanha's (2018) analysis, when reviewers foreground the exoticism of Brazilian writers' outputs, they do so regardless of the content of the literary works critiqued.

Further analyses of the reception of Brazilian literature abroad repeatedly point to a stereotyped framing (Brune, 2018; Rissardo, 2015), through the image of Brazil as exotic, poor and violent, or as cosmopolitan and multicultural – two constructs that often appear at the same time (Brune, 2018). Whether exotic or cosmopolitan (or both), many writers from Brazil are still read through their nationality, often to understand the country itself by peering at its literature. Translated literature is able to combat such limited images, even if it often strengthens them instead (Brune, 2018); because of the peripheral status of Brazilian literature and the small number of Brazilian works distributed abroad, when read from this educating, mirror-of-reality approach, they can only "present a partial understanding of the nation's cultural, political, socio-economic, and geographical realities" (Brune, 2018, p. 5-6).

2.3.2. Biblioteca Nacional: The role of cultural policy

By looking at Brazilian literature in translation, a picture can be formed of that which has been and continues to be left behind on a global level. "Rejected books function as missing links in a literary system," Minchillo writes (2018, p. 490). In his analysis of publisher Alfred A. Knopf, a bastion of Brazilian literature in English, Minchillo (2018) observes how the works which were not published in the United States (either for not being Brazilian or commercially successful enough, among other reasons) were as impactful on American views of Brazil as the ones which were published. To look at translated literature means to look at what is not being translated as well.

Biblioteca Nacional and its program for the dissemination of Brazilian culture abroad is one of the ways the national government attempts to correct an unfair system; yet, as beneficial as it has proven itself to be, it is a policy tool with limitations and gaps. Nevertheless, it allows for a detailed view of Brazilian literature in translation, not just regarding its distribution in the West, as it is often studied (Barbosa, 1994) but globally. Furthermore, Guedes (2012) has shown that the most popular translated authors in European countries, such as Spain, tend to be white and come from the Rio de Janeiro region (the geographical origin of the imagery of beaches, samba, and cordiality). We must observe the Brazilian culture promoted by BN outside national borders to understand whose culture is being promoted.

Biblioteca Nacional is one of the most significant players in the literary field analyzed in this study. Its policy program began in 1991, a decade in which the role of nation-states in the global literary field increased as a way to combat the hegemony of

English-speaking cultures (Sapiro, 2010). BN awards grants to foreign publishers who present a thorough plan for the translation, publication and marketing of any Brazilian (fiction or non-fiction) work, with the intent of publishing it two years after receiving funds, with no limitations regarding genres or writers. BN also produces literary and cultural research on a national scale and has sponsored several Brazilian authors to help them attend book fairs worldwide, further disseminating Brazilian culture abroad. It aims to facilitate the exportation of Brazilian literature to other peripheries and literary centers through soft power devices, working against the general global forces (Feres & Brisolara, 2018). Its efforts are an example of the direct influence that non-cultural fields can have on culture (in this case, the political field), to the extent that the cultural field can be seen as embedded in the political (Alexander, 2008).

The few studies developed to highlight the effect of the measures taken since the 90s by BN's translation grants (either regarding what the Brazilian literature published abroad is or where it is published) have demonstrated the positive (quantitative) impact of BN's policies on disseminating Brazilian culture (Feres & Brisolara, 2016; Feres & Brisolara, 2018; Rissardo, 2015). Who is impacted, however, and how that impact happens – how Brazilian literature is positioned abroad, in relation to its Brazilian status – have not been sufficiently explored, either through quantitative or qualitative methods.

Yet, Brune (2018) notes that BN policies have a role in reproducing commonplace, at times stereotyped, images of Brazil. While the grants supported by BN function to diversify the image of Brazil abroad, they tend to follow certain trends. BN does not explicitly make judgements on the quality of the works chosen for translation by foreign publishers; they do not have any explicit aesthetic criteria that inhibits certain writers from being accepted for the grant, except for a criterium that considers the "relative importance of the work's publication to advancing and spreading Brazilian literature and culture abroad" (Fundação Biblioteca Nacional, 2018, p. 25). While this criterium had never been explained in previous documents, the 2018 public notice for the grants contains a description, which explains that it concerns the representativeness of the work for Brazilian literature and for diversity in terms of Brazilian authors and literary genres published abroad. This was not present in previous BN documents, showcasing a recent concern with a diversity of Brazilian voices (though that is not put into racial, gender, geographic or other demographic terms). Furthermore, the 2018 edition also includes a criterium for evaluation of translation grants related to the "relative strategic importance of the language and country in which the work will be published to advancing and

spreading Brazilian literature and culture abroad" (p. 25). The explanation of this criterium highlights a concern for diversity of nations and languages into which Brazilian culture is circulated and a concern with the "global distribution" (p. 25) of the language of translation, pointing to a strong awareness of the global literary field's unequal literary flows. These new concerns are quite intriguing; however, it is possible that they were put into place due to a decrease in funding for BN's translation grants program, forcing it to be more strategic and diversity-minded in terms of grants given (as these have been reduced).

The lack of explicit quality criteria, however, distinguishes BN from programs of literary translation grants such as Flanders Literature, which has also provided an increase in the diffusion of Flemish literature worldwide (McMartin, 2020). Unlike BN, Flanders Literature includes in their translation grants criteria related to the aesthetic and literary values of the works accepted for translation. It allows, like BN, cultural exchanges that would not normally take place to happen, as publishers face less financial risk and expenses when supported by government organizations (McMartin, 2020).

Despite not having aesthetic guidelines (displaying a less explicit literary gatekeeping approach), BN still shows, according to Brune (2018) a predilection for cosmopolitan, world-traveled authors. Furthermore, there seems to be a preference for authors from the South and Southeast regions of the country (Brune, 2018). Thus, one might argue the government's direct involvement in the arts has not only cultural but political purposes, involving the notion "politics of display" (Alexander, 2008, p. 2). Here, BN and the Brazilian government utilize literature to diffuse a certain image of Brazil abroad with which they are in accordance.

These issues of translation flows failing to display underrepresented regions (or social or ethnic groups) can at times mirror the actual socio-cultural power dynamics within the country itself, as McMartin (2020) observes regarding the Dutch Foundation for Literature regarding intralingual dynamics. The way these issues of representation are addressed or fail to be within cultural policy are points that must be analyzed when one is discussing the efforts of an organization like BN. As McMartin puts it, "these hypothetical questions are important to pose because they implore us to identify (and policymakers to justify) the systems of symbolic and economic valuation that inform cultural policy decisions." (2020, p. 160).

However, it is vital to recognize that government policy is not enough and it should not be expected to bridge every gap and solve the issue of representation, unequal cultural exchanges and English (or American) hegemony of the global literary field. The dynamics of the field, as observed, are extremely complex and involve many players and factors. Yet, BN and its efforts have shown positive results, which are enough to argue for the need, maintenance and analysis of this program (Rissardo, 2015).

3. METHODS

3.1. Introduction

This chapter describes the methods used to answer the research questions: "What is the global distribution of government-funded translations of Brazilian literary works?" and "How are symbolic boundaries negotiated in the visual (covers) and textual (author and book descriptions) markings of these translated works when distributed in American and Western European countries?". I utilized a mixed methods explanatory approach, beginning with a quantitative statistical analysis of a database composed of Brazilian literary works that received BN grants and were published from 2013 to 2020. The analysis encompassed characteristics of the titles, their authors, the publishers of translation and the visual elements of the covers of the translated works, allowing me to answer the first research question and the first half of the second question (regarding the visual markings of the works). The results of the quantitative analysis informed the sampling of the second phase of the research, consisting of a qualitative content analysis of some works from the database that were translated and published in English, French, Spanish and Portuguese (from Portugal) between 2013 and 2020. This analysis focused on the second part of the second question: on the textual markings of the translated works (author and book descriptions written by the foreign publishers). The research design, operationalization, sampling and analysis related to both the quantitative and qualitative methods are explained below.

3.2. Research Design: Mixed Methods

This thesis utilizes a mixed methods design, involving, as per Johnson et al's definition (2007) both quantitative and qualitative elements, allowing for a greater, in-depth understanding and corroboration of the topic: the positioning of government-supported translated Brazilian literature abroad, regarding both the overall picture of BN-supported Brazilian literature in translation and the way these titles are positioned by foreign publishers in relation to authors' nationality. My research design embraces the epistemological pluralism of a mixed methods approach (Ghiara, 2019), utilizing the most appropriate methods for answering both research questions in a thorough and in-depth way. The thesis is developed in two phases, in an explanatory sequential design (Cresswell & Plano Clark, 2011): first and most prominently, a quantitative analysis,

followed by a qualitative study, the sampling of which is informed by the quantitative findings.

Therefore, the most significant, unexpected and/or interesting quantitative results are used to define the sampling of literary works for the qualitative analysis, where such results can be further explored and understood contextually. The qualitative analysis allows for an expanded view of the topic of symbolic boundaries in relation to the positioning of Brazilian literature abroad, as it focuses on the textual elements of the positioning of the works, while the quantitative analyses was interested on the visual characteristics of the works, as well as on other variables (regarding authors, works and publishers) that might affect the presence of symbolic boundaries.

3.3. Quantitative Analysis

This mixed methods research begins with a quantitative analysis of the data, which includes descriptive statistics and the utilization of Chi-Square testing of the variables. This is done to observe and pinpoint potentially significant associations in the distribution of BN-supported Brazilian literature abroad, regarding variables related to the characteristics of the books and authors translated, as well as the countries and publishers of translation. The way visual markers establish these works and authors as Brazilian in their foreign publication is also analyzed descriptively and through Chi-Square tests, to uncover potential instances of symbolic boundary-creation.

Previous research on BN-supported translations looked at how the works are distributed globally (Feres & Brisolara, 2016, 2018), observing titles published through BN from 2010 to 2014 and 2010 to 2015, respectively, without focusing on the characteristics of authors, publishers, or the visual aspects of the works. McMartin (2020) produced a database analysis of the distribution of government-supported Dutch and Flemish literature in translation, more thoroughly observing who the authors were (regarding Flemish or Dutch identity) and where the books were being translated to (center or periphery countries). Other studies (Brune, 2018; Rissardo, 2015) have observed how government-supported Brazilian literature is read, positioned and criticized when published abroad, and how exoticism and stereotyping take place in this type of cultural exchange in a system of unequal (symbolic) power structures, in which Brazil constitutes part of the global literary periphery.

This quantitative analysis brings these studies together to further investigate the distribution of a periphery – Brazilian – literature published abroad with the aid of government grants. I observe to what extent possible statistical associations can be uncovered in relation to how this literature is distributed (regarding author or foreign publisher characteristics, book genre, country and language of reception, and visual markers of exoticism). For this, I utilize the full database of BN-supported published works, supplied by the organization itself, which displays all titles supported by BN for foreign publication from the beginning of the translation project (1991) until 2020. The database already included, beyond the work's title, the author and foreign publisher, the country and language of translation, the year of approval of the grant and of publication abroad, and the literary genre of the work[1].

Table 3.1. List of Variables for Descriptive Analysis (1991-2020)

Nº	Name	Measurement Level
1	Title of book	Nominal
2	Author of Book	Nominal
3	Literary Genre of Book	Nominal
4	Gender of Author	Nominal (Dummy)
5	Year of Publication of Book in Brazil	Interval
6	Year of Receiving the BN Grant	Interval
7	Year of Publication of Book Abroad	Interval
8	Language of Publication of Translated Book	Nominal
9	Country of Publication of Translated Book	Nominal
10	Continent of Publication of Translated Book	Nominal

The first section of this quantitative analysis consisted of a descriptive analysis of all works published by BN, without sampling. The descriptive analysis focused solely on simple variables that were easily uncovered, either in the database provided by BN or through online search (such as the gender of the author). The units of analysis, in this

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[1] A few works were classified with the incorrect literary genre in the database, which was rectified during analysis. Furthermore, the genres were simplified to produce a smaller number of variables in the final database, meaning such genres as 'philosophical essay' were re-labeled as 'non-fiction'.

section, totaled 1,057 literary works translated and published with the aid of BN translation grant from 1991 to 2020, with 10 variables analyzed in total (see Table 3.1).

3.3.1. Operationalization: the 2013-2020 Database

The focus of the quantitative analysis was works that received a BN grant and were published between 2013 and 2020. This decision was made to ensure feasibility and because the 2013 period consisted of the year in which Brazil was Guest of Honor at the Frankfurt Book Fair, the largest international book fair in the world (Weidhaas, 2009) and an event that, as with other literary fairs, constitutes a space for cultural diplomacy, where the position and status of the literary, cultural, political, economic and editorial field of a country can be measured (Pardo, 2014). Findings related to stereotypes and exoticism in relation to Brazilian literature in translation, like its reception and positioning by critics and literary festivals (including the Frankfurt Book Fair) up to 2013 have been discussed in previous literature (Brune, 2018; Rissardo, 2015). I was interested to observe how the distribution of this government-supported Brazilian literature has developed throughout the years and whether it has changed since the Frankfurt Book Fair, particularly in relation to markers of exoticism or other nationality-based strategies.

While it has been observed that Brazilian literature is sometimes read through an 'othering' lens (Saldanha, 2018) in critical reception, little has been discussed concerning how it is positioned by foreign publishers before reception, either visually (in elements of the cover, to be considered quantitatively) or textually (in the description of book and author, the focus of the qualitative analysis). Drew and Sternberger observe that "the cover is a book's first communication to its reader, a graphic representation not simply of its content, but of its point in history" (2005, p. 8). A book is not simply the work and ideas of an author, but its entire "physical manifestation", also embodying the "ideals and aesthetics of a distinct historical moment" (Drew & Sternberger, 2005, p. 8), meaning it also embodies the ideas of a publisher and the community that surrounds it. In the previous chapter, I have observed how Brazilian literature is often read as a representation or 'mirror' of Brazilian society, and how that representation is malleable and at the service of different purposes. How much of this is also present in the visual markings of the books is what this analysis observed.

The power of visually intriguing, attractive or "eye-catching" covers to grab readers' interest has been researched (Gallagher, 2014, p. 7). Combined with previously discussed notions of stereotypes and their role in clarifying (or rather, simplifying) situations, the use of stereotypes in the visual comprising of foreign literature can be a simple, effective technique to make literary works appealing, especially in a center literary country such as the United States, which has been observed to consider foreign, translated literature less attractive, making this aspect of books less explicit in literary works so retailers will not reject them (Sapiro, 2010). Little has been discussed in relation to foreign publication and visual exoticism markers, though McAleer (2015) points how, in relation to Gabriel Garcia Márquez oeuvre *A Hundred Years of Solitude,* that the success of such a work, received as an 'ethnic novel', is "all too often contingent upon an exotic image on the front over, the ethnicity of the characters, as well as their authors' ability to 'capture' a defamiliarized, *different* view of the world" (p. 199). This quantitative analysis observed not only to what extent demographic characteristics, book genre and foreign publisher and country characteristics affect one another, but if and to what extent exoticism markers are present in the visual presentation of Brazilian literature in translation, to understand what type of symbolic boundaries are present in the visual positioning of such works.

For the descriptive and statistical analyses of this research phase, the units of analysis consisted of 669 BN-supported works (that received translation grants and were published from 2013 to 2020) and 26 variables (see Appendix A). The variable 'literary genre of book' was again analyzed, though the thematic content of books was not observed either statistically or through a more in-depth qualitative analysis. Berkers et al (2014) have observed that book content is not a significant indicator of the effect and strength of symbolic boundary markers. Saldanha (2018) has also pointed out the lack of importance of book content in the exotification of Brazilian literature in reception abroad.

The variables from Table 1 were utilized again, including 'gender of author', as this could demonstrate whether the BN-supported translation of Brazilian literature continues or alters a tradition of erasure and silencing of female writers in Brazilian literary history (De Oliveira & De Oliveira, 2010). While the focus was on symbolic boundaries related to nationality, issues of diversity in terms of writers' demographic characteristics were also observed, as they point to who benefits from BN translation grants and whose literary output is promoted abroad and used to build an image of

Brazilian culture. Thus, 'race of author' was added, despite the difficulty in measuring this concept based on a single variable, as it consists of many dimensions (Roth, 2017). In Brazil, there are five 'official' races, usually measured by self-definition (Santos et al, 2010), which is difficult to determine through online search. Thus, I chose to look only at whether authors were African-Brazilian (black) or not, allowing for sharper measures even if it simplified the racial status of writers published with BN grants. I also chose to focus, when possible, based on Roth (2017), on 'perceived race' (that is, the way authors viewed themselves) and, when no such self-classifications were available online, on 'observed race', how others classify an individual and the racial aspect that most affects their socioeconomic interactions. Despite the difficulty (and limitations) in measuring race, this was a significant element that helped showcase inequalities in the racial distribution of these government-supported literary exchanges.

For variables 'state of the author in Brazil' and 'region of the author in Brazil', it has been observed in previous literature that there is an unequal distribution of Brazilian literature abroad regarding the regional background of authors, with the Southeast (where Rio de Janeiro and São Paulo are located) having prominence over other locations (Saldanha, 2018). When defining these variables, place of birth was considered, though the location where the author grew up in as a child and/or their self-classification (when this information was available online) took precedence. For example, although Clarice Lispector was born in Ukraine, she moved to Brazil as a child and grew up in the state of Pernambuco. Despite her Ukrainian roots and living most of her life in Rio de Janeiro, she considered herself a citizen of the Pernambuco state (Alves, 2020). This is how she is labeled in the database.

Regarding variables related to the publishers, the symbolic capital and economic capital of publishers was considered (through the dummy variables 'publisher with high symbolic capital' and 'publisher with high economic capital'), according to the division between symbolic and economic capital-focused publishers of Franssen & Kuipers (2013), in which the two types often intersect. These variables are dichotomous, allowing for easier analysis, though simplifying the measuring of symbolic and economic capital to a matter of 'high' (yes) or 'low' (no) amounts. The variables were considered based on the publishers' catalogue, their description of themselves and their work, and any extra information, such as literary awards (for symbolic capital) or the publication of bestsellers and strongly commercial titles (for economic capital). For the variable 'publisher size',

economic indicators were also considered; however, the focus was on differentiating independent (small) press from multinational corporations, conglomerates or publishing groups (constituting large-scale publishers). A more complex view would not be possible within the time frame and with the available information, such as an analysis regarding number of published titles per year, as done in Franssen (2015). A global overview would also necessarily need to consider the position of the publisher within the global, national and local field. Due to time and resources limitation, this more complex analysis was not possible.

Finally, variables were created based on visual markers on the covers of the works analyzed, that could point to exoticism stereotypes or even cosmopolitanism tendencies (as is the case of 'visual marker: urban elements'). Along with the urban elements variable, these consisted of the following: 'visual marker: nature', 'visual marker: violence', 'visual marker: poverty', 'visual marker: bright colors', 'visual marker: tropical weather', 'visual marker: explicit Brazil reference', 'visual marker: female sensuality'. The variables were based on previously discussed literature on Brazilian stereotypes, in the reception and depiction of Brazilian literature abroad (Brune, 2018; Rissardo, 2015; Saldanha, 2018) and in Brazilian and foreign media (Fontenele & Araújo, 2019; Lysardo-Dias, 2007). The marker 'explicit Brazil reference' was included after the start of the coding, as instances of explicit references to Brazilian culture or society appeared in a few of the works researched (for example, in the use of famous Brazilian paintings as book covers, such as Tarsila do Amaral's 1929 *Antropofagia* in Image 3.1).

Image 3.1.

Cover of Mário de Andrade's Amor, Verbo Intransitivo, published by Greek press Printa-Roes.
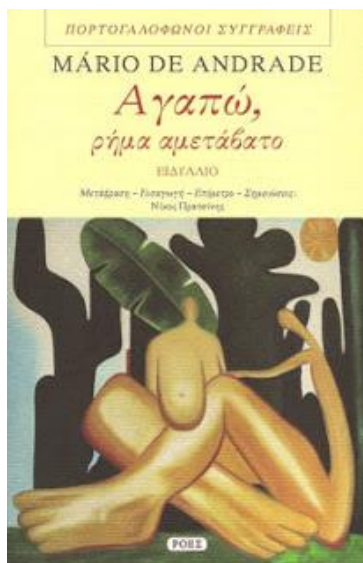
3.3.2. Quantitative Data Analysis

Apart from descriptive analyses, the works were examined through Chi-Square tests of independence. The Chi-Square test is a "non-parametric (distribution free) tool designed to analyze group differences", with the dependent variables measured at a nominal level (McHugh, 2013, p. 143), ideal for this analysis, in which most variables were nominal and in which the distribution was not normal. This type of test allows for a richness in detail to surface in terms of the distribution of data and for the evaluation of "both dichotomous independent variables and of multiple group studies" (McHugh, 2013, p. 143). This objective of this statistical significance test is to point out correlation between pairs of variables, while providing overviews of the way the data is distributed in relation to variable pairings and to what extent it fits into what would be expected of a normal distribution or not. When results are significant, Cramer's V is utilized to test its strength. The only downside of Chi-Square tests is that expected frequencies of cells cannot be lower than five (Howell, 2009), which means it is not ideal for some of the variables analyzed with too many options (such as name of author or country of translation).

Most of the variables present in Appendix A were analyzed among each other through Chi-Square tests (variables with too many options, such as name of author, were not analyzed). The finding of any statistically significant correlation between variable pairs could point to potentially significant associations regarding the distribution of government-supported Brazilian literature in translation, though this might not always be the case. Further Chi-Square tests were also conducted specifically on the works translated into the languages of the qualitative analysis (English, French, Spanish and Portuguese from Portugal). This allowed me to observe any associations involving those specific languages which showed potentially interesting information and could inform the sampling of the qualitative analysis. To observe whether correlations pointed to interesting distribution and/or symbolic boundary-creating patterns in Brazilian literature in translation, interesting findings from this phase informed the qualitative section of the research. The quantitative findings were used to point to avenues for qualitative analysis that could add to meaningful discussions on how Brazilian literature is positioned abroad

and how different factors and characteristics might affect and be distinctly affected by this positioning.

3.4. Qualitative Analysis

This phase of the research qualitatively analyzed issues uncovered in relation to nationality-based symbolic boundaries (as well as other types of boundaries) in Brazilian literature in translation, observed in the quantitative phase of the research. The qualitative content analysis was informed by the quantitative findings, focusing on a study of textual descriptions made by foreign publishers of translated Brazilian works and their authors as found in the publishers' websites (or, when a website was unavailable, on a retailer's website).

3.4.1. Sampling of Qualitative Data

Works were sampled from the database based on the significant distributional findings and correlations between variables found in the Chi-Square tests. After the quantitative analysis, 59 works were chosen for in-depth, qualitative content analysis, involving the use of an initial code book (Appendix B) based on previous literature. For the qualitative sampling, the database was reduced, including only works translated to Spanish, Portuguese, English and French whose translated covers (and textual descriptions) could be found online (292 items total). The choice of these languages was based on my own linguistic abilities to analyze the textual data, meaning I was unable to gather data on regions such as Eastern European countries. However, these languages allowed me to look at literary centers (like the United States) and peripheries (Latin American countries) and their publishers' positioning of Brazilian literature. While the sampling of the works was primarily informed by the findings from the quantitative analyses, a small amount of sampled works was based on previous literature.

Firstly, graphic novels were chosen for further analysis (16 titles – originally 17, yet one had no textual data available online), since they showed dissident features from the other genres in relation to exoticism markers of violence and nature. Chi-Square analyses also demonstrated that graphic novels were exclusively written by men with several of them being black writers. They were also one of the genres, along with poetry, mainly published in publishers with little symbolic and economic capital, pointing to a lack of legitimacy for this type of Brazilian writing that could lead to stronger exoticism

elements. Thus, poetry was also analyzed qualitatively (27 titles, including three poetry anthologies, out of 35 works, as several of them could not be found with accompanying texts). A significant number of Brazilian writers of translated poetry were women and a slightly higher than expected number of them were black (unlike most other genres). Furthermore, a significant number of poetry works were published in Spanish-speaking nations, including Spain and Latin American countries, displaying a skewered distribution that could point to distinct ways of defining Brazilian poetry outside literary centers. Such sampling choices allowed for race and gender to be further analyzed in relation to exoticism or other symbolic boundary-creation.

Anthologies were also chosen (5 titles), as they showed a high frequency of explicit references to Brazil. Previous literature on the topic (Brune, 2018) found that Brazilian anthologies (in English) tend to present the country as either exotic or cosmopolitan, at times both, and even BN-supported anthologies and collections support these ideas, highlighting certain types of authors (from the Southeast and South) in a cosmopolitan way. Works from writers from the North region of the country (3 out of 5 titles, as two had no accompanying texts) were also chosen for qualitative analysis, as this was the least represented region of Brazil in the database along with the Center-West region (with 10 titles each), with non-increasing values over the years. Furthermore, all the works by Brazilian writers from the North in the database were published solely in Europe and none constituted more recent contemporary literature, with the newest translated book having been originally published in Brazil in 2004. The North region is considered underrepresented content-wise in Brazilian literature abroad (Brune, 2018). Milton Hatoum, one of the most prominent contemporary Brazilian writers in the country and the most well-known writer from the North state of Amazonas, who has only been translated through BN grants twice between the years 2013 to 2020, has been received by anglophone critics through a 'literary tourism' gaze in Saldanha's research (2018). An analysis of the positioning of writers from the North could potentially reveal more exoticizing practices than with other authors, or a different type of gaze.

From the literature, I analyzed works from authors who constitute important, popular figures of Brazilian literature on a national and global level, these being Clarice Lispector, Machado de Assis and Jorge Amado (while I also planned to observe Paulo Coelho, there were no instances of his translated works in the languages of analysis). These authors tend to represent different views of the Brazilian literary imaginary abroad.

Thus, their positioning by publishers, if following trends observed in the literature, can represent points of reference for the way other pieces of Brazilian literature in translation are positioned in relation to a more universally canonizing (Clarice Lispector), cosmopolitan (Machado de Assis) or exoticizing (Jorge Amado) perspective. Clarice Lispector (1 title) is one of few Brazilian authors who are read from a fully homogenizing perspective (Saldanha, 2018), placed more often in a Jewish literary tradition than a Brazilian one. Jorge Amado (2 titles), however, is well-known for being the figurehead of an easily-exoticized literature abroad (Brune, 2018), and Machado de Assis (6 titles) is used as an example of Brazilian cosmopolitan literature and the Brazilian imaginary by BN itself (Brune, 2018). Furthermore, Machado is a black author who exists within a history of complex and violent race relations in Brazil. Analyzing how works of these prominent Brazilian authors were positioned in translations could point to the way nationality-based symbolic boundaries (and even race-related boundaries) appear (or fail to do so) in relation to differing perspectives of Brazilian literature.

3.4.2. Codebook & Qualitative Analysis

The content analysis of the data involved the utilization of a codebook (Appendix B) for coding and analysis based on previous literature, to observe how concepts of stereotypes, exoticism and other nationality-based constructions appeared and related to one another, using the Atlas.ti program. Other concepts that related to the main themes of the research and which emerged during the qualitative analysis were also coded and connected to previous concepts. Both the manifest (that is, the more descriptive) and the latent (the more interpretative) content was coded and analyzed, the latent content referring to the researcher's own interpretation of the underlying or hidden significations of the texts (Graneheim et al, 2017) – in this case, instances of symbolic boundary-creation usually took place in a latent, implicit form. Thus, the coding focused on how works and authors were described in ways that could point to different perspectives on Brazilian literature and the construction of the Brazilian nationality by publishers.

The initial codebook (Appendix B) contained codes related to views on the literary construction of Brazil as taken from Rissardo (2015), as well as codes connected to exoticism and cosmopolitanism, discussed (Brune, 2018; Saldanha, 2018). Furthermore, some codes were based on the analysis of Berkers et al (2014) and Berkers (2009) regarding ethnic boundaries, adapted to discuss nationality and the way nationality-related weak and strong symbolic boundaries might appear within the texts. Thus, a

distinction was initially made between strong and weak boundaries; however, as coding progressed, this opposition became more indistinct, and the strength of boundaries was ultimately removed in the final version of the coding (Appendix C). Each instance of symbolic boundary-making was extremely context-dependent, and references to nationality varied in meaning according not only to their presence in the description of the author or the text, but in relation to the context of the work and of the author's writing career, among other factors.

Further markers related to symbolic boundaries were created based on interesting findings of the quantitative analysis. Specifically, codes for symbolic boundaries related to gender and race were created due to the finding of quantitatively unequal gender and racial distribution of Brazilian writers in the 2013-2020 database. Furthermore, codes were created in relation to mentions of the author's regional background (such as a reference to their state, city or region in Brazil or instances of symbolic boundary-making regarding regional background rather than nationality), as quantitative findings also showed a very unequal distribution of authors based on region of origin. Codes were grouped together based on the initial codebook themes, with the final list of codes and code groups in Appendix C.

3.5. Conclusion

The findings of the quantitative and qualitative analyses allowed me to present a complex discussion of how government-funded Brazilian literature (and periphery literature in general) circulates globally. Through a mixed methods design, I could observe how this literature is distributed and how it is positioned in foreign literary fields, in a way that might highlight its Brazilian nationality in an exoticizing way, restricting the work from universal appreciation, or might attempt to universalize it through cosmopolitan tendencies. I have observed here how the mixed methods design chosen suited my research questions, consisting of a quantitative phase, followed by a qualitative section, both working together to construct an overview of the distribution of this Brazilian literature abroad in terms of visual markers of exoticism and an in-depth analysis of the textual construction of symbolic boundaries by foreign publishers.

4. RESULTS

4.1. Introduction

This chapter discloses the results of the quantitative and qualitative analyses conducted on the database of Brazilian literary works published abroad with the support of BN's policy program. The findings discussed here answer the questions posed by this thesis: "What is the global distribution of government-funded translations of Brazilian literary works?" and "How are symbolic boundaries negotiated in the visual (covers) and textual (author and book descriptions) markings of these translated works when distributed in American and Western European countries?". The first question and the first half of the second question (regarding symbolic boundaries in the visual aspects of the translated works) are discussed in relation to statistical analyses of the database of published BN-supported Brazilian literature. The second half of the second question (concerning textual markings) is answered through an in-depth content analysis of a few works sampled from the database, according to the quantitative findings,

The first section of this chapter consists of statistical analyses of what and whose grant-supported literary works are distributed abroad and where this distribution happens. This section observes the extent to which Brazilian works published abroad from 2013 to 2020 are visually marked according to the previously defined stereotypical visual markers, to determine if there are patterns of visual symbolic boundaries that position these works in an exoticizing, othering manner when published outside national borders. The second section of this chapter consists of a qualitative content analysis of a sample of works from the database, based on the results of the statistical analyses and, to a lesser extent, on previous research on Brazilian literature's reception abroad. The texts analyzed constituted descriptions by foreign publishers of the translated Brazilian works and/or authors (found online, in the publishers' website or, in the case of a lack of a publisher's website, in a retailer's webpage). The analysis observed further relations between concepts that could corroborate previous Brazilian literature studies and/or the findings of the quantitative analysis in terms of nationality-based symbolic boundaries or other symbolic boundary-creation.

4.2. Quantitative Results: Biblioteca Nacional's Database

The database provided by Biblioteca Nacional contained 1,057 Brazilian literary titles translated and published outside Brazil between 1991 and 2020[2]. A more general descriptive analysis of these works was produced to observe how these books have been distributed from the beginning of the creation of the grant by BN up to 2020. These variables (found in Table 3.1) were: title of book, author of book, book genre, gender of author, year of original publication, language of the translation, country of the translation, continent of the translation, publisher of the translation, year of receiving the BN grant and year of publication of the translation.

4.2.1. Descriptive Statistics: Authors, Genres & Gender

Beginning with the authors with the most published translated works, Clarice Lispector had the most titles (57 – 5.4% of all books published with BN grants), followed by Machado de Assis (40), Jorge Amado (29) and Rubem Fonseca (22). Every other author had less than 20 titles published with BN grants from 1991 to 2020. This is a slightly different result than that observed in Guedes (2012) regarding most published Brazilian authors in Spain, where the most popular writes were Paulo Coelho, followed by Ana Maria Machado (a popular children's book author), Clarice Lispector, Jorge Amado and Machado de Assis. The lack of Paulo Coelho in this list (only 4 titles by Paulo Coelho have been published with the use of grants in BN history) is likely due to him being the most translated Brazilian writer in the world (Guedes, 2012) and a celebrity author who has achieved global acclaim. The publication of his books in translation would not need the financial security of a government translation grant. Ana Maria Machado (11 titles published) also likely does not need government support for her translations, due to, like Coelho, being a contemporary writer who is popular, particularly in Latin America and Spain, and recognized through international awards (Piucco & Torres, 2007) – Ana Maria Machado has consolidated herself on a global level, having won the Hans Christian Andersen Award in 2000, the greatest recognition for children's book authors (Guedes, 2012). Jorge Amado is also a popular author in translation (Guedes, 2012), yet that does not seem to be enough to make him an economically viable option for publishers, as he does not have the same global acclaim and universality as Paulo Coelho, being known as representing Brazilian exotic literature abroad (Rissardo, 2015). Furthermore, he is, like Clarice Lispector and Machado de Assis, not a contemporary author. Lispector and

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[2] Any titles that had already received the BN translation grant but had not been published yet, according to the information contained in the database (which I was given access to in December 2020), were removed.

Machado de Assis, on the other hand, while popular Brazilian writers in translation, do not have a wide commercial appeal or recognition, even if Lispector, at least, is often recognized as part of the universal literary canon (Rissardo, 2015).

There was a lack of Brazilian 'classic' literature, with most works constituting contemporary literature (see Figure 4.1), published in the 2000s, mostly published in 2010 (72 titles), 2011 (50 titles), 2013 (48 titles), 2012 (43 titles) or 2009 (43 titles). Regarding literary genres, over half of the translated works were novels (57.4%), followed by non-fiction books (11.2%) and short stories (10.5%). Other book genres translated with BN grants include poetry (8.6%), children's books (5.6%), graphic novels (2.4%), biographies (2.1%), *crônicas* (a distinctly Brazilian literary genre, consisting of short personal and/or journalistic essays published in newspapers and magazines, at 1.1%) and theater pieces (0.9%).

Figure 4.1.

Year of Original Publication of Translated Brazilian Literary Works
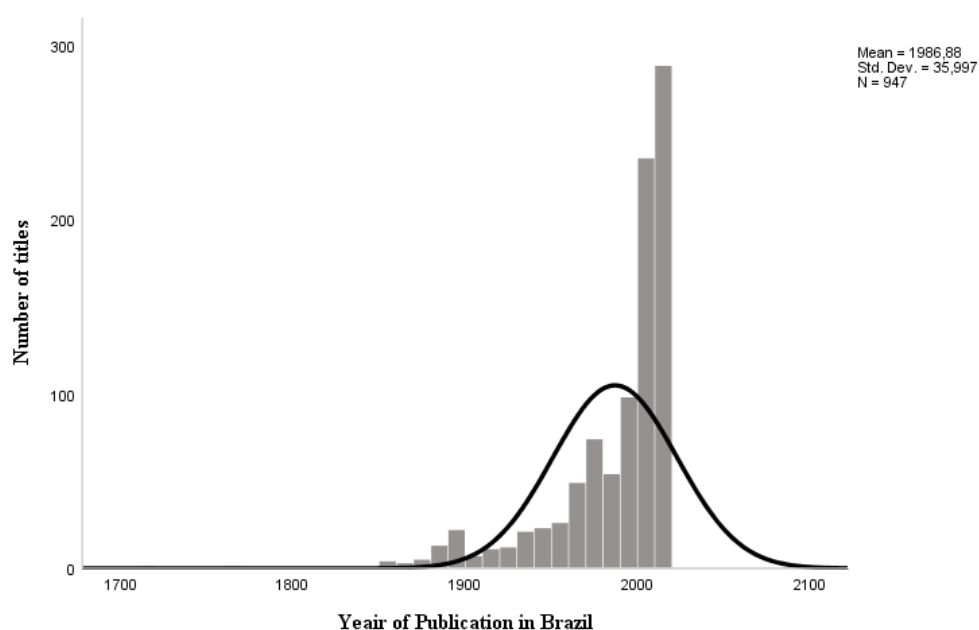
The distribution of authors' gender was heavily unbalanced (Figure 4.2), with male writers dominating the database entries (72.4%) over female writers (24.3%). That seems to reflect a pattern of male domination within the Brazilian literary (and cultural) field. As McMartin (2020) observes in relation to intralingual power dynamics in the Dutch and Flemish literary industry, gender power dynamics in Brazil relating to the

historical silencing of female writers (De Oliveira & De Oliveira, 2010) can be mirrored in the flows of translated literature from the country.

Figure 4.2.

Gender Distribution of Authors of Translated Brazilian Literary Works
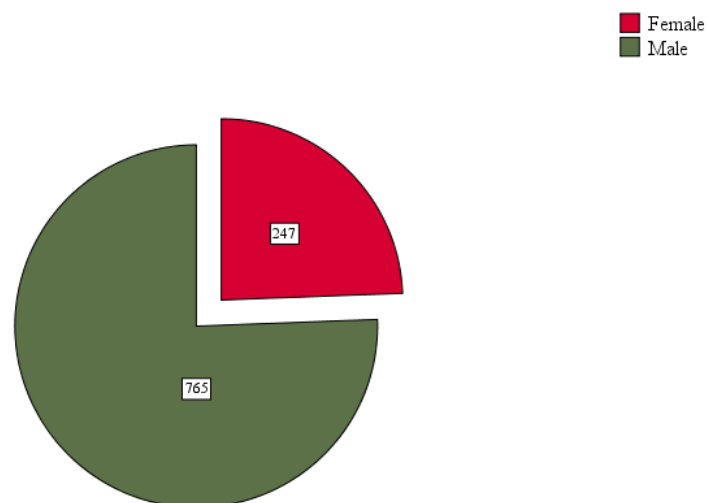
4.2.2. Descriptive Statistics: Language, Country & Year

Regarding the language and countries of translation, the languages with the most published translated titles were: Spanish (24.5%), French (12.1%), English (10.7%), German (10.6%), Italian (9.6%), Romanian (3.7%) and Portuguese (2.8%)– all other languages had less than 30 translated titles. With this, one can observe that the most central languages in the literary field (English, French, German) are at the top of the list, meaning the process of literary circulation of Brazilian works is moving, often, from periphery to center.

The prominence of Spanish can be explained by the fact that not only is the country of Spain historically and contemporarily one of the main nations into which Brazilian literature is translated (Brune, 2018; Guedes, 2012), but the language includes most Latin American countries as well. Looking closely at the countries of translation, the following main publishing nations were observed: France (11.5%), Spain (11.3%), Germany (9.6%), Italy (9.6%), Argentina (7.6%), United States (5.8%), Romania (3.7%), United Kingdom (3.5%) and Portugal (2.9%) – every other country had less than 30 titles published. This does showcase that France and Spain, two countries with a meaningful

history in Brazilian translation – with France having been one of the first significant markets for Brazilian literature abroad (De Melo, 2017), and Spanish being one of the first languages of translation of Brazilian literature (Guedes, 2012) – continue to have an important role in publishing Brazilian literature, particularly that translated with the aid of government grants.

Furthermore, in relation to continents, Europe is responsible for the publication of most translated works (72.2%), followed by Latin America (14.9%). North America was responsible for 6.1% of all titles, ahead of Asia (4.2%), Africa (1.1%), Eurasia (Russia or Turkey – 1.1%) and Oceania (0.3%). Most of the translated Brazilian works were published in literary centers or semi-peripheries, which further demonstrates that this literary dissemination takes place mainly from periphery to center (with a focus on Western European countries, such as France, Spain, Germany and Italy), with periphery to periphery exchanges being more rare and usually happening in Latin America (Romania is an interesting exception worth of a deeper analysis, having published a great number of Brazilian titles). Sapiro (2010) has pointed out how certain regions (literary peripheries and former colonies, such as some African countries) are often excluded from the global literary exchange due to a lack of well-developed publishing industries and because the book exchange in those regions is often dominated by former colonial states. Observing the minimal circulation of government-supported Brazilian literature outside the Americas and Europe, this could help explain, in part, such an unequal distribution.

Finally, most of the titles received the grant in 2013 (209 titles), 2014 (162 titles), 2012 (138 titles) or 2015 (108) – any other year had a considerably lower amount of grants received. This could be due to the presence of Brazil as Guest of Honor at the Frankfurt Book Fair in 2013, as the events preceding and proceeding the literary fair and the country's prestigious position in it allowed Brazil an increased amount of attention in the literary field, particularly from German publishers (Feres & Brisolara, 2016). Further international literary events in which the Brazilian participation was organized and supported by BN during the following years can also explain the high number of titles published (Feres & Brisolara, 2016). Following 2016, the number of published titles decreased. The small number of titles published in 2020 can be explained by the COVID-19 pandemic affecting BN's work and could have possibly affected the publishing schedule of publishers which had already received grants in previous years to translate Brazilian literature.

Furthermore, observing the public notice of the 2018 to 2020 edition of the translation program in relation to the 2015 to 2017 edition, there has been an extremely significant decrease in the budget for translation grants, from 300,000 Brazilian *reais* in 2015 (Fundação Biblioteca Nacional, 2015) to 30,000 Brazilian *reais* in 2018 (Fundação Biblioteca Nacional, 2018), which also meant a decrease in the value of translation grants from up to eight thousand dollars in the 2015 public notice to six thousand dollars in the 2018 one. In 2011, the value stated in the public notice of translation grants afforded from 2011 to the end of 2012 was 2,700,000 Brazilian *reais* (Fundação Biblioteca Nacional, 2011), which points to an extreme decrease in the following editions. This can explain the slowly decreasing number of titles publisher per year after 2015 until 2020 and shows a slow and powerful decrease in the importance of BN and its literary policies to government administration.

4.3. Quantitative Results: 2013-2020

The Brazilian literary works that received a BN grant and were published abroad between 2013 and 2020 were selected for further analysis. By focusing on the years after the Frankfurt Book Fair, I was able to build a picture of Brazil's image and the way its literature has been distributed worldwide in the aftermath of BN's most successful period (as seen by the number of titles that received grants in the previous section), a time which has not been extensively studied in the literature. Before discussing the statistical analyses conducted on the works, I briefly observe their distribution based on descriptive results, to create an overall image of the dataset. Because, as already observed, most of the works in the BN database were published from 2013 onwards (669 works in a database of 1,057 works, which consists of 63.29% of the entire database), the descriptive results are not expected to be overwhelmingly distinct from the complete database. Here, however, beyond the already mentioned variables observed in section 4.2., the following variables were also descriptively observed: race, state of Brazil where the author originates from, region of Brazil where the author originates from, status of the writer as a debut established author, symbolic capital of publisher of translation, economic capital of publisher of translation, size of publisher of translation (large-scale or small-scale) and visual markers of exoticism.

4.3.1. Descriptive Statistics: Authors and their Origins

Regarding authors, once again the most translated writer was Clarice Lispector (4.8% of all published translated works), followed by Machado de Assis (4.2%), Jorge Amado (2.5%), Daniel Galera (2.1%), Rubem Fonseca (1.9%) and Antônio Torres (1.5%). All other authors had less than 10 titles published, except for books with no authors (such as anthologies), which had the same number of titles as Lispector. This list showed a more geographically varied display than the previous one (in which all authors, excepting Jorge Amado and Clarice Lispector, were from the Southeast) and than that of Guedes (2012). Here we find three authors from the Northeast (Clarice Lispector, Jorge Amado and Antônio Torres), a contemporary writer from the Southern state of Rio Grande do Sul (Daniel Galera), and a writer from the Southeastern region, though not the state of Rio de Janeiro (Rubem Fonseca, from Minas Gerais).

Continuing with the discussion of local regions of all the writers published, over half of all titles (56.7%) were written by authors originated from the Southeast region (where São Paulo and Rio de Janeiro are located – in fact, Rio de Janeiro alone consists of 28.8% of all titles), followed by the Northeast (19.7%), the South (13.3%), the Center (1.5%) and the North (1.5%). This distribution goes against what Brune (2018) has observed in relation to the diffusion of Brazilian authors through BN's efforts, in which a propensity towards the South and Southeast were found, along with an underrepresentation of the North and Northeastern worlds of the Amazon and *sertão*. However, the surprising presence of Northeastern authors does not necessarily signify the presence of *sertão*, a specific setting, which is home to a regional culture that is part of the national imagery of Brazil (present in Cinema Novo movies, such as the 1964 Glauber Rocha film *White God, Black Devil*). The high presence of Northeast can be in part explained by Clarice Lispector, who is often tied to Rio de Janeiro, but considered herself a Northeastern citizen (and labeled as such in this database).

Regarding the authors' debut status (Figure 4.3), almost all writers were established authors at the time their books received the grant (91.9%). This relates to observations by Franssen and Kuipers regarding how debut authors are often a bigger financial risk for publishers than established authors (2013). Clearly, debut authors have little possibility of being published abroad, even with the added benefit of translation grants from the Brazilian government.

Figure 4.3

Distribution of Writers by Status as Debut or Established Authors at the Time of Earning the BN Grant

Debut or Established Author Status

■ Established Author
■ Debut Author
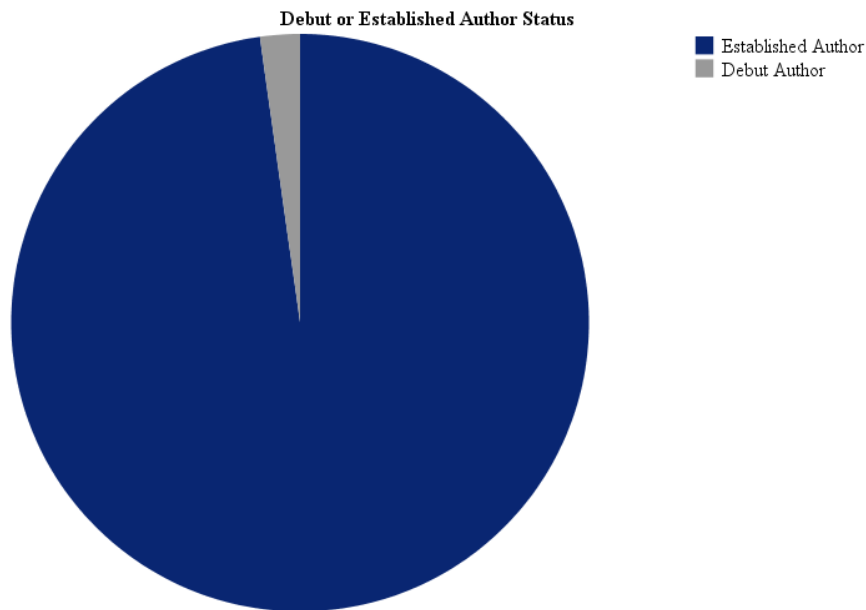
4.3.2. Descriptive Statistics: Languages, Countries & Publishers

In terms of language, once again the distribution was similar to that of the overall database, with the exception of Portuguese surpassing Romanian with 3.3% of all titles (against 2.7%). In relation to countries, the number of titles published in Italy surpassed Spain and Germany. While it is difficult to determine why Spain's numbers fell slightly, the end of the Frankfurt Book Fair likely meant a decrease in translated works in Germany. The United States saw a small increase, and Mexico appeared as the 7th country with the most translations (3.4%), together with Portugal. Regarding continents, the values remained similar as in the full database, with Europe (69.8%) dominating, followed by Latin America (14.5%).

Observing the distribution of the symbolic and economic capital of the foreign publishers, more than half of the books translated were distributed abroad by publishers with a high amount of symbolic capital (58.7%). However, a lower percentage of books were published by organizations with high economic capital (26.6%). Furthermore, as seen in Figure 4.4, most of the books were published by small-scale publishers (80%). That already points to the fact that Brazilian literature in translation, despite possessing a certain amount of symbolic legitimacy, is not published for purposes of profitability or

by large-scale organizations, which relates to the discussions in Sapiro (2010) regarding smaller publishers in the United States focusing on diverse, non-English works and small-scale French publishing houses working with niche languages and nationalities (which can include Brazilian Portuguese). One must remember, however, that, because these works were published with the help of translation grants, it is likely and logical that smaller publishers, with low amounts of capital, would be more interested in distributing them. Bigger publishers, on the other hand, more focused on profitability or less sensitive to risks, can afford to publish Brazilian literature outside this system (usually by publishing a big-name author such as Paulo Coelho).

Figure 4.4

Size of Foreign Publisher of Translated Works (Small-Scale or Large-Scale)
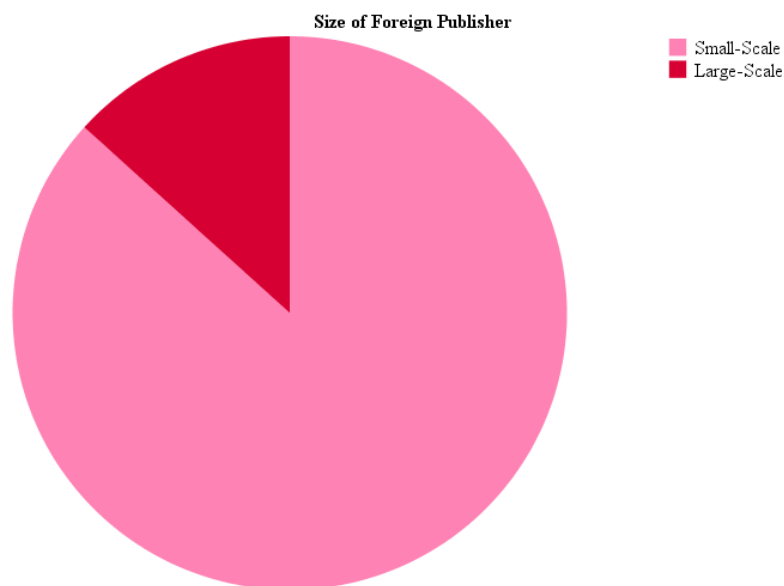
4.3.3. Descriptive Statistics: Genres, Gender & Race

The distribution of literary genres was generally the same as that of the full database. Gender, however, showed a small, positive change (Figure 4.5), with a slight increase in the number of women writers (27.4%) in relation to the entire database, though women were still far less present than male writers (69.2%). To further analyze the demographic characteristics of this Brazilian population of writers, I observed whether authors were black or not. Results showed that only 9.6% of all the writers were recognized (and/or recognized themselves) as black. Just as McMartin (2020) remarks that government cultural policy can mirror national or local power dynamics, here the clear imbalance in the distribution of this variable also points to national power dynamics.

