



LET'S TALK ABOUT BOOKS: STRATEGIES USED BY FEMALE BOOKTUBERS TO ENGAGE AUDIENCES

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ABSTRACT

This article studies the verbal communicative strategies of engagement of female booktubers from Spain, the United Kingdom and the United States. As starting point it reviews the online community of Booktube using the theoretical framework of the participatory culture. Methodologically, a multimodal discourse analysis was conducted but only contemplating the verbal aspects, supported by social semiotics. Results have highlighted how booktubers talk colloquially with their audience, including them in their discourse, taking care of them while encouraging possibilities of interaction or boosting forms of collaborating with third-parties to benefit their audiences without any personal gain.

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1. Introduction

The online community of Booktube is a digital space set in YouTube where its members have channels dedicated to books and reading (Albrecht, 2017; Tomasena, 2019a). Despite the prevailing stereotypes, teenagers are actively engaging in discussions about books within the Booktube community (Observatorio de la Lectura y del Libro, 2017; Sánchez, 2019). Its members are known as booktubers, an acronym for book and youtuber (Tomasena, 2019b). This community has shown, despite having digital precedents such as blogs (Sánchez, 2019), that booktubers play an important role for young readers to the point of calling the attention of the media (Carbajo, 2014; Filippi, 2017; Usón & Plasencia, 2017), but also from the academia with different set approaches that go from studying the phenomenon itself (García, 2016; Lluch, 2017; Tomasena, 2019a), comparing the community reviews to official critics from the filological point of view (De la Torre-Espinosa, 2019), analysing the relationship established between this community and the publishing industry (Albrecht, 2017; Tomasena, 2019b) or the psychological effects that belonging to this community may cost (Eheret et al, 2018).

However, academia has research yet to do about this digital community such as analysing its most representative video, the review. Specifically, from the perspective of the booktubers' verbal ability to maintain the attention of its audience, which is the key research of this text.

The objective of this article is to analyse book reviews from very specific approach: showing, through an international research that involves Spanish, British and Northamerican female content creators from this community, how they engage verbally with their audience while recommending Young Adult books in their book reviews. In order to do this a multimodal discourse analysis has been carried out but, in this case, its results will be only be focused on the verbal side of the study.

In order to achieve the objective previously mentioned, the contents of this text will be organised as it follows. Firstly it is necessary to get familiarised with Booktube and its connection to the term participatory culture, which acts as the theoretical framework of the community. Following, the explanation of the methodology will be exposed, which will be dedicated to multimodal discourse analysis but focusing the attention towards the verbal aspect, which will be helpful to understanding the results section and, lastly, the conclusions, which highlight the most remarkable findings.

2. Theoretical framework

In order to study the online community of Booktube, this research has used the term participatory culture whose main academic reference is Henry Jenkins (2009). Jenkins (Jenkins et al, 2015) is expert in the fan phenomenon and has explained how they gathered around participatory cultures. In fact, the apparition of online communities, such as the one studied here, is not result of the creation of Internet or social media but its cause, as there were already participatory cultures of common interest before the Internet and they were also linked to creating new content (Tomasena, 2019a). But what is participatory culture and how can it be used on YouTube and, specifically, on Booktube?

This section will explore the term itself and its connection to these online spaces to serve as an introduction to explore, in a much deeper level, the community of Booktube.

2.1. Participatory culture: Definition, typology and its connection to Booktube

Participatory culture is a term created Henry Jenkins (2009) that serves to describe a culture that has low barriers of access, that encourages the creation of creative or civil content, that also encourages its members to share their creations with the rest of the members of the community, who, in turn, will offer feedback on said content. This type of communities, says the author, value the feedback of each member equally, and, in addition, those who are more experienced within the community tend to introduce and guide the new members as form of mentoring, strategy which leads to create stronger bonds between its members. These rules also apply to online communities created in social media sites (Jenkins et al, 2015; Jenkins, 2009). However, not all the participatory culture works in the same way. When describing participatory culture communities Jenkins (2009) describes a typology of the different forms they can take:

Firstly, the author lists what he names as participatory culture of affiliation, which are those spaces where users get engage in online communities by becoming members of them, formally or informally.

