

Trends on Brazilian book market

– fiction best-sellers by Brazilian writers (2000-2009)

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ABSTRACT

The first part of this paper describes Brazilian general book market quantitative data on the period from 2000 to 2009; the second part analyzes the list of best sellers in Brazil on that period, focusing on the presence of Brazilian fiction writers on it. Our analysis points to the conclusion that there is an undeniable quantitative increase on such market but it is not accompanied by innovation. Most titles are world wide best sellers from Anglo-Saxon culture that receive massive publishing campaign and issuing, and represent very little risk to the publishing industry. As for Brazilian writers, they were already well known, especially from TV.

Keywords: Books, publishing industry, fiction. Brazilian writers

BOOK NUMBERS

The facts on publishing in Brazil in the first decade of the 21st century suggest a highly favourable state and an excellent prognosis for readers: a progressive increase in the number of titles and editions and a decrease in price that means an increase in biblio-diversity, in property and in ease of access due to the reduction of economic obstacles. Regarding ease of access, one can see a re-organization of the distribution chain with the growth of methods of book selling other than through book-stores. In addition, the vast majority of books published in Brazil are by Brazilian authors.

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The following data gives credence to the assertions above:

The number of books produced in Brazil per year between 2000 and 2009, ignoring some yearly fluctuation is in general on the rise. In 2000 329 million books were printed in the country, and in 2009, 386 million.

Total number of books printed per year in Brazil between 2000 and 2009 (source: CBL and Hallewell, 2005, p. 741)									
2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
329	331	338	299	320	306	320	351	340	386
million	million	million	million	million	million	million	million	million	million

A few more facts regarding the years 2008 and 2009:

According to the document *Produção e Vendas do Setor Editorial Brasileiro em 2009* [Production and Sales in the Brazilian Publishing Industry in 2009] produced by the Fundação Instituto de Pesquisas Econômicas — FIPE, by Universidade de São Paulo – USP, for the Câmara Brasileira do Livro — CBL, and for the Sindicato Nacional dos Livreiros — SNEL, in parallel with the increase in book production between 2008 and 2009 (a rise of 13.5%) there was also an increase (of 14%) in the number of first edition titles published and (of 11%) in general book sales. This can be seen from the two tables below:

Published Titles and Printed Copies– Total in 1st Edition and Reprint – 2008 and 2009 (source: FIPE/ CBL/ SNEL)						
PRODUCTION	Titles			Copies		
	2008	2009	Var. %	2008	2009	Var. %
1st Edition	19,174	22,027	14.88	130,109,195	154,471,507	18.72
Reprint	31,955	30,483	-4.61	210,165,000	231,895,629	10.34
TOTAL	51,129	52,509	2.70	340,274,195	386,367,136	13.55

Total of yearly trade (including government purchases) (source: FIPE/CBL/SNEL)		
2008	2009	Var%
333,264,519	370,938,509	11.3

Another fact shown by the FIPE study that is beneficial for readers and a cause for celebration is the fall in book prices. The average cost of books sold by the publishers to book-stores was R\$ 11.11 in 2009. This value has been steadily falling since 2004, when a book cost on average R\$ 12.68. In 2008 the value was R\$ 11.52.

According to the FIPE data, despite growth in the sector, due to the fall in book prices, profits showed only a small increase of 2.13% : the total takings for the sector were R\$ 3376 million in 2009 whereas in the previous year they had been R\$ 3305 million. Considered from a national perspective, the book industry in Brazil represented 0.11% of its GDP in 2009, the same as in 2008.

The 386,367,136 books produced in Brazil in 2009, show that for a population of 191.5 million inhabitants, 2 books were produced per inhabitant for that year. If we then take only the copies on sale, that index then falls to 1.9 books per person.

It should be emphasized that the terms *books produced* and *books sold* per person per year differ from the *reading index* of a society, as the books printed in a year are in addition to those already existing that form the book set of that social group and, also one must remember that purchasing books is only one of the forms of access to them. To be more specific: the study *Retratos da leitura no Brasil* [Reading profiles in Brazil], with data for 2007, shows a figure of 4.7 books read per person per year (including course books), and, among readers, the main forms of access to books are: borrowing from other people (45%); purchasing (45%); borrowing from libraries (34%) and presents (24%). It should be pointed out that each reader interviewed could give more than one answer relating to the number of books they had access to (Amorim, 2008, pp. 206-220).

An issue for the publishing industry in Brazil that is changing considerably and irreversibly are the means of distribution. Two factors are impacting on this change: internet sales and tremendous growth in door-to-door sales.