This unequal racial distribution is not only because of the lack of data on all race profiles (due to the already discussed difficulties in defining race in Brazil), but it is a symptom of a larger issue of systemically imbalanced racial relations in the country and in its literary sector, where most contemporary literature is written by white men from the Southeast (Júnior, 2021). This becomes more troubling when one considers that 56% of the Brazilian population considers themselves black (Afonso, 2019). In the very list of Brazilian authors created by the Brazilian government for the 2013 Frankfurt Book Fair, Paulo Lins (author of the 1997 novel *City of* God, the basis for the movie of the same name) was the only black writer among 70 names. Lins pointed out how this was a reflection of the racism prevalent in Brazilian society, rather than a problem of the list itself (Cozer, 2013), an argument which can also be made in relation to the list of published titles in this database.

Figure 4.5.

Gender Distribution of Authors of Translated Brazilian Literary Works between 2013-2020
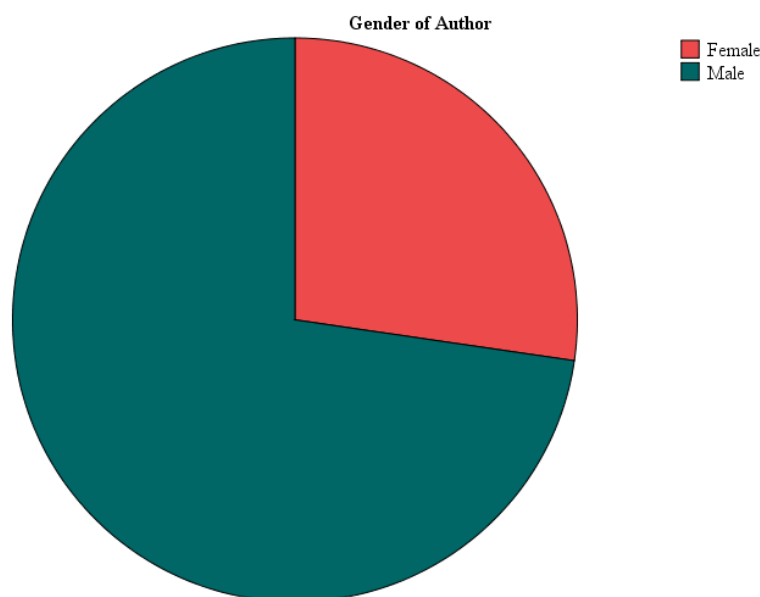
Of the most translated authors in this database, the only black presence is Machado de Assis, who is viewed by scholar Harold Bloom as the best black author in all Western literature (Daniel, 2012). However, even Machado's identity as a black man in Brazil is contested territory – the author was the grandchild of slaves and was of mixed heritage. In Brazil, many consider him a *mulato*, a term for a mixed-race person, not uncommon for individuals in 19th century Brazil, yet rare for men who, like Machado, achieved a privileged position and status in high society (Moser, 2018). He was often hailed to some

"too black, others found him not quite black enough" (Moser, 2018, para. 16). The lack of 'local color' in Machado de Assis' work is, furthermore, one of the reasons why he has never enjoyed the same popularity of other Brazilian writers (Moses, 2018). While Machado de Assis never explicitly dealt with racial issues in his work, some Brazilian scholars, such as Eduardo de Assis Duarte (2007) consider the author an important figure in the history of African-Brazilian literature in the country, reading his works from the perspective of the black man he was in a colonial, 19th century Brazil. In this thesis, I considered Machado de Assis a black Brazilian writer, following these contemporary trends.

4.3.4. Descriptive Statistics: Visual Markers

Finally, the distribution of the exoticism visual markers (discussed in the third chapter) was also observed – that is, whether the translated works contained or not each of the previously defined exoticism markers in the cover of their translated editions. The exoticism markers consisted of nature elements, violence elements, poverty elements, bright colors, tropical weather elements, female sensuality elements and explicit visual references to Brazil. The marker 'urban elements' was also included for analysis.

However, it is important to note that the covers of 121 published works could not be found online. Such a lack of an online existence is already a sign of a lack of prestige, or symbolic capital, on the part of the foreign publisher of the translation, though it could also point to the books translated by these publishers having a more niche status, as could be the case of Polvo, a Portuguese graphic novels publisher that has no website. Furthermore, the existence of these markers by themselves is not necessarily the result of exoticizing discourses, but their frequent presence (in combination with several other exoticism markers) might demonstrate exoticizing tendencies, such as in Image 4.1, where the cover consists of nature elements, as well as what was considered an explicit Brazilian reference in the boy's outfit, whose colors are similar to that of the Brazilian football team (added to that, the image includes a football).

Image 4.1.

Cover of the German translation of João Guimarães Rosa's Campo Geral by publisher Wagenbach
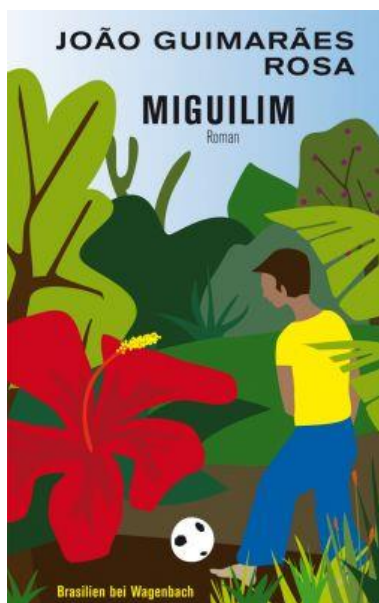
Source: Verlag Klaus Wagenbach, 2021

The exoticism marker to appear the most in the covers of the books observed was nature (22.7%), followed by bright colors (9.4%), Every other exoticism marker was found in less than 50 works (see Table 4.1). Urban elements had a mild frequency as well (7.3%, found in 49 works). Urban elements can point either towards a cosmopolitanism tendency or to a depiction of Brazilian brutalism (depending on their context), as discussed in Rissardo (2015), found in thriller and noir-like titles.

Table 4.1.

Distribution of visual markers in the covers of Brazilian literary works published abroad

Marker	Percentage	Frequency
Nature elements	152	22.7%
Bright colors	63	9.4%
Urban elements	49	7.3%
Tropical weather elements	45	6.7%
Explicit references to Brazil	37	5.5%
Female sensuality elements	34	5.1%
Violence elements	30	4.5%
Poverty elements	14	2.1%

4.4. 2013-2020: Associations through Chi-Square Tests

The next step in the analysis was to observe the existence of possible associations in relation to the who (the types of authors regarding demographic characteristics), the what (the types of works regarding literary genres) and the where (the languages, countries and foreign publisher characteristics) of Brazilian literary works translated and published abroad with the aid of BN translation grants between 2013 and 2020. Using Chi-Square testing of the many variables in Appendix A, I could observe correlations between variables and what they could point towards in terms of the way Brazilian literature is distributed and positioned abroad through BN translation grants. The results of the Chi-Square analyses were utilized, along with previous literature, to develop a qualitative analysis of some of the published works in the database.

The Chi-Square analyses were conducted utilizing the following variables (and their many combinations): literary genre, year of receiving the BN grant, author gender, author race, Brazilian region from which author originated, whether author was a debut writer or not, language of the translation, country of the translation, continent of the translation, symbolic capital of the publisher, economic capital of the publisher, size of the publisher, and the exoticism markers. Due to some variables having many categories (leading to too many cells with low values), several Chi-Square analyses led to results with low accuracy, as results of this test cannot be considered trustworthy if more than 20% of cell values have a value below 5. In some cases, to increase accuracy, such as in a few of the analyses of the variable literary genre in relation to other variables, some of the cells with an extremely low value were removed. Below I disclose the more significant findings from these analyses (these can be found in full in Appendix F and G).

4.4.1. Chi-Square Tests: Literary Genres

The first significant result of the Chi-Square tests concerned literary genre and gender (for this test to show accurate results, the genres theater and *crônicas* were not considered). This relation was statistically significant (p<.000), though the strength of the relationship was weak (Cramer's V = .234). Literary genres such as poetry, novels and, most significantly, children's books (in which women consisted of over half of the writers of the titles – 57.1%) had a larger value of women-written titles than expected. On the other hand, the genres biography, non-fiction, short fiction and, most meaningfully, graphic novel (out of 24 titles in the genre, none were written by women) were more male

dominated in a statistically significant way. The relationship between race and literary genres, while not statistically significant (p>.005) and low on accuracy even without theater and *crônicas* (the percentage of cells with values lower than 5 were 31.3% - already a display of the lack of black writers in almost all of the literary genres, which reflects the distinct lack of African-Brazilian writers overall) points to graphic novels, poetry and short stories being more embracing of black writers than other genres (particularly graphic novels, a genre in which 25% of all works were written by Black authors, though numbers were generally small). For short stories, the reason for this is mainly Machado de Assis, responsible for all but one of the short stories written by black authors, while on the graphic novel genre the prominent name is Marcelo D'Salete (also responsible for all but one of the titles). That said, this prominence of certain African-Brazilian authors in certain genres was worth exploring further, especially in relation to if and how their race and nationality is displayed in either visual or textual markers in the publication of their translated works, as that has not been explored in meaningful ways in current literature on Brazilian literary works in translation.

Furthermore, regarding literary genres and languages of translation, while Chi-Square tests could not be taken into consideration due to the many cells with small values, it was observed that novels were the primary translated objects in all the most frequent languages of translation (French, German, Spanish, English, Italian). Portuguese was an exception, with the most translated literary genre being graphic novels (40% of all titles translated to Portuguese). Interestingly, Spanish was the language of over half of all translated poetry titles (53.6%). When analyzing the countries of translation, Spain was also, out of the more frequent countries, the nation with the highest percentage of poetry in their literary genre distribution (23%). In fact, the relation between Spain and the poetry literary genre was significant, if weak (Cramer's V = .167), with the amount of poetry titles in Spain being higher than a normal distribution might expect. In terms of percentage, Spanish-speaking Latin American countries (Argentina, Chile, Mexico and Peru) showed the highest values in poetry as well. These findings point to an interesting (and, in the case of Spain, significant) trend in Spanish-speaking countries publishing Brazilian poetry, a pattern which goes against that of other countries, particularly Western, literary centers. This is an interesting find when one considers how literary exchanges are usually informed by the center (Franssen & Kuipers, 2013), and it highlights the complexity of relations between different literary fields and the circulation of culture globally, in a way

that is better understood in terms of the flows and networks theory from Van Hest (2012) than from a simple dichotomous center-periphery perspective.

The relation between the symbolic or economic capital status of publishers and the genres of Brazilian literature published by them was also of statistical significance (p<.00), even if the strength of the relationships was weak (for publishers with high symbolic capital, Cramer's V=.239, whereas for publishers with high economic capital, Cramer's V=.326). In these relationships, graphic novels and poetry were more dominant in publishers with little symbolic or economic capital, demonstrating that these are clearly not financially viable genres (at least when originated from Brazil), usually distributed abroad by smaller publishers with little capital of any kind. Furthermore, many of the poetry titles were published by Latin American publishers, which tended to have less symbolic capital than European ones (p<.005, with a very weak relationship and low accuracy). Novels, non-fiction works and short stories, on the other hand, tended to be published significantly more by publishers with high symbolic capital; however, while novels were more often published by publishers with high economic capital, non-fiction and short stories were not, emphasizing a prestige that is both symbolic and financial to novels that is not observed in any other literary genre originated from Brazil. When observing whether literary genres had a relation with a publisher's size, significant results were again found, though with a weak relationship (p<.005, Cramer's V=.219). Children's books and novels were published significantly more in large-scale publishers, whereas all other genres showed a higher frequency in small-scale publishing houses (no poetry books were published in large-scale publishers).

4.4.2. Chi-Square Tests: Literary Genres and Visual Markers

None of the statistical tests involving visual markers and literary genres were significant and almost all of them had over 20% of cells with values lower than 5 to be accurately analyzed (the 'violence' marker was the only significant test, yet accuracy was low). However, a few points are worth observing. Although the 'nature' marker was not significant (which means there was no significant relation between a literary genre and the presence of nature elements on the book cover), almost half of the graphic novel titles presented nature elements (41.7%).

Graphic novels also showed a high (significant, with p<.005) amount of violence markers (54.2% of all titles had them), meaning this genre had a higher percentage of

both nature and violence visual elements than any other. Because of the small number of titles in this literary genre, it is possible that this is because of the actual content of the books matching the elements in the cover (with graphic novels, the cover is often adapted from images within the book itself). However, Towery observes that cover art "provides a clue to the viewer not only about content, but about mood and tone" (2003, p. 29). To make the book-as-object more attractive, the mood of the book can be enhanced in the cover's visuals, which is where instances of stereotypical behavior might occur. Although not necessarily stereotyping, one can see the different approach of cover art and mood in Image 4.2, which includes the original Brazilian edition of Marcelo D'Salete's *Angola Janga* in comparison with the Portuguese edition. While both versions consist of a dark nature background, the Portuguese edition contains foregrounded violent markers in the form of spears (and the fighters holding them), which are more hidden among the natural elements in the Brazilian edition in the Portuguese edition, adding to the imagery of (potential) violence in the Portuguese version. This finding of higher violence markers warranted a more in-depth analysis of the graphic novels translated abroad.

Image 4.2.

Cover art of Marcelo D'Salete's Angola Janga, from left to right, in the Brazilian edition by publisher Veneta and the Portuguese edition by publisher Polvo

Source: Veneta, n.d.; Amazon.com, 2021

The marker 'explicit references to Brazil' was significant, though it suffered, like the violence marker, from low accuracy However, it is of note that short stories had a high percentage of explicit references to Brazil (18.8%) compared to other genres. This can be explained by the fact that the database contains many anthologies of Brazilian short stories (Image 4.3), which are often forced to visually highlight the nationality

'theme' of the anthology on the cover. These works play with stereotyped Brazilian imagery to make the anthology's theme easily recognizable to the public and thus more eye-catching for marketing purposes. Brazilian anthologies, of which anglophone editions have previously been analyzed in terms of exoticism in Brune (2018), provide an interesting place to observe the way the image of Brazil as a nation is constructed, not only visually, but through textual elements in its positioning by foreign publishers.

Image 4.3.

Cover art of the anthology of Brazilian stories Vibrations Brasil by French publisher Passages

Source: Éditions Passages, n.d.

4.4.3. Chi-Square Tests: Gender, Race and Exoticism Through the Years

While there was no significant relationship between the year the grant was received and gender or race of the writer, there seemed to be a slow increase in the percentage of women writers translated throughout the years, from 2013 to 2020, beginning with 22.5% in 2013 to 31.9% in 2018 (2019 and 2020 had too few titles published, thus difficult to be considered as part of a real pattern). For black writers, there was no clearly observable change, though 2013 had the smallest percentage of black writers published abroad (7.3%) and 2018 had the highest (17%).

In terms of the display of exoticism (or urban elements) in the visual positioning of the literature throughout the years, no significant results were found – furthermore, no observable patterns of increase or decrease of markers were found. However, race was observed to have a significant relationship with the violence marker (p<.000, with a very

weak relationship, as Cramer's V=.178), even if the number of cells with small values was slightly above 20%. This finding is likely due to the already observed graphic novel literary genre, where there is a high number of black authors and a high amount of violence markers. The relationship between exoticism markers and publishers with high economic or high symbolic capital was also not at all significant, meaning there is no meaningful relationship to be found in the database between the type of capital a publisher possesses and the use of exoticizing visual cues in their publication of Brazilian literature. Although one might initially expect low-symbolic capital-carrying publishers to utilize more stereotyping imagery for increasing the appeal of their titles, that was not the case.

4.4.4. Chi-Square Tests: English, Spanish, French and Portuguese Translations

I conducted Chi-Square tests solely on the languages of the qualitative analysis (that is, English, French, Spanish and Portuguese from Portugal, totaling 324 works), to observe the way that the works translated and published in these languages were distributed and how their variables might relate to one another. Firstly, it was observed that, as expected, Spanish, the language into which Brazilian literature was most translated in the database, is also the most translated language in every year between 2013 and 2020. Regarding the symbolic and economic capital of the publishers in these specific languages, a significant relationship was found between symbolic capital and the language of the publisher (for economic capital, all values were somewhat equally low). English was the language with publishers with the most symbolic capital (84.5% of all English language publishers), whereas French was the language with the smallest number of publishers with high symbolic capital (34.7% of all French language publishers). This observation does highlight the way English, as a hyper-central language, is expected to have more cultural legitimacy in the global field – and, thus, to have more publishers with high symbolic capital. This also highlights Sapiro's (2010) findings regarding the different ways the field of translated literature is organized in different nations – while in France, very small, niche presses often publish foreign periphery languages with little cultural capital, like Brazilian Portuguese, in the United States, most translations are handled by nonprofit or academic presses, with higher amounts of symbolic capital in their field.

In terms of exoticism, none of the languages showed a significant relation to the exoticism markers. This means that there was no clear or meaningful relationship between certain languages and certain forms or degrees of visual exoticism marking in the

Brazilian literary works in translation. Furthermore, no meaningful relations were found between language of translation and the race or gender of the author, which points to none of these languages of translation moving away from the overall demographics of the Brazilian authors translated with BN grants (who are mainly male and not black). The relation between languages and the regions of Brazil from which the authors originate did show significance, yet low-value cells were too many for accurate analysis. Regardless, it is of note that, in every language, works by authors from the Southeast of Brazil represented over half of all the translated titles (making the most prominent Brazilian authors in translation in these languages, as well as within the entire database and, beyond that, within the literary sector of Brazil, non-black, male and from the Southeastern region).

4.4.5. Conclusions of the Quantitative Phase

In sum, in the quantitative analysis, it was found that the distribution of works and Brazilian authors published abroad with the aid of BN grants seems to follow national literary trends. Most authors are not black, come from the Southeastern region of Brazil (particularly São Paulo and Rio de Janeiro) and are predominantly male. This reflects the literary landscape of Brazil (Júnior, 2021) and its lack of regional and racial diversity. This was also present in the already mentioned Frankfurt Book Fair of 2013, a significant moment for the work of BN in disseminating Brazilian literature abroad, but in which most authors were white and had international, cosmopolitan backgrounds, and where a lack of regional representation was strongly felt (Muniz Jr. & Szpilbarg, 2016). Furthermore, the findings here demonstrate that most of the literature being translated is moving from periphery (Brazil) to the Western world and its literary centers (France, Germany, United States) or semi-peripheries (Spain, Italy), with the main periphery country of reception of this literature being Argentina, in Latin America. Many of the titles published were also mainly distributed by small-scale publishers with little economic capital, emphasizing the lack of profitability of translated periphery (and Brazilian) literature (Minchillo, 2018). In terms of publishers' symbolic capital, the country with the highest percentage of such presses was the United States, as to be expected from the literary hyper-center.

Findings also demonstrated that there is little exoticizing (and symbolic boundary-building) in terms of visual markers in the publication of Brazilian literature abroad, and that visual exoticizing is not affected by the language of translation or by the

characteristics of the publisher of the translation. Apart from graphic novels, where violence and nature markers were more present (possibly due to the themes of the works themselves) and short story anthologies, little of significance was found in relation to visual cues of exoticism.

The findings uncovered through the Chi-Square analyses helped inform the sampling of literary works to be analyzed qualitatively, as already described in the third chapter of this thesis. From the results of the Chi-Square tests, graphic novels and poetry showed interesting associations with other variables (such as violence and writers' race, in terms of graphic novels, publishers' low symbolic and economic capital in terms of both genres, and race and gender of writers as well as significant publication in Spain in terms of poetry) to warrant a qualitative analysis of the way such works are positioned. Anthologies were also chosen due to the high number of explicit references to Brazil in their visual markers, as well as due to previous research on exoticism and cosmopolitanism tendencies in this type of literature (Brune, 2018). Finally, authors from the North region of Brazil were also chosen for analysis due to their unequal distribution in the database, as well as the works of celebrated authors Clarice Lispector, Jorge Amado and Machado de Assis.

4.5. Qualitative Results: How a Brazilian Writer is Defined

In total, 59 titles were sampled from the database to further analyze them in terms of the existence of textual markers that might highlight exoticism, or other forms of symbolic boundary-making in the positioning of this literature abroad (such as cosmopolitanism). The texts analyzed were the textual elements of the book and author description, present in the online page of the foreign publisher's website (or, in a few cases, due to the lack of a publisher website, in a retailer website). The texts came from works published in 9 different countries, by 35 different publishers, translated to four different languages (English, Spanish, French and Portuguese from Portugal), consisting of five literary genres. From the analysis and coding of the texts, a few main topics of discussion emerged, discussed below: the constructed view of Brazil through the description of literary works and authors, the types of discourse utilized to validate or legitimize the literary works and/or authors, and the way symbolic boundaries related to nationality, regional origin and, to a lesser degree, gender and/or race, are present in the textual descriptions.

4.5.1. The Construction of the Nation: How Brazil is Read and Written

The analysis of publishers' descriptions of Brazilian literary works and their authors has as a basis previously mapped out constructions of Brazil (seen in the initial codebook and final code list, in Appendix B and C), heavily present in the way Brazilian literature has been and is received abroad. The analysis focused on three of these views related to literature and described in Rissardo (2015), with references to findings by Brune (2018), Saldanha (2018) and Minchillo (2018): that of Brazilian brutalism, Brazilian cosmopolitanism, and Brazilian exoticism (relating here to a view of paradisical nature). While I expected to find a moderate number of constructions of Brazil in relation to brutalism and exoticism (especially in relation to the graphic novels, where nature and violence markers were most prominent), that was not the case. The construction of Brazil that was most present was that of cosmopolitanism – most often not in relation to the works themselves, but to the writers. This does connect with findings by Rissardo (2015), which observed a rise in the contemporary representation of Brazilian writers in literary events who were more focused on a 'landless' literature with global themes, as well as on findings by Brune (2018) concerning the desire by BN to portray Brazilian literature from a cosmopolitan perspective.

In the analysis of the texts, the view of Brazil in terms of brutalism was hardly present, regardless of genres, authors, countries or languages under analysis. The most prominent 'marker' of brutalism in the text descriptions was mentions of violence (in visual terms, this can be exemplified by the cover of Paulo Lins' *City of God* in Image 4.4). However, most references to (extreme) violence were usually made in relation to the themes of the narrative of the literary work and were contextually appropriate, even when utilized to a high degree, such as in the works of Edyr Augusto, the only Northern Brazilian writer analyzed (whose literary content includes high levels of violence).

Image 4.4.

Cover of the Finnish edition of Paulo Lins' City of God, published by Aviador.
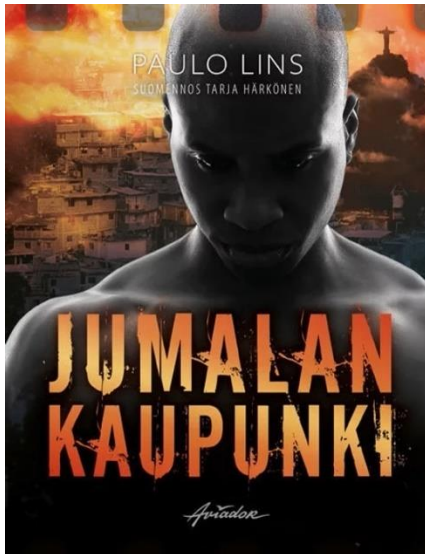
Source: Aviador Kustannus, n.d.

In the case of the graphic novel *Desterro* by Férrez & Alexandre de Maio, stereotyped elements of Brazilian violence, corruption and poverty (also present in the original Brazilian publisher's description of the work) were mixed with universalizing themes, which avoided an image of an othered, distanced world: "The criminality, the police corruption, the easy money, the misery, the love, the solitude…"[3] (English translation of the description of the French edition of *Desterro* published by Anacaona Éditions). A few uses of violence, however, such as with the works of Jorge Amado, primarily highlighted it along with other exoticism markers in a way that, unlike the previous example, distanced the work from any familiarity to the reader:

> The siren song of the lush, cocoa-growing forests of Bahia lures them all—the adventurers, the assassins, the gamblers, the brave and beautiful women. It is not a gentle song, but a song of greed, madness, and blood. It is a song that promises riches untold, or death for the price of a swig of rum (description of the American edition of *Terra do Sem-Fim* by Penguin Classics).

The very title of the novel (literally translated as "Land of the Endless") is translated in Penguin Classics' edition as *The Violent Land*, further foregrounding the violence in its themes. However, even these more stereotyped descriptions, in the case of

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[3] Original text : "La criminalité, la corruption de la police, l'argent facile, la misère, l'amour, la solitude…"

Jorge Amado's work, are somewhat contextually appropriate – Amado's very attraction to foreign readers comes from the exoticizing flavor of his novels (Brune, 2018).

While the representation of Brazil regarding brutalism was not meaningful, that could be because the works sampled were not representative of Brazilian brutalism in terms of writers and content of the works – when discussing this thematic view of Brazil, Rissardo (2015) mentions authors Rubem Fonseca, Parícia Melo and Paulo Lins, none present in the sample. While I would have expected the graphic novels to fit into a Brazilian brutalism perspective, due to the presence of violence and nature markers in the quantitative section, that was not the case. This type of reading of Brazil, then, in terms of stereotypes related to violence, poverty and urbanism, is not highlighted in the texts analyzed, unless when contextually appropriate. Although Berkers (2009) and Saldanha (2018) observe, when discussing othering, that the content of the works does not affect this othering perspective, here whenever more stereotyped brutal imagery was brought up, it usually fit the thematic content of the work.

The second construction of Brazil (and its literature) is one which highlights the cordiality, tropical weather and natural beauty of the country and its settings, described in Rissardo (2015), Fontenele and Araújo (2019) and in the Western view of Latin America (McAleer, 2015), visible in visual terms in the elements of the covers in Image 4.5. This construction was also not observed in any meaningful way in the texts. While the number of nature markers in the quantitative analysis of the visual positioning of translated Brazilian literature was high compared to other exoticism markers and led to observable instances of a certain visual exoticizing (seen in the cover images below), mentions of nature (and of nature in exaggerated, exotic ways) were few. The most pronounced instances were again in relation to Jorge Amado's works, published by Penguin Classics, and usually in connection with other markers that bring up the 'authenticity' of his portrayal, highlight the geography of the region, in an exotifying manner: "*Captains of the Sands* captures the rich culture, vivid emotions, and wild landscape of Bahia with penetrating authenticity" (description of the American edition of *Capitães da Areia* by Penguin Classics).

Image 4.5.

Covers of the following works (from left to right): The Bulgarian edition of Jorge Amado's Gabriela, Cravo e Canela by publisher Colibri; the Spanish edition of Carlos Henrique Schroeder's As Fantasias Eletivas by publisher Maresia; and the German edition of a collection of short stories by Machado de Assis published by Manesse
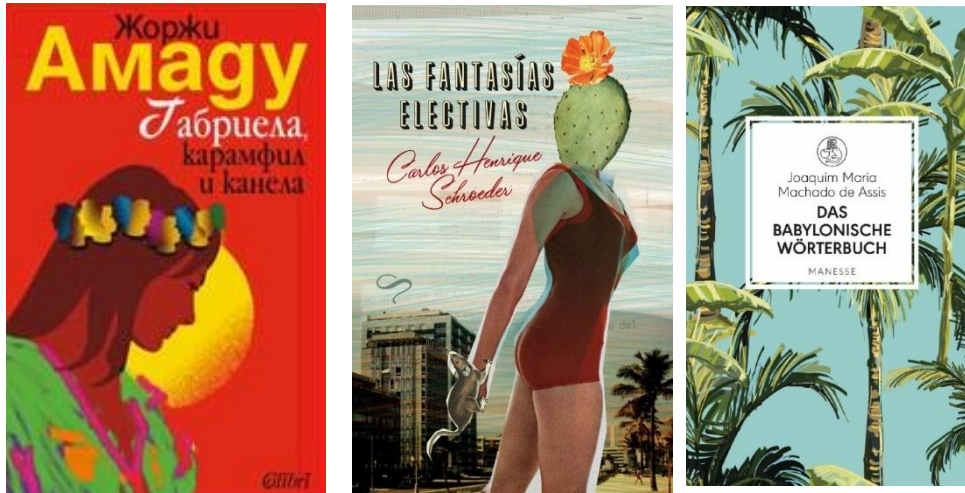
Source: Colibri, 2021; Maresia Libros, n.d.; Penguin Random House Verlagsgruppe GmbH, n.d.

The final of the constructions of Brazil and Brazilian literature, that of Brazilian cosmopolitanism, is considered the view of Brazilian literature most supported by BN in its efforts to diffuse Brazilian national culture abroad (Brune, 2018). This was also the view that appeared most prominently in the texts, mostly in relation to authors rather than to the works. Brune argues that BN often attempts to paint Brazilian authors in a cosmopolitan light, as "citizens of the world" (2018, p. 15), selecting authors who have more global experiences for showcasing a multicultural, globally minded Brazilian literature. This approach appeared in the texts as a lack of explicit or implicit mentions of nationality in relation to the work (particularly in the poetry genre, a logical finding as poetry is often focused more on internal themes than external, geographical ones). However, this could also be due to some of the text descriptions being so short that they also failed to include any nationality markers. Other ways cosmopolitanism was portrayed was through descriptions of the works in terms of their global, non-nationality-grounded themes, a trend in Brazilian literature abroad observed in Rissardo (2015) and a characteristic of the cosmopolitan intellectualism mentioned in Siskind (2004). One can observe the description of Marcello Quintanilha's *Talco de Vidro* in its Spanish edition,

by publisher Ediciones La Cúpula: "Talco de Vidrio is a contemporary tragedy that explores with surgical precision the dark areas of our psyche."[4]

Nevertheless, this construction of cosmopolitanism appeared more powerfully in the descriptions of the authors, transforming them, whenever possible, in 'citizens of the world' through legitimizing strategies that focus on their multicultural, travel and publication experiences (in total, there were 24 instances of the code 'Global Experiences'), as seen in Brune (2018). The strategies involved mentioning non-Brazilian settings the author has visited, lived and/or worked in, previous foreign publications in different languages and non-Brazilian awards (usually won in Europe), such as in the description of author Marília Garcia in the translation of her poetry collection *O Território Não é o Mapa* by Ugly Duckling Press, in the United States: "In 2015, she was a resident at the Cité Internationale des Arts, in Paris, thanks to the support of the Icatu Prize for Arts. Her work has been translated into English, French, Spanish, and Flemish, and she has participated in festivals including Europalia, in Belgium, and Festival Internacional de Poesía de la Ciudad de México."

This type of cosmopolitanism also pushes the descriptions of the authors and the works towards a certain kind of homogenizing discourse, as defined by Saldanha (2018) on the part of publishers, as it functions to qualify these writers and literature in the eyes of a foreign (often European) audience. The construction of a 'citizen of the world' approach (Brune, 2018) is a way to bring these writers closer to an audience that sees Brazil as a distant world and sees literature about Brazil as more unapproachable when there is no connection to more familiar images of European cities or awards – the cosmopolitanism, then, constructed in this gaze is based on a Western sort of universality (as Minchillo [2018] observes, universality is a construct like any other). This strategy can be understood through Appadurai's (1996) discussion of the way homogenizing and heterogenizing tensions are always present in approaches to translated literature, as this literature can is viewed as displaying a different world than that of the reader but also as portraying universal struggles and themes.

The use of such cosmopolitanizing strategies to place these Brazilian writers within the world of Europeans (or at least close to it), is an attempt to homogenize this

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[4] Original text: "Talco de vidrio es una tragedia contemporánea que explora con precisión quirúrgica las zonas oscuras de nuestra psique."

translated literature to readers, consecrating it through European awards and the mention of European experiences. It shows a distinct development from what was observed in Minchillo (2018) regarding the translation of Brazilian literature in the United States by publisher Alfred A. Knopf in the 60s, when the focus was on emphasizing difference, to the detriment of writers who were more internal or cosmopolitan – though Minchillo (2018) also observed, even then, the constant tension between being too local and not local enough. As with the Alfred A. Knopf case, in which certain writers were rejected for not fitting this image of Brazil, it is possible that the same might be happening here, with some types of writers gaining more prominence due to representing a more cosmopolitan, global- (or European)-focused Brazil. Here, however, the global might possibly take prominence. Crane (2014), discussing American cinema, observes that its success is due to its crossing national boundaries by eliminating "cultural complexity" (p. 375), becoming more universal to gain mass appeal. It is possible that these Brazilian works are positioned by publishers in ways that attempt to make them seem more universal as well, rather than more exotic, to increase universal interest and not frighten readers who lack knowledge of this foreign culture.

This ties to the discussion found in Brune (2018) and Apter (2013) on the importance of translatability of literary works in their attempts to achieve a space in world literature, which would explain why exotic and cosmopolitan discourses of translated literature are so attractive to foreign publisher. According to Brune (2018), they constitute images that are easy to translate for foreign audiences and, here, one observes that, in relation to cosmopolitanism, they are an easy construction to create around authors too. I did not analyze the content of books, thus I cannot say how the themes in the works connect to this notion of translatability. Yet, the way these works were positioned points to constructions that attempt mostly to create easy-to-digest images of foreign cultures that are either very distanced in a simplified, stereotyped way (as seen with Jorge Amado) or, as observed more frequently, consisting of universal themes and cosmopolitan, 'citizen of the world' authors. More difficult to translate works (which would include works with complex grammatical structures and expressions, such as the classic Brazilian work, Guimarães Rosa's *Grande Sertão Veredas*, only translated once in the 2013-2020 database, to Hebrew, a periphery language) would be unfit for participating in this global system of simplified difference or similarity, leading to a decrease in the diversity of this global literary system (Apter, 2013).

Another interesting instance of this cosmopolitanism is a comparison between the Portuguese (in a way, as a former colonizing state and as sharing the same periphery language, closer to Brazil) and French publication of the graphic novel, *Angola Janga* by Marcelo D'Salete. The publishers, Polvo and Ça et Là respectively, legitimize the work differently, with Polvo qualifying the graphic novel itself, while Ça et Là qualifies the writers. Polvo's qualifications involve mentions of the many awards that the work won or was nominated for in Brazil, whereas Ça et Là never mentions any Brazilian laurels, focusing instead on the D'Salete's international publications, expositions, and previous translations to French. Furthermore, looking only at the Latin American publications of Brazilian works shows that these techniques of building 'global' writers are not as present. In Latin American publications, non-Brazilian awards or global experiences (professional or personal) are not mentioned in author descriptions – yet one must note that, out of eleven works analyzed published in Latin America, only six included an author description.

4.5.2. Types of Discourse: Literature as a Land of Differences and Similarities

The use of legitimizing strategies not only validates literary works and authors but points to the kind of discourse through which Brazilian titles and writers are read and positioned within a foreign literary field or in the global literary field (discussed in the previous section in relation to cosmopolitanism). These different types of discourse for translated literature are based on Saldanha (2018): homogenizing, heterogenizing and exoticizing literary gazes (the latter known as the 'literary tourist' gaze).

The presence of academic forewords (or after words) can be a marker of homogenizing discourse attempts, as it legitimizes the author by announcing the presence of a qualified figure (the academic) who views this author as worthy of extensive, legitimated study, and it places the author and the author's literary contribution in a position of significance within an international academic level, increasing the international literary capital of the author within the textual description. Beyond that, such forewords even legitimize one reading or more readings of the original text over others (Tahir Gürçağlar, 2013), a matter that could be further investigated in relation to what kind of readings academic forewords tend to validate for translated periphery (and/or Brazilian) literature.

Academic forewords are mentioned in many of the poetry works, as well as in the texts of books by Clarice Lispector, Jorge Amado and Machado de Assis (all legitimated writers on an academic level). An example can be found in the description of Adelaide Ivánova's poetry collection *O Martelo*, published by The Poetry Translation Centre in the United Kingdom, which includes both a foreword by the translator and an afterword by an academic: "The text is introduced by [Francisco] Vilhena who places Ivánova's poetry in context and has an afterword by the poet and scholar Emily Critchley, offering a fascinating critical discussion of the work."

Most legitimating strategies, however, vary contextually, pointing towards more heterogenizing, homogenizing or even exoticizing lenses according to context, such as mentions of Brazilian or non-Brazilian authors. Clarice Lispector, in one of the quotes of praise of her and her work included in the description of her *Complete Short Stories* collection, published by North American publisher New Directions, is compared to Nabokov and other modernist writers of her time: "She has been likened to such modernist writers as Nabokov, Borges and Calvino" writes Newsday. In the meanwhile, Jorge Amado's most famous novel, *Capitães da Areia* is referred to as the "Brazilian *Lord of the Flies*" by Penguin Classics. Such a comparison is an easy way to describe the novel and place on it a share of the symbolic capital of a universally renowned anglophone work. The comparison, however, also works to 'other' not only the work, but the location in which it is set. While the island of William Golding's *Lord of the Flies* can be read as a non-civilized world beyond Western civilization, in *Capitães da Areia* it is the city of Salvador (the name of which is never mentioned in the description, though the state of Bahia is mentioned throughout, as if it was the city: "They call themselves "Captains of the Sands," a gang of orphans and runaways who live by their wits and daring in the torrid slums and sleazy back alleys of Bahia.") that becomes the uncivilized world in this comparison, an unnamed city of poverty and violence that already exists outside the limits of Western civilization. This type of comparison brings back the distinction Said (2003) describes between what the West considers non-West, inferior, 'other' and underdeveloped. The Brazilian becomes the other to its British equivalent, as the city of Salvador is equated to the uncivilization of a desert island. This comparison also defines Amado's novel primarily by its nationality in relation to an already established piece of universal literary canon, the Brazilian equivalent to an anglophone work of known merit – the 'othered' or 'exotic' version of a work that is familiar to the audience.

However, most of the mentions to authors, Brazilian or not, were used to place the writer either within a tradition of similar authors (international or national) or to include the views of another 'legitimated' figure. In fact, the exoticizing gaze described by Saldanha (2018) as highly problematic yet emblematic of how some of Brazilian literature is positioned in its reception by critics, only appears explicitly in the descriptions by Penguin Classics of Jorge Amado and his work, where there are instances of exoticizing adjectives (such as the actual use of the word 'exotic': "From the great Brazilian author, an exotic tale of greed, madness, and a dispute between two powerful families over land on the cocoa-rich coast of Bahia"). Also included are mentions of violence, poverty and sensuality, and even the erroneous use of the Spanish title of Amado's books when referring to their original Brazilian names (a mistake that seems to display a lack of care for a publishing house of the scale and prestige of Penguin). This type of linguistic error is found one more time in a publication of a poetry anthology by Argentinian publisher Tinta Limón, in which the name of the city of São Paulo is mistakenly partly translated to Spanish ("São Pablo") in the description of the title of the work (the actual title, in the cover of the book, is correctly spelled). Another spelling mistake is found in the text of Fábio Zimbres' poetry collection *Música para Antropomorfos* published by Colombian house La Silueta. The text spells the regional adjective for an inhabitant of the state of Goiânia as "gioana". However, the mistake in Jorge Amados' description is more impressive due to the size and relevance of its publisher compared to small independent Latin American presses – furthermore, the mistake is present on the author's page within the Penguin website as well as in all the website pages of his published works by Penguin. This exposes the degree to which a periphery language, Portuguese (Heilbron, 1999), and literature, that of Brazil (Rissardo, 2015) are subject to a form of very explicit carlessness that can be considered a symbolic violence by a large-scale, prestigous publishing houses such as Penguin, representant of the 'hyper-center' (Heilbron, 1999) of the literary field. In this and in the cases of Tinta Limón, Portuguese and Spanish seems to be accidentally interchangeable, displaying the lack of capital of the language.

Beyond Amado, a few of the short story anthologies, *The Book of Rio* (published by Comma Press, in the United Kingdom) and *Vibrations Brasil* (published by Passages, in France) displayed minor instances of exoticizing. This included contrasting urban and natural environments, mentions of elements such as violence, poverty and corruption, and the use of Brazilian slang or specific vocabulary (such as the term 'samba de enredo' in

the description of *Vibrations Brasil* or 'cariocas' and 'favelas' in *The Book of Rio* – though the latter term is already well-known to not need explanations). Apart from these cases, few instances of distancing were found, and the anthologies observed usually displayed a higher degree of cosmopolitanism, if not in their description of the texts, than in that of the authors, as observed in Brune (2018). Graphic novels, with their significant amounts of violence markers in the quantitative analysis, were described with little to no exoticizing gaze.

The description of *The Book of Rio*, particularly, includes a paragraph dedicated solely to the city in which all the short stories are set – an appropriate inclusion considering it is the main theme of the anthology, yet one that relies on many stereotypes even as it claims to go beyond them, including mentions of *Carnaval*, paradisical nature, dramatized violence and poverty:

> It's the city the rest of the world descends on to party…. whether for the spectacular annual Carnival, the sun-kissed beaches, the World Cup, or, in 2016, the Olympics. It's also a place that's sadly become synonymous with some of the excesses of partying, the dark underbelly that accompanies any urban hedonist's destination. But these are just two images of Rio. There are countless others: opulent seat of two former empires; stronghold of brutal, twentieth-century dictatorships; sprawling metropolis stretched between stunning mountain tops and equally stunning economic extremes – from the affluence of neighbourhoods like Leblon and Ipanema, to the overcrowded slums in the foothills, the *favelas*.

Such elements and description strategies can be ways to distance the reader from the writing, placing the literary piece in a position of increased foreignness and untranslatability (literally, in the case of specific vocabulary), as pointed out in Saldanha (2018). The description goes on to argue its collected short stories show the 'real' Rio de Janeiro, a claim of authenticity and a perspective of literature as a mirror to the world, reminiscent of a more heterogenizing and even exoticizing gaze. This heterogeneous positioning tends to view literature as an opportunity to explore a different reality to readers (Saldanha, 2018), which, while at times utilizing stereotypes, does not necessarily represent harmful, othering representations. Recalling the tension between universality and particularity (or homogenizing and heterogenizing translated literature) found in Appadurai (1996) and Sapiro (2008), here the focus is on a heterogenized view that

borders on a literary tourist gaze, as defined by Saldanha (2018), in which this literature allows you to travel to Rio de Janeiro and meet the 'real' city and its inhabitants, a distinct place and people unlike those which the reader encounters in their daily life. However, as with most of the anthologies, the description of authors had a mostly cosmopolitan tone, that focused on legitimizing the writer as well as on bringing their artistic trajectory closer to the reader in terms of geographic familiarity (a strategy already discussed in the previous section).

Other Carnivals, another anthology by English publisher Full Circle Editions, attempted to criticize stereotypical portrayals, though it placed the writers in its collection as part of the natural wealth of resources in the country: "Subverting the clichés about Brazil even as it finds kernels of truth within them (…) Other Carnivals is proof, as if any were required, that one of Brazil's greatest natural resources is its wealth of talented storytellers." Yet, as with most descriptions of anthologies analyzed, this also seemed to have a primarily heterogenizing gaze (Sapiro, 2018), focusing on this view of literature as showing the 'real' Brazil.

Thus, instances of exoticizing were rare, and most texts had an unexpectedly homogenizing tone (or, at least, lacking prominent markers of nationality), particularly those of the poetry genre. While explicit mentions to universal literature were not frequent, they appeared particularly in relation to Machado de Assis and Clarice Lispector, as well as in a few poets' descriptions. One of them was Joaquim de Sousândrade's collection *O Inferno de Wall Street e Outros Poemas*, published in a bilingual edition by Argentinian publisher Corregidor, which placed his work squarely within a global literary field: "As a poetic work, *O Inferno de Wall Street* has no parallel in universal literature[5]" (English translation). Such instances of universalizing the author, not the themes of their work, are of incredible importance. They constitute the explicit granting by the publisher of literary legitimacy to the work in the form of symbolic capital (Sapiro, 2016), as well as of universality, a concept which, for all its context-dependendancy, has concrete implications for how a literary work is received, as Minchillo points out (2018) and as is observed in Berkers (2009) in relation to ethnic writers and the lack of universality in their reception. To consider a translated work or author in universal terms, as Clarice Lispector, Machado de Assis and Sousandrâde are, is a powerful way of erasing the

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[5] Original text: "Como obra poética, El infierno de Wall Street no tiene paralelo en la literatura universal"

dichomoty between 'us' and 'them' present in the way symbolic boundaries related to ethnicity (Berkers et al, 2014) and nationality are constructed, understood and received in literature. It is to homogenize such writers within a foreign literary field.

However, such cases of homogenizing authors were rare; more often, references to universal, non-nationality-based *themes* were highlighted, with no othering behavior taking place. The focus would instead be on the aesthetic (or even not-nationality-bound social or political) aspects of the work, tying it to other literary traditions. As mentioned, the cosmopolitan, multicultural or simply culturally significant aspects of the author's trajectory were often mentioned as a strategy to approximate them to a foreign audience. Examples include the discussion of Angélica Freitas' *Um útero é do tamanho de um punho* (published by Kriller71 Ediciones in Spain) in relation to universal femininity, placing it within a tradition of burlesque and political poetry: "Angélica Freitas proposes the deconstruction of a feminine universe that includes the perspective of the patriarchy and ends up creating an anti-manifest of a poetry that is political and burlesque all at once.[6]" (English translation). By placing Freitas' work within non-Brazilian cultural traditions, the work gains a less geographically-limited, more universal appeal, when considering a dichotomy, as seen in Sapiro (2008), among others, in which the reception of literary translations is often caught between universality and particularlity.

4.5.3. Symbolic Boundaries: A Brazilian Writer, a Female Writer, a Black Writer

As observed in Berkers (2009), textual markers of symbolic ethnic boundaries in the discussion of ethnic writers take the form of references to the ethnicity of the author in relation to the themes of their work (weak boundaries) or solely to their ethnic background, regardless of the work's content (strong boundaries), in a way that 'others' them from non-ethnic writers and places them in a distinct category, that of non-universality, that of the different. As with stereotypes and exoticism markers, the way nationality (or other author characteristics, such as race or gender) is referenced can point to symbolic boundary-making, particularly in the way this reference (such as the use of different types of discourse, seen above) distances the reader from the work or places it within the limits of its own nationality/culture, keeping it from a broader appeal.

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[6] Original text: "Angélica Freitas propone la deconstrucción de un universo femenino que incluye las perspectivas del patriarcado y acaba fijando un anti-manifiesto de poesía militante y burlesca al mismo tiempo"

As observed in the third chapter, the analyses of Berkers (2009) and Berkers et al (2014) were adapted for discussing nationality-related symbolic boundaries in the textual descriptions of writers and their works, due to the different manner in which the concept of nationality appears and to the quantitative nature of those particular studies. This qualitative analysis demanded a stronger focus on the context of the markers and, unlike ethnic markers, which might not appear in a text at all (as was observed in relation to black writers, such as Machado de Assis), markers of nationality almost inevitably appeared at some point in the texts, though they often simply constitute a very weak symbolic boundary, in that they function as a way of contextualizing the author or their literary work in geographical terms (the mention of the author's city of origin was also frequent). To better interpret types of nationality-related symbolic boundaries, firstly all markers of nationality were coded, and then categories were created, based on the form of the nationality reference rather than its strength. However, I observed that, with nationality-based boundaries, stronger boundaries were often related to nationality references in relation to the themes of the literary work, unlike with ethnic boundaries (Berkers, 2009).

While the presence of exoticizing markers of discourse already signify the existence of symbolic boundaries in the way the work is positioned and received (particularly in relation to the dichotomy of universal literature x 'other' literature), instances of less explicit, nationality-based symbolic boundary-making could be highlighted. For instance, one could observe the frequent presence of nationality markers in the way authors were presented, which would constitute a 'weak' symbolic boundary, placing the authors within their geographical boundaries, implicitly limiting their influence to within the limits of their national literary traditions. That includes mentions to either contemporary or classic authors in terms of 'the best of Brazil', such as in relation to graphic novel writer Marcello Quintanilha ("Considered one of the greatest comic book writers in his country"[7], as described by the Spanish Ediciones La Cúpula) or to poets André Sant'Anna ("The most radically original narrator of Brazilian literature."[8], description by the Spanish publisher Kriller71 Ediciones) and Ana Martins Marques ("She is one of the most original and captivating voices of contemporary Brazilian

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[7] Original text: "Considerado uno de los grandes narradores en viñetas de su país."
[8] Original text: "el narrador más radicalmente original de las letras brasileñas."

poetry"[9], description by the same publisher). Even celebrated, already universally canonized (Saldanha, 2018) writer Clarice Lispector was mentioned within her Brazilian literary tradition, though in a way that maintained her universal appeal: "Clarice Lispector has earned universal recognition as Brazil's greatest modern writer" (description by American publisher New Directions).

However, apart from this instance, Lispector and her work were defined in universal terms and/or in relation to other non-Brazilian writers (though she only had one work in the sample): "One of the hidden geniuses of the twentieth century, in the same league as Flann O'Brien, Borges, and Pessoa" (praise by writer Colm Tóibín in the description by publisher New Directions). This type of explicit universalizing that eschews nationality boundaries is not common in the works analyzed and mainly used to describe already nationally canonized, non-contemporary authors. The 19th century poet Sousândrade, whose poems were published by the Argentinean publishing house Corregidor, possessed one of the few descriptions in which this took place: "The Brazilian Joaquim de Sousândrade (1832-1902) is, without a doubt, one of the most original poets of the 19th century.[10]" Here, the Brazilian poet became a part of the universal canon, whose influence no longer is limited by his geographical boundaries – in the dichotomy between translated works focused on the particular versus the universal (Sapiro, 2008), Sousândrade and his poetry are positoned within the latter axis. This type of language was also present in two of Machado de Assis' publications, both in the United States and in Colombia (by publishers Dalkey Archive Press and Taller de Edición Rocca, respectively). The Colombian publishing house even directly referred to his oeuvre as "a classic work of world literature[11]". The only contemporary author whose work was referred to in a more explicitly universalizing manner is Marília Garcia, whose poetry collection, published by Kriller71 Ediciones in Spain is said to "probably represent one of the most powerful alternatives within contemporary poetry[12]". Here, the poetess' work was placed within the global field of contemporary poetry, beyond its Brazilian nationality.

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[9] Original text: "es una de las voces más originales y cautivantes de la poesía brasileña contemporánea."
[10] Original text: "El brasileño Joaquim de Sousândrade (1832-1902) es, sin duda, uno de los poetas más originales del siglo XIX."
[11] Original text: "una obra clásica de la literatura universal."
[12] Original text: "una de las alternativas más poderosas dentro de la poesía contemporánea."

