



Reading the social reader: evolution of Spanish children's and young adult literature on Goodreads

Leyendo al lector social: evolución de la literatura infantil y juvenil española en Goodreads

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Abstract

The Social Reading responds to the possibilities of Internet to talk about books and literature through various media and digital applications and create reading communities. The social networks of reading are specific spaces for this Digital Reading since they collect in a single application different ways of interaction with literature. Goodreads, acquired by Amazon in 2013, is the main space by users and number of books reviewed. In this research, we analyze the presence of Spanish children's and young people's literature through a corpus of 19 books in Goodreads, between 2016 y 2019, 353 users and 588 reviews. The analysis process of the network is defined through different sections and results of the presence of the books are collected to demonstrate the interest of this web as a research space on Social Reading.

Resumen

El concepto de lectura social responde a las posibilidades que ofrece en la actualidad Internet para hablar de libros y literatura a través de diversos medios y aplicaciones digitales creando comunidades lectoras. Las redes sociales lectoras son espacios específicos para esta práctica digital ya que recogen en una única aplicación distintas maneras de interacción relacionadas con la literatura. Entre todas, Goodreads, adquirida por Amazon en 2013, es el principal espacio por usuarios y número de libros reseñados. Esta investigación analiza la presencia de la literatura infantil y juvenil española a través de un corpus de 19 libros entre 2016 y 2019, 353 usuarios y 558 reseñas. Se define el proceso de análisis de la red a través de distintos apartados y se recogen resultados de la presencia de las citadas obras para demostrar el interés de esta plataforma como espacio de investigación sobre la lectura social.

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Introduction and theoretical framework

When we talk about a social network, we think of a web application or service that allows us to digitally relate to other people. However, the concept of social network refers to people who relate to each other by shared affinities or interests. The *Mapa de las redes sociales y otros servicios en la nube* (Höhr & Quirós, 2016) includes a small category dedicated to literature in which the central theme is books and Goodreads is the main space, together with other networks such as Librarything or the Spanish networks Lecturalia or Entrelectores.

Among the spaces for the dissemination and development of digital Children's and Young Adult Literature (CYAL) (Literatura Infantil y Juvenil, LIJ, as per its Spanish acronym) (Unsworth, 2006), social networks are essential because they have modified how readers of all ages interact (Cassany, 2016). They are another space of what has been defined as "Literature and Reading for Children and Young Adults in the Social Web or LIJ 2.0" (Rovira-Collado, 2015), where the reader plays a leading role: "The digital revolution makes the emergence of LIJ 2.0 possible. LIJ 2.0 offers, among other things, the opportunity of direct and immediate communication between readers and between readers and the author" (*Observatorio de lectura y el libro*, 2014, p. 46). Although there are new dynamics in the field of reading promotion, such as *booktuber* (Vizcaíno-Verdú et al., 2019; Paladines-Paredes & Margallo, 2020), Goodreads' reviews feature prominently in LIJ 2.0, largely replacing the reviews in LIJ blogs. Since it appeared as the main model of a generalist social network, Facebook has long deserved special attention in the reading tastes of adolescents (Aliagas, 2015). There are also other applications and platforms for digital interaction such as Wattpad (García-Roca & De-Amo, 2019), where informal contact with literature means new learning.

Social reading is the main change, generated by new ways of digital interaction. This

reading 2.0 occurs in all areas and ages, but it is mainly young people who immediately adopt these dynamics, demonstrating the relevance of participation in different social media to promote reading (Lluch, 2014). This type of participation is part of the concept of public virtual epitext (Lluch et al., 2015), where these reading networks are included. Some of its characteristics are the following: interaction between peers, which is essential for young people; the creation, participation and dissemination of reading communities; the application of virtual social dynamics to reading, transforming it into a social conversation.

Cordón and Gómez Díaz define this concept as follows: "Social or collaborative reading takes place on virtual platforms configuring a community that develops different forms of exchange, sharing comments, notes, ratings, tags and, in some cases, books and readings" (DINLE, 2013).

More works from this same group can be found (Cordón-García et al., 2013; Gómez et al., 2016), which deal with the social possibilities of current reading, mediated by digital screens. This digital reading is characterised by being short in length, instant, non-linear or accompanied by multimodal elements (Tabernerero et al., 2020). Reading is firstly an individual activity, with sporadic social relations, which turns into a more participative activity through use of the Internet, which can even become a fashion or trend. People no longer read alone and anonymously, as any reader can participate in the plot of a work in the process of creation by posting a review on the web.

These social networks are the paradigm of social reading, since people show interest in participating in a reading community, to be informed of new developments in the field of literature, share one's favourite works, participate in discussion groups and book clubs or comment on works just by opening a profile on a specific page. García Rodríguez (2013, p. 15) highlights the interaction between peers in recommend-

ing LIJ works and the fact that these networks are an ideal space with growing participation of young readers to recommend works of all kinds through digital “word of mouth”. The emergence and influence of these new models of recommendation is transforming the models of cultural mediation (Lluch, 2017; García-Roca, 2020) and is a challenge for professionals (Matthews, 2016).