The internet, through sites for book-stores, department stores or on-line virtual book-stores, was responsible for around 3.6% of the books sold in the country in 2009 (according to the report *Produção e Vendas do Setor Editorial Brasileiro em 2009* [Production and Sales in the Brazilian Publishing Industry in 2009], sales in book-stores were responsible for 42.4% of book sales that year, of which 2.25% were from virtual book-stores. In addition to these, 1.41% of the books traded in 2009 were through other sites), and door-to-door sales were responsible for 16.6% of the total.

We will look at this increase in door-to-door sales. In 2008, Avon — the North American company that has sold beauty products directly to the consumer in Brazil since 1958, began to include books in their catalogue of products that are chosen, sold and delivered by sales-people to the homes of Brazilian consumers. It is this form of sales that is known as *door-to-door*. Avon's involvement in selling books is one of the elements that explains the tremendous proportional growth of this form of sales in the sector.

Door-to-door as a method of selling books is growing fast: in 2006, 5.4% of the books sold in Brazil were sold through the door-to-door system; in 2007 that percentage rose to 9.61%; in 2008, to 13.66% and in 2009 to 16.64%.

Avon and Barsa are currently two large companies that widely use this form of selling: in Brazil there are over a million Avon representatives and over 2000 Barsa representatives (ABDL).

Sales Outlets				
source <i>Produção e Vendas do Setor Editorial Brasileiro em 2009. CBL/SNEL/FIPE –</i>				
OUTLETS	Number of Copies			
	2008	Participation	2009	Participation
Book-stores	96,545,732	45.64	97,053,581	42.44
Distributors	53,571,516	25.32	54,392,174	23.78
Door-to-door	28,895,173	13.66	38,057,622	16.64
Supermarket	3,842,277	1.82	6,653,517	2.91
Churches and Temples	3,027,097	1.43	5,295,510	2.32
Schools and Colleges	4,240,509	2.00	3,841,069	1.68
Internet	1,839,356	0.87	3,232,159	1.41
Companies	5,732,887	2.71	1,934,453	0.85
Book Fairs	1,258,679	0.60	1,711,518	0.75
Newspaper stands	1,163,116	0.55	1,168,618	0.51
Direct marketing (catalogues, book clubs, mail)	689,433	0.33	566,708	0.25
Sales through newspapers — promotional sales	274,464	0.13	239,818	0.10
Private libraries	23,270	0.01	98,396	0.04
Others	10,438,949	4.93	14,459,146	6.32
Total – Market		100.00	228,704,288	100.00
(obs: without government sales)	211,542,458			

Retrieved From: <http://www.abdl.com.br/site/pesquisa.php>.

OBS — Government purchases are not included – by including these the total number of copies sold rose to 333,264,519 in 2008 and 370,938,509 in 2009.

The growth of the system of door-to-door selling and internet sales is easily explained by two facts: the small number of book-stores in Brazil and the fact that books are now reaching the so-called *new middle class*.

Data from the *Pesquisa Nacional por Amostra de Domicílios*, PNAD, carried out by the *Instituto Brasileiro de Geografia e Estatística* [the Brazilian Institute of Geography and Statistics], IBGE relating to 2009, shows that the number of Brazilians who are now part of the new middle class, with incomes between R\$ 1,126 to R\$ 4,854, has risen to 94.9 million people and now constitutes, for the first time ever, more than 50% of the population.

In an article published in the journal *Valor Econômico* (electronic document, 2010) entitled *Dinamismo Doméstico* [Domestic Dynamism], Yoshiaki Nakano ex-secretary to the Treasury for the Mário Covas government (São Paulo), and professor and director of the *Escola de Economia de São Paulo da Fundação Getulio Vargas – FGV/EESP* [the São Paulo Getulio Vargas Foundation School of Economics], explains this increase:

From a social viewpoint it verges on a revolution: it has been the ascent from class C, transforming itself into the new Brazilian middle-class. In the last 15 years this class has moved from 32% to 52% of the population, now representing over 90 million consumers, incorporated into the market and who hold nearly half of the available income generated in the country. In this way the Brazilian economy is being converted into an economy with one of the largest mass markets in the world. (Nakano, 2010).