Secondly, Jenkins (2009) identifies participatory culture communities through expression, where the important matter is that people is able to create new creative content, which is very common in communities of fanfiction, where their members actively work towards create certain new written stories with the characters or set in the world of an existing cultural product that has a large fan base (Martos, 2013). Thirdly, the academic places the participatory culture focused on solving issues in a collaborative way, spaces where its members work jointly to achieve specific goals or develop new knowledge for the community. Lastly, the author identifies participative culture of circulation, which main goal is to make the flow of information work in a different way than the traditional mass media, like the case of blogs or, more recently, podcasts.

After this extend explanation, it is easy to see why Booktube is an example of participatory culture. Firstly, because it is placed in YouTube, a webpage that follows all the different statements of what constitutes participatory culture, which were previously mentioned (Chau, 2011). According to this author, in order to fully participate you have to have an account on the site, which has extremely low barriers, although to only view the content it is not necessary to have an account, so to fully participate in Booktube an account is required. In addition, as YouTube allows to create content (Chau, 2011), in the case of Booktube the original content is creative and thematically focused on fomenting the love for books and reading, but always following the rules of the company. In addition, following this theoretical approach, users can comment and give feedback on other creators too as well as make personal connections with them (Chau, 2011). This is developed on Booktube by watching, commenting and sharing other booktubers videos. In fact, the bonding aspect of participatory culture, between experienced literary influencers and new ones, it is also present through techniques such as more experienced booktubers creating tutorial-like videos about how to start in the community or an introduction to Booktube vocabulary so new members feel welcomed into the community and gain confidence faster to start producing their own content.

2.2. Understanding the Booktube community (origin, booktuber's profile, main characteristics and video typology)

Booktube was created in North America but, its date of origin varies depending on the author consulted, from 2009 (Galarza et al, 2019; Pates, 2015; Rovira Collado, 2016), 2011 (Tomasena, 2019a) to 2012 (Velasco & Trillo-Domínguez, 2019). When it comes to the Spanish speaking countries the years in which the community is formed are 2011 (Lluch, 2017), 2012 or 2013 (Rovira Collado, 2016). Despite the blurry origin date, Booktube has very clear characteristics that made it be very recognizable:

This community was originally created as a social networked knowledge to talk about Young Adult books (Velasco & Trillo-Domínguez, 2019). The idea behind this space is that, despite of being virtual, booktubers respect the physical book, marvelling about the beautiful editions they have, showing them to the camera (García, 2016), are able to give book recommendations (Observatorio de la Lectura y del Libro, 2017) or discuss other peripheral questions related to the act of reading (Albrecht, 2017), and so, through their videos, they manage to make their love for books reach younger audiences (Tomasena, 2019b).

Booktuber profile is complex to delimitate. In general the booktuber tends to be a young person (Albrecht, 2017; García, 2016) and, most of the times, academics tend to identify the prototypical booktuber as a female reader (Albrecht, 2017; Lluch, 2017; Sánchez, 2019). However, other authors venture in the quest establishing the vital period in which these actors are (Eheret et al, 2018), even venturing to establishing their ages (Álvarez & Romero, 2018; Lluch, 2017; Tomasena, 2019b), which tend to cover from the teens years up until their late twenties, almost in their thirties. The variety of ages makes easier to understand why the booktubers tend to focus on Young Adult books. However, it is important to point out that this picture is thematically evolving towards a more complex patchwork of literary interests (Tomasena, 2019b).

The important characteristic of the members of this community is that they are very passionate about the books they read and they are able to transmit that love for books in the content they produce, making real the sense of the term social reading, which is an expression used to show how readers, normally young ones, use the social media platforms at their disposal to talk about the books they are reading and share the experience with their peers (Rovira Collado, 2015, 2013). In addition, these actors can have a

literature degree or not (Albrecht, 2017), but the importance of their contribution is this sense that they, as readers, can have a more active role in their reading experience and they use social media to do that, filming videos about books in an amateur way, expressing themselves in a friendly register. In turn, younger readers turn to them for recommendations, trusting their taste aligns with theirs (Observatorio de la Lectura y del Libro, 2017). By producing their content this way, the booktubers highlight one of the most definitive characteristics of their community: their authenticity (Reddan, 2022). According to this author this aspect of the videos is shown through the interaction with their audiences. In fact, in this article pointed out that exist several ways to show this characteristic of the booktuber such highlighting the format of a domestic setting confessional type of video where the booktuber define his or her reading taste but away from the critics' register.

Booktube, in addition, has an interesting particularity. The community includes a vast variety of content creators but only a few are the ones who got popular enough to appear on the media or getting the attention of the publishing industry, due to the large audiences they have gathered or the big numbers of views they get with every video which highlight how few can work solely as literary influencers (Tomasena, 2019a).

