BookTok: From turning pages to turning tides
Examining the promotion of bibliodiversity on BookTok

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ABSTRACT

In contemporary society, social media platforms have become influential spaces for promoting cultural diversity. An example is TikTok, where book lovers come together on BookTok to discuss and recommend books. Reading literature positively impacts cultural and civic engagement, as well as broadening perspectives on gender equality, ethnicity, and stereotypes. However, the publishing industry and classic literary canons lack such diverse literature and often focus on books written by white men. BookTok, a relative newcomer in the digital reading sphere, has the potential to highlight more multicultural literature from culturally diverse authors. The study aimed to examine the role of BookTok and its community in addressing the lack of diverse voices and stories in the publishing industry. Specifically, the research questioned how the BookTok community contributes to bibliodiversity by promoting diverse voices and literary themes in a diversified literary canon. The research employed a mixed-method approach, consisting of a quantitative content analysis of 164 BookTok videos examining patterns of gender, ethnic representation, and genre preference, and semi-structured interviews with five BookTok content creators, providing insight into user engagement and the dynamics of book promotion.

The study revealed several interesting findings. First, while BookTok is able to democratize the literary landscape by providing a platform for culturally diverse content creators to share literature from marginalized communities, they get less exposure than white, straight BookTokkers. This is due to stereotypes tied to readers leading to algorithmic biases promoting mostly videos created by white women. This can be countered with algorithmic auditing by seeking out diverse BookTokkers in sub-communities, who are considered most knowledgeable on the topic. Second, BookTok is constrained by the algorithm that promotes the most engaged with videos including already popular books, leading to a never-ending loop. The same kinds of books keep getting featured because publishers look on BookTok to see what genres are popular to recreate and because only the most popular books get translated from and into English, it limits the amount of world literature widely available. Third, not every user on BookTok is willing to read more diverse literature. With a preference for female authors, trope-based romance is the most popular genre on BookTok but it is also the most disputed genre as it is frequently perceived as uncritical, leading to less intellectual engagement with literature and a more homogenized and monocultural experience. BookTok therefore could have the power to diversify the literary landscape, thereby promoting bibliodiversity and aiming for a diversified canon, when the publishing industry, the TikTok algorithm, and certain readers become more aware of injustice and inequality in the literary world.

KEYWORDS: Bibliodiversity, online participation, reading culture, BookTok, publishing industry

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1. Introduction

1.1 Context of the study

In May 2023, author R.F. Kuang released a fiction novel called *'Yellowface'*. The book follows an American author named June Hayward who is less successful than her Asian-American author friend Athena Liu. When Athena suddenly passes away, June decides to steal her latest manuscript, sends it off to her agent, and rebrands herself to Juniper Song (Goodreads, 2023, para1). What follows is the stress of getting caught and canceled on social media. The book is classified as a satire, calling out the publishing industry and its practices surrounding cultural appropriation and racism (Nguyen, 2023, para12). While this exact story is fictional, there have been real instances of similar cases, such as poetry author Michael Hudson who published his work under an Asian alias Yi-Fen Chou because he could not get it published under his own name (Carrissimo, 2015, para1). This raised questions on cultural appropriation and ''stealing from the struggle of people of color for a white man's personal gain'' (Carissimo, 2015, para3). Specifically, this can be seen as a form of subject appropriation, wherein a writer describes a culture they are not a part of and describes the lives of insiders from an outsider's perspective (Yu, 2018, p.14).

These examples portray the current situation in the publishing industry. There is a desire for diversity, but this is difficult to achieve and thus raises debates. The term diversity has various definitions but it includes a wide array of differences, such as age, ethnicity, gender, language, sexual orientation, socioeconomic background, and physical- and mental abilities (Adam & Barratt-Pugh, 2020, p.816). In trade book publishing, diversity also focuses on variety, measured in cultural identifiers such as gender and ethnicity, leading to content from various cultures (Yu, 2018, p.17). However, two problems are holding this back. First, Yu (2018, p.17) states that the industry tends to latch onto a small number of successful voices from people of color and considers and promotes them as representatives of their entire community, leaving less room for smaller or newer voices. Second, agents and editors are less likely to take on multicultural texts if they are unfamiliar with them, as they do not feel qualified to judge the content (Yu, 2018, p.16). This presents a difficult cross point, as most people in those positions are white and thus act as gatekeepers to determine who will get published.

Once a book gets past these gates and gets published, it is a matter of marketing to get the audience to read it. This is where the social media platform TikTok comes into the picture. Nowadays, it is rare to walk into a bookstore and not see a table with an 'as seen on BookTok' sign, displaying various popular books. These books have gained fame on BookTok, the online book community on TikTok. BookTok has become a powerful influence in the literary landscape, as books featured on the platform experience a boost in popularity, elevating them onto bestseller lists and into mainstream conversations. Publishers and bookstores therefore turn to BookTok to see trends to

adapt marketing strategies. BookTok has made the younger generations, generation Z in particular, embrace reading and believe that ''it is cool to be in a physical bookstore'' (Novak, 2023, para.18).

1.2 Purpose of the study

Next to entertaining, TikTok is known for its ability to facilitate knowledge sharing, and the book recommendations produced on the platform show how it can generate interest in books and reading. As a thriving community, BookTok members create engaging videos sharing their literary preferences, prompting discussions around books, authors, and reading experiences. It is a place for readers and booklovers to talk about their favorite books, recommend titles, authors, and genres, and make inside jokes and skits about literature (Jerasa & Boffone, 2021, p.222). TikTok allows for self-expression and identifying as part of the online book community by watching or creating BookTok content (Murray, 2018, p.13). Many videos include reviews, referring ''to a form of presentation in which an author creates, motivates and delivers an informed opinion about a cultural object to the public'' (Jaakkola, 2019, p.93). Online spaces such as BookTok, and its predecessors BookTube on YouTube and Bookstagram on Instagram, allow non-institutionalized reviewers to give summaries and evaluations of books as public readers (Jaakkola, 2019, p.94). These can be seen as everyday amateur experts, who can still form a specialized community, such as BookTok, separated from traditional media outlets (Kristensen & From, 2015, p.867). Social media reviewers are not so much re-viewers, placing the object in a larger context, but rather me-viewers who focus on their own reading experience thereby making the review more personal (Jaakkola, 2019, p.105; Koreman et al., 2023, p.13). While digital reading spheres such as BookTok democratize the review sphere by allowing people of different degrees of expertise to share their opinions about various books and authors, amateur content thereby relies more ''on popular aesthetic than on high art discourse'' (Jaakkola, 2019, p.107; Verboord, 2014, p.935).

Similar to the erosion of the distinction between professional and amateur reviewers, there is also less of a distinction between readers and marketeers from publishing houses as they can promote various books (Murray, 2018, p.11). Next to readers, booksellers and publishers are also present on BookTok, who can reach audiences on social media platforms themselves or employ BookTok content creators, henceforth called BookTokkers, to do so (Chiovelli & Cameron, 2023, para3). Examples include the famous American Barnes & Noble booksellers with 229.1K followers and independent bookseller Schuler Books with 562.1K followers on the date of writing, who both focus on videos such as skits or interviewing authors as well recommendations from the booksellers based on certain tropes or prompts (Barnes & Noble, n.d.; Schuler Books, n.d.). A great example of a successful publisher is Penguin Books Australia. The (social) marketing team consists of various individuals, and each has created their distinct style of videos such as small questions to their team with a microphone or dances, differentiating their content (Penguin Books Aus, n.d.). The account gained the most attention because of one employee called 'Penguin's lead dancer' Will Bennett, who

posts cover dance videos holding a book himself or featuring his colleagues in the background holding books (Cramer, 2023, para 4). Quick to jump on trends, he has created many viral videos such as covering the dance of 'Back on 74' by Jungle that gained 1.9 million views (on the day of writing) by doing the viral walking dance following a lady walking, only the lady in this video is holding a book, of which the title is mentioned with hashtags in the description of the video (Penguin Books Aus, 2023). The publisher is therefore very knowledgeable on how to capture the attention of their audience and by jumping on viral trends from outside of BookTok and using popular songs and audios they are also able to appear on 'For You' pages of users who might not be on BookTok.