Other symbolic boundaries could be observed, similarly to Berkers (2009), in the way the themes and content of the literary work were described in relation to the author's nationality. This type of boundary-making discourse was not as present as the previous one. A weak form of this symbolic boundary could be seen in the description of Machado de Assis' essays collection by the New London Librarium (in the United States): "Machado, respected for his stories, novels, plays, and poems, turned his critical eye on Brazilian society". It could also be observed in the description of Raúl Bopp's poetry book *Cobra Norato*, published by Corregidor (in Argentina), which included a marker of exoticism in the contrasting between urban and natural worlds: "It offers, in the very juxtaposition between the undecipharable and the domesticated life that flows into the poem, another restless allegory of the nation, undecided between the jungle and the city[13]" (English translation). In both cases, the reference to Brazil in relation to the themes and context of the text was appropriate, as Machado de Assis' essays are discussions on Brazilian (or rather, Rio de Janeiro) life of his time and Raúl Bopp's text was meant to be an allegory of Brazil. In fact, such symbolic boundaries might even represent a certain defiance to the politics of translatability discussed in Brune (2018), as these works are presented as very much within Brazilian culture and demanding of a certain knowledge of this society for actual enjoyment, positioning them as almost thematically untranslatable (or non-universal) in a way that is not necessarily exoticizing or othering because implicit and contextually appropriate.

More violent instances of boundary-making in relation to the content of works, however, which explicitly limited the universality of the literature described to place it singularly within a Brazilian context (and thus which limited its themes to a national, rather than universal, scope), could be observed as well. This could be seen in the description of the graphic novel *Hinário Nacional* by Marcello Quintanilha, published by Polvo, a Portuguese publisher. Although the entire book description is taken from the Brazilian publication of the work, the last sentence is an addition that not only makes it explicit that the book's origin is Brazilian, but also that its content is Brazilian-bound, in a way that represents a strong symbolic boundary, in that it clearly defines the work as non-universal, as 'other', in this case, as Brazilian: "And it's [the graphic novel] a brutally honest – and many times delicate – depiction of Brazilians.[14]" This is a meaningful

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[13] Original text: "Ofrece, en la yuxtaposición misma de lo indescifrable y la vida domesticada que desemboca en el poema, otra inquieta alegoría de nación, indecisa entre la selva y la ciudad."

[14] Original text: "E é um relato brutalmente honesto – e muitas vezes gentil – do brasileiro."

instance of the explicit ways in which a publisher chooses to position a translated work within a heterogenizing frame, as discussed in Appadurai (1996) and Saldanha (2018), portraying the work as an opportunity to explore a different world rather than as of a universal character.

In terms of regional background and symbolic markers, it was observed that the writers' place of residence and/or of birth was mentioned very often (over 60 times in all the files). Rio de Janeiro and São Paulo were the most frequent regions, in that order, as expected (and as already observed in the quantitative analysis). There were, however, few instances of relation between regional background and symbolic boundaries. It was interesting to observe, however, that the anthologies which described its authors, such as *The Book of Rio* and Litro Magazine's Female Brazilian Writers edition contained primarily Rio de Janeiro writers (for the former, a logical choice). However, Litro Magazine's description of its edition claims that "It's time for Litro to see where Brazilian writing is at", despite looking primarily at white women writers (there is only one black writer within the edition, Ana Paula Maia, although this reflects again the issue of racial inequality within the Brazilian literary field) from the Southeastern (São Paulo or Rio de Janeiro) region or who, like Marina Colasanti and Carola Saavedra, were born outside Brazil and have had a very cosmopolitan (global) life. The Litro Magazine text gives a regional background to every author except for Luiza Geisler, who is from and lives in the Southern state of Rio Grande do Sul (the only author who is not from outside Brazil or from the Southeastern region), and for Paloma Vidal. One could argue there is a form of symbolic boundary-making in relation to regionality in the case of Luiza Geisler; however, because Paloma Vidal was born in Argentina and raised in Rio de Janeiro, it is an odd choice not to include her background as well, though one could argue that it is not as multicultural as that of other foreign-born writers).

Regarding gender and racial symbolic boundaries, no meaningful observations were made. Regarding graphic novels, which showed interesting associations in the quantitative analysis, little of symbolic boundary-making was observed. In the description of her short stories collection published by New Directions, Clarice Lispector, interestingly, is referred to as 'the female Chekov' by her scholar Benjamin Moser in a quoted review made by Joanna Walsh of *The National*. Although Walsh immediately adds that "Lispector is no one so much as the fullest version of herself", that was one instance in which gender can be seen to represent a symbolic boundary. Rather than being

defined by her nationality, as was the case of Jorge Amado when compared to an anglophone novel, here it is Lispector's gender that is used in relation to a well-known Western author (though even that comparison is quickly rejected), due to her already established singular reputation and recognition as part of the global literary canon.

Instances of racial references that could be considered symbolic boundary-making were also not observed. Regarding Machado de Assis, there were no mentions to his race in the texts, possibly due to the lack of consensus on his race in his country of origin, as previously discussed. Race was only mentioned twice, once in relation to the graphic novel *Angola Janga* by black writer Marcelo D'Salete, in the description by French publisher Ça et Là, and referring to the content of the work, which is a retelling of a significant historical event in the fight against oppression in Brazil. The second mention is in the description of writer Conceição Evaristo and her work by French publisher Éditions des Femmes Antoinette Fouque, referring to her writing as a form of "escrevivência" (a mixture of 'writing' and 'life experiences', a term she utilizes to discuss her work as a form of collective memory and storytelling, connecting it to the racist and misogynist past of Brazil). The mention is not only appropriate, but also significant for readers to comprehend Conceição Evaristo's oeuvre, as she is a black writer who focuses on racial and feminist themes in her work, connecting it to a black, African tradition of storytelling (Jesus et al, 2018).

4.6. Conclusion of Results

The results of the quantitative statistical analyses of the database of BN-supported translated Brazilian literature were discussed, as well as the qualitative content analysis of the textual descriptions written by the publishers of the translations of some of these works, sampled based on the quantitative findings. Findings in the quantitative and qualitative analysis point to a positive, non-exoticizing trend in the publication and positioning of government-supported Brazilian literary translations abroad, in terms of how this literature is position visually and textually by publishers. However, the quantitative findings showcased an unequal distribution regarding which writers from Brazil benefit from BN grants (primarily non-Black, male authors from the Southeastern Brazilian region) and where these works are going, mainly to center literary fields, in Western Europe. While not many significant associations between visual exoticism markers and BN-supported works were found, the qualitative analysis based on the more intriguing associations uncovered, demonstrated that cosmopolitanism, as noted in

Rissardo (2015) and Brune (2018), is the main trend in the positioning of these Brazilian authors abroad. Particularly in descriptions by European and North American publishers, authors are described in terms of global experiences and multiculturality. Moments of significant exoticizing and nationality-related symbolic boundary-making are usually of a weak nature and, when strong, occur rarely (such as in relation to anthologies and to Jorge Amado's work, who has always been described as the face of Brazilian literary exoticism). The content analysis of genres like graphic novels, which displayed at least one significant exoticism marker in the quantitative section, did not demonstrate more symbolic boundary-making or stereotyping than other genres, with authors also primarily defined from a cosmopolitan perspective. Some of the literary works, such as poetry collections, were more defined in homogenizing, aesthetic terms; yet, few writers were explicitly positioned within a universal framework, outside the symbolic literary boundaries of 'Brazilian writer' – these included Clarice Lispector, Machado de Assis, Sousândrade and Marília Garcia (the only contemporary writer among those mentioned).

5. CONCLUSIONS

The aim of this thesis was to analyze the distribution of Brazilian literature in translation – specifically, the literature being translated and published abroad through the aid of government grants from the Brazilian cultural organization Biblioteca Nacional (BN). The analysis was guided by two research questions, answered through a mixed methods design: "What is the global distribution of government-funded translations of Brazilian literary works?" and "How are symbolic boundaries negotiated in the visual (covers) and textual (author and book descriptions) markings of these translated works when distributed in American and Western European countries?". The aim of these questions was to observe the distribution of a periphery country's literature on the global and on distinct national literary fields and to analyze how this distribution occurs and the extent and ways in which it is exoticized or othered through symbolic boundaries (both textual and visual) outside its national realm, in terms of authors' nationality and other characteristics (regional background, gender and race). The use of quantitative statistical analyses of the databases of works translated with BN grants, as well as of qualitative content analysis, allowed for answers to be uncovered.

Regarding the first question, it was observed that the distribution of BN-supported Brazilian literature moves primarily from periphery to center, with Western European countries such as Spain, France and Germany as the primary receptors of this literature, and Spanish as the main language of translation. This showcases the efficiency of BN's translation grants program to disseminate Brazilian literature and culture into center literary zones, combatting the unequal literary exchanges of the global literary field (Sapiro, 2010). Periphery-to-periphery movements of Brazilian literature tend to take place primarily between Spanish-speaking countries, such as Latin American nations, though other European countries (Western and Eastern, such as Portugal, Sweden and Romania) were observed to also publish high numbers of translated Brazilian literature. These periphery-to-periphery flows are of interest because they constitute decisions that eschew literary centers, to which national fields are usually oriented (Franssen & Kuipers, 2013). These instances point to the further efficiency of a program such as BN to disseminate Brazilian literature in literary fields it would usually have little to no presence. BN's new criteria, established in 2018, to consider how the country and language of publishers of translation adds to the diversity of the circulation of Brazilian literature, highlights a more recent commitment of the organization to possibly focus more on

periphery nations and languages, allowing for the influence of Brazilian literature to grow further in non-center literary fields.

Furthermore, regarding the Brazilian authors benefitting from BN translation grants, I observed that, as with the findings by McMartin (2020) concerning government-supported Dutch and Flemish literature, certain power dynamics found in the literary and social field of Brazil are reflected in how its literature is diffused abroad, which BN and its cultural policies do not rectify. Most of the writers translated are male, non-black and come from the Southeastern region of Brazil, representing a small parcel of the Brazilian population that has historically held the most power and thus has been granted the most access to the national literary field (Júnior, 2021) – and, as it appears, to the international field as well. BN's cultural policy is a government tool that aims to increase the diffusion of a periphery literary country's output abroad, which means it does not fix the inequalities present in the national literary field of Brazil, but rather reflects them. Therefore, while that was not the initial goal of this research, findings allowed me to better visualize the literary distribution within the Brazilian national field and the urgent need for policies to raise awareness and create change within the national and local fields in Brazil, allowing for increased diversity within the Brazilian publishing industry. While BN's recent 2018 criteria to consider diversity in terms of authors and genres (novels were by far the most translated genre) chosen for grants, that is not sufficient if no other changes occur within the national field. Further analyses of the way diversity measures are taken within the meso-field of Brazilian literary publishing are recommended, to find ways to strive towards a more equal scenario, in literature and in every other artistic sector.

In relation to the second question, I observed little symbolic boundary-making in the positioning of Brazilian literature abroad, either in visual or textual terms. It appears that, while studies have found Brazilian literature in translation is often exoticized and othered in reception (Brune, 2018; Saldanha, 2018), what was mainly observed here were instances of homogenizing and heterogenizing views on Brazilian literature, with many works defined by their aesthetic characteristics (particularly poetry) or described as opportunities to observe the 'realities' of a different world. Although symbolic boundary-making related to nationality appeared, the only instances of heavier exoticism were found in the publication of Jorge Amado's works by Penguin Classics, an author who is well known for representing Brazilian exoticism abroad (Saldanha, 2018). One of the main tendencies observed, however, were cosmopolitanism strategies regarding the

portrayal of Brazilian writers, a trend that was observed in Rissardo (2015) to be growing in relation to Brazilian literature abroad. Differences in term of the countries of publication (either periphery or center, or Latin American or European) showed little distinction in how authors were described, though literary European countries showed a stronger tendency towards cosmopolitanizing Brazilian writers and utilizing other legitimizing strategies. It is possible that, because the publishers of BN-supported works were mainly small publishing houses with high symbolic capital – and their choice to publish a periphery language literature points to them being more avant-garde and autonomous in their logic within their fields, as discussed in Bourdieu (2008) – they do possess a primarily aesthetic mindset, less concerned with the commercial logic, in which works such as Jorge Amado and exoticism excel (Minchillo, 2018). Instead, however, they focus on cosmopolitan strategies, also pointed out by Brune (2018) as a way to make Brazil literarily attractive as a home to cosmopolitan intellectuals and as an attempt to flatten difference in a way that does not necessarily reflect the reality of Brazilian literature and society.

Thus, the use of cosmopolitanizing strategies points to a tendency in these translated works, observed in Brune (2018), to construct one view of Brazilian literature and Brazilian writers, that of global-minded citizens and cosmopolitan intellectuals, a focus which can fail to represent certain writers who do not fit cosmopolitan molds – and one which also fails, as Brune (2018) and Apter (2013) observe, to promote a literature that does not fit a more universal translatability format. Ultimately, it seems the axis of translated literature discussed in Sapiro (2008) between the particular and the universal does tend more towards the latter in the works analyzed – though what indeed is 'universal' is a relative concept that, in the case of the BN-supported Brazilian works analyzed, points to a particular type of author (male and non-black) living in a specific region of the country (São Paulo or Rio de Janeiro) with a more world-focused gaze.

As Minchillo (2018) observes, when a book fails to reach beyond its own culture, that does not necessarily relate to its actual characteristics but to how it is positioned within the global political, economic and literary field. We can only speculate on which books failed to be picked by foreign publishers and were thus never considered for translation grants; yet, as Brune (2018) observes, there is a lack of regionality (in a way, of a complex foreignness and translatability) to the literary works and writers being promoted by BN, and the lack of diversity in the writers observed in the database adds to

the idea that a certain type of Brazilian voice is highlighted above others. Further research is recommended to observe to what extent that holds true in the national field and in distinct local and national fields.

In sum, it appears that, while BN translation grants help to promote Brazilian literature abroad, they also seem to promote a particular type of literature – the one viewed as 'cosmopolitan' (Brune, 2018) and that is primarily made up of non-black, male authors from the Rio de Janeiro and São Paulo states. This is not a literature that is particularly exoticized or othered (visually or textually), with its authors often defined in terms of their multicultural, 'citizen of the world' status (Brune, 2018). Yet despite possible shortcomings in terms of diversity (shortcomings which have already begun to be rectified, at least within the BN grants program, through new criteria developed in 2018), this cultural policy program works extremely effectively to promote Brazilian literature abroad in a way that does not foreground a 'literary tourist' (Saldanha, 2018) gaze in its positioning in translation.

Previous studies have highlighted the importance of BN for the diffusion of Brazilian culture (Feres & Brisolara, 2016; Rissardo, 2015) and the role of cultural policy in sustaining periphery cultures and fighting cultural hegemony (McMartin, 2020; Sapiro, 2010). However, since its presence in the 2013 Frankfurt Book Fair (Rissardo, 2015), BN translation grants are diminishing in demand from foreign publishers, with fewer grants given out with every year. That is mainly due to the significant decrease in funding suffered by BN, with its 2018-2020 edition consisting of only 30,000 Brazilian *reais*, in comparison to the 2015 edition, in which the value was 10 times higher. It is essential that this organization and its program only continue to grow and refine their cultural policies, to continue the mission to promote Brazilian literature abroad.

I hope my study has highlighted the ways in which the image of a periphery literature can be constructed through exoticizing and stereotyping strategies, and also through the use of cosmopolitan trends, which tend to focus on the universal aspects of a writer without erasing their nationality, a strategy which can be prejudicial when utilized exclusively, in that it focuses on certain writers and writings at the expense of those that do not fit a more global-minded vision or lack ease translatability. Furthermore, this study was able to demonstrate not just the importance of cultural policy for the diffusion of literature abroad, but the way such policy cannot remedy the inequalities present in a national literary field but reflect them. While it has an essential role in fighting cultural

hegemony on a global level, BN cannot hope to alone alter the meso (national) field in which it is embedded. My findings concerning the way symbolic boundaries related to nationality appear, based on Berkers (2009) and Berkers et al (2014), can also hopefully be adapted, refined and utilized in future research concerning nationality-related symbolic markers and the way translated literature is positioned, promoted and received abroad in ways that can be subtly violent and limiting to its writers.

Literary fields, however, be they national, local or global, are incredibly complex (Franssen & Kuipers, 2013), and my research could only hope to observe a few aspects of the way a national literature is distributed and positioned in a global system of literary dissemination. Lack of time and resources meant only a few years of BN's program could be analyzed, and only a small number of works from a few languages (due to my linguistic limitations) could be sampled for a qualitative study. Further analyses of how different local fields position and react to such translated literature are necessary to create a more comprehensive and nuanced picture of Brazilian (and periphery) literature abroad and the way universal appeal can be constructed or denied at a local level. Further research is also recommended on the way writers from other regions of Brazil that are not Rio de Janeiro and São Paulo are distributed and received abroad, as well as specific studies on the way black Brazilian writers are defined and criticized in translation. Additional studies are recommended regarding the types of Brazilian (and other periphery) authors who are financially successful abroad, in order to look beyond the world of translation grants and cultural policy, towards writers who, like Paulo Coelho, have managed to overcome this geographical and symbolic barrier.

More than anything, it is important to continue to analyze and highlight the way global networks of cultural exchange reflect the global system of social, political and economic inequality, and the many national, regional and local strategies that are created to fight and resist this system or to play according to it. The use of terms such as 'peripheries' and 'centers' might be strong and objectionable. Yet, now more than ever, we see that such networks of unequal exchange are real and have incredibly powerful effects. As Bourdieu (1983) has already long observed, the cultural is deeply tied to all other aspects of the socio-economic world: to talk of centers and peripheries is not only to talk of culture and literature, but also of all other matters surrounding social life, and of the way the symbolic, cultural and economic power of countries on a global scale affect not only the exchange of literature but of all pressing issues of distribution on a worldwide

level. If literature and culture can function as a window into the soul of a country, what happens when certain nations' writings are silenced or handpicked and recontextualized to fit foreign political interests? To talk of symbolic boundaries in terms of literary exoticism and othering means to discuss the level to which we come to understand, value and feel compassion for those we view as different from us. I hope that this thesis has, despite its limitations in terms of resources, added to the discussion on the importance of more equal cultural exchanges, the diversity of literature and the essentiality of translation and cultural policy in the fight against cultural hegemony in the literary field.

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APPENDICES

Appendix A.

List of Variables for the 2013-2020 Quantitative Analysis

Nº	Name	Measurement Level
1	Title of book	Nominal
2	Author of Book	Nominal
3	Literary Genre of Book	Nominal
4	Gender of Author	Nominal (Dummy)
5	Race of Author	Nominal (Dummy)
6	Debut Status of Author	Nominal (Dummy)
7	Year of Publication of Book in Brazil	Interval
8	Year of Receiving the BN Grant	Interval
9	Year of Publication of Book Abroad	Interval
10	State of Author in Brazil	Nominal
11	Region of Author in Brazil	Nominal
12	Language of Publication of Translated Book	Nominal
13	Country of Publication of Translated Book	Nominal
14	Continent of Publication of Translated Book	Nominal
15	Publisher of Translated Book	Nominal
16	Publisher with High Symbolic Capital	Nominal (Dummy)
17	Publisher with High Economic Capital	Nominal (Dummy)
18	Publisher Size (Large-Scale or Small-Scale)	Nominal (Dummy)
19	Visual Marker: Nature	Nominal (Dummy)
20	Visual Marker: Violence	Nominal (Dummy)
21	Visual Marker: Poverty	Nominal (Dummy)
22	Visual Marker: Urban Elements	Nominal (Dummy)
23	Visual Marker: Bright Colors	Nominal (Dummy)

24	Visual Marker: Tropical Weather	Nominal (Dummy)
25	Visual Marker: Explicit Brazil Reference	Nominal (Dummy)
26	Visual Marker: Female Sensuality	Nominal (Dummy)

Appendix B.

Initial Codebook for Qualitative Content Analysis

Codebook:

Levels (Magnitude) of Exoticism:
- Homogenizing discourse (non-exoticism, making it part of the international canon)
    - Universal themes, universal literature
    - European settings/non-Brazilian settings
    - Stylistically sophisticated
    - Internal style
- Heterogenizing discourse
    - Literature must show a different world
    - Highlighting geographical location of setting
    - Marking foreignness in vocabulary
    - Detailed description of settings/social problems
    - Characterizing style in relation to distinctive features of the setting
- Exoticizing discourse (the literary tourist gaze)
    - Literal or implicit exoticizing the setting as 'unknown/mysterious'
    - Focus on remote aspects of the world depicted (extreme poverty, pervasive corruption, daily violence, tropical climate, sensuality)
    - Educational attitude in descriptions/explanations
    - Strong contrast between natural x urban world
    - Claim of authenticity (the book as a window to the country)
    - Depiction of country as existing in a different time (in the past)
    - Reference to magical realism (or to a Latin American tradition) – [in North America and Europe]

3 Axes of the Brazilian Literary Imaginary:
- Paradisical nature, sensuality & cordiality
- Brutalism, violence & poverty
- Cosmopolitanism (urbanity, lack of Brazilian markers, non-Brazilian settings, universal themes)
    - Interest in the world, focus on global experiences
    - Highlighting multicultural aspect of authors (citizens of the world)

Symbolic Boundaries related to Nationality: Strength Labels

- Weak nationality-related symbolic boundaries – mention of nationality in relation to themes of the work
- Strong nationality-related symbolic boundaries - description of the national background of the author through direct reference or classifying as part of a tradition

Other Symbolic Boundaries

- Local background: description of local background (region/state) of the work or local background of the author in description of the author or description of the work
- Race: description of racial/ethnical background in relation to description of the author or description of the work
- Gender: description of gender in relation to description of the author or to description of the work

Appendix C.

Final Code List of Qualitative Content Analysis

(163 codes)

Book Genre

○ Essays

○ Fiction

○ Graphic Novel

○ Poetry

○ Short Stories

Regions of Brazil

○ Bahia

○ Bebedouro

○ Belém

○ Belo Horizonte

○ Borborema

○ Castanhal

○ Cidade Gaúcha

○ Divinópolis

○ Florianópolis

○ Goiânia

○ Ilhéus

- ○ Irajá

- ○ Jaú

- ○ Londrina

- ○ Mention: BR Region/City

- ○ Minas Gerais

- ○ Niterói

- ○ Northeast

- ○ Pará

- ○ Paraná

- ○ Pelotas

- ○ Pernambuco

- ○ Piauí

- ○ Porto Alegre

- ○ Recife

- ○ Rio de Janeiro

- ○ RS

- ○ Salvador

- ○ São Paulo

Images of Brazil: Brazil as Brutal

- ○ Remote: Extreme Poverty

- ○ Remote: Violence

○ Urbanity

Images of Brazil: Brazil as Cosmopolitan

○ European/Non-Brazilian Setting

○ Global Experiences - Author

○ Homogenizing Discourse

○ Mention: Non-BR Awards

○ Multicultural - Author

○ Multicultural - BR

○ No Brazil Markers

○ Universal Theme / Literature

○ Urbanity

Images of Brazil: Brazil as Paradise

○ Cordiality

○ Mention: Carnaval

○ Mention: Conservativism

○ Paradisical Nature

○ Remote: Sensuality

Brazil Mentions

○ Bilingual Edition

○ BN Mention

○ Explicit: Brazilian Lit

○ Mention Original Publication

○ Mention: BR Author

○ Mention: BR Literary Tradition

○ Mention: BR Person

○ Mention: BR Region/City

○ Mention: Other Brazilian Lit

Country of Publisher

○ Argentina

○ Chile

○ Colombia

○ France

○ Peru

○ Portugal

○ Spain

○ United Kingdom

○ United States

Exoticizing Discourse

○ Brazilian vocab

- ○ Contrast: urban x natural

- ○ Different time (past)

- ○ Educational attitude

- ○ Exoticizing Discourse

- ○ Implicit exotic (unknown/mysterious)

- ○ Latin American Tradition

- ○ Mention: Literal 'exotic'

- ○ Remote: Corruption

- ○ Remote: Extreme Poverty

- ○ Remote: Sensuality

- ○ Remote: Violence

Heterogenizing Discourse

- ○ Authenticity

- ○ Criticism of Exoticism

- ○ Detailed Description: BR history

- ○ Detailed description: setting

- ○ Heterogenizing Discourse

- ○ Highlight geography

- ○ Literature as Mirror

- ○ 'Literature shows a different world'

Homogenizing Discourse

- ○ Academic Foreword

- ○ Aesthetic Praise

- ○ Author Participation

- ○ Author Quote

- ○ European/Non-Brazilian Setting

- ○ Homogenizing Discourse

- ○ Mention: Internal Style

- ○ Mention: Non-Brazilian Literary Tradition

- ○ Mention: Non-Brazilian Tradition

- ○ Mention: Stylistic Sophistication

- ○ No Brazil Markers

- ○ Removal Nation Marker

- ○ Universal Theme / Literature

- ○ Universalizing: Author

- ○ Universalizing: Theme

- ○ Universalizing: Work

- ○ Universalizing: Writer Quality

Language of Translation

- ○ English

○ French

○ Portuguese

○ Spanish

Legitimizing Strategies

○ Academic Foreword

○ Awards

○ BR Awards

○ Exclusivity

○ Film Adaptations

○ Mention: Non-BR Authors

○ Mention: Non-BR Awards

○ Mention: Non-BR People

○ Mention: Translation/Translator

○ Other BR Publications

○ Periphery Status

○ Praise

○ Publisher Intent - Values

○ Telenovelas

○ Translated/Foreign Publications

○ Uniqueness

○ Universalizing: Author

○ Universalizing: Work

○ Universalizing: Writer Quality

Publishers

○ A Bolha

○ Anacaona

○ Asphalte Éditions

○ Associação Chili com Carne

○ Ça et Là

○ Chancacazo

○ Comma Press

○ Corregidor

○ Dalkey Archive Press

○ Ecopy

○ Ediciones La Cupula

○ Éditions des Femmes Antoinette Fouque

○ Éditions Nous

○ Editorial Municipal de Rosario

○ Full Circle Editions

○ Kriller71

○ La Silueta

○ Linteo

- ○ Litro Magazine

- ○ Modern Poetry in Translation

- ○ New Directions

- ○ New London Librarium

- ○ Nightboat Books

- ○ Passages

- ○ PEN America

- ○ Penguin Classics

- ○ Polvo

- ○ Taller de Edición - Rocca AS

- ○ The Poetry Translation Centre

- ○ Tinta Limón

- ○ Tinta-da-China

- ○ Tupedo Press

- ○ Ugly Duckling Press

- ○ Vallejo & Co

- ○ White Pine Press

- ○ Zindo & Gafuri

Symbolic Boundaries

- ○ Explicit: Brazilian Lit

- ○ Misspelling

○ Racial/Ethnic Background

○ Spanish Instead of Portuguese

○ Symb Boundary: American Writer

○ Symb Boundary: Brazilian Writer

○ Symb Boundary: Latin/South American Writer

○ Symbolic Boundary: Gender

○ Symbolic Boundary: Local Background Mention

○ Symbolic Boundary: Local Background on Themes

○ Symbolic Boundary: Nationality on Themes

○ Symbolic Boundary: Racial (national) themes in author's work

Group-less Code:

○ Author Description

Appendix D. Quantitative Statistics; Descriptive Statistics (Full Database)

Descriptive Statistics: Authors of BN-Supported Works (1991-2020)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Clarice Lispector	57	5,4	5,4	5,4
		45	4,3	4,3	9,6
	Machado de Assis	40	3,8	3,8	13,4
	Jorge Amado	29	2,7	2,7	16,2
	Rubem Fonseca	22	2,1	2,1	18,3
	Moacyr Scliar	18	1,7	1,7	20,0
	Alberto Mussa	17	1,6	1,6	21,6
	Adriana Lisboa	16	1,5	1,5	23,1
	Daniel Galera	14	1,3	1,3	24,4
	Luiz Ruffato	13	1,2	1,2	25,6
	Ana Maria Machado	11	1,0	1,0	26,7
	Chico Buarque	11	1,0	1,0	27,7
	Mário de Andrade	11	1,0	1,0	28,8
	Antônio Torres	10	,9	,9	29,7
	Guimarães Rosa	10	,9	,9	30,7
	Lima Barreto	10	,9	,9	31,6
	Michel Laub	10	,9	,9	32,5
	Andréa del Fuego	9	,9	,9	33,4
	Bernardo Kucinski	9	,9	,9	34,2
	Cristovão Tezza	9	,9	,9	35,1
	Ferreira Gullar	9	,9	,9	36,0
	Luis Fernando Veríssimo	9	,9	,9	36,8
	Patrícia Melo	9	,9	,9	37,7
	Ana Paula Maia	8	,8	,8	38,4
	Caio Fernando Abreu	8	,8	,8	39,2
	Hilda Hilst	8	,8	,8	39,9
	João Almino	8	,8	,8	40,7
	João Paulo Cuenca	8	,8	,8	41,4
	João Ubaldo Ribeiro	8	,8	,8	42,2
	Nelson Rodrigues	8	,8	,8	43,0
	Raduan Nassar	8	,8	,8	43,7
	Aluísio Azevedo	7	,7	,7	44,4
	Augusto Boal	7	,7	,7	45,0
	Paulo Lins	7	,7	,7	45,7

Raimundo Carrero	7	,7	,7	46,4
Bernardo Carvalho	6	,6	,6	46,9
João Gilberto Noll	6	,6	,6	47,5
Marcello Quintanilha	6	,6	,6	48,1
Milton Hatoum	6	,6	,6	48,6
Sérgio Sant'Anna	6	,6	,6	49,2
Vilém Flusser	6	,6	,6	49,8
Boris Fausto	5	,5	,5	50,2
Carlos Drummond de Andrade	5	,5	,5	50,7
Carola Saavedra	5	,5	,5	51,2
Diogo Mainardi	5	,5	,5	51,7
Érico Veríssimo	5	,5	,5	52,1
João Anzanello Carrascoza	5	,5	,5	52,6
José Mauro de Vasconcelos	5	,5	,5	53,1
Lygia Bojunga	5	,5	,5	53,5
Marcelo D'Salete	5	,5	,5	54,0
Rachel de Queiroz	5	,5	,5	54,5
Ronaldo Correia de Brito	5	,5	,5	55,0
Ronaldo Wrobel	5	,5	,5	55,4
Tatiana Salem Levy	5	,5	,5	55,9
André Sant'Anna	4	,4	,4	56,3
Antônio Xerxenesky	4	,4	,4	56,7
Beatriz Bracher	4	,4	,4	57,0
Edney Silvestre	4	,4	,4	57,4
Fernanda Torres	4	,4	,4	57,8
Flávia Lins e Silva	4	,4	,4	58,2
Francisco Azevedo	4	,4	,4	58,6
Haroldo de Campos	4	,4	,4	58,9
João do Rio	4	,4	,4	59,3
José Lins do Rêgo	4	,4	,4	59,7
Oscar Niemeyer	4	,4	,4	60,1
Paulo Coelho	4	,4	,4	60,5
Ana Cristina César	3	,3	,3	60,7
Carol Bensimon	3	,3	,3	61,0
Eduardo Viveiros de Castro	3	,3	,3	61,3
Edyr Augusto	3	,3	,3	61,6

Graciliano Ramos	3	,3	,3	61,9
Jô Soares	3	,3	,3	62,2
Joca Reiners Terron	3	,3	,3	62,4
José de Alencar	3	,3	,3	62,7
José Miguel Wisnik	3	,3	,3	63,0
Julián Fuks	3	,3	,3	63,3
Luis S. Krausz	3	,3	,3	63,6
Marcelo Ferroni	3	,3	,3	63,9
Márcio Souza	3	,3	,3	64,1
Martha Batalha	3	,3	,3	64,4
Paulo Leminski	3	,3	,3	64,7
Paulo Scott	3	,3	,3	65,0
Rafael Cardoso	3	,3	,3	65,3
Raphael Draccon	3	,3	,3	65,6
Reginaldo Prandi	3	,3	,3	65,8
Reynaldo Valinho	3	,3	,3	66,1
Roberto Drummond	3	,3	,3	66,4
Rodrigo Lacerda	3	,3	,3	66,7
Rubens Figueiredo	3	,3	,3	67,0
Adélia Prado	2	,2	,2	67,2
Affonso Romano de Sant'Anna	2	,2	,2	67,4
Amilcar Bettega Barbosa	2	,2	,2	67,5
Ana Martins Marques	2	,2	,2	67,7
Ana Miranda	2	,2	,2	67,9
Antonio Callado	2	,2	,2	68,1
Antonio Moura	2	,2	,2	68,3
Ariano Suassuna	2	,2	,2	68,5
Augusto dos Anjos	2	,2	,2	68,7
Betty Mindlin	2	,2	,2	68,9
Caetano Veloso	2	,2	,2	69,1
Carlito Azevedo	2	,2	,2	69,3
Cláudio de Araújo Lima	2	,2	,2	69,4
Dalton Trevisan	2	,2	,2	69,6
Daniel Munduruku	2	,2	,2	69,8
Déborah Danowski & Eduardo Viveiros de Castro	2	,2	,2	70,0

Deborah Danowski & Eduardo Viveiros de Castro	2	,2	,2	70,2
Deonísio da Silva	2	,2	,2	70,4
Dráuzio Varela	2	,2	,2	70,6
Edgard Telles Ribeiro	2	,2	,2	70,8
Elvira Vigna	2	,2	,2	71,0
Estevão Azevedo	2	,2	,2	71,1
Euclides da Cunha	2	,2	,2	71,3
Eva Furnari	2	,2	,2	71,5
Fábio Zimbres	2	,2	,2	71,7
Frei Betto	2	,2	,2	71,9
Gilberto Freyre	2	,2	,2	72,1
Graça Aranha	2	,2	,2	72,3
Hélio Oiticica	2	,2	,2	72,5
Jacques Fux	2	,2	,2	72,7
João Antonio	2	,2	,2	72,8
José Custódio Rosa Filho	2	,2	,2	73,0
José J. Veiga	2	,2	,2	73,2
Lêdo Ivo	2	,2	,2	73,4
Lourenço Mutarelli	2	,2	,2	73,6
Lucia Hiratsuka	2	,2	,2	73,8
Luiz Alfredo Garcia-Roza	2	,2	,2	74,0
Luiz Antonio de Assis Brasil	2	,2	,2	74,2
Luiz Renato Martins	2	,2	,2	74,4
Lygia Fagundes Telles	2	,2	,2	74,6
Manoel de Barros	2	,2	,2	74,7
Marçal Aquino	2	,2	,2	74,9
Marcelino Freire	2	,2	,2	75,1
Marcello Quintanilha & Raul Pompeia	2	,2	,2	75,3
Marcelo Mirisola	2	,2	,2	75,5
Marcos Siscar	2	,2	,2	75,7
Maria Carolina Maia	2	,2	,2	75,9
Marília Garcia	2	,2	,2	76,1
Marina Colasanti	2	,2	,2	76,3
Mario Quintana	2	,2	,2	76,4
Mário Sabino	2	,2	,2	76,6

Moacir Gadotti	2	,2	,2	76,8
Murilo Rubião	2	,2	,2	77,0
Paloma Vidal	2	,2	,2	77,2
Raphael Montes	2	,2	,2	77,4
Ricardo Domeneck	2	,2	,2	77,6
Rodrigo de Souza Leão	2	,2	,2	77,8
Roger Mello	2	,2	,2	78,0
Ruy Castro	2	,2	,2	78,1
Salgado Maranhão	2	,2	,2	78,3
Salim Miguel	2	,2	,2	78,5
Santiago Nazarian	2	,2	,2	78,7
Sérgio Buarque de Holanda	2	,2	,2	78,9
Sérgio Rodrigues	2	,2	,2	79,1
Silviano Santiago	2	,2	,2	79,3
Socorro Acioli	2	,2	,2	79,5
Sousândrade	2	,2	,2	79,7
Tailor Diniz	2	,2	,2	79,8
Vanessa Bárbara	2	,2	,2	80,0
Vinícius de Moraes	2	,2	,2	80,2
Adelaide Ivánova	1	,1	,1	80,3
Adolfo Caminha	1	,1	,1	80,4
Adriano Messias	1	,1	,1	80,5
Alberto Dines	1	,1	,1	80,6
Alberto Dines, Kristina Michahelles & Israel Beloch	1	,1	,1	80,7
Aleilton Fonseca	1	,1	,1	80,8
Aleiton Fonseca	1	,1	,1	80,9
Alexandre Marques Rodrigues	1	,1	,1	81,0
Alexandre Rampazo	1	,1	,1	81,1
Alfredo Bosi	1	,1	,1	81,2
Alice Sant'anna	1	,1	,1	81,3
Altair Martins	1	,1	,1	81,4
Aluísio de Azevedo, Lima Barreto & Machado de Assis	1	,1	,1	81,5
Álvaro Alves de Faria	1	,1	,1	81,6
André João Antonil	1	,1	,1	81,6
André Neves	1	,1	,1	81,7

Angélica Freitas	1	,1	,1	81,8
Anna Ly	1	,1	,1	81,9
Annateresa Fabris	1	,1	,1	82,0
Antonio Candido de Mello e Souza	1	,1	,1	82,1
Antonio de Alcântara Machado	1	,1	,1	82,2
Antônio Olinto	1	,1	,1	82,3
Arlindo Ribeiro Machado Neto	1	,1	,1	82,4
Armando Freitas Filho	1	,1	,1	82,5
Arnaldo Antunes	1	,1	,1	82,6
Arthur Dapieve	1	,1	,1	82,7
Assionara Souza	1	,1	,1	82,8
Astrid Cabral	1	,1	,1	82,9
Autran Dourado	1	,1	,1	83,0
Bárbara Santos	1	,1	,1	83,1
Basílio da Gama	1	,1	,1	83,2
Bella Jozef	1	,1	,1	83,3
Bernardo Guimarães	1	,1	,1	83,3
Bernardo Sorj	1	,1	,1	83,4
Boris Kossoy	1	,1	,1	83,5
Caê Guimarães	1	,1	,1	83,6
Caio Riter	1	,1	,1	83,7
Capistrano de Abreu	1	,1	,1	83,8
Carina Luft	1	,1	,1	83,9
Carlos Eduardo de Magalhães	1	,1	,1	84,0
Carlos Ferreira & Rodrigo Rosa	1	,1	,1	84,1
Carlos Heitor Corny	1	,1	,1	84,2
Carlos Henrique Schoreder	1	,1	,1	84,3
Catarina Lins	1	,1	,1	84,4
Cesar Bolaño	1	,1	,1	84,5
Claudio Daniel	1	,1	,1	84,6
Claudio Willer	1	,1	,1	84,7
Conceição Evaristo	1	,1	,1	84,8
Contador Borges	1	,1	,1	84,9
Cornélio Penna	1	,1	,1	85,0
Cristina Von	1	,1	,1	85,1

Daniel Galera & Rafael Coutinho	1	,1	,1	85,1
Danilo Beyruth	1	,1	,1	85,2
Domício Proença Filho	1	,1	,1	85,3
Dulce Seabra & Sérgio Maciel	1	,1	,1	85,4
Dyonélio Machado	1	,1	,1	85,5
Edith Seligmann Silva	1	,1	,1	85,6
Eduardo Spohr	1	,1	,1	85,7
Elaine Pasquali Cavion	1	,1	,1	85,8
Eliane Brum	1	,1	,1	85,9
Emir Sader	1	,1	,1	86,0
Evandro Affonso Ferreira	1	,1	,1	86,1
Fabricio Marques	1	,1	,1	86,2
Felipe Ferreira	1	,1	,1	86,3
Felipe Pena	1	,1	,1	86,4
Fernando Morais	1	,1	,1	86,5
Férrez	1	,1	,1	86,6
Ferréz & Alexandre de Maio	1	,1	,1	86,7
Flávia Cristina Simonelli	1	,1	,1	86,8
Flávio Moreira da Costa	1	,1	,1	86,8
Francisca Julia da Silva	1	,1	,1	86,9
Franklin Távora	1	,1	,1	87,0
Geovani Martins	1	,1	,1	87,1
Geraldo Carneiro	1	,1	,1	87,2
Geyme Lechner-Mannes	1	,1	,1	87,3
Gilberto Hochman	1	,1	,1	87,4
Giovana Xavier, Juliana Barreto Farias & Flávio dos Santos	1	,1	,1	87,5
Glauber Rocha	1	,1	,1	87,6
Godofredo de Oliveira Neto	1	,1	,1	87,7
Goimar Dantas	1	,1	,1	87,8
Gonçalves Dias	1	,1	,1	87,9
Gustavo Machado	1	,1	,1	88,0

Heloísa Buarque de Hollanda	1	,1	,1	88,1
Heloneida Studart	1	,1	,1	88,2
Hermano Vianna	1	,1	,1	88,3
Horacio Costa	1	,1	,1	88,4
Hugo Segawa	1	,1	,1	88,5
Ignácio de Loyola Brandão	1	,1	,1	88,6
Ilan Brenman & Ionit Zilberman	1	,1	,1	88,6
Ismail Xavier	1	,1	,1	88,7
Ivani Fazenda	1	,1	,1	88,8
João Cabral de Melo Neto	1	,1	,1	88,9
João Filho	1	,1	,1	89,0
João José Reis & Flávio dos Santos Gomes	1	,1	,1	89,1
João José Reis, Flavio dos Santos Gomes & Marcus J. M. de Carvalho	1	,1	,1	89,2
João Sanchez & Carlos Patati	1	,1	,1	89,3
João Silvério Trevisan	1	,1	,1	89,4
Joaquim Manuel de Macedo	1	,1	,1	89,5
José Aguiar	1	,1	,1	89,6
José Almino	1	,1	,1	89,7
José Carlos Libâneo	1	,1	,1	89,8
José Castello	1	,1	,1	89,9
José Luiz Passos	1	,1	,1	90,0
José Sarney	1	,1	,1	90,1
Josely Vianna Baptista	1	,1	,1	90,2
Joyce Cavalcante	1	,1	,1	90,3
Julia Lopes de Almeida	1	,1	,1	90,4
Klester Cavalcanti	1	,1	,1	90,4
Letícia Wierzchowski	1	,1	,1	90,5
Líia M. Schwarcz	1	,1	,1	90,6
Lília M. Schwarcz & Heloísa M. Starling	1	,1	,1	90,7
Lima Trindade	1	,1	,1	90,8

Nome				
Lina Bo Bardi	1	,1	,1	90,9
Luca Argel	1	,1	,1	91,0
Lúcia Fidalgo	1	,1	,1	91,1
Lucio Cardoso	1	,1	,1	91,2
Luís Augusto Fischer	1	,1	,1	91,3
Luís Claudio Aguiar	1	,1	,1	91,4
Luís Costa Lima	1	,1	,1	91,5
Luísa Geisler	1	,1	,1	91,6
Luiz Alberto Moniz Bandeira	1	,1	,1	91,7
Luiz Carlos Prestes & Olga Benario	1	,1	,1	91,8
Luiz Eduardo Soares, Andre Batista & Rodrigo Pimentel	1	,1	,1	91,9
Luiz Eduardo Soares, Claudio Ferraz, Andre Batista & Rodrigo Pimentel	1	,1	,1	92,0
Luiz Ruffao	1	,1	,1	92,1
Luiz Vilella	1	,1	,1	92,1
Luize Valente	1	,1	,1	92,2
Manoel Ricardo Lima	1	,1	,1	92,3
Manoela Sawitzki	1	,1	,1	92,4
Manuel Antonio de Almeida	1	,1	,1	92,5
Marcelo Backes	1	,1	,1	92,6
Marcelo Costa & Magno Costa	1	,1	,1	92,7
Marco Silva	1	,1	,1	92,8
Marcos Peres	1	,1	,1	92,9
Maria Amélia de Almeida Teles	1	,1	,1	93,0
Maria Carpi	1	,1	,1	93,1
Maria Elisa Costa	1	,1	,1	93,2
Maria Eugênia	1	,1	,1	93,3
Maria José Silveira	1	,1	,1	93,4
Maria Rita Kehl	1	,1	,1	93,5
Maria Valéria Rezende	1	,1	,1	93,6
Marilena Chauí	1	,1	,1	93,7
Marilene Felinto	1	,1	,1	93,8

Mayra Dias Gomes	1	,1	,1	93,9
Miguel Sanches Neto	1	,1	,1	93,9
Milton Santos	1	,1	,1	94,0
Monteiro Lobato	1	,1	,1	94,1
Nádia Battella Gotlib	1	,1	,1	94,2
Nélida Piñon	1	,1	,1	94,3
Nelson de Oliveira	1	,1	,1	94,4
Nicolas Behr	1	,1	,1	94,5
Noemi Jaffe	1	,1	,1	94,6
Nuno Ramos	1	,1	,1	94,7
Octavio Cariello & Pietro Antognioni	1	,1	,1	94,8
Osman Lins	1	,1	,1	94,9
Oswald de Andrade	1	,1	,1	95,0
Otávio Júnior	1	,1	,1	95,1
Otávio Junior	1	,1	,1	95,2
Padre Antônio Vieira	1	,1	,1	95,3
Patrícia Galvão	1	,1	,1	95,4
Paulo Fontes	1	,1	,1	95,5
Paulo Freire	1	,1	,1	95,6
Paulo Mendes da Rocha	1	,1	,1	95,6
Pedro Fiori Arantes	1	,1	,1	95,7
Plínio Marcos	1	,1	,1	95,8
Raimundo Correa	1	,1	,1	95,9
Rapul Bopp	1	,1	,1	96,0
Raquel Rolnik	1	,1	,1	96,1
Regina Dalcastagnè	1	,1	,1	96,2
Renato Moriconi	1	,1	,1	96,3
Renato Ortiz	1	,1	,1	96,4
Renato Rezende	1	,1	,1	96,5
Ricardo Corona	1	,1	,1	96,6
Ricardo Lísias	1	,1	,1	96,7
Roberto Piva	1	,1	,1	96,8
Rodrigo Naves	1	,1	,1	96,9
Rogério Andrade Barbosa	1	,1	,1	97,0
Rogério Duarte	1	,1	,1	97,1
Ronaldo Correia de Britto	1	,1	,1	97,2
Roseana Murray	1	,1	,1	97,3
Roseli Santaella Stella	1	,1	,1	97,4

Rubem Mauro Machado	1	,1	,1	97,4
Sandra Pina	1	,1	,1	97,5
Sarita Amaro	1	,1	,1	97,6
Sebastião Uchoa Leite	1	,1	,1	97,7
Sérgio Cabral	1	,1	,1	97,8
Sérgio Correa da Costa	1	,1	,1	97,9
Sergio F. Ferretti	1	,1	,1	98,0
Sérgio Fantini	1	,1	,1	98,1
Sérgio Sant'anna	1	,1	,1	98,2
Sério Sant'Anna	1	,1	,1	98,3
Silvana Salerno	1	,1	,1	98,4
Silvana Tavano	1	,1	,1	98,5
Solano Trindade	1	,1	,1	98,6
Teixeira Coelho	1	,1	,1	98,7
Teresinha Bernardo	1	,1	,1	98,8
Terezinha Azerêdo Rios	1	,1	,1	98,9
Tony Belloto	1	,1	,1	99,0
Tony Bellotto	1	,1	,1	99,1
Vagnes Gonçalves da Silva	1	,1	,1	99,1
Vanessa da Mata	1	,1	,1	99,2
Veronica Stigger	1	,1	,1	99,3
Vilma Lení Nista-Piccolo & Wagner Ney Moreira	1	,1	,1	99,4
Vitor Giudice	1	,1	,1	99,5
Vivien Kogut	1	,1	,1	99,6
Vladimir Queiroz da Silva	1	,1	,1	99,7
Waly Salomão	1	,1	,1	99,8
Wellington Sberk & Flavio Colin	1	,1	,1	99,9
Zulmira Ribeiro Tavares	1	,1	,1	100,0
Total	1057	100,0	100,0	

Descriptive Statistics: Book Genres (1991-2020)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Novel	607	57,4	57,4	57,4
	Non-Fiction	118	11,2	11,2	68,6
	Short Stories	112	10,6	10,6	79,2
	Poetry	91	8,6	8,6	87,8
	Children's Book	39	3,7	3,7	91,5
	Graphic Novel	25	2,4	2,4	93,9
	Biography	22	2,1	2,1	95,9
	Children's Books	19	1,8	1,8	97,7
	Crônicas	12	1,1	1,1	98,9
	Theater	9	,9	,9	99,7
	Essay	2	,2	,2	99,9
		1	,1	,1	100,0
	Total	1057	100,0	100,0	

Descriptive Statistics: Gender of Authors of BN-Supported Works (1991-2020)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	765	72,4	75,6	75,6
	Female	247	23,4	24,4	100,0
	Total	1012	95,7	100,0	
Missing	System	45	4,3		
	Total	1057	100,0		

Descriptive Statistics: Year of Publication of BN-Supported Works in Brazil (1991-2020)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	2010	72	6,8	7,6	7,6
	2011	50	4,7	5,3	12,9
	2013	48	4,5	5,1	18,0
	2009	43	4,1	4,5	22,5
	2012	43	4,1	4,5	27,0
	2008	33	3,1	3,5	30,5
	2000	27	2,6	2,9	33,4
	2014	27	2,6	2,9	36,2
	2007	23	2,2	2,4	38,6

1997	22	2,1	2,3	41,0
2006	22	2,1	2,3	43,3
1998	20	1,9	2,1	45,4
2003	20	1,9	2,1	47,5
2004	20	1,9	2,1	49,6
2001	19	1,8	2,0	51,6
1975	17	1,6	1,8	53,4
2005	17	1,6	1,8	55,2
2016	16	1,5	1,7	56,9
2017	15	1,4	1,6	58,5
2015	14	1,3	1,5	60,0
1977	12	1,1	1,3	61,2
1982	12	1,1	1,3	62,5
1976	11	1,0	1,2	63,7
2002	11	1,0	1,2	64,8
1881	10	,9	1,1	65,9
1899	9	,9	1,0	66,8
1943	9	,9	1,0	67,8
1964	9	,9	1,0	68,7
1990	9	,9	1,0	69,7
1995	9	,9	1,0	70,6
1999	9	,9	1,0	71,6
1911	8	,8	,8	72,4
1978	8	,8	,8	73,3
1991	7	,7	,7	74,0
1994	7	,7	,7	74,8
1958	6	,6	,6	75,4
1959	6	,6	,6	76,0
1961	6	,6	,6	76,7
1966	6	,6	,6	77,3
1969	6	,6	,6	77,9
1972	6	,6	,6	78,6
1974	6	,6	,6	79,2
1981	6	,6	,6	79,8
1984	6	,6	,6	80,5
1986	6	,6	,6	81,1
1988	6	,6	,6	81,7
1996	6	,6	,6	82,4
1896	5	,5	,5	82,9
1936	5	,5	,5	83,4
1960	5	,5	,5	83,9