In this context, this study aims at identifying the presence and reception of a representative sample of LIJ in Spanish in Goodreads, describing some of the most relevant reading tools and dynamics and proposing a methodology of analysis of the presence and reception of works that can shed light to promote reading and foster the development of literary competence.

Methodology

Our research was carried out between June 2016 and October 2019 and divided into three data collection stages to check its evolution. The first one took place at the end of the academic year 2015-2016, the second one in December 2017 and the last one in November 2019. It is based on previous research models (Worrall, 2013, 2014) to analyse Goodreads. This author focuses on the messages shared in Goodreads groups and in Librarything discussion forums, to enlighten an understanding of the social aspects of information in social reading networks. Our study deals with some of these elements with a different approach. We extract and analyse the activity of Goodreads users who have participated through rating data, comments or reviews of the selected Spanish LIJ works, with the three-fold aim: observing the impact of these works, analysing participation dynamics and proposing a new methodology of analysis that leverages the information and the opportunities of these networks for the development of reading training.

Our corpus is derived from the selection of readings for the 2015-2016 academic year from the subject La Formación del Lector

en la Educación Secundaria Obligatoria y el Bachillerato (12057) of the Master's Degree in Teaching at Universidad de Alicante, taught by Professor Ramón F. Llorens García. This selection, endorsed by various experts in young adult literature, is made up of nineteen works (appendix 1) and is aimed at secondary school students. It includes renowned works together with more recent works, which had good reviews, as we will see later on.

The digital tools used for our analysis are the following:

- Python 2.7 to extract data from users (*user*) and from the reception of the works (*work*), in an automatic way.
- Excel to classify and process the data. The classification is based on the categories on the page itself and includes three types of data: reception of the works, user profiles and edition of the works. We have been able to establish correlations between some of these elements that identify the factors possibly most related to the reader's interest.
- AntConc (<http://www.laurenceanthony.net/software/antconc/>) to deal with the lexicon used in reviews and comments and to obtain the average length and data required to calculate the Lexical Wealth Index (*Índice de Riqueza Léxico*, IRL, as per its Spanish acronym).
- Quantcast (<https://www.quantcast.com/>) to obtain socio-demographic data on people who visit Goodreads.
- Mymaps by Google Maps to geolocate the reviews of the works under analysis.

The Goodreads platform itself, with endless data, can also be considered as a tool of this paper. Their privacy policies have been observed and the company itself was informed of the research. Although most of its content is in English, sheets referring to the same work are often linked to other sheets of translations into other languages, with a picture of the cover and a synopsis in the language it is translated.

As for reviews, Goodreads includes the filter by language option. In any case, if greater use of this language could be expected in any search for a Hispanic work, access to data in a specific language is easy thanks to this filter and it simultaneously has the advantage of reaching a wider audience.

The amount of data collected by Goodreads thanks to the participation of its users is very complete. It ranges literary quotes, ratings and reviews to interactions such as participation in events, reading challenges or competitions, and clearly describes literary tastes on the web, since it allows knowing the most read and best rated works, among other things.

Goodreads was born in January 2007 and Amazon acquired it in 2013, in order to consolidate its monopoly as an online book distribution platform, benefiting from the work of readers themselves, their recommendations, the lists of the most valued and the thousands of book clubs. In 2017, Goodreads had 65 million members, 2 billion books added and 60 million reviews in 2020, it has 90 million users and reviews and more than 2.6 billion book sheets.

Lluch's study (2017, pp. 37-39) refers to Goodreads as one of the main sources of influence on book buying and to Amazon as the first form of book acquisition among the booktubers and bloggers surveyed. Although we must keep an eye on this potential cultural monopoly, it presently is an essential digital space for the spread of reading.

Gifts from publishers is another major form of acquisition, examples of which are also present in Goodreads, such as the "given-by-publishers" shelf, created by a user of our sample and including 56 books (<https://www.Goodreads.com/review/list/38499245?shelf=given-by-publishers>). These examples highlight the empowerment of young people in recommending books and the usefulness of these spaces—and Goodreads—in particular for the spread and

promotion of literature. We should remember that Goodreads is not a virtual library, as hard copies of books are available thereon, but also of their digital versions, which are not available on the platform itself, but they are available on Amazon instead.

Thelwall and Kousha (2017) analyse the opportunities of this social reading network. In previous research (Rovira-Collado & Sánchez-García, 2017; Rovira-Collado & Mateo-Guillén, 2019), we analysed the web and its potential for the study of literature and we relied on descriptions of other digital spaces such as children's app recommending sites to design our analysis (Pelosi et al., 2019).

