

Gender and Catalog: How Is Latin American Literature Written by Women Transposed Into Digital Formats?

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ABSTRACT

The present paper aims at analyzing the actions of the publishing industry in connection with the transposition of Latin American and Caribbean literature written by women from printed to digital format. It presents some results obtained from searches and it detects and analyzes the strategies implemented by the main commercial platforms, digital libraries, and bookstores in transposing literary works by women. Likewise, it describes the mechanisms negatively impacting on their representation in the general catalog of Latin American and Caribbean literature. The irruption of works in the public domain and best-selling works by female writers from the region is also discussed.

KEYWORDS

Digital Libraries, E-Books, Gender and Literature, Latin-American Literature, Literary Canon, Sales Platforms, Transposition of Literature

INTRODUCTION

The relative absence of women in the arts and literature is a phenomenon detected several decades ago. Undoubtedly, feminism and feminist critique played a fundamental and undeniable role raising awareness regarding women and female issues (Caballero Wangüemert, 2003: 105) in the social, economic, political, and cultural realms. In effect, the dissemination of information which seemed to be hidden gave way to a transformation resulting from the awareness gained regarding reproduction in the field of the symbolic and the culture of data in the social order (Giunta, 2018:55).

This permanently expanded the number of works by women in artistic as well as literary catalogs so, at present, it is possible to identify the “naturalized idea that the lack of representation of women in the art world is matter of the past”¹. Gender seemed to have “erased the political meaning that being classified as women mattered” (Giunta, 2018: 34 and 61). However, specific research in different Latin American countries leads to think that it is rather a “disavowal of artistic feminism” and that such process did not occur by overcoming any of the issues it posed but by a generalized decision to avoid them denying and disavowing its presumptions (Giunta 2018: 63).

In the literary field, Fariña Busto explains that “throughout history there are many female writers (...) A different matter is their presence in literary stories” (2016: 22). In that same sense, Caballero Wangüemert (2003:105) warned about the absence of women not only in the canon but also in the corpus of Spanish American literature. It was only as from the 1960s that a slow but unstoppable

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process began whereby women were incorporated to anthologies which eventually became a real boom of female literature. The result was a significant expansion of the corpus over the last few decades.

However, incorporating female writers to the catalog is not enough. And this is because the interest of feminism (even before being known as such in the 19th century) refers to women's demands for equal capacity regarding males in a political and literary sense. Its goal was configuring intellectual or artistic works consistent with its vital and ideological platform (Fariña Busto, 2016: 21-22).

In Pollok's words, it is about the express need for an inclusion strategy in that artistic corpus of the works by women creators in which the interest is not placed in "preventing the sex of the producer from being mentioned again, but in the sex of the producer not automatically penalizing female artists and celebrating male artists in the specific ways in which it currently does" (Pollok, 2013: 87).

Therefore, the study of the gender issue in literature entails an approach considering its complexity, which means multiplying analysis perspectives: a) from literary institutions (academia, industry, and awards); b) based on the ways of critiquing texts (interpretation); and c) according to the texts themselves and those creating them (writings). In this sense, we believe that detailed inquiry on the literary catalog is a vehicle of excellence to move deeper into that study. This why only a few years ago, in 2015, we designed a Latin American and Caribbean literary corpus (LA&CLC) made up by 20,408 titles by 2,932 authors within the framework of a research on the status of the transposition from printed to digital format of such literature to develop searches in commercial platforms and libraries (Vila, 2018b). Once these searches were concluded, we detailed an array of actions aimed at building the general catalog of Latin American and Caribbean literature in digital format. These actions combined resources from the publishing industry and resources that we labeled reader-user "taste". Presently, with the updated results of such searches at hand, we ask ourselves the following question: how are the actions for building the general catalog of digital publishing put in place in connection with one of the sections of the LA&CLC developed, Latin American and Caribbean literature by women originally published in hard copy?

SOME PRIOR THEORETICAL CONSIDERATIONS

The first issue to be considered from a theoretical standpoint is within the realm of the link between literature and gender studies. The irruption of gender studies in the literary field during the 1970s was a phenomenon concurrent to the explosion of the preexistent forms of feminism. Together with the review of the canon, which started in the late 1970s, they evidenced the invisibility and/or underrepresentation of female writer works in the area.

Thus, feminist critique was beginning to achieve the rethinking of the "purpose of literature" and the reformulation of literary history (Fariña Busto, 2016: 15) as from the study of the characteristics of literary institutions as canon formers. Although they are varied (academic, commercial, public, private, etc.) and they represent dissimilar interests, it could be stated that "they are all consistent in defending a set of values which tradition and patriarchal ideology (...) have established as a rule, a principle, a core" (Fariña Busto, 2016:11).

At this point it is worth mentioning the differentiation made by Showalter (1999). She identifies two forms of feminist criticism. One of them, which is ideological, has as an object feminist women as readers and makes feminist readings on how women's issues are treated in literature. This is known as "woman images". The other one, which is gynocriticism, the study of women as writers. (Caballero Wangüemert, 2003:104). As from the last third of the 20th century, they developed simultaneously but, at present, the need to think in comprehensive terms (including disputes about the existence of "feminine writing") is being promoted reopening and remaking questions within the debates of feminist theories on gender identities. (Fariña Busto, 2016:18).

Consequently, from a historical perspective, feminist criticism stressed the functions and purposes of the canon, evidenced its androcentric presumptions and its interested character and, even, was able to remove some of its postulates. The task was recovering women for literary history and expanding the

catalog (Fariña Busto, 2016: 18; Caballero Wangüemert, 2003:108). On the other hand, more recent works were able to expand that corpus thanks to a patient work of recovery of “private literature” written by women since, as stated by two of the most widely accepted hypotheses, there is a “direct link between feminine writing and non-canonic discourse genres” and for women “it has been easier to use the private realm as a starting point to subvert the public realm” –a hypotheses which Caballero Wangüemert (2003:106 - 107) especially highlights from Franco (1994).

A second issue introduced as theoretical framework is the differentiation between literary corpus and canon. Lotman (2000) proposes a description of the operation of cultural systems as carrying a duality consisting in the articulation of two reverse dynamic trends: diversity and consistency. Thus, taking this perspective as loan to build our LA&CLC, it may appear as a system made up by a wide array of diverse and interchangeable subsystems. The system itself generates forms of self-description, “meta-descriptions”, which work as models in the system’s need to self-describe and give rise to “better” text type elections for that necessary description together with the “pen of critics, theorists, the legislators of taste and, in general, legislators” (Lotman, 1996, p. 75): the canonic function would be developed at that level. If Grillo (2013) describes how “the canon (single model) makes the corpus invisible (democratic set)”, Mignolo, from a postcolonial perspective, (1998: 246), describes the “canon as a subsystem within the system”. That is to say, a democratic corpus including a canonic section. Consequently, the corpus covers the catalog of canonic works: those deemed by literary institutions as “authentically literary” and that work as the art of literary memory seeking to limit what is vast (Bloom, 1995) (i.e., limiting the diversity described by Lotman). However, it also covers the incorporation of cultural practices differing from the literary forms belonging to what we call “classic modernity” expanding the notion of literature with the incorporation of “marginal” forms which claim “for themselves any of the possible representation forms” (Hall, 1991: 37).

Likewise, the notion of “instability” (Eagleton, 1998: 24) defines literature at each historic point in time and the value judgements on such “discourses” at each socio-historical circumstance would also be one of the main appreciation vectors of the configuration of the designed corpus.

The third issue to be taken into account are the forms of integration of the different literatures of the region. Latin American literary integration operations started at the level of incorporation of literature in Spanish going from the merger of American literature in Spanish and Portuguese (adhering to Brazilian literature) to the integration of literature in French (especially including Haitian and French-speaking Caribbean literature). Ardao sets forth a subsequent integration “supernumerary” level (Ardao, 1996: pp. 33-34), which would include all the languages in Latin America, the Caribbean, Antilles and Guianas, including literature in pre-Columbian languages, which had been excluded from Latin American literature. It is in this level that we locate the LA&CLC designed.