Viviane Chaia, in an article called *A nova classe média* [The new middle class] explains that the growth of this social sector began with the financial stability created by the *Plano Real* and grew with the social policies of the Lula Government, and that, with salaries, that are taxed at source, this new middle class – as users of public services — will demand more from the government:

These 30 million citizens newly members of the middle-class (a third of the total) have begun to have a new standard of living, measurable by access to new products, services and real estate. They are now in the middle of the social pyramid because of the economic stabilizing policies (Plano Real) and of the growth of social inclusion policies implemented by the Lula government.

A change of this magnitude in the socioeconomic profile of the country implies a re-evaluation of the political behaviour in society. This is because the middle class is the part of the population most affected by the relatively high taxes and the low quality of public services. Their voice is their power. (Chaia, 2010).

Returning to the issue of methods of book sales, one can see that, according to data from the *Associação Nacional das Livrarias – the ANL*, [National Book-store Association], presented in the

Diagnóstico do Setor Livreiro 2009 [Diagnosis of the Publishing Industry 2009], Brazil has over 5000 towns and less than 3000 book-stores, and considering that several cities like Rio de Janeiro, São Paulo, Porto Alegre and Belo Horizonte have a high concentration of bookstores, one can conclude that there are many towns without a single one. The ANL specifies in its site: in Brazil today there is “one book-store for every 64,255 inhabitants, and Unesco suggests one book-store for every 10 thousand inhabitants” (Diagnóstico, 2010). More than half of Brazilian book-stores — 56% — are in the Southeast, and of these, 864 are in the State of São Paulo. Increasingly often book-stores sell other products, such as CDs, DVDs, and also act as centres for social and cultural events, with cafes, auditoriums, etc. — an approach that may revitalize the sector.

It should be stressed that the study *Retratos da Leitura no Brasil* suggested that insufficient money, libraries and book-stores are the motives cited by readers (people who state they have read at least one book in the last 3 months) as impediments to further developing their reading habits. (Amorim, 2008, p. 216).

We should also note that most of the books published in Brazil are by Brazilian authors, data from the study *Produção e Vendas do Setor Editorial Brasileiro em 2009* show that of the 52,509 titles published that year, only 5,807, — around 11%, — were translated. The most common language to be translated from in Brazil in 2009 was English, as can be seen from the table below:

Translated books published in 2009 – language of origin:							
English	French	Spanish	German	Italian	Portuguese (Portugal)*	Others	Total
3,699	674	616	204	399	164	51	5,807

(* Due to the spelling differences, books written in European Portuguese and published in Brazil are still considered as translations)

THE NATIONAL FICTION BEST-SELLERS (2000-2009)

The first part of this article outlined the book market in Brazil between 2000 and 2009 based on general data. The second will seek to understand the Brazilian book market from another angle: from that of the best-selling book lists. The focus is on fiction writing by Brazilian writers, and for comparative effect, we will also look at non-fiction and mind, body and spirit books.

The Brazilian magazine *Veja* has been used as a source of data on annual book sales. *Veja* makes its study in book-store chains and also together with publishers. This magazine was chosen as a source due to its long-standing activities: since 15/12/1999, when it resumed drawing up yearly best-seller lists, the magazine has done the same thing every year for the period under analysis, using the same methodology and the same data organization. *Veja* divides its results on book sales in Brazil into three categories: fiction, non-fiction and self-help and mind, body and spirit.

Looking at the 10 best-selling fiction books in Brazil, yearly between 2000 and 2009 the first thing noticeable is the predominance of foreign authors; of the 100 books listed, 76 are by foreign writers.

Among these books there are two concentrations: the first, especially in the early years of the decade, revolves around the international success *Harry Potter*, the creation of the British writer J. K. Rowling, whose books — *Harry Potter and the Philosopher's Stone*, *Harry Potter and the Chamber of Secrets*, *Harry Potter and the Prisoner of Azkaban*, *Harry Potter and the Half Blood Prince*, *Harry Potter and the Goblet of Fire*, *Harry Potter and the Deathly Hallows*, published in Brazil by the publisher Rocco, appear 16 times. At the end of the decade, another concentration is of the titles by the North American author Stephenie Meyer, with 6 examples: in 2008, *Twilight* was in 4th place and *New Moon* in 7th; in 2009 *Eclipse*, *Twilight*, *New Moon* and *Breaking Dawn* – published by the publisher Intrínseca — appear in 2nd, 3rd, 4th and 5th places.

We cannot but notice a certain similarity between the central protagonists of the *Harry Potter* and *Twilight* series: both are young and have some kind of supernatural power that neither understands and both are discriminated against, but it is these abilities that strengthen them and make them special. They are young characters who are trying to understand and discover the limits of their particularities. The series differ though in the repressive and conservative tone of *Twilight* in opposition to the tone of discovery, adventure and risk-taking of the central characters in the *Harry Potter* series.