Authors also promote their work on BookTok, especially those who are familiar with social media, by sharing their writing process and interacting with their readers through content creation (Murray, 2018, p.12). A fitting example is the author Alex Astar, who posted her initial fantasy book idea on TikTok and asked if anyone would read it. Overnight, the video went viral and Astar was able to use it as a market validation tool to bring to the auction for publishing houses (Kaplan, 2022, para6). The anticipation grew when she shared scenes during the process of writing and held a contest to determine the cover art. While promised certain tropes such as enemy to lovers and a culturally diverse set of characters, readers who got sent advanced copies did not find this in the book (Messina, 2022, para 4). The book was completely different than what she had been promoting on TikTok and was thus labeled the ''very first clickbait novel'' (Messina, 2022, para13). Audiences were disappointed with the characters, only adding one black character that was gay, which could signal tokenism and diversity washing, while she, as a Latin-American writer, should know how important representation and inclusion is (Messina, 2022, para 5). Tokenism is a term that refers to a condition wherein a person finds themselves identified as a minority in a dominant culture through visible differences (Childress et al., 2024, p.32).

Given these various actors creating content about reading and literature, a varying range of book recommendations would be considered appropriate. This makes it interesting to investigate how culturally diverse the book recommendations that get posted and discussed on TikTok are. In particular, bibliodiversity on BookTok will be examined. This is a concept that advocates the inclusion of cultural diversity in the world of books and the publishing industry (Shearer et al., 2020, p.4). Bibliodiversity aims to create a thriving knowledge ecosystem that values and represents diverse points of view and addresses issues of epistemic injustice in publishing literature (Shearer et al., 2020, p.4).

1.3 Relevance of the study

This study will investigate the presence of bibliodiversity on TikTok. This topic has not been researched outside academic publishing, and will thus contribute to literary, publishing, and media studies as it addresses how non-traditional channels shape the cultural practice of reading.

The theoretical relevance of this study lies in its contribution to the understanding of contemporary reading practices and the influence of TikTok on literary engagement. Examining the dynamics of BookTok as a part of the digital reading sphere contributes to the study of social interaction online and the cultural production and consumption of videos in digital spaces. Moreover, it provides insights into how and why individuals engage with literature and why certain authors and books get attention. Since the mid-to-late twentieth century, the literary world has become more internationalized and racially diversified, for example by using literary prizes to promote multiculturalism (Childress et al., 2024, p.35). However, this led to an unequal playing field, as some chosen or awarded individuals were elevated to categorically superior multicultural writers and others got left behind (Childress et al., 2024, p.34). This echoes what Yu (2018, p.17) found that the industry focuses on the few successful voices of people of color. Keeping this in mind, evaluating mentions in a BookTok videos will shed light on how often and how many multicultural authors are mentioned and thus how BookTok can influence the effect of tokenism in the literary field.

The societal relevance of this study lies in the democratization and diversification of literary culture, as BookTok can give access to diverse voices and perspectives. By examining the impact of BookTok on readers, it can inform educators about the importance of diverse literature, publishers looking to TikTok for trends, and policymakers about the current evolving landscape of literary consumption in the digital age. Literature is important for children from a young age as it helps shape their understanding of themselves and the world around them (Lafferty, 2014, p.204). Including culturally diverse literature in the school curriculum allows children to recognize themselves but also others, which will expand perspectives (Adam & Harper, 2016, p.6). For example, the inclusion of literature with LGBTQ+ themes can combat homophobia and heterosexism in schools (Wargo & Smith, 2023, p.156). Moreover, for libraries, BookTok threatens the diversity in the library collection as the algorithm promotes books that often fit a white heteronormative narrative, and fewer books about or authors from LGBTQ+ and BIPOC communities (Chiovelli & Cameron, 2023, para12). Exploring the creative process of BookTok creators can illustrate how certain literature is given the spotlight and others are not and will give insight into issues of representation and inclusion in both literature and media, contributing to discussions about cultural equality in the creative industries and society as a whole. The study will therefore examine the following research question: *How does the BookTok community contribute to bibliodiversity by promoting various voices and literary themes in a diversified literary canon?*

To help answer this overarching question, two sub-questions are formulated:

1) How do BookTok videos address diversity and representation by including books from authors from underrepresented backgrounds and stories featuring diverse characters?

2) How do BookTok creators influence the reading habits of BookTok users in terms of literary fiction and author exploration?

2. Literature review

In a shift from traditional media industries to digital platforms, content is frequently created by ordinary media users or amateur creators. Audiences are thus consuming and interacting with significant amounts of user-generated content by everyday people, who, if successful can become micro-celebrities as influencers (Dezuanni et al., 2020, p.357). This review will therefore discuss participatory culture, TikTok and algorithms, online communities and reading spheres, and diversity and publishing.

2.1 Participatory culture

Over the past decades, the media landscape has been changing to a more participatory culture, wherein everyday citizens have an opportunity to communicate and spread their ideas in a network community (Clinton et al., 2013, p.7). This ideal culture imagined by Henry Jenkins in 2006 contrasts with the view of passive audience spectatorship, but this ideal culture is hard to realize. Participatory culture is said to have features such as relatively low barriers to expression and engagement, a strong sense of support for others, a belief that every contribution matters, and a sense of social connection with other users (Clinton et al., 2013, p.8). However, participation online is not equally distributed, as large online communities and social networks often have a few users who generate content rather than just consuming it. The 90-9-1 principle states that 90% of social media users observe content and do not participate in the creation, 9% contribute occasionally and only 1% creates most of the content (Van Mierlo, 2014, p.2). The social media users who contribute to social media do so with user-generated content (UGC). Defined by media and communication studies, UGC is content voluntarily created by an individual and disseminated on an online platform (Santos, 2022, p.99). UGC is also characterized by faster production times with less production efforts resulting in big quantities of content (Santos, 2022, p.100). A reimagined form of participatory culture focuses on 'Do-It-Yourself (DIY) media production' encouraged by media conglomerates (Jenkins, 2014, p.269). Part of what drives individuals to social media rests on the premise of the uses and gratification theory which states that individuals use media to obtain gratifications that are related to their individual needs (Whiting & Williams, 2013, p.263). Social media is regularly used to fulfill the need for communication and social interaction, motivated by seeking friends, social support, and entertainment (Huang et al., 2014, p.776; Hussain et al., 2020, p.80). Fulfilling these needs is a predictor of recurring social media usage (Whiting & Williams, 2013, p.263).

2.2 TikTok and algorithmic recommendations

TikTok is a short-form video platform that is popular due to two factors: the personalized algorithm and the creative agency of users. The algorithm shapes the experience of the user on the platform, making it a personalized experience. Through a combination of machine learning and user interactions with content, the algorithm presents content recommendations based on individual

preferences and engagement history, including watching, liking, sharing, and commenting on videos (Klug et al., 2021, p.85). The experience on the main page, called the 'For You' page, is thus shaped through users-algorithm interaction, creating a dynamic environment where content discovery is both personalized but also influenced by the collective taste of the whole TikTok community based on trending sounds and hashtags (Klug et al., 2021, p.85). The algorithm on TikTok is seen as ''aggressive and addictive'', referring to the ability of TikTok to engage users for prolonged periods (Siles et al., 2022, p.2). The platform is entirely driven by user-generated content, serving as a creative space for TikTok users to produce and share videos on various topics. This makes the short-video platform stand out from YouTube and Instagram, as TikTok is designed for users to engage directly with and through user-generated content, rather than interacting with each other in the context of content (Klug et al., 2021, p.84).

2.2.1 Training the algorithm

When a user creates a TikTok account, the algorithm and the user are as unfamiliar with each other. Users have to domesticate TikTok, wherein users shift from knowing the technology from public understanding into their private sphere, personalizing and customizing it to align with their daily routines (Simpson et al., 2022, p.5). This is why as soon as the platform is taken into use, the user needs to train their algorithm. A study by Siles et al. (2022) explored how new users interact with TikTok and showed they have to train the algorithm to enjoy a platform. In the private, training phase, users had to strategically act, like, and search to receive interesting recommendations for them, while TikTok had to train to get to know their preferences, essentially ''learning how to make the algorithm work in their favor'' (Siles et al., 2022, p.7). Training the algorithm was found to be the only way to get personalized content in contrast to receiving generic viral videos (Siles et al., 2022, p.7). In training an algorithm, the platform creates a personal identity, what Simpson et al. (2022, p.2) refer to as a data double, ''a digital version of a user that is constructed entirely of their trace data''. Trace data include the digital remains left behind by individuals when they interact with a system, such as clicks, likes, follows, and other methods of engagement (Simpson et al., 2022, p.2). The training period is completed once there is perceived harmony between user preferences and the content they get recommended, shifting control from the user to the platform, allowing the user to simply enjoy the content (Siles et al., 2022, p.10). Siles and Meléndez Moran (2021, p.20) refer to this as 'active passivity', a state of loss of control that is anticipated and accepted, as the active work is done in the training phase. "It is not about moving from activity to passivity, but to act in order to be acted on'', highlighting the achievement of being entertained thanks to past training efforts (Siles and Meléndez Moran, 2021, p.20).