1963	5	,5	,5	84,5
1973	5	,5	,5	85,0
1992	5	,5	,5	85,5
1890	4	,4	,4	86,0
1927	4	,4	,4	86,4
1932	4	,4	,4	86,8
1946	4	,4	,4	87,2
1949	4	,4	,4	87,6
1956	4	,4	,4	88,1
1967	4	,4	,4	88,5
1971	4	,4	,4	88,9
1983	4	,4	,4	89,3
1985	4	,4	,4	89,8
1989	4	,4	,4	90,2
1993	4	,4	,4	90,6
1870	3	,3	,3	90,9
1902	3	,3	,3	91,2
1951	3	,3	,3	91,6
1962	3	,3	,3	91,9
1968	3	,3	,3	92,2
1979	3	,3	,3	92,5
1980	3	,3	,3	92,8
1987	3	,3	,3	93,1
2018	3	,3	,3	93,5
1857	2	,2	,2	93,7
1882	2	,2	,2	93,9
1891	2	,2	,2	94,1
1904	2	,2	,2	94,3
1912	2	,2	,2	94,5
1923	2	,2	,2	94,7
1925	2	,2	,2	94,9
1928	2	,2	,2	95,1
1930	2	,2	,2	95,4
1931	2	,2	,2	95,6
1937	2	,2	,2	95,8
1939	2	,2	,2	96,0
1947	2	,2	,2	96,2
1953	2	,2	,2	96,4
1954	2	,2	,2	96,6
1965	2	,2	,2	96,8
1970	2	,2	,2	97,0

	Frequency	Percent	Valid Percent	Cumulative Percent
1711	1	,1	,1	97,1
1769	1	,1	,1	97,3
1852	1	,1	,1	97,4
1856	1	,1	,1	97,5
1864	1	,1	,1	97,6
1865	1	,1	,1	97,7
1869	1	,1	,1	97,8
1875	1	,1	,1	97,9
1876	1	,1	,1	98,0
1880	1	,1	,1	98,1
1893	1	,1	,1	98,2
1895	1	,1	,1	98,3
1903	1	,1	,1	98,4
1907	1	,1	,1	98,5
1910	1	,1	,1	98,6
1922	1	,1	,1	98,7
1926	1	,1	,1	98,8
1933	1	,1	,1	98,9
1934	1	,1	,1	99,0
1935	1	,1	,1	99,2
1938	1	,1	,1	99,3
1940	1	,1	,1	99,4
1944	1	,1	,1	99,5
1945	1	,1	,1	99,6
1948	1	,1	,1	99,7
1950	1	,1	,1	99,8
1955	1	,1	,1	99,9
1957	1	,1	,1	100,0
Total	947	89,6	100,0	
Missing System	110	10,4		
Total	1057	100,0		

Descriptive Statistics: Year of Earning BN Grant (1991-2020)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	2013	209	19,8	19,8	19,8
	2014	162	15,3	15,3	35,1
	2012	138	13,1	13,1	48,2

	Frequency	Percent	Valid Percent	Cumulative Percent
2015	108	10,2	10,2	58,4
2016	71	6,7	6,7	65,1
2010	64	6,1	6,1	71,1
2017	56	5,3	5,3	76,4
2018	47	4,4	4,4	80,9
2011	35	3,3	3,3	84,2
2001	23	2,2	2,2	86,4
1994	19	1,8	1,8	88,2
2019	16	1,5	1,5	89,7
2004	14	1,3	1,3	91,0
1996	13	1,2	1,2	92,2
2005	12	1,1	1,1	93,4
1998	10	,9	,9	94,3
1991	9	,9	,9	95,2
1995	8	,8	,8	95,9
1999	8	,8	,8	96,7
2000	8	,8	,8	97,4
2009	8	,8	,8	98,2
2007	6	,6	,6	98,8
2008	6	,6	,6	99,3
2006	4	,4	,4	99,7
2002	2	,2	,2	99,9
2003	1	,1	,1	100,0
Total	1057	100,0	100,0	

Descriptive Statistics: Year of Publication of BN-Supported Works Abroad (1991-2020)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	2013	196	18,5	18,5	18,5
	2014	142	13,4	13,4	32,0
	2015	140	13,2	13,2	45,2
	2016	120	11,4	11,4	56,6
	2012	78	7,4	7,4	64,0
	2017	73	6,9	6,9	70,9
	2019	64	6,1	6,1	76,9
	2018	55	5,2	5,2	82,1
	2011	31	2,9	2,9	85,1
	2001	20	1,9	1,9	86,9

	Frequency	Percent	Valid Percent	Cumulative Percent
2005	16	1,5	1,5	88,5
2010	16	1,5	1,5	90,0
1998	14	1,3	1,3	91,3
1997	10	,9	,9	92,2
2008	10	,9	,9	93,2
1994	8	,8	,8	93,9
2003	8	,8	,8	94,7
1995	7	,7	,7	95,4
1996	7	,7	,7	96,0
2000	7	,7	,7	96,7
2002	7	,7	,7	97,4
2004	7	,7	,7	98,0
1993	4	,4	,4	98,4
2006	4	,4	,4	98,8
2009	4	,4	,4	99,1
2020	4	,4	,4	99,5
1991	2	,2	,2	99,7
2007	2	,2	,2	99,9
1999	1	,1	,1	100,0
Total	1057	100,0	100,0	

Descriptive Statistics: Language of Translation of BN-Supported Works (1991-2020)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Spanish	259	24,5	24,5	24,5
	French	128	12,1	12,1	36,6
	English	113	10,7	10,7	47,3
	German	112	10,6	10,6	57,9
	Italian	102	9,6	9,6	67,5
	Romanian	39	3,7	3,7	71,2
	Portuguese	30	2,8	2,8	74,1
	Swedish	29	2,7	2,7	76,8
	Dutch	24	2,3	2,3	79,1
	Bulgarian	19	1,8	1,8	80,9
	Croatian	19	1,8	1,8	82,7
	Polish	14	1,3	1,3	84,0
	Arabic	13	1,2	1,2	85,2

	Frequency	Percent	Valid Percent	Cumulative Percent
Chinese	11	1,0	1,0	86,3
Greek	11	1,0	1,0	87,3
Hebrew	11	1,0	1,0	88,4
Macedonian	11	1,0	1,0	89,4
Serbian	11	1,0	1,0	90,4
Catalan	10	,9	,9	91,4
Tchech	10	,9	,9	92,3
Danish	8	,8	,8	93,1
Finnish	8	,8	,8	93,9
Albanian	7	,7	,7	94,5
Russian	7	,7	,7	95,2
Hungarian	6	,6	,6	95,7
Ukrainian	6	,6	,6	96,3
Turkish	5	,5	,5	96,8
Armenian	4	,4	,4	97,2
Norwegian	4	,4	,4	97,5
Urdu	4	,4	,4	97,9
Amharic	3	,3	,3	98,2
Estonian	3	,3	,3	98,5
Japanese	3	,3	,3	98,8
Korean	2	,2	,2	99,0
Slovenian	2	,2	,2	99,1
Thai	2	,2	,2	99,3
Azeri	1	,1	,1	99,4
Flemish	1	,1	,1	99,5
Georgian	1	,1	,1	99,6
Lithuanian	1	,1	,1	99,7
Malay	1	,1	,1	99,8
Slovak	1	,1	,1	99,9
Vietnamese	1	,1	,1	100,0
Total	1057	100,0	100,0	

Descriptive Statistics: Country of Translation of BN-Supported Works (1991-2020)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	France	122	11,5	11,5	11,5
	Spain	119	11,3	11,3	22,8
	Germany	102	9,6	9,6	32,5

Italy	102	9,6	9,6	42,1
Argentina	80	7,6	7,6	49,7
United States	61	5,8	5,8	55,4
Romenia	39	3,7	3,7	59,1
United Kingdom	37	3,5	3,5	62,6
Portugal	31	2,9	2,9	65,6
Sweden	29	2,7	2,7	68,3
Mexico	28	2,6	2,6	71,0
The Netherlands	26	2,5	2,5	73,4
Bulgaria	19	1,8	1,8	75,2
Croatia	19	1,8	1,8	77,0
Chile	16	1,5	1,5	78,5
Poland	14	1,3	1,3	79,8
China	11	1,0	1,0	80,9
Greece	11	1,0	1,0	81,9
Israel	11	1,0	1,0	83,0
Macedonia	11	1,0	1,0	84,0
Serbia	11	1,0	1,0	85,1
Egypt	10	,9	,9	86,0
Brazil	9	,9	,9	86,8
Austria	8	,8	,8	87,6
Colombia	8	,8	,8	88,4
Denmark	8	,8	,8	89,1
Finland	8	,8	,8	89,9
Tchech Republic	8	,8	,8	90,6
Uruguay	8	,8	,8	91,4
Albania	7	,7	,7	92,1
Russia	7	,7	,7	92,7
Hungary	6	,6	,6	93,3
Ukraine	6	,6	,6	93,9
Turkey	5	,5	,5	94,3
Armenia	4	,4	,4	94,7
Canada	4	,4	,4	95,1
Norway	4	,4	,4	95,5
Pakistan	4	,4	,4	95,8
Peru	4	,4	,4	96,2
Switzerland	4	,4	,4	96,6
Australia	3	,3	,3	96,9
Ecuador	3	,3	,3	97,2
Estonia	3	,3	,3	97,4
Ethiopia	3	,3	,3	97,7

	Frequency	Percent	Valid Percent	Cumulative Percent
Japan	3	,3	,3	98,0
Lebanon	3	,3	,3	98,3
Slovenia	2	,2	,2	98,5
South Korea	2	,2	,2	98,7
Tchech Republich	2	,2	,2	98,9
Thailand	2	,2	,2	99,1
Azerbaijan	1	,1	,1	99,1
Belgium	1	,1	,1	99,2
Bolivia	1	,1	,1	99,3
Costa Rica	1	,1	,1	99,4
Georgia	1	,1	,1	99,5
Ireland	1	,1	,1	99,6
Lithuania	1	,1	,1	99,7
Malaysia	1	,1	,1	99,8
Slovakia	1	,1	,1	99,9
Vietnam	1	,1	,1	100,0
Total	1057	100,0	100,0	

Descriptive Statistics: Continent of Translation of BN-Supported Works (1991-2020)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Europe	763	72,2	72,2	72,2
	Latin America	158	14,9	14,9	87,1
	North America	65	6,1	6,1	93,3
	Asia	44	4,2	4,2	97,4
	Africa	12	1,1	1,1	98,6
	Europe/Asia	12	1,1	1,1	99,7
	Oceania	3	,3	,3	100,0
	Total	1057	100,0	100,0	

Descriptive Statistics: Publisher of Translated Works (1991-2020)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Univers	29	2,7	2,7	2,7
	Anacaona	16	1,5	1,5	4,3
	Tranan	15	1,4	1,4	5,7
	Octaedro	12	1,1	1,1	6,8
	Chandeigne	11	1,0	1,0	7,9
	Corregidor	10	,9	,9	8,8

Edizioni dell'Urogallo	10	,9	,9	9,7
Calygramma	9	,9	,9	10,6
Antolog	8	,8	,8	11,4
Asphalte Éditions	8	,8	,8	12,1
Assoziation A	8	,8	,8	12,9
Kriller71 Ediciones	8	,8	,8	13,6
Manantial	8	,8	,8	14,4
Tajamar Editores	8	,8	,8	15,1
El Cuenco de Plata	7	,7	,7	15,8
Polvo	7	,7	,7	16,5
Suhrkamp	7	,7	,7	17,1
Wagenbach	7	,7	,7	17,8
Arcoiris	6	,6	,6	18,4
Bloomsbury	6	,6	,6	18,9
Dalkey Archive Press	6	,6	,6	19,5
Editorial Yaugurú	6	,6	,6	20,1
Hentrich & Hentrich	6	,6	,6	20,6
La Nuova Frontiera	6	,6	,6	21,2
Métailié	6	,6	,6	21,8
New London Librarium	6	,6	,6	22,3
Rayo Verde	6	,6	,6	22,9
Tinta-da-China	6	,6	,6	23,5
Vessela Lutskanova	6	,6	,6	24,0
Adriana Hidalgo Editora	5	,5	,5	24,5
Alleo/ETS	5	,5	,5	25,0
Ambulantes	5	,5	,5	25,4
Colibri	5	,5	,5	25,9
Cotovia	5	,5	,5	26,4
Edhasa	5	,5	,5	26,9
Edition Diá	5	,5	,5	27,3
Éditions Folies d'Encre	5	,5	,5	27,8
Giuntina	5	,5	,5	28,3
Hena Com	5	,5	,5	28,8
Kolibris	5	,5	,5	29,2
Ombra GVG	5	,5	,5	29,7
Random House/Mondadori	5	,5	,5	30,2
Relógio d'Água	5	,5	,5	30,7
Sphinx	5	,5	,5	31,1
Univocal	5	,5	,5	31,6

Vivaldi	5	,5	,5	32,1
Antares	4	,4	,4	32,5
Arara Verlag	4	,4	,4	32,8
Beatriz Viterbo Editora	4	,4	,4	33,2
Delakort	4	,4	,4	33,6
Diadorim	4	,4	,4	34,0
Fabula	4	,4	,4	34,3
Fischer Verlag	4	,4	,4	34,7
Gallimard	4	,4	,4	35,1
Gedisa	4	,4	,4	35,5
Guangxi	4	,4	,4	35,9
Kanjil	4	,4	,4	36,2
Maresia	4	,4	,4	36,6
Naklada Ljévak	4	,4	,4	37,0
New Directions	4	,4	,4	37,4
Nova Delphi	4	,4	,4	37,7
Obelisco	4	,4	,4	38,1
Plaza y Valdés	4	,4	,4	38,5
Tagus Press	4	,4	,4	38,9
U.Massaschusetts				
A1 Verlag	3	,3	,3	39,2
Al Arabi	3	,3	,3	39,5
Alfaguara	3	,3	,3	39,7
Ambo | Anthos	3	,3	,3	40,0
Anetta Antonenko	3	,3	,3	40,3
Aviador Kustannus	3	,3	,3	40,6
Belfond	3	,3	,3	40,9
Biblioteca del Vascello	3	,3	,3	41,2
Ça et Là	3	,3	,3	41,4
CISU	3	,3	,3	41,7
Continta Me Tienes	3	,3	,3	42,0
De Arbeiderspers	3	,3	,3	42,3
Fundación Municipal	3	,3	,3	42,6
Bienal de Cuenca				
G. Dardannos & Co	3	,3	,3	42,9
Hohe Publisher	3	,3	,3	43,1
Ikona	3	,3	,3	43,4
Interzona	3	,3	,3	43,7
Le Temps des Cerises	3	,3	,3	44,0
Machado	3	,3	,3	44,3
Penguin Random House	3	,3	,3	44,6

Plato	3	,3	,3	44,8
Quarup	3	,3	,3	45,1
Schöffling & Co.	3	,3	,3	45,4
Scribe Publications	3	,3	,3	45,7
Siruela	3	,3	,3	46,0
Tandem	3	,3	,3	46,3
Tinta Limón	3	,3	,3	46,5
Tudem	3	,3	,3	46,8
Tullio Pironti	3	,3	,3	47,1
A Bolha Editora/ Nightboat Books	2	,2	,2	47,3
Abera Verlag	2	,2	,2	47,5
Afrontamento/Teodolit o	2	,2	,2	47,7
Akashic Books	2	,2	,2	47,9
Alba Editorial	2	,2	,2	48,1
Albin Michel	2	,2	,2	48,2
Alento	2	,2	,2	48,4
Alfa	2	,2	,2	48,6
And Other Stories	2	,2	,2	48,8
Antipodes	2	,2	,2	49,0
Archipelago Books	2	,2	,2	49,2
Atlas Contact	2	,2	,2	49,4
Aufbau	2	,2	,2	49,6
Bahoe Books	2	,2	,2	49,8
Baile de Sol	2	,2	,2	50,0
Caja Negra	2	,2	,2	50,1
Callis Editora	2	,2	,2	50,3
Calvaria	2	,2	,2	50,5
Cambourakis	2	,2	,2	50,7
Caravan	2	,2	,2	50,9
Carl Hanser	2	,2	,2	51,1
Clio	2	,2	,2	51,3
Dar Al-Farabi	2	,2	,2	51,5
Diasporic Africa Press	2	,2	,2	51,7
Dituria	2	,2	,2	51,8
Dom Wydawniczy REBIS	2	,2	,2	52,0
Dtv	2	,2	,2	52,2
DVD Ediciones	2	,2	,2	52,4
Edições Ecopy	2	,2	,2	52,6

Edition du Seiul	2	,2	,2	52,8
Éditions Anacharsis	2	,2	,2	53,0
Éditions de l'Aube	2	,2	,2	53,2
Éditions Pétra	2	,2	,2	53,4
Editora da Universidade de São Paulo	2	,2	,2	53,5
Editorial Anagrama	2	,2	,2	53,7
Editorial Leviatán	2	,2	,2	53,9
Editorial Municipal de Rosario	2	,2	,2	54,1
Edizioni La Linea	2	,2	,2	54,3
El Cep i la Nansa	2	,2	,2	54,5
Elephas	2	,2	,2	54,7
Envolume Éditions	2	,2	,2	54,9
Eterna Cadencia	2	,2	,2	55,1
Eulina Carvalho	2	,2	,2	55,3
Feltrinelli	2	,2	,2	55,4
Foksal	2	,2	,2	55,6
Gallucci	2	,2	,2	55,8
Gog y Magog	2	,2	,2	56,0
Gran Via	2	,2	,2	56,2
Graphe.It	2	,2	,2	56,4
Grijalbo Mondadori	2	,2	,2	56,6
Gylendal	2	,2	,2	56,8
Gylendal Norsk Forlag	2	,2	,2	57,0
Harvill Secker/Penguin	2	,2	,2	57,1
Husets Forlag	2	,2	,2	57,3
I Libri di Emil - Odoya S.r.L	2	,2	,2	57,5
Into Kustannus	2	,2	,2	57,7
Junhoori Publications	2	,2	,2	57,9
Kastaniotis	2	,2	,2	58,1
Kinneret Zmora Bitan Publishing	2	,2	,2	58,3
Klett-Cotta	2	,2	,2	58,5
Koninklijke Brill	2	,2	,2	58,7
L'Harmattan	2	,2	,2	58,8
La Joie de Lire	2	,2	,2	59,0
Latin American Bureau	2	,2	,2	59,2
Les Arêtes	2	,2	,2	59,4

Les Solitaires Intempestifs	2	,2	,2	59,6
Libros del Asteroide	2	,2	,2	59,8
Lilienfeld	2	,2	,2	60,0
Limes Verlag	2	,2	,2	60,2
LOM Ediciones	2	,2	,2	60,4
Lostatodellecose di Francesco Forte (Oédipus)	2	,2	,2	60,5
Maisonneuve et Larose	2	,2	,2	60,7
Manesse	2	,2	,2	60,9
Marea Editorial	2	,2	,2	61,1
Mercure de France	2	,2	,2	61,3
Meteor	2	,2	,2	61,5
Metropolis	2	,2	,2	61,7
Modernista	2	,2	,2	61,9
Natur & Kultur	2	,2	,2	62,1
Nicomp Laboratorio Editoriale	2	,2	,2	62,3
Nulú Bonsai	2	,2	,2	62,4
Oceano	2	,2	,2	62,6
Ogledalo	2	,2	,2	62,8
Oxford University Press	2	,2	,2	63,0
Penguin Classics	2	,2	,2	63,2
People's Literature Publishing House	2	,2	,2	63,4
Pushkin Press	2	,2	,2	63,6
Quaderns Crema	2	,2	,2	63,8
Restless Books	2	,2	,2	64,0
Sang-e-Meel	2	,2	,2	64,1
Santiago Arcos	2	,2	,2	64,3
Sefsafa	2	,2	,2	64,5
Sexto Piso	2	,2	,2	64,7
Sociedade Filológica Croata	2	,2	,2	64,9
Sonderzahl	2	,2	,2	65,1
Strik	2	,2	,2	65,3
Sueseisha	2	,2	,2	65,5
Tajamar Ediciones	2	,2	,2	65,7
Taller de Edición - Rocca AS	2	,2	,2	65,8

Texas Tech University Press	2	,2	,2	66,0
Thinkingdom Media Group	2	,2	,2	66,2
Timof	2	,2	,2	66,4
Transit	2	,2	,2	66,6
Tupi or Not Tupi Éditions	2	,2	,2	66,8
Turia Verlag + Kant	2	,2	,2	67,0
Two Lines Press	2	,2	,2	67,2
University of Illinois Press	2	,2	,2	67,4
VerbaVolant	2	,2	,2	67,5
Visor	2	,2	,2	67,7
Vittoria Iguazu	2	,2	,2	67,9
Wallstein Verlag	2	,2	,2	68,1
Yilin Press	2	,2	,2	68,3
	1	,1	,1	68,4
A Bolha Editora/Nightboat Books	1	,1	,1	68,5
A.W.Bruna	1	,1	,1	68,6
Actes Sud	1	,1	,1	68,7
Aflame	1	,1	,1	68,8
Alias Editorial	1	,1	,1	68,9
Allen Lane - Penguin Random House	1	,1	,1	69,0
Alter Ediciones	1	,1	,1	69,1
Ammann	1	,1	,1	69,2
Amotape	1	,1	,1	69,3
Anetta Publishers	1	,1	,1	69,3
Angle Editorial	1	,1	,1	69,4
Antílope	1	,1	,1	69,5
Anton & Ludwig	1	,1	,1	69,6
Arc	1	,1	,1	69,7
Ardora Ediciones	1	,1	,1	69,8
Ars Vivendi	1	,1	,1	69,9
Artes e Ofícios Editora	1	,1	,1	70,0
Asia Publishers	1	,1	,1	70,1
Associação Chili com Carne	1	,1	,1	70,2

Athenaeum - Polak & Van Gennep	1	,1	,1	70,3
Athenaeum-Polak & Van Gennep	1	,1	,1	70,4
Atlantic Books	1	,1	,1	70,5
Atlas Publishers	1	,1	,1	70,6
Atmosphere Libri	1	,1	,1	70,7
Augustin Arzac	1	,1	,1	70,8
Aurora	1	,1	,1	70,9
Avant Verlag	1	,1	,1	71,0
Baarn	1	,1	,1	71,1
Babel	1	,1	,1	71,1
Babel Publishers	1	,1	,1	71,2
Babel Verlag	1	,1	,1	71,3
Bajo la Luna	1	,1	,1	71,4
Baldini & Castoldi (La Tartaruga)	1	,1	,1	71,5
Barbera Editore	1	,1	,1	71,6
Belleville Éditions	1	,1	,1	71,7
Berenberg	1	,1	,1	71,8
Berliner Taschenbuch Verlag	1	,1	,1	71,9
Bitter Lemon Press	1	,1	,1	72,0
BomdiaBoatardeBoanoite	1	,1	,1	72,1
Bonnierfourlagen AB	1	,1	,1	72,2
Books Éditions	1	,1	,1	72,3
Borgens Forlag	1	,1	,1	72,4
Borrador Ediciones	1	,1	,1	72,5
Brazar	1	,1	,1	72,6
Büchergilde	1	,1	,1	72,7
Campanotto Editore	1	,1	,1	72,8
Cappelen Damm	1	,1	,1	72,8
Carcanet Press	1	,1	,1	72,9
Carmel	1	,1	,1	73,0
Casadeilibri	1	,1	,1	73,1
Celeste Ediciones	1	,1	,1	73,2
Centar Za Knjigu	1	,1	,1	73,3
Centro de Estudios Ibericos y Americanos de Salamanca	1	,1	,1	73,4

Centro Internazionale della Grafica	1	,1	,1	73,5
CH. Beck	1	,1	,1	73,6
Chancacazo	1	,1	,1	73,7
Čigoja Stampa	1	,1	,1	73,8
Clandestino	1	,1	,1	73,9
Claroscuro	1	,1	,1	74,0
Clueb Edizioni	1	,1	,1	74,1
Comma Press	1	,1	,1	74,2
Companhia das Letras Portugal/ Penguin Random House	1	,1	,1	74,3
Coppens & Frenks	1	,1	,1	74,4
Cruz del Sur	1	,1	,1	74,5
Cuarto Propio	1	,1	,1	74,6
Curbet Ediciones	1	,1	,1	74,6
Dalkey Archive press	1	,1	,1	74,7
Dar Al-Adab	1	,1	,1	74,8
De Bezige Bij/ Cargo	1	,1	,1	74,9
Deep Vellum	1	,1	,1	75,0
Del Vecchio Editore	1	,1	,1	75,1
Descierto	1	,1	,1	75,2
Deux Terres	1	,1	,1	75,3
Didier Jeunesse	1	,1	,1	75,4
Diente de León	1	,1	,1	75,5
Diogene	1	,1	,1	75,6
Domino	1	,1	,1	75,7
Duke University Press	1	,1	,1	75,8
Dybbuk Publishing House	1	,1	,1	75,9
Écris des Forges	1	,1	,1	76,0
ED.IT	1	,1	,1	76,1
Ediciones 36	1	,1	,1	76,2
Ediciones Castillo	1	,1	,1	76,3
Ediciones Exilio	1	,1	,1	76,3
Ediciones La Cúpula	1	,1	,1	76,4
Ediciones Lanzallamas	1	,1	,1	76,5
Ediciones Linteo	1	,1	,1	76,6
Edition Delta	1	,1	,1	76,7
Edition Fünf	1	,1	,1	76,8
Édition Nous	1	,1	,1	76,9

Edition Tempo/ A Livraria	1	,1	,1	77,0
Éditions Autrement	1	,1	,1	77,1
Éditions des Femmes Antoinette Fouque	1	,1	,1	77,2
Éditions Do	1	,1	,1	77,3
Éditions du Sextant	1	,1	,1	77,4
Éditions Petra	1	,1	,1	77,5
Éditions Reflets d'Ailleurs	1	,1	,1	77,6
Éditions Zulma	1	,1	,1	77,7
Éditions-i	1	,1	,1	77,8
Editora Synaldefon/The Collegues Publications	1	,1	,1	77,9
Editorial Almadia S.C.	1	,1	,1	78,0
Editorial Atlantida	1	,1	,1	78,1
Editorial Biblos	1	,1	,1	78,1
Editorial Jus	1	,1	,1	78,2
Editorial Verbum	1	,1	,1	78,3
Edizioni del Gattaccio	1	,1	,1	78,4
Edizioni Diabasis	1	,1	,1	78,5
Edizioni E/O	1	,1	,1	78,6
Edizioni Nottetempo	1	,1	,1	78,7
Edizioni Sur	1	,1	,1	78,8
Eichborn Verlag	1	,1	,1	78,9
El Aleph Editores	1	,1	,1	79,0
El País	1	,1	,1	79,1
El Rio Suena	1	,1	,1	79,2
Ellerstroms	1	,1	,1	79,3
Enciclopédia Catalana - Proa	1	,1	,1	79,4
Equinter EEIG	1	,1	,1	79,5
Europa Editions	1	,1	,1	79,6
Exorma Edizioni	1	,1	,1	79,7
Fakel	1	,1	,1	79,8
Fazi Editore SRL	1	,1	,1	79,8
FDCL Verlag	1	,1	,1	79,9
Felice Editore	1	,1	,1	80,0
Fondo de Cultura	1	,1	,1	80,1
Forlaget Arena	1	,1	,1	80,2
Forlaget Gladiator	1	,1	,1	80,3

Fraktura	1	,1	,1	80,4
Frassinelli	1	,1	,1	80,5
FSG	1	,1	,1	80,6
Full Circle Editions	1	,1	,1	80,7
Fundación Histórica Tavera	1	,1	,1	80,8
G. Dardannos & Co.	1	,1	,1	80,9
Garamond	1	,1	,1	81,0
Geopoetika	1	,1	,1	81,1
Goga	1	,1	,1	81,2
Granta	1	,1	,1	81,3
Grasset & Fasquelle	1	,1	,1	81,4
Graywolf Press	1	,1	,1	81,5
Green Integer	1	,1	,1	81,6
Groundwood Books	1	,1	,1	81,6
Groupe Libella - Éditions Buchet Castel	1	,1	,1	81,7
Groupe Libella - Éditions Phebus	1	,1	,1	81,8
Grumo	1	,1	,1	81,9
Guadal	1	,1	,1	82,0
H & O Éditions	1	,1	,1	82,1
Hakibbutz Hameuchad	1	,1	,1	82,2
Hamish Hamilton/Penguin	1	,1	,1	82,3
Hea Lugu	1	,1	,1	82,4
Heyne Verlag	1	,1	,1	82,5
Hiperión	1	,1	,1	82,6
Hoja da Lata	1	,1	,1	82,7
Hot Key Books	1	,1	,1	82,8
Houtekiet	1	,1	,1	82,9
Hrvatsko Filolosko Drustvo	1	,1	,1	83,0
Hudožestvennaâ Literatura	1	,1	,1	83,1
Humanitas	1	,1	,1	83,2
Ianieri Edizione	1	,1	,1	83,3
Il Sirente	1	,1	,1	83,3
Ilmor - The Short Story Project	1	,1	,1	83,4

Instytut Wydawniczy Ksiazka i Prasa	1	,1	,1	83,5
Integra Creative Media	1	,1	,1	83,6
Interzona/Lamarca	1	,1	,1	83,7
Ivan Rótta	1	,1	,1	83,8
Ivo Železný	1	,1	,1	83,9
Janet 45	1	,1	,1	84,0
Jelenkor Kiadó	1	,1	,1	84,1
Jensen & Dalgaard	1	,1	,1	84,2
Jota	1	,1	,1	84,3
Juana Ramírez Edito	1	,1	,1	84,4
Kadensha	1	,1	,1	84,5
Karin F. Verlag	1	,1	,1	84,6
Keter Books	1	,1	,1	84,7
Kiepenheuer & Witsch	1	,1	,1	84,8
KindleBookBr	1	,1	,1	84,9
Kirmizi Kedi Yayinevi	1	,1	,1	85,0
Königshausen & Neumann	1	,1	,1	85,1
Kriller71Ediciones	1	,1	,1	85,1
Kulturverlag Kadmos	1	,1	,1	85,2
L'Altra Editorial	1	,1	,1	85,3
L'Université de Saint-Ettiene	1	,1	,1	85,4
La Brujita de Papel	1	,1	,1	85,5
La Silueta Ediciones	1	,1	,1	85,6
Laiovento	1	,1	,1	85,7
Lapislàtzuli Editorial	1	,1	,1	85,8
Lengua de Trapo	1	,1	,1	85,9
Les Ateliers du Moulin	1	,1	,1	86,0
Lettrétage	1	,1	,1	86,1
Leviatán	1	,1	,1	86,2
Libella	1	,1	,1	86,3
Library House	1	,1	,1	86,4
Library House - BookMoby Press	1	,1	,1	86,5
Libri Kiadó	1	,1	,1	86,6
Libros de la Resistencia	1	,1	,1	86,7
Libros de Pizarra	1	,1	,1	86,8
Libros Tadeys	1	,1	,1	86,8
LIT Verlag	1	,1	,1	86,9

Literature Publishing House	1	,1	,1	87,0
Litro	1	,1	,1	87,1
Litro Magazine	1	,1	,1	87,2
Little Island Books	1	,1	,1	87,3
Luchterhand	1	,1	,1	87,4
Lux Éditeur	1	,1	,1	87,5
MacLehose	1	,1	,1	87,6
Magvetõ	1	,1	,1	87,7
Magyar Lettre Internationale	1	,1	,1	87,8
Mandelbaum	1	,1	,1	87,9
Mandioca	1	,1	,1	88,0
Marcel Broquet Éditeur	1	,1	,1	88,1
Marcial Pons Ediciones de Historia	1	,1	,1	88,2
Mata Publishing House	1	,1	,1	88,3
Matthes & Seitz Berlin	1	,1	,1	88,4
Merve	1	,1	,1	88,5
Metaflux	1	,1	,1	88,6
Métallié	1	,1	,1	88,6
Meulenhoff	1	,1	,1	88,7
Miladá Fronta	1	,1	,1	88,8
Milkweed Editions	1	,1	,1	88,9
Modan	1	,1	,1	89,0
Modern Poetry in Translation	1	,1	,1	89,1
Monade	1	,1	,1	89,2
Monokl	1	,1	,1	89,3
Naklada Lijévak	1	,1	,1	89,4
Narcea Ediciones	1	,1	,1	89,5
Nicomp Laboratior Editoriale	1	,1	,1	89,6
Nieuw Amsterdam	1	,1	,1	89,7
Noguer y Caralt	1	,1	,1	89,8
Norma	1	,1	,1	89,9
Norstedts	1	,1	,1	90,0
Norstedts Förlag	1	,1	,1	90,1
Nova Casa Editorial	1	,1	,1	90,2
Odeon	1	,1	,1	90,3
Olifante	1	,1	,1	90,4

Oneworld Publications	1	,1	,1	90,4
Open Books	1	,1	,1	90,5
Open Letter Books	1	,1	,1	90,6
Otava	1	,1	,1	90,7
Paideia	1	,1	,1	90,8
Pallas Editora	1	,1	,1	90,9
Panamericana	1	,1	,1	91,0
Panta Rei	1	,1	,1	91,1
Paralelo Sur Ediciones	1	,1	,1	91,2
Pasacalle	1	,1	,1	91,3
Passages	1	,1	,1	91,4
Paul Zsolnay Verlag	1	,1	,1	91,5
Paulinas Editora	1	,1	,1	91,6
PEN America	1	,1	,1	91,7
Penguin Random House - Alfaguara	1	,1	,1	91,8
Perdu	1	,1	,1	91,9
Père Fouettard	1	,1	,1	92,0
Piper	1	,1	,1	92,1
Polirom	1	,1	,1	92,1
Polity Press	1	,1	,1	92,2
Portugalsky Institut	1	,1	,1	92,3
Pre-Textos	1	,1	,1	92,4
Présence Africaine Éditions	1	,1	,1	92,5
Printa	1	,1	,1	92,6
Prom Publishers	1	,1	,1	92,7
Prometheus Publishers	1	,1	,1	92,8
Puente Aéreo Ediciones	1	,1	,1	92,9
Punto de Vista	1	,1	,1	93,0
Ramsay	1	,1	,1	93,1
Recrea	1	,1	,1	93,2
Rende Doo	1	,1	,1	93,3
Revista Altair	1	,1	,1	93,4
RGC Ediciones	1	,1	,1	93,5
Rimonin	1	,1	,1	93,6
Riveneuve Éditions	1	,1	,1	93,7
Rizzoli Romano	1	,1	,1	93,8
Rudomino	1	,1	,1	93,9
Rütten & Loening	1	,1	,1	93,9

SA Kultuurileht / Loomingu Raamatukogu	1	,1	,1	94,0
Salamandra	1	,1	,1	94,1
Sammako	1	,1	,1	94,2
Sanje	1	,1	,1	94,3
Sans Soleil	1	,1	,1	94,4
Santillana/Alfaguara	1	,1	,1	94,5
Sarbacane	1	,1	,1	94,6
Sechang Publishing	1	,1	,1	94,7
Seix Barral	1	,1	,1	94,8
Shanghai 99	1	,1	,1	94,9
Siesta	1	,1	,1	95,0
Simon & Schuster	1	,1	,1	95,1
Sofia Publications	1	,1	,1	95,2
Springer	1	,1	,1	95,3
Stock	1	,1	,1	95,4
Surplus Ediciones	1	,1	,1	95,5
Symposium	1	,1	,1	95,6
Tagus Press U. Massaschusetts	1	,1	,1	95,6
Taina Verlag	1	,1	,1	95,7
Tangará	1	,1	,1	95,8
Teas Press	1	,1	,1	95,9
Teorema/Textos Editores	1	,1	,1	96,0
Textofilia	1	,1	,1	96,1
Textus Associazone Culturale/Milepeni	1	,1	,1	96,2
The Poetry Translation Centre	1	,1	,1	96,3
Timpul	1	,1	,1	96,4
Toledo Kirjastus OÜ	1	,1	,1	96,5
Torst	1	,1	,1	96,6
Transit Books	1	,1	,1	96,7
Transworld/Penguin	1	,1	,1	96,8
Triáda	1	,1	,1	96,9
Tupelo Press	1	,1	,1	97,0
Tusquets Editores	1	,1	,1	97,1
UAB Charibde	1	,1	,1	97,2
Ugly Ducking Presse	1	,1	,1	97,3

Uitgeverij Contact	1	,1	,1	97,4
Uitgeverij De Geus	1	,1	,1	97,4
Uj Vilag Alapitvany (Revista Nagyvilag)	1	,1	,1	97,5
Ullstein	1	,1	,1	97,6
Ulysse-fin-de-siècle/La Souterraine	1	,1	,1	97,7
Universidad Guadalajara	1	,1	,1	97,8
Universidad Nacional de Quilmes	1	,1	,1	97,9
University of Minessota Press	1	,1	,1	98,0
Urbana	1	,1	,1	98,1
Vallejo & Co	1	,1	,1	98,2
Vanilla Planifolia	1	,1	,1	98,3
Vaso Roto	1	,1	,1	98,4
Ve AS de C.V	1	,1	,1	98,5
Verlag Hans Schiler	1	,1	,1	98,6
Verso	1	,1	,1	98,7
Vervuert	1	,1	,1	98,8
Ves Mir	1	,1	,1	98,9
Vukovic & Runjic	1	,1	,1	99,0
Weidle	1	,1	,1	99,1
Wereldbibliotheek	1	,1	,1	99,1
White Pine Press	1	,1	,1	99,2
WKTS	1	,1	,1	99,3
Writers Club Press	1	,1	,1	99,4
Wydawnictwo Cyklady	1	,1	,1	99,5
Wydawnictwo Czarne	1	,1	,1	99,6
Xargol Books	1	,1	,1	99,7
Zebra-Die	1	,1	,1	99,8
Zindo & Gafuri	1	,1	,1	99,9
Zirimiri	1	,1	,1	100,0
Total	1057	100,0	100,0	

Appendix E. Quantitative Statistics: Descriptives (2013-2020)

Descriptive Statistics: Authors of BN-Supported Works (2013-2020)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid		32	4,8	4,8	4,8
	Clarice Lispector	32	4,8	4,8	9,6
	Machado de Assis	28	4,2	4,2	13,8
	Jorge Amado	17	2,5	2,5	16,3
	Daniel Galera	14	2,1	2,1	18,4
	Rubem Fonseca	13	1,9	1,9	20,3
	Antônio Torres	10	1,5	1,5	21,8
	Ana Maria Machado	9	1,3	1,3	23,2
	Luiz Ruffato	9	1,3	1,3	24,5
	Adriana Lisboa	8	1,2	1,2	25,7
	Alberto Mussa	8	1,2	1,2	26,9
	Ana Paula Maia	8	1,2	1,2	28,1
	Andréa del Fuego	8	1,2	1,2	29,3
	Michel Laub	8	1,2	1,2	30,5
	Mário de Andrade	7	1,0	1,0	31,5
	Patrícia Melo	7	1,0	1,0	32,6
	Aluísio Azevedo	6	,9	,9	33,5
	João Paulo Cuenca	6	,9	,9	34,4
	Lima Barreto	6	,9	,9	35,3
	Marcello Quintanilha	6	,9	,9	36,2
	Raduan Nassar	6	,9	,9	37,1
	Augusto Boal	5	,7	,7	37,8
	Bernardo Kucinski	5	,7	,7	38,6
	Diogo Mainardi	5	,7	,7	39,3
	Guimarães Rosa	5	,7	,7	40,1
	Hilda Hilst	5	,7	,7	40,8
	João Gilberto Noll	5	,7	,7	41,6
	José Mauro de Vasconcelos	5	,7	,7	42,3
	Marcelo D'Salete	5	,7	,7	43,0
	Moacyr Scliar	5	,7	,7	43,8
	Nelson Rodrigues	5	,7	,7	44,5
	André Sant'Anna	4	,6	,6	45,1
	Antônio Xerxenesky	4	,6	,6	45,7
	Caio Fernando Abreu	4	,6	,6	46,3
	Carola Saavedra	4	,6	,6	46,9

Cristovão Tezza	4	,6	,6	47,5
Fernanda Torres	4	,6	,6	48,1
Flávia Lins e Silva	4	,6	,6	48,7
João do Rio	4	,6	,6	49,3
Lygia Bojunga	4	,6	,6	49,9
Oscar Niemeyer	4	,6	,6	50,5
Rachel de Queiroz	4	,6	,6	51,1
Tatiana Salem Levy	4	,6	,6	51,7
Vilém Flusser	4	,6	,6	52,3
Beatriz Bracher	3	,4	,4	52,8
Bernardo Carvalho	3	,4	,4	53,2
Carol Bensimon	3	,4	,4	53,7
Chico Buarque	3	,4	,4	54,1
Eduardo Viveiros de Castro	3	,4	,4	54,6
Edyr Augusto	3	,4	,4	55,0
Ferreira Gullar	3	,4	,4	55,5
João Anzanello Carrascoza	3	,4	,4	55,9
Joca Reiners Terron	3	,4	,4	56,4
José Lins do Rêgo	3	,4	,4	56,8
José Miguel Wisnik	3	,4	,4	57,2
Martha Batalha	3	,4	,4	57,7
Paulo Leminski	3	,4	,4	58,1
Paulo Scott	3	,4	,4	58,6
Raimundo Carrero	3	,4	,4	59,0
Raphael Draccon	3	,4	,4	59,5
Ronaldo Correia de Brito	3	,4	,4	59,9
Adélia Prado	2	,3	,3	60,2
Ana Martins Marques	2	,3	,3	60,5
Augusto dos Anjos	2	,3	,3	60,8
Caetano Veloso	2	,3	,3	61,1
Déborah Danowski & Eduardo Viveiros de Castro	2	,3	,3	61,4
Deborah Danowski & Eduardo Viveiros de Castro	2	,3	,3	61,7
Elvira Vigna	2	,3	,3	62,0
Estevão Azevedo	2	,3	,3	62,3

Eva Furnari	2	,3	,3	62,6
Fábio Zimbres	2	,3	,3	62,9
Francisco Azevedo	2	,3	,3	63,2
Frei Betto	2	,3	,3	63,5
Graciliano Ramos	2	,3	,3	63,8
Haroldo de Campos	2	,3	,3	64,1
Jacques Fux	2	,3	,3	64,4
João Almino	2	,3	,3	64,7
João Ubaldo Ribeiro	2	,3	,3	65,0
José Custódio Rosa Filho	2	,3	,3	65,3
José J. Veiga	2	,3	,3	65,6
Julián Fuks	2	,3	,3	65,9
Lêdo Ivo	2	,3	,3	66,2
Lourenço Mutarelli	2	,3	,3	66,5
Lucia Hiratsuka	2	,3	,3	66,8
Luis S. Krausz	2	,3	,3	67,1
Luiz Renato Martins	2	,3	,3	67,4
Manoel de Barros	2	,3	,3	67,7
Marcello Quintanilha & Raul Pompeia	2	,3	,3	68,0
Márcio Souza	2	,3	,3	68,3
Marcos Siscar	2	,3	,3	68,6
Maria Carolina Maia	2	,3	,3	68,9
Marília Garcia	2	,3	,3	69,2
Marina Colasanti	2	,3	,3	69,5
Milton Hatoum	2	,3	,3	69,8
Moacir Gadotti	2	,3	,3	70,1
Paloma Vidal	2	,3	,3	70,4
Paulo Coelho	2	,3	,3	70,7
Paulo Lins	2	,3	,3	71,0
Raphael Montes	2	,3	,3	71,3
Reginaldo Prandi	2	,3	,3	71,6
Ricardo Domeneck	2	,3	,3	71,9
Roger Mello	2	,3	,3	72,2
Ronaldo Wrobel	2	,3	,3	72,5
Sérgio Rodrigues	2	,3	,3	72,8
Sérgio Sant'Anna	2	,3	,3	73,1
Socorro Acioli	2	,3	,3	73,4
Tailor Diniz	2	,3	,3	73,7
Vanessa Bárbara	2	,3	,3	74,0

Adelaide Ivánova	1	,1	,1	74,1
Adriano Messias	1	,1	,1	74,3
Affonso Romano de Sant'Anna	1	,1	,1	74,4
Alberto Dines, Kristina Michahelles & Israel Beloch	1	,1	,1	74,6
Aleilton Fonseca	1	,1	,1	74,7
Aleiton Fonseca	1	,1	,1	74,9
Alexandre Marques Rodrigues	1	,1	,1	75,0
Alexandre Rampazo	1	,1	,1	75,2
Alfredo Bosi	1	,1	,1	75,3
Alice Sant'anna	1	,1	,1	75,5
Aluísio de Azevedo, Lima Barreto & Machado de Assis	1	,1	,1	75,6
Álvaro Alves de Faria	1	,1	,1	75,8
Amilcar Bettega Barbosa	1	,1	,1	75,9
André Neves	1	,1	,1	76,1
Angélica Freitas	1	,1	,1	76,2
Anna Ly	1	,1	,1	76,4
Annateresa Fabris	1	,1	,1	76,5
Antonio Callado	1	,1	,1	76,7
Antonio de Alcântara Machado	1	,1	,1	76,8
Antonio Moura	1	,1	,1	77,0
Ariano Suassuna	1	,1	,1	77,1
Assionara Souza	1	,1	,1	77,3
Astrid Cabral	1	,1	,1	77,4
Bárbara Santos	1	,1	,1	77,6
Basílio da Gama	1	,1	,1	77,7
Bernardo Guimarães	1	,1	,1	77,9
Bernardo Sorj	1	,1	,1	78,0
Boris Kossoy	1	,1	,1	78,2
Caê Guimarães	1	,1	,1	78,3
Carina Luft	1	,1	,1	78,5
Carlito Azevedo	1	,1	,1	78,6
Carlos Drummond de Andrade	1	,1	,1	78,8

Carlos Ferreira & Rodrigo Rosa	1	,1	,1	78,9
Carlos Henrique Schoreder	1	,1	,1	79,1
Catarina Lins	1	,1	,1	79,2
Claudio Daniel	1	,1	,1	79,4
Claudio Willer	1	,1	,1	79,5
Conceição Evaristo	1	,1	,1	79,7
Contador Borges	1	,1	,1	79,8
Cristina Von	1	,1	,1	80,0
Daniel Munduruku	1	,1	,1	80,1
Danilo Beyruth	1	,1	,1	80,3
Domício Proença Filho	1	,1	,1	80,4
Dráuzio Varela	1	,1	,1	80,6
Dulce Seabra & Sérgio Maciel	1	,1	,1	80,7
Dyonélio Machado	1	,1	,1	80,9
Edith Seligmann Silva	1	,1	,1	81,0
Edney Silvestre	1	,1	,1	81,2
Elaine Pasquali Cavion	1	,1	,1	81,3
Eliane Brum	1	,1	,1	81,5
Emir Sader	1	,1	,1	81,6
Euclides da Cunha	1	,1	,1	81,8
Evandro Affonso Ferreira	1	,1	,1	81,9
Fabricio Marques	1	,1	,1	82,1
Felipe Ferreira	1	,1	,1	82,2
Felipe Pena	1	,1	,1	82,4
Fernando Morais	1	,1	,1	82,5
Ferréz & Alexandre de Maio	1	,1	,1	82,7
Flávia Cristina Simonelli	1	,1	,1	82,8
Francisca Julia da Silva	1	,1	,1	83,0
Franklin Távora	1	,1	,1	83,1
Geovani Martins	1	,1	,1	83,3
Gilberto Freyre	1	,1	,1	83,4
Gilberto Hochman	1	,1	,1	83,6
Giovana Xavier, Juliana Barreto Farias & Flávio dos Santos	1	,1	,1	83,7

Godofredo de Oliveira Neto	1	,1	,1	83,9
Goimar Dantas	1	,1	,1	84,0
Gonçalves Dias	1	,1	,1	84,2
Gustavo Machado	1	,1	,1	84,3
Hélio Oiticica	1	,1	,1	84,5
Heloísa Buarque de Hollanda	1	,1	,1	84,6
Hermano Vianna	1	,1	,1	84,8
Ilan Brenman & Ionit Zilberman	1	,1	,1	84,9
Ismail Xavier	1	,1	,1	85,1
Ivani Fazenda	1	,1	,1	85,2
Jô Soares	1	,1	,1	85,4
João Filho	1	,1	,1	85,5
João José Reis & Flávio dos Santos Gomes	1	,1	,1	85,7
João José Reis, Flavio dos Santos Gomes & Marcus J. M. de Carvalho	1	,1	,1	85,8
João Sanchez & Carlos Patati	1	,1	,1	85,9
Joaquim Manuel de Macedo	1	,1	,1	86,1
José Aguiar	1	,1	,1	86,2
José Carlos Libâneo	1	,1	,1	86,4
José Castello	1	,1	,1	86,5
José de Alencar	1	,1	,1	86,7
José Luiz Passos	1	,1	,1	86,8
Josely Vianna Baptista	1	,1	,1	87,0
Letícia Wierzchowski	1	,1	,1	87,1
Lília M. Schwarcz & Heloísa M. Starling	1	,1	,1	87,3
Lima Trindade	1	,1	,1	87,4
Lina Bo Bardi	1	,1	,1	87,6
Luca Argel	1	,1	,1	87,7
Lúcia Fidalgo	1	,1	,1	87,9
Lucio Cardoso	1	,1	,1	88,0
Luís Claudio Aguiar	1	,1	,1	88,2

Luis Fernando Veríssimo	1	,1	,1	88,3
Luísa Geisler	1	,1	,1	88,5
Luiz Alberto Moniz Bandeira	1	,1	,1	88,6
Luize Valente	1	,1	,1	88,8
Lygia Fagundes Telles	1	,1	,1	88,9
Manoel Ricardo Lima	1	,1	,1	89,1
Manoela Sawitzki	1	,1	,1	89,2
Manuel Antonio de Almeida	1	,1	,1	89,4
Marçal Aquino	1	,1	,1	89,5
Marcelino Freire	1	,1	,1	89,7
Marcelo Backes	1	,1	,1	89,8
Marcelo Costa & Magno Costa	1	,1	,1	90,0
Marcelo Ferroni	1	,1	,1	90,1
Marcelo Mirisola	1	,1	,1	90,3
Marcos Peres	1	,1	,1	90,4
Maria Carpi	1	,1	,1	90,6
Maria Eugênia	1	,1	,1	90,7
Maria Rita Kehl	1	,1	,1	90,9
Maria Valéria Rezende	1	,1	,1	91,0
Mário Sabino	1	,1	,1	91,2
Mayra Dias Gomes	1	,1	,1	91,3
Miguel Sanches Neto	1	,1	,1	91,5
Milton Santos	1	,1	,1	91,6
Monteiro Lobato	1	,1	,1	91,8
Murilo Rubião	1	,1	,1	91,9
Nicolas Behr	1	,1	,1	92,1
Noemi Jaffe	1	,1	,1	92,2
Nuno Ramos	1	,1	,1	92,4
Octavio Cariello & Pietro Antognioni	1	,1	,1	92,5
Oswald de Andrade	1	,1	,1	92,7
Otávio Júnior	1	,1	,1	92,8
Padre Antônio Vieira	1	,1	,1	93,0
Patrícia Galvão	1	,1	,1	93,1
Paulo Fontes	1	,1	,1	93,3
Paulo Freire	1	,1	,1	93,4
Paulo Mendes da Rocha	1	,1	,1	93,6