THE LATIN AMERICAN AND CARIBBEAN LITERARY CORPUS BUILT

The suggested corpus includes the section proposed for this region by Harold Bloom (1995), as well as the discourse and cultural practices incorporating the heterogeneity of Latin American creation. As mentioned, for Lotman (2000: 128, 143, 145), there are functions creating hierarchies (forms of system self-description) which would form the canon, core of the system, and, in a reverse movement, a trend to the formation of the system by multiple, diverse and autonomous subsystems including the canon. The Latin American and Caribbean Literary Corpus (LA&CLC) designed is offered as a model corpus with semiotic characteristics: a system formed by interchangeable sections. This also means that for the LA&CLC and by analogy with the Lotmanian cultural system no section is more important than any other of the components. Therefore, we started building the LA&CLC as follows: we added the complete Latin American section of Bloom’s *The Western Canon* to the Caribbean segment. However, other segments were incorporated in order to disclose a greater potential diversity of literary approaches. These are: Aira (2001), Cella (1998); Tennina (2014); Di Nucci et. al (2014, a); Fuguet and Gómez (1996); *Manifiesto del Crack*; Fuentes (2011); a specific section representing

the native-American literary canons; André y Bueno (2008); Helder et al. (2014).; Di Nucci et. al (2014, b); Foster (1991). Likewise, a segment including Caribbean and Antillean writers, and writers from the Guianas was formed using the following sources: Ramchand (1996); Benjamin et al. (1998); Donnell & Lawson Welsh (1996); Donnell & Bucknor (2011); and the Caribbean and Antillean, and writers from the Guianas surveyed by Balderston & Gonzalez (2004) (to obtain a breakdown by segment of the LA&CLC [see Vila, 2018b]).

The different segments of the LA&CLC include, as mentioned above, a large number of multiform literary statements. On the one hand, some sections cover from the 16th century, others are articulated with literary statements of the region starting in the 19th and 20th centuries with the Cuban Revolution and the inception of TV in some countries in the region, others begin in the 1990s and others in the 2000s (such is the case of the section on Latin American *Cartonera* Publishers). On the other hand, there are cases such as the one in *Manifiesto del Crack*, which includes easily translatable texts, as Di Nucci et al.'s (2014b) and Teninna's (2014), among others, with a greater linguistic diversity. Even though the majority of these do not present a gender perspective, certain sources such as André & Bueno (2008) and Foster (1991) do so.

An addition to all of the above is the integration of the titles by Latin American and Caribbean authors in the Latin American *Cartonera* Publishers Catalog of the University of Wisconsin. Latin American *Cartonera Publishers* are cultural distribution platforms remaking traditional publishing forms in printed format: the cardboard is obtained, on the one hand, from some of the millions of workers collecting paper and cardboard from trash cans in Latin American cities and, on the other hand, it is directly obtained by the members of the publishing house (For a thorough analysis on *Cartonera Publishers*, refer to Vila 2018a). The incorporation of titles by Latin American and Caribbean writers to this catalog enabled tracing what Chartier (2006:10) proposed for the sociology of texts: refraining from dissociating “the analysis of symbolic significance from that of the material forms transmitting them.” That is to say, the material device whereby the texts of Latin American literature published by *Cartonera Publishers* is organized as a publishing specificity whereby literary forms proper of Latin America circulate. And, likewise, *Cartonera Publishers* allow for increased circulation, writing and appropriation than before the digital era in the region. It is noteworthy that some of the *Cartonera Publishers* allow free digital access to most of their publications on their Facebook page, websites and blogs; i.e., they make the transposition to digital format in an open form.

Cordón García (2018:34) states that “when speaking about the digital canon the path continues through neater courses which are difficult to tackle” than when constructing a corpus for searches in digital format, in the need to have “adequate methodological tools since the subsequent –and inexcusable– phases are associated with visibility, availability and accessibility.” Thus, the LA&CLC designed is supported by multiple, opposed and supplementary literary documentary sources, which also include the canonic forms of the literature of the region. Since the corpus is designed based on a semiotic conception of the cultural field, that is to say, the coexistence of struggling opposing trends, including as well as suppressing the segments that form it are enabled. Also, the criteria for selecting authors and titles, and the adopted repertoires are based on the idea of covering the heterogeneity of the region's cultural production (repertoires, stories, essays, anthologies, academic articles and dictionaries were used, and sections were designed considering the overlapping of some of them). Likewise, works from the bestseller industry are also included in the general catalog of the literature of the region. The “bestsellerization” phenomenon allows expanding the readers and organizes an important part of the publishing field with publishing program creation criteria based on the strategic goals for obtaining profits. If the development of culture itself is set up on the struggle between systemic and extrasystemic forms, the tensions which make it up are expressed without exclusions in the LA&CLC developed (as the universe obtained).

Despite including a special section on Latin American female writers surveyed by André & Bueno (2008), contributing a repertoire of 2,591 titles by 303 female writers from the standpoint of making female written literature visible), out of the 20,408 titles which make up the LA&CLC, only

14.5% (2,951 titles) are works by female writers. The remaining 17,457 titles (85.5%) are works by male writers.

HOW AND WHERE WERE THE SEARCHES CONDUCTED?

A results recollection bot was designed to perform the searches. The collection form varies according to the characteristics of each platform and library.

After that, the author, title, source of the LA&CLC, support (hardcopy/digital) were uploaded and the search started in each platform and library verifying the results using matches criteria. (To see the complete search mechanism, refer to Vila 2016.)

The search mechanism consisted in:

- A) Uploading in a database the following data: author + title + source. The titles from more than one segment in the LA&CLC were only searched once.
- B) The name of the authors of the LA&CLC in each platform and library.
- C) The results were verified according to the following three criteria:
 - a. Perfect match, b. Flexible comparison, and c. Lax resemblance
- D) A series of comparative tables organizing the results were prepared on the basis of the results validated in C.
- E) Manual verifications were carried out as a method to validate the searches. There was a total of 61,551 author searches and 207,570 author + book searches.

The database obtained stores 4 million records of results.

All the searches were made in the original language of the works. A total of 61,551 author searches and 207,570 author + book searches were carried out.

The searches were conducted in 12 sales platforms in digital format and audio book streaming services, apart from seven digital libraries, all of them considered top-notch from a linguistic standpoint as well as due to their services, architecture and digital availability (Chowdhury and Foo, 2012; Tramullas Saz, 2002). In fact, Amazon is the number one seller of e-books with over 500 million units sold (Author Earnings, 2017). Kindle Unlimited has a catalog of 4.6 million titles (Ramírez, 2016). Amazon hit the USD 1 trillion quote mark in early September 2019. Its competitor Barnes & Noble offers almost 3 million titles of digital books. Apple was the first American company in surpassing the USD 1 trillion quote (in August 2018) (Castro, 2018). Google Books offers its services with almost 350,000 titles and its service Play Books has more than 4 million titles. Kobo is an open-standard e-book platform with 10 million users and a catalog of over 5 million books (Ramírez, 2016). Casa del Libro has a catalog of over 1 million books for sale and over 700,000 e-books. Free-ebooks' was selected because of the need to obtain the status of the offering in digital format from free download platforms. Scribd is presented as file exchange and e-book access system with a catalog of 700,000 books. Livraria Cultura, Gandhi and Librería Santa Fe are important platforms in Latin American publishing sale; in addition, Perú Bookstore is the main online bookstore in Peru. At a library level, the New York Public Library and Columbia University Libraries are prestigious libraries worldwide due to their digital resources available. The National Library of Spain is the most recognized library in Spanish, while Gallica is the most recognized library in French. Europeana is a digital library with almost 4 million digital objects from the European Union. The National Library of Peru and Library of São Paulo are within the segment of Latin American libraries with the largest number of collections in digital format in the geographical area.

The first searches were carried out from December 2014 through March 2015. The searches in *Figures 1 to 7* were carried out in January and February 2019.

GENERAL SEARCHES IN PRINTED FORMAT

A total of 18,351 titles were found during the searches of works in printed format (86.7% of the LA&CLC searched). In the top tier of the titles found in searches in printed format (the 50 works appearing in 17 platforms and libraries, *see Figure 1*) include: 4 titles by Isabel Allende and Gabriel García Márquez, 3 titles by Pablo Neruda and Alejo Carpentier, 2 titles by Rubén Darío, Juan Rulfo, Ernesto Sábato, César Vallejo and José Hernández, 1 title by José Arguedas, Roberto Arlt, Mariano Azuela, Adolfo Bioy Casares, Jorge L. Borges, José Cabrera Infante, Miguel Cané, Bernal Díaz del Castillo, Hernán Cortés, Carlos Fuentes, Garcilaso, Eduardo Galeano, Ricardo Güiraldes, José Mariátegui, José Martí, Adán Martín, Carlos Monsiváis, Ángeles Mastretta, Octavio Paz, Alejandra Pizarnik, Manuel Puig, Ruiz de Alarcón, Domingo F. Sarmiento, Arturo Usler Pietri, Mario Vargas Llosa and Laura Esquivel.