2.2.2 User understanding of algorithms

Various studies have investigated how TikTok users make sense of algorithms. Algorithms are computational processes designed to convert input data into a desired output based on pre-established calculations (Koenig, 2020, p.3). The algorithms on TikTok provide personalization and convenience, which are two main reasons why users let themselves be led by artificial intelligence rather than exercising their user agency on the platform as it requires less cognitive effort (Kang & Lou, 2022, p.5). Klug et al. (2021, p.88) have found three main assumptions users think are decisive for a video to be boosted into the 'For You' page: video engagement including likes and shares which creators try to appeal to in their videos, posting time depending on time zone and luck, and adding trending and algorithm related hashtag such as #fyp ('For You' page). Engagement, usually measured with likes and comments, might not reliably reflect user engagement on TikTok. This is because users mostly see videos posted by strangers rather than videos of people they follow and are thus less inclined to like or comment on posts as this feels like a commitment (Kang & Lou, 2022, p.6). Ellison et al. (2020, p.418) support this by finding out that individuals on social media may be authentically engaged with content but consciously choose not to like, comment, or share.

Most social media users have algorithmic awareness which refers to the awareness of individuals that their online experiences are full of algorithmically selected content (Bucher, 2019, p.31). However, the degree of understanding differs, as users with a basic understanding grasp 'how' algorithms function to some extent, while critical users want to explore 'why' algorithms function the way they do, questioning the outcomes such as financial or hegemonic motives (Koenig, 2020, p.5). Critical users understand that algorithmic outputs or recommendations can still be influenced through various strategies employing user agency (Kang & Lou, 2022, p.8; Koenig, 2020, p.5). This relates to what Bucher (2019, pp.39-40) in research into the algorithm on Facebook has called the notion of algorithmic imaginary, suggesting that through their online experiences on a platform, users ''think about what algorithms are, what they should be, how they function and what these imaginations in turn make possible''. The platforms and contexts wherein media users encounter algorithms shape their understanding, which influences their attitude towards them and in turn implies that users realize they have agency within a platform (Bucher, 2019, p.40). While some users accept that the algorithm completely dictates what they see based on their data, others could develop certain strategies to counteract the algorithm and show their user agency, for example by using the platform unpredictably and engaging with contradictory content, thereby confusing the algorithm (Bucher, 2019, p.41). Another, more drastic, way to counter the algorithm is by taking part in algorithm auditing, defined by Shen et al. (2021, p.5) as how frequent users detect, comprehend, and challenge problematic behavior displayed by algorithms via their day-to-day interactions with the algorithmic system. This practice can be understood as a form of everyday resistance, highlighting how individuals exercise their agency in response to dominant power structures and hegemonic cultural norms and together with user users take part in collective sensemaking in everyday contexts

(Shen et al., 2021, p.7). Users can also fall into filter bubbles, isolating them based on the content that the algorithm shows (Figà Talamanca & Arfini, 2022, p.20). Understanding how algorithms work and how to influence them is part of digital literacy, which allows individuals to consume, find, and create content online within a complex cultural framework shaped by social, historical, and economic factors (Koenig, 2020, p.2).

2.3 Online communities on TikTok

2.3.1 Online communities

''An individual's willingness to identify as a reader was determined by the extent to which reading was perceived to be consistent with the identity of the group'', highlights the importance of being part of communities to still be able to express that part of an identity (Sellers, 2019, p.947). Online communities generate value for their members through three key characteristics: fostering intellectual value by creating goal-oriented and high-quality content, creating social value by providing an interactive environment that allows relationship building, and stimulating cultural value in a self-governed community (Seraj, 2012, p.212). Online communities can be understood as 'imagined communities', originally associated with nation-states, referring to ''a community where a sense of coherence exists between its members who feel they belong to the same group even if they have never met'' (Kavoura, 2014, p.494).

2.3.2 TikTok communities

While forming a community sounds relatively easy, the affordances from TikTok make it challenging as there are no message boards or forums to interact on and, until recently, no groups to make (Kaye, 2023, p.94). Instead, members of a community can find each other using hashtags such as #BookTok, which represent media symbols that contribute to the formation of an imagined online community as a form of shared language (Kavoura, 2014, p.495). Petrovic (2023, p.18) introduced the idea that communities on TikTok are ephemeral, meaning that they do not last for a long time, as they center around short content that is seen on the 'For You' page and the brief lifespan of user interaction and engagement around trending hashtags. Nonetheless, online communities such as BookTok have been successful in uniting a group of individuals who share a common passion for reading, who would not have been able to connect, share, and consume such specialized, trustworthy, and regularly updated content (Seraj, 2012, p.212). Being part of a community can be signified by understanding insider information, which allows them to decode messages in TikTok videos by BookTokkers in the intended or dominant ways that those not part of the community might not (Schrøder, 2019, p.156). Another way to feel membership in an online community is through multimodal literacy, influenced by cultural norms, wherein BookTok users strategically utilize various modes such as sounds and text to craft and recognize messages that align with the community culture (Low et al., 2023, p.5).

Furthermore, TikTok content is produced to be interacted with, as a form of 'producerly content', and should thus have an open end that encourages varied interpretations and sparks interactions within communities (Jenkins et al., 2013, p.193). Jenkins et al. (2013, p.193) referred to producerly content as text that aims to trigger the conventional knowledge subconsciously of the audience and allow them to enjoy and interpret the content due to their own interpretive meaning production.

2.3.3 The BookTok community

BookTok emerged as a subcommunity on TikTok in 2020, when the platform gained popularity as the world was confined to their homes due to the COVID-19 pandemic (Martens et al., 2022, p.707). The content posted on BookTok covers books of various genres, the act of writing, and fictional characters and worlds that encourage discussions by bibliophiles (Guiñez-Cabrera & Mansilla-Obando, 2022, p.114). The main demographic of BookTok is Generation Z, born between 1997 and 2012 (Maddox & Gill, 2023, p.2). The BookTok creators with a significant following can be seen as book social media influencers, regularly displaying their authority and knowledge in literature and books, thereby possessing marketing value for publishers and other stakeholders in the book industry (Guiñez-Cabrera & Mansilla-Obando, 2022, p.114). These creators are highly valued by the publishing industry for their understanding of audience interests, making BookTok crucial for tracking emerging trends within the reader community (Maddox & Gill, 2023, p.2). BookTok allows audiences to actively participate in a literary community with low barriers to entry and foster connections through TikTok's affordances to remake literature into ''meme-able, fun, engaging, and socio-culturally relevant'' content (Jerasa & Boffone, 2021, p.221).

BookTok can be seen as a user-generated content affinity space, defined by Magnifico et al. (2018, p.145) as a loosely structured social or cultural online environment that offers opportunities for users to create, engage, and learn through the sharing of user-generated content based on a common interest or enthusiasm. Digital platforms such as social media enable affinity spaces to include users globally, regardless of location, age, or other demographics (Boffone & Jerasa, 2021, p.10). Fostering a sense of community is important for readers, as engagement increases when they are presented with opportunities to interact with others about books (Boffone & Jerasa, 2021, p.11). Boffone & Jerasa (2021, p.10) found that BookTok serves as a digital space where queer teens and their allies can interact with queer literature reflecting marginalized groups that they identify with. This kind of literature is often neglected in traditional educational settings, as those tend to favor a traditional literary canon with white and heterosexual views and viewpoints (Boffone & Jerasa, 2021, p.12). By offering an open and inclusive environment, BookTok takes part in 'interrupting hate', which involves literacy efforts that actively oppose homophobia and transphobia, envisioning a world where queerness is normalized in everyday life (Boffone & Jerasa, 2021, p.11).

2.4 Digital reading spheres

Social media is oftentimes seen as the enemy of older forms of media such as books, signaling a decrease in attention span and willingness to take time to invest in something (Pressman, 2020, p.30). However, Pressman (2020, p.30) states that now is not ''the end of reading or the death of books but changes in reading practices'', signaling new types of literature such as fan fiction and new ways of reading online. Such a change is highlighted in social reading scenarios, wherein readers would previously participate in shared reading experiences such as book clubs mostly taking place in physical places such as libraries, they can now engage in similar activities and explore reading in digital spaces, enabled by the rise of digital technologies (Martens et al., 2022, pp.705-706). BookTok is therefore part of the digital literary sphere, together with other social media platforms on which book content is shared (Brike, 2023, p.468).