While the global phenomena of *Harry Potter* and *Twilight* dominated the best-seller lists in the first decade of the 21st century and can be seen as causes for the low index of Brazilian authors in these lists, we should also remember that an advantage of this domination, particularly of the *Harry Potter* series, was that it strongly influenced the increase in reading habits of the young in the last decade.

Other children's literature that featured in the best-selling fiction lists in Brazil between 2000 and 2009 are *The Lord of the Rings*, by J. R. R. Tolkien, the British writer born in South Africa (2001 — 7th (*The Lord of the Rings — The Fellowship of the Ring*) and 10th (complete edition) and 2002 — 4th (complete edition)) published in Brazil by the publisher Martins Fontes; *The Book Thief*, by Marcus Zusak (2008 — 1st) and *The boy in the striped pyjamas*, by John Boyne (2009 — 9th). Marcus Zusak is Australian and John Boyne is Irish – both books focus on children affected by Nazism.

Mysticism and spirituality can be found in the trend for fictionalized historical information by the North American Dan Brown in *The Da Vinci Code* (2004 – 1st, 2005 — 1st, 2006 — 2nd, 2007 — 5th); *Angels and Demons* (2004— 2nd, 2005— 2nd, 2006 — 3rd); *Digital Fortress* (2005 — 3rd, 2006 — 7th); *Deception point* (2005 — 8th, 2006 — 4th); *The Lost Symbol* (2009 — 7th), and in the more psychological leaning of the religious novel, *The Shack*, by the Canadian writer William Young, which held 1st place on the fiction best-seller list in 2009, after being in 3rd place in 2008 – all these were published in Brazil by the publisher Sextant.

Sextant was founded in 1998 by Geraldo Pereira and his sons Marcos and Tomás Pereira, son and grandsons of the great publisher José Olympio who in the 1930s and 1940s published the writers Guimarães Rosa and Graciliano Ramos. As Gustavo Sorá commented, to be published by José Olympio was “the dream of every writer: avant-garde novelists and academics, critics and commercially successful authors; they all wanted to be published by the Livraria José Olympio” (Sorá, 2010, p. 11).

Sextant operates on the idea of prices fixed according to category and collection and below average prices for the market. In 2007, Marcos and Tomás Pereira formed a partnership with Jorge Oakim of Intrínseca publishing. As well as in book-stores, Sextant and Intrínseca also distribute their books through alternative channels like the Avon system and invest large amounts in marketing. Jointly they are responsible for a large proportion of the *best-sellers* translated in Brazil between 2007 and 2010.

Genre literature, like suspense or, more specifically, court-room dramas, feature among the fiction best-sellers in Brazil for the first decade of the 21st century, with another North American, the international best-selling John Grisham and his books *The Brethren*, *The Summons*, *The King of Torts*, *The Last Juror*.

Other foreign authors include: the Afghan but naturalized North-American Khaled Hosseini and his successes *The Kite Runner*, and *A Thousand Splendid Suns*, and Sidney Sheldon, the North

American writer who died in 2007, and who was one of the best selling writers internationally since the end of the 1960s, with around 300 million copies sold, and who appears twice in the best-seller lists with *The Sky is Falling* and *Are you Afraid of the Dark?*

There is a clear predominance of English language writers from Anglo-Saxon culture in the Brazilian best-seller lists in the first decade of the 2000s. However, in smaller but still best-selling numbers, there are: two books in Spanish from Latin-American literature: *The Feast of the Goat*, by the Peruvian Mario Vargas Llosa (2000 — 9th) and *Memories of My Melancholy Whores*, by the Colombian Gabriel Garcia Marquez (2005 — 6th and 2006 — 6th); a book by the Portuguese author José Saramago: *Seeing*, (2004 — 7th); and one by the Italian author Umberto Eco: *Baudolino*, (2001 — 9th).

One of the classics of French literature, *The Little Prince*, by Antoine de Saint-Exupéry, and the Arabian classic, *The thousand and one nights*, are also among the best selling fiction books by foreign authors between 2001 and 2008 due to the launch of new special editions.

From analysis, the predominance of foreign authors — particularly authors from Anglo-Saxon backgrounds, and those who had already achieved success in their home markets, in the fiction best-seller list is clear.