Pedro Fiori Arantes	1	,1	,1	93,7
Plínio Marcos	1	,1	,1	93,9
Rafael Cardoso	1	,1	,1	94,0
Raimundo Correa	1	,1	,1	94,2
Rapul Bopp	1	,1	,1	94,3
Raquel Rolnik	1	,1	,1	94,5
Regina Dalcastagnè	1	,1	,1	94,6
Renato Moriconi	1	,1	,1	94,8
Renato Rezende	1	,1	,1	94,9
Ricardo Corona	1	,1	,1	95,1
Ricardo Lísias	1	,1	,1	95,2
Roberto Piva	1	,1	,1	95,4
Rodrigo de Souza Leão	1	,1	,1	95,5
Rodrigo Lacerda	1	,1	,1	95,7
Rogério Andrade Barbosa	1	,1	,1	95,8
Rogério Duarte	1	,1	,1	96,0
Ronaldo Correia de Britto	1	,1	,1	96,1
Rubens Figueiredo	1	,1	,1	96,3
Ruy Castro	1	,1	,1	96,4
Salgado Maranhão	1	,1	,1	96,6
Sandra Pina	1	,1	,1	96,7
Santiago Nazarian	1	,1	,1	96,9
Sarita Amaro	1	,1	,1	97,0
Sérgio Buarque de Holanda	1	,1	,1	97,2
Sérgio Cabral	1	,1	,1	97,3
Sergio F. Ferretti	1	,1	,1	97,5
Sérgio Fantini	1	,1	,1	97,6
Sérgio Sant'anna	1	,1	,1	97,8
Sério Sant'Anna	1	,1	,1	97,9
Silviano Santiago	1	,1	,1	98,1
Solano Trindade	1	,1	,1	98,2
Sousândrade	1	,1	,1	98,4
Terezinha Azerêdo Rios	1	,1	,1	98,5
Tony Belloto	1	,1	,1	98,7
Tony Bellotto	1	,1	,1	98,8
Vagnes Gonçalves da Silva	1	,1	,1	99,0
Vanessa da Mata	1	,1	,1	99,1

	Veronica Stigger	1	,1	,1	99,3
	Vilma Lení Nista-Piccolo & Wagner Ney Moreira	1	,1	,1	99,4
	Vladimir Queiroz da Silva	1	,1	,1	99,6
	Waly Salomão	1	,1	,1	99,7
	Wellington Sberk & Flavio Colin	1	,1	,1	99,9
	Zulmira Ribeiro Tavares	1	,1	,1	100,0
	Total	669	100,0	100,0	

Descriptive Statistics: Book Genres (2013-2020)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Novel	372	55,6	55,6	55,6
	Non-Fiction	75	11,2	11,2	66,8
	Short Stories	68	10,2	10,2	77,0
	Poetry	56	8,4	8,4	85,4
	Children's Book	42	6,3	6,3	91,6
	Graphic Novel	24	3,6	3,6	95,2
	Biography	17	2,5	2,5	97,8
	Crônicas	9	1,3	1,3	99,1
	Theater	6	,9	,9	100,0
	Total	669	100,0	100,0	

Descriptive Statistics: Gender of Authors of BN-Supported Works (2013-2020)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	463	69,2	72,7	72,7
	Female	174	26,0	27,3	100,0
	Total	637	95,2	100,0	
Missing	System	32	4,8		
Total		669	100,0		

Descriptive Statistics: Race (Black or Non-Black) of Authors of BN-Supported Works (2013-2020)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Non-Black	572	85,5	89,9	89,9
	Black	64	9,6	10,1	100,0
	Total	636	95,1	100,0	
Missing	System	33	4,9		
Total		669	100,0		

		Frequency	Percent
Valid	Rio de Janeiro	193	28.8
	São Paulo	132	19.7
	Rio Grande do Sul	68	10.2
	Minas Gerais	55	8.2
	Pernambuco	47	7.0
		48	5.8
	Bahia	41	6.1
	Paraná	15	2.2
	Maranhão	13	1.9
	Ceará	12	1.8
	Rio Grande do Norte	9	1.3
	Paraíba	8	1.2
	Mato Grosso	7	1.0
	Santa Catarina	6	,9
	Amazonas	5	.7
	Pará	5	.7
	Alagoas	4	.6
	Brasília	3	.4
	Espírito Santo	2	.3
	Total	669	100.0

Descriptive Statistics: Region of Brazil of Authors of BN-Supported Works (2013-2020)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Southwest	378	56,5	56,5	56,5

		Frequency	Percent	Valid Percent	Cumulative Percent
	Northwest	132	19,7	19,7	76,2
	South	89	13,3	13,3	89,5
		50	7,5	7,5	97,0
	Center	10	1,5	1,5	98,5
	North	10	1,5	1,5	100,0
	Total	669	100,0	100,0	

Descriptive Statistics: Debut or Established Author Status of Authors of BN-Supported Works (2013-2020)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Established Writer	615	91,9	97,8	97,8
	Debut Writer	14	2,1	2,2	100,0
	Total	629	94,0	100,0	
Missing	System	40	6,0		
Total		669	100,0		

Descriptive Statistics: Year of Publication of BN-Supported Works in Brazil (2013-2020)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	2013	47	7,0	7,7	7,7
	2010	45	6,7	7,3	15,0
	2012	42	6,3	6,8	21,8
	2011	37	5,5	6,0	27,9
	2014	27	4,0	4,4	32,2
	2009	24	3,6	3,9	36,2
	2008	18	2,7	2,9	39,1
	2016	16	2,4	2,6	41,7
	2017	15	2,2	2,4	44,1
	2015	14	2,1	2,3	46,4
	1975	12	1,8	2,0	48,4
	2001	12	1,8	2,0	50,3
	1997	11	1,6	1,8	52,1
	2004	11	1,6	1,8	53,9
	2006	11	1,6	1,8	55,7
	2007	11	1,6	1,8	57,5

2003	10	1,5	1,6	59,1
2005	10	1,5	1,6	60,7
1881	9	1,3	1,5	62,2
1998	9	1,3	1,5	63,7
2000	9	1,3	1,5	65,1
1977	8	1,2	1,3	66,4
1899	7	1,0	1,1	67,6
1964	7	1,0	1,1	68,7
1976	7	1,0	1,1	69,9
2002	7	1,0	1,1	71,0
1911	6	,9	1,0	72,0
1990	6	,9	1,0	73,0
1995	6	,9	1,0	73,9
1943	5	,7	,8	74,8
1961	5	,7	,8	75,6
1973	5	,7	,8	76,4
1982	5	,7	,8	77,2
1996	5	,7	,8	78,0
1927	4	,6	,7	78,7
1959	4	,6	,7	79,3
1966	4	,6	,7	80,0
1969	4	,6	,7	80,6
1978	4	,6	,7	81,3
1991	4	,6	,7	81,9
1999	4	,6	,7	82,6
1870	3	,4	,5	83,1
1890	3	,4	,5	83,6
1932	3	,4	,5	84,0
1936	3	,4	,5	84,5
1958	3	,4	,5	85,0
1963	3	,4	,5	85,5
1971	3	,4	,5	86,0
1974	3	,4	,5	86,5
1981	3	,4	,5	87,0
1985	3	,4	,5	87,5
1986	3	,4	,5	87,9
1988	3	,4	,5	88,4
1993	3	,4	,5	88,9
2018	3	,4	,5	89,4
1891	2	,3	,3	89,7
1896	2	,3	,3	90,1

1912	2	,3	,3	90,4
1923	2	,3	,3	90,7
1931	2	,3	,3	91,0
1939	2	,3	,3	91,4
1953	2	,3	,3	91,7
1960	2	,3	,3	92,0
1962	2	,3	,3	92,3
1965	2	,3	,3	92,7
1968	2	,3	,3	93,0
1972	2	,3	,3	93,3
1979	2	,3	,3	93,6
1980	2	,3	,3	94,0
1983	2	,3	,3	94,3
1984	2	,3	,3	94,6
1989	2	,3	,3	95,0
1992	2	,3	,3	95,3
1769	1	,1	,2	95,4
1852	1	,1	,2	95,6
1856	1	,1	,2	95,8
1857	1	,1	,2	95,9
1864	1	,1	,2	96,1
1865	1	,1	,2	96,3
1869	1	,1	,2	96,4
1875	1	,1	,2	96,6
1876	1	,1	,2	96,7
1880	1	,1	,2	96,9
1903	1	,1	,2	97,1
1904	1	,1	,2	97,2
1910	1	,1	,2	97,4
1925	1	,1	,2	97,6
1926	1	,1	,2	97,7
1928	1	,1	,2	97,9
1930	1	,1	,2	98,0
1934	1	,1	,2	98,2
1935	1	,1	,2	98,4
1937	1	,1	,2	98,5
1938	1	,1	,2	98,7
1945	1	,1	,2	98,9
1946	1	,1	,2	99,0
1955	1	,1	,2	99,2
1956	1	,1	,2	99,3

		Frequency	Percent	Valid Percent	Cumulative Percent
	1957	1	,1	,2	99,5
	1970	1	,1	,2	99,7
	1987	1	,1	,2	99,8
	1994	1	,1	,2	100,0
	Total	614	91,8	100,0	
Missing	System	55	8,2		
Total		669	100,0		

Descriptive Statistics: Year of Earning BN Grant (2013-2020)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	2013	209	31,2	31,2	31,2
	2014	162	24,2	24,2	55,5
	2015	108	16,1	16,1	71,6
	2016	71	10,6	10,6	82,2
	2017	56	8,4	8,4	90,6
	2018	47	7,0	7,0	97,6
	2019	16	2,4	2,4	100,0
	Total	669	100,0	100,0	

Descriptive Statistics: Year of Publication of BN-Supported Works Abroad (2013-2020)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	2015	134	20,0	20,0	20,0
	2014	127	19,0	19,0	39,0
	2016	120	17,9	17,9	57,0
	2013	92	13,8	13,8	70,7
	2017	73	10,9	10,9	81,6
	2019	64	9,6	9,6	91,2
	2018	55	8,2	8,2	99,4
	2020	4	,6	,6	100,0
	Total	669	100,0	100,0	

Descriptive Statistics: Language of Translation of BN-Supported Works (2013-2020)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Spanish	152	22,7	22,7	22,7
	French	79	11,8	11,8	34,5
	English	71	10,6	10,6	45,1
	German	65	9,7	9,7	54,9
	Italian	64	9,6	9,6	64,4
	Portuguese	22	3,3	3,3	67,7
	Romanian	18	2,7	2,7	70,4
	Bulgarian	16	2,4	2,4	72,8
	Croatian	14	2,1	2,1	74,9
	Dutch	14	2,1	2,1	77,0
	Polish	12	1,8	1,8	78,8
	Swedish	12	1,8	1,8	80,6
	Macedonian	11	1,6	1,6	82,2
	Arabic	9	1,3	1,3	83,6
	Chinese	9	1,3	1,3	84,9
	Greek	9	1,3	1,3	86,2
	Hebrew	9	1,3	1,3	87,6
	Albanian	7	1,0	1,0	88,6
	Finnish	7	1,0	1,0	89,7
	Serbian	7	1,0	1,0	90,7
	Catalan	6	,9	,9	91,6
	Russian	6	,9	,9	92,5
	Ukrainian	6	,9	,9	93,4
	Hungarian	5	,7	,7	94,2
	Turkish	5	,7	,7	94,9
	Danish	4	,6	,6	95,5
	Urdu	4	,6	,6	96,1
	Amharic	3	,4	,4	96,6
	Armenian	3	,4	,4	97,0
	Estonian	3	,4	,4	97,5
	Japanese	3	,4	,4	97,9
	Tchech	3	,4	,4	98,4
	Norwegian	2	,3	,3	98,7
	Thai	2	,3	,3	99,0
	Azeri	1	,1	,1	99,1
	Georgian	1	,1	,1	99,3
	Korean	1	,1	,1	99,4
	Lithuanian	1	,1	,1	99,6
	Malay	1	,1	,1	99,7

		Frequency	Percent	Valid Percent	Cumulative Percent
	Slovak	1	,1	,1	99,9
	Vietnamese	1	,1	,1	100,0
	Total	669	100,0	100,0	

Descriptive Statistics: Country of Translation of BN-Supported Works (2013-2020)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	France	76	11,4	11,4	11,4
	Italy	64	9,6	9,6	20,9
	Spain	61	9,1	9,1	30,0
	Germany	59	8,8	8,8	38,9
	Argentina	48	7,2	7,2	46,0
	United States	44	6,6	6,6	52,6
	Mexico	23	3,4	3,4	56,1
	Portugal	23	3,4	3,4	59,5
	United Kingdom	21	3,1	3,1	62,6
	Romenia	18	2,7	2,7	65,3
	Bulgaria	16	2,4	2,4	67,7
	The Netherlands	16	2,4	2,4	70,1
	Croatia	14	2,1	2,1	72,2
	Poland	12	1,8	1,8	74,0
	Sweden	12	1,8	1,8	75,8
	Chile	11	1,6	1,6	77,4
	Macedonia	11	1,6	1,6	79,1
	China	9	1,3	1,3	80,4
	Greece	9	1,3	1,3	81,8
	Israel	9	1,3	1,3	83,1
	Egypt	8	1,2	1,2	84,3
	Albania	7	1,0	1,0	85,4
	Austria	7	1,0	1,0	86,4
	Colombia	7	1,0	1,0	87,4
	Finland	7	1,0	1,0	88,5
	Serbia	7	1,0	1,0	89,5
	Russia	6	,9	,9	90,4
	Ukraine	6	,9	,9	91,3
	Hungary	5	,7	,7	92,1
	Turkey	5	,7	,7	92,8
	Denmark	4	,6	,6	93,4
	Pakistan	4	,6	,6	94,0
	Armenia	3	,4	,4	94,5

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Canada	3	,4	,4	94,9
Ecuador	3	,4	,4	95,4
Estonia	3	,4	,4	95,8
Ethiopia	3	,4	,4	96,3
Japan	3	,4	,4	96,7
Peru	3	,4	,4	97,2
Tchech Republic	3	,4	,4	97,6
Norway	2	,3	,3	97,9
Thailand	2	,3	,3	98,2
Australia	1	,1	,1	98,4
Azerbaijan	1	,1	,1	98,5
Costa Rica	1	,1	,1	98,7
Georgia	1	,1	,1	98,8
Lebanon	1	,1	,1	99,0
Lithuania	1	,1	,1	99,1
Malaysia	1	,1	,1	99,3
Slovakia	1	,1	,1	99,4
South Korea	1	,1	,1	99,6
Switzerland	1	,1	,1	99,7
Uruguay	1	,1	,1	99,9
Vietnam	1	,1	,1	100,0
Total	669	100,0	100,0	

Descriptive Statistics: Continent of Translation of BN-Supported Works (2013-2020)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Europe	467	69,8	69,8	69,8
	Latin America	97	14,5	14,5	84,3
	North America	47	7,0	7,0	91,3
	Asia	36	5,4	5,4	96,7
	Europe/Asia	11	1,6	1,6	98,4
	Africa	10	1,5	1,5	99,9
	Oceania	1	,1	,1	100,0
	Total	669	100,0	100,0	

Descriptive Statistics: Publisher of Translated Works (2013-2020)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Anacaona	14	2,1	2,1	2,1
	Univers	13	1,9	1,9	4,0
	Octaedro	12	1,8	1,8	5,8
	Calygramma	9	1,3	1,3	7,2
	Antolog	8	1,2	1,2	8,4
	Edizioni dell'Urogallo	8	1,2	1,2	9,6
	Kriller71 Ediciones	8	1,2	1,2	10,8
	Asphalte Éditions	7	1,0	1,0	11,8
	Polvo	7	1,0	1,0	12,9
	Wagenbach	7	1,0	1,0	13,9
	Arcoiris	6	,9	,9	14,8
	Assoziation A	6	,9	,9	15,7
	Chandeigne	6	,9	,9	16,6
	Manantial	6	,9	,9	17,5
	New London Librarium	6	,9	,9	18,4
	Tajamar Editores	6	,9	,9	19,3
	Tinta-da-China	6	,9	,9	20,2
	Vessela Lutskanova	6	,9	,9	21,1
	Corregidor	5	,7	,7	21,8
	Edition Diá	5	,7	,7	22,6
	Hena Com	5	,7	,7	23,3
	Kolibris	5	,7	,7	24,1
	Ombra GVG	5	,7	,7	24,8
	Tranan	5	,7	,7	25,6
	Arara Verlag	4	,6	,6	26,2
	Dalkey Archive Press	4	,6	,6	26,8
	Edhasa	4	,6	,6	27,4
	Giuntina	4	,6	,6	28,0
	Guangxi	4	,6	,6	28,6
	Kanjil	4	,6	,6	29,1
	La Nuova Frontiera	4	,6	,6	29,7
	Maresia	4	,6	,6	30,3
	Naklada Ljévak	4	,6	,6	30,9
	Nova Delphi	4	,6	,6	31,5
	Plaza y Valdés	4	,6	,6	32,1
	Random House/Mondadori	4	,6	,6	32,7
	Suhrkamp	4	,6	,6	33,3
	Al Arabi	3	,4	,4	33,8

Anetta Antonenko	3	,4	,4	34,2
Antares	3	,4	,4	34,7
Aviador Kustannus	3	,4	,4	35,1
Ça et Là	3	,4	,4	35,6
Colibri	3	,4	,4	36,0
Continta Me Tienes	3	,4	,4	36,5
De Arbeiderspers	3	,4	,4	36,9
Delakort	3	,4	,4	37,4
El Cuenco de Plata	3	,4	,4	37,8
Fundación Municipal Bienal de Cuenca	3	,4	,4	38,3
G. Dardannos & Co	3	,4	,4	38,7
Hohe Publisher	3	,4	,4	39,2
Ikona	3	,4	,4	39,6
Interzona	3	,4	,4	40,1
Penguin Random House	3	,4	,4	40,5
Sphinx	3	,4	,4	41,0
Tandem	3	,4	,4	41,4
Tinta Limón	3	,4	,4	41,9
Tudem	3	,4	,4	42,3
Univocal	3	,4	,4	42,8
A Bolha Editora/ Nightboat Books	2	,3	,3	43,0
A1 Verlag	2	,3	,3	43,3
Abera Verlag	2	,3	,3	43,6
Afrontamento/Teodolito	2	,3	,3	43,9
Akashic Books	2	,3	,3	44,2
Alleo/ETS	2	,3	,3	44,5
Ambo | Anthos	2	,3	,3	44,8
Ambulantes	2	,3	,3	45,1
Antipodes	2	,3	,3	45,4
Archipelago Books	2	,3	,3	45,7
Atlas Contact	2	,3	,3	46,0
Bahoe Books	2	,3	,3	46,3
Calvaria	2	,3	,3	46,6
Caravan	2	,3	,3	46,9
Carl Hanser	2	,3	,3	47,2
CISU	2	,3	,3	47,5
Cotovia	2	,3	,3	47,8
Diasporic Africa Press	2	,3	,3	48,1

Dituria	2	,3	,3	48,4
Dom Wydawniczy REBIS	2	,3	,3	48,7
Dtv	2	,3	,3	49,0
Edições Ecopy	2	,3	,3	49,3
Éditions de l'Aube	2	,3	,3	49,6
Éditions Pétra	2	,3	,3	49,9
Editorial Anagrama	2	,3	,3	50,2
Editorial Municipal de Rosario	2	,3	,3	50,5
El Cep i la Nansa	2	,3	,3	50,8
Envolume Éditions	2	,3	,3	51,1
Feltrinelli	2	,3	,3	51,4
Foksal	2	,3	,3	51,7
Gallucci	2	,3	,3	52,0
Gran Via	2	,3	,3	52,3
Gylendal Norsk Forlag	2	,3	,3	52,6
Harvill Secker/Penguin	2	,3	,3	52,9
Hentrich & Hentrich	2	,3	,3	53,2
Into Kustannus	2	,3	,3	53,5
Junhoori Publications	2	,3	,3	53,8
Kinneret Zmora Bitan Publishing	2	,3	,3	54,1
Koninklijke Brill	2	,3	,3	54,4
Les Arêtes	2	,3	,3	54,7
Les Solitaires Intempestifs	2	,3	,3	55,0
Libros del Asteroide	2	,3	,3	55,3
Lostatodellecose di Francesco Forte (Oédipus)	2	,3	,3	55,6
Manesse	2	,3	,3	55,9
Marea Editorial	2	,3	,3	56,2
Mercure de France	2	,3	,3	56,5
Modernista	2	,3	,3	56,8
Natur & Kultur	2	,3	,3	57,1
New Directions	2	,3	,3	57,4
Nicomp Laboratorio Editoriale	2	,3	,3	57,7
Nulú Bonsai	2	,3	,3	58,0
Oceano	2	,3	,3	58,3

Ogledalo	2	,3	,3	58,6
Penguin Classics	2	,3	,3	58,9
People's Literature Publishing House	2	,3	,3	59,2
Pushkin Press	2	,3	,3	59,5
Restless Books	2	,3	,3	59,8
Sang-e-Meel	2	,3	,3	60,1
Sefsafa	2	,3	,3	60,4
Sexto Piso	2	,3	,3	60,7
Siruela	2	,3	,3	61,0
Sonderzahl	2	,3	,3	61,3
Strik	2	,3	,3	61,6
Sueseisha	2	,3	,3	61,9
Tajamar Ediciones	2	,3	,3	62,2
Taller de Edición - Rocca AS	2	,3	,3	62,5
Timof	2	,3	,3	62,8
Tupi or Not Tupi Éditions	2	,3	,3	63,1
Turia Verlag + Kant	2	,3	,3	63,4
Two Lines Press	2	,3	,3	63,7
University of Illinois Press	2	,3	,3	64,0
VerbaVolant	2	,3	,3	64,3
Vittoria Iguazu	2	,3	,3	64,6
Vivaldi	2	,3	,3	64,9
Yilin Press	2	,3	,3	65,2
	1	,1	,1	65,3
A.W.Bruna	1	,1	,1	65,5
Actes Sud	1	,1	,1	65,6
Adriana Hidalgo Editora	1	,1	,1	65,8
Alfa	1	,1	,1	65,9
Alias Editorial	1	,1	,1	66,1
Allen Lane - Penguin Random House	1	,1	,1	66,2
Alter Ediciones	1	,1	,1	66,4
Amotape	1	,1	,1	66,5
And Other Stories	1	,1	,1	66,7
Anetta Publishers	1	,1	,1	66,8
Angle Editorial	1	,1	,1	67,0

Antílope	1	,1	,1	67,1
Anton & Ludwig	1	,1	,1	67,3
Ars Vivendi	1	,1	,1	67,4
Associação Chili com Carne	1	,1	,1	67,6
Augustin Arzac	1	,1	,1	67,7
Avant Verlag	1	,1	,1	67,9
Babel	1	,1	,1	68,0
Babel Publishers	1	,1	,1	68,2
Bajo la Luna	1	,1	,1	68,3
Beatriz Viterbo Editora	1	,1	,1	68,5
Belfond	1	,1	,1	68,6
Belleville Éditions	1	,1	,1	68,8
Berenberg	1	,1	,1	68,9
Bitter Lemon Press	1	,1	,1	69,1
Bloomsbury	1	,1	,1	69,2
BomdiaBoatardeBoanoite	1	,1	,1	69,4
Bonnierfourlagen AB	1	,1	,1	69,5
Books Éditions	1	,1	,1	69,7
Caja Negra	1	,1	,1	69,8
Cambourakis	1	,1	,1	70,0
Carmel	1	,1	,1	70,1
Casadeilibri	1	,1	,1	70,3
Centar Za Knjigu	1	,1	,1	70,4
Chancacazo	1	,1	,1	70,6
Čigoja Stampa	1	,1	,1	70,7
Claroscuro	1	,1	,1	70,9
Clio	1	,1	,1	71,0
Clueb Edizioni	1	,1	,1	71,2
Comma Press	1	,1	,1	71,3
Companhia das Letras Portugal/ Penguin Random House	1	,1	,1	71,4
Cuarto Propio	1	,1	,1	71,6
Curbet Ediciones	1	,1	,1	71,7
Dar Al-Adab	1	,1	,1	71,9
De Bezige Bij/ Cargo	1	,1	,1	72,0
Deep Vellum	1	,1	,1	72,2
Del Vecchio Editore	1	,1	,1	72,3
Descierto	1	,1	,1	72,5

Didier Jeunesse	1	,1	,1	72,6
Diente de León	1	,1	,1	72,8
Diogene	1	,1	,1	72,9
Domino	1	,1	,1	73,1
Duke University Press	1	,1	,1	73,2
ED.IT	1	,1	,1	73,4
Ediciones 36	1	,1	,1	73,5
Ediciones Castillo	1	,1	,1	73,7
Ediciones Exilio	1	,1	,1	73,8
Ediciones La Cúpula	1	,1	,1	74,0
Ediciones Lanzallamas	1	,1	,1	74,1
Ediciones Linteo	1	,1	,1	74,3
Edition Fünf	1	,1	,1	74,4
Édition Nous	1	,1	,1	74,6
Edition Tempo/ A Livraria	1	,1	,1	74,7
Éditions Autrement	1	,1	,1	74,9
Éditions des Femmes Antoinette Fouque	1	,1	,1	75,0
Éditions Do	1	,1	,1	75,2
Éditions du Sextant	1	,1	,1	75,3
Éditions Folies d'Encre	1	,1	,1	75,5
Éditions Petra	1	,1	,1	75,6
Éditions Reflets d'Ailleurs	1	,1	,1	75,8
Éditions Zulma	1	,1	,1	75,9
Éditions-i	1	,1	,1	76,1
Editora Synaldefon/The Collegues Publications	1	,1	,1	76,2
Editorial Almadia S.C.	1	,1	,1	76,4
Editorial Biblos	1	,1	,1	76,5
Editorial Verbum	1	,1	,1	76,7
Edizioni del Gattaccio	1	,1	,1	76,8
Edizioni E/O	1	,1	,1	77,0
Edizioni La Linea	1	,1	,1	77,1
Edizioni Nottetempo	1	,1	,1	77,3
Edizioni Sur	1	,1	,1	77,4
Ellerstroms	1	,1	,1	77,6
Eterna Cadencia	1	,1	,1	77,7
Europa Editions	1	,1	,1	77,9
Exorma Edizioni	1	,1	,1	78,0

Fakel	1	,1	,1	78,2
Fazi Editore SRL	1	,1	,1	78,3
Fischer Verlag	1	,1	,1	78,5
Forlaget Arena	1	,1	,1	78,6
Forlaget Gladiator	1	,1	,1	78,8
Full Circle Editions	1	,1	,1	78,9
G. Dardannos & Co.	1	,1	,1	79,1
Garamond	1	,1	,1	79,2
Geopoetika	1	,1	,1	79,4
Gog y Magog	1	,1	,1	79,5
Grasset & Fasquelle	1	,1	,1	79,7
Graywolf Press	1	,1	,1	79,8
Groundwood Books	1	,1	,1	80,0
Groupe Libella - Éditions Buchet Castel	1	,1	,1	80,1
Groupe Libella - Éditions Phebus	1	,1	,1	80,3
Grumo	1	,1	,1	80,4
Guadal	1	,1	,1	80,6
H & O Éditions	1	,1	,1	80,7
Hakibbutz Hameuchad	1	,1	,1	80,9
Hamish Hamilton/Penguin	1	,1	,1	81,0
Hea Lugu	1	,1	,1	81,2
Hoja da Lata	1	,1	,1	81,3
Hot Key Books	1	,1	,1	81,5
Hrvatsko Filolosko Drustvo	1	,1	,1	81,6
Hudožestvennaâ Literatura	1	,1	,1	81,8
Ilmor - The Short Story Project	1	,1	,1	81,9
Instytut Wydawniczy Ksiazka i Prasa	1	,1	,1	82,1
Integra Creative Media	1	,1	,1	82,2
Interzona/Lamarca	1	,1	,1	82,4
Ivan Rótta	1	,1	,1	82,5
Janet 45	1	,1	,1	82,7
Jelenkor Kiadó	1	,1	,1	82,8
Jensen & Dalgaard	1	,1	,1	83,0
Juana Ramírez Edito	1	,1	,1	83,1

Kadensha	1	,1	,1	83,3
Kastaniotis	1	,1	,1	83,4
Kirmizi Kedi Yayinevi	1	,1	,1	83,6
Kriller71Ediciones	1	,1	,1	83,7
L'Altra Editorial	1	,1	,1	83,9
L'Harmattan	1	,1	,1	84,0
La Joie de Lire	1	,1	,1	84,2
La Silueta Ediciones	1	,1	,1	84,3
Latin American Bureau	1	,1	,1	84,5
Le Temps des Cerises	1	,1	,1	84,6
Les Ateliers du Moulin	1	,1	,1	84,8
Lettrétage	1	,1	,1	84,9
Libella	1	,1	,1	85,1
Library House	1	,1	,1	85,2
Library House - BookMoby Press	1	,1	,1	85,4
Libri Kiadó	1	,1	,1	85,5
Libros de la Resistencia	1	,1	,1	85,7
Libros de Pizarra	1	,1	,1	85,8
Libros Tadeys	1	,1	,1	85,9
Lilienfeld	1	,1	,1	86,1
Limes Verlag	1	,1	,1	86,2
LIT Verlag	1	,1	,1	86,4
Literature Publishing House	1	,1	,1	86,5
Litro Magazine	1	,1	,1	86,7
Lux Éditeur	1	,1	,1	86,8
Magvetõ	1	,1	,1	87,0
Magyar Lettre Internationale	1	,1	,1	87,1
Mandelbaum	1	,1	,1	87,3
Mandioca	1	,1	,1	87,4
Marcel Broquet Éditeur	1	,1	,1	87,6
Mata Publishing House	1	,1	,1	87,7
Matthes & Seitz Berlin	1	,1	,1	87,9
Merve	1	,1	,1	88,0
Metaflux	1	,1	,1	88,2
Meteor	1	,1	,1	88,3
Modan	1	,1	,1	88,5
Modern Poetry in Translation	1	,1	,1	88,6

Monade	1	,1	,1	88,8
Monokl	1	,1	,1	88,9
Narcea Ediciones	1	,1	,1	89,1
Nieuw Amsterdam	1	,1	,1	89,2
Norstedts	1	,1	,1	89,4
Nova Casa Editorial	1	,1	,1	89,5
Olifante	1	,1	,1	89,7
Oneworld Publications	1	,1	,1	89,8
Open Letter Books	1	,1	,1	90,0
Otava	1	,1	,1	90,1
Oxford University Press	1	,1	,1	90,3
Panamericana	1	,1	,1	90,4
Pasacalle	1	,1	,1	90,6
Passages	1	,1	,1	90,7
Paul Zsolnay Verlag	1	,1	,1	90,9
PEN America	1	,1	,1	91,0
Penguin Random House - Alfaguara	1	,1	,1	91,2
Perdu	1	,1	,1	91,3
Père Fouettard	1	,1	,1	91,5
Plato	1	,1	,1	91,6
Polirom	1	,1	,1	91,8
Polity Press	1	,1	,1	91,9
Portugalsky Institut	1	,1	,1	92,1
Printa	1	,1	,1	92,2
Prometheus Publishers	1	,1	,1	92,4
Puente Aéreo Ediciones	1	,1	,1	92,5
Punto de Vista	1	,1	,1	92,7
Quarup	1	,1	,1	92,8
Rende Doo	1	,1	,1	93,0
Rimonin	1	,1	,1	93,1
Riveneuve Éditions	1	,1	,1	93,3
Rudomino	1	,1	,1	93,4
SA Kultuurileht / Loomingu Raamatukogu	1	,1	,1	93,6
Santiago Arcos	1	,1	,1	93,7
Santillana/Alfaguara	1	,1	,1	93,9
Sarbacane	1	,1	,1	94,0
Schöffling & Co.	1	,1	,1	94,2
Scribe Publications	1	,1	,1	94,3

Sechang Publishing	1	,1	,1	94,5
Shanghai 99	1	,1	,1	94,6
Springer	1	,1	,1	94,8
Symposium	1	,1	,1	94,9
Tagus Press U. Massaschusetts	1	,1	,1	95,1
Tagus Press U.Massaschusetts	1	,1	,1	95,2
Teas Press	1	,1	,1	95,4
Teorema/Textos Editores	1	,1	,1	95,5
Textofilia	1	,1	,1	95,7
Textus Associazone Culturale/Milepeni	1	,1	,1	95,8
The Poetry Translation Centre	1	,1	,1	96,0
Timpul	1	,1	,1	96,1
Toledo Kirjastus OÜ	1	,1	,1	96,3
Transit Books	1	,1	,1	96,4
Triáda	1	,1	,1	96,6
Tupelo Press	1	,1	,1	96,7
UAB Charibde	1	,1	,1	96,9
Ugly Ducking Presse	1	,1	,1	97,0
Uitgeverij De Geus	1	,1	,1	97,2
Uj Vilag Alapitvany (Revista Nagyvilag)	1	,1	,1	97,3
Ullstein	1	,1	,1	97,5
Universidad Nacional de Quilmes	1	,1	,1	97,6
University of Minessota Press	1	,1	,1	97,8
Vallejo & Co	1	,1	,1	97,9
Vanilla Planifolia	1	,1	,1	98,1
Vaso Roto	1	,1	,1	98,2
Ve AS de C.V	1	,1	,1	98,4
Verlag Hans Schiler	1	,1	,1	98,5
Verso	1	,1	,1	98,7
Vukovic & Runjic	1	,1	,1	98,8
Wallstein Verlag	1	,1	,1	99,0
Weidle	1	,1	,1	99,1
White Pine Press	1	,1	,1	99,3

		Frequency	Percent	Valid Percent	Cumulative Percent
	Wydawnictwo Cyklady	1	,1	,1	99,4
	Wydawnictwo Czarne	1	,1	,1	99,6
	Xargol Books	1	,1	,1	99,7
	Zindo & Gafuri	1	,1	,1	99,9
	Zirimiri	1	,1	,1	100,0
	Total	669	100,0	100,0	

Descriptive Statistics: Publishers of Translated Works with High Symbolic Capital (2013-2020)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	393	58,7	65,5	65,5
	No	207	30,9	34,5	100,0
	Total	600	89,7	100,0	
Missing	System	69	10,3		
	Total	669	100,0		

Descriptive Statistics: Publishers of Translated Works with High Economic Capital (2013-2020)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	424	63,4	70,4	70,4
	Yes	178	26,6	29,6	100,0
	Total	602	90,0	100,0	
Missing	System	67	10,0		
	Total	669	100,0		

Descriptive Statistics: Size of Publishers of Translated Works (2013-2020)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Small-Scale	535	80,0	86,7	86,7
	Large-Scale	82	12,3	13,3	100,0
	Total	617	92,2	100,0	
Missing	System	52	7,8		
	Total	669	100,0		

Descriptive Statistics: Exoticism Marker - Nature

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	396	59,2	72,3	72,3
	Yes	152	22,7	27,7	100,0
	Total	548	81,9	100,0	
Missing	System	121	18,1		
Total		669	100,0		

Descriptive Statistics: Exoticism Marker - Violence

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	518	77,4	94,5	94,5
	Yes	30	4,5	5,5	100,0
	Total	548	81,9	100,0	
Missing	System	121	18,1		
Total		669	100,0		

Descriptive Statistics: Exoticism Marker - Poverty

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	534	79,8	97,4	97,4
	Yes	14	2,1	2,6	100,0
	Total	548	81,9	100,0	
Missing	System	121	18,1		
Total		669	100,0		

Descriptive Statistics: Exoticism Marker - Urban Elements

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	499	74,6	91,1	91,1
	Yes	49	7,3	8,9	100,0
	Total	548	81,9	100,0	
Missing	System	121	18,1		
Total		669	100,0		

Descriptive Statistics: Exoticism Marker - Bright Colors

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	485	72,5	88,5	88,5
	Yes	63	9,4	11,5	100,0
	Total	548	81,9	100,0	
Missing	System	121	18,1		
Total		669	100,0		

Descriptive Statistics Exoticism Marker - Tropical Weather

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	503	75,2	91,8	91,8
	Yes	45	6,7	8,2	100,0
	Total	548	81,9	100,0	
Missing	System	121	18,1		
Total		669	100,0		

Descriptive Statistics: Exoticism Marker - Literal Reference to Brazil

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	511	76,4	93,2	93,2
	Yes	37	5,5	6,8	100,0
	Total	548	81,9	100,0	
Missing	System	121	18,1		
Total		669	100,0		

Descriptive Statistics: Exoticism Marker – Female Sensuality

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	514	76,8	93,8	93,8
	Yes	34	5,1	6,2	100,0
	Total	548	81,9	100,0	
Missing	System	121	18,1		
Total		669	100,0		

Appendix F. Quantitative Statistics: Chi-Square Tests (2013-2020)

Chi-Square Test: Variables Book Genre x Gender of Author
Crosstabulation

| | | | Gender of Author | | |
			No	Yes	Total
Book Genre	Biography	Count	3	14	17
		Expected Count	4,7	12,3	17,0
		% within Book Genre	17,6%	82,4%	100,0%
		% within Gender of Author	1,7%	3,1%	2,7%
	Children's Book	Count	24	18	42
		Expected Count	11,6	30,4	42,0
		% within Book Genre	57,1%	42,9%	100,0%
		% within Gender of Author	14,0%	4,0%	6,8%
	Graphic Novel	Count	0	24	24
		Expected Count	6,6	17,4	24,0
		% within Book Genre	0,0%	100,0%	100,0%
		% within Gender of Author	0,0%	5,3%	3,9%
	Non-Fiction	Count	13	60	73
		Expected Count	20,2	52,8	73,0
		% within Book Genre	17,8%	82,2%	100,0%

			Male	Female	Total
		% within Gender of Author	7,6%	13,3%	11,7%
	Novel	Count	107	263	370
		Expected Count	102,3	267,7	370,0
		% within Book Genre	28,9%	71,1%	100,0%
		% within Gender of Author	62,2%	58,4%	59,5%
	Poetry	Count	16	34	50
		Expected Count	13,8	36,2	50,0
		% within Book Genre	32,0%	68,0%	100,0%
		% within Gender of Author	9,3%	7,6%	8,0%
	Short Stories	Count	9	37	46
		Expected Count	12,7	33,3	46,0
		% within Book Genre	19,6%	80,4%	100,0%
		% within Gender of Author	5,2%	8,2%	7,4%
Total		Count	172	450	622
		Expected Count	172,0	450,0	622,0
		% within Book Genre	27,7%	72,3%	100,0%
		% within Gender of Author	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	Df	Asymptotic Significance (2-sided)
Pearson Chi-Square	34,091[a]	6	,000
Likelihood Ratio	38,693	6	,000
N of Valid Cases	622		

a. 1 cells (7,1%) have expected count less than 5. The
minimum expected count is 4,70.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,234	,000
	Cramer's V	,234	,000
N of Valid Cases		622	

Chi-Square Test: Variables Book Genre x Race of Author

			Race		
			No	Yes	Total
Book Genre	Biography	Count	17	0	17
		Expected Count	15,3	1,7	17,0
		% within Book Genre	100,0%	0,0%	100,0%
		% within Race	3,0%	0,0%	2,7%
	Children's Book	Count	42	0	42
		Expected Count	37,7	4,3	42,0
		% within Book Genre	100,0%	0,0%	100,0%
		% within Race	7,5%	0,0%	6,8%
	Graphic Novel	Count	18	6	24
		Expected Count	21,6	2,4	24,0
		% within Book Genre	75,0%	25,0%	100,0%
		% within Race	3,2%	9,5%	3,9%
	Non-Fiction	Count	66	6	72
		Expected Count	64,7	7,3	72,0
		% within Book Genre	91,7%	8,3%	100,0%
		% within Race	11,8%	9,5%	11,6%
	Novel	Count	334	36	370
		Expected Count	332,5	37,5	370,0
		% within Book Genre	90,3%	9,7%	100,0%
		% within Race	59,9%	57,1%	59,6%
	Poetry	Count	43	7	50
		Expected Count	44,9	5,1	50,0
		% within Book Genre	86,0%	14,0%	100,0%
		% within Race	7,7%	11,1%	8,1%
	Short Stories	Count	38	8	46
		Expected Count	41,3	4,7	46,0
		% within Book Genre	82,6%	17,4%	100,0%
		% within Race	6,8%	12,7%	7,4%
Total		Count	558	63	621
		Expected Count	558,0	63,0	621,0
		% within Book Genre	89,9%	10,1%	100,0%
		% within Race	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)

Pearson Chi-Square	16,265[a]	6	,012
Likelihood Ratio	20,257	6	,002
N of Valid Cases	621		

a. 4 cells (28,6%) have expected count less than 5. The minimum expected count is 1,72.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,162	,012
	Cramer's V	,162	,012
N of Valid Cases		621	

Chi-Square Test: Variables Language of Translation x Book Genre
Crosstabulation

			Book Genre				
			Biography	Children's Book	Graphic Novel	Non-Fiction	Novel
Language of Translation	Albanian	Count	0	0	0	0	7
		Expected Count	,2	,4	,3	,8	4,0
		% within Language of Translation	0,0%	0,0%	0,0%	0,0%	100,0%
		% within Book Genre	0,0%	0,0%	0,0%	0,0%	1,9%
	Amharic	Count	0	0	0	0	3
		Expected Count	,1	,2	,1	,3	1,7
		% within Language of Translation	0,0%	0,0%	0,0%	0,0%	100,0%
		% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,8%
	Arabic	Count	0	3	0	0	5
		Expected Count	,2	,6	,3	1,0	5,1
		% within Language of Translation	0,0%	33,3%	0,0%	0,0%	55,6%
		% within Book Genre	0,0%	7,1%	0,0%	0,0%	1,3%
	Armenian	Count	0	0	0	0	3
		Expected Count	,1	,2	,1	,3	1,7

		% within Language of Translation	0,0%	0,0%	0,0%	0,0%	100,0%
		% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,8%
Azeri	Count	0	0	0	0	1
	Expected Count	,0	,1	,0	,1	,6
	% within Language of Translation	0,0%	0,0%	0,0%	0,0%	100,0%
	% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,3%
Bulgarian	Count	0	0	0	0	11
	Expected Count	,4	1,0	,6	1,8	9,1
	% within Language of Translation	0,0%	0,0%	0,0%	0,0%	68,8%
	% within Book Genre	0,0%	0,0%	0,0%	0,0%	3,0%
Catalan	Count	1	0	0	0	3
	Expected Count	,2	,4	,2	,7	3,4
	% within Language of Translation	16,7%	0,0%	0,0%	0,0%	50,0%
	% within Book Genre	5,9%	0,0%	0,0%	0,0%	0,8%
Chinese	Count	0	6	0	0	3

		Expected Count	,2	,6	,3	1,0	5,1
		% within Language of Translation	0,0%	66,7%	0,0%	0,0%	33,3%
		% within Book Genre	0,0%	14,3%	0,0%	0,0%	0,8%
	Croatian	Count	0	0	0	0	11
		Expected Count	,4	,9	,5	1,6	8,0
		% within Language of Translation	0,0%	0,0%	0,0%	0,0%	78,6%
		% within Book Genre	0,0%	0,0%	0,0%	0,0%	3,0%
	Danish	Count	0	0	0	0	4
		Expected Count	,1	,3	,1	,5	2,3
		% within Language of Translation	0,0%	0,0%	0,0%	0,0%	100,0%
		% within Book Genre	0,0%	0,0%	0,0%	0,0%	1,1%
	Dutch	Count	0	0	0	0	11
		Expected Count	,3	,8	,5	1,5	7,4
		% within Language of Translation	0,0%	0,0%	0,0%	0,0%	84,6%
		% within Book Genre	0,0%	0,0%	0,0%	0,0%	3,0%
	English	Count	3	4	0	18	29
		Expected Count	1,8	4,4	2,5	7,9	39,2
		% within Language of Translation	4,3%	5,8%	0,0%	26,1%	42,0%
		% within Book Genre	17,6%	9,5%	0,0%	24,0%	7,8%
	Estonian	Count	0	1	0	0	2

		Expected Count	,1	,2	,1	,3	1,7
		% within Language of Translation	0,0%	33,3%	0,0%	0,0%	66,7%
		% within Book Genre	0,0%	2,4%	0,0%	0,0%	0,5%
Finnish		Count	0	0	0	0	6
		Expected Count	,2	,4	,3	,8	4,0
		% within Language of Translation	0,0%	0,0%	0,0%	0,0%	85,7%
		% within Book Genre	0,0%	0,0%	0,0%	0,0%	1,6%
French		Count	2	8	5	3	46
		Expected Count	1,9	4,8	2,8	8,6	42,7
		% within Language of Translation	2,7%	10,7%	6,7%	4,0%	61,3%
		% within Book Genre	11,8%	19,0%	20,8%	4,0%	12,4%
Georgian		Count	0	0	0	0	1
		Expected Count	,0	,1	,0	,1	,6
		% within Language of Translation	0,0%	0,0%	0,0%	0,0%	100,0%
		% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,3%
German		Count	5	1	3	7	34
		Expected Count	1,7	4,2	2,4	7,5	37,0
		% within Language of Translation	7,7%	1,5%	4,6%	10,8%	52,3%
		% within Book Genre	29,4%	2,4%	12,5%	9,3%	9,1%
Greek		Count	1	0	0	0	8

		Expected Count	,2	,6	,3	1,0	5,1
		% within Language of Translation	11,1%	0,0%	0,0%	0,0%	88,9%
		% within Book Genre	5,9%	0,0%	0,0%	0,0%	2,2%
Hebrew	Count	1	0	0	0	7
	Expected Count	,2	,6	,3	1,0	5,1
	% within Language of Translation	11,1%	0,0%	0,0%	0,0%	77,8%
	% within Book Genre	5,9%	0,0%	0,0%	0,0%	1,9%
Hungarian	Count	0	0	0	0	2
	Expected Count	,1	,3	,2	,6	2,8
	% within Language of Translation	0,0%	0,0%	0,0%	0,0%	40,0%
	% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,5%
Italian	Count	1	3	1	9	34
	Expected Count	1,6	4,0	2,3	7,2	35,8
	% within Language of Translation	1,6%	4,8%	1,6%	14,3%	54,0%
	% within Book Genre	5,9%	7,1%	4,2%	12,0%	9,1%
Japanese	Count	0	0	0	0	3
	Expected Count	,1	,2	,1	,3	1,7
	% within Language of Translation	0,0%	0,0%	0,0%	0,0%	100,0%
	% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,8%
Korean	Count	0	0	0	1	0

		Expected Count	,0	,1	,0	,1	,6
		% within Language of Translation	0,0%	0,0%	0,0%	100,0%	0,0%
		% within Book Genre	0,0%	0,0%	0,0%	1,3%	0,0%
Lithuanian	Count	0	0	0	0	1
	Expected Count	,0	,1	,0	,1	,6
	% within Language of Translation	0,0%	0,0%	0,0%	0,0%	100,0%
	% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,3%
Macedonian	Count	0	0	0	0	11
	Expected Count	,3	,7	,4	1,3	6,3
	% within Language of Translation	0,0%	0,0%	0,0%	0,0%	100,0%
	% within Book Genre	0,0%	0,0%	0,0%	0,0%	3,0%
Malay	Count	0	1	0	0	0
	Expected Count	,0	,1	,0	,1	,6
	% within Language of Translation	0,0%	100,0%	0,0%	0,0%	0,0%
	% within Book Genre	0,0%	2,4%	0,0%	0,0%	0,0%
Norwegian	Count	0	0	0	0	2
	Expected Count	,1	,1	,1	,2	1,1
	% within Language of Translation	0,0%	0,0%	0,0%	0,0%	100,0%
	% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,5%
Polish	Count	1	0	3	3	4

		Expected Count	,3	,8	,4	1,4	6,8
		% within Language of Translation	8,3%	0,0%	25,0%	25,0%	33,3%
		% within Book Genre	5,9%	0,0%	12,5%	4,0%	1,1%
Portuguese	Count	0	0	8	1	7
	Expected Count	,5	1,3	,7	2,3	11,4
	% within Language of Translation	0,0%	0,0%	40,0%	5,0%	35,0%
	% within Book Genre	0,0%	0,0%	33,3%	1,3%	1,9%
Romanian	Count	0	0	0	0	17
	Expected Count	,5	1,2	,7	2,1	10,2
	% within Language of Translation	0,0%	0,0%	0,0%	0,0%	94,4%
	% within Book Genre	0,0%	0,0%	0,0%	0,0%	4,6%
Russian	Count	0	3	0	0	3
	Expected Count	,2	,4	,2	,7	3,4
	% within Language of Translation	0,0%	50,0%	0,0%	0,0%	50,0%
	% within Book Genre	0,0%	7,1%	0,0%	0,0%	0,8%
Serbian	Count	0	0	0	1	6
	Expected Count	,2	,4	,3	,8	4,0
	% within Language of Translation	0,0%	0,0%	0,0%	14,3%	85,7%
	% within Book Genre	0,0%	0,0%	0,0%	1,3%	1,6%
Slovak	Count	0	0	0	0	1

		Expected Count	,0	,1	,0	,1	,6
		% within Language of Translation	0,0%	0,0%	0,0%	0,0%	100,0%
		% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,3%
Spanish	Count	2	11	4	30	59
	Expected Count	3,8	9,5	5,4	17,0	84,2
	% within Language of Translation	1,4%	7,4%	2,7%	20,3%	39,9%
	% within Book Genre	11,8%	26,2%	16,7%	40,0%	15,9%
Swedish	Count	0	0	0	0	10
	Expected Count	,3	,8	,4	1,4	6,8
	% within Language of Translation	0,0%	0,0%	0,0%	0,0%	83,3%
	% within Book Genre	0,0%	0,0%	0,0%	0,0%	2,7%
Tchech	Count	0	0	0	0	3
	Expected Count	,1	,2	,1	,3	1,7
	% within Language of Translation	0,0%	0,0%	0,0%	0,0%	100,0%
	% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,8%
Thai	Count	0	0	0	0	2
	Expected Count	,1	,1	,1	,2	1,1
	% within Language of Translation	0,0%	0,0%	0,0%	0,0%	100,0%
	% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,5%
Turkish	Count	0	1	0	0	4