2.4.1 Bookternet: from BookTube to BookTok

Bookternet is a term that refers to the extensive online community dedicated to books and literature that embodies various websites and platforms such as TikTok, Pinterest, YouTube, Instagram, and Goodreads where individuals engage in discussions, share recommendations and connect with fellow readers (Martens et al., 2022, p.706). Despite not having a specific start date, BookTube, the book community on YouTube as a predecessor of BookTok, originated in 2010 and grew in popularity over the following years (Perkins, 2017, p.352). On this platform, amateur and professional creators would upload videos about literature, books, and reading. A popular video format is sharing books the BookTube creators have read and enjoyed, which shares some similarities to traditional literary reviews offering recommendations and critiques (Birke, 2023, p.468). Furthermore, the communal aspect of BookTube corresponds to the tradition of book clubs, wherein creators encourage collective reading habits and foster discussions in the comment section (Birke, 2023, p.468). Building a community is very important for BookTubers to promote engagement with their videos and they therefore often add elements of interactivity into their videos, for example by using hashtags or using popular formats that pass along a set of questions (Birke, 2023, pp.469-470). BookTubers also engage with their viewers in the comment section under their videos to cultivate a sense of community (Tomasena, 2019, p.6). Moreover, research found that BookTubers can simultaneously take on four different reader personas: the neophyte informant reader, who discusses books as if chatting with friends; the collector reader, who concentrates on accumulating a collection of books; the playful reader who highlights their role as entertainer; and the aspiring to expert reader who shares institutional knowledge (Birke, 2023, p.472).

Next to BookTube, Bookstagram is another reader community on a social media platform. Whereas BookTube focuses on longer, vlog-style videos, the community on Instagram is based on photographs of creating visually appealing images using books, bookshelves, and other attributes focusing more on aesthetics and personal taste (Martens et al., 2022, p.706). Despite having video

options, Bookstagram is a place where Bookstagrammers still mainly share images of books they are currently reading, displayed on scenic backgrounds including decorative items (Thomas, 2021, p.3; Maddox & Gill, 2023, p.3). Bookstagram pictures are commonly referred to as modern still life art, with carefully arranged pictures that require staging and can vary with seasonally themes compositions such as for Christmas or Pride Month (Thomas, 2021, pp.4-5).

Compared to BookTube and Bookstagram, BookTok is a relative newcomer, only emerging during the first COVID-19 lockdown in 2020 when the act of reading a physical book became a break from prolonged screen exposure (Martens et al., 2022, p.707). Books and book spaces, including physical places such as libraries and bookstores, often serve as a place for refuge providing comfort during turbulent times (Pressman, 2020, p.42). However, since the outside world was beyond reach, individuals turned to online bookspaces such as BookTok. Pressman (2020, p.56) states that books have traditionally represented social status, associating books with literacy, education, and wealth, and forming a close connection to books and the practice of reading, therefore, also depends on the ability to possess or access books. BookTok allowed access to information about books and its easy-to-use features provided lower threshold for participation. It stands out from other platforms by providing a more chaotic, spontaneous, high-energy, multi-sensory experience with short videos (Martens et al., 2022, p. 706).

2.4.2 Book influencers

Online reading spheres have become important for publishing houses. Content creators on various platforms play a crucial role in the publishing industry due to their interaction with readers (Birke, 2023, p.474). In Tomasena's (2019, p.7) research into collaborations between BookTubers and publishing houses, he found that platforms such as BookTube serve as an indirect marketing and research platform for publishing houses because it shows emerging trends. BookTok has been successful in boosting books onto bestseller lists, as recommendations by BookTokkers are seen as ''concise, peer-driven, perceived to be authentic, and are highly engaging'' (Martens et al., 2022, p.714). Book content creators can collaborate with publishing houses, receiving free books, exclusive access to events, and a boost in reputation as payment, with consistent posting being the main requirement (Tomasena, 2019, p.2,6). Being a book content creator generally offers little economic benefits as payment is usually in books, leading amateur critics to focus on other forms of capital (Martens et al., 2022, p. 706; Kristensen & From, 2015, p.864). These other forms of capital comprise human capital, such as filming and editing video skills, social capital quantified by the size of their audience and the number of likes, and symbolic capital, referring to their perceived reliability, taste and expertise, and charisma as a person (Tomasena, 2019, p.8). BookTokkers often want to express love for books authentically rather than earn money (Martens et al., 2022, p.706).

Despite making reviews from an amateur position, these critics make use of traditional reviewing strategies such as performing aesthetic analyses and contextualizing cultural commodities,

blurring the distinction between professionalism and amateurism (Jaakkola, 2019, p.107; Koreman et al., 2023, p.13). Birke (2023, p.474) therefore questions to what extent the online review culture that drives most of the content posted in reading communities ''still deserves to be associated with amateurism rather than professionalism, given that these reviews have become both a major source of income and an immensely time-consuming activity for some practitioners''. Reading is a time-consuming and expensive activity which makes reading linked to consumption and commodification and therefore might pose obstacles to access (Birke, 2023, p.474; Tomasena, 2019, p.8). The BookTok reviewers can be seen as trying to influence other readers to read certain books. Viewing BookTokkers as influencers portrays them as individuals with an online presence who share endorsed opinions about products while documenting their everyday lives or specific activities (Kay et al., 2020, p. 248, p.251). Influencers convey authority, credibility, and authority that allows a message or eWOM, electronic word of mouth, recommendation to be marked as reliable by consumers (Kiss & Bichler, 2008, p.234; Cheung et al., 2008, p.232).

2.5 Diversity and publishing

2.5.1 Culturally diverse literature and education

Culturally diverse literature is a wide term that typically includes texts that portray groups that have historically been underrepresented or marginalized, covering ethnic, racial, and linguistic minorities as well as individuals with disabilities and LGBTQIA+ communities (Liang et al., 2024, p.1). Reading culturally diverse books impacts the understanding of the self of the reader and their world views and empathy (Liang et al., 2024, p.1). Literature is presented as a counter-narrative especially for aiding the identity development of youth from diverse backgrounds (Lafferty, 2014, p.204). Alternative literature to the dominant culture can illustrate systematic discrimination and promote the understanding of alternative perspectives (Lafferty, 2014, p.204). Various studies have pointed to the importance of incorporating culturally diverse literature into classrooms. Multicultural literature offers both 'mirrors' reflecting and affirming children's identities, and 'windows' offering insights into similarities and differences of individuals from other cultures and backgrounds (Gunn et al., 2022, p.364). Adam et al. (2023, p.191) found that children develop their own race bias from an early age and demonstrate a strong awareness of color, race, and power and therefore advocate for diverse children's literature since many book collections for children reflect Eurocentric viewpoints with outdated stereotypes. A reason why these books are still incorporated into the curriculum is because teachers often pick their own childhood classics to discuss in class or rely on the supply available in educational institutions which regularly include canonical texts and less diverse titles (Liang et al., 2024, p.1). The school system faces challenges in including culturally diverse literature into the curriculum due to limited availability and budgetary constraints, a perceived inconsistency with the current curriculum and regulations, and a lack of awareness about culturally diverse texts despite teachers attending children's and young adult literature courses that address the issues (Liang

et al., 2024, p.1). Educational systems often do not leave room for students to pick books themselves due to teaching packs, which results in little cultural diversity in the books that are being read and a bias towards male and Western authors (Dera, 2022, p.59). This might lead to an increase in book avoiders in high school, who rarely read for pleasure and have negative attitudes towards books, because of the lack of diverse offers earlier on (Dera et al., 2023, p.101). Especially for children, having access to age-appropriate literature that is culturally relevant to their lives and interests increases their literary achievements and motivation to read (Gunn et al., 2022, p.364; Chang et al., 2019, p.323). Dera et al. (2023, p.100) therefore point to BookTok's ability to offer books that diverge from the conventional text selections in literary education by showcasing non-canonical authors with underrepresented identities.