In comparison to the predominance of foreign authors in the fiction book sales, in the non-fiction books category there is a strong presence of Brazilian writers: of the 100 titles that make up the list of the ten best-sellers per year in the non-fiction category between 2000 and 2009, 56 — more than half — were by Brazilians.

Dráuzio Varella is the star of the decade: *Estação Carandiru* [Carandiru], a work that portrays the lives and characters of prisoners in São Paulo, was 2nd in the rankings for 2000 and 1st for 2001, 2002 and 2003 and *Por um Fio* [By a Thread] which describes the doctor's experiences with the critically ill, reached 3rd place in 2004 and 6th in 2005. At the end of the decade there was another great national success: *1808* by Laurentino Gomes, which was 2nd in 2007, 1st in 2008 and 5th in 2009. The theme of *1808* is the arrival of Dom João VI and the Portuguese Royal Family in Brazil and it drew attention to the historical documentary genre at the end of the decade in Brazil. By September 2010, *1808* had sold

400 thousand copies. In 2010 the author released *1822* which covered the Independence of Brazil and in two weeks 100 thousand copies had been sold. Commenting on his success the author said to the *Folha de S. Paulo*: “I try to combine interesting facts, thoughtful analyses and profiles of people” (Peres, 2010).

Confirming Brazilian readers' interest in non-fiction and in learning about their own country other highlights of the decade were: *Corações Sujos* (2000 — 8th, 2001 — 4th) and *Olga* (2004 — 6th), by Fernando de Moraes; *A Ditadura Envergonhada* (2002 — 4th, 2003 — 2nd), *A Ditadura Escancarada* (2002 — 5th, 2003 — 5th) and *A Ditadura Derrotada* (2003 — 3rd), by Elio Gaspari; *Amor é Prosa, Sexo é Poesia* (2004 — 5th, 2005 — 1st) and *Pornoplítica* (2006 — 5th), by Arnaldo Jabor; *A Arte da Política*, de Fernando Henrique Cardoso (2006 — 6th); *Falcão – Meninos do Tráfico*, by MV Bill and Celso Athayde (2006 — 8th); and *Lula é Minha Anta*, by Diogo Mainardi (2007 — 5th) – all of which have political themes from recent history.

Within the non-fiction sector, one can see that books on mind, body and soul featured in the rankings for this decade with titles such as: *As Vidas de Chico Xavier* (2003 — 8th and 2004 — 9th) by Marcelo Souto Maior, and *Perdas e Ganhos* (2004 — 1st and 2005 — 5th) and *Pensar é Transgredir* (2004 — 2nd) by Lya Luft.

On a theme that one could call social behaviour, there are books like: *Quase Tudo*, by Danuza Leão (2005 — 4th); *O Mago*, by Fernando Moraes, the biography of Raul Seixas (2008 — 8th) and *Noites Tropicais* (2000 — 4th) and *Vale Tudo* (2008 — 5th), by Nelson Mota. These last three blend together the country's recent history, the behaviour of different social groups and the history of Brazilian Popular Music.

On the subject of Brazilian music and books, the following is interesting: days after the release of the biography *Roberto Carlos em Detalhes*, written by Paulo Cesar de Araujo, it was the target of two court cases brought by the musician against the publisher and against the author, and in April 2007 this resulted in a controversial agreement in which the Publisher Editora Planeta agreed to withdraw the book from the shops. Despite this, *Roberto Carlos em Detalhes* remained in 10th place on the 2007 list.

On 2nd May 2007, in an article entitled “O que e contexto desfavoravel?” [What is an unfavourable context?] and published in the *Folha de S. Paulo* on 2nd May 2007, Paulo Coelho spoke out seriously and clearly against the agreement made between Planeta and the singer Roberto Carlos. We quote:

(By agreeing to withdraw the book from circulation the publisher) ...is collaborating towards the setting of a very serious precedent — the return of censorship. Roberto Carlos has spent many more years in the media than I; he should be used to it. I will continue to buy his music, but I am extremely perturbed by his childishness, as if most things that one reads in the press justifying the reason of the “invasion of privacy” were not already more than familiar to all his fans. (...)

(...) I would like my brave publisher, *Dinâmica*, now starting up in Brazil, to explain to all us Brazilians, what this “unfavourable context” actually means. It is unfavourable to make agreements behind closed doors, putting at risk a freedom achieved with great sacrifice after having been kidnapped for years by the military dictatorship.

And I do not understand why you, Paulo Cesar Araújo, “agreed not to make comments in interviews about the content of the book regarding the singer’s personal life” (*Ilustrada*, April 28, 2007²). It is not only your book whose fate was negotiated between four walls that is at stake. It is the fate of all Brazilian writers at this time.