		Expected Count	,1	,3	,2	,6	2,8
		% within Language of Translation	0,0%	20,0%	0,0%	0,0%	80,0%
		% within Book Genre	0,0%	2,4%	0,0%	0,0%	1,1%
	Ukrainian	Count	0	0	0	2	3
		Expected Count	,1	,3	,2	,6	2,8
		% within Language of Translation	0,0%	0,0%	0,0%	40,0%	60,0%
		% within Book Genre	0,0%	0,0%	0,0%	2,7%	0,8%
	Urdu	Count	0	0	0	0	4
		Expected Count	,1	,3	,1	,5	2,3
		% within Language of Translation	0,0%	0,0%	0,0%	0,0%	100,0%
		% within Book Genre	0,0%	0,0%	0,0%	0,0%	1,1%
	Vietnamese	Count	0	0	0	0	1
		Expected Count	,0	,1	,0	,1	,6
		% within Language of Translation	0,0%	0,0%	0,0%	0,0%	100,0%
		% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,3%
Total		Count	17	42	24	75	372
		Expected Count	17,0	42,0	24,0	75,0	372,0
		% within Language of Translation	2,6%	6,4%	3,7%	11,5%	56,9%
		% within Book Genre	100,0%	100,0%	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	440,354[a]	240	,000
Likelihood Ratio	361,462	240	,000
N of Valid Cases	654		

a. 253 cells (88,2%) have expected count less than 5. The
minimum expected count is ,03.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,821	,000
	Cramer's V	,335	,000
N of Valid Cases		654	

Chi-Square Test: Variables Country of Translation x Book Genre
Crosstabulation

			Book Genre				
			Biography	Children's Book	Graphic Novel	Non-Fiction	Nove
Country of Translation	Albania	Count	0	0	0	0	7
		Expected Count	,2	,4	,3	,8	4,0
		% within Country of Translation	0,0%	0,0%	0,0%	0,0%	100,0
		% within Book Genre	0,0%	0,0%	0,0%	0,0%	1,9%
	Argentina	Count	2	1	2	19	12
		Expected Count	1,2	3,0	1,7	5,3	26,2
		% within Country of Translation	4,3%	2,2%	4,3%	41,3%	26,1%
		% within Book Genre	11,8%	2,4%	8,3%	25,3%	3,2%
	Armenia	Count	0	0	0	0	3
		Expected Count	,1	,2	,1	,3	1,7
		% within Country of Translation	0,0%	0,0%	0,0%	0,0%	100,0
		% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,8%
	Australia	Count	0	0	0	0	1
		Expected Count	,0	,1	,0	,1	,6
		% within Country of Translation	0,0%	0,0%	0,0%	0,0%	100,0

		% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,3%
	Austria	Count	1	0	2	2	1
		Expected Count	,2	,4	,3	,8	4,0
		% within Country of Translation	14,3%	0,0%	28,6%	28,6%	14,3%
		% within Book Genre	5,9%	0,0%	8,3%	2,7%	0,3%
	Azerbaijan	Count	0	0	0	0	1
		Expected Count	,0	,1	,0	,1	,6
		% within Country of Translation	0,0%	0,0%	0,0%	0,0%	100,0%
		% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,3%
	Bulgaria	Count	0	0	0	0	11
		Expected Count	,4	1,0	,6	1,8	9,1
		% within Country of Translation	0,0%	0,0%	0,0%	0,0%	68,8%
		% within Book Genre	0,0%	0,0%	0,0%	0,0%	3,0%
	Canada	Count	0	1	0	0	1
		Expected Count	,1	,2	,1	,3	1,7
		% within Country of Translation	0,0%	33,3%	0,0%	0,0%	33,3%
		% within Book Genre	0,0%	2,4%	0,0%	0,0%	0,3%
	Chile	Count	0	0	0	0	6
		Expected Count	,3	,7	,4	1,3	6,3
		% within Country of Translation	0,0%	0,0%	0,0%	0,0%	54,5%

		% within Book Genre	0,0%	0,0%	0,0%	0,0%	1,6%
	China	Count	0	6	0	0	3
		Expected Count	,2	,6	,3	1,0	5,1
		% within Country of Translation	0,0%	66,7%	0,0%	0,0%	33,3%
		% within Book Genre	0,0%	14,3%	0,0%	0,0%	0,8%
	Colombia	Count	0	1	1	1	2
		Expected Count	,2	,4	,3	,8	4,0
		% within Country of Translation	0,0%	14,3%	14,3%	14,3%	28,6%
		% within Book Genre	0,0%	2,4%	4,2%	1,3%	0,5%
	Costa Rica	Count	0	0	0	0	1
		Expected Count	,0	,1	,0	,1	,6
		% within Country of Translation	0,0%	0,0%	0,0%	0,0%	100,0
		% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,3%
	Croatia	Count	0	0	0	0	11
		Expected Count	,4	,9	,5	1,6	8,0
		% within Country of Translation	0,0%	0,0%	0,0%	0,0%	78,6%
		% within Book Genre	0,0%	0,0%	0,0%	0,0%	3,0%
	Denmark	Count	0	0	0	0	4
		Expected Count	,1	,3	,1	,5	2,3
		% within Country of Translation	0,0%	0,0%	0,0%	0,0%	100,0

			0,0%	0,0%	0,0%	0,0%	1,1%
	% within Book Genre	0,0%	0,0%	0,0%	0,0%	1,1%
Ecuador	Count	0	0	0	3	0
	Expected Count	,1	,2	,1	,3	1,7
	% within Country of Translation	0,0%	0,0%	0,0%	100,0%	0,0%
	% within Book Genre	0,0%	0,0%	0,0%	4,0%	0,0%
Egypt	Count	0	3	0	0	4
	Expected Count	,2	,5	,3	,9	4,6
	% within Country of Translation	0,0%	37,5%	0,0%	0,0%	50,0%
	% within Book Genre	0,0%	7,1%	0,0%	0,0%	1,1%
Estonia	Count	0	1	0	0	2
	Expected Count	,1	,2	,1	,3	1,7
	% within Country of Translation	0,0%	33,3%	0,0%	0,0%	66,7%
	% within Book Genre	0,0%	2,4%	0,0%	0,0%	0,5%
Ethiopia	Count	0	0	0	0	3
	Expected Count	,1	,2	,1	,3	1,7
	% within Country of Translation	0,0%	0,0%	0,0%	0,0%	100,0%
	% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,8%
Finland	Count	0	0	0	0	6
	Expected Count	,2	,4	,3	,8	4,0
	% within Country of Translation	0,0%	0,0%	0,0%	0,0%	85,7%

			0,0%	0,0%	0,0%	0,0%	1,6%
	France	Count	2	8	5	3	45
		Expected Count	1,9	4,6	2,6	8,3	41,0
		% within Country of Translation	2,8%	11,1%	6,9%	4,2%	62,5%
		% within Book Genre	11,8%	19,0%	20,8%	4,0%	12,1%
	Georgia	Count	0	0	0	0	1
		Expected Count	,0	,1	,0	,1	,6
		% within Country of Translation	0,0%	0,0%	0,0%	0,0%	100,0%
		% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,3%
	Germany	Count	4	1	1	5	34
		Expected Count	1,5	3,8	2,2	6,8	33,6
		% within Country of Translation	6,8%	1,7%	1,7%	8,5%	57,6%
		% within Book Genre	23,5%	2,4%	4,2%	6,7%	9,1%
	Greece	Count	1	0	0	0	8
		Expected Count	,2	,6	,3	1,0	5,1
		% within Country of Translation	11,1%	0,0%	0,0%	0,0%	88,9%
		% within Book Genre	5,9%	0,0%	0,0%	0,0%	2,2%
	Hungary	Count	0	0	0	0	2
		Expected Count	,1	,3	,2	,6	2,8
		% within Country of Translation	0,0%	0,0%	0,0%	0,0%	40,0%

		% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,5%
	Israel	Count	1	0	0	0	7
		Expected Count	,2	,6	,3	1,0	5,1
		% within Country of Translation	11,1%	0,0%	0,0%	0,0%	77,8%
		% within Book Genre	5,9%	0,0%	0,0%	0,0%	1,9%
	Italy	Count	1	3	1	9	34
		Expected Count	1,6	4,0	2,3	7,2	35,8
		% within Country of Translation	1,6%	4,8%	1,6%	14,3%	54,0%
		% within Book Genre	5,9%	7,1%	4,2%	12,0%	9,1%
	Japan	Count	0	0	0	0	3
		Expected Count	,1	,2	,1	,3	1,7
		% within Country of Translation	0,0%	0,0%	0,0%	0,0%	100,0
		% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,8%
	Lebanon	Count	0	0	0	0	1
		Expected Count	,0	,1	,0	,1	,6
		% within Country of Translation	0,0%	0,0%	0,0%	0,0%	100,0
		% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,3%
	Lithuania	Count	0	0	0	0	1
		Expected Count	,0	,1	,0	,1	,6
		% within Country of Translation	0,0%	0,0%	0,0%	0,0%	100,0

		% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,3%
	Macedonia	Count	0	0	0	0	11
		Expected Count	,3	,7	,4	1,3	6,3
		% within Country of Translation	0,0%	0,0%	0,0%	0,0%	100,0
		% within Book Genre	0,0%	0,0%	0,0%	0,0%	3,0%
	Malaysia	Count	0	1	0	0	0
		Expected Count	,0	,1	,0	,1	,6
		% within Country of Translation	0,0%	100,0%	0,0%	0,0%	0,0%
		% within Book Genre	0,0%	2,4%	0,0%	0,0%	0,0%
	Mexico	Count	0	1	0	2	11
		Expected Count	,6	1,5	,8	2,6	13,1
		% within Country of Translation	0,0%	4,3%	0,0%	8,7%	47,8%
		% within Book Genre	0,0%	2,4%	0,0%	2,7%	3,0%
	Norway	Count	0	0	0	0	2
		Expected Count	,1	,1	,1	,2	1,1
		% within Country of Translation	0,0%	0,0%	0,0%	0,0%	100,0
		% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,5%
	Pakistan	Count	0	0	0	0	4
		Expected Count	,1	,3	,1	,5	2,3
		% within Country of Translation	0,0%	0,0%	0,0%	0,0%	100,0

		% within Book Genre	0,0%	0,0%	0,0%	0,0%	1,1%
	Peru	Count	0	0	0	1	0
		Expected Count	,1	,2	,1	,3	1,7
		% within Country of Translation	0,0%	0,0%	0,0%	33,3%	0,0%
		% within Book Genre	0,0%	0,0%	0,0%	1,3%	0,0%
	Poland	Count	1	0	3	3	4
		Expected Count	,3	,8	,4	1,4	6,8
		% within Country of Translation	8,3%	0,0%	25,0%	25,0%	33,3%
		% within Book Genre	5,9%	0,0%	12,5%	4,0%	1,1%
	Portugal	Count	0	0	8	2	7
		Expected Count	,5	1,3	,8	2,4	11,9
		% within Country of Translation	0,0%	0,0%	38,1%	9,5%	33,3%
		% within Book Genre	0,0%	0,0%	33,3%	2,7%	1,9%
	Romenia	Count	0	0	0	0	17
		Expected Count	,5	1,2	,7	2,1	10,2
		% within Country of Translation	0,0%	0,0%	0,0%	0,0%	94,4%
		% within Book Genre	0,0%	0,0%	0,0%	0,0%	4,6%
	Russia	Count	0	3	0	0	3
		Expected Count	,2	,4	,2	,7	3,4
		% within Country of Translation	0,0%	50,0%	0,0%	0,0%	50,0%

		% within Book Genre	0,0%	7,1%	0,0%	0,0%	0,8%
	Serbia	Count	0	0	0	1	6
		Expected Count	,2	,4	,3	,8	4,0
		% within Country of Translation	0,0%	0,0%	0,0%	14,3%	85,7%
		% within Book Genre	0,0%	0,0%	0,0%	1,3%	1,6%
	Slovakia	Count	0	0	0	0	1
		Expected Count	,0	,1	,0	,1	,6
		% within Country of Translation	0,0%	0,0%	0,0%	0,0%	100,0%
		% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,3%
	South Korea	Count	0	0	0	1	0
		Expected Count	,0	,1	,0	,1	,6
		% within Country of Translation	0,0%	0,0%	0,0%	100,0%	0,0%
		% within Book Genre	0,0%	0,0%	0,0%	1,3%	0,0%
	Spain	Count	1	8	1	4	30
		Expected Count	1,6	3,9	2,2	6,9	34,1
		% within Country of Translation	1,7%	13,3%	1,7%	6,7%	50,0%
		% within Book Genre	5,9%	19,0%	4,2%	5,3%	8,1%
	Sweden	Count	0	0	0	0	10
		Expected Count	,3	,8	,4	1,4	6,8
		% within Country of Translation	0,0%	0,0%	0,0%	0,0%	83,3%

		% within Book Genre	0,0%	0,0%	0,0%	0,0%	2,7%
Switzerland	Count	0	0	0	0	0
	Expected Count	,0	,1	,0	,1	,6
	% within Country of Translation	0,0%	0,0%	0,0%	0,0%	0,0%
	% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,0%
Tchech Republic	Count	0	0	0	0	3
	Expected Count	,1	,2	,1	,3	1,7
	% within Country of Translation	0,0%	0,0%	0,0%	0,0%	100,0
	% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,8%
Thailand	Count	0	0	0	0	2
	Expected Count	,1	,1	,1	,2	1,1
	% within Country of Translation	0,0%	0,0%	0,0%	0,0%	100,0
	% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,5%
The Netherlands	Count	0	0	0	2	11
	Expected Count	,4	1,0	,6	1,7	8,5
	% within Country of Translation	0,0%	0,0%	0,0%	13,3%	73,3%
	% within Book Genre	0,0%	0,0%	0,0%	2,7%	3,0%
Turkey	Count	0	1	0	0	4
	Expected Count	,1	,3	,2	,6	2,8
	% within Country of Translation	0,0%	20,0%	0,0%	0,0%	80,0%

		% within Book Genre	0,0%	2,4%	0,0%	0,0%	1,1%
	Ukraine	Count	0	0	0	2	3
		Expected Count	,1	,3	,2	,6	2,8
		% within Country of Translation	0,0%	0,0%	0,0%	40,0%	60,0%
		% within Book Genre	0,0%	0,0%	0,0%	2,7%	0,8%
	United Kingdom	Count	2	2	0	3	9
		Expected Count	,5	1,3	,8	2,4	11,9
		% within Country of Translation	9,5%	9,5%	0,0%	14,3%	42,9%
		% within Book Genre	11,8%	4,8%	0,0%	4,0%	2,4%
	United States	Count	1	1	0	12	18
		Expected Count	1,1	2,7	1,5	4,8	23,9
		% within Country of Translation	2,4%	2,4%	0,0%	28,6%	42,9%
		% within Book Genre	5,9%	2,4%	0,0%	16,0%	4,8%
	Vietnam	Count	0	0	0	0	1
		Expected Count	,0	,1	,0	,1	,6
		% within Country of Translation	0,0%	0,0%	0,0%	0,0%	100,0%
		% within Book Genre	0,0%	0,0%	0,0%	0,0%	0,3%
Total		Count	17	42	24	75	372
		Expected Count	17,0	42,0	24,0	75,0	372,0
		% within Country of Translation	2,6%	6,4%	3,7%	11,5%	56,9%

	% within Book Genre	100,0%	100,0%	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	556,227[a]	312	,000
Likelihood Ratio	442,562	312	,000
N of Valid Cases	654		

a. 338 cells (91,1%) have expected count less than 5. The
minimum expected count is ,03.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,922	,000
	Cramer's V	,376	,000
N of Valid Cases		654	

Chi-Square Test: Variables Book Genre x Publisher with High Symbolic Capital
Crosstabulation

			Publisher with High Symbolic Capital		
			No	Yes	Total
Book Genre	Biography	Count	4	12	16
		Expected Count	5,5	10,5	16,0
		% within Book Genre	25,0%	75,0%	100,0%
		% within Publisher with High Symbolic Capital	2,0%	3,1%	2,7%
	Children's Book	Count	13	25	38
		Expected Count	13,1	24,9	38,0
		% within Book Genre	34,2%	65,8%	100,0%
		% within Publisher with High Symbolic Capital	6,4%	6,5%	6,5%
	Graphic Novel	Count	20	4	24
		Expected Count	8,3	15,7	24,0
		% within Book Genre	83,3%	16,7%	100,0%
		% within Publisher with High Symbolic Capital	9,9%	1,0%	4,1%
	Non-Fiction	Count	20	48	68
		Expected Count	23,5	44,5	68,0
		% within Book Genre	29,4%	70,6%	100,0%
		% within Publisher with High Symbolic Capital	9,9%	12,5%	11,6%
	Novel	Count	105	230	335
		Expected Count	115,9	219,1	335,0
		% within Book Genre	31,3%	68,7%	100,0%
		% within Publisher with High Symbolic Capital	51,7%	59,9%	57,1%
	Poetry	Count	23	23	46
		Expected Count	15,9	30,1	46,0
		% within Book Genre	50,0%	50,0%	100,0%
		% within Publisher with High Symbolic Capital	11,3%	6,0%	7,8%
	Short Stories	Count	18	42	60
		Expected Count	20,7	39,3	60,0
		% within Book Genre	30,0%	70,0%	100,0%

			8,9%	10,9%	10,2%
		% within Publisher with High Symbolic Capital			
Total	Count		203	384	587
	Expected Count		203,0	384,0	587,0
	% within Book Genre		34,6%	65,4%	100,0%
	% within Publisher with High Symbolic Capital		100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	33,612[a]	6	,000
Likelihood Ratio	32,497	6	,000
N of Valid Cases	587		

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 5,53.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,239	,000
	Cramer's V	,239	,000
N of Valid Cases		587	

Chi-Square Test: Variables Book Genre x Publisher with High Economic Capital
Crosstabulation

			Publisher with High Economic Capital		Total
			No	Yes	
Book Genre	Biography	Count	12	4	16
		Expected Count	11,2	4,8	16,0
		% within Book Genre	75,0%	25,0%	100,0%
		% within Publisher with High Economic Capital	2,9%	2,3%	2,7%
	Children's Book	Count	16	22	38
		Expected Count	26,6	11,4	38,0
		% within Book Genre	42,1%	57,9%	100,0%
		% within Publisher with High Economic Capital	3,9%	12,4%	6,5%
	Graphic Novel	Count	21	3	24
		Expected Count	16,8	7,2	24,0
		% within Book Genre	87,5%	12,5%	100,0%
		% within Publisher with High Economic Capital	5,1%	1,7%	4,1%
	Non-Fiction	Count	62	6	68
		Expected Count	47,6	20,4	68,0
		% within Book Genre	91,2%	8,8%	100,0%
		% within Publisher with High Economic Capital	15,0%	3,4%	11,5%
	Novel	Count	209	129	338
		Expected Count	236,4	101,6	338,0
		% within Book Genre	61,8%	38,2%	100,0%
		% within Publisher with High Economic Capital	50,7%	72,9%	57,4%
	Poetry	Count	45	1	46
		Expected Count	32,2	13,8	46,0
		% within Book Genre	97,8%	2,2%	100,0%
		% within Publisher with High Economic Capital	10,9%	0,6%	7,8%
	Short Stories	Count	47	12	59
		Expected Count	41,3	17,7	59,0
		% within Book Genre	79,7%	20,3%	100,0%
		% within Publisher with High Economic Capital	11,4%	6,8%	10,0%

Total	Count	412	177	589
	Expected Count	412,0	177,0	589,0
	% within Book Genre	69,9%	30,1%	100,0%
	% within Publisher with High Economic Capital	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	62,545[a]	6	,000
Likelihood Ratio	73,026	6	,000
N of Valid Cases	589		

a. 1 cells (7,1%) have expected count less than 5. The minimum expected count is 4,81.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,326	,000
	Cramer's V	,326	,000
N of Valid Cases		589	

Chi-Square Test: Variables Book Genre x Size of Publisher
Crosstabulation

			Size of Publisher		Total
			No	Yes	
Book Genre	Biography	Count	14	2	16
		Expected Count	13,9	2,1	16,0
		% within Book Genre	87,5%	12,5%	100,0%
		% within Size of Publisher	2,7%	2,5%	2,6%
	Children's Book	Count	26	13	39
		Expected Count	33,8	5,2	39,0
		% within Book Genre	66,7%	33,3%	100,0%
		% within Size of Publisher	5,0%	16,0%	6,5%
	Graphic Novel	Count	23	1	24
		Expected Count	20,8	3,2	24,0
		% within Book Genre	95,8%	4,2%	100,0%
		% within Size of Publisher	4,4%	1,2%	4,0%
	Non-Fiction	Count	66	5	71
		Expected Count	61,5	9,5	71,0
		% within Book Genre	93,0%	7,0%	100,0%
		% within Size of Publisher	12,6%	6,2%	11,8%
	Novel	Count	288	55	343
		Expected Count	297,0	46,0	343,0
		% within Book Genre	84,0%	16,0%	100,0%
		% within Size of Publisher	55,1%	67,9%	56,8%
	Poetry	Count	51	0	51
		Expected Count	44,2	6,8	51,0
		% within Book Genre	100,0%	0,0%	100,0%
		% within Size of Publisher	9,8%	0,0%	8,4%
	Short Stories	Count	55	5	60
		Expected Count	52,0	8,0	60,0
		% within Book Genre	91,7%	8,3%	100,0%
		% within Size of Publisher	10,5%	6,2%	9,9%
Total		Count	523	81	604

	Expected Count	523,0	81,0	604,0
	% within Book Genre	86,6%	13,4%	100,0%
	% within Size of Publisher	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	28,853[a]	6	,000
Likelihood Ratio	33,473	6	,000
N of Valid Cases	604		

a. 2 cells (14,3%) have expected count less than 5. The minimum expected count is 2,15.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,219	,000
	Cramer's V	,219	,000
N of Valid Cases		604	

Chi-Square Test: Variables Book Genre x Visual Marker: Nature
Crosstabulation

			Visual Marker: Nature		
			No	Yes	Total
Book Genre	Biography	Count	13	2	15
		Expected Count	10,8	4,2	15,0
		% within Book Genre	86,7%	13,3%	100,0%
		% within Visual Marker: Nature	3,4%	1,3%	2,8%
	Children's Book	Count	18	9	27
		Expected Count	19,4	7,6	27,0
		% within Book Genre	66,7%	33,3%	100,0%
		% within Visual Marker: Nature	4,7%	6,0%	5,1%
	Graphic Novel	Count	14	10	24
		Expected Count	17,3	6,7	24,0
		% within Book Genre	58,3%	41,7%	100,0%
		% within Visual Marker: Nature	3,6%	6,7%	4,5%
	Non-Fiction	Count	57	12	69
		Expected Count	49,6	19,4	69,0
		% within Book Genre	82,6%	17,4%	100,0%
		% within Visual Marker: Nature	14,8%	8,0%	12,9%
	Novel	Count	213	94	307
		Expected Count	220,8	86,2	307,0
		% within Book Genre	69,4%	30,6%	100,0%
		% within Visual Marker: Nature	55,5%	62,7%	57,5%
	Poetry	Count	34	10	44
		Expected Count	31,6	12,4	44,0
		% within Book Genre	77,3%	22,7%	100,0%
		% within Visual Marker: Nature	8,9%	6,7%	8,2%
	Short Stories	Count	35	13	48
		Expected Count	34,5	13,5	48,0
		% within Book Genre	72,9%	27,1%	100,0%
		% within Visual Marker: Nature	9,1%	8,7%	9,0%
Total		Count	384	150	534

		Expected Count	384,0	150,0	534,0
		% within Book Genre	71,9%	28,1%	100,0%
		% within Visual Marker: Nature	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	9,707[a]	6	,138
Likelihood Ratio	10,193	6	,117
N of Valid Cases	534		

a. 1 cells (7,1%) have expected count less than 5. The minimum expected count is 4,21.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,135	,138
	Cramer's V	,135	,138
N of Valid Cases		534	

Chi-Square Test: Variables Book Genre x Visual Marker: Violence
Crosstabulation

			Visual Marker: Violence		
			No	Yes	Total
Book Genre	Biography	Count	15	0	15
		Expected Count	14,2	,8	15,0
		% within Book Genre	100,0%	0,0%	100,0%
		% within Visual Marker: Violence	3,0%	0,0%	2,8%
	Children's Book	Count	27	0	27
		Expected Count	25,5	1,5	27,0
		% within Book Genre	100,0%	0,0%	100,0%
		% within Visual Marker: Violence	5,3%	0,0%	5,1%
	Graphic Novel	Count	11	13	24
		Expected Count	22,7	1,3	24,0
		% within Book Genre	45,8%	54,2%	100,0%
		% within Visual Marker: Violence	2,2%	44,8%	4,5%
	Non-Fiction	Count	68	1	69
		Expected Count	65,3	3,7	69,0
		% within Book Genre	98,6%	1,4%	100,0%
		% within Visual Marker: Violence	13,5%	3,4%	12,9%
	Novel	Count	294	13	307
		Expected Count	290,3	16,7	307,0
		% within Book Genre	95,8%	4,2%	100,0%
		% within Visual Marker: Violence	58,2%	44,8%	57,5%
	Poetry	Count	43	1	44
		Expected Count	41,6	2,4	44,0
		% within Book Genre	97,7%	2,3%	100,0%
		% within Visual Marker: Violence	8,5%	3,4%	8,2%
	Short Stories	Count	47	1	48
		Expected Count	45,4	2,6	48,0
		% within Book Genre	97,9%	2,1%	100,0%
		% within Visual Marker: Violence	9,3%	3,4%	9,0%
Total		Count	505	29	534

	Expected Count	505,0	29,0	534,0
	% within Book Genre	94,6%	5,4%	100,0%
	% within Visual Marker: Violence	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	118,294[a]	6	,000
Likelihood Ratio	54,880	6	,000
N of Valid Cases	534		

a. 6 cells (42,9%) have expected count less than 5. The minimum expected count is ,81.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,471	,000
	Cramer's V	,471	,000
N of Valid Cases		534	

Chi-Square Test: Variable Book Genre x Visual Marker: Poverty
Crosstabulation

| | | | Visual Marker: Poverty | | |
			No	Yes	Total
Book Genre	Biography	Count	15	0	15
		Expected Count	14,6	,4	15,0
		% within Book Genre	100,0%	0,0%	100,0%
		% within Visual Marker: Poverty	2,9%	0,0%	2,8%
	Children's Book	Count	27	0	27
		Expected Count	26,3	,7	27,0
		% within Book Genre	100,0%	0,0%	100,0%
		% within Visual Marker: Poverty	5,2%	0,0%	5,1%
	Graphic Novel	Count	24	0	24
		Expected Count	23,4	,6	24,0
		% within Book Genre	100,0%	0,0%	100,0%
		% within Visual Marker: Poverty	4,6%	0,0%	4,5%
	Non-Fiction	Count	66	3	69
		Expected Count	67,2	1,8	69,0
		% within Book Genre	95,7%	4,3%	100,0%
		% within Visual Marker: Poverty	12,7%	21,4%	12,9%
	Novel	Count	299	8	307
		Expected Count	299,0	8,0	307,0
		% within Book Genre	97,4%	2,6%	100,0%
		% within Visual Marker: Poverty	57,5%	57,1%	57,5%
	Poetry	Count	43	1	44
		Expected Count	42,8	1,2	44,0
		% within Book Genre	97,7%	2,3%	100,0%
		% within Visual Marker: Poverty	8,3%	7,1%	8,2%
	Short Stories	Count	46	2	48
		Expected Count	46,7	1,3	48,0
		% within Book Genre	95,8%	4,2%	100,0%
		% within Visual Marker: Poverty	8,8%	14,3%	9,0%
Total		Count	520	14	534

		Expected Count	520,0	14,0	534,0
	% within Book Genre		97,4%	2,6%	100,0%
	% within Visual Marker: Poverty		100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	3,052[a]	6	,802
Likelihood Ratio	4,585	6	,598
N of Valid Cases	534		

a. 6 cells (42,9%) have expected count less than 5. The minimum expected count is ,39.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,076	,802
	Cramer's V	,076	,802
N of Valid Cases		534	

Chi-Square Test: Variables Book Genre x Visual Marker: Urban Elements
Crosstabulation

			Visual Marker: Urban Elements		
			No	Yes	Total
Book Genre	Biography	Count	14	1	15
		Expected Count	13,7	1,3	15,0
		% within Book Genre	93,3%	6,7%	100,0%
		% within Visual Marker: Urban Elements	2,9%	2,2%	2,8%
	Children's Book	Count	27	0	27
		Expected Count	24,7	2,3	27,0
		% within Book Genre	100,0%	0,0%	100,0%
		% within Visual Marker: Urban Elements	5,5%	0,0%	5,1%
	Graphic Novel	Count	24	0	24
		Expected Count	21,9	2,1	24,0
		% within Book Genre	100,0%	0,0%	100,0%
		% within Visual Marker: Urban Elements	4,9%	0,0%	4,5%
	Non-Fiction	Count	60	9	69
		Expected Count	63,1	5,9	69,0
		% within Book Genre	87,0%	13,0%	100,0%
		% within Visual Marker: Urban Elements	12,3%	19,6%	12,9%
	Novel	Count	282	25	307
		Expected Count	280,6	26,4	307,0
		% within Book Genre	91,9%	8,1%	100,0%
		% within Visual Marker: Urban Elements	57,8%	54,3%	57,5%
	Poetry	Count	41	3	44
		Expected Count	40,2	3,8	44,0
		% within Book Genre	93,2%	6,8%	100,0%
		% within Visual Marker: Urban Elements	8,4%	6,5%	8,2%
	Short Stories	Count	40	8	48
		Expected Count	43,9	4,1	48,0
		% within Book Genre	83,3%	16,7%	100,0%
		% within Visual Marker: Urban Elements	8,2%	17,4%	9,0%

Total	Count	488	46	534
	Expected Count	488,0	46,0	534,0
	% within Book Genre	91,4%	8,6%	100,0%
	% within Visual Marker: Urban Elements	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	10,820[a]	6	,094
Likelihood Ratio	14,234	6	,027
N of Valid Cases	534		

a. 5 cells (35,7%) have expected count less than 5. The minimum expected count is 1,29.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,142	,094
	Cramer's V	,142	,094
N of Valid Cases		534	

Chi-Square Test: Variables Book Genre x Visual Marker: Bright Colors
Crosstabulation

| | | | Visual Marker: Bright Colors | | |
			No	Yes	Total
Book Genre	Biography	Count	12	3	15
		Expected Count	13,2	1,8	15,0
		% within Book Genre	80,0%	20,0%	100,0%
		% within Visual Marker: Bright Colors	2,5%	4,8%	2,8%
	Children's Book	Count	23	4	27
		Expected Count	23,8	3,2	27,0
		% within Book Genre	85,2%	14,8%	100,0%
		% within Visual Marker: Bright Colors	4,9%	6,3%	5,1%
	Graphic Novel	Count	23	1	24
		Expected Count	21,2	2,8	24,0
		% within Book Genre	95,8%	4,2%	100,0%
		% within Visual Marker: Bright Colors	4,9%	1,6%	4,5%
	Non-Fiction	Count	61	8	69
		Expected Count	60,9	8,1	69,0
		% within Book Genre	88,4%	11,6%	100,0%
		% within Visual Marker: Bright Colors	13,0%	12,7%	12,9%
	Novel	Count	271	36	307
		Expected Count	270,8	36,2	307,0
		% within Book Genre	88,3%	11,7%	100,0%
		% within Visual Marker: Bright Colors	57,5%	57,1%	57,5%
	Poetry	Count	40	4	44
		Expected Count	38,8	5,2	44,0
		% within Book Genre	90,9%	9,1%	100,0%
		% within Visual Marker: Bright Colors	8,5%	6,3%	8,2%
	Short Stories	Count	41	7	48
		Expected Count	42,3	5,7	48,0
		% within Book Genre	85,4%	14,6%	100,0%
		% within Visual Marker: Bright Colors	8,7%	11,1%	9,0%
Total		Count	471	63	534

	Expected Count	471,0	63,0	534,0
	% within Book Genre	88,2%	11,8%	100,0%
	% within Visual Marker: Bright Colors	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	3,221[a]	6	,781
Likelihood Ratio	3,454	6	,750
N of Valid Cases	534		

a. 3 cells (21,4%) have expected count less than 5. The minimum expected count is 1,77.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,078	,781
	Cramer's V	,078	,781
N of Valid Cases		534	

Chi-Square Test: Variables Book Genre x Visual Marker: Tropical Weather
Crosstabulation

			Visual Marker: Tropical Weather		
			No	Yes	Total
Book Genre	Biography	Count	15	0	15
		Expected Count	13,8	1,2	15,0
		% within Book Genre	100,0%	0,0%	100,0%
		% within Visual Marker: Tropical Weather	3,1%	0,0%	2,8%
	Children's Book	Count	25	2	27
		Expected Count	24,8	2,2	27,0
		% within Book Genre	92,6%	7,4%	100,0%
		% within Visual Marker: Tropical Weather	5,1%	4,5%	5,1%
	Graphic Novel	Count	23	1	24
		Expected Count	22,0	2,0	24,0
		% within Book Genre	95,8%	4,2%	100,0%
		% within Visual Marker: Tropical Weather	4,7%	2,3%	4,5%
	Non-Fiction	Count	66	3	69
		Expected Count	63,3	5,7	69,0
		% within Book Genre	95,7%	4,3%	100,0%
		% within Visual Marker: Tropical Weather	13,5%	6,8%	12,9%
	Novel	Count	276	31	307
		Expected Count	281,7	25,3	307,0
		% within Book Genre	89,9%	10,1%	100,0%
		% within Visual Marker: Tropical Weather	56,3%	70,5%	57,5%
	Poetry	Count	42	2	44
		Expected Count	40,4	3,6	44,0
		% within Book Genre	95,5%	4,5%	100,0%
		% within Visual Marker: Tropical Weather	8,6%	4,5%	8,2%

		Short Stories	Count	43	5	48
			Expected Count	44,0	4,0	48,0
			% within Book Genre	89,6%	10,4%	100,0%
			% within Visual Marker: Tropical Weather	8,8%	11,4%	9,0%
	Total		Count	490	44	534
			Expected Count	490,0	44,0	534,0
			% within Book Genre	91,8%	8,2%	100,0%
			% within Visual Marker: Tropical Weather	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	5,777[a]	6	,449
Likelihood Ratio	7,418	6	,284
N of Valid Cases	534		

a. 5 cells (35,7%) have expected count less than 5. The minimum expected count is 1,24.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,104	,449
	Cramer's V	,104	,449
N of Valid Cases		534	

213

Chi-Square Test: Variables Book Genre x Visual Marker: Explicit Brazil Reference
Crosstabulation

| | | | Visual Marker: Explicit Brazil Reference | | |
			No	Yes	Total
Book Genre	Biography	Count	15	0	15
		Expected Count	14,0	1,0	15,0
		% within Book Genre	100,0%	0,0%	100,0%
		% within Visual Marker: Explicit Brazil Reference	3,0%	0,0%	2,8%
	Children's Book	Count	27	0	27
		Expected Count	25,2	1,8	27,0
		% within Book Genre	100,0%	0,0%	100,0%
		% within Visual Marker: Explicit Brazil Reference	5,4%	0,0%	5,1%
	Graphic Novel	Count	24	0	24
		Expected Count	22,4	1,6	24,0
		% within Book Genre	100,0%	0,0%	100,0%
		% within Visual Marker: Explicit Brazil Reference	4,8%	0,0%	4,5%
	Non-Fiction	Count	61	8	69
		Expected Count	64,3	4,7	69,0
		% within Book Genre	88,4%	11,6%	100,0%
		% within Visual Marker: Explicit Brazil Reference	12,2%	22,2%	12,9%
	Novel	Count	289	18	307
		Expected Count	286,3	20,7	307,0
		% within Book Genre	94,1%	5,9%	100,0%
		% within Visual Marker: Explicit Brazil Reference	58,0%	50,0%	57,5%
	Poetry	Count	43	1	44
		Expected Count	41,0	3,0	44,0
		% within Book Genre	97,7%	2,3%	100,0%
		% within Visual Marker: Explicit Brazil Reference	8,6%	2,8%	8,2%
	Short Stories	Count	39	9	48
		Expected Count	44,8	3,2	48,0
		% within Book Genre	81,3%	18,8%	100,0%

		% within Visual Marker: Explicit Brazil Reference	7,8%	25,0%	9,0%
Total		Count	498	36	534
		Expected Count	498,0	36,0	534,0
		% within Book Genre	93,3%	6,7%	100,0%
		% within Visual Marker: Explicit Brazil Reference	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	20,139[a]	6	,003
Likelihood Ratio	21,273	6	,002
N of Valid Cases	534		

a. 6 cells (42,9%) have expected count less than 5. The minimum expected count is 1,01.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,194	,003
	Cramer's V	,194	,003
N of Valid Cases		534	

Chi-Square Test: Variables Book Genre x Visual Marker: Female Sensuality
Crosstabulation

			Visual Marker: Female Sensuality		
			No	Yes	Total
Book Genre	Biography	Count	15	0	15
		Expected Count	14,1	,9	15,0
		% within Book Genre	100,0%	0,0%	100,0%
		% within Visual Marker: Female Sensuality	3,0%	0,0%	2,8%
	Children's Book	Count	27	0	27
		Expected Count	25,4	1,6	27,0
		% within Book Genre	100,0%	0,0%	100,0%
		% within Visual Marker: Female Sensuality	5,4%	0,0%	5,1%
	Graphic Novel	Count	24	0	24
		Expected Count	22,6	1,4	24,0
		% within Book Genre	100,0%	0,0%	100,0%
		% within Visual Marker: Female Sensuality	4,8%	0,0%	4,5%
	Non-Fiction	Count	69	0	69
		Expected Count	65,0	4,0	69,0
		% within Book Genre	100,0%	0,0%	100,0%
		% within Visual Marker: Female Sensuality	13,7%	0,0%	12,9%
	Novel	Count	282	25	307
		Expected Count	289,2	17,8	307,0
		% within Book Genre	91,9%	8,1%	100,0%
		% within Visual Marker: Female Sensuality	56,1%	80,6%	57,5%
	Poetry	Count	43	1	44
		Expected Count	41,4	2,6	44,0
		% within Book Genre	97,7%	2,3%	100,0%
		% within Visual Marker: Female Sensuality	8,5%	3,2%	8,2%

Short Stories	Count		43	5	48
	Expected Count		45,2	2,8	48,0
	% within Book Genre		89,6%	10,4%	100,0%
	% within Visual Marker: Female Sensuality		8,5%	16,1%	9,0%
Total	Count		503	31	534
	Expected Count		503,0	31,0	534,0
	% within Book Genre		94,2%	5,8%	100,0%
	% within Visual Marker: Female Sensuality		100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	14,260[a]	6	,027
Likelihood Ratio	21,714	6	,001
N of Valid Cases	534		

a. 6 cells (42,9%) have expected count less than 5. The minimum expected count is ,87.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,163	,027
	Cramer's V	,163	,027
N of Valid Cases		534	

Chi-Square Test: Variables Poetry Genre x Country Spain

Crosstabulation

			Country Spain		
			No	Yes	Total
Poetry Genre	No	Count	566	47	613
		Expected Count	557,1	55,9	613,0
		% within Poetry Genre	92,3%	7,7%	100,0%
		% within Country Spain	93,1%	77,0%	91,6%
	Yes	Count	42	14	56
		Expected Count	50,9	5,1	56,0
		% within Poetry Genre	75,0%	25,0%	100,0%
		% within Country Spain	6,9%	23,0%	8,4%
Total		Count	608	61	669
		Expected Count	608,0	61,0	669,0
		% within Poetry Genre	90,9%	9,1%	100,0%
		% within Country Spain	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	Df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	18,603[a]	1	,000		
Continuity Correction[b]	16,570	1	,000		
Likelihood Ratio	13,745	1	,000		
Fisher's Exact Test				,000	,000
Linear-by-Linear Association	18,575	1	,000		
N of Valid Cases	669				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 5,11.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,167	,000
	Cramer's V	,167	,000
N of Valid Cases		669	

Chi-Square Test: Variables Continent of Translation x Publisher with High Symbolic Capital
Crosstabulation

			Publisher with High Symbolic Capital		
			No	Yes	Total
Continent of Translation	Africa	Count	4	3	7
		Expected Count	2,4	4,6	7,0
		% within Continent of Translation	57,1%	42,9%	100,0%
		% within Publisher with High Symbolic Capital	1,9%	0,8%	1,2%
	Asia	Count	7	22	29
		Expected Count	10,0	19,0	29,0
		% within Continent of Translation	24,1%	75,9%	100,0%
		% within Publisher with High Symbolic Capital	3,4%	5,6%	4,8%
	Europe	Count	145	283	428
		Expected Count	147,7	280,3	428,0
		% within Continent of Translation	33,9%	66,1%	100,0%
		% within Publisher with High Symbolic Capital	70,0%	72,0%	71,3%
	Europe/Asia	Count	0	6	6
		Expected Count	2,1	3,9	6,0
		% within Continent of Translation	0,0%	100,0%	100,0%
		% within Publisher with High Symbolic Capital	0,0%	1,5%	1,0%
	Latin America	Count	42	40	82
		Expected Count	28,3	53,7	82,0
		% within Continent of Translation	51,2%	48,8%	100,0%
		% within Publisher with High Symbolic Capital	20,3%	10,2%	13,7%
	North America	Count	9	38	47
		Expected Count	16,2	30,8	47,0
		% within Continent of Translation	19,1%	80,9%	100,0%
		% within Publisher with High Symbolic Capital	4,3%	9,7%	7,8%
	Oceania	Count	0	1	1
		Expected Count	,3	,7	1,0

		0,0%	100,0%	100,0%
	% within Continent of Translation			
	% within Publisher with High Symbolic Capital	0,0%	0,3%	0,2%
Total	Count	207	393	600
	Expected Count	207,0	393,0	600,0
	% within Continent of Translation	34,5%	65,5%	100,0%
	% within Publisher with High Symbolic Capital	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	21,771[a]	6	,001
Likelihood Ratio	23,972	6	,001
N of Valid Cases	600		

a. 6 cells (42,9%) have expected count less than 5. The minimum expected count is ,35.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,190	,001
	Cramer's V	,190	,001
N of Valid Cases		600	

Chi-Square Test: Variables Continent of Translation x Publisher with High Symbolic Capital
Crosstabulation

| | | | Publisher with High Symbolic Capital | | |
			No	Yes	Total
Continent of Translation	Africa	Count	4	3	7
		Expected Count	2,4	4,6	7,0
		% within Continent of Translation	57,1%	42,9%	100,0%
		% within Publisher with High Symbolic Capital	1,9%	0,8%	1,2%
	Asia	Count	7	22	29
		Expected Count	10,0	19,0	29,0
		% within Continent of Translation	24,1%	75,9%	100,0%
		% within Publisher with High Symbolic Capital	3,4%	5,6%	4,8%
	Europe	Count	145	283	428
		Expected Count	147,7	280,3	428,0
		% within Continent of Translation	33,9%	66,1%	100,0%
		% within Publisher with High Symbolic Capital	70,0%	72,0%	71,3%
	Europe/Asia	Count	0	6	6
		Expected Count	2,1	3,9	6,0
		% within Continent of Translation	0,0%	100,0%	100,0%
		% within Publisher with High Symbolic Capital	0,0%	1,5%	1,0%
	Latin America	Count	42	40	82
		Expected Count	28,3	53,7	82,0
		% within Continent of Translation	51,2%	48,8%	100,0%
		% within Publisher with High Symbolic Capital	20,3%	10,2%	13,7%
	North America	Count	9	38	47
		Expected Count	16,2	30,8	47,0
		% within Continent of Translation	19,1%	80,9%	100,0%
		% within Publisher with High Symbolic Capital	4,3%	9,7%	7,8%
	Oceania	Count	0	1	1
		Expected Count	,3	,7	1,0

		0,0%	100,0%	100,0%
	% within Continent of Translation	0,0%	100,0%	100,0%
	% within Publisher with High Symbolic Capital	0,0%	0,3%	0,2%
Total	Count	207	393	600
	Expected Count	207,0	393,0	600,0
	% within Continent of Translation	34,5%	65,5%	100,0%
	% within Publisher with High Symbolic Capital	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	21,771[a]	6	,001
Likelihood Ratio	23,972	6	,001
N of Valid Cases	600		

a. 6 cells (42,9%) have expected count less than 5. The minimum expected count is ,35.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,190	,001
	Cramer's V	,190	,001
N of Valid Cases		600	

Chi-Square Test: Variables Continent of Translation x Publisher with High Economic Capital
Crosstabulation

| | | | Publisher with High Economic Capital | | |
			No	Yes	Total
Continent of Translation	Africa	Count	7	0	7
		Expected Count	4,9	2,1	7,0
		% within Continent of Translation	100,0%	0,0%	100,0%
		% within Publisher with High Economic Capital	1,7%	0,0%	1,2%
	Asia	Count	14	16	30
		Expected Count	21,1	8,9	30,0
		% within Continent of Translation	46,7%	53,3%	100,0%
		% within Publisher with High Economic Capital	3,3%	9,0%	5,0%
	Europe	Count	285	144	429
		Expected Count	302,2	126,8	429,0
		% within Continent of Translation	66,4%	33,6%	100,0%
		% within Publisher with High Economic Capital	67,2%	80,9%	71,3%
	Europe/Asia	Count	3	3	6
		Expected Count	4,2	1,8	6,0
		% within Continent of Translation	50,0%	50,0%	100,0%
		% within Publisher with High Economic Capital	0,7%	1,7%	1,0%
	Latin America	Count	70	12	82
		Expected Count	57,8	24,2	82,0
		% within Continent of Translation	85,4%	14,6%	100,0%
		% within Publisher with High Economic Capital	16,5%	6,7%	13,6%
	North America	Count	44	3	47
		Expected Count	33,1	13,9	47,0
		% within Continent of Translation	93,6%	6,4%	100,0%
		% within Publisher with High Economic Capital	10,4%	1,7%	7,8%
	Oceania	Count	1	0	1
		Expected Count	,7	,3	1,0
		% within Continent of Translation	100,0%	0,0%	100,0%

		% within Publisher with High Economic Capital	0,2%	0,0%	0,2%
Total		Count	424	178	602
		Expected Count	424,0	178,0	602,0
		% within Continent of Translation	70,4%	29,6%	100,0%
		% within Publisher with High Economic Capital	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	36,904[a]	6	,000
Likelihood Ratio	43,155	6	,000
N of Valid Cases	602		

a. 6 cells (42,9%) have expected count less than 5. The minimum expected count is ,30.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,248	,000
	Cramer's V	,248	,000
N of Valid Cases		602	

Chi-Square Test: Variables Year of Earning the BN Grant x Gender of Author
Crosstabulation

			Gender of Author		
			Female	Male	Total
Year of Earning the BN Grant	2013	Count	43	148	191
		Expected Count	52,2	138,8	191,0
		% within Year of Earning the BN Grant	22,5%	77,5%	100,0%
		% within Gender of Author	24,7%	32,0%	30,0%
	2014	Count	40	116	156
		Expected Count	42,6	113,4	156,0
		% within Year of Earning the BN Grant	25,6%	74,4%	100,0%
		% within Gender of Author	23,0%	25,1%	24,5%
	2015	Count	32	73	105
		Expected Count	28,7	76,3	105,0
		% within Year of Earning the BN Grant	30,5%	69,5%	100,0%
		% within Gender of Author	18,4%	15,8%	16,5%
	2016	Count	20	49	69
		Expected Count	18,8	50,2	69,0
		% within Year of Earning the BN Grant	29,0%	71,0%	100,0%
		% within Gender of Author	11,5%	10,6%	10,8%
	2017	Count	17	36	53
		Expected Count	14,5	38,5	53,0
		% within Year of Earning the BN Grant	32,1%	67,9%	100,0%
		% within Gender of Author	9,8%	7,8%	8,3%
	2018	Count	15	32	47
		Expected Count	12,8	34,2	47,0
		% within Year of Earning the BN Grant	31,9%	68,1%	100,0%
		% within Gender of Author	8,6%	6,9%	7,4%
	2019	Count	7	9	16

	Expected Count	4,4	11,6	16,0
	% within Year of Earning the BN Grant	43,8%	56,3%	100,0%
	% within Gender of Author	4,0%	1,9%	2,5%
Total	Count	174	463	637
	Expected Count	174,0	463,0	637,0
	% within Year of Earning the BN Grant	27,3%	72,7%	100,0%
	% within Gender of Author	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	6,346[a]	6	,386
Likelihood Ratio	6,196	6	,402
Linear-by-Linear Association	5,327	1	,021
N of Valid Cases	637		

a. 1 cells (7,1%) have expected count less than 5. The minimum expected count is 4,37.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,100	,386
	Cramer's V	,100	,386
N of Valid Cases		637	

Chi-Square Test: Year of Earning the BN Grant x Race of Author
Crosstabulation

| | | | Race | | |
			Non-Black	Black	Total
Year of Earning the BN Grant	2013	Count	177	14	191
		Expected Count	171,8	19,2	191,0
		% within Year of Earning the BN Grant	92,7%	7,3%	100,0%
		% within Race	30,9%	21,9%	30,0%
	2014	Count	139	16	155
		Expected Count	139,4	15,6	155,0
		% within Year of Earning the BN Grant	89,7%	10,3%	100,0%
		% within Race	24,3%	25,0%	24,4%
	2015	Count	94	11	105
		Expected Count	94,4	10,6	105,0
		% within Year of Earning the BN Grant	89,5%	10,5%	100,0%
		% within Race	16,4%	17,2%	16,5%
	2016	Count	61	8	69
		Expected Count	62,1	6,9	69,0
		% within Year of Earning the BN Grant	88,4%	11,6%	100,0%
		% within Race	10,7%	12,5%	10,8%
	2017	Count	48	5	53
		Expected Count	47,7	5,3	53,0
		% within Year of Earning the BN Grant	90,6%	9,4%	100,0%
		% within Race	8,4%	7,8%	8,3%
	2018	Count	39	8	47
		Expected Count	42,3	4,7	47,0
		% within Year of Earning the BN Grant	83,0%	17,0%	100,0%
		% within Race	6,8%	12,5%	7,4%
	2019	Count	14	2	16
		Expected Count	14,4	1,6	16,0
		% within Year of Earning the BN Grant	87,5%	12,5%	100,0%
		% within Race	2,4%	3,1%	2,5%

		572	64	636
Total	Count	572	64	636
	Expected Count	572,0	64,0	636,0
	% within Year of Earning the BN Grant	89,9%	10,1%	100,0%
	% within Race	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	Df	Asymptotic Significance (2-sided)
Pearson Chi-Square	4,429[a]	6	,619
Likelihood Ratio	4,177	6	,653
Linear-by-Linear Association	2,849	1	,091
N of Valid Cases	636		

a. 2 cells (14,3%) have expected count less than 5. The minimum expected count is 1,61.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,083	,619
	Cramer's V	,083	,619
N of Valid Cases		636	

Chi-Square Test:Variables Year of Earning the BN Grant x Visual Marker: Nature
Crosstabulation