Our analysis is based on a non-experimental descriptive methodology of a quantitative or mixed type, since some data are analysed in a qualitative way and others in a quantitative way. This a context of e-research (Anderson & Kanuka, 2002; Rodríguez & Valldeoriola, 2009), within a specific digital space and within the interaction its users have. We collect three samples over time to analyse the chronological evolution of the data.

Following other studies that work on data from different sections of Goodreads (Worrall, 2013, 2014; Rovira-Collado y Sánchez-García, 2017), we identified nine items:

- *Author's profile*: data of a specific author collected on the network (biographies, registered works or other aspects).
- *Works*: book sheets, created by users, with an abstract or synopsis, participation statistics (*rating data*), average rating, number of ratings and reviews. There may be several sheets of the same book, of different editions or of its translations.
- *Reviews*: personal opinions or comments from readers, more or less extensive, which may deserve a *like* and include comments from other readers, favouring interaction and social reading.

- *Topics*: threads or spaces similar to distribution forums, with greater interactivity between users. Goodreads allows for the creation of specific discussion groups on topics or works of interest to readers.
- *Events*: reminders and invitations to readers on the occasion of a date or event (literary events).
- *Trivia*: literature quizzes (characters, authors, events within a work, etc.) designed by readers, which other readers can answer alone or in a group, asking for help from another person or friend (*ask a friend*).
- *Quotes*: sentences from the book that draw the reader's attention during the reading, to be shared. Thus, anyone can read other people's favourite quotes, either from their profile or from the author's or the work's sheet.
- *Personal profiles*: data of any user. They can be used to describe the type of reader of each book, through search for common features.
- *Book challenges*: activity in which users raise the works they want to read during a year. Between 2011 and 2019 it has grown from 150,000 participants to over 4 million (<https://www.goodreads.com/challenges/show/8863-2019-reading-challenge>). Not all the challenges are met, but they show the growing interest in participating in social reading activities.

A social note on reading

We use the concept of social reading according to the innovations of the web 2.0. However, it should be noted that this adjective also has other connotations, as in the case of social literature. Although one of the foundations of the social web is the importance and relevance of the user, as the well-known cover of *TIME* in 2006, this new evolution of the web takes us to large platforms again, such as Google, Facebook or Amazon, where the data provided by users are the relevant thing actually.

Some voices are already announcing the “break-up of the Internet” (Baker, 2017) and we

believe it is important to highlight this social perspective, as opposed to the interests of large corporations. They are the basis of our study and, as we shall see, they provide a great deal of data that could not be collected previously. But it is important to take the “social” risks of these companies, which end up becoming monopolies in many sectors (Borrell, 2012). Although we identified specific examples of the different types and uses of participation in the initial design of our research, with the evolution of privacy laws this aspect has been reduced to a minimum, offering general data without focusing on specific participations. We also respect the users' privacy; we have minimised the sample of examples that are accessible with hyperlinks on Goodreads, as well as being available to the general public.

Results

All the data from the research contained in Sánchez-García et al. (2021) makes it possible to analyse the evolution of this research. The most relevant data collected from the three mentioned samples are shown below.

Rating of the works

The first outstanding aspect is the assessment by users of the 19 works analysed. In the table below we can find the columns referring to the three samples with two variables: the average *rating*, where 1 is the minimum and 5 is the maximum and, in brackets, the number of assessments made (*ratings*).

All the works' marks are above three. Furthermore, the average is very similar between the three columns, and a positive assessment is found. The works with the highest ratings are *Campos de fresas*, with 2959, and *Caperucita en Manhattan*, with 1560, in 2019. *Años difíciles*, which retrieved no results in 2016, and *Samba para un “menino da rua”* only have four ratings.

This rating criterion involves prior reading; therefore, as soon as book is rated, it is automat-

Table 1

Evolution of the ratings (average) and number of valuations of LIJ works in Goodreads

Work	Rating and no. of ratings (rating and ratings)		
	2016	2017	2019
1. <i>El hombrecito vestido de gris</i>	3.79 (33)	3.7 (44)	3.64(57)
2. <i>La casa pintada</i>	3.92 (13)	3.94 (17)	4.04(25)
3. <i>Memorias de una vaca</i>	3.46 (294)	3.49 (396)	3.52(507)
4. <i>El misterio Velázquez</i>	3.19 (126)	3.19 (161)	3.19(200)
5. <i>Silencio en el corazón</i>	3.22 (9)	3.14 (15)	3.20(20)
6. <i>Cuando de noche llaman a la puerta</i>	3.08 (49)	3.2 (70)	3.34(87)
7. <i>Años difíciles</i>	---	3.0 (3)	3.25(4)
8. <i>Cartas de invierno</i>	3.63 (176)	3.65 (313)	3.68(450)
9. <i>Escenarios fantásticos</i>	3.39 (28)	3.53 (43)	3.63(49)
10. <i>Samba para un "menino da rua"</i>	3 (3)	3.0 (3)	3.25(4)
11. <i>Morirás en Chafarinas</i>	3.42 (118)	3.47 (158)	3.47(198)
12. <i>La isla de Bowen</i>	3.93 (102)	3.88 (165)	3.94(216)
13. <i>Caperucita en Manhattan</i>	3.31 (843)	3.33 (1207)	3.35(1560)
14. <i>Tres cuentos de hadas</i>	4.22 (9)	4.14 (22)	3.97(31)
15. <i>El polizón del Ulises</i>	4.08 (105)	4.03 (144)	4.00(172)
16. <i>El verdadero final de la Bella Durmiente</i>	3.04 (67)	3.01 (114)	3.12(162)
17. <i>Días de Reyes Magos</i>	3.44 (90)	3.46 (123)	3.51(161)
18. <i>Raíz de amor</i>	3.82 (11)	3.55 (22)	3.63(32)
19. <i>Campos de fresas</i>	3.28 (1774)	3.29 (2298)	3.31(2959)