I don't know if I will be given the explanations I'm asking for. But I could not stay quiet, because what happened in the 20th *Vara Criminal da Barra Funda* [Barra Funda county court] tells me that it has no respect for my profession as a writer. (Coelho, 2007).

There were two similar cases:

In 2005 the book *Estrela Solitária*, the biography of the footballer Garrincha written by Ruy Castro and published by Companhia das Letras was banned for eleven months from circulation, a ban that only came to an end after an agreement was made between the publisher and the player's daughters.

In 2008, Wilma Guimarães Rosa asked for and was awarded a ban on the biography of her father João Guimarães Rosa entitled *A vida e a literatura de João Guimarães Rosa*, [The life and literature of Joao Guimaraes Rosa] written by Alaor Barbosa and published by the publisher LGE.

In the field of publications on self-help and mind, body and spirit, Brazilian authors were responsible for 48% of the titles — of the 100 titles that compose the sector’s best-selling list 48 were works by Brazilians. The spirituality of Zibia Gasparetto, the leader in the sector who featured 15 times, is surrounded by texts on self-control and education by authors such as Roberto Shinyashiki and Içami Tiba; on health and fitness in books like *A semente da Vitoria* [The seed of Victory], by Nuno Cobra; on wealth creation with books by Gustavo Gerbasi or even books of collections of motivational phrases with vaguely philosophical leanings by Augusto Cury.

With *Você é Insubstituível* [You are Irreplaceable], in 2002 Augusto Cury came in at 7th in the best-seller list, and ever since, one or other of his books feature among the sector's best-sellers: *Você é*

² Retrieved April 27, 2007, From <http://www1.folha.uol.com.br/folha/ilustrada/ult90u70699.shtml>

Insubstituível reappeared in 5th place in 2003 and 2005; *Pais Brilhantes*, *Professores Fascinantes*, [Brilliant parents, Fascinating Teachers] in 3rd in 2004, in 2nd in 2005 and in 8th in 2006 and *Nunca Desista de Seus Sonhos* [Never Give up on your Dreams] entered the ranking in 2006 where it stayed until 2009, in 3rd, 9th, 4th and 8th place.

Turning to the best-selling fiction by Brazilian authors in the first decade of the 21st century, one sees:

Books by Brazilian authors featured on the annual best-selling fiction lists (year, ranking on the best-seller list, title, author)				
Year	Ranking	Title	Author	Publisher
2000	2nd	O demônio e a Srta. Prym	Paulo Coelho	Objetiva
	6th	Os 100 melhores contos de autores brasileiros do Século	Italo Moriconi	Objetiva
	7th	A casa dos Budas ditosos	João Ubaldo Ribeiro	Objetiva
2001	5th	As mentiras que os homens contam	Luis F. Veríssimo	Objetiva
	6th	Comédias para se ler na escola	Luis F. Veríssimo	Objetiva
2002	3rd	As mentiras que os homens contam	Luis F. Veríssimo	Objetiva
	8th	Sexo na cabeça	Luis F. Veríssimo	Objetiva
	9th	Comédias para se ler na escola	Luis F. Veríssimo	Objetiva
	10th	Diário do Farol	João Ubaldo Ribeiro	Nova Fronteira
2003	2nd	Onze minutos	Paulo Coelho	Rocco
	3rd	Budapeste	Chico Buarque	Cia. das Letras
	4th	Perdas e ganhos	Lya Luft	Record
	5th	As mentiras que os homens contam	Luis F. Veríssimo	Objetiva
	7th	A casa das sete mulheres	Leticia Wierzchowski	Record
	10th	Angus – o primeiro guerreiro	Orlando Paes Filho	ARX — Siciliano
2004	4th	Budapeste	Chico Buarque	Cia. das Letras
	6th	Onze minutos	Paulo Coelho	Rocco
2005	5th	Assassinato na Academia Brasileira de Letras	Jô Soares	Cia. das Letras
	7th	O Zahir	Paulo Coelho	Planeta
2006	8th	A bruxa de Portobello	Paulo Coelho	Planeta
2007	7th	Elite da Tropa	Luiz E. Soares, André Batista e Rodrigo Pimentel	Objetiva
2009	6th	O vendedor de sonhos	Augusto Cury	Academia de Inteligência
	8th	Leite derramado	Chico Buarque	Cia. das Letras
	10th	O vendedor de sonhos e a Revolução dos Anônimos	Augusto Cury	Academia de Inteligência