			Visual Marker: Nature		Total
			No	Yes	
Year of Earning the BN Grant	2013	Count	109	47	156
		Expected Count	112,7	43,3	156,0
		% within Year of Earning the BN Grant	69,9%	30,1%	100,0%
		% within Visual Marker: Nature	27,5%	30,9%	28,5%
	2014	Count	89	48	137
		Expected Count	99,0	38,0	137,0
		% within Year of Earning the BN Grant	65,0%	35,0%	100,0%
		% within Visual Marker: Nature	22,5%	31,6%	25,0%
	2015	Count	63	18	81
		Expected Count	58,5	22,5	81,0
		% within Year of Earning the BN Grant	77,8%	22,2%	100,0%
		% within Visual Marker: Nature	15,9%	11,8%	14,8%
	2016	Count	45	17	62
		Expected Count	44,8	17,2	62,0
		% within Year of Earning the BN Grant	72,6%	27,4%	100,0%
		% within Visual Marker: Nature	11,4%	11,2%	11,3%
	2017	Count	39	14	53
		Expected Count	38,3	14,7	53,0
		% within Year of Earning the BN Grant	73,6%	26,4%	100,0%
		% within Visual Marker: Nature	9,8%	9,2%	9,7%
	2018	Count	38	5	43
		Expected Count	31,1	11,9	43,0
		% within Year of Earning the BN Grant	88,4%	11,6%	100,0%
		% within Visual Marker: Nature	9,6%	3,3%	7,8%
	2019	Count	13	3	16

	Expected Count	11,6	4,4	16,0
	% within Year of Earning the BN Grant	81,3%	18,8%	100,0%
	% within Visual Marker: Nature	3,3%	2,0%	2,9%
Total	Count	396	152	548
	Expected Count	396,0	152,0	548,0
	% within Year of Earning the BN Grant	72,3%	27,7%	100,0%
	% within Visual Marker: Nature	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	11,577[a]	6	,072
Likelihood Ratio	12,546	6	,051
Linear-by-Linear Association	6,221	1	,013
N of Valid Cases	548		

a. 1 cells (7,1%) have expected count less than 5. The minimum expected count is 4,44.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,145	,072
	Cramer's V	,145	,072
N of Valid Cases		548	

Chi-Square Test: Variables Year of Earning the BN Grant x Visual Marker: Violence
Crosstabulation

| | | | Violence Marker: Violence | | |
			No	Yes	Total
Year of Earning the BN Grant	2013	Count	147	9	156
		Expected Count	147,5	8,5	156,0
		% within Year of Earning the BN Grant	94,2%	5,8%	100,0%
		% within Visual Marker: Violence	28,4%	30,0%	28,5%
	2014	Count	133	4	137
		Expected Count	129,5	7,5	137,0
		% within Year of Earning the BN Grant	97,1%	2,9%	100,0%
		% within Visual Marker: Violence	25,7%	13,3%	25,0%
	2015	Count	77	4	81
		Expected Count	76,6	4,4	81,0
		% within Year of Earning the BN Grant	95,1%	4,9%	100,0%
		% within Visual Marker: Violence	14,9%	13,3%	14,8%
	2016	Count	56	6	62
		Expected Count	58,6	3,4	62,0
		% within Year of Earning the BN Grant	90,3%	9,7%	100,0%
		% within Visual Marker: Violence	10,8%	20,0%	11,3%
	2017	Count	52	1	53
		Expected Count	50,1	2,9	53,0
		% within Year of Earning the BN Grant	98,1%	1,9%	100,0%
		% within Visual Marker: Violence	10,0%	3,3%	9,7%
	2018	Count	39	4	43
		Expected Count	40,6	2,4	43,0
		% within Year of Earning the BN Grant	90,7%	9,3%	100,0%
		% within Visual Marker: Violence	7,5%	13,3%	7,8%
	2019	Count	14	2	16

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	Expected Count	15,1	,9	16,0
	% within Year of Earning the BN Grant	87,5%	12,5%	100,0%
	% within Visual Marker: Violence	2,7%	6,7%	2,9%
Total	Count	518	30	548
	Expected Count	518,0	30,0	548,0
	% within Year of Earning the BN Grant	94,5%	5,5%	100,0%
	% within Visual Marker: Violence	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	Df	Asymptotic Significance (2-sided)
Pearson Chi-Square	7,978[a]	6	,240
Likelihood Ratio	7,780	6	,255
Linear-by-Linear Association	1,357	1	,244
N of Valid Cases	548		

a. 5 cells (35,7%) have expected count less than 5. The minimum expected count is ,88.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,121	,240
	Cramer's V	,121	,240
N of Valid Cases		548	

Chi-Square Test: Year of Earning the BN Grant x Visual Marker: Poverty
Crosstabulation

			Visual Marker: Poverty		
			No	Yes	Total
Year of Earning the BN Grant	2013	Count	153	3	156
		Expected Count	152,0	4,0	156,0
		% within Year of Earning the BN Grant	98,1%	1,9%	100,0%
		% within Visual Marker: Poverty	28,7%	21,4%	28,5%
	2014	Count	131	6	137
		Expected Count	133,5	3,5	137,0
		% within Year of Earning the BN Grant	95,6%	4,4%	100,0%
		% within Visual Marker: Poverty	24,5%	42,9%	25,0%
	2015	Count	81	0	81
		Expected Count	78,9	2,1	81,0
		% within Year of Earning the BN Grant	100,0%	0,0%	100,0%
		% within Visual Marker: Poverty	15,2%	0,0%	14,8%
	2016	Count	58	4	62
		Expected Count	60,4	1,6	62,0
		% within Year of Earning the BN Grant	93,5%	6,5%	100,0%
		% within Visual Marker: Poverty	10,9%	28,6%	11,3%
	2017	Count	53	0	53
		Expected Count	51,6	1,4	53,0
		% within Year of Earning the BN Grant	100,0%	0,0%	100,0%
		% within Visual Marker: Poverty	9,9%	0,0%	9,7%
	2018	Count	42	1	43
		Expected Count	41,9	1,1	43,0
		% within Year of Earning the BN Grant	97,7%	2,3%	100,0%
		% within Visual Marker: Poverty	7,9%	7,1%	7,8%
	2019	Count	16	0	16

	Expected Count	15,6	,4	16,0
	% within Year of Earning the BN Grant	100,0%	0,0%	100,0%
	% within Visual Marker: Poverty	3,0%	0,0%	2,9%
Total	Count	534	14	548
	Expected Count	534,0	14,0	548,0
	% within Year of Earning the BN Grant	97,4%	2,6%	100,0%
	% within Visual Marker: Poverty	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	Df	Asymptotic Significance (2-sided)
Pearson Chi-Square	9,806[a]	6	,133
Likelihood Ratio	12,238	6	,057
Linear-by-Linear Association	,182	1	,669
N of Valid Cases	548		

a. 7 cells (50,0%) have expected count less than 5. The minimum expected count is ,41.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,134	,133
	Cramer's V	,134	,133
N of Valid Cases		548	

Chi-Square Test: Year of Earning the BN Grant x Visual Marker: Urban Elements
Crosstabulation

			Visual Marker: Urban Elements		
			No	Yes	Total
Year of Earning the BN Grant	2013	Count	144	12	156
		Expected Count	142,1	13,9	156,0
		% within Year of Earning the BN Grant	92,3%	7,7%	100,0%
		% within Visual Marker: Urban Elements	28,9%	24,5%	28,5%
	2014	Count	128	9	137
		Expected Count	124,8	12,3	137,0
		% within Year of Earning the BN Grant	93,4%	6,6%	100,0%
		% within Visual Marker: Urban Elements	25,7%	18,4%	25,0%
	2015	Count	69	12	81
		Expected Count	73,8	7,2	81,0
		% within Year of Earning the BN Grant	85,2%	14,8%	100,0%
		% within Visual Marker: Urban Elements	13,8%	24,5%	14,8%
	2016	Count	52	10	62
		Expected Count	56,5	5,5	62,0
		% within Year of Earning the BN Grant	83,9%	16,1%	100,0%
		% within Visual Marker: Urban Elements	10,4%	20,4%	11,3%
	2017	Count	52	1	53
		Expected Count	48,3	4,7	53,0
		% within Year of Earning the BN Grant	98,1%	1,9%	100,0%
		% within Visual Marker: Urban Elements	10,4%	2,0%	9,7%
	2018	Count	38	5	43

			39,2	3,8	43,0
		Expected Count	39,2	3,8	43,0
		% within Year of Earning the BN Grant	88,4%	11,6%	100,0%
		% within Visual Marker: Urban Elements	7,6%	10,2%	7,8%
	2019	Count	16	0	16
		Expected Count	14,6	1,4	16,0
		% within Year of Earning the BN Grant	100,0%	0,0%	100,0%
		% within Visual Marker: Urban Elements	3,2%	0,0%	2,9%
Total		Count	499	49	548
		Expected Count	499,0	49,0	548,0
		% within Year of Earning the BN Grant	91,1%	8,9%	100,0%
		% within Visual Marker: Urban Elements	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	13,803[a]	6	,032
Likelihood Ratio	15,509	6	,017
Linear-by-Linear Association	,026	1	,873
N of Valid Cases	548		

a. 3 cells (21,4%) have expected count less than 5. The minimum expected count is 1,43.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,159	,032
	Cramer's V	,159	,032
N of Valid Cases		548	

Chi-Square Test: Variables Year of Earning the BN Grant x Visual Marker: Bright Colors
Crosstabulation

| | | | Visual Marker: Bright Colors | | |
			No	Yes	Total
Year of Earning the BN Grant	2013	Count	133	23	156
		Expected Count	138,1	17,9	156,0
		% within Year of Earning the BN Grant	85,3%	14,7%	100,0%
		% within Visual Marker: Bright Colors	27,4%	36,5%	28,5%
	2014	Count	120	17	137
		Expected Count	121,3	15,8	137,0
		% within Year of Earning the BN Grant	87,6%	12,4%	100,0%
		% within Visual Marker: Bright Colors	24,7%	27,0%	25,0%
	2015	Count	73	8	81
		Expected Count	71,7	9,3	81,0
		% within Year of Earning the BN Grant	90,1%	9,9%	100,0%
		% within Visual Marker: Bright Colors	15,1%	12,7%	14,8%
	2016	Count	52	10	62
		Expected Count	54,9	7,1	62,0
		% within Year of Earning the BN Grant	83,9%	16,1%	100,0%
		% within Exoticism in Packaging: Bright Colors	10,7%	15,9%	11,3%
	2017	Count	50	3	53
		Expected Count	46,9	6,1	53,0
		% within Year of Earning the BN Grant	94,3%	5,7%	100,0%
		% within Visual Marker: Bright Colors	10,3%	4,8%	9,7%
	2018	Count	42	1	43
		Expected Count	38,1	4,9	43,0
		% within Year of Earning the BN Grant	97,7%	2,3%	100,0%
		% within Visual Marker: Bright Colors	8,7%	1,6%	7,8%

	2019	Count	15	1	16
		Expected Count	14,2	1,8	16,0
		% within Year of Earning the BN Grant	93,8%	6,3%	100,0%
		% within Visual Marker: Bright Colors	3,1%	1,6%	2,9%
Total		Count	485	63	548
		Expected Count	485,0	63,0	548,0
		% within Year of Earning the BN Grant	88,5%	11,5%	100,0%
		% within Visual Marker: Bright Colors	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	Df	Asymptotic Significance (2-sided)
Pearson Chi-Square	9,007[a]	6	,173
Likelihood Ratio	10,738	6	,097
Linear-by-Linear Association	5,265	1	,022
N of Valid Cases	548		

a. 2 cells (14,3%) have expected count less than 5. The minimum expected count is 1,84.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,128	,173
	Cramer's V	,128	,173
N of Valid Cases		548	

Chi-Square Test: Variables Year of Earning the BN Grant x Visual Marker: Tropical Weather
Crosstabulation

			Visual Marker: Tropical Weather		
			No	Yes	Total
Year of Earning the BN Grant	2013	Count	142	14	156
		Expected Count	143,2	12,8	156,0
		% within Year of Earning the BN Grant	91,0%	9,0%	100,0%
		% within Visual Marker: Tropical Weather	28,2%	31,1%	28,5%
	2014	Count	127	10	137
		Expected Count	125,8	11,3	137,0
		% within Year of Earning the BN Grant	92,7%	7,3%	100,0%
		% within Visual Marker: Tropical Weather	25,2%	22,2%	25,0%
	2015	Count	74	7	81
		Expected Count	74,3	6,7	81,0
		% within Year of Earning the BN Grant	91,4%	8,6%	100,0%
		% within Visual Marker: Tropical Weather	14,7%	15,6%	14,8%
	2016	Count	54	8	62
		Expected Count	56,9	5,1	62,0
		% within Year of Earning the BN Grant	87,1%	12,9%	100,0%
		% within Visual Marker: Tropical Weather	10,7%	17,8%	11,3%
	2017	Count	50	3	53
		Expected Count	48,6	4,4	53,0
		% within Year of Earning the BN Grant	94,3%	5,7%	100,0%
		% within Visual Marker: Tropical Weather	9,9%	6,7%	9,7%
	2018	Count	40	3	43

			39,5	3,5	43,0
		Expected Count	39,5	3,5	43,0
		% within Year of Earning the BN Grant	93,0%	7,0%	100,0%
		% within Visual Marker: Tropical Weather	8,0%	6,7%	7,8%
	2019	Count	16	0	16
		Expected Count	14,7	1,3	16,0
		% within Year of Earning the BN Grant	100,0%	0,0%	100,0%
		% within Visual Marker: Tropical Weather	3,2%	0,0%	2,9%
Total		Count	503	45	548
		Expected Count	503,0	45,0	548,0
		% within Year of Earning the BN Grant	91,8%	8,2%	100,0%
		% within Visual Marker: Tropical Weather	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	4,078[a]	6	,666
Likelihood Ratio	5,200	6	,518
Linear-by-Linear Association	,481	1	,488
N of Valid Cases	548		

a. 3 cells (21,4%) have expected count less than 5. The minimum expected count is 1,31.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,086	,666
	Cramer's V	,086	,666
N of Valid Cases		548	

Chi-Square Test: Variables Year of Earning the BN Grant x Visual Marker: Explicit Brazil Reference
Crosstabulation

			Visual Marker: Explicit Brazil Reference		
			No	Yes	Total
Year of Earning the BN Grant	2013	Count	146	10	156
		Expected Count	145,5	10,5	156,0
		% within Year of Earning the BN Grant	93,6%	6,4%	100,0%
		% within Visual Marker: Explicit Brazil Reference	28,6%	27,0%	28,5%
	2014	Count	127	10	137
		Expected Count	127,8	9,3	137,0
		% within Year of Earning the BN Grant	92,7%	7,3%	100,0%
		% within Visual Marker: Explicit Brazil Reference	24,9%	27,0%	25,0%
	2015	Count	74	7	81
		Expected Count	75,5	5,5	81,0
		% within Year of Earning the BN Grant	91,4%	8,6%	100,0%
		% within Visual Marker: Explicit Brazil Reference	14,5%	18,9%	14,8%
	2016	Count	56	6	62
		Expected Count	57,8	4,2	62,0
		% within Year of Earning the BN Grant	90,3%	9,7%	100,0%
		% within Visual Marker: Explicit Brazil Reference	11,0%	16,2%	11,3%
	2017	Count	52	1	53
		Expected Count	49,4	3,6	53,0
		% within Year of Earning the BN Grant	98,1%	1,9%	100,0%
		% within Visual Marker: Explicit Brazil Reference	10,2%	2,7%	9,7%
	2018	Count	41	2	43

			40,1	2,9	43,0
		Expected Count	40,1	2,9	43,0
		% within Year of Earning the BN Grant	95,3%	4,7%	100,0%
		% within Visual Marker: Explicit Brazil Reference	8,0%	5,4%	7,8%
	2019	Count	15	1	16
		Expected Count	14,9	1,1	16,0
		% within Year of Earning the BN Grant	93,8%	6,3%	100,0%
		% within Visual Marker: Explicit Brazil Reference	2,9%	2,7%	2,9%
Total		Count	511	37	548
		Expected Count	511,0	37,0	548,0
		% within Year of Earning the BN Grant	93,2%	6,8%	100,0%
		% within Visual Marker: Explicit Brazil Reference	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	3,697[a]	6	,718
Likelihood Ratio	4,349	6	,630
Linear-by-Linear Association	,350	1	,554
N of Valid Cases	548		

a. 4 cells (28,6%) have expected count less than 5. The minimum expected count is 1,08.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,082	,718
	Cramer's V	,082	,718
N of Valid Cases		548	

Chi-Square Test: Variables Year of Earning the BN Grant x Female Sensuality
Crosstabulation

			Visual Marker: Female Sensuality		
			No	Yes	Total
Year of Earning the BN Grant	2013	Count	140	16	156
		Expected Count	146,3	9,7	156,0
		% within Year of Earning the BN Grant	89,7%	10,3%	100,0%
		% within Visual Marker: Female Sensuality	27,2%	47,1%	28,5%
	2014	Count	133	4	137
		Expected Count	128,5	8,5	137,0
		% within Year of Earning the BN Grant	97,1%	2,9%	100,0%
		% within Visual Marker: Female Sensuality	25,9%	11,8%	25,0%
	2015	Count	79	2	81
		Expected Count	76,0	5,0	81,0
		% within Year of Earning the BN Grant	97,5%	2,5%	100,0%
		% within Visual Marker: Female Sensuality	15,4%	5,9%	14,8%
	2016	Count	56	6	62
		Expected Count	58,2	3,8	62,0
		% within Year of Earning the BN Grant	90,3%	9,7%	100,0%
		% within Visual Marker: Female Sensuality	10,9%	17,6%	11,3%
	2017	Count	48	5	53
		Expected Count	49,7	3,3	53,0
		% within Year of Earning the BN Grant	90,6%	9,4%	100,0%
		% within Visual Marker: Female Sensuality	9,3%	14,7%	9,7%
	2018	Count	42	1	43
		Expected Count	40,3	2,7	43,0

			97,7%	2,3%	100,0%
		% within Year of Earning the BN Grant			
		% within Visual Marker: Female Sensuality	8,2%	2,9%	7,8%
	2019	Count	16	0	16
		Expected Count	15,0	1,0	16,0
		% within Year of Earning the BN Grant	100,0%	0,0%	100,0%
		% within Visual Marker: Female Sensuality	3,1%	0,0%	2,9%
Total		Count	514	34	548
		Expected Count	514,0	34,0	548,0
		% within Year of Earning the BN Grant	93,8%	6,2%	100,0%
		% within Visual Marker: Female Sensuality	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	13,288[a]	6	,039
Likelihood Ratio	14,756	6	,022
Linear-by-Linear Association	1,373	1	,241
N of Valid Cases	548		

a. 4 cells (28,6%) have expected count less than 5. The minimum expected count is ,99.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,156	,039
	Cramer's V	,156	,039
N of Valid Cases		548	

Chi-Square Test: Variables Gender of Author x Publisher with High Symbolic Capital
Crosstabulation

			Publisher with High Symbolic Capital		
			No	Yes	Total
Gender of Author	Female	Count	42	114	156
		Expected Count	53,9	102,1	156,0
		% within Gender of Author	26,9%	73,1%	100,0%
		% within Publisher with High Symbolic Capital	21,3%	30,6%	27,4%
	Male	Count	155	259	414
		Expected Count	143,1	270,9	414,0
		% within Gender of Author	37,4%	62,6%	100,0%
		% within Publisher with High Symbolic Capital	78,7%	69,4%	72,6%
Total		Count	197	373	570
		Expected Count	197,0	373,0	570,0
		% within Gender of Author	34,6%	65,4%	100,0%
		% within Publisher with High Symbolic Capital	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	5,541[a]	1	,019		
Continuity Correction[b]	5,086	1	,024		
Likelihood Ratio	5,690	1	,017		
Fisher's Exact Test				,023	,011
Linear-by-Linear Association	5,531	1	,019		
N of Valid Cases	570				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 53,92.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	-,099	,019
	Cramer's V	,099	,019
N of Valid Cases		570	

Chi-Square Test: Variables Gender of Author x Publisher with High Economic Capital
Crosstabulation

| | | | Publisher with High Economic Capital | | |
			No	Yes	Total
Gender of Author	Female	Count	96	60	156
		Expected Count	108,5	47,5	156,0
		% within Gender of Author	61,5%	38,5%	100,0%
		% within Publisher with High Economic Capital	24,1%	34,5%	27,3%
	Male	Count	302	114	416
		Expected Count	289,5	126,5	416,0
		% within Gender of Author	72,6%	27,4%	100,0%
		% within Publisher with High Economic Capital	75,9%	65,5%	72,7%
Total		Count	398	174	572
		Expected Count	398,0	174,0	572,0
		% within Gender of Author	69,6%	30,4%	100,0%
		% within Publisher with High Economic Capital	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	6,554[a]	1	,010		
Continuity Correction[b]	6,042	1	,014		
Likelihood Ratio	6,390	1	,011		
Fisher's Exact Test				,014	,007
Linear-by-Linear Association	6,543	1	,011		
N of Valid Cases	572				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 47,45.
b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	-,107	,010
	Cramer's V	,107	,010
N of Valid Cases		572	

Chi-Square Test: Variables Gender of Author x Size of Publisher

Crosstabulation

			Size of Publisher		Total
			Small-Scale	Large-Scale	
Gender of Author	Female	Count	135	25	160
		Expected Count	137,9	22,1	160,0
		% within Gender of Author	84,4%	15,6%	100,0%
		% within Size of Publisher	26,7%	30,9%	27,3%
	Male	Count	371	56	427
		Expected Count	368,1	58,9	427,0
		% within Gender of Author	86,9%	13,1%	100,0%
		% within Size of Publisher	73,3%	69,1%	72,7%
Total		Count	506	81	587
		Expected Count	506,0	81,0	587,0
		% within Gender of Author	86,2%	13,8%	100,0%
		% within Size of Publisher	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	,617[a]	1	,432		
Continuity Correction[b]	,424	1	,515		
Likelihood Ratio	,603	1	,437		
Fisher's Exact Test				,423	,255
Linear-by-Linear Association	,616	1	,433		
N of Valid Cases	587				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 22,08.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	-,032	,432
	Cramer's V	,032	,432
N of Valid Cases		587	

Chi-Square Test: Variables Gender of Author x Visual Marker: Nature
Crosstabulation

| | | | Visual Marker: Nature | | |
			No	Yes	Total
Gender of Author	Female	Count	103	40	143
		Expected Count	104,0	39,0	143,0
		% within Gender of Author	72,0%	28,0%	100,0%
		% within Visual Marker: Nature	27,0%	28,0%	27,2%
	Male	Count	279	103	382
		Expected Count	278,0	104,0	382,0
		% within Gender of Author	73,0%	27,0%	100,0%
		% within Visual Marker: Nature	73,0%	72,0%	72,8%
Total		Count	382	143	525
		Expected Count	382,0	143,0	525,0
		% within Gender of Author	72,8%	27,2%	100,0%
		% within Visual Marker: Nature	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	,053[a]	1	,817		
Continuity Correction[b]	,015	1	,904		
Likelihood Ratio	,053	1	,818		
Fisher's Exact Test				,826	,449
Linear-by-Linear Association	,053	1	,817		
N of Valid Cases	525				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 38,95.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	-,010	,817
	Cramer's V	,010	,817
N of Valid Cases		525	

Chi-Square Test: Variables Gender of Author x Visual Marker: Violence
Crosstabulation

			Visual Marker: Violence		
			No	Yes	Total
Gender of Author	Female	Count	140	3	143
		Expected Count	134,8	8,2	143,0
		% within Gender of Author	97,9%	2,1%	100,0%
		% within Visual Marker: Violence	28,3%	10,0%	27,2%
	Male	Count	355	27	382
		Expected Count	360,2	21,8	382,0
		% within Gender of Author	92,9%	7,1%	100,0%
		% within Visual Marker: Violence	71,7%	90,0%	72,8%
Total		Count	495	30	525
		Expected Count	495,0	30,0	525,0
		% within Gender of Author	94,3%	5,7%	100,0%
		% within Visual Marker: Violence	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	4,771[a]	1	,029		
Continuity Correction[b]	3,893	1	,048		
Likelihood Ratio	5,740	1	,017		
Fisher's Exact Test				,033	,018
Linear-by-Linear Association	4,762	1	,029		
N of Valid Cases	525				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 8,17.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,095	,029
	Cramer's V	,095	,029
N of Valid Cases		525	

Chi-Square Test: Variables Gender of Author x Visual Marker: Poverty
Crosstabulation

			Visual Marker: Poverty		
			No	Yes	Total
Gender of Author	Female	Count	141	2	143
		Expected Count	139,5	3,5	143,0
		% within Gender of Author	98,6%	1,4%	100,0%
		% within Visual Marker: Poverty	27,5%	15,4%	27,2%
	Male	Count	371	11	382
		Expected Count	372,5	9,5	382,0
		% within Gender of Author	97,1%	2,9%	100,0%
		% within Visual Marker: Poverty	72,5%	84,6%	72,8%
Total		Count	512	13	525
		Expected Count	512,0	13,0	525,0
		% within Gender of Author	97,5%	2,5%	100,0%
		% within Visual Marker: Poverty	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	,945[a]	1	,331		
Continuity Correction[b]	,431	1	,511		
Likelihood Ratio	1,059	1	,304		
Fisher's Exact Test				,529	,266
Linear-by-Linear Association	,943	1	,331		
N of Valid Cases	525				

a. 1 cells (25,0%) have expected count less than 5. The minimum expected count is 3,54.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,042	,331
	Cramer's V	,042	,331
N of Valid Cases		525	

Chi-Square Test: Variables Gender of Author x Visual Marker: Urban Elements
Crosstabulation

			Visual Marker: Urban Elements		Total
			No	Yes	
Gender of Author	Female	Count	135	8	143
		Expected Count	130,7	12,3	143,0
		% within Gender of Author	94,4%	5,6%	100,0%
		% within Visual Marker: Urban Elements	28,1%	17,8%	27,2%
	Male	Count	345	37	382
		Expected Count	349,3	32,7	382,0
		% within Gender of Author	90,3%	9,7%	100,0%
		% within Visual Marker: Urban Elements	71,9%	82,2%	72,8%
Total		Count	480	45	525
		Expected Count	480,0	45,0	525,0
		% within Gender of Author	91,4%	8,6%	100,0%
		% within Visual Marker: Urban Elements	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	2,223[a]	1	,136		
Continuity Correction[b]	1,731	1	,188		
Likelihood Ratio	2,408	1	,121		
Fisher's Exact Test				,162	,091
Linear-by-Linear Association	2,218	1	,136		
N of Valid Cases	525				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 12,26.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,065	,136
	Cramer's V	,065	,136
N of Valid Cases		525	

Chi-Square Test: Variables Gender of Author x Visual Marker: Bright Colors

Crosstabulation

			Visual Marker: Bright Colors		
			No	Yes	Total
Gender of Author	Female	Count	130	13	143
		Expected Count	127,7	15,3	143,0
		% within Gender of Author	90,9%	9,1%	100,0%
		% within Visual Marker: Bright Colors	27,7%	23,2%	27,2%
	Male	Count	339	43	382
		Expected Count	341,3	40,7	382,0
		% within Gender of Author	88,7%	11,3%	100,0%
		% within Visual Marker: Bright Colors	72,3%	76,8%	72,8%
Total		Count	469	56	525
		Expected Count	469,0	56,0	525,0
		% within Gender of Author	89,3%	10,7%	100,0%
		% within Visual Marker: Bright Colors	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	,512[a]	1	,474		
Continuity Correction[b]	,310	1	,578		
Likelihood Ratio	,527	1	,468		
Fisher's Exact Test				,529	,294
Linear-by-Linear Association	,511	1	,475		
N of Valid Cases	525				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 15,25.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,031	,474
	Cramer's V	,031	,474
N of Valid Cases		525	

Chi-Square Test: Variables Gender of Author x Visual Marker: Tropical Weather
Crosstabulation

			Visual Marker: Tropical Weather		
			No	Yes	Total
Gender of Author	Female	Count	135	8	143
		Expected Count	131,3	11,7	143,0
		% within Gender of Author	94,4%	5,6%	100,0%
		% within Visual Marker: Tropical Weather	28,0%	18,6%	27,2%
	Male	Count	347	35	382
		Expected Count	350,7	31,3	382,0
		% within Gender of Author	90,8%	9,2%	100,0%
		% within Visual Marker: Tropical Weather	72,0%	81,4%	72,8%
Total		Count	482	43	525
		Expected Count	482,0	43,0	525,0
		% within Gender of Author	91,8%	8,2%	100,0%
		% within Visual Marker: Tropical Weather	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	1,761[a]	1	,184		
Continuity Correction[b]	1,319	1	,251		
Likelihood Ratio	1,893	1	,169		
Fisher's Exact Test				,214	,124
Linear-by-Linear Association	1,758	1	,185		
N of Valid Cases	525				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 11,71.

b. Computed only for a 2x2 table

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Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,058	,184
	Cramer's V	,058	,184
N of Valid Cases		525	

Chi-Square Test: Variables Gender of Author x Visual Marker: Explicit Brazil Reference
Crosstabulation

			Visual Marker: Explicit Brazil Reference		
			No	Yes	Total
Gender of Author	Female	Count	140	3	143
		Expected Count	134,8	8,2	143,0
		% within Gender of Author	97,9%	2,1%	100,0%
		% within Visual Marker: Explicit Brazil Reference	28,3%	10,0%	27,2%
	Male	Count	355	27	382
		Expected Count	360,2	21,8	382,0
		% within Gender of Author	92,9%	7,1%	100,0%
		% within Visual Marker: Explicit Brazil Reference	71,7%	90,0%	72,8%
Total		Count	495	30	525
		Expected Count	495,0	30,0	525,0
		% within Gender of Author	94,3%	5,7%	100,0%
		% within Visual Marker: Explicit Brazil Reference	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	4,771[a]	1	,029		
Continuity Correction[b]	3,893	1	,048		
Likelihood Ratio	5,740	1	,017		
Fisher's Exact Test				,033	,018
Linear-by-Linear Association	4,762	1	,029		
N of Valid Cases	525				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 8,17.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,095	,029
	Cramer's V	,095	,029
N of Valid Cases		525	

Chi-Square Test: Variables Gender of Author x Visual Marker: Female Sensuality
Crosstabulation

			Visual Marker: Female Sensuality		Total
			No	Yes	
Gender of Author	Female	Count	136	7	143
		Expected Count	134,6	8,4	143,0
		% within Gender of Author	95,1%	4,9%	100,0%
		% within Visual Marker: Female Sensuality	27,5%	22,6%	27,2%
	Male	Count	358	24	382
		Expected Count	359,4	22,6	382,0
		% within Gender of Author	93,7%	6,3%	100,0%
		% within Visual Marker: Female Sensuality	72,5%	77,4%	72,8%
Total		Count	494	31	525
		Expected Count	494,0	31,0	525,0
		% within Gender of Author	94,1%	5,9%	100,0%
		% within Visual Marker: Female Sensuality	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	,361[a]	1	,548		
Continuity Correction[b]	,154	1	,695		
Likelihood Ratio	,374	1	,541		
Fisher's Exact Test				,679	,357
Linear-by-Linear Association	,360	1	,549		
N of Valid Cases	525				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 8,44.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,026	,548
	Cramer's V	,026	,548
N of Valid Cases		525	

Chi-Square Test: Variables Race of Author x Publisher with High Symbolic Capital
Crosstabulation

| | | | Publisher with High Symbolic Capital | | |
			No	Yes	Total
Race	Non-Black	Count	174	340	514
		Expected Count	178,0	336,0	514,0
		% within Race	33,9%	66,1%	100,0%
		% within Publisher with High Symbolic Capital	88,3%	91,4%	90,3%
	Black	Count	23	32	55
		Expected Count	19,0	36,0	55,0
		% within Race	41,8%	58,2%	100,0%
		% within Publisher with High Symbolic Capital	11,7%	8,6%	9,7%
Total		Count	197	372	569
		Expected Count	197,0	372,0	569,0
		% within Race	34,6%	65,4%	100,0%
		% within Publisher with High Symbolic Capital	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	1,393[a]	1	,238		
Continuity Correction[b]	1,063	1	,302		
Likelihood Ratio	1,359	1	,244		
Fisher's Exact Test				,237	,151
Linear-by-Linear Association	1,390	1	,238		
N of Valid Cases	569				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 19,04.

b. Computed only for a 2x2 table

Symmetric Measures

	Value	Approximate Significance

Nominal by Nominal	Phi	-,049	,238
	Cramer's V	,049	,238
N of Valid Cases		569	

Chi-Square Test: Variables Race of Author x Publisher with High Economic Capital
Crosstabulation

			Publisher with High Economic Capital		
			No	Yes	Total
Race	Non-Black	Count	350	165	515
		Expected Count	358,1	156,9	515,0
		% within Race	68,0%	32,0%	100,0%
		% within Publisher with High Economic Capital	88,2%	94,8%	90,2%
	Black	Count	47	9	56
		Expected Count	38,9	17,1	56,0
		% within Race	83,9%	16,1%	100,0%
		% within Publisher with High Economic Capital	11,8%	5,2%	9,8%
Total		Count	397	174	571
		Expected Count	397,0	174,0	571,0
		% within Race	69,5%	30,5%	100,0%
		% within Publisher with High Economic Capital	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	Df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	6,078[a]	1	,014		
Continuity Correction[b]	5,348	1	,021		
Likelihood Ratio	6,770	1	,009		
Fisher's Exact Test				,014	,008
Linear-by-Linear Association	6,067	1	,014		
N of Valid Cases	571				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 17,06.

b. Computed only for a 2x2 table

Symmetric Measures

	Value	Approximate Significance

		Value	Approx. Sig.
Nominal by Nominal	Phi	-,103	,014
	Cramer's V	,103	,014
N of Valid Cases		571	

Chi-Square Test: Variables Race of Author x Publisher Size

Crosstabulation

| | | | Publisher Size | | |
			Small-Scale	Large-Scale	Total
Race	Non-Black	Count	454	76	530
		Expected Count	456,7	73,3	530,0
		% within Race	85,7%	14,3%	100,0%
		% within Publisher Size	89,9%	93,8%	90,4%
	Black	Count	51	5	56
		Expected Count	48,3	7,7	56,0
		% within Race	91,1%	8,9%	100,0%
		% within Publisher Size	10,1%	6,2%	9,6%
Total		Count	505	81	586
		Expected Count	505,0	81,0	586,0
		% within Race	86,2%	13,8%	100,0%
		% within Publisher Size	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	Df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	1,245[a]	1	,265		
Continuity Correction[b]	,832	1	,362		
Likelihood Ratio	1,381	1	,240		
Fisher's Exact Test				,314	,182
Linear-by-Linear Association	1,243	1	,265		
N of Valid Cases	586				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 7,74.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	-,046	,265
	Cramer's V	,046	,265
N of Valid Cases		586	

Chi-Square Test: Variables Race of Author x Visual Marker: Nature
Crosstabulation

			Visual Marker: Nature		
			No	Yes	Total
Race	Non-Black	Count	349	127	476
		Expected Count	346,1	129,9	476,0
		% within Race	73,3%	26,7%	100,0%
		% within Visual Marker: Nature	91,6%	88,8%	90,8%
	Black	Count	32	16	48
		Expected Count	34,9	13,1	48,0
		% within Race	66,7%	33,3%	100,0%
		% within Visual Marker: Nature	8,4%	11,2%	9,2%
Total		Count	381	143	524
		Expected Count	381,0	143,0	524,0
		% within Race	72,7%	27,3%	100,0%
		% within Visual Marker: Nature	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	Df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	,973[a]	1	,324		
Continuity Correction[b]	,666	1	,414		
Likelihood Ratio	,937	1	,333		
Fisher's Exact Test				,313	,205
Linear-by-Linear Association	,971	1	,325		
N of Valid Cases	524				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 13,10.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,043	,324

| | | Cramer's V | ,043 | ,324 |
| N of Valid Cases | | | 524 | |

Chi-Square Test: Variables Race of Author x Visual Marker: Violence
Crosstabulation

			Visual Marker: Violence		Total
			No	Yes	
Race	Non-Black	Count	455	21	476
		Expected Count	448,7	27,3	476,0
		% within Race	95,6%	4,4%	100,0%
		% within Visual Marker: Violence	92,1%	70,0%	90,8%
	Black	Count	39	9	48
		Expected Count	45,3	2,7	48,0
		% within Race	81,3%	18,8%	100,0%
		% within Visual Marker: Violence	7,9%	30,0%	9,2%
Total		Count	494	30	524
		Expected Count	494,0	30,0	524,0
		% within Race	94,3%	5,7%	100,0%
		% within Visual Marker: Violence	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	Df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	16,608[a]	1	,000		
Continuity Correction[b]	14,058	1	,000		
Likelihood Ratio	11,402	1	,001		
Fisher's Exact Test				,001	,001
Linear-by-Linear Association	16,577	1	,000		
N of Valid Cases	524				

a. 1 cells (25,0%) have expected count less than 5. The minimum expected count is 2,75.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,178	,000
	Cramer's V	,178	,000

N of Valid Cases	524

Chi-Square Test: Variables Race of Author x Visual Marker: Poverty
Crosstabulation

			Visual Marker: Poverty		Total
			No	Yes	
Race	Non-Black	Count	465	11	476
		Expected Count	464,2	11,8	476,0
		% within Race	97,7%	2,3%	100,0%
		% within Visual Marker: Poverty	91,0%	84,6%	90,8%
	Black	Count	46	2	48
		Expected Count	46,8	1,2	48,0
		% within Race	95,8%	4,2%	100,0%
		% within Visual Marker: Poverty	9,0%	15,4%	9,2%
Total		Count	511	13	524
		Expected Count	511,0	13,0	524,0
		% within Race	97,5%	2,5%	100,0%
		% within Visual Marker: Poverty	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	Df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	,621[a]	1	,431		
Continuity Correction[b]	,091	1	,763		
Likelihood Ratio	,528	1	,468		
Fisher's Exact Test				,338	,338
Linear-by-Linear Association	,619	1	,431		
N of Valid Cases	524				

a. 1 cells (25,0%) have expected count less than 5. The minimum expected count is 1,19.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,034	,431
	Cramer's V	,034	,431

| N of Valid Cases | 524 |

Chi-Square Test: Variables Race of Author x Visual Marker: Urban Elements
Crosstabulation

			Visual Marker: Urban Elements		
			No	Yes	Total
Race	Non-Black	Count	435	41	476
		Expected Count	435,1	40,9	476,0
		% within Race	91,4%	8,6%	100,0%
		% within Visual Marker: Urban Elements	90,8%	91,1%	90,8%
	Black	Count	44	4	48
		Expected Count	43,9	4,1	48,0
		% within Race	91,7%	8,3%	100,0%
		% within Visual Marker: Urban Elements	9,2%	8,9%	9,2%
Total		Count	479	45	524
		Expected Count	479,0	45,0	524,0
		% within Race	91,4%	8,6%	100,0%
		% within Visual Marker: Urban Elements	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	,004[a]	1	,947		
Continuity Correction[b]	,000	1	1,000		
Likelihood Ratio	,004	1	,947		
Fisher's Exact Test				1,000	,604
Linear-by-Linear Association	,004	1	,947		
N of Valid Cases	524				

a. 1 cells (25,0%) have expected count less than 5. The minimum expected count is 4,12.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	-,003	,947
	Cramer's V	,003	,947
N of Valid Cases		524	

Chi-Square Test: Variables Race of Author x Visual Marker: Bright Colors
Crosstabulation

			Visual Marker: Bright Colors		
			No	Yes	Total
Race	Non-Black	Count	425	51	476
		Expected Count	425,1	50,9	476,0
		% within Race	89,3%	10,7%	100,0%
		% within Visual Marker: Bright Colors	90,8%	91,1%	90,8%
	Black	Count	43	5	48
		Expected Count	42,9	5,1	48,0
		% within Race	89,6%	10,4%	100,0%
		% within Visual Marker: Bright Colors	9,2%	8,9%	9,2%
Total		Count	468	56	524
		Expected Count	468,0	56,0	524,0
		% within Race	89,3%	10,7%	100,0%
		% within Visual Marker: Bright Colors	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	Df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	,004[a]	1	,949		
Continuity Correction[b]	,000	1	1,000		
Likelihood Ratio	,004	1	,949		
Fisher's Exact Test				1,000	,592
Linear-by-Linear Association	,004	1	,949		
N of Valid Cases	524				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 5,13.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	-,003	,949

| | | Cramer's V | ,003 | ,949 |
| | | N of Valid Cases | 524 | |

Chi-Square Test: Variables Race of Author x Visual Marker: Tropical Weather
Crosstabulation

			Visual Marker: Tropical Weather		
			No	Yes	Total
Race	Non-Black	Count	439	37	476
		Expected Count	436,9	39,1	476,0
		% within Race	92,2%	7,8%	100,0%
		% within Visual Marker: Tropical Weather	91,3%	86,0%	90,8%
	Black	Count	42	6	48
		Expected Count	44,1	3,9	48,0
		% within Race	87,5%	12,5%	100,0%
		% within Visual Marker: Tropical Weather	8,7%	14,0%	9,2%
Total		Count	481	43	524
		Expected Count	481,0	43,0	524,0
		% within Race	91,8%	8,2%	100,0%
		% within Visual Marker: Tropical Weather	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	Df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	1,293[a]	1	,255		
Continuity Correction[b]	,742	1	,389		
Likelihood Ratio	1,146	1	,284		
Fisher's Exact Test				,266	,189
Linear-by-Linear Association	1,291	1	,256		
N of Valid Cases	524				

a. 1 cells (25,0%) have expected count less than 5. The minimum expected count is 3,94.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,050	,255
	Cramer's V	,050	,255
N of Valid Cases		524	

Chi-Square Test: Variables Race of Author x Visual Marker: Explicit Brazil Reference
Crosstabulation

| | | | Visual Marker: Explicit Brazil Reference | | |
			No	Yes	Total
Race	Non-Blac	Count	452	24	476
		Expected Count	448,7	27,3	476,0
		% within Race	95,0%	5,0%	100,0%
		% within Visual Marker: Explicit Brazil Reference	91,5%	80,0%	90,8%
	Black	Count	42	6	48
		Expected Count	45,3	2,7	48,0
		% within Race	87,5%	12,5%	100,0%
		% within Visual Marker: Explicit Brazil Reference	8,5%	20,0%	9,2%
Total		Count	494	30	524
		Expected Count	494,0	30,0	524,0
		% within Race	94,3%	5,7%	100,0%
		% within Visual Marker: Explicit Brazil Reference	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	4,493[a]	1	,034		
Continuity Correction[b]	3,218	1	,073		
Likelihood Ratio	3,534	1	,060		
Fisher's Exact Test				,046	,046
Linear-by-Linear Association	4,485	1	,034		
N of Valid Cases	524				

a. 1 cells (25,0%) have expected count less than 5. The minimum expected count is 2,75.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,093	,034
	Cramer's V	,093	,034
N of Valid Cases		524	

Chi-Square Test: Variables Race of Author x Visual Marker: Female Sensuality
Crosstabulation

| | | | Visual Marker: Female Sensuality | | |
			No	Yes	Total
Race	Non-Blac	Count	446	30	476
		Expected Count	447,8	28,2	476,0
		% within Race	93,7%	6,3%	100,0%
		% within Visual Marker: Female Sensuality	90,5%	96,8%	90,8%
	Black	Count	47	1	48
		Expected Count	45,2	2,8	48,0
		% within Race	97,9%	2,1%	100,0%
		% within Visual Marker: Female Sensuality	9,5%	3,2%	9,2%
Total		Count	493	31	524
		Expected Count	493,0	31,0	524,0
		% within Race	94,1%	5,9%	100,0%
		% within Visual Marker: Female Sensuality	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	1,395[a]	1	,238		
Continuity Correction[b]	,740	1	,390		
Likelihood Ratio	1,791	1	,181		
Fisher's Exact Test				,344	,201
Linear-by-Linear Association	1,392	1	,238		
N of Valid Cases	524				

a. 1 cells (25,0%) have expected count less than 5. The minimum expected count is 2,84.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	-,052	,238
	Cramer's V	,052	,238
N of Valid Cases		524	

Chi-Square Test: Publisher with High Symbolic Capital x Visual Marker: Nature
Crosstabulation

			Visual Marker: Nature		
			No	Yes	Total
Publisher with High Symbolic Capital	No	Count	133	52	185
		Expected Count	135,2	49,8	185,0
		% within Publisher with High Symbolic Capital	71,9%	28,1%	100,0%
		% within Visual Marker: Nature	34,5%	36,6%	35,1%
	Yes	Count	252	90	342
		Expected Count	249,8	92,2	342,0
		% within Publisher with High Symbolic Capital	73,7%	26,3%	100,0%
		% within Visual Marker: Nature	65,5%	63,4%	64,9%
Total		Count	385	142	527
		Expected Count	385,0	142,0	527,0
		% within Publisher with High Symbolic Capital	73,1%	26,9%	100,0%
		% within Visual Marker: Nature	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	,196[a]	1	,658		
Continuity Correction[b]	,115	1	,734		
Likelihood Ratio	,195	1	,659		
Fisher's Exact Test				,681	,365
Linear-by-Linear Association	,196	1	,658		
N of Valid Cases	527				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 49,85.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	-,019	,658
	Cramer's V	,019	,658
N of Valid Cases		527	

		Value	Approximate Significance
Nominal by Nominal	Phi	-,019	,658
	Cramer's V	,019	,658
N of Valid Cases		527	

Chi-Square Test: Variables Publisher with High Symbolic Capital x Visual Marker: Violence
Crosstabulation

| | | | Visual Marker: Violence | | |
			No	Yes	Total
Publisher with High Symbolic Capital	No	Count	169	16	185
		Expected Count	175,2	9,8	185,0
		% within Publisher with High Symbolic Capital	91,4%	8,6%	100,0%
		% within Visual Marker: Violence	33,9%	57,1%	35,1%
	Yes	Count	330	12	342
		Expected Count	323,8	18,2	342,0
		% within Publisher with High Symbolic Capital	96,5%	3,5%	100,0%
		% within Visual Marker: Violence	66,1%	42,9%	64,9%
Total		Count	499	28	527
		Expected Count	499,0	28,0	527,0
		% within Publisher with High Symbolic Capital	94,7%	5,3%	100,0%
		% within Visual Marker: Violence	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	6,305[a]	1	,012		
Continuity Correction[b]	5,324	1	,021		
Likelihood Ratio	5,970	1	,015		
Fisher's Exact Test				,015	,012
Linear-by-Linear Association	6,293	1	,012		
N of Valid Cases	527				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 9,83.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	-,109	,012
	Cramer's V	,109	,012
N of Valid Cases		527	

Chi-Square Test: Variables Publisher with High Symbolic Capital x Visual Marker: Poverty
Crosstabulation

			Visual Marker: Poverty		
			No	Yes	Total
Publisher with High Symbolic Capital	No	Count	178	7	185
		Expected Count	180,1	4,9	185,0
		% within Publisher with High Symbolic Capital	96,2%	3,8%	100,0%
		% within Visual Marker: Poverty	34,7%	50,0%	35,1%
	Yes	Count	335	7	342
		Expected Count	332,9	9,1	342,0
		% within Publisher with High Symbolic Capital	98,0%	2,0%	100,0%
		% within Visual Marker: Poverty	65,3%	50,0%	64,9%
Total		Count	513	14	527
		Expected Count	513,0	14,0	527,0
		% within Publisher with High Symbolic Capital	97,3%	2,7%	100,0%
		% within Visual Marker: Poverty	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	1,401[a]	1	,237		
Continuity Correction[b]	,810	1	,368		
Likelihood Ratio	1,338	1	,247		
Fisher's Exact Test				,263	,183
Linear-by-Linear Association	1,398	1	,237		
N of Valid Cases	527				

a. 1 cells (25,0%) have expected count less than 5. The minimum expected count is 4,91.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	-,052	,237
	Cramer's V	,052	,237
N of Valid Cases		527	

Chi-Square Test: Variables Publisher with High Symbolic Capital x Visual Marker: Urban Elements
Crosstabulation

			Visual Marker: Urban Elements		Total
			No	Yes	
Publisher with High Symbolic Capital	No	Count	163	22	185
		Expected Count	167,8	17,2	185,0
		% within Publisher with High Symbolic Capital	88,1%	11,9%	100,0%
		% within Visual Marker: Urban Elements	34,1%	44,9%	35,1%
	Yes	Count	315	27	342
		Expected Count	310,2	31,8	342,0
		% within Publisher with High Symbolic Capital	92,1%	7,9%	100,0%
		% within Visual Marker: Urban Elements	65,9%	55,1%	64,9%
Total		Count	478	49	527
		Expected Count	478,0	49,0	527,0
		% within F Publisher with High Symbolic Capital	90,7%	9,3%	100,0%
		% within Visual Marker: Urban Elements	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	2,275[a]	1	,132		
Continuity Correction[b]	1,825	1	,177		
Likelihood Ratio	2,205	1	,138		
Fisher's Exact Test				,157	,090
Linear-by-Linear Association	2,270	1	,132		
N of Valid Cases	527				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 17,20.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	-,066	,132
	Cramer's V	,066	,132
N of Valid Cases		527	

Chi-Square Test: Publisher with High Symbolic Capital x Visual Marker: Bright Colors
Crosstabulation

| | | | Visual Marker: Bright Colors | | |
			No	Yes	Total
Publisher with High Symbolic Capital	No	Count	166	19	185
		Expected Count	162,9	22,1	185,0
		% within Publisher with High Symbolic Capital	89,7%	10,3%	100,0%
		% within Visual Marker: Bright Colors	35,8%	30,2%	35,1%
	Yes	Count	298	44	342
		Expected Count	301,1	40,9	342,0
		% within Publisher with High Symbolic Capital	87,1%	12,9%	100,0%
		% within Visual Marker: Bright Colors	64,2%	69,8%	64,9%
Total		Count	464	63	527
		Expected Count	464,0	63,0	527,0
		% within Publisher with High Symbolic Capital	88,0%	12,0%	100,0%
		% within Visual Marker: Bright Colors	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	,768[a]	1	,381		
Continuity Correction[b]	,541	1	,462		
Likelihood Ratio	,784	1	,376		
Fisher's Exact Test				,403	,233
Linear-by-Linear Association	,767	1	,381		
N of Valid Cases	527				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 22,12.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,038	,381
	Cramer's V	,038	,381
N of Valid Cases		527	

Chi-Square Test: Variables Publisher with High Symbolic Capital x Visual Marker: Tropical Weather
Crosstabulation