Prepared by the authors. Source: Goodreads.

ically marked as *added*. The distinction between works read (*added*) and ratings (*ratings*) will therefore lie in those users who have marked a work as added but have not rated it.

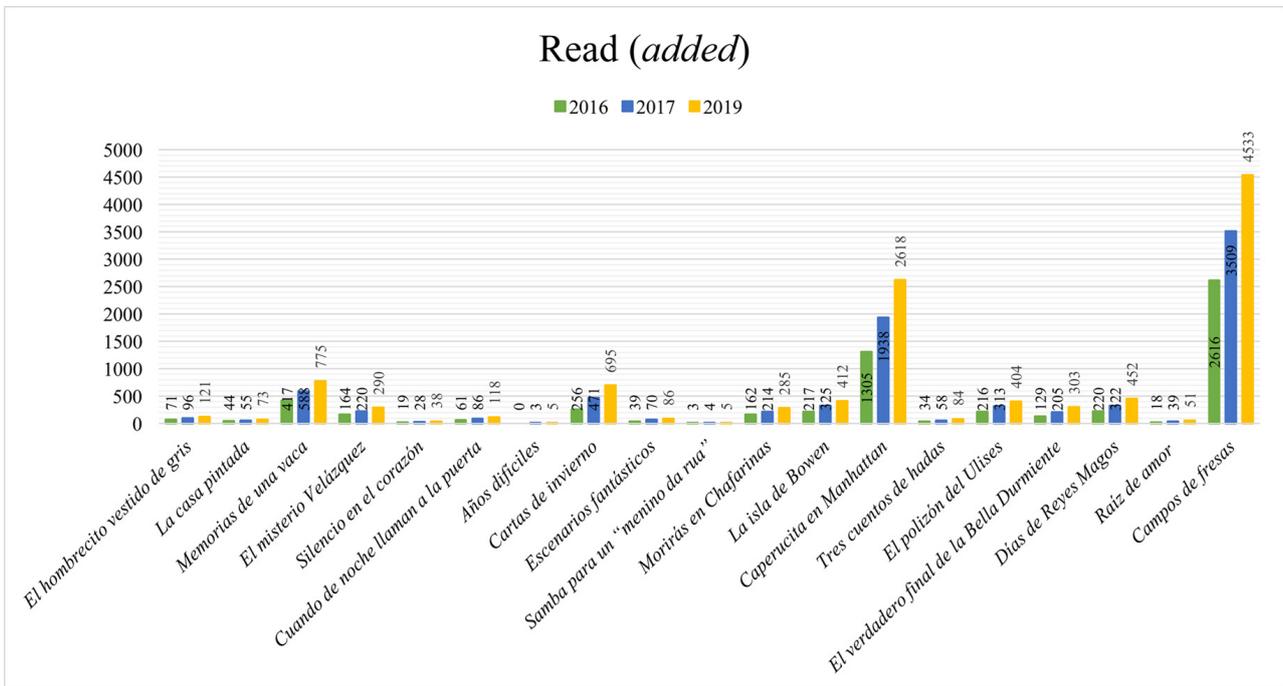
Read (added) and marked as to read (to-read)

The second item focuses on two data: reading confirmation by users and the intention to read some work soon. In the first graph we can see that the data correspond to the previous table and

the most read works are also the most valued. However, in general, the number of readings exceeds the number of ratings, and this trend is more marked in the most popular works, such as, *Campos de fresas*, with many more readings (4533) than ratings (2959).