In addition, out of 36 authors of the 50 titles found, only 4 writers are alive: Ángeles Mastretta, Isabel Allende, Laura Esquivel and Mario Vargas Llosa. In addition, out of these 36 writers, only four are women: the three mentioned above and Alejandra Pizarnik.

In the detailed analysis, out of the 50 most recurring titles, 13 are in the public domain (26% of the titles in this segment) and they relate to Indian chronicles and the first stories in the future Latin American countries: *The Conquest of New Spain* by Díaz del Castillo; *Letters from Mexico* by Hernán Cortés; *Comentarios reales* by Garcilaso. In addition to works such as *Pedro Páramo* and the collection of short stories in *El llano en llamas*, by Juan Rulfo; *Martín Fierro*, by José Hernández; *Juvenilia*, by Miguel Cané; José Martí's work *La Edad de Oro*; Domingo F. Sarmiento and his *Facundo*; the works of Ruiz de Alarcón and his comedy *La verdad sospechosa*; Arturo Usler Pietri and *Las lanzas coloradas*; *Don Segundo Sombra*, by Güiraldes; the recently incorporated to the public domain Roberto Arlt with his *Aguafuertes porteñas*; *El informe de Brodie*, by Jorge Luis Borges; *La invención de Morel*, by Adolfo Bioy Casares; *Vivir para contarla*, *El otoño del patriarca*, *Cien años de soledad* and *Crónica de una muerte anunciada*, by Gabriel García Márquez; *La muerte de Artemio Cruz*, by Carlos Fuentes; *La ciudad y los perros*, by Mario Vargas Llosa; *El siglo de las luces*, *Los pasos perdidos*, *El reino de este mundo*, by Alejo Carpentier; *Tres tristes tigres*, by José Cabrera Infante; *El túnel* and *Sobre héroes y tumbas*, by Ernesto Sábato; the collections of poems by Rubén Darío *Antología poética* and *Cantos de vida y esperanza*. All of these works are part of academic curricula in the region (they are academically boosted in several states in the region) and/or are a part of the repertoire installed by the generation of the Latin American Boom of the 1960s. This segment is also formed by titles which make up the textual forms debating the social and political reality in the region, such as *Las venas abiertas de América Latina*, by Eduardo Galeano, the autobiography *Carlos Monsiváis*, by that same author; *El laberinto de la soledad*, by Octavio Paz; *Los ríos profundos*, by José Arguedas; *El beso de la mujer araña*, by Manuel Puig. We should finally add the titles by Isabel Allende, *La casa de los espíritus*, *De amor y de sombra*, *El plan infinito* and *Paula*; *Arráncame la vida* by Ángeles Mastretta; and *Como agua para chocolate*, by Laura Esquivel.

The list above allows us to reach some conclusions about the preeminence of the narrative genre in the offering detected: only 9 titles (18% of the titles) are collections of poems. *Canto general*, *Veinte poemas de amor y una canción desesperada* and *Residencia en la tierra*, by Pablo Neruda; *Antología poética* and *Cantos de vida y esperanza*, by Rubén Darío; *Martín Fierro* and *La vuelta de Martín Fierro*, by José Hernández; *Adán, antología poética*, by Adán Martín; and *Pizarnik, poemas*, by Alejandra Pizarnik.

Out of this heterogeneous list we may highlight that the offering of the titles mostly found in printed format in libraries and platforms is made up by titles in the public domain combined with works related to the literary canons of the nations in the region and/or the devices used to include such titles in the academic curricula. However, 21 of these titles (42% of the works which appear the most) belong to authors from the Bloom canon: Pablo Neruda, Gabriel García Márquez, Rubén Darío, José Martí, Alejo Carpentier, Carlos Fuentes, Juan Rulfo, José Cabrera Infante, Jorge L. Borges,

Figure 1. Authors and titles with the largest number of hits in the 2019 searches of titles in printed format. Prepared by us.

Author	Title	Printed	Digital
Neruda, Pablo	Canto general	19	5
Neruda, Pablo	Veinte poemas de amor y una canción desesperada	19	6
García Márquez, Gabriel	Cien años de soledad	19	11
Esquivel, Laura	Como agua para chocolate	19	9
García Márquez, Gabriel	Crónica de una muerte anunciada	19	9
Arguedas, José María	Los ríos profundos	19	6
Darío, Rubén	Antología poética	18	6
Arlt, Roberto	Aguafuertes porteñas	18	9
Cortés, Hernán	Cartas de relación	18	10
Carpentier, Alejo	El Siglo de las Luces	18	4
Carpentier, Alejo	Los pasos perdidos	18	5
Carpentier, Alejo	El reino de este mundo	18	6
García Márquez, Gabriel	Vivir para contarla	18	8
Allende, Isabel	De amor y de sombra	18	6
Allende, Isabel	La casa de los espíritus	18	10
Mastretta, Ángeles	Arráncame la vida	18	2
Martí, José	La Edad de Oro	18	9
Hernández, José	Martín Fierro	18	12
Monsiváis, Carlos	Carlos Monsiváis	18	11
Bioy Casares, Adolfo	La invención de Morel	18	3
Ruiz de Alarcón, Juan	La verdad sospechosa	18	12
Fuentes, Carlos	La muerte de Artemio Cruz	18	11
Díaz del Castillo, Bernal	Historia verdadera de la conquista de la Nueva Esp...	18	12
Rulfo, Juan	Pedro Páramo	18	8
Azueta, Mariano	Los de abajo	18	12
Sabato, Ernesto	Sobre héroes y tumbas	18	9
Garcilaso de la Vega	Comentarios reales	18	13
Pizarnik, Alejandra	Pizarnik	17	8
Cabrera Infante, Guillermo	Tres tristes tigres	17	2
Neruda, Pablo	Residencia en la Tierra	17	5
Paz, Octavio	El laberinto de la soledad	17	2
Borges, Jorge Luis	El informe de Brodie	17	6
Puig, Manuel	El beso de la mujer araña	17	6
Allende, Isabel	El plan infinito	17	8
Allende, Isabel	Paula	17	8
Uslar Pietri, Arturo	Las lanzas coloradas	17	3
Galeano, Eduardo	Las venas abiertas de América latina	17	9
Cané, Miguel	Juvenilia	17	10
Sarmiento, Domingo Faustino	Facundo	17	14
Vargas Llosa, Mario	La ciudad y los perros	17	10
Hernández, José	La vuelta de Martín Fierro	17	10
Rulfo, Juan	El llano en llamas	17	2
Mariátegui, José Carlos	Siete ensayos de interpretación de la realidad per...	17	8
Vallejo, César	Los heraldos negros	17	11
Vallejo, César	Trilce	17	11
García Márquez, Gabriel	El otoño del patriarca	17	4
Güiraldes, Ricardo	Don Segundo Sombra	17	8
Adán, Martín	Adán	17	9
Darío, Rubén	Cantos de vida y esperanza	17	13
Sabato, Ernesto	El túnel	17	9

Octavio Paz, Mario Vargas Llosa, César Vallejo. And, out of these authors, 10 titles (20% of the works with the largest number of hits in the searches) which are included in *The Western Canon* (Bloom, 1995): *Antología poética*, by Rubén Darío; *El siglo de las luces*, *Los pasos perdidos*, *El reino de este mundo*, by Alejo Carpentier; *Canto general*, *Veinte poemas de amor y una canción desesperada* and

Residencia en la tierra, by Pablo Neruda; *Tres tristes tigres*, by José Cabrera Infante; *El laberinto de la soledad*, by Octavio Paz; *Cien años de soledad*, by Gabriel García Márquez.

All of the above is added to the 6 titles contributed by the female writers related to the most widely sold literature (i.e., Isabel Allende, Ángeles Mastretta and Laura Esquivel).

We should note that there are no titles by any writers from the LA&CLC of the Caribbean, Antilles and Guianas and that all the works were originally published in Spanish.

GENERAL SEARCHES IN DIGITAL FORMAT

The searches in digital format used as reference the same LA&CLC as the searches in printed format, that is to say, the total number of titles which form it: 20,408 titles.