			Visual Marker: Tropical Weather		
			No	Yes	Total
Publisher with High Symbolic Capital	No	Count	173	12	185
		Expected Count	169,6	15,4	185,0
		% within Publisher with High Symbolic Capital	93,5%	6,5%	100,0%
		% within Visual Marker: Tropical Weather	35,8%	27,3%	35,1%
	Yes	Count	310	32	342
		Expected Count	313,4	28,6	342,0
		% within Publisher with High Symbolic Capital	90,6%	9,4%	100,0%
		% within Visual Marker: Tropical Weather	64,2%	72,7%	64,9%
Total		Count	483	44	527
		Expected Count	483,0	44,0	527,0
		% within Publisher with High Symbolic Capital	91,7%	8,3%	100,0%
		% within Visual Marker: Tropical Weather	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	1,293[a]	1	,256		
Continuity Correction[b]	,945	1	,331		
Likelihood Ratio	1,341	1	,247		
Fisher's Exact Test				,323	,166
Linear-by-Linear Association	1,290	1	,256		
N of Valid Cases	527				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 15,45.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,050	,256
	Cramer's V	,050	,256
N of Valid Cases		527	

Chi-Square Test: Variables Publisher with High Symbolic Capital x Visual Marker: Explicit Brazil Reference

Crosstabulation

| | | | Visual Marker: Explicit Brazil Reference | | |
			No	Yes	Total
Publisher with High Symbolic Capital	No	Count	172	13	185
		Expected Count	172,4	12,6	185,0
		% within Publisher with High Symbolic Capital	93,0%	7,0%	100,0%
		% within Visual Marker: Explicit Brazil Reference	35,0%	36,1%	35,1%
	Yes	Count	319	23	342
		Expected Count	318,6	23,4	342,0
		% within Publisher with High Symbolic Capital	93,3%	6,7%	100,0%
		% within Visual Marker: Explicit Brazil Reference	65,0%	63,9%	64,9%
Total		Count	491	36	527
		Expected Count	491,0	36,0	527,0
		% within Publisher with High Symbolic Capital	93,2%	6,8%	100,0%
		% within Visual Marker: Explicit Brazil Reference	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	,017[a]	1	,896		
Continuity Correction[b]	,000	1	1,000		
Likelihood Ratio	,017	1	,896		
Fisher's Exact Test				1,000	,514
Linear-by-Linear Association	,017	1	,896		
N of Valid Cases	527				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 12,64.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	-,006	,896
	Cramer's V	,006	,896
N of Valid Cases		527	

Chi-Square Test: Variables Publisher with High Symbolic Capital x Visual Marker: Female Sensuality

Crosstabulation

			Visual Marker: Female Sensuality		
			No	Yes	Total
Publisher with High Symbolic Capital	No	Count	173	12	185
		Expected Count	173,4	11,6	185,0
		% within Publisher with High Symbolic Capital	93,5%	6,5%	100,0%
		% within Visual Marker: Female Sensuality	35,0%	36,4%	35,1%
	Yes	Count	321	21	342
		Expected Count	320,6	21,4	342,0
		% within Publisher with High Symbolic Capital	93,9%	6,1%	100,0%
		% within Visual Marker: Female Sensuality	65,0%	63,6%	64,9%
Total		Count	494	33	527
		Expected Count	494,0	33,0	527,0
		% within Publisher with High Symbolic Capital	93,7%	6,3%	100,0%
		% within Visual Marker: Female Sensuality	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	,025[a]	1	,876		
Continuity Correction[b]	,000	1	1,000		
Likelihood Ratio	,024	1	,876		
Fisher's Exact Test				,853	,506
Linear-by-Linear Association	,024	1	,876		
N of Valid Cases	527				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 11,58.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	-,007	,876
	Cramer's V	,007	,876
N of Valid Cases		527	

Chi-Square Test: Publisher with High Economic Capital x Visual Marker: Nature
Crosstabulation

| | | | Visual Marker: Nature | | |
			No	Yes	Total
Publisher with High Economic Capital	No	Count	279	102	381
		Expected Count	277,8	103,2	381,0
		% within Publisher with High Economic Capital	73,2%	26,8%	100,0%
		% within Visual Marker: Nature	72,5%	71,3%	72,2%
	Yes	Count	106	41	147
		Expected Count	107,2	39,8	147,0
		% within Publisher with High Economic Capital	72,1%	27,9%	100,0%
		% within Visual Marker: Nature	27,5%	28,7%	27,8%
Total		Count	385	143	528
		Expected Count	385,0	143,0	528,0
		% within Publisher with High Economic Capital	72,9%	27,1%	100,0%
		% within Visual Marker: Nature	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	,067[a]	1	,795		
Continuity Correction[b]	,023	1	,881		
Likelihood Ratio	,067	1	,796		
Fisher's Exact Test				,827	,437
Linear-by-Linear Association	,067	1	,795		
N of Valid Cases	528				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 39,81.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,011	,795
	Cramer's V	,011	,795
N of Valid Cases		528	

Chi-Square Test: Variables Publisher with High Economic Capital x Visual Marker: Violence
Crosstabulation

			Visual Marker: Violence		
			No	Yes	Total
Publisher with High Economic Capital	No	Count	359	22	381
		Expected Count	360,8	20,2	381,0
		% within Publisher with High Economic Capital	94,2%	5,8%	100,0%
		% within Visual Marker: Violence	71,8%	78,6%	72,2%
	Yes	Count	141	6	147
		Expected Count	139,2	7,8	147,0
		% within Publisher with High Economic Capital	95,9%	4,1%	100,0%
		% within Visual Marker: Violence	28,2%	21,4%	27,8%
Total		Count	500	28	528
		Expected Count	500,0	28,0	528,0
		% within Publisher with High Economic Capital	94,7%	5,3%	100,0%
		% within Visual Marker: Violence	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	,605[a]	1	,437		
Continuity Correction[b]	,315	1	,575		
Likelihood Ratio	,637	1	,425		
Fisher's Exact Test				,521	,295
Linear-by-Linear Association	,604	1	,437		
N of Valid Cases	528				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 7,80.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	-,034	,437
	Cramer's V	,034	,437
N of Valid Cases		528	

Chi-Square Test: Variables Publisher with High Economic Capital x Visual Marker: Poverty
Crosstabulation

			Visual Marker: Poverty		
			No	Yes	Total
Publisher with High Economic Capital	No	Count	371	10	381
		Expected Count	370,9	10,1	381,0
		% within Publisher with High Economic Capital	97,4%	2,6%	100,0%
		% within Visual Marker: Poverty	72,2%	71,4%	72,2%
	Yes	Count	143	4	147
		Expected Count	143,1	3,9	147,0
		% within Publisher with High Economic Capital	97,3%	2,7%	100,0%
		% within Visual Marker: Poverty	27,8%	28,6%	27,8%
Total		Count	514	14	528
		Expected Count	514,0	14,0	528,0
		% within Publisher with High Economic Capital	97,3%	2,7%	100,0%
		% within Visual Marker: Poverty	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	,004[a]	1	,951		
Continuity Correction[b]	,000	1	1,000		
Likelihood Ratio	,004	1	,951		
Fisher's Exact Test				1,000	,578
Linear-by-Linear Association	,004	1	,951		
N of Valid Cases	528				

a. 1 cells (25,0%) have expected count less than 5. The minimum expected count is 3,90.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,003	,951
	Cramer's V	,003	,951
N of Valid Cases		528	

Chi-Square Test: Variables Publisher with High Economic Capital x Visual Marker: Urban Elements
Crosstabulation

| | | | Visual Marker: Urban Elements | | |
			No	Yes	Total
Publisher with High Economic Capital	No	Count	341	40	381
		Expected Count	345,6	35,4	381,0
		% within Publisher with High Economic Capital	89,5%	10,5%	100,0%
		% within Visual Marker: Urban Elements	71,2%	81,6%	72,2%
	Yes	Count	138	9	147
		Expected Count	133,4	13,6	147,0
		% within Publisher with High Economic Capital	93,9%	6,1%	100,0%
		% within Visual Marker: Urban Elements	28,8%	18,4%	27,8%
Total		Count	479	49	528
		Expected Count	479,0	49,0	528,0
		% within Publisher with High Economic Capital	90,7%	9,3%	100,0%
		% within Visual Marker: Urban Elements	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	2,413[a]	1	,120		
Continuity Correction[b]	1,921	1	,166		
Likelihood Ratio	2,604	1	,107		
Fisher's Exact Test				,134	,079
Linear-by-Linear Association	2,408	1	,121		
N of Valid Cases	528				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 13,64.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	-,068	,120
	Cramer's V	,068	,120
N of Valid Cases		528	

Chi-Square Test: Variables Publisher with High Economic Capital x Visual Marker: Bright Colors
Crosstabulation

| | | | Visual Marker: Bright Colors | | |
			No	Yes	Total
Publisher with High Economic Capital	No	Count	340	41	381
		Expected Count	335,5	45,5	381,0
		% within Publisher with High Economic Capital	89,2%	10,8%	100,0%
		% within Visual Marker: Bright Colors	73,1%	65,1%	72,2%
	Yes	Count	125	22	147
		Expected Count	129,5	17,5	147,0
		% within Publisher with High Economic Capital	85,0%	15,0%	100,0%
		% within Visual Marker: Bright Colors	26,9%	34,9%	27,8%
Total		Count	465	63	528
		Expected Count	465,0	63,0	528,0
		% within Publisher with High Economic Capital	88,1%	11,9%	100,0%
		% within Visual Marker: Bright Colors	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	1,785[a]	1	,182		
Continuity Correction[b]	1,407	1	,236		
Likelihood Ratio	1,716	1	,190		
Fisher's Exact Test				,181	,119
Linear-by-Linear Association	1,781	1	,182		
N of Valid Cases	528				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 17,54.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,058	,182
	Cramer's V	,058	,182
N of Valid Cases		528	

Chi-Square Test: Variables Publisher with High Economic Capital x Visual Marker: Tropical Weather

Crosstabulation

			Visual Marker: Tropical Weather		
			No	Yes	Total
Publisher with High Economic Capital	No	Count	355	26	381
		Expected Count	348,5	32,5	381,0
		% within Publisher with High Economic Capital	93,2%	6,8%	100,0%
		% within Visual Marker: Tropical Weather	73,5%	57,8%	72,2%
	Yes	Count	128	19	147
		Expected Count	134,5	12,5	147,0
		% within Publisher with High Economic Capital	87,1%	12,9%	100,0%
		% within Visual Marker: Tropical Weather	26,5%	42,2%	27,8%
Total		Count	483	45	528
		Expected Count	483,0	45,0	528,0
		% within Publisher with High Economic Capital	91,5%	8,5%	100,0%
		% within Visual Marker: Tropical Weather	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	5,064[a]	1	,024		
Continuity Correction[b]	4,312	1	,038		
Likelihood Ratio	4,703	1	,030		
Fisher's Exact Test				,036	,022
Linear-by-Linear Association	5,055	1	,025		
N of Valid Cases	528				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 12,53.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,098	,024
	Cramer's V	,098	,024
N of Valid Cases		528	

Chi-Square Test: Variables Publisher with High Economic Capital x Visual Marker: Explicit Brazil Reference

Crosstabulation

| | | | Visual Marker: Explicit Brazil Reference | | |
			No	Yes	Total
Publisher with High Economic Capital	No	Count	353	28	381
		Expected Count	354,3	26,7	381,0
		% within Publisher with High Economic Capital	92,7%	7,3%	100,0%
		% within Visual Marker: Explicit Brazil Reference	71,9%	75,7%	72,2%
	Yes	Count	138	9	147
		Expected Count	136,7	10,3	147,0
		% within Publisher with High Economic Capital	93,9%	6,1%	100,0%
		% within Visual Marker: Explicit Brazil Reference	28,1%	24,3%	27,8%
Total		Count	491	37	528
		Expected Count	491,0	37,0	528,0
		% within Publisher with High Economic Capital	93,0%	7,0%	100,0%
		% within Visual Marker: Explicit Brazil Reference	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	,245[a]	1	,621		
Continuity Correction[b]	,093	1	,761		
Likelihood Ratio	,251	1	,616		
Fisher's Exact Test				,707	,389
Linear-by-Linear Association	,244	1	,621		
N of Valid Cases	528				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 10,30.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	-,022	,621
	Cramer's V	,022	,621
N of Valid Cases		528	

Chi-Square Test: Variables Publisher with High Economic Capital x Visual Marker: Female Sensuality

Crosstabulation

			Visual Marker: Female Sensuality		
			No	Yes	Total
Publisher with High Economic Capital	No	Count	357	24	381
		Expected Count	357,2	23,8	381,0
		% within Publisher with High Economic Capital	93,7%	6,3%	100,0%
		% within Visual Marker: Female Sensuality	72,1%	72,7%	72,2%
	Yes	Count	138	9	147
		Expected Count	137,8	9,2	147,0
		% within Publisher with High Economic Capital	93,9%	6,1%	100,0%
		% within Visual Marker: Female Sensuality	27,9%	27,3%	27,8%
Total		Count	495	33	528
		Expected Count	495,0	33,0	528,0
		% within Publisher with High Economic Capital	93,8%	6,3%	100,0%
		% within Visual Marker: Female Sensuality	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	,006[a]	1	,940		
Continuity Correction[b]	,000	1	1,000		
Likelihood Ratio	,006	1	,940		
Fisher's Exact Test				1,000	,560
Linear-by-Linear Association	,006	1	,940		
N of Valid Cases	528				

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 9,19.

b. Computed only for a 2x2 table

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	-,003	,940
	Cramer's V	,003	,940
N of Valid Cases		528	

APPENDIX G. Quantitative Statistics: Chi-Square Tests (English, French, Spanish and Portuguese)

Chi-Square Test: Variables Book Genre x Language of Translation

Crosstabulation

			Language of Translation				
			English	French	Portuguese	Spanish	Total
Book Genre	Biography	Count	3	2	0	2	7
		Expected Count	1,5	1,7	,5	3,3	7,0
		% within Book Genre	42,9%	28,6%	0,0%	28,6%	100,0%
		% within Language of Translation	4,2%	2,5%	0,0%	1,3%	2,2%
	Children's Book	Count	4	8	0	11	23
		Expected Count	5,0	5,6	1,6	10,8	23,0
		% within Book Genre	17,4%	34,8%	0,0%	47,8%	100,0%
		% within Language of Translation	5,6%	10,1%	0,0%	7,2%	7,1%
	Crônicas	Count	2	1	2	2	7
		Expected Count	1,5	1,7	,5	3,3	7,0
		% within Book Genre	28,6%	14,3%	28,6%	28,6%	100,0%
		% within Language of Translation	2,8%	1,3%	9,1%	1,3%	2,2%
	Graphic Novel	Count	0	5	8	4	17

	Expected Count	3,7	4,1	1,2	8,0	17,0
	% within Book Genre	0,0%	29,4%	47,1%	23,5%	100,0%
	% within Language of Translation	0,0%	6,3%	36,4%	2,6%	5,2%
Non-Fiction	Count	18	3	1	30	52
	Expected Count	11,4	12,7	3,5	24,4	52,0
	% within Book Genre	34,6%	5,8%	1,9%	57,7%	100,0%
	% within Language of Translation	25,4%	3,8%	4,5%	19,7%	16,0%
Novel	Count	29	46	7	59	141
	Expected Count	30,9	34,4	9,6	66,1	141,0
	% within Book Genre	20,6%	32,6%	5,0%	41,8%	100,0%
	% within Language of Translation	40,8%	58,2%	31,8%	38,8%	43,5%
Poetry	Count	6	3	3	30	42
	Expected Count	9,2	10,2	2,9	19,7	42,0
	% within Book Genre	14,3%	7,1%	7,1%	71,4%	100,0%
	% within Language of Translation	8,5%	3,8%	13,6%	19,7%	13,0%
Short Stories	Count	9	8	1	12	30
	Expected Count	6,6	7,3	2,0	14,1	30,0
	% within Book Genre	30,0%	26,7%	3,3%	40,0%	100,0%
	% within Language of Translation	12,7%	10,1%	4,5%	7,9%	9,3%
Theater	Count	0	3	0	2	5

		1,1	1,2	,3	2,3	5,0
	Expected Count	1,1	1,2	,3	2,3	5,0
	% within Book Genre	0,0%	60,0%	0,0%	40,0%	100,0%
	% within Language of Translation	0,0%	3,8%	0,0%	1,3%	1,5%
Total	Count	71	79	22	152	324
	Expected Count	71,0	79,0	22,0	152,0	324,0
	% within Book Genre	21,9%	24,4%	6,8%	46,9%	100,0%
	% within Language of Translation	100,0%	100,0%	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	94,869[a]	24	,000
Likelihood Ratio	80,578	24	,000
N of Valid Cases	324		

a. 19 cells (52,8%) have expected count less than 5. The minimum expected count is ,34.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,541	,000
	Cramer's V	,312	,000
N of Valid Cases		324	

Chi-Square Test: Variables Year of Earning the BN Grant x Language of Translation

Crosstabulation

			Language of Translation				
			English	French	Portuguese	Spanish	Total
Year of Earning the BN Grant	2013	Count	19	22	2	60	103
		Expected Count	22,6	25,1	7,0	48,3	103,0
		% within Year of Earning the BN Grant	18,4%	21,4%	1,9%	58,3%	100,0%
		% within Language of Translation	26,8%	27,8%	9,1%	39,5%	31,8%
	2014	Count	17	22	0	27	66
		Expected Count	14,5	16,1	4,5	31,0	66,0
		% within Year of Earning the BN Grant	25,8%	33,3%	0,0%	40,9%	100,0%
		% within Language of Translation	23,9%	27,8%	0,0%	17,8%	20,4%
	2015	Count	11	15	3	26	55
		Expected Count	12,1	13,4	3,7	25,8	55,0

		% within Year of Earning the BN Grant	20,0%	27,3%	5,5%	47,3%	100,0%
		% within Language of Translation	15,5%	19,0%	13,6%	17,1%	17,0%
2016	Count	10	7	7	12	36
	Expected Count	7,9	8,8	2,4	16,9	36,0
	% within Year of Earning the BN Grant	27,8%	19,4%	19,4%	33,3%	100,0%
	% within Language of Translation	14,1%	8,9%	31,8%	7,9%	11,1%
2017	Count	5	8	5	12	30
	Expected Count	6,6	7,3	2,0	14,1	30,0
	% within Year of Earning the BN Grant	16,7%	26,7%	16,7%	40,0%	100,0%
	% within Language of Translation	7,0%	10,1%	22,7%	7,9%	9,3%
2018	Count	5	5	4	13	27
	Expected Count	5,9	6,6	1,8	12,7	27,0
	% within Year of Earning the BN Grant	18,5%	18,5%	14,8%	48,1%	100,0%
	% within Language of Translation	7,0%	6,3%	18,2%	8,6%	8,3%
2019	Count	4	0	1	2	7
	Expected Count	1,5	1,7	,5	3,3	7,0

		57,1%	0,0%	14,3%	28,6%	100,0%
	% within Year of Earning the BN Grant	57,1%	0,0%	14,3%	28,6%	100,0%
	% within Language of Translation	5,6%	0,0%	4,5%	1,3%	2,2%
Total	Count	71	79	22	152	324
	Expected Count	71,0	79,0	22,0	152,0	324,0
	% within Year of Earning the BN Grant	21,9%	24,4%	6,8%	46,9%	100,0%
	% within Language of Translation	100,0%	100,0%	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	41,100[a]	18	,001
Likelihood Ratio	42,495	18	,001
N of Valid Cases	324		

a. 9 cells (32,1%) have expected count less than 5. The minimum expected count is ,48.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,356	,001
	Cramer's V	,206	,001
N of Valid Cases		324	

*Chi-Square Test: Variables Country of Translation * Year of Earning the BN Grant*

Crosstabulation

			Year of Earning the BN Grant						
			2013	2014	2015	2016	2017	2018	2019
Country of Translation	Argentina	Count	14	7	9	6	6	5	1
		Expected Count	15,3	9,8	8,1	5,3	4,4	4,0	1,0
		% within Country of Translation	29,2%	14,6%	18,8%	12,5%	12,5%	10,4%	2,1%
		% within Year of Earning the BN Grant	13,6%	10,6%	16,4%	16,7%	20,0%	18,5%	14,3%
	Australia	Count	0	1	0	0	0	0	0
		Expected Count	,3	,2	,2	,1	,1	,1	,0
		% within Country of Translation	0,0%	100,0%	0,0%	0,0%	0,0%	0,0%	0,0%
		% within Year of Earning the BN Grant	0,0%	1,5%	0,0%	0,0%	0,0%	0,0%	0,0%
	Canada	Count	1	2	0	0	0	0	0
		Expected Count	1,0	,6	,5	,3	,3	,3	,1
		% within Country of Translation	33,3%	66,7%	0,0%	0,0%	0,0%	0,0%	0,0%
		% within Year of Earning the BN Grant	1,0%	3,0%	0,0%	0,0%	0,0%	0,0%	0,0%
	Chile	Count	4	1	5	0	0	1	0
		Expected Count	3,5	2,2	1,9	1,2	1,0	,9	,2
		% within Country of Translation	36,4%	9,1%	45,5%	0,0%	0,0%	9,1%	0,0%
		% within Year of Earning the BN Grant	3,9%	1,5%	9,1%	0,0%	0,0%	3,7%	0,0%
	Colombia	Count	0	3	0	0	3	1	0
		Expected Count	2,2	1,4	1,2	,8	,6	,6	,2

		% within Country of Translation	0,0%	42,9%	0,0%	0,0%	42,9%	14,3%	0,0%
		% within Year of Earning the BN Grant	0,0%	4,5%	0,0%	0,0%	10,0%	3,7%	0,0%
Costa Rica		Count	0	1	0	0	0	0	0
		Expected Count	,3	,2	,2	,1	,1	,1	,0
		% within Country of Translation	0,0%	100,0%	0,0%	0,0%	0,0%	0,0%	0,0%
		% within Year of Earning the BN Grant	0,0%	1,5%	0,0%	0,0%	0,0%	0,0%	0,0%
Ecuador		Count	0	0	3	0	0	0	0
		Expected Count	1,0	,6	,5	,3	,3	,3	,1
		% within Country of Translation	0,0%	0,0%	100,0%	0,0%	0,0%	0,0%	0,0%
		% within Year of Earning the BN Grant	0,0%	0,0%	5,5%	0,0%	0,0%	0,0%	0,0%
France		Count	21	21	14	7	8	5	0
		Expected Count	24,2	15,5	12,9	8,4	7,0	6,3	1,6
		% within Country of Translation	27,6%	27,6%	18,4%	9,2%	10,5%	6,6%	0,0%
		% within Year of Earning the BN Grant	20,4%	31,8%	25,5%	19,4%	26,7%	18,5%	0,0%
Germany		Count	1	0	0	0	0	0	0
		Expected Count	,3	,2	,2	,1	,1	,1	,0

		% within Country of Translation	100,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%
		% within Year of Earning the BN Grant	1,0%	0,0%	0,0%	0,0%	0,0%	0,0%	0,0%
Mexico		Count	13	5	1	1	2	1	0
		Expected Count	7,3	4,7	3,9	2,6	2,1	1,9	,5
		% within Country of Translation	56,5%	21,7%	4,3%	4,3%	8,7%	4,3%	0,0%
		% within Year of Earning the BN Grant	12,6%	7,6%	1,8%	2,8%	6,7%	3,7%	0,0%
Peru		Count	1	0	1	0	0	1	0
		Expected Count	1,0	,6	,5	,3	,3	,3	,1
		% within Country of Translation	33,3%	0,0%	33,3%	0,0%	0,0%	33,3%	0,0%
		% within Year of Earning the BN Grant	1,0%	0,0%	1,8%	0,0%	0,0%	3,7%	0,0%
Portugal		Count	2	0	3	7	5	4	2
		Expected Count	7,3	4,7	3,9	2,6	2,1	1,9	,5
		% within Country of Translation	8,7%	0,0%	13,0%	30,4%	21,7%	17,4%	8,7%
		% within Year of Earning the BN Grant	1,9%	0,0%	5,5%	19,4%	16,7%	14,8%	28,6%
Spain		Count	28	10	6	5	1	4	1
		Expected Count	17,5	11,2	9,3	6,1	5,1	4,6	1,2

		% within Country of Translation	50,9%	18,2%	10,9%	9,1%	1,8%	7,3%	1,8%
		% within Year of Earning the BN Grant	27,2%	15,2%	10,9%	13,9%	3,3%	14,8%	14,3%
Switzerland	Count		0	0	1	0	0	0	0
	Expected Count		,3	,2	,2	,1	,1	,1	,0
	% within Country of Translation		0,0%	0,0%	100,0%	0,0%	0,0%	0,0%	0,0%
	% within Year of Earning the BN Grant		0,0%	0,0%	1,8%	0,0%	0,0%	0,0%	0,0%
The Netherlands	Count		0	2	0	0	0	0	0
	Expected Count		,6	,4	,3	,2	,2	,2	,0
	% within Country of Translation		0,0%	100,0%	0,0%	0,0%	0,0%	0,0%	0,0%
	% within Year of Earning the BN Grant		0,0%	3,0%	0,0%	0,0%	0,0%	0,0%	0,0%
United Kingdom	Count		7	5	2	2	3	2	0
	Expected Count		6,7	4,3	3,6	2,3	1,9	1,8	,5
	% within Country of Translation		33,3%	23,8%	9,5%	9,5%	14,3%	9,5%	0,0%
	% within Year of Earning the BN Grant		6,8%	7,6%	3,6%	5,6%	10,0%	7,4%	0,0%
United States	Count		11	8	9	8	2	3	3
	Expected Count		14,0	9,0	7,5	4,9	4,1	3,7	1,0

			25,0%	18,2%	20,5%	18,2%	4,5%	6,8%	6,8%
		% within Country of Translation	25,0%	18,2%	20,5%	18,2%	4,5%	6,8%	6,8%
		% within Year of Earning the BN Grant	10,7%	12,1%	16,4%	22,2%	6,7%	11,1%	42,9%
	Uruguay	Count	0	0	1	0	0	0	0
		Expected Count	,3	,2	,2	,1	,1	,1	,0
		% within Country of Translation	0,0%	0,0%	100,0%	0,0%	0,0%	0,0%	0,0%
		% within Year of Earning the BN Grant	0,0%	0,0%	1,8%	0,0%	0,0%	0,0%	0,0%
Total		Count	103	66	55	36	30	27	7
		Expected Count	103,0	66,0	55,0	36,0	30,0	27,0	7,0
		% within Country of Translation	31,8%	20,4%	17,0%	11,1%	9,3%	8,3%	2,2%
		% within Year of Earning the BN Grant	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	138,358[a]	102	,010
Likelihood Ratio	132,461	102	,023

N of Valid Cases	324	

a. 105 cells (83,3%) have expected count less than 5. The
minimum expected count is ,02.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,653	,010
	Cramer's V	,267	,010
N of Valid Cases		324	

*Chi-Square Test: Variables Year of Earning the BN Grant * Continent of Translation*
Crosstabulation

			Continent of Translation				
			Europe	Latin America	North America	Oceania	Total
Year of Earning the BN Grant	2013	Count	59	32	12	0	103
		Expected Count	56,9	30,8	14,9	,3	103,0
		% within Year of Earning the BN Grant	57,3%	31,1%	11,7%	0,0%	100,0%
		% within Continent of Translation	33,0%	33,0%	25,5%	0,0%	31,8%
	2014	Count	38	17	10	1	66
		Expected Count	36,5	19,8	9,6	,2	66,0
		% within Year of Earning the BN Grant	57,6%	25,8%	15,2%	1,5%	100,0%
		% within Continent of Translation	21,2%	17,5%	21,3%	100,0%	20,4%
	2015	Count	26	20	9	0	55
		Expected Count	30,4	16,5	8,0	,2	55,0
		% within Year of Earning the BN Grant	47,3%	36,4%	16,4%	0,0%	100,0%
		% within Continent of Translation	14,5%	20,6%	19,1%	0,0%	17,0%
	2016	Count	21	7	8	0	36
		Expected Count	19,9	10,8	5,2	,1	36,0

	Year						Total
		% within Year of Earning the BN Grant	58,3%	19,4%	22,2%	0,0%	100,0%
		% within Continent of Translation	11,7%	7,2%	17,0%	0,0%	11,1%
	2017	Count	17	11	2	0	30
		Expected Count	16,6	9,0	4,4	,1	30,0
		% within Year of Earning the BN Grant	56,7%	36,7%	6,7%	0,0%	100,0%
		% within Continent of Translation	9,5%	11,3%	4,3%	0,0%	9,3%
	2018	Count	15	9	3	0	27
		Expected Count	14,9	8,1	3,9	,1	27,0
		% within Year of Earning the BN Grant	55,6%	33,3%	11,1%	0,0%	100,0%
		% within Continent of Translation	8,4%	9,3%	6,4%	0,0%	8,3%
	2019	Count	3	1	3	0	7
		Expected Count	3,9	2,1	1,0	,0	7,0
		% within Year of Earning the BN Grant	42,9%	14,3%	42,9%	0,0%	100,0%
		% within Continent of Translation	1,7%	1,0%	6,4%	0,0%	2,2%
Total		Count	179	97	47	1	324
		Expected Count	179,0	97,0	47,0	1,0	324,0

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	% within Year of Earning the BN Grant	55,2%	29,9%	14,5%	0,3%	100,0%
	% within Continent of Translation	100,0%	100,0%	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	16,165[a]	18	,581
Likelihood Ratio	14,569	18	,691
N of Valid Cases	324		

a. 12 cells (42,9%) have expected count less than 5. The minimum expected count is ,02.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,223	,581
	Cramer's V	,129	,581
N of Valid Cases		324	

Chi-Square Test: Variables Language of Translation x Publisher with High Symbolic Capital
Crosstabulation

			Publisher with High Symbolic Capital		
			No	Yes	Total
Language of Translation	English	Count	11	60	71
		Expected Count	30,5	40,5	71,0
		% within Language of Translation	15,5%	84,5%	100,0%
		% within Publisher with High Symbolic Capital	8,5%	34,7%	23,4%
	French	Count	47	29	76
		Expected Count	32,6	43,4	76,0
		% within Language of Translation	61,8%	38,2%	100,0%
		% within Publisher with High Symbolic Capital	36,2%	16,8%	25,1%
	Portuguese	Count	8	12	20
		Expected Count	8,6	11,4	20,0
		% within Language of Translation	40,0%	60,0%	100,0%
		% within Publisher with High Symbolic Capital	6,2%	6,9%	6,6%
	Spanish	Count	64	72	136
		Expected Count	58,3	77,7	136,0
		% within Language of Translation	47,1%	52,9%	100,0%
		% within Publisher with High Symbolic Capital	49,2%	41,6%	44,9%
Total		Count	130	173	303
		Expected Count	130,0	173,0	303,0
		% within Language of Translation	42,9%	57,1%	100,0%
		% within Publisher with High Symbolic Capital	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	33,932[a]	3	,000
Likelihood Ratio	36,659	3	,000
N of Valid Cases	303		

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 8,58.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,335	,000
	Cramer's V	,335	,000
N of Valid Cases		303	

Chi-Square Test: Variables Language of Translation x Publisher with High Economic Capital
Crosstabulation

			Publisher with High Economic Capital		
			No	Yes	Total
Language of Translation	English	Count	58	13	71
		Expected Count	59,0	12,0	71,0
		% within Language of Translation	81,7%	18,3%	100,0%
		% within Publisher with High Economic Capital	23,1%	25,5%	23,5%
	French	Count	69	7	76
		Expected Count	63,2	12,8	76,0
		% within Language of Translation	90,8%	9,2%	100,0%
		% within Publisher with High Economic Capital	27,5%	13,7%	25,2%
	Portuguese	Count	18	1	19
		Expected Count	15,8	3,2	19,0
		% within Language of Translation	94,7%	5,3%	100,0%
		% within Publisher with High Economic Capital	7,2%	2,0%	6,3%
	Spanish	Count	106	30	136
		Expected Count	113,0	23,0	136,0
		% within Language of Translation	77,9%	22,1%	100,0%
		% within Publisher with High Economic Capital	42,2%	58,8%	45,0%
Total		Count	251	51	302
		Expected Count	251,0	51,0	302,0
		% within Language of Translation	83,1%	16,9%	100,0%
		% within Publisher with High Economic Capital	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)

Pearson Chi-Square	7,714[a]	3	,052
Likelihood Ratio	8,595	3	,035
N of Valid Cases	302		

a. 1 cells (12,5%) have expected count less than 5. The minimum expected count is 3,21.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,160	,052
	Cramer's V	,160	,052
N of Valid Cases		302	

Chi-Square Test: Variables Language of Translation x Size of Publisher
Crosstabulation

			Size of Publisher		
			Small-Scale	Large-Scale	Total
Language of Translation	English	Count	59	12	71
		Expected Count	62,3	8,7	71,0
		% within Language of Translation	83,1%	16,9%	100,0%
		% within Size of Publisher	21,8%	31,6%	23,0%
	French	Count	64	12	76
		Expected Count	66,7	9,3	76,0
		% within Language of Translation	84,2%	15,8%	100,0%
		% within Size of Publisher	23,6%	31,6%	24,6%
	Portuguese	Count	20	2	22
		Expected Count	19,3	2,7	22,0
		% within Language of Translation	90,9%	9,1%	100,0%
		% within Size of Publisher	7,4%	5,3%	7,1%
	Spanish	Count	128	12	140
		Expected Count	122,8	17,2	140,0
		% within Language of Translation	91,4%	8,6%	100,0%
		% within Size of Publisher	47,2%	31,6%	45,3%
Total		Count	271	38	309
		Expected Count	271,0	38,0	309,0
		% within Language of Translation	87,7%	12,3%	100,0%
		% within Size of Publisher	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	4,266[a]	3	,234
Likelihood Ratio	4,284	3	,232
N of Valid Cases	309		

a. 1 cells (12,5%) have expected count less than 5. The minimum expected count is 2,71.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,118	,234
	Cramer's V	,118	,234
N of Valid Cases		309	

Chi-Square Test: Variables Language of Translation x Race of Author
Crosstabulation

| | | | Race | | |
			Non-Black	Black	Total
Language of Translation	English	Count	56	10	66
		Expected Count	60,5	5,5	66,0
		% within Language of Translation	84,8%	15,2%	100,0%
		% within Race	19,7%	38,5%	21,3%
	French	Count	70	5	75
		Expected Count	68,7	6,3	75,0
		% within Language of Translation	93,3%	6,7%	100,0%
		% within Race	24,6%	19,2%	24,2%
	Portuguese	Count	19	2	21
		Expected Count	19,2	1,8	21,0
		% within Language of Translation	90,5%	9,5%	100,0%
		% within Race	6,7%	7,7%	6,8%
	Spanish	Count	139	9	148
		Expected Count	135,6	12,4	148,0
		% within Language of Translation	93,9%	6,1%	100,0%
		% within Race	48,9%	34,6%	47,7%
Total		Count	284	26	310
		Expected Count	284,0	26,0	310,0
		% within Language of Translation	91,6%	8,4%	100,0%
		% within Race	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	5,279[a]	3	,152
Likelihood Ratio	4,704	3	,195
N of Valid Cases	310		

a. 1 cells (12,5%) have expected count less than 5. The minimum expected count is 1,76.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,130	,152
	Cramer's V	,130	,152
N of Valid Cases		310	

Chi-Square Test: Variables Language of Translation x Gender of Author
Crosstabulation

			Gender of Author		Total
			Female	Male	
Language of Translation	English	Count	23	43	66
		Expected Count	17,8	48,2	66,0
		% within Language of Translation	34,8%	65,2%	100,0%
		% within Gender of Author	27,4%	18,9%	21,2%
	French	Count	23	52	75
		Expected Count	20,3	54,7	75,0
		% within Language of Translation	30,7%	69,3%	100,0%
		% within Gender of Author	27,4%	22,9%	24,1%
	Portuguese	Count	1	20	21
		Expected Count	5,7	15,3	21,0
		% within Language of Translation	4,8%	95,2%	100,0%
		% within Gender of Author	1,2%	8,8%	6,8%
	Spanish	Count	37	112	149
		Expected Count	40,2	108,8	149,0
		% within Language of Translation	24,8%	75,2%	100,0%
		% within Gender of Author	44,0%	49,3%	47,9%
Total		Count	84	227	311
		Expected Count	84,0	227,0	311,0
		% within Language of Translation	27,0%	73,0%	100,0%
		% within Gender of Author - Male	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	8,197[a]	3	,042

Likelihood Ratio	9,982	3	,019
N of Valid Cases	311		

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 5,67.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,162	,042
	Cramer's V	,162	,042
N of Valid Cases		311	

Chi-Square Test: Region of Brazil of Author x Language of Translation
Crosstabulation

| | | | Language of Translation | | | | Total |
			English	French	Portuguese	Spanish	
Region of Brazil		Count	14	4	1	8	27
		Expected Count	5,9	6,6	1,8	12,7	27,0
		% within Region of Brazil	51,9%	14,8%	3,7%	29,6%	100,0%
		% within Language of Translation	19,7%	5,1%	4,5%	5,3%	8,3%
	Center	Count	2	0	1	3	6
		Expected Count	1,3	1,5	,4	2,8	6,0
		% within Region of Brazil	33,3%	0,0%	16,7%	50,0%	100,0%
		% within Language of Translation	2,8%	0,0%	4,5%	2,0%	1,9%
	North	Count	0	5	0	1	6
		Expected Count	1,3	1,5	,4	2,8	6,0
		% within Region of Brazil	0,0%	83,3%	0,0%	16,7%	100,0%
		% within Language of Translation	0,0%	6,3%	0,0%	0,7%	1,9%
	Northwest	Count	10	15	4	19	48
		Expected Count	10,5	11,7	3,3	22,5	48,0

		% within Region of Brazil	20,8%	31,3%	8,3%	39,6%	100,0%
		% within Language of Translation	14,1%	19,0%	18,2%	12,5%	14,8%
	South	Count	7	15	2	25	49
		Expected Count	10,7	11,9	3,3	23,0	49,0
		% within Region of Brazil	14,3%	30,6%	4,1%	51,0%	100,0%
		% within Language of Translation	9,9%	19,0%	9,1%	16,4%	15,1%
	Southwest	Count	38	40	14	96	188
		Expected Count	41,2	45,8	12,8	88,2	188,0
		% within Region of Brazil	20,2%	21,3%	7,4%	51,1%	100,0%
		% within Language of Translation	53,5%	50,6%	63,6%	63,2%	58,0%
Total		Count	71	79	22	152	324
		Expected Count	71,0	79,0	22,0	152,0	324,0
		% within Region of Brazil	21,9%	24,4%	6,8%	46,9%	100,0%
		% within Language of Translation	100,0%	100,0%	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	34,554[a]	15	,003
Likelihood Ratio	32,072	15	,006
N of Valid Cases	324		

a. 11 cells (45,8%) have expected count less than 5. The minimum expected count is ,41.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,327	,003
	Cramer's V	,189	,003
N of Valid Cases		324	

Chi-Square Test: Variables Language of Translation x Visual Marker: Nature
Crosstabulation

			Visual Marker: Nature		
			No	Yes	Total
Language of Translation	English	Count	45	25	70
		Expected Count	51,3	18,7	70,0
		% within Language of Translation	64,3%	35,7%	100,0%
		% within Visual Marker: Nature	21,0%	32,1%	24,0%
	French	Count	56	20	76
		Expected Count	55,7	20,3	76,0
		% within Language of Translation	73,7%	26,3%	100,0%
		% within Visual Marker: Nature	26,2%	25,6%	26,0%
	Portuguese	Count	16	5	21
		Expected Count	15,4	5,6	21,0
		% within Language of Translation	76,2%	23,8%	100,0%
		% within Visual Marker: Nature	7,5%	6,4%	7,2%
	Spanish	Count	97	28	125
		Expected Count	91,6	33,4	125,0
		% within Language of Translation	77,6%	22,4%	100,0%
		% within Visual Marker: Nature	45,3%	35,9%	42,8%
Total		Count	214	78	292
		Expected Count	214,0	78,0	292,0
		% within Language of Translation	73,3%	26,7%	100,0%
		% within E Visual Marker: Nature	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)

Pearson Chi-Square	4,181[a]	3	,243
Likelihood Ratio	4,057	3	,255
N of Valid Cases	292		

a. 0 cells (0,0%) have expected count less than 5. The minimum expected count is 5,61.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,120	,243
	Cramer's V	,120	,243
N of Valid Cases		292	

Chi-Square Test: Variables Language of Translation x Visual Marker: Violence
Crosstabulation

			Visual Marker: Violence		
			No	Yes	Total
Language of Translation	English	Count	67	3	70
		Expected Count	65,7	4,3	70,0
		% within Language of Translation	95,7%	4,3%	100,0%
		% within Visual Marker: Violence	24,5%	16,7%	24,0%
	French	Count	70	6	76
		Expected Count	71,3	4,7	76,0
		% within Language of Translation	92,1%	7,9%	100,0%
		% within Visual Marker: Violence	25,5%	33,3%	26,0%
	Portuguese	Count	20	1	21
		Expected Count	19,7	1,3	21,0
		% within Language of Translation	95,2%	4,8%	100,0%
		% within Visual Marker: Violence	7,3%	5,6%	7,2%
	Spanish	Count	117	8	125
		Expected Count	117,3	7,7	125,0
		% within Language of Translation	93,6%	6,4%	100,0%
		% within Visual Marker: Violence	42,7%	44,4%	42,8%
Total		Count	274	18	292
		Expected Count	274,0	18,0	292,0
		% within Language of Translation	93,8%	6,2%	100,0%
		% within Visual Marker: Violence	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,904[a]	3	,824

Likelihood Ratio	,927	3	,819
N of Valid Cases	292		

a. 3 cells (37,5%) have expected count less than 5. The
minimum expected count is 1,29.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,056	,824
	Cramer's V	,056	,824
N of Valid Cases		292	

Chi-Square Test: Variables Language of Translation x Visual Marker: Poverty
Crosstabulation

			Visual Marker: Poverty		
			No	Yes	Total
Language of Translation	English	Count	69	1	70
		Expected Count	67,8	2,2	70,0
		% within Language of Translation	98,6%	1,4%	100,0%
		% within Visual Marker: Poverty	24,4%	11,1%	24,0%
	French	Count	72	4	76
		Expected Count	73,7	2,3	76,0
		% within Language of Translation	94,7%	5,3%	100,0%
		% within Visual Marker: Poverty	25,4%	44,4%	26,0%
	Portuguese	Count	21	0	21
		Expected Count	20,4	,6	21,0
		% within Language of Translation	100,0%	0,0%	100,0%
		% within Visual Marker: Poverty	7,4%	0,0%	7,2%
	Spanish	Count	121	4	125
		Expected Count	121,1	3,9	125,0
		% within Language of Translation	96,8%	3,2%	100,0%
		% within Visual Marker: Poverty	42,8%	44,4%	42,8%
Total		Count	283	9	292
		Expected Count	283,0	9,0	292,0
		% within Language of Translation	96,9%	3,1%	100,0%
		% within Visual Marker: Poverty	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	2,525[a]	3	,471

355

Likelihood Ratio	3,121	3	,373
N of Valid Cases	292		

a. 4 cells (50,0%) have expected count less than 5. The
minimum expected count is ,65.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,093	,471
	Cramer's V	,093	,471
N of Valid Cases		292	

Chi-Square Test: Variables Language of Translation x Visual Marker: Urban Elements
Crosstabulation

			Visual Marker: Urban Elements		
			No	Yes	Total
Language of Translation	English	Count	61	9	70
		Expected Count	62,3	7,7	70,0
		% within Language of Translation	87,1%	12,9%	100,0%
		% within Visual Marker: Urban Elements	23,5%	28,1%	24,0%
	French	Count	70	6	76
		Expected Count	67,7	8,3	76,0
		% within Language of Translation	92,1%	7,9%	100,0%
		% within Visual Marker: Urban Elements	26,9%	18,8%	26,0%
	Portuguese	Count	21	0	21
		Expected Count	18,7	2,3	21,0
		% within Language of Translation	100,0%	0,0%	100,0%
		% within Visual Marker: Urban Elements	8,1%	0,0%	7,2%
	Spanish	Count	108	17	125
		Expected Count	111,3	13,7	125,0
		% within Language of Translation	86,4%	13,6%	100,0%
		% within Visual Marker: Urban Elements	41,5%	53,1%	42,8%
Total		Count	260	32	292
		Expected Count	260,0	32,0	292,0
		% within Language of Translation	89,0%	11,0%	100,0%
		% within Visual Marker: Urban Elements	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)

Pearson Chi-Square	4,468[a]	3	,215
Likelihood Ratio	6,760	3	,080
N of Valid Cases	292		

a. 1 cells (12,5%) have expected count less than 5. The minimum expected count is 2,30.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,124	,215
	Cramer's V	,124	,215
N of Valid Cases		292	

Chi-Square Test: Variables Language of Translation x Visual Marker: Bright Colors
Crosstabulation

			Visual Marker: Bright Colors		
			No	Yes	Total
Language of Translation	English	Count	63	7	70
		Expected Count	60,9	9,1	70,0
		% within Language of Translation	90,0%	10,0%	100,0%
		% within Visual Marker: Bright Colors	24,8%	18,4%	24,0%
	French	Count	62	14	76
		Expected Count	66,1	9,9	76,0
		% within Language of Translation	81,6%	18,4%	100,0%
		% within Visual Marker: Bright Colors	24,4%	36,8%	26,0%
	Portuguese	Count	19	2	21
		Expected Count	18,3	2,7	21,0
		% within Language of Translation	90,5%	9,5%	100,0%
		% within Visual Marker: Bright Colors	7,5%	5,3%	7,2%
	Spanish	Count	110	15	125
		Expected Count	108,7	16,3	125,0
		% within Language of Translation	88,0%	12,0%	100,0%
		% within Visual Marker: Bright Colors	43,3%	39,5%	42,8%
Total		Count	254	38	292
		Expected Count	254,0	38,0	292,0
		% within Language of Translation	87,0%	13,0%	100,0%
		% within Visual Marker: Bright Colors	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	2,864[a]	3	,413

Likelihood Ratio	2,737	3	,434
N of Valid Cases	292		

a. 1 cells (12,5%) have expected count less than 5. The minimum expected count is 2,73.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,099	,413
	Cramer's V	,099	,413
N of Valid Cases		292	

Chi-Square Test: Variables Language of Translation x Visual Marker: Tropical Weather
Crosstabulation

			Visual Marker: Tropical Weather		
			No	Yes	Total
Language of Translation	English	Count	63	7	70
		Expected Count	65,4	4,6	70,0
		% within Language of Translation	90,0%	10,0%	100,0%
		% within Visual Marker: Tropical Weather	23,1%	36,8%	24,0%
	French	Count	69	7	76
		Expected Count	71,1	4,9	76,0
		% within Language of Translation	90,8%	9,2%	100,0%
		% within Visual Marker: Tropical Weather	25,3%	36,8%	26,0%
	Portuguese	Count	19	2	21
		Expected Count	19,6	1,4	21,0
		% within Language of Translation	90,5%	9,5%	100,0%
		% within Visual Marker: Tropical Weather	7,0%	10,5%	7,2%
	Spanish	Count	122	3	125
		Expected Count	116,9	8,1	125,0
		% within Language of Translation	97,6%	2,4%	100,0%
		% within Visual Marker: Tropical Weather	44,7%	15,8%	42,8%
Total		Count	273	19	292
		Expected Count	273,0	19,0	292,0
		% within Language of Translation	93,5%	6,5%	100,0%
		% within Visual Marker: Tropical Weather	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)

Pearson Chi-Square	6,097[a]	3	,107
Likelihood Ratio	6,816	3	,078
N of Valid Cases	292		

a. 3 cells (37,5%) have expected count less than 5. The minimum expected count is 1,37.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,145	,107
	Cramer's V	,145	,107
N of Valid Cases		292	

Chi-Square Test: Variables Language of Translation x Visual Marker: Explicit Brazil Reference
Crosstabulation

			Visual Marker: Explicit Brazil Reference		
			No	Yes	Total
Language of Translation	English	Count	63	7	70
		Expected Count	66,2	3,8	70,0
		% within Language of Translation	90,0%	10,0%	100,0%
		% within Visual Marker: Explicit Brazil Reference	22,8%	43,8%	24,0%
	French	Count	72	4	76
		Expected Count	71,8	4,2	76,0
		% within Language of Translation	94,7%	5,3%	100,0%
		% within Visual Marker: Explicit Brazil Reference	26,1%	25,0%	26,0%
	Portuguese	Count	21	0	21
		Expected Count	19,8	1,2	21,0
		% within Language of Translation	100,0%	0,0%	100,0%
		% within Visual Marker: Explicit Brazil Reference	7,6%	0,0%	7,2%
	Spanish	Count	120	5	125
		Expected Count	118,2	6,8	125,0
		% within Language of Translation	96,0%	4,0%	100,0%
		% within Visual Marker: Explicit Brazil Reference	43,5%	31,3%	42,8%
Total		Count	276	16	292
		Expected Count	276,0	16,0	292,0
		% within Language of Translation	94,5%	5,5%	100,0%
		% within Visual Marker: Explicit Brazil Reference	100,0%	100,0%	100,0%

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Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	4,514[a]	3	,211
Likelihood Ratio	5,201	3	,158
N of Valid Cases	292		

a. 3 cells (37,5%) have expected count less than 5. The minimum expected count is 1,15.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,124	,211
	Cramer's V	,124	,211
N of Valid Cases		292	

Chi-Square Test: Variables Language of Translation x Visual Marker: Female Sensuality
Crosstabulation

			Visual Marker: Female Sensuality		
			No	Yes	Total
Language of Translation	English	Count	67	3	70
		Expected Count	66,4	3,6	70,0
		% within Language of Translation	95,7%	4,3%	100,0%
		% within Visual Marker: Female Sensuality	24,2%	20,0%	24,0%
	French	Count	70	6	76
		Expected Count	72,1	3,9	76,0
		% within Language of Translation	92,1%	7,9%	100,0%
		% within Visual Marker: Female Sensuality	25,3%	40,0%	26,0%
	Portuguese	Count	18	3	21
		Expected Count	19,9	1,1	21,0
		% within Language of Translation	85,7%	14,3%	100,0%
		% within Visual Marker: Female Sensuality	6,5%	20,0%	7,2%
	Spanish	Count	122	3	125
		Expected Count	118,6	6,4	125,0
		% within Language of Translation	97,6%	2,4%	100,0%
		% within Visual Marker: Female Sensuality	44,0%	20,0%	42,8%
Total		Count	277	15	292
		Expected Count	277,0	15,0	292,0
		% within Language of Translation	94,9%	5,1%	100,0%
		% within Visual Marker: Female Sensuality	100,0%	100,0%	100,0%

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	6,819[a]	3	,078

Likelihood Ratio	5,997	3	,112
N of Valid Cases	292		

a. 3 cells (37,5%) have expected count less than 5. The
minimum expected count is 1,08.

Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	,153	,078
	Cramer's V	,153	,078
N of Valid Cases		292	