2.5.2 The literary canon and bibliodiversity

The literary environment of a reader is not limited to physical spaces such as the home or school but also comprises peer groups, all of which have their own subculture of literacy and traditions (Netten et al., 2016, p.191). BookTok can also be seen as a literary environment, that mimics traditional literary instructions by fostering discussions among peers that contribute to the comprehension of the text (Jerasa & Boffone, 2021, p.221). Where it differs is that BookTok places the agency of choosing a book in the hands of the BookTok user, which could allow for a more diverse literary canon (Jerasa & Boffone, 2021, p.221). According to Fowler (1979, p.98), official literary canons are established ''institutionally via education, patronage and journalism''. The literature that is included in a literary canon is determined not only by aesthetic and literary criteria but also by politics and power dynamics (Chong, 2011, p.67). Publishers, editors, and critics act as gatekeepers to determine which books get included in a canon based on their ideological beliefs and frequently take the gender and ethnic background of the author into consideration (Scapin et al., 2023, p.274; Chong, 2011, p.77). Individuals can also maintain a personal canon, consisting of literary works they are familiar with and attach value to, thereby expanding the socially established canon as most individuals may not resonate with the official classics (Fowler, 1979, p.98). Literary canons can also be challenged by taking a nuanced approach to explore the role of historical links and practices of exclusion in the formation of canons (Bakshi, 2021, p.2). Challenging literary canons encourages discussions about the stance taken by canonical authors and their views on race, gender, sexuality, and social privilege (Bakshi, 2021, p.2). Diversifying and challenging the literary canon can be seen as promoting bibliodiversity, an approach that strives to enrich the literary landscape by incorporating cultural diversity into the realm of books in the publishing industry (Shearer et al., 2020, p.4). Bibliodiversity not only aims to introduce a variety of cultural perspectives into the literary landscape but also creates a dynamic environment that values the representation of various voices (Shearer et al., 2020, p.4). Bibliodiversity envisions a literary space that goes beyond the conventional themes, authors, and stories, embracing the richness of diverse

narratives because of cultural backgrounds and therefore seeks to address issues of injustice in the publishing industry.

2.5.3 Diversity in the publishing industry

There is a paradox in the current publishing industry. Despite the growing attention and demand for diversity, authors from racialized backgrounds are still undervalued as their works are perceived as riskier investments (Saha & Van Lente, 2022c, p.1816). Diversity policies often function as a method of racial governance, deflecting accusations of racism by acknowledging exclusion, reinforcing whiteness as ''people need to perform their ethnic identities and their stories in a way what conforms to the worldview of white gatekeepers'' and commodifying race to enhance the reputation of a company (Saha & Van Lente, 2022a, p.190). Especially in trade publishing, including (non-)fictional books made for general audiences, diversity policies can also lead to tokenistic representation of marginalized voices, where authors of color are only valued insofar as they conform to dominant narratives or contribute to the brand image of publishers (Saha & Van Lente, 2022a, p.221; Saha & Van Lente, 2022c, p.1806). Authors of color are continually restricted to certain topics and genres they are allowed to write about, as they are tied to an expectation of authenticity related to negative stereotypes (Saha & Van Lente, 2022c, p.1814). In this way, genres classify and categorize by assigning cultural producers such as authors to specific roles (Alacovska & O'brien, 2021, pp.646-647). This link between genre and individuals serves to uphold social inequalities by ''normalizing, labeling, categorizing, and legitimizing genre-based social identities and belonging'' (Alacovska & O'Brien, 2021, p.643). Not only authors of color are undervalued, but readers too as there is a stereotype that people of color do not read and thus do not need literature catered to them (Saha & Van Lente, 2022b, p.16). The publishing industry targets one type of audience: white, middle-class, and metropolitan, which is influenced by the culture of the people working in the industry that create white-centric books (Saha & Van Lente, 2022b, p.19). This is why editors and publishing houses express doubts about books by authors of color when they cannot relate or resonate as they cannot imagine that there is an audience outside of their main target group of white middle-class readers (Saha & van Lente, 2022c, p.1814). Similarly, literary critics also act as gatekeepers by choosing books to review that they deem worthy for this target group (Berkers et al., 2014, p.27).

Next to racial discrimination, gender quality is also a critical topic in the publishing industry, as various studies point to the fact that female-dominated genres are valued less by publishers and books by women are priced lower than books by men within the same genre (Weinberg & Kapelner, 2018, p.15). Moreover, gender inequality is higher in high-brow systems favoring artistic success by winning literary awards, which undervalue female-oriented genres such as romance, while bestseller lists that emphasize commercial popularity, show lower inequality with genres such as romance, fantasy, and thrillers at the top (Verboord, 2012, p. 398, 404). This gap could be closed for example by the TikTok Book Awards in the United Kingdom and Ireland, launched to celebrate their

regional authors, based on user voting from the BookTok community who ended up giving female authors the most awards (Chan, 2023, para1; Navlakha, 2023, para1).

A study by Alacovska (2017) on female authors in a male-dominated genre illustrated how gendered conventions of plot and character create a 'genre ceiling', limiting female participation in media work (p.379). The 'femikrimi' emerged in Scandinavia in response to the male-dominated crime genre when female authors saw room to focus on female protagonists and relationships in crime fiction with a feminist agenda (Alacovska, 2017, p.387). Male authors protested and dismissed the femikrimi as bad literature and argued that female writers were destroying the genre, reiterating that genres classify authors into specific roles (Alacovska, 2017, p.388). Moreover, studies show that books written by women are less likely to receive reviews than books written by men, solely based on biases against their gender and the belief that feminized genres are less serious literature (Kim & Chong, 2023, p.12). This is where BookTok can fill a gap, with reviews by readers that will still be seen despite potentially not having any credibility.

3. Method

3.1 Description and justification of the method

To answer the research question, a combination of quantitative and qualitative research approach was used. Qualitative research is most appropriate since this research seeks to understand social phenomena from the perspective of those experiencing it, to draw a specific picture to deepen the understanding of the dimensions attached (Queirós et al., 2017, p.369). However, a quantitative approach complements this as it can deal with larger datasets and can give an objective, comprehensive view of the population under examination (Queirós et al., 2017, p.369). This research therefore employed two different methods: a quantitative content analysis and qualitative semi-structured in-depth interviews.

Content analysis is a method involving the interpretation of textual data, either ''explicit communication or inferred communication'', through a systematic process of coding to identify themes or patterns (Hsieh & Shannon, 2005, p.1278). The primary aim of content analysis is to provide knowledge and understanding of the phenomenon under study (Hseish & Shannon, 2005, p.1287). In-depth interviews, structured conversations between an interviewer and interviewee, are a popular mode of inquiry driven by an interest in other individuals and their stories due to their value (Alsaawi, 2014, p.150). Additionally, semi-structured interviews were conducted, wherein the questions asked were decided on by the interviewer before the conversation while still leaving room for changes in the script such as elongated elaborations, and follow-up questions (Alsaawi, 2014, p.151).

This combination of methods has allowed for a comprehensive analysis of the topic, both an exploratory and systematic procedure. The quantitative content analysis draws on naturalistic inquiry and systematic investigation phenomena in their original context, which allows for an unobtrusive analysis of readily available data enhancing credibility by discussing rigorous argumentation between data and theory (Lookingbill, 2022, p.3). The in-depth interviews provided complementary exploratory information, as a mode of gathering information through meaning-making on the phenomenon, strengthening validity by providing real statements made based on the interview questions measuring the phenomenon (Alsaawi, 2014, p.150). Taken together, the two methods have allowed for the investigation of how BookTok is promoting diverse literary content.

3.2 Part 1: Content analysis

3.2.1 Sampling strategy

The first analysis of this study was a quantitative content analysis. The unit of analysis were TikTok videos, ranging from 6 seconds to 6 minutes. The videos were gathered and downloaded using an external service called SnapTik on the 8th of April 2024. Posts under TikTok hashtags are not presented in chronological order but rather according to a complex algorithm that takes into

account various factors such as the popularity of the post measures in engagement (views, likes, comments and shares), the popularity of the creator measured in followers and engagement, any previously liked or engaged-with content which customizes the user experience on the platform, and the geographical local of the device assessing the app (Herrick et al., 2021, p.517). For this study, a new TikTok account was created to prevent any preexisting algorithms influencing the recommended content from previous personal or academic use. Upon creating the research account, the application asks the user to select their interests from various topics including comedy, entertainment culture, education, art, gaming, and more to get better video recommendations. To ensure that the account would be as neutral as possible, this step was skipped. On the platform, the most popular book hashtag: #BookTok (34.1M, on June 26th 2024), was sampled in a convenience sampling method, by downloading the first 220 TikToks publicly posted under the hashtag. As the TikTok videos do not include a date in the preview frames under the hashtag, it was not possible to sample from a specific time frame or create stratifications, which results in possible researcher bias in the selection of included and consequently excluded data (Winton & Sabol, 2022, p.863).

3.2.1.1 Data exploration

From the initial sampled 220 TikTok videos under the BookTok hashtag, 56 videos did not show book recommendations. These videos were related to books, such as showing off a bookcase and recommending various accessories to make reading a book easier, such as a booklight or a remote for an e-reader. Other videos were more satirical or made fun of BookTok, stating that the adults who read the popular Young Adult genre cannot read, or that all readers on BookTok are looking to read 'spicy' books. Another video explained 'BookTok language' and the common abbreviations used in the community such as 'TBR' (to be read) and 'DNF' (did not finish). Because these videos did not feature specific books, they were excluded from the final sample, as exemplified in Table 1.