Out of the first 77 titles found in digital format during the searches (See Figure 2), 5 of them appear in 14 of the platforms and libraries: 2 titles by Ricardo Palma, 2 titles by Domingo Sarmiento and 1 by Bartolomé de Las Casas. Then, 5 titles appear in 13 of the platforms and libraries: 2 titles by Rubén Darío, 1 by Garcilaso de la Vega, 1 by Jorge Isaacs and 1 by Cirilo Villaverde. Subsequently, with 12 hits, there appeared titles by the abovementioned Darío and others by Martí Alberdi, Díaz del Castillo, Mármol, Hernández, Rodó, Ruiz de Alarcón, Cieza de León, Blest Gana, and Sor Juana Inés de la Cruz. In this top segment we may also mention the presence of some titles in digital format by Jorge Luis Borges, Gabriel García Márquez, Miguel Cané, Baldomero Lillo, Gertrudis Gómez de Avellaneda, Eduardo Acevedo, Hernán Cortés, Leopoldo Lugones, Carlos Loveira, Francisco López de Gomara, Carlos Monsiváis, Isabel Allende, Esteban Echeverría, Miguel Amunátegui, Federico Gamboa, Mario Vargas Llosa, César Vallejo, Juan Ruiz de Alarcón, and José Fernández de Lizardi.

In a detailed analysis, out of the most recurring 77 titles, only 6 are not yet in the public domain: *Ficciones*, by Jorge L. Borges; *Cien años de soledad*, by Gabriel García Márquez; *La muerte de Artemio Cruz*, by Carlos Fuentes; *Carlos Monsiváis*, by Carlos Monsiváis; *La ciudad y los perros*, by Mario Vargas Llosa; and *La casa de los espíritus*, by Isabel Allende. And out of the 45 authors in this upper segment of the searches, only two of them were alive at the time of this research: Isabel Allende and Mario Vargas Llosa.

The preeminence in the offering of titles in libraries and platforms in digital format seems to lie within works in the public domain related to Indian chronicles and the first stories of the future Latin American countries: *Crónica de Perú* by Cieza de León; *Historia verdadera de la Conquista de la Nueva España* by Bernal Díaz del Castillo; *Cartas de relación* by Hernán Cortés; *Crónica de Nueva España* by Cervantes de Salazar; *Historia General de las Indias* by López de Gómara; *Comentarios reales* by Garcilaso de la Vega. All the titles are in the region's academic curricula and are boosted academically by most of the states in Latin America.

Likewise, works such as the epic poem *La araucana*, by Ercilla y Zúñiga; *Doña Bárbara*, by Rómulo Gallegos; *Martín Fierro*, by José Hernández; *Amalia*, *Juvenilia* and *En viaje*, by Miguel Cané; the titles by José Martí *Amor con amor se paga*, *Abdala*, *Amistad funesta*, *Ismaelillo* and *Versos sencillos*; the titles by Domingo F. Sarmiento *Recuerdos de provincia*, *Viajes en Europa, África y América*, *Argirópolis* and *Facundo*; the works by Juan B. Alberdi *El crimen de la guerra* and *Las bases y puntos de partida para la organización de la República Argentina*; the works by Esteban Echeverría *El matadero*, *La cautiva* and *Dogma socialista*; *La dictadura de O'Higgins*, by Luis Amunátegui; *Ariel* and *Motivos de Proteo*, by José Rodó; Gertrudis Gómez de Avellaneda, *Sab*; Cirilo Villaverde and his works *Cecilia Valdés* and *La loma del ángel*; Palma and *Tradiciones and Tradiciones peruanas*; Ruiz de Alarcón and his works *La verdad sospechosa*, *Las paredes oyen*, *Los favores del mundo*, *El tejedor de Segovia*, *Quien mal anda, mal acaba* and *Las pruebas de las promesas*; Mariano Azuela and *Los de abajo*; Jorge Isaacs and his novel *María*; Manuel Altamirano and his titles *La navidad en las montañas* and *El Zarco*; the short story collection *Las fuerzas extrañas*, by Leopoldo Lugones; Carlos Loveira, *Generales y doctores*; Roberto Arlt, whose works have been included in the literary studies curricula only a few decades ago, with his novel *El juguete rabioso*; *El periquillo Sarmiento*, by Fernández de Lizardi; *Santa*, by Federico Gamboa; *La charca*, by Zeno Gandía. From this uneven list we may infer the coincidence of the inclusion of most

of the titles found in the literary canons of the nations in the region and/or in the inclusion devices of these titles in the curricula of different subjects and education levels (from primary school to subjects such as Literature, History, and Playwriting, among others) of the Latin American states.

Figure 2. Breakdown of the canon in digital format (those which appear from 19 to 10 times in platforms and libraries). Prepared by us.

Author	Title	Source
Las Casas, Bartolomé de	Historia de las Indias	14
Palma, Ricardo	Tradiciones	14
Palma, Ricardo	Tradiciones peruanas	14
Sarmiento, Domingo Faustino	Recuerdos de provincia	14
Sarmiento, Domingo Faustino	Facundo	14
Dario, Rubén	Los raros	13
Dario, Rubén	Cantos de vida y esperanza	13
Garcilaso de la Vega	Comentarios reales	13
Isaacs, Jorge	María	13
Villaverde, Cirilo	Cecilia Valdés	13
Martí, José	Amistad funesta	13
Alberdi, Juan Bautista	Bases y puntos de partida para la organización...	12
Azuela, Mariano	Los de abajo	12
Cieza de León, Pedro	Crónica del Perú	12
Dario Rubén	Prosas profanas y otros poemas	12
Dario Rubén	El canto errante	12
Diaz del Castillo, Bernal	Historia verdadera de la conquista de la Nueva E...	12
Hernández, José	Martin Fierro	12
Marmol, José	Amalia	12
Martí, José	Ismaelillo	12
Rodó, José Esteban	Ariel	12
Ruiz de Alarcón, Juan	La verdad sospechosa	12
Ruiz de Alarcón, Juan	La prueba de las promesas	12
Blest Gana, Alberto	Martin Rivas	12
Cruz, Sor Juana Inés de la	Poemas	12
Borges, Jorge Luis	Ficciones	11
García Márquez, Gabriel	Cien años de soledad	11
Alberdi, Juan Bautista	El crimen de la guerra	11
Altamirano, Ignacio Manuel	La navidad en las montañas	11
Altamirano, Ignacio Manuel	El Zarco	11
Arlt, Roberto	El juguete rabioso	11
Cieza de León, Pedro	Señorío de los Incas	11
Cruz, Sor Juana Inés de la	Los empeños de una casa	11
Dario, Rubén	Todo al vuelo	11
Ercilla y Zúñiga, Alonso de	La araucana	11
Fuentes, Carlos	La muerte de Artemio Cruz	11
Gallegos, Rómulo	Doña Bárbara	11
Gómez de Avellaneda, Gertrudis	Sab	11
López de Gomara, Francisco	Historia General de las Indias	11
Martí, José	Versos sencillos	11
Sarmiento, Domingo Faustino	Argirópolis	11
Vallejo, César	Los heraldos negros	11
Vallejo, César	Trilce	11
Villaverde, Cirilo	La loma del ángel	11
Martí, José	Amor con amor se paga	11
Acevedo Díaz, Eduardo	Brenda	11
Monsiváis, Carlos	Carlos Monsiváis	11
Cruz, Sor Juana Inés de la	Poemas	11
Acevedo Díaz, Eduardo	Ismael	10
Amunátegui	La dictadura de O'Higgins	10
Barros Arana, Diego	Historia General de Chile	10
Blest Gana, Alberto	El loco estero	10
Cané, Miguel	En viaje	10
Cané, Miguel	Juvenilia	10
Cortés, Hernán	Cartas de Relación	10
Dario, Rubén	Peregrinaciones	10
Dario, Rubén	Tierras solares	10
Fernández de Lizardi, José J.	El Periquillo Sarmiento	10
Gamboia Federico	Santa	10
Hernández, José	La vuelta de Martin Fierro	10
Lillo, Baldomero	Sub Terra	10
Loveira, Carlos	Generales y doctores	10
Lugones, Leopoldo	Las fuerzas extrañas	10
Rodó, José Enrique	Motivos de Proteo	10
Ruiz de Alarcón, Juan	Las paredes oyen	10
Ruiz de Alarcón, Juan	Los favores del mundo	10
Ruiz de Alarcón, Juan	El tejedor de Segovia	10
Ruiz de Alarcón, Juan	Quien mal anda mal acaba	10
Ruiz de Alarcón, Juan	Los pechos privilegiados	10
Sarmiento, Domingo Faustino	Viajes en Europa, África y América	10
Zeno Gandía, Manuel	La charca	10
Allende, Isabel	La casa de los espíritus	10
Vargas Llosa, Mario	La ciudad y los perros	10
Martí, José	Abdala	10
Echeverría, Esteban	Dogma socialista	10
Echeverría, Esteban	El matadero	10
Echeverría, Esteban	La cautiva	10

All of this is added to the titles by the canonic writers mentioned above. Zanetti (1998: 97) proposes that Latin American canons are “in actual fact, national and the works by which they are formed are projected into that larger canon in a fluctuating manner”. This fluctuation occurs within the framework of aesthetic, cultural and political contexts that would periodically give rise to the concern for the Latin American canon.