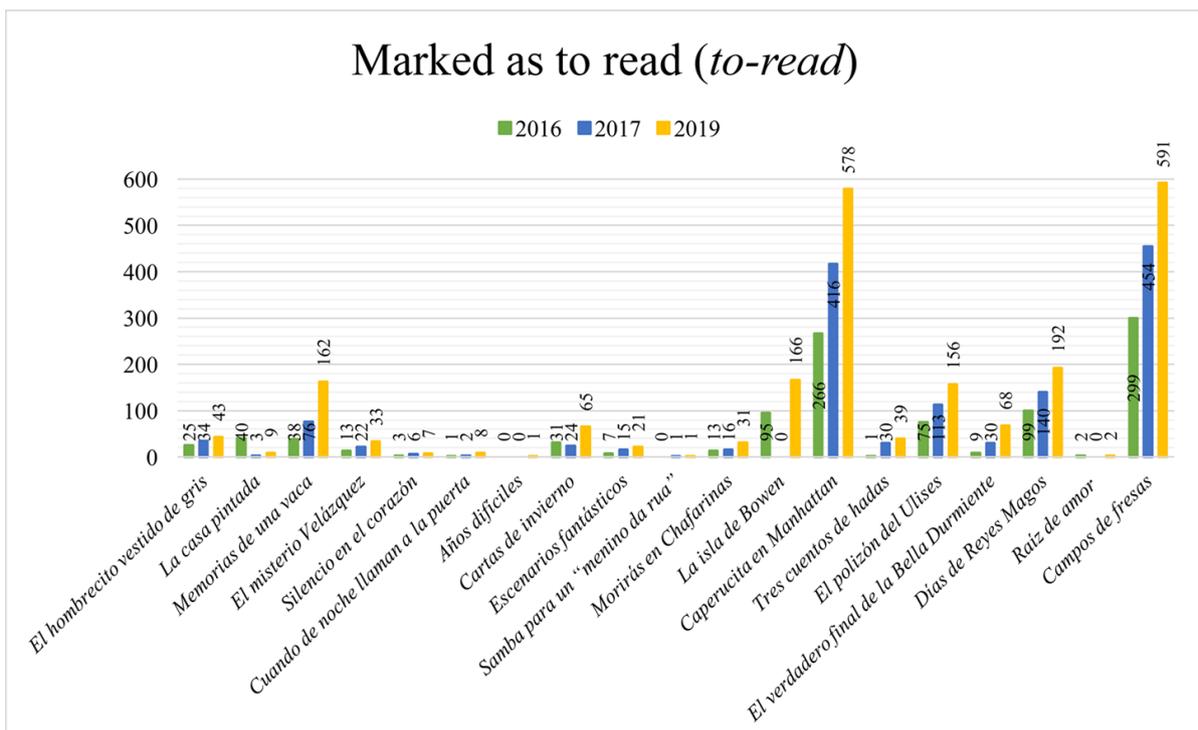
The second data shows the works marked as *to-read*. This social dynamic responds to the recommendations of other readers or of the social network itself, which recommends works with similar themes. In addition, it allows social

Figure 1
 Evolution of added LIJ works



Prepared by the authors. Source: Goodreads.

Figure 2
 Evolution of to-read LIJ works'



Prepared by the authors. Source: Goodreads.

readers to organise their reading, and make prior comments with other users.

Many of these intentions can respond to the challenges (*challenges*) referred to where there is increasing participation.

Number of reviews and Lexical Wealth Index (IRL)

In addition to collecting the total reviews (588) of the 19 works, we have studied the lexicon of readers' productions. The average length of the review set amounts to 105 words, although there are reviews with 0/1 words because they only include a number or an emoticon. The elemen-

tary IRL has been calculated (or *type-token ratio*) initiated by Templin, dividing the number of different words or *types* between the total no. of words or *tokens*. This index ranges from 0 to 1/1 being a text with a remarkable lexical variety. This criterion diminishes in value when the texts are not the same length, so we offer the data on the number of reviews and their length to recalibrate the individual average IRL, in addition to an analysis of the IRL of the reviews calculated on a 50-word model based on Johnson's segmental model (MSTTR), which is among the accepted methods (Torruela & Capsada, 2013). There are works that have no reviews, like #5, and others with a few and brief ones, like #2, #7 and #10, so the index is very high and not relevant.