Table 1. Selection criteria

Inclusion	Exclusion
Video needs to appear under the #BookTok hashtag.	Videos not related to reading or books under the #BookTok hashtag.
Video needs to include at least the title, cover, page of one or more books.	Videos related to the activity of reading without showing a book.
Videos in the form of a skit that feature one or more books.	Videos making fun of BookTok in a sarcastic or satirical way without featuring a book.

3.2.2 Ethical considerations

All videos collected were posted as public videos, meaning that the creator has chosen to share them with everyone on the app rather than as a private video to share with their followers or

another select group of users. The Social Research Organization (n.d., para3) states that TikTok is considered a semi-public social media app, as a platform that requires a log-in for the best way to experience free content whereas non-registered users get offered limited functionality. The semi-public nature of certain social media platforms makes the audience unseen, as creators are sometimes not targeting a specific audience if they do not target their direct friends or followers (Tagg & Seargeant, 2016, p.7). This raises questions, as Moreno et al. (2013, p.709) state that social media content can be studied in an observational manner if the content is publicly accessible to any user without having to interact with the creator to get specific access to it. Others state add that even if social media content is classified as public or private, how it can be used by third parties depends on the given consent about data use in privacy settings on the platform (Townsend & Wallace, 2016, p.5). TikTok (n.d.) states that the information users give to the platform, including their creations, can be used to facilitate research. Taking this into consideration, the data will be collected from public profiles posting public videos without asking all creators for informed consent and will refrain from including content made by minors where possible.

3.2.3 Data analysis

An Excel worksheet was constructed to store the data from the selected TikTok videos. This data included the video link, account name, number of followers, video description, video views, likes, comments, saves, and video language. To further analyze the content of the videos, a quantitative content analysis was performed in SPSS 27. Quantitative content analysis (QCA) is ''a research technique for the systematic, objective, and quantitative description of the manifest content of communication'' (Rourke & Anderson, 2004, p.5). To perform the QCA, a deductive approach was taken by developing the coding scheme in advance of the analysis (Taylor, 2003, p.304). However, some categories were added to the codes after the first round of coding, adding an inductive aspect.

3.2.3.1 Content analysis categories

The coding framework and scheme were based on Zhu et al.'s (2020) research into TikTok videos conveying health communication and complemented with codes based on other research into book-related video content. The final coding scheme consisted of three main dimensions each consisting of multiple sub-codes. The first dimension, quantified impact had five subdimensions: number of views, likes, comments, saves, and account followers. The second dimension is called video content consisting of five sub-dimensions: video genre, video theme, creator on screen, gender of the creator, and number of books. The third dimension, video format, included two sub-dimensions: language featured, and length of video. The full coding framework and explanation of each code can be found in the coding scheme in Appendix A.

Metrics. The metric-based categories of views, likes, comments, saves, account followers, gender of creator, number of books featured, language featured and length of the video were counted. The language featured was based on the researcher's ability to recognize the language spoken and the gender of the creator was guessed based on the account name or appearance in the video.

Video genre. Using Guehring's (2023) typology of BookTok video genres, each video was categorized according to its primary video genre: listicle, referring to books recommended based on prompt or theme, reading vlog wherein the creator takes the viewer along the process of reading, book talk where the creator talks freely about books, and skits, including bookish humor. After a first round of test coding, the following categories were added to this typology: sum-up consisting of a compilation of books, review by expressing opinions about a book, book haul showing books recently purchased or received, and dramatic reveal which starts with showing book spines first before revealing the cover. Examples of each BookTok video genre can be found in Table 2.

Video theme. Based on Merga's (2021) research into recurring themes of BookTok videos, the collected videos were categorized according to their main topic or theme. These categories included: book recommendations, videos about the reader experience, videos addressing the reader community and the reader identity, videos highlighting a character, place, or plot of a book, and a newly added category of videos about an author and their books.

Creator on screen. The category called creator on screen was also created by Guehring (2023) and referred to how the creator of the video was featured, including: 'video-call angle', wherein the creator places their camera in front of their face, 'talking head video' including their faces in the video but lip-syncing or not talking, and embedded in the corner, adding their face in the corner of the screen while something else receives the main attention on the screen. Added to these were videos where 'only hands are featured', and videos where 'no human subject' was present.

All 164 videos were coded according to the coding scheme and consequently analyzed using the statistical software SPSS (version 27). For each category of analysis, frequencies and percentages were calculated, as well as the mean numbers for metrics such as likes.

3.2.3.2 Intercoder reliability

To make the codes reliable, inter-coder reliability for the three pre-existing categories was tested by a colleague unfamiliar with the study who coded the same 16 (9,7% of the sample) videos as the researcher. The measurement of agreement was measured in SPSS through Cohen's Kappa, κ. For the variable categorizing the video genre, the level of agreement was moderate, $\kappa = .767$, $p < .001$. The agreement on the code for video themes was also moderate, $\kappa = .631$, $p < .001$. The third category reporting if and how the creator was featured on screen was found to have a moderate level of agreement, $\kappa = .795$, $p = .000$. The interpretation of Cohen's Kappa value is based on McHugh's evaluation (2012, p.279).

Table 2. Video genre - screenshot example BookTok videos

Listicle	Sum-up	Review	Reading vlog
Book haul	Book talk	Dramatic reveal	Skit

Referenced: Creators from left to right: @caitlinbea (2024), @abbidavida (2021), @bigbooklady (2023), @giselles.library (2024), @joannaaphung (2024), @radbabz (2023), @sophiareadstoomuch (2022), @chelseareads (2024).

3.3 Part 2: Interviews
3.3.1 Sampling strategy

The in-depth interviews conducted with BookTok content creators support the content analysis and therefore aimed to include five 45-to-50-minute-long interviews with 17–25-year-olds, also known as Generation Z, as they make up the biggest audience on TikTok (Howart, 2024, para.5). For the interviews, a nonprobability sampling method was employed. Nonprobability sampling involves a sampling method in which the probability of an individual being recruited for the sample is unknown. Specifically, purposive sampling allows the researcher to select participants with specific characteristics or experiences related to the research questions. This method of

purposive sampling is appropriate for qualitative interviews, as the goal is to recruit participants with reading experience who can provide rich data to enhance the findings (Campbell et al., 2020, p. 653). A purposive approach means that certain individuals with a prior understanding of the topic have a unique and important perspective on the topic being studied and thus need to be included in the sample (Robinson, 2014, p.32). The first BookTok creators were selected because one or more of their videos were included in the dataset. From there, snowball sampling was employed to recruit more interviewees. This sampling method entails that the initial interviewee acts as a seed through which more interviewees are recruited (Etikan et al., 2016, p.1). While this method is effective in getting insiders of the target population, it does result in biased samples as the subsequent recruits are more likely to be similar to the initial interviewee (Etikan et al., 2016, p.1). Moreover, while purposive sampling helps to select individuals as rich information cases, the subjectivity of unit selection might show reflections of researcher bias (Sharma, 2017, p.715).

A recruitment message was sent from the research TikTok account to BookTokkers with video(s) included in the sample that showed their face in the video, as it was expected that those creators would be more likely to share insights in an interview as they are already showcasing themselves to the world. The message was sent either via a private message on TikTok or via an email if the BookTokkers provided these in the bio of their account. In the message, the researcher was briefly introduced together with the university and the research topic without giving too much information. Additionally, the message mentioned the duration of the interview and the possibility of conducting it via Zoom, which all interviewees opted for. In total 24 BookTokkers were messaged, from which only 6 replied. One person stated that she did not have time for an interview and the other five did have time to participate. The semi-structured interview guide used can be found in Appendix B.1.

3.3.2 Ethical considerations

In qualitative interview research, the aim is to understand how individuals construct meaning and interpret experiences, and it is therefore important that the rights of the participant are respected (Nii Laryeafio & Ogbewe, 2023, p.95). All participants were sent the consent form for this research, ensuring that they were aware of their rights as interviewees, that they voluntarily agreed to participate, that they understood what was being asked of them, and that they were able to comprehend the information (Arifin, 2018, p.30). The form included a description of the study, the risks and benefits involved, time involvement, participant rights including the right to withdraw, and contact information. The collected personal data as well as interview data will be private and confidential by saving it privately on the secure online cloud from Erasmus University, ensuring no third party will have access to the data (Nii Laryeafio & Ogbewe, 2023, p.102). Because the interviews were all conducted online, the participants read the consent form (Appendix B.2) beforehand and gave consent to record the interview at the start of the conversation. To ensure

anonymity, the names of the five female participants aged 17 to 25 were removed from the results section as well as from the transcript and were randomly assigned the names Expert 1 to 5.