From the analysis of the 77 works and 45 authors mentioned in this segment, we understand that the offering in digital format of Latin American and Caribbean literary titles transposed from printed format juxtaposes authors in the public domain with Bloomian titles: the canonic works have a highly consolidated structural visibility given their legitimation arising from the academic field and a high level of representation. Thus, the titles from Bloom’s canon found within the 77 titles in the top segment are *Antología poética*, by Rubén Darío; *Ficciones*, by Jorge L. Borges; *Cien años de soledad*, by Gabriel García Márquez; *Poemas*, by Sor Juana Inés de la Cruz (accounting for only 5.19% of the segment). The authors in Bloom’s canon are represented in the segment by Rubén Darío (7 titles), Jorge L. Borges (1 title), Gabriel García Márquez (1 title), Sor Juana Inés de la Cruz (4 titles), Mario Vargas Llosa (1 title), Carlos Fuentes (1 title): the aggregate number of titles by authors in Bloom’s canon represents 20% of this important segment (there are 15 titles out of a total of 77). The narrative genres are salient with 15 poem collection titles (less than 20%) out of a total of 77 works: some of the titles by Sor Juana Inés de la Cruz, José Hernández, César Vallejo, José Martí and Rubén Darío.

It is also noteworthy that in the most important results of the searches made in digital format there are no titles by writers in the LA&CLC from the Caribbean, Antilles and Guianas literature either. In addition, all the titles were originally published in Spanish.

As to the searches performed, 18,351 were found in printed format (86.7% of the corpus searched). Almost 40% (8,325 titles) of the titles searched were transposed to digital format (*see Figure 2*). In digital format, the platform offering the largest number of titles is Livraria Cultura: 3,200 titles (38.4% of the titles in digital format found). The Scribd web site offers 2,886 titles (34.7% of the titles in digital format found) and Google Books offers 2,843 titles in digital format (34.2% of those found in digital format). We should mention the offering of works in digital format of Gandhi and Perú Bookstore, standing at 1,975 and 1,867 titles, respectively (23.7% and 22.4% of those found in digital format). Within the realm of libraries, the National Library of Spain offers 2,651 titles (31.8% of the titles found in digital format).

TITLES BY LATIN AMERICAN AND CARIBBEAN FEMALE AUTHORS: FOUND IN PRINTED AND DIGITAL FORMATS

Considering the issues mentioned above, we also performed inquiries on the industrial and academic strategies which participate in the process of transposition into digital format of the titles in the LA&CLC and the criteria on which they are based and which model the field with gender components. The distribution of the titles by female authors found in printed and digital formats in the different platforms and libraries may shed a light on this issue.

The platform with the largest number of titles in printed format by Latin American and Caribbean female writers (in the 2019 searches) is Google Books with 1,819 followed by Amazon with 1,610. As to libraries, the New York Public Library is the one with the largest number of titles in printed format: 2,005 (it is also the one offering the largest number of female authors in digital format, 412). The offerings of the National Library of France and the Columbia University Libraries are also significant (1,711 and 1,660 titles by female writers in digital format, respectively).

As to the general figures in printed format by Latin American and Caribbean female writers, we surveyed that 2,626 single titles by 660 female writers appeared in the searches. That is to say, 88.9% of the titles by Latin American and Caribbean female writers in the LA&CLC are available in printed format (on a universe of 2,951 titles by female writers. *See Figure 3*). Also, a total of 30% of the works by female authors were found in printed format (198 female authors over an initial universe of 660).

Figure 3. Male and female authors: titles in printed and digital formats broken down by platform and library. Prepared by us. (NB: the aggregate number of titles and male and female authors does not represent the total number because the platforms and libraries overlap their offerings.)

Platforms/libraries Female writers	Titles in printed format	Female authors in printed format	Titles in digital format	Female authors in digital format
Amazon	1,610	355	299	119
Barnes & Noble	429	189	253	122
São Paulo Library	117	32	0	0
Europeana	0	0	144	49
National Library of Spain	514	183	17	8
National Library of France	1,711	365	2	2
National Library of Peru	74	43	15	12
Casa del Libro	805	219	190	79
Columbia University Libraries	1,660	313	189	55
Free E-Books	0	0	7	7
Gandhi	589	206	472	142
Google Books	1,819	398	216	72
iBook Store	0	0	66	26
Kobo	0	0	363	163
Librería Santa Fe	355	139	189	82
Livraria Cultura	779	263	483	185
Perú Bookstore	34	30	298	144
New York Public Library	2,005	412	102	63
Scribd	0	0	80	63

The largest offering of titles by Latin American and Caribbean female writers in digital format are in the platforms of Livraria Cultura (São Paulo) and Gandhi (Mexico City) (483 and 472, respectively). These are followed by Kobo, 363 titles; Amazon, 355 titles; and Perú Bookstore, 298 titles. The offering of Columbia University Libraries is the most significant one among libraries: 189 titles in digital format by Latin American and Caribbean female writers. Another major fact is the offering of 80 titles in digital format in the Scribd web site under the section “Documents”, that is to say, uploaded by users in such format. Livraria Cultura and the platform Kobo are the ones with the largest number of offerings by Latin American female writers: 185 and 163, respectively.

The general figures of works by Latin American and Caribbean female writers in the LA&CLC in digital format show that 20.7% of such titles are available in digital format (2,951 titles initially). The digitized titles by writers account for 44.2% of the titles by Latin American and Caribbean writers in the initial LA&CLC (see Figure 5).

As shown in Figure 5, there are 611 single titles by 93 female authors digitized, which only represent 7.3% of the initial LA&CLC. Also, the titles by Latin American and Caribbean female authors found in printed format double (14.3%) digitized titles. The titles by male authors represent about 85% in the items related to the titles found in printed format and in single titles including titles in printed and digital format. However, in digitized titles, the titles by male authors account for 92.7% (based on an initial universe of 15,752 works in printed format).

In addition, it is the Latin American bookstores that offer more titles by female writers in digital format (a process that goes hand-in-hand with the transposition strategy of the whole general catalog of Latin American and Caribbean literature): Livraria Cultura (in São Paulo) and Gandhi (in Mexico City) are the main sources of digitized titles by Latin American and Caribbean female authors over the transnational bookstores Amazon, Barnes & Noble and Kobo. We may also mention the action of

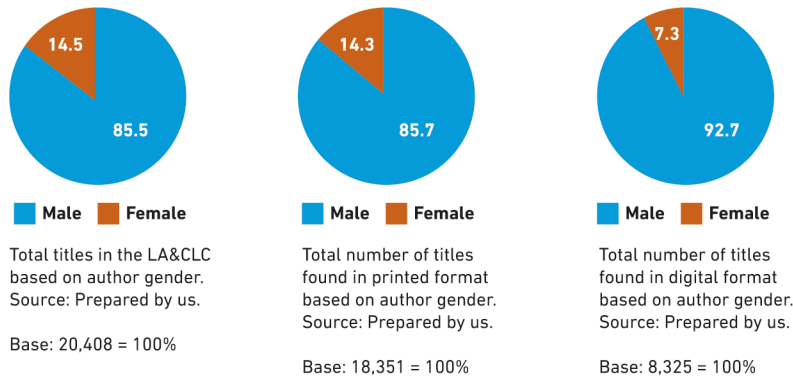
users in the incorporation of digitized titles by Latin American female authors through the exchange web site Scribd, thus causing a part of the digital offering to be determined by user taste (see Figure 3).

After describing the main findings in connection with the searches of titles from the corpus in printed and digital formats, their distribution in libraries and platforms, and the characteristics of the titles that we find most frequently in both formats, we will focus on analyzing these same variables based on the gender of the authors.

FIRST READING OF THE BREAKDOWN BY GENDER OF THE AUTHORS OF THE TITLES IN THE CORPUS AND TITLES FOUND IN BOTH FORMATS

We will firstly mention the breakdown by author gender of the titles identified in the corpus for those in printed as well as digital formats.