Table 2

Number of reviews, length and IRL

#	Work	Nº. of reviews			Minimum, maximum and average word length (word tokens)	Individual IRL average	Model IRL 50 words
		2016	2017	2019			
1	<i>El hombrecito vestido de gris</i>	3	3	5	10-33 (24)	0.85	0.80
2	<i>La casa pintada</i>	0	0	2	---	---	---
3	<i>Memorias de una vaca</i>	22	30	43	1-2409 (213)	0,80	0.84
4	<i>El misterio Velázquez</i>	12	16	19	0-346 (70)	0.76	0.92
5	<i>Silencio en el corazón</i>	0	0	0	---	---	---
6	<i>Cuando de noche llaman a la puerta</i>	1	3	4	28-161 (81)	0.89	0.84
7	<i>Años difíciles</i>	sin ficha	1	1	20-20 (20)	0.95	0.95
8	<i>Cartas de invierno</i>	6	25	37	5-1207 (141)	0.80	0.74
9	<i>Escenarios fantásticos</i>	3	6	7	17-370 (100)	0.81	0.88
10	<i>Samba para un "menino da rua"</i>	1	1	1	3-3 (3)	1	1
11	<i>Morirás en Chafarinas</i>	3	5	7	45-120 (69)	0.79	0.78
12	<i>La isla de Bowen</i>	28	45	55	0-338 (86)	0.79	0.80
13	<i>Caperucita en Manhattan</i>	60	78	126	0-396 (81)	0.76	0.80
14	<i>Tres cuentos de hadas</i>	2	6	10	4-216 (64)	0.84	0.84
15	<i>El polizón del Ulises</i>	7	9	10	1-126 (34)	0.90	0.80
16	<i>El verdadero final de la Bella Durmiente</i>	5	15	34	9-202 (48)	0.84	0.84
17	<i>Días de Reyes Magos</i>	6	8	14	0-1343 (369)	0.54	0.84
18	<i>Raíz de amor</i>	0	3	5	8-516 (295)	0.70	0.86
19	<i>Campos de fresas</i>	102	128	170	0-443 (81)	0.76	0.84
TOTALES		261	382	588			

Prepared by the authors. Source: Goodreads

Table 3
Communication in Goodreads (data and examples 2016-2017)

Production level	Found features
Synoptic text at the beginning of the work (work sheet or work)	<ul style="list-style-type: none"> -Non-original: texts taken from other sources. -Average length: 75 words. Text only. -Literary language. -Unidirectionality of communication.
Reviews	<ul style="list-style-type: none"> -Average length: 72 words. -Multimodality: combination of text, GIF images and emoticons (e.g.: R17-3CI, R12-2, etc.). -Presence of hyperlinks. -Presence of some features of ideofonematic writing such as omission of orthographic signs, use of emoticons or repetition of signs with expressive value. E.g.: “Hace taaantos años” (R1-2) “Genial. :)” (R19-34). -Colloquial, occasionally vulgar language, e.g.: “joder, cómo me ha gustado” (R11-2++). -Natural message, but with more reflection, since communicative immediacy does not prevail. -Interactivity restricted to the closest social circle and through comments, concentrated on a few reviews as a conversation between friends.
Comments	<ul style="list-style-type: none"> -Average length: 18 words. -Presence of text and emoticons. E.g.: “:O ¡Pensaba que no usabas Goodreads! Jajaja” (C8-2). -More features of ideophonemic writing. E.g.: “ola wuapa tienes mesenger el mio es este porsí me quieres agregar ok laury un beso asta luego” (C19-1). -Colloquial, occasionally vulgar language. -More spontaneous, instant communication -Greater interactivity, although restricted especially to the known social circle.

Prepared by the authors. Source: Goodreads.

Although it is not an absolute result, a high IRL shows care in writing by reviewers, as opposed to the more careless comments. A more in-depth lexical analysis would make it possible to generate hypotheses on the subject matter of the works and the usual terms used by people who review this type of work.

Communication in Goodreads

Another objective of this study is to analyse the features of the communication established on this digital platform. Below, we define some visible characteristics from the analysed documents, calculating the average length of the texts with AntConc.

Correlations between various data

Among the different data about a specific book offered by Goodreads, we find statistics on reader participation (number of reviews, number of bookmarks to be read, assessment

of the author and the work, etc.) and basic data on the work itself (number of editions, cover image, year of publication, number of pages, etc.) We have measured the correlation between several of these elements to identify which ones are possibly most related to the popularity of the works (Kousha et al., 2017; Wang et al., 2019).

We have calculated a Pearson correlation using Excel. The correlation index has a value between -1 and 1, indicating that the two variables increase simultaneously (positive), or that one decreases when the other rises (negative). Proximity to 1 indicates correlation, while 0 indicates its absence. Traditionally, the correlation has been negligible (0 to 0.10), weak (0.10 to 0.39), moderate (0.40 to 0.69), strong (0.70 to 0.89) or very strong (0.90 to 1) but results between 0.10 and 0.89 are often controversial and require more complex analysis (Schober et al., 2018). Therefore, to provide an interpretation beyond the outline presented below, it would be necessary to collect more data and more detailed studies.

Table 4
 Correlations between data offered by Goodreads

Correlations	2016 index	2017 index	2019 index	Average index
No. of reviews and no. of "to-reads"	0.93	0.88	0.95	0.92
No. of editions and no. of "to-reads"	0.74	0.77	0.79	0.77
Presence of cover image and number of "to-reads"	0.44	0.08	N/A*	0.26
Author's average rating and number of "to-reads"	0.59	0.44	0.55	0.53
No. of pages and no. of "to-reads"	0.29	0.11	0.30	0.23
Time elapsed since publication and average rating of the work	-0.12	-0.12	-0.18	-0.14
Time elapsed since publication and number of "to-reads"	0.04	0.14	0.07	0.08
Author's average rating and no. of "to-reads"	-0.04	-0.08	-0.11	-0.08
Author's average rating and no. of reviews	-0.16	-0.07	-0.17	-0.13

Prepared by the authors. Source: Goodreads

*The correlation between the presence of the cover image and the number of markers to be read in 2019 has not been calculated because in 2019 all works already have an image.