From the publishers point of view the apparition of booktubers has become a new form of advertisement, as through social media they can reach more people in a faster way than through their regular campaigns (Tomasena, 2019b). In fact, publishers use the platform of the booktubers to promote their books when they send them boxes with books strategy crafted by the marketing department to align with the taste of the booktubers, as these influencers will film a video opening them, which is called unboxing (Tomasena, 2019b) and that is very loved among the audience. This way they will get exposure of their products in the channel (Albrecht, 2017; Tomasena, 2019b). The example given before shows that Booktube has a variety of videos that responds to different kind of objectives. The categorization of these video types is shown below (Eheret et al, 2018):

- Book reviews: Reviews of specific books.
- Book hauls: Showing the books recently bought, taken from the library or given by publisher or in events.
- To Be Read (TBR): Type of video where the booktubers show the books want to read soon.
- Monthly wrap up: Type of video where the booktubers show the books read in a specific period of time.
- Bookshelf tour: A tour by the booktubers' personal library and how the books are organised.
- Tag: Video where the booktubers respond to a set of questions or complete a challenge that is circulating in the community.
- Discussion or response videos: The discussion videos tackle a topic that is relevant at a certain point in the community and which theme is related to a book. The response videos are videos of one booktuber replying to a video made by other member of the community.
- Collaboration: Video film by several booktubers in the channel of one of them.
- Issue discussion: Type of video where booktubers express their opinion about an issue within the community.

The analysis developed in this article will be focused in the review, which is the most representative of the videos shown in the community.

3. Methodology

In order to be able to understand the results of this study, this section will delve into the methodology carried out to obtain it. Firstly, it will explain what multimodal discourse is as well as how it was applied to this research.

In terms of methodology, this research is focused on doing a multimodal discourse analysis when it comes to studying the book reviews of selected female booktubers.

In order to be able to talk about this methodology it is important to define, in the first place, what discourse analysis is. The definition that will be used is the one given by Karam (2005) who believes 'discourse analysis is a methodology that (...) includes a set of procedures on a previously delimited body and upon which conceptual applications, interpretation tools are experimented with' (p 4.).

Specifically, this research uses multimodal discourse analysis which understands that when studying a discourse the researcher should not only study the language, but also other elements such as images, gestures or audio, as all of these elements, known as modes, add meaning to the discourse and the planned analysis. As a result, to be able to understand a specific discourse it is key to study all the elements equally and how they are integrated and work together (Kress, 2011; O'Halloran, 2012; Pardo, 2012). Lastly, it is important to keep in mind that in multimodal discourse analyses the context in which the situation studied happens is very important as when it comes to the result the analysis is intertwined with it (Norris, 2004; Van Leeuwen, 2004).

The present study is focused on the verbal aspect of the discourse of the book reviews selected in the sample.

The analysis done during this research is microdiscourse, the type of discourses that can be found in day-to-day social environments and a technical workplan was carried out as it fits this type of discourses (LeGreco, 2017).

The workplan is as it follows:

Firstly, it is important to record the situation that wants to be studied (Tracy & Mirivel, 2009). In the case of this research as all the reviews are public it is not necessary to record them, as they can be found easily. The second step is creating a detailed transcription of the fragments that are the subject of the study. For this research all the reviews selected were transcribed in detail. The third step is what the authors previously mentioned call 'data session' (p. 156), where the researcher studies the recording and transcriptions using their knowledge and theoretical background, including the theoretical framework of choice.

In the case of this research the background and theory used is the social semiotic, a branch of semiotics that understand that language is a system of signs that happen in a social context and, therefore, it is linked to that context how it needs to be studied, as it serves a purpose (Halliday & Hasan, 1985). According to social semiotic the context and the text are linked through what it is called context of situation (Halliday & Hasan, 1985). This term is important because it gives the subject information about what type of situation is studying or what the other actors are going to do, therefore, prepare the person to act accordantly and be successful. According to these authors the elements that create the context of situations are: the field, the characteristics of the situation itself, the tenor, which studies the relationship of the actors involved in the situation as well as their type of relationship or social distance, and lastly, the mode which explore the language or the channel used for the analysed situation.

In this article is also important the social semiotic term of register, which has to do with how people use language in social situations or with specific groups of people (Halliday & Hasan, 1985).