Figure 4. Total number of titles in the corpus, total number of titles found in printed and digital formats based on the author's gender. Source: Prepared by us.



A first reading of the results shows (see Figure 4) that there is an undebatable preeminence of males both in the general corpus and in the titles found in printed format –a preeminence which even increases in the case of titles transposed to digital format. These data only prove the issues described by female scholars of the relationship between literature and gender: women are underrepresented in the field.

We have mentioned Giunta's (2018) analysis on the art field. The author proposes showing the falsehood of the statement that the gender underrepresentation is a problem of the past "related to an old agenda that is surpassed by the gender perspectives involving the issue of dissident sexualities from an inclusive understanding" (Giunta, 2018:61). She does this using statistics indicating that female artists classified institutionally as women represent, at the most, 30% of the output of the art world. In fact, the classification as "woman" is an extra-aesthetic criterion which causes the representation to fall (Giunta, 2018: 66). Within the framework of our study, the situation seems to worsen since both the proportion of titles by female writers surveyed in the LA&CLC and those found in printed format available in the platforms does not even account for 15%. And, as already stated, the number of those transposed to digital format is even smaller.

Let us try and engage in a different analysis in order to improve our knowledge of the visibility and transposition strategies.

Figure 5. Percentages of titles in digital and printed formats out of the total “male” and “female” corpus. Source: Prepared by us.

	Males	Females
Titles in the Corpus	17,725	2,951
% of titles in printed format	90.1% (15,725)	89.0% (2,626)
% of titles in digital format	44.2% (7,714)	20.7% (611)

So if we now take as calculation base the total figures for each of the genders separately, the results show that, while the percentage of titles written by males and females found in printed format out of the total number of titles in the corpus for each gender is practically equal (90% v. 89%), in the case of titles transposed to digital format the gap more than doubles (44.2% v. 20.7%). That is to say, it could be concluded as a hypothesis that the process of transposing works to digital format has not only failed to show that it has acted as a tool for equity but has also intensified the historically scarce representation of women in the literary field.

THE 49 TITLES BY FEMALE AUTHORS WITH THE LARGEST NUMBERS OF HITS IN PRINTED FORMAT

Out of the 49 titles by Latin American and Caribbean female writers with more hits in the searches for works in printed format (those which appear 19 to 13 times in platforms and libraries), 19 of them are by female authors in the public domain (38.8% of the titles). Out of the 25 female authors whose titles show the largest number of hits, the works of 4 of them are in the public domain (16% of the female authors in the segment with the most hits in the searches made in printed format): Sor Juana Inés de la Cruz, Teresa de la Parra, Clorinda Matto de Turner, and Delmira Agustini. In addition, 8 titles are by Isabel Allende. She is followed by Laura Esquivel with 4 titles, Marcela Serrano, Gioconda Belli and Laura Restrepo with 3 titles, and Ángeles Mastretta with 1 title. These 22 titles (45% of the works by female authors with the largest number of hits) could be titles related by academic criticism to the supersale apparatus and the bestseller industry (Arróspide, 2002). In this segment, we should mention the presence of titles by Sylvia Molloy, Clarice Lispector, Alfonsina Storni, Norah Lange, Juana de Ibarbourou, Silvina Bullrich, Elena Poniatowska, Margó Glantz, and Cristina Peri Rossi. This means that the segment of titles by the female writers with the most hits in the searches for works in printed format is clearly made up by titles related to high turnover Latin American literature combined with canonic titles adopted at the education levels by states throughout the region added to –or combined with– titles in the public domain.

It is noteworthy that in the most important results of the searches made in printed format there are no titles by female writers in the LA&CLC from the Caribbean, Antilles and Guianas literature either. Moreover, all the titles were originally published in Spanish, except for *Agua Viva*, by Clarice Lispector, which was published in Portuguese.

THE 49 TITLES BY FEMALE AUTHORS WITH THE LARGEST NUMBERS OF HITS IN DIGITAL FORMAT

Out of the 49 titles by Latin American and Caribbean female writers with the largest number of hits in the searches for works in digital format (those which appear 11 to 6 times in platforms and libraries), 18 of them are by female authors in the public domain (45% of the titles). Out of the 18 female authors whose titles show the largest number of hits, the works of 6 of them are in the public

domain (33.3% of the female authors in the segment with the most hits in the searches): Sor Juana Inés de la Cruz, Clorinda Matto de Turner, Gertrudis Gómez de Avellaneda, Delmira Agustini, Juana Gorriti and Condesa de Merlín. In addition, 5 titles (3, by Isabel Allende and 2, by Laura Esquivel) could be titles related by academic criticism to the supersale apparatus and the bestseller industry (Arróspide, 2002).

Figure 6. The 49 titles by female authors with the largest number of hits in the searches of printed format titles in 2019 (those which appear 19 to 13 times in platforms and libraries). Prepared by us.

Author	Title
Esquivel, Laura	Como agua para chocolate
Allende, Isabel	La casa de los espíritus
Allende, Isabel	De amor y de sombra
Mastretta, Angeles	Arráncame la vida
Allende, Isabel	El plan infinito
Allende, Isabel	Paula
Allende, Isabel	La hija de la fortuna
Allende, Isabel	Zorro
Parra, Teresa de la	Ifigenia
Castellanos, Rosario	Oficio de tinieblas
Storni, Alfonsina	Antología poética
Parra, Teresa de la	Las memorias de mamá Blanca
Belli, Gioconda	La mujer habitada
Iparraguirre, Sylvia	La tierra del fuego
Serrano, Marcela	El albergue de las mujeres tristes
Restrepo, Laura	Delirio
Mistral, Gabriela	Desolación
Matto de Turner, Clorinda	Aves sin nido
Allende, Isabel	Ciudad de las bestias
Mistral, Gabriela	Tala
Bullrich, Silvina	Silvina Bullrich por Silvina Bullrich
Castellanos, Rosario	Balún Canán
Molloy, Sylvia	En breve cárcel
Glantz, Margo	Las genealogías
Lispector, Clarice	Agua viva
Belli, Gioconda	Sofía de los presagios
Restrepo, Laura	La novia oscura
Agustini, Delmira	Poesías completas
Bombal, María Luisa	La última niebla
Allende, Isabel	Retrato en sepia
Poniatowska, Elena	La piel del cielo
Peri Rossi, Cristina	La Rebelión de los niños
Cruz, Sor Juana Inés de la	Obras
Castellanos, Rosario	Los convidados de Agosto
Cruz, Sor Juana Inés de la	Obras completas
Restrepo, Laura	La multitud errante
Belli, Gioconda	El pergamino de la seducción
Boullosa, Carmen	La otra mano de Lepanto
Serrano, Marcela	Nuestra Señora de la Soledad
Mier, Servando Teresa de	Memorias
Esquivel, Laura	Tan veloz como el deseo
Lange, Norah	Cuadernos de infancia
Restrepo, Laura	Olor a rosas invisibles
Poniatowska, Elena	Querido Diego, te abraza Quieta
Esquivel, Laura	Malinche
Ibarbourou, Juana	Las lenguas de diamante
Suárez, Karla	Silencios
Agustini, Delmira	Los cálices vacíos
Serrano, Marcela	Hasta siempre, mujercitas

A breakdown of titles by female author shows that 6 out of the 40 titles found in digital format are works by Gertrudis Gómez de Avellaneda. There are also 6 titles by Sor Juana Inés de la Cruz; 4, by Isabel Allende; 3 by Rosario Castellanos, Edwidge Danticat and Clorinda Matto de Turner; 2, by María Esther de Miguel, Jamaica Kincaid, Laura Esquivel, Liliana Heker and Angélica Gorodischer; 1 title by Elena Poniatowska, Juana Manuela Gorriti, María Luisa Bombal, Esmeralda Santiago, Condesa de Merlín, Clarice Lispector, and Laura Esquivel.

The titles by Isabel Allende are novels ranging from magic realism in *La casa de los espíritus* to autobiography in *Paula*, going through a certain tone of social condemnation in *El plan infinito*. *La casa de los espíritus* is an example of Latin American magic realism and its motion picture adaptation was a blockbuster and received several awards at movie festivals. The combination of literature and motion picture within the framework of the “magic realism” formula allows expanding the audience and “new possibilities for literary success” (Giorgi, 2004: 124).