The most significant link takes place between the number of reviews and the number of "to-reads", which increases and decreases simultaneously in almost all cases. The number of "to-reads" also increases in correlation to the number of editions. The author's average rating and the presence of a cover image are outlined as other aspects related to a greater number of readers interested in the work. Although correlation does not mean causality, these elements (no. of reviews, no. of editions, author's average rating and cover image) are possibly the most related to the reader's interest.

It is striking that neither the number of pages nor the time elapsed since publication show any correlation with the number of future readers. The strange lack of correlation between the higher average rating of a book and the number of people who have indicated it as a future reading should be highlighted. We believe that this fact may be due -among other factors- to the close proximity between the scores of our LIJ selection and the variety at the original publication date.

Profile of users

We have analysed the profile of 353 users who have posted reviews of the works analysed. Goodreads does not allow for easy extraction of information on the age range of its users, as this is optional in the profile; but a minimum age of 13 for registration is set on signing in. Nevertheless, Quantcast allows for measuring audience for the last month online (<https://www.quantcast.com/Goodreads.com?country=ES#/trafficCard>).

Special statuses

The most active users on the site, or those with outstanding functions, have a special status. For example, in our sample, 95 of the users (26.91%) are among those who have posted a greater number of reviews in their country (*top reviewers*) and 29 (8.22%) are among the users who post the most popular reviews in their country (*best reviewers*), noting that readers of youth literature are a prominent group of users at Goodreads; 36 (10.2%) of users are librarians (*librarians*); 18 (5.1%) are also authors (*author*) of the page; 11

Table 5
 Reader's profile. Data 2016-2017

Age	Only 48.04% includes age: 29 years on average (between 12-71 years) Three outstanding age ranges: 18-24 years (19%), 25-34 years (21%) and 35-44 years (24%)
Seniority	64.59% signed in 2015 or earlier, 14.73% from 2016; 20.68% are private profiles
Activity	74.86% accessed the site in the last three years, 6.15% between 2011-2016, 18.99% (no data)
Books read	327 on average (between 0-4668, although only 3 users have 0)
Currently reading	4 books on average (between 0-155) 19.55% have not marked that they are reading any books
To-read	208 on average (between 0-5440) 9.5% have not marked any "to read"
Ratings	298 on average (between 0-4792) Only 2.23% did not rated any books
Reviews	130 on average (between 1-1401)
Friends	129 on average (between 0-5001) Only 7.82% do not have any friends on the web page
Groups	3 on average (between 0-33 groups) 30.45% does not participate in any group
Most repeated favourite genres	Fiction (207), fantasy (156), mystery (129), young-adult (120), science fiction (118), classics (117), romance (101), thriller (100), historical fiction (99), contemporary (97), crime (90)

Prepared by the authors. Source: Goodreads.

(3.12%) are among those who read more works in their country (*top readers*) and 8 (2.27%) are among the users with more followers in their country (*most followed*).

Leyendo al lector social de LIJ's map

The last datum geolocates the readers of the analysed works on Google MyMaps using from the locations of 261 users who have reviewed some of the works under analysis on Goodreads between December 2017 and November 2019. Users with a private profile, not accessible or without location data are not included.

Discussion and conclusions

Children's and Young Adult Literature plays a key role in the development of reading literacy competence and this type of tool offers a huge amount of data to study it. In combination with Goodreads, other reading networks such as LibraryThing, Lecturalia or Entreflectores offer similar functions and continue to grow year

on year, along with new tools such as Wattpad, which allow for literary creation along with the configuration of reading communities. All these platforms are based on the concept of social reading and are also examples of the development of digital reading, as all their activity is available online. In the context of a more participatory network, the web 2.0, new ways of spreading and promoting literature have emerged which should be taken into account and analysed.

By analysing the reception of 19 LIJ works with a corpus of 588 documents, we have identified several items or utilities that pose interaction dynamics and offer relevant data about the presence of these works on Goodreads. In general, we have observed the communication features at each defined level of production (work sheet, reviews, comments). Similarly, it has been found that the ratings and reviews of these works, although they have good acceptance, *Campos de fresas y Caperucita en Manhattan* stand out especially as the most popular.