Furthermore, the process of sharing thoughts and emotions about certain, potentially sensitive, topics in an interview may lead to uncomfortable situations for the interviewee and thus requires the interviewer to listen actively and show empathy to build rapport (Brayda & Boyce, 2014, p. 321; Elmir et al., 2011, p.13). For example, the researcher remained impartial when an interviewee talked about the current Israel-Palestine situation.

3.3.3 Data analysis

Every qualitative analysis approach follows a common analytical process of seven steps, including formulating research questions, selecting the sample, defining the operationalization, outlining the coding process, ensuring validity, and analyzing the result of the coding process (Hsieh & Shannon, 2005, p.1285). To interpret the data, the research included a thematic analysis of the interview transcripts. Thematic analysis is a valuable method for uncovering patterns in qualitative data and systematically transforming it into organized themes subject to interpretation (Clarke & Braun, 2017, p.287). These themes play a role in describing the context under examination, recommending literature on BookTok, and are formed after three rounds of coding (Clarke & Braun, 2017, p.287). The first round of open coding consisted of familiarization with the data, wherein the interview data was segmented, compared, and then categorized into 52 open codes after reaching saturation (Boeije, 2010, p. 96). The second stage is axial coding, which involved reorganizing the data by finding connections between the codes and establishing 11 well-defined subcodes. In the third stage, selective coding, the codes were reorganized again to find the most important elements that helped to answer the research question (Boeije, 2010, p. 114). During the analysis, the researcher actively reflected on positionality while making use of human coding (Williams & Shepherd, 2017, p.277). To increase validity, the researcher paid due attention to the potential biases that might influence the analysis and interpretation of the interviews arising from her positionality, as someone with previous knowledge about reading, BookTok, and media and cultural studies (Creswell, 2008, p.178).

Based on the themes that arose from the thematic analyses performed on the transcripts from the interviews, the results can help illustrate how the BookTok community contributes to bibliodiversity in terms of including diverse voices and literary themes.

3.4 Operationalization

This multi-method study took a mixed approach both informed by deductive and inductive analyses. The concepts constructed below will guide the analysis as sensitizing concepts via deductive reasoning, aiming to find patterns through qualitative observation in an inductive manner.

Bibliodiversity is defined as ''cultural diversity applied to the world of books'', referring to the critical diversity of literary texts available to readers (Shearer et al., 2020, p.4). The focus lies on fictional diverse literature with a multicultural focus written by and centering on individuals from cultures outside the dominant white content of the United States, Canada, Australia, and Western Europe (Lafferty, 2014, p.204). Bibliodiversity aims to create a thriving knowledge ecosystem that values diverse points of view and addresses issues of epistemic injustice within the practices of publishing literature to represent diverse perspectives and stories (Shearer et al., 2020, p. 4). In the context of this study, attention will thus be given to the inclusion of ethnically and culturally diverse authors, genre diversity, and language diversity.

Diversity is a widely debated concept with various definitions and different meanings for different people, resulting from previous experiences and exposure through media (Howard et al., 2022, p.1039). While interpretations of the concept might vary between people, it might also vary within one person as it is a multidimensional concept, meaning that people ''possess different understandings and attitudes toward different subtypes of diversity'' (Howard et al., 2022, p.1040). The two most common understandings of diversity according to research are the oftentimes first mentioned demographic diversity, including ethnicity, gender, and socio-economic background, and viewpoint diversity, referring to political orientation and beliefs (Howard et al., 2022, p.1049). Moreover, diversity highlights an array of differences such as gender, ethnicity, sexual orientation, and physical- and mental abilities (Adam & Barratt-Pugh, 2020, p.816).

Furthermore, the credibility of a source such as a TikTokker is determined by three factors: trustworthiness, expertise, and attractiveness (Ohanian, 1990, p.41). The perceived credibility of a source influences the likelihood that the audience is persuaded. In the context of this study, this means that the more credible a source talking about a book is, the more likely the audience is to read it.

To ensure the credibility of this research and operationalization, validity and credibility must be discussed. Thus far, bibliodiversity is a concept mostly researched in the context of publishing in academic journals and lacks a clear definition for other types of full-length text publishing such as books. This means that the operationalization might not be fully transferable to the current context of the study, which represents a limitation that could impact validity, as the account might not accurately represent the social phenomena to which it refers (Silverman, 2011, p.367). To ensure reliability, the research process including the process of data gathering and analysis is made transparent (Silverman, 2011, p.367).

4. Results

This chapter will discuss the results from the two analyses, the content analysis and thematic analysis of the interview. The chapter is divided into two different sections, each focusing on a method and a sub-question. The first will focus on how BookTok videos under the hashtag BookTok address diversity and representation by including books from authors from underrepresented backgrounds and stories featuring diverse characters and the second section will focus on how BookTok influencers can influence the reading habits of BookTok users in terms of the consumption of diverse literature and authors.

4.1 Part 1: Content analysis results

This section will show the results of the quantitative content analysis. First, the results from the analysis of the TikTok videos will be presented, and second the results from the analysis of the books featured in the selected videos. The analysis was informed by several explorative questions: Who are the main creators of the BookTok videos that appear under the hashtag? What is the biggest literary genre on BookTok? And lastly, which books are mentioned most and how culturally diverse are they in terms of genre, authors, and nationality?

4.1.1 Descriptive results: BookTok videos in the dataset

This first section will show the descriptive results of the BookTok videos included in the dataset. The initial number of collected videos was 220, however, after the data exploration in the sample, the inclusion and exclusion criteria were formulated and 164 (N =164) videos remained for further analysis. The full list of TikTok videos featured can be found in Appendix C.1. From the total of 164 videos, 145 creators (88,3%) were featured once, resulting in 19 duplicates (11,7%) in the dataset.

4.1.1.1 Distribution of quantified impact dimension

Quantified impact is created by Zhu et al. (2020) as the measurement of the influence of a TikTok video and account on public engagement. Details about the views, likes, comments, saves and the number of followers can be found in Table 3.

Table 3. Quantified impact distribution of the sample of 164 BookTok videos

Quantified impact	*Min*	*Max*	*Mean*	*Sum*
Number of views	1176	58.400.000	2.715.059	442.554.731
Number of likes	32	12.000.000	297.182	48.440.718
Number of comments	0	24.100	1307	213.168
Number of saves	9	971.400	6.9158	11.272.834
Number of followers	46	24.100.000	275.869	44.966.680

4.1.1.2 Distribution of the video content dimension

The dimension measuring the video content was divided into six sub-dimensions. For the sub-dimension of video genre (M = 3.02, *median* = 2, *SD* = 2.096, *min* = 1, *max* = 8), the most frequent video genre was a listicle (29,4%), followed by sum up (25,8%), review (13,5%), dramatic reveal (9,8%), reading vlog (7,4%), book talk (6,7%), book haul (5,5%) and skit (1,8%). For the theme of the video (M = 1.77, *median* = 1, *SD* = 1.230, *min* = 1, *max* = 5), the most recorded theme was focused on giving recommendations (65,0%), followed by reader experience (14,1%), focusing on the book's character, place or plot (13,5%), author (3,7%), and reader community and identity (3,7%). Furthermore, appearance of the creator, showed that the majority of the videos featured a human subject, and only 3,7% of videos did not. Most frequent was the video call angle (44,2%) and just featuring hands (44,2%), followed by talking head videos (6,7%) and embedded in the corner (1,2%), (M = 2.56, *median* = 2, *SD* = 1.499, *min* = 1, *max* = 5). In the final sample, the percentage of the gender of the creators is skewed, as women made up 92,0% of the sample and men 5,5%. Gender was assumed based on the appearance of the creator in the video or on the profile picture or based on the username (M = 1.12, *median* = 1, *SD* = 0.449, *min* = 1, *max* = 4). Additionally, two videos featured multiple people of varying genders (1,2%), and of two videos the gender of the creator could not be derived (1,2%). The number of books shown in the videos varied greatly. The video with the most books included 39 books, and 38 videos mentioned only one book (23,3% of the sample), leading to an average of 6,7 books per video (M = 6,7, *median* = 5, *SD* = 6.090, *min* = 1, *max* = 39).

4.1.1.3 Distribution of the video format dimension

The third dimension is divided into two sub-sections to examine the video format. The sub-dimension measuring the featured language included either spoken during the video and/or the language used in written words on the video or written in the caption. The most occurring language, spoken and written, was English (90,8%), followed by Dutch (4,9%), French (1,8%), Spanish (0,6%), Italian (0,6%), German (0,6%), and Portuguese (0,6%), (M = 1.20, *median* = 1, *SD* = 0.785). The relatively big share of videos by Dutch creators can be explained due to TikTok's algorithm that bases video recommendations on the location of an IP address. Geographical location therefore curates the content shown. These videos were included in the sample because the books shown were often in English or the translation to the English book could be found online. Lastly, the length of the videos was also noted, as the shortest video in the sample was 6 seconds and the longest was 6 minutes and 32 seconds, with an average length of 1 minute and 22 seconds (M = 1 minute, 21 seconds, *median* = 36 seconds, *SD* = 6 seconds, *min* = 6 seconds, *max* = 6 minutes, 32 seconds).