The novels by Laura Esquivel are *Como agua para chocolate* and *Malinche*. The former, one of the texts most closely related to magic realism in the 1990s, and the latter, a romantic novel which may also be considered as historical fiction given the multiple inclusions of references to historiographic sources and chronicles of the so-called “conquest of Mexico” in the 16th century (Cortés, Díaz del Castillo).

Also, *La casa de los espíritus*, *El plan infinito*, *Paula* (by Allende) as well as *Malinche* and *Como agua para chocolate* (Esquivel) were incorporated to the curricula at different levels and in different modes (as is the case of secondary and college education in Argentina, except for *Malinche*, which was only included in college curricula).

Some short stories, such as *Kalpa imperial*, by Angélica Gorodischer; *La fábrica del terror*, by Ana María Shúa, and titles by Sor Juana Inés de la Cruz are also included in the curricula of the different levels of education. In the case of *La fábrica del terror* (Shúa) and some poems by Sor Juana, these texts are also tackled in the primary education level (always in Argentina).

It is worth noting that this segment formed by the titles with the largest number of hits in the searches in digital format includes works by Caribbean female writers and by other female writers whose language is not Spanish: Edwidge Danticat (born in Haiti and raised in the United States, writes in English), Jamaica Kincaid (born and raised in Antigua and Barbuda, and resides in the United States) and Paule Marshall (born from a Barbados family emigrated to the United States) appear with their titles transposed to digital format although they do not arise from the searches in printed format. Hall (Jamaican) suggested the terms “delocalization and disjunction” (quoted by Boyce Davis, 2018: 11) as elements of his own identity and the Caribbean diaspora subject. If immigration has been a constant issue in Caribbean history, the process of the diaspora related to such immigration became a world in which “identities become multiple” (Hall, 1999, 207-2), especially as a series of identifications and reidentifications create a picture of shifting –despite resistant– Caribbean identities. Such is the case of Danticat, Kincaid and Marshall, and it impacts significantly on the topics of their works and the use of language and the expressive resources of their literature.

Breath, Eyes, Memory is a nonfiction novel by Edwidge Danticat which discusses issues related to racial, linguistic and gender identity in a related manner. *The Farming of Bones* is a historic novel by Edwidge Danticat about the time when the Dominican dictator Leónidas Trujillo launches a fierce persecution of Haitians. *The Brew Breaker*, also by Danticat, published in 2004, works as a collection of interrelated short stories or as a novel, que dives deep into the ways in which the victims of torture and their families try to overcome the damage, the scars produced by the repressive practices of the Haitian regime.

The Autobiography of My Mother, by Jamaica Kincaid, is a story about mother-daughter relationships within the framework of the life story of the descendants of slaves (and masters) in the Caribbean, the relationships in the colonial and neocolonial educational system. *A Small Place* is a nonfiction work based on the childhood experiences of Kincaid in Antigua and it may be read

as a postcolonial essay of an accusation to the government of Antigua, the tourism industry and the British colonial legacy.

Figure 7. The 49 titles by female authors with the largest number of hits in the searches of digital format titles in 2019 (those which appear 11 to 6 times in platforms and libraries). Prepared by us.

Author	Title
Cruz, Sor Juana Inés de la	Poemas
Cruz, Sor Juana Inés de la	Los empeños de una casa
Allende, Isabel	La casa de los espíritus
Cruz, Sor Juana Inés de la	Obras
Esquivel, Laura	Como agua para chocolate
Lispector, Clarice	Agua viva
Santiago, Esmeralda	Conquistadora
Matto de Turner, Clorinda	Aves sin nido
Gómez de Avellaneda, Gertrudis	La hija de las flores
Gómez de Avellaneda, Gertrudis	Espatolino
Gómez de Avellaneda, Gertrudis	Poesías
Gómez de Avellaneda, Gertrudis	Guatimozín
Cruz, Sor Juana Inés de la	El divino Narciso
Gómez de Avellaneda, Gertrudis	El donativo del diablo
Gorodischer, Angélica	Kalpa imperial
Cruz, Sor Juana Inés de la	Respuesta a sor Filotea de la Cruz
Agustini, Delmira	Los cálices vacíos
Cruz, Sor Juana Inés de la	Inundación castálida
Kincaid, Jamaica	A Small Place
Allende, Isabel	El plan infinito
Kincaid, Jamaica	The Autobiography of My Mother
Gómez de Avellaneda, Gertrudis	Baltasar
Allende, Isabel	Paula
Gorriti, Juana Manuela	Panoramas de la vida
Merlín, Condesa de	Viaje a La Habana
Poniatowska, Elena	Hasta no verte Jesús mío
Castellanos, Rosario	El eterno femenino
Esquivel, Laura	Malinche
Gorodischer, Angélica	Trafalgar
Heker, Liliana	Zona de clivaje
Castellanos, Rosario	Mujer que sabe latín
Bombal, María Luisa	La amortajada
Heker, Liliana	El fin de la historia
Matto de Turner, Clorinda	Índole
Matto de Turner, Clorinda	Herencia
Danticat, Edwidge	Breath, Eyes, Memory
Miguel, María Esther de	Las batallas secretas de Belgrano
Miguel, María Esther de	El general, el pintor y la dama
Danticat, Edwidge	The Farming of Bones
Castellanos, Rosario	Balún Canán
Cruz, Sor Juana Inés de la	Amor es más laberinto
Shúa, Ana María	La fábrica del terror
Marshall, Paule	Brown Girl, Brownstones
Danticat, Edwidge	The Dew Breaker
Cruz, Sor Juana Inés de la	Obras completas
Castellanos, Rosario	Los convidados de Agosto
Allende, Isabel	Retrato en sepia
Restrepo, Laura	La multitud errante
Restrepo, Laura	Olor a rosas invisibles

Brown Girl, Brownstones by Paule Marshall, which refers to the “triple invisibility, being black, female, and foreigners” (Jones, 1999: 597) endured by immigrants from Barbados in Brooklyn in the 1960s and 1970s.

The breakdown of the list of works above also allows inferring that the narrative genres have a strong preeminence in the offering detected: only 4 titles (8.2% of the top 50 with the largest number of hits) are collections of poems: *Poemas, Inundación cristálida* and volume I of *Obras Completas, related to the lyric works and poems*, by Sor Juana Inés de la Cruz and *Poesías*, by Gertrudis Gómez de Avellaneda. Moreover, in these searches, 42 titles (85.7% of the 49 with the largest number of hits) were originally published in Spanish and 6 titles were published originally in English (12.2% of those with the largest number of hits). The titles are *The Autobiography of My Mother* and *A Small Place*, by Jamaica Kincaid; *Brown Girl, Brownstones* by Paule Marshall; *Breath, Eyes, Memory, The Farming of Bones* and *The Brew Breaker*, by Edwidge Danticat and one title in Portuguese (2.0% of the 49 with the largest number of hits), *Agua Viva*, by Clarice Lispector.

DISCUSSION

The titles found by female authors in any format account for 92.3% of the titles by female writers which make up the corpus designed. That is to say, the platforms and libraries offer a high level of works by the female authors which make up the LA&CLC planned originally. This is the only piece of information obtained in which the titles by Latin American and Caribbean female writers surpass those of the male writers in the region: the single titles found by male authors represented 89.5% of those proposed by the initial corpus. However, at this point, we should mention that the items in the initial corpus conceal the voices of female writers and symbolize an alteration of the Latin American and Caribbean literary tradition since their literatures may not be accurately investigated without actually incorporating the titles by female authors to their general corpus. Even in this case, the titles by female writers represent a mere 14.5% of the initial corpus –which would allow us thinking that the LA&CLC is still incomplete from a gender perspective.

Likewise, the process of transposition to digital format far from favoring an expansion of the offering in the catalog of the literature written by women would, on the contrary, seem to worsen the issue of their being underrepresented. Let us bear in mind that even though we found no differences in the percentages of titles in printed format, when we include the author’s gender variable, almost 45% of the LA&CLC titles written by males are in digital format as opposed to only 20% of the titles written by females.