All the theoretical explanation done in the previous paragraphs are important because set the tone for the data session (Tracy & Mirivel, 2009) for this research. As a result, for the analysis exposed in this article the tenor will be playing a key role, as the idea is to show the forms of engagement the booktuber and its audience establish in the reviews. In addition, when necessary, social semiotic terms such as register will be referred to if they are relevant to the analysis.

The last phase is the elaboration of academic arguments, which originates from the study of the material, the transcriptions and the selected theoretical background (Tracy & Mirivel, 2009). For this article, this last step will be in the result section of the text.

The last relevant matter to discuss in this section is the selection of the sample, which is explained in the following paragraphs:

As explained before, this research is focused on the way female booktubers from Spain, the United Kingdom and the USA engage with their audiences in Young Adult book review. In order to select them the categorization of influencers created by Ruíz-Gomez (2019) was used. This academic used the number of subscribers as criteria.

In this research, all but one of the booktubers selected were microinfluencers at the time of doing this research, the lowest category, characterised for including all of the creators that had up to 99,000 subscribers, who dedicate their channel to a specialised topic and maintain direct communication with their audiences through the comment section (Ruíz-Gomez, 2019). The remaining booktuber was, at the time, what the author called a macroinfluencer, which is the next category in importance, and it is identifiable because this type of influencer has between 100,000 and 200,000 subscribers and manages several profiles in different social media through which she disseminate her content.

Despite the differences, in the end, all of the selected booktubers were considered macroinfluencers, as all of them used several social media to post their content while having the Booktube channel as their main media, while, at the same time all of them have characteristics of microinfluencers such as the specific topic and the establishment of communication with their followers through their social media.

A total of ten female booktubers were selected: four from The United Kingdom, two from the United States of America and four from Spain.

The criteria for selecting the sample of Booktube reviews for analysis primarily focused on Young Adult literature. Additionally, books situated at the intersection of Young Adult and Adult literature were considered, as determined by the booktuber or evident within the review itself. In cases where categorization was unclear, books were deemed Young Adult based on the booktuber's assessment. Furthermore, when selecting books based on the number of volumes, standalone books were prioritized, while for trilogies or sagas, reviews of the first volume or the entire saga were incorporated. Following this methodological selection rules a total of seventy-five book reviews were analysed which, on average, lasted around seven minutes. This makes a total of 8, 87 hours analyzing the sample.

4. Results

Upon analysis of the sample, a set of notable observation arises: female booktubers meticulously craft their reviews with a keen awareness of their audience. While the evaluation of literary works remains inherently subjective, the primary objective lies in communal sharing. Consequently, a range of discourse markers has been identified, strategically designed to engage the viewer and foster a sense of intimacy. These markers aim to create an atmosphere where viewers feel accompanied, nurtured, and valued. In light of this, the principal findings will be elucidated in greater detail in the subsequent sections.

4.1. *Setting a context of familiar conversation*

The most remarkable finding, as it is shown in the quote down these lines, is the fact that female booktubers, due to their friendly and close register, create the illusion of a conversation by talking directly to their viewers:

Marta Álvarez: Before starting today's review, I would like to say, for those who didn't know, that this channel turned one year old on Monday, the tenth. (...) And during that year, this channel has surpassed eight thousand subscribers, which is amazing. (...).

M. Á.: You are not just eight thousand and that's it, but you comment on my videos, comment on my social networks (she makes a gesture of counting with her fingers), you write to me on Twitter, on Facebook, on Instagram, you even write me emails, and thanks to that, we can do what we came here to do, on Booktube: show that young people do read and use YouTube in a healthy way. (...)' (Álvarez, 2014).

As it is been shown from this translated fragment, the Spanish booktuber Marta Álvarez (2014), directly talks to her audience about the milestone her channel has reached, and, what is more, she acknowledges the role the audience has in this goal, but more importantly, admitting that thanks to the set of interactions she listed, she has continued with her channel and has reached the point as an influencer that she got at that time. She communicates all these matters by talking in close and familiar register, as if she was talking to her own friends and, by doing so, she is establishing a close distance between her and the viewers (Halliday & Hasan, 1985). Through this technique the audience feels amplified the sense of familiarity with her, as Álvarez (2014) is a constant companion.

4.2. *Building a community*

In other cases, they are able to connect with their audience when they build their own community, creating a safe space where everyone feels part of a group that shares a common interest along with the booktuber in question. This effect can be achieved verbally, as seen in the quote from the following paragraph, by including the audience as part of the collective subject.