(Source: *Veja* 10 Jan 2001, p. 135; 26 Dec 2001, p. 43; 26 Dec 2002, p. 133; 14 Jan 2004, p. 103; 12 Jan 2005, p. 113; 11 Jan 2006, p. 113; 10 Jan 2007, p. 113; 9 Jan 2008, p. 101; 7 Jan 2009, p. 101; 6 Jan 2010, p. 101)

The first thing noticeable about this list, other than the already cited low numbers of titles by Brazilian authors in the sector, is the repetition of the names cited. The Brazilian fiction writers who are the best-sellers of the decade are well-known to the Brazilian reading public: Luis Fernando Veríssimo, Paulo Coelho, Chico Buarque, João Ubaldo Ribeiro and Jô Soares. Luis Fernando Veríssimo was the author of the best-selling fiction book in Brazil in 1982 with his memorable character *O Analista de Bagé* [The Bagé analyst] — a figure who manages the *unusual mix of the natives* supposed *simplicity* and the interpretative subtleties of psychoanalysis; soon after, in 1984, he created another noteworthy character in *A Velhinha de Taubaté* [The Little Old Lady of Taubaté], the last person to still believe in the Government, who reminded us that we were still living in a Military Dictatorship, one that only came to an end at the end of the João Baptista Figueiredo government (1979-1985). Veríssimo has since then regularly written books well-received by the reading public. Also in 1985 was João Ubaldo Ribeiro's first success, *Viva o Povo Brasileiro* [Long live the Brazilian people] published by Nova Fronteira (Reimão, 1996, pp. 83-84).

During the Brazilian Military Dictatorship, Chico Buarque, a key figure in the Brazilian cultural scene, persecuted by the military, and whose music was tremendously important, appeared with much fanfare three times on the best-seller list with, the play *Calabar*, banned for production on stage and the 4th best-selling book of 1974; *Fazendo Modelo* [Model Making], was the best-seller of 1975 and *Gota d'Água* [Drop of Water] the best-selling book in the fiction category of 1976 (Reimão, 1996, p. 67). The world phenomenon Paulo Coelho first featured with *O Alquimista* [The Alchemist] and *Diário de um Mago* [The Pilgrimage], listed among the best-sellers of 1989.

The authors Lya Luft and Augusto Cury, who also appear on the best-selling fiction list at the end of the decade, were authors already familiar to the public and who, with specific works, *migrated* from the category of self-help and mind, body and spirit. This fact shows it is possible for an author to be listed in two categories, thus for example, in 2009, Augusto Cury is on the best-selling fiction list with *O Vendedor de Sonhos* [The Dream Seller] and also on the self-help and mind, body and spirit list with *O Código da Inteligência* [The Intelligence Code] and *Nunca Desista dos Seus Sonhos* [Never Give up on your Dreams]. This shows a trend of the fiction category towards themes of self-help.

In terms of new authors, there are three books which stand out: *A casa das sete mulheres*, [The House of the Seven Women] by Leticia Wierzchowski, *Elite da Tropa*, [Elite of the Troop] by Luiz E.

Soares, André Batista and Rodrigo Pimentel and *Angus – o primeiro guerreiro*, [Angus — the first warrior] by Orlando Paes Filho. The reason for the high sales of the first two is certainly due to fact they were adapted for the screen — the first, for television, the second, for film. However with *Angus – o primeiro guerreiro*, the author Orlando Paes Filho managed the rare feat of publishing his first work with a major publisher, Siciliano, and the publisher backed it with a major publicity campaign – it is an exception that confirms the rule. The lack of change in readers' preferences for Brazilian fiction writers must primarily be due to the lack of daring by the major Brazilian publishers. One can see that for large circulations with big publicity campaigns the publishers in general risk little by republishing the international best-sellers of Anglo-Saxon culture or, in the case of Brazilian authors, those already known to the public. A second reason that can be given for the lack of new Brazilian fiction writers in readers' preferences is a paucity of information. It seems that communication channels, cultural journalists and specialist publications are not managing to interact with the public or interest it in new writers. It appears that this function, which is not being fulfilled by the critics, is instead in general fuelled by adaptations — it is television and film adaptations that are decisive in influencing who the new national authors will be.