Also, the strategy of the offering by female authors by platforms and libraries would seem to be boosted by notions such as the “consolidated visibility” proposed by Córdón García (2004). This concept highlights the existence of highly recognized works because, for example, they are works appearing in top seller lists or boasting high symbolic value due to the canonic incorporation, among other things. That is to say, in the case of our research, the female writers in the offering are there because they are already recognized or because the fact that they are very well recognized secures the previous inclusion of the female authors in the LA&CLC. The female writers would break the glass ceiling meeting the legitimation standards of the literary and publishing fields to have access to publication, i.e., to be included in the catalog of the titles published in hard copy. Thus, the results of the searches of their titles transposed to digital format would indicate that the industrial strategy for such transposition is similar to that of canonic titles for their “aesthetic value” (Bloom, 1995: 11) and/or for having a consolidated position in the field beforehand. The works by the female writers in the LA&CLC would break the glass ceiling overcoming the barriers to the digital ecosystem because they have dodged the obstacles of legitimation upon integrating the general catalog of the titles published in printed format. This hypothesis would ratify Pollock’s own hypothesis (2013: 119)

upon stating the need to “rebut the lies about the inexistence of female artists or, if admitted, the idea that they were second-class”.

An indicator that this process is actually occurring at present may be the fact that most of the living authors which form part of the top segments in the searches in both formats are female writers. Out of the 45 authors in the top segment of the searches (*see Figure 2*), only 2 of them were alive at the time of this research: Isabel Allende and Mario Vargas Llosa. In the general searches in printed format (*See Figure 1*), out of the 36 authors for the 50 works with the largest number of hits, out of 4 alive authors in that segment, 3 are female: Ángeles Mastretta, Isabel Allende and Laura Esquivel (the other one is Vargas Llosa).

Although for Córdón García (2018: 29) “the authors usually occupy generic niches which are difficult to clear” and “the foray of scholars in literary issues or of men and women of letters in academia do not produce any canonic transitions, except for certain exceptions”, it is detected that a canonic transition (educational, school) process has taken place in the Argentine educational system upon incorporating to the school canon certain titles related to high turnover literature. This incorporation could occur moving the titles from a certain section of the LA&CLC to another section, that is to say, from the segment related to poetic forms proper of the magic realism of the 1990s to the school canon. And this is an inclusion which works juxtaposing both sections in several titles –may be as a derived hypothesis– for reasons foreign to “the intrinsic quality of creations” (Córdón, 2018: 29). At this point, we should highlight the case of some titles by Laura Esquivel and Isabel Allende included in the secondary school and college curricula in Argentina. This item includes the incorporation of titles in digital format by Caribbean female authors writing in English, living in the United States and forming part of the Caribbean diaspora literary movement: Edwidge Danticat, Jamaica Kincaid and Paule Marshall.²This addition may have occurred as a result of the influence of the aesthetics of the Latin American post-colonial artistic current incorporated to international mainstream art (Smith, 2012: 22), that is to say, because of the influence of this current in the academic world of the region (also in the field of academic curricula design focused on gender and ethnicity, especially in English-speaking countries).

Accordingly, the process of transposition into digital format of titles by Latin American and Caribbean female writers initially published in hard copy would be organized combining strategies related to the following:

- a) *Actual market demand*: that directly related to the statistics of printed format title sales to assume the business risk of their transposition to digital format and considered the “actual market demand” (Córdón García, 2004: 23). That is to say, the titles in the bestseller industry or high turnover literature, and the inclusion in the digital ecosystem of the works in educational curricula.
- b) *Copyrights*: Titles by female authors in the public domain. Within the framework of the business willingness to recover the investments made in copyrights. Also, the publication of the works as they enter de public domain.
- c) *Associated with criteria based on the elections of styles and poetics*: actions which also result from the circulation of criteria related to poetic and aesthetic forms of Latin American and Caribbean literature. Such is the case of Latin American magic realism titles subsequent to the 1990s (Allende, Esquivel) as a strategy of promotion of poetics by the cultural industry related to the supersales apparatus, as well as the penetration in the general catalog of the titles arising from the influence of post-colonial studies, especially the titles by English-speaking Caribbean female writers at American universities.
- d) *Inclusion of the taste of the reader user*: the Scribd web site offers 80 titles in digital format in the “Documents” section, which account for 13% of the works appearing in this format and were digitized by users and uploaded in the internet. At that stage, actions work as windows through which the titles by Latin American and Caribbean female authors access the general publishing catalog but by incorporating works according to the readers’ taste. These own strategies belong

to the field of production, of the “stylistic potential” determining and conditioning the users’ taste (Bourdieu, 1988: 288), arising from tendencies and working as an important vector for the inclusion of titles in the general catalog of the Latin American and Caribbean literature.

As to the circulation of digitized works, the offering would lie with the web portals of large Latin American bookstores (Livreria Cultura and Gandhi) over transnational platforms. On the other hand, in the analysis of general results (regardless of the author gender), the vastest offering may be found at the Scribd web site and Google Books, in addition to the digital format offering of Gandhi and, above all, the National Library of Spain. Likewise, regarding the language of the original editions of the works, there is a majority of titles published in Spanish (85.7%), titles by Caribbean female authors originally published in English (12.2%) and a small share of titles originally published in Portuguese (2.0% out of the over 49 titles found).

We would also like to mention that the incorporation of titles from the literature widespread in school curricula and in the school canon itself would deserve a separate research study.

CONCLUSIONS

To conclude and as an answer to the question giving rise to this article, we could say that the transposition to digital format of Latin American and Caribbean literature by female authors would be articulating thanks to a combination of three types of strategies:

- 1) Those related to the industry action to cover the *actual market demand*.
- 2) *User actions*, i.e., the inclusion of taste criteria upon building the catalog (especially through the Scribd web site).
- 3) *Actions from the “literary field” itself*, such as those related to breaking the glass ceiling and incorporating into digital format the styles and poetics of literature written by women.

Likewise, the increased weight of the offering of Latin American and Caribbean literary works in digital format at Latin American bookstores, especially Livreria Cultura (São Paulo) and Gandhi (México), over the large transnational platforms.

The analysis made of the general results (regardless of the gender of the author) shows that the most important digitization strategies are those resulting from criteria related to the public domain of the titles and the canonicity of the authors or to inclusion criteria of these titles in the curricula of different subjects and educational levels of some Latin American states.

Taking as calculation base the total figures related to each of the genders separately, the results show that, while the percentage of titles written by males and females found in printed format out of the total number of titles in the corpus for each gender is practically equal (90% v. 89%), in the case of titles transposed to digital format the gap is 44.2% v. 20.7% in favor of male writers. At this point, we anticipated as hypothesis that the transposition to digital format process has not only failed to act as an equity structure but has also worsened the historically scarce representation of women in the general catalog of Latin American and Caribbean literature. And, likewise, in such transposition to digital format of titles by Latin American and Caribbean female writers, we identified as major strategies those generated by the transposition to digital format of narrative works (the share of poem collections is very low among the titles found) by female authors in the public domain originally published in Spanish (plus a small number of titles in English) added to the titles from the high circulation literature.

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ENDNOTE

1 A team of researchers (mathematicians, statisticians and art historians) from Williams College in the US (Chad Topaz, Bernhard Klingenberg, Daniel Turek, Brianna Heggeseth, Pamela Harris, Julie Blackwood, C. Ondine Chavoya) together with Kevin Murphy (senior curator of American and European Art at Williams College Museum of Art) and Steven Nelson (professor of African and African American Art at the UCLA, Los Angeles) used Big Data techniques to analyze the demographics (gender, age, ethnicity) of the 18 largest museums in the US. Among other institutions, they worked with the offering of the National Gallery of Art, Washington, DC, the Museum of Modern Art in New York, the San Francisco Museum of Modern Art, the Metropolitan Museum of Art, the Philadelphia Museum of Art, the Art Institute of Chicago, the Museum of Contemporary Art of Los Angeles, the Museum of Fine Arts of Houston, the Detroit Institute of Arts, the Rhode Island School of Design and the Whitney Museum of American Art. They first downloaded the online catalogs of each museum. Then they used data mining to select the artist related to each work of art together with any related information, such as gender and ethnicity of the artist. In many cases, this information was not available (many of the works are by unknown artists). They were thus able to get the names of 10,108 artists creators of about 40,000 works. Later, they used the Mechanical Turk (Amazon) service and requested the workers of such collaborative service to research the background of each artist and to answer 10 questions about them, such as gender, ethnicity, country of birth and date of birth. The results obtained are significant: the analysis of gender, age, and race showed that 85% of the artists in the collections of these museums are white and 87% are males (on the population of the US which is made up by 60.7% of non-Hispanic white people and 50.8% of women, based on recent census data). It goes without saying that the permanent collections of the 18 major museums in the US are disproportionately male and white (Bishara, 2019).

All the quotes in this paper were translated into English by us, except for Boyce Davies (2018), Hall (1999), and Jones (1999) which appear in their original versions in English.

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