Figure 3

World map Leyendo al lector social de LIJ



- | | | | |
|---|--|---|--|
|  | <i>Campos de fresas</i> (62) |  | <i>Tres cuentos de hadas</i> (8) |
|  | <i>Caperucita en Manhattan</i> (57) |  | <i>Escenarios fantásticos</i> (6) |
|  | <i>La isla de Bowen</i> (36) |  | <i>Días de Reyes Magos</i> (9) |
|  | <i>Memorias de una vaca</i> (21) |  | <i>El hombrecito vestido de gris</i> (5) |
|  | <i>Cartas de invierno</i> (14) |  | <i>Morirás en Chafarinas</i> (3) |
|  | <i>El verdadero final de la Bella Durmiente</i> (12) |  | <i>Cuando de noche llaman a puerta</i> (3) |
|  | <i>El misterio Velázquez</i> (12) |  | <i>Años difíciles</i> (1) |
|  | <i>El polizón del Ulises</i> (7) |  | <i>Raíz de amor</i> (3) |

Prepared by the authors (<https://bit.ly/3gdrePk>)

Map generated using the locations of 261 users who have reviewed the aforementioned LIJ works on Goodreads. Users with a private profile, not accessible or without location data are not included. Data collected between December 2017 and November 2019.

Secondly, we have found the correlation between some elements, highlighting those that show a closer relationship with regard to the number of people interested in reading

each work. The elements possibly most related to reader interest are, in order of importance: the number of reviews, the number of editions, the author's average rating and, with less rele-

vance (given the smaller size of our sample), the presence of the cover image.

It is advisable to be aware of the characteristics of the virtual public epitexts generated on these sites and to encourage participation in them, as this can be an interesting and fruitful activity. However, the space for reviews has not proved sufficiently feasible as a place for interaction. Although in some cases a certain type of shared reading with comments was found, reviews are proposed as an expressive, natural and effective means of recommendation, and their projection is unidirectional above all. Other platform spaces should probably be explored, such as book clubs (Dantas et al., 2017), in order to achieve enriching social reading. As for the transformation of the book ecosystem, there is no doubt that digital media are making a difference (Lluch et al., 2017, pp. 123-124). Whilst physical book clubs have grown in the last fifteen years in Spain and have numerous advantages and benefits (Arana, 2017, pp. 141-153), studying their digital counterpart would not be less interesting.

Although the analysis of the reviews and comments has not shown any linguistic richness, deep literary understanding or great interactivity among the readers, their power of influence as epithets produced by similar readers is indisputable, besides constituting a relevant tool in the evolution of each reader (García-Roca, 2020). Some features of the message stand out, such as the expressive force of multimodality, the use of close and informal language or the relevance of personal reading experience of some users acting as peers.

The production and reception of reviews in this scenario, despite some drawbacks (presence of spelling and grammatical errors or lack of depth in understanding), must be taken into account from the point of view of teaching and cultural mediation, since they act as a means of promoting reading outside the educational context.

Platforms such as Goodreads also offer interesting information about the receiving reader profile of each work. In this LIJ selection, we find a mostly female and young audience (29 years old on average), active reader and user, interconnected as friend and collaborator in groups, follower of fiction, fantasy and mystery. In line with the language of the selected works, the geographical distribution of users is particularly aimed at a Spanish-speaking reading public, although we note that the reception of works transcends linguistic borders.

Therefore, we believe we have achieved our objectives, because we have demonstrated the reception of LIJ in Spanish on Goodreads, through its own methodology, in which the usual uses and dynamics of social reading on the Internet are described. The number of opportunities for participation and interaction on this platform offers a magnificent means of promoting interest in reading in the 21st century.

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Appendix 1. List of titles analyzed

1. Alonso, Fernando. *El hombrecito vestido de gris*, Alfaguara.
2. Amo, Montserrat del. *La casa pintada*, SM.
3. Atxaga, Bernardo. *Memorias de una vaca*, SM.
4. Cansino, Eliacer. *El misterio Velázquez*, Anaya.
5. Cela, Jaume. *Silencio en el corazón*, La Galera.
6. Docampo, Xavier P. *Cuando de noche llaman a la puerta*, Anaya.
7. arias, Juan. *Años difíciles*, Gaviota.
8. Fernández Paz, Agustín. *Cartas de invierno*, SM.
9. Gisbert, Joan Manuel. *Escenarios fantásticos*, SM.
10. Janer Manila, Gabriel. *Samba para un "menino da rua"*, Edebé.
11. Lalana, Fernando. *Morirás en Chafarinas*, SM.
12. Mallorquí, César. *La isla de Bowen*, Edebé.
13. Martín Gaite, Carmen. *Caperucita en Manhattan*, Siruela.
14. Martín Garzo, Gustavo. *Tres cuentos de hadas*, Siruela.
15. Matute, Ana M^a. *El polizón del Ulises*, Lumen.
16. Matute, Ana M^a. *El verdadero final de la Bella Durmiente*, Siruela
17. Pascual, Emilio. *Días de Reyes Magos*, Anaya.
18. Pelegrín, Ana. *Raíz de amor* (Antología de poemas amorosos), Alfaguara.
19. Sierra i Fabra, Jordi. *Campos de fresas*, SM.