When the British booktuber Olivia Gacka confeses '(...) now we all know that I am, somewhat of an Arthur-legend-obsessed human, so when I heard there was going to be a new retelling, I've become just a tad excited (...)'. (Gacka, 2020), the booktuber is insisting on a theme she loves to read about. For those

who are regular viewers they will revel at the analysis of a book that is about an interesting topic for both of them, while, for the new ones, this sentence states an important information about the new literary influencer they are watching. In both cases, it can be assumed that the booktuber and the viewers enjoy books about the Arthurian legend.

In the case of the also British booktuber Sarah-Jane Bird (2019) when she says 'if you are in the mood for a standalone, read it' she is talking directly to her community, urging them, a specific type of readers from her community, to read this book. The imperative here does not work as an order, but as a form of luring new readers into this story because she knows she is going to be heard but, more importantly, because she needs to comment it with more peers.

4.3. Acting as advisers for their audience well-being when the books reviewed included sensitive themes

This is one of the most important findings of this study. Sometimes, as it can be seen in the quote down below, the booktubers talk directly to their audiences because they need to remark specific aspects of the book, without giving any plot detail, due to their problematic content:

Samantha Lane: As many of you know I do have anxiety and some of my triggers are around some of these scary things, like, I can't do scary stuff. I was able to power through this. (...), and thankfully, I had medication and I was able to calm down. But if you are all bothered by horror, very much look into this. (...) I ultimately thought this was worth it. (...) But there were touch and go moments because there were things in here that were very triggering to my anxiety and I want to put that upfront, because I do not want anyone to think like, 'Oh, Sam read it so I'll be fine'. (Lane, 2018a).

It can be seen that the North American booktuber, Samantha Lane (2018a) talks directly to her audience to express a distressing situation she suffered while reading the book reviewed and, conscious of the importance of mental health, she uses her own anxiety to prevent them beforehand. In fact, through this review it can be seen how she connects with her audience to portray a role of advisor, as she recommends they check the context of the book before picking it up in order to identify possible triggers that may start a distressing situation for the reader, when, in theory reading should be a soothing activity.

4.4. Fomenting direct interaction through YouTube mechanisms

The most common form of connection with audience is, as stated in the quotes down below, the use of every possible procedure available on YouTube to talk with the audience. In fact, as the booktubers use a very colloquial register, it is very common to find in their discourses signs of encouragements to continue the debate started by the video itself.

Patricia García: (...) As always, I encourage you to subscribe to the channel, and to leave me your thoughts down below in the comment box regarding the review, and if you have read this book, what is your opinion of it (...). (García, 2015).

Samantha Lane: So comment down below let me know your thoughts on *Spinning Silver*. Thank you all for watching and I'll see you all of you soon. Bye! (Lane, 2018b).

In the case of the two quotes shown above these lines it is possible to see two of the most common uses of verbal engagement with the audience: Maintaining the sense of having a conversation through expressions like 'Bye!' (Lane, 2018b) or, more importantly, by inviting the audience to interact with them through the possibilities offered by YouTube (García, 2015; Lane, 2018b). The Spanish and North American booktubers know by experience that commenting on the comment section is one of the fewer ways they can directly talk with their audience, but that is not the only reason comments are important. Due to the way the website works, both of the booktubers know that the more comments and more interactions they receive from their peers, either this way or through clicking the Like button, the algorithm will understand their reviews are more popular and, therefore, they will be placed at the top of the page when someone looks for reviews of the books they mention, a decision that will end up generating them more visibility and popularity due to its position. So, interaction is key to the booktubers from a social standpoint, but also, as a mark of their success within Booktube.

4.5. Maintaining a transparency policy and finding ways through which their audience can benefit from watching their content but without monetary for the creator

The last form of engagement between the booktuber and her audience corresponds to activities carried out by the booktuber with independent online book retailers and publishers:

Jean Menzies: I was very kindly sent a copy of this book by The Book People, who are an independent online retailer of books, and, if by the end of this review you are interested in this book I definitely recommend checking out their website, as it is only 3.99 I believe, at the moment (...). But despite being sent this book, I assure you all the opinions are my own (...). (Menzies, 2014).