TWO FINAL OBSERVATIONS:

From analysis of the non-fiction sector it is clear that Dráuzio Varella is the major sales success in the category. It should be remembered that since 1989 the author has for many years regularly participated in radio and television programmes, and he also holds a role in the top-rating Sunday night television programme — *Fantástico*, on the Globo TV network. In the fiction category the author with the greatest number of books on the best-seller list, Luis Fernando Veríssimo, regularly collaborates as a script-writer for television, and many of his texts have been adapted for the screen, most famously the series *Comédias da Vida Privada* [Comedies from Private Lives], which had 21 programmes shown between 1995 and 1997 based on the author's short stories. Another best-selling author with a high television profile over several decades is Jô Soares. It is also clear that through its adaptation as a mini-series by the Globo TV network the book *A casa das sete mulheres*, by Leticia Wierzchowski, was propelled into the best-seller lists. Actually, in every sector, the power of television over sales for the

Brazilian publishing market is undeniable. This evidence leads one to think that the slight growth in reading habits in the country is due in part to the support and diffusion of television.

A final observation is with regard to digital books. This article has focused on the publishing industry in Brazil in the first decade of the 21st century, and has focused on the thematic choices of the buying public in acquiring books from book-stores. However, as previously mentioned, we know that purchasing is only one of several means of accessing books. While books made of paper are the most common, they are not the only form books can take. Electronic digital books are already a reality.

Regarding free availability, Brazilian readers have for several years had various electronic addresses that give access to works no longer restricted by copyright: the largest of which, the portal *Domínio Público*, currently has more than 3000 books. The Department of Education introduced this system as:

Portal Domínio Público, launched in November 2004 (with an initial collection of 500 works), enables equal sharing of knowledge, making available to all internet users a virtual library that should be a reference for teachers, students, researchers and the general public alike.

This portal is a virtual environment that allows the collection, integration, preservation and sharing of knowledge, its main objective being extensive access to literary, artistic and scientific works (in the form of texts, sounds, images and videos), that are in the public domain or that have been authorized for such, and that are part of both Brazilian and international cultural inheritance

It also expects to contribute to the development of education and culture, and therefore to improve the construction of social awareness, citizenship and democracy in Brazil.

In addition, by making information and knowledge freely available the *Portal Domínio Público* seeks to encourage learning, innovation and cooperation between the generators of the content, and users, at the same time as attempting to stimulate debate on legislation related to authorial rights — in such a way that the “preservation of certain rights will incentivize other users” — and there is acceptance of the new paradigms of technological change, production and knowledge usage. (Domínio..., online).

From figures relating to access, one can see that up until January 2011, Dante Alighieri's *A Divina Comédia* [The Divine Comedy] was accessed over a million times, and *Poemas de Fernando Pessoa* [The poems of Fernando Pessoa] nearly 500 thousand times. This is not to mention the more specialist sites with vast collections that are of great cultural value like the digital library of the *Biblioteca Nacional do Rio de Janeiro* [The Rio de Janeiro National Library] or the *Brasiliana* at the Universidade de São Paulo. This free access to digital books in large numbers could, we hope, become one of the elements that will underpin an increase in reading habits for Brazilians at the start of this century.

Sales of electronic books in Brazil are growing much more slowly than the free availability: the first ebook store was Gato Sabido which began commercial operations on 17th December 2009, and then merged with the site Submarino in August 2010. Another precursor, the Livraria Cultura began selling ebooks in March 2010; three months later in June the same year, Livraria Saraiva also began trading in the sector. Of the publishing houses, Zahar was the first of the major Brazilian publishers to invest in digitalizing its works, in December 2009 it had 40 titles for sale through the digital book-store Gato Sabido, in January 2011 Zahar had 250 ebooks on sale. In addition, as a clear indicator of the tremendous commercial potential for electronic books in Brazil, the large popular department store chains are also including ebooks among their stock: Ponto Frio started this in September 2010. (cf Carpanez, 2010) and from a search made on 22/01/2010 it was found that the Casas Bahia website had 210 ebooks available for sale. Also, the *Folha de S Paulo* newspaper began as far back as November 2010 to include the item electronic books among the indicators for the best-selling books of the week (on the edition of 20 Nov 2010, p. E6, the paper published two lists with five titles each: a list of the best-selling electronic books in Brazil, based on data from Livraria Cultura, Saraiva and Gato Sabido, and another of best-selling electronic books abroad based on data from Amazon and Barnes&Noble.)

The study *Retratos da leitura no Brasil*, with data for 2007 states that 3% of readers — that is 4.6 million people had already accessed at least one digital book. One thing certain is that slowly the growth in ebook sales will completely alter the profile of the book selling in Brazil in the 21st century.

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