Raquel Brune: (...) I am giving away, thanks to Penguin Random House, three of these little books. Yes. Not one, not two, but three. (...) And, what do you have to do to participate in the giveaway of one of these books? Well, it's super easy. You just have to go to the information box and if you're already subscribed to the channel, and if you are not, subscribe, click on the link and it will take you to a photo that you can find on my Instagram account: @RaquelBookish. And, in that photo, (...) you have to mention three people who are friends, acquaintances, whatever you want. I'm not going to accept celebrities or influencers (...). And once you've done that, you can do it as many times as you want. The only condition is to follow me on that @RaquelBookish account and also follow the @Megustaleer account, which I'll also leave down below in the information box, all the links you need to participate (...). (...) (Brune, 2017).

In the first case the British booktuber Jean Menzies (2014) presents a book review of a novel she acquired through a collaboration with a retailer. Highlighting this is important because, as explained before, booktubers are characterised by its authenticity and natural approach, and as part of that features the booktuber is transparent with her audience by explaining how she got the book and assuring her opinion is not bias despite this. The origin of the book and this statement are important because through them Menzies (2014) is giving all the details to her viewers and placing her trust in them, expecting them to consider her to be truthful in return. In Booktube the popularity its members depends on the connection they have with their audience, who keep coming back to them for literary recommendations, actions that make them keep that status. Therefore, to Menzies (2014) is important to be honest with their audience.

In addition, due to the independent online book retailer low price, the booktuber previously mentioned offers her audience the possibility of checking the website in case they find interesting books for a good price.

As for Brune's (2017) review it shows a different kind of form to engaged with the audience. Alongside the literary recommendation, the video presents a giveaway, a contest for her audience to win three copies of the Spanish translated version of *Turtles All The Way Down* by John Green (2018). This form of engagement is very popular because it guarantees more views to the booktuber, who has a specific set of rules to participate in it, and viewing the video is one of them, therefore, she will gain more traffic and popularity. Three participants from her audience will also gain a free book and, lastly, the Spanish publisher will also benefit from this because the booktuber is doing free advertisement for their new release, marketing that is cheaper than the traditional one.

In both cases we can see the booktubers engage with their audiences while being honest and offering some kind of reward for their viewers, action that does not include monetary gain for themselves but enlargers their role as literary influencers due to their honesty, transparency and also because of offering something new to their audience besides the usual book review (Brune, 2017; Menzies, 2014).

5. Conclusions

This article shows that female booktubers verbal communication is characterised for having a familiar, friendly and close register that tends to fall into colloquial conversation which is ideal to gain the trust of their viewers. It is important to highlight this fact because is one of the reasons why booktubers are so popular: they talk to their peers about literature because it is an important hobby to them, but they do so by establishing a very equalitarian familiar register with their audience, which the previous actors in charge of guiding teens in their literature venture never maintained. The idea is sharing the love for books with their equals.

This article also has shown that by talking in plural these booktubers aim to build a sense community of fellow readers, in which old members and new are included and validated. By using the plural subject,

we, the verbal message transmitted is that all of them share a common interest that unifies them. In addition to this, when the viewers are directly mentioned through the imperative form they aim to call their attention towards a book that, due to knowing their type of community, they think they can enjoy and, in the process, they are also looking for more colleagues to comment the specific title with.

This text has also shown that engaging with the audience is a tactic to protect them from themes, books or references to matters that can be psychologically damaging for the potential readers. The role of the booktuber is to advise and take care of her audience, as they trust in her. As example of this, the least they can do is notifying it and asking the audience to check for those themes and if they will be able to handle them, because, in the end, reading must be a pleasure activity.

Engaging with the audience is a form to catch their attention but, it also serves to interact with them. This activity is the most useful for the booktubers, not only because it is the most direct way to talk with the people who support them but because through using the tools of YouTube like commenting or clicking the Like button, the internal workings of the webpage will understand that the specific review that is getting so much interaction is interesting and popular and, therefore, it will position it in the upper area of the website. This strategy will, in the end, benefit reviews with high numbers of visualization as they will be always part of the top results.

Lastly, this article has shown that the engagement can be gained through the transparency and honesty when working with a third party such as companies or publishers. If this is also accompanied by some kind of contest, the booktuber will be not only helping the company provider of the prize to reaching its target audience but she will be granting her viewers an opportunity to get free books while guaranteeing herself more support and views from that moment on due to the popularity of the contest.

As a result, this article has proven that female booktubers are more than superficial content creators. They do care for their supporters and for make them feel seen, accompanied and safe talking about a common hobby, while looking for different ways to connect with them.

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