4.1.2 Descriptive results: Books in the dataset

  This second section will discuss the descriptive results of the books included in the featured videos in the dataset. Each video was viewed and the books featured were entered into an Excel sheet together with the author, their gender and nationality, the genre, and a yes or no as to whether or not there was a feature of queer or disability story.

  Featured books. This collection resulted in a list of 1114 books, consisting of 664 (59,6%; coded as 1) primary cases and 450 (40,4%; coded as 0) duplicate cases ($M = 0.61$, *median* = 1, $SD =$ .488). Thus, in the dataset, several books were mentioned more than once. Specifically, 40% of the titles were recommended in the dataset repeatedly, which would indicate less of a variety of titles that get recommended. Of these titles, the most repeated was the book '*Fourth Wing'* by Rebecca Yarros, mentioned 13 times. In total, 38 book titles were mentioned 5 times or more, from which the 10 most recommended books can be seen in Table 4. The full list of featured books can be found in Appendix C.2.

Table 4. The 10 most frequently recommended books in the TikTok dataset

Title	Author	Genre	Mentions
Fourth wing	Rebecca Yarros	Fantasy	13x
The seven husbands of Evelyn Hugo	Taylor Jenkins Reid	Historical fiction (queer)	12x
A court of thorns and roses	Sarah J. Maas	Fantasy	11x
A good girl's guide to murder	Holly Jackson	Young adult	10x
Happy place	Emily Henry	Romance	10x
The love hypothesis	Ali Hazelwood	Romance	10x
Ice breaker	Hannah Grace	Romance	9x
It ends with us	Colleen Hoover	Romance	9x
Shatter me	Tahereh Mafi	(Young adult) Dystopian	9x
Things we never got over	Lucy Score	Romance	9x

  Number of authors. From the total of 1114 books featured in the dataset, 461 (41,4%) authors were featured, resulting in 653 (58,6%) duplicates. Colleen Hoover was featured the most in the dataset, with 12 books (1,8%), followed by 11 books from Alice Oseman (1,7%), 8 books written by Lauren Asher (1,1%), 8 by Sarah J. Maas (1,2%), 7 by Taylor Jenkins Reid (1,1%), 6 books by Ana Huang (0,9%), all female authors. Out of the authors, 45,7% were featured once or twice, and 54,2% only once.

Gender of authors. Similar to the distribution of females and males in the TikTok creators, the distribution of gender of the authors was skewed (*M* = 1.18, *median* = 1, *SD* = 0.474, *min* = 1, *max* = 5). From the total of 664 books, 558 were written by a woman (84,0%), 98 were written by a man (14,8%), 4 were written by a person who identifies as non/binary (0,6%), from 3 books the author's gender was not available online (0,5%) and one book was written by a male and female duo (0,2%).

Nationality of authors. In total, 60 nationalities were present in the dataset (*M* = 10.42, *median* = 1, *SD* = 16.269). From the total of 461 authors in the dataset, the most occurring nationalities were: Americans (49,2%), British (11,9%), Canadian (5,6%), French (3,9%), Australian (2,4%), Italian (2,0%), African-American (2,0%), Chinese-American (1,5%), Irish (1,5%), Dutch (1,3%). 326 authors were of English-speaking nationality (excluding mixed nationalities).

Genre of books. From the total of 664 books, the most occurring genre was romance (28,5%), followed by young adult (13,1%), fantasy (11,7%), fiction (7,8%), dark romance (6,8%), contemporary fiction (5,4%), thriller (5,0%), classics (fiction) (3,8%), historical fiction (3,2%), horror (2,6%), memoir (2,1%), poetry (2,0%), (*M* = 13.02, *median* = 17, *SD* = 6.194). There were 20 different genres present, and each book was given a genre code based on their first appearing genre listed on the digital book classification website Goodreads.

Feature of queer or disability story. Based on the genre tags attached to each book on the social cataloging website Goodreads, the tag of queer or disability was also noted and created as code to see how this would be included in the dataset. Of the filtered 664 books, only 72 books (10,8%) featured a queer or disabled character in the storyline (*M* = 1.89, *median* = 2, *SD* = 0.311, min = 1, max = 2). An example of a queer book from the dataset is '*We do what we do in the dark*', a queer literary fiction novel by Michelle Hart that highlights a lesbian relationship (Goodreads, 2022). An example featuring disabilities is '*A quiet kind of thunder*', a young adult book by Sara Barnard that got tagged with the label of disability and mental health as the story features a mute girl and deaf boy (Goodreads, 2017).

4.1.3 Initial findings

Based on the content analysis, several findings can be summarized. First, romance is the most common genre on BookTok, as 28,5% of the books featured were romance books. Romance novels both reflect a desire for and resistance to social change inspired by feminist movements, as they feature more independent women as main characters, but still require them to find their 'prince' and include sexual tension in the story (Ricker-Wilson, 1999, p.60). Separately coded was dark romance, as this genre includes romance stories with more adult themes and content, such as kidnapping and non-consensual sex (Donaldson, 2023, para4). The genre is commonly discussed negatively, as it is a subgenre that is almost entirely white and straight, and it normalizes abuse and other social behavior which can be harmful to younger readers (Donaldson, 2023, para7-8).

Second, it can also be stated that BookTok is primarily female-oriented. The videos included in the content analysis were primarily created by females (92%), signaling that they are the main group of creators on the platform. However, it could also be the case that these female creators were shown due to the algorithm and more specifically the algorithmic identity that the platform made for the research profile based on measurable features to recommend content, although gender is not disclosed when creating a new account (Simpson et al., 2022, p.2). Most of the books analyzed were also written by females (84%), pointing to a more female-oriented book sphere, wherein female authors write for a female audience. Furthermore, the idea that women use book clubs and other book-related spheres such as BookTok for discussion and recommendations is visible through the most occurring video theme of recommendations and the most occurring video genres listicles and sum-ups, wherein multiple books are listed according to a genre or trope.

Third, out of the 1114 books featured in the videos collected, 450 of these were duplicates, meaning they appeared more than once, with the most frequently mentioned book being featured 13 times. This raises questions about how these books get so popular, and if everyone on BookTok reads the same books. While there were 20 different genres featured, the biggest were romance, young adult, fantasy, and fiction, which are historically more associated with female authors and readers (Thelwall, 2017, p.1214). Moreover, 326 of the 461 authors were of English-speaking nationality (excluding mixed nationalities). This raises questions as to how much content on BookTok includes world literature.

Fourth, there were barely any books included covering queer stories or characters or characters with disabilities, just 10% of the filtered dataset. Moreover, the lack of queer stories and the overwhelming number of heteronormative stories, from romance to fantasy, also upholds white, hetero-centric, and abled-bodied norms in the current society. It was not possible to measure how diverse the content creators in the sample were because 44,2% only showed their hands on the video and guessing ethnicity would be impossible, as well as determining whether a creator was part of the LGBTQ+ community.

4.2 Part 2: Interview results

Five BookTokkers were interviewed as experts to give their insight into BookTok and the promotion of diverse literature. The interviewees will be referred to as Experts 1 to 5 and were all Dutch females. While aiming for a more diverse sample, the Dutch BookTokkers were the most responsive and willing to do an interview. It presents an interesting case study as some of the Booktokkers make content exclusively in Dutch and others in English but they all read mostly books in English or English originals translated to Dutch. Furthermore, the Dutch BookTokkers are also not representative of the BookTok community and the multicultural population of the Netherlands, as white women aged 17 to 25 years old. The interviews lasted 59 minutes on average. The details of the interviewees can be found in Table 5. After transcribing the interview, the transcripts were read

toughly to start the coding process. The coding was done manually and resulted in four thematic codes, 11 axial codes, and 52 open codes. The four selective codes are content creation on BookTok, social media and politics, community building and support, and diversity in literature on BookTok. The data analysis was performed both inductively as well as deductively, as some themes such as community online can be found in the theoretical framework but were also informed by the empirical data. The full coding table can be found in Appendix B.

Table 5. Interviewee information

Interviewee	Age	City	Current occupation	Active BookTokker since	Number of followers (on June 26th 2024)	Duration of interview (in minutes)
Expert 1	17	Nijmegen	Political Science student	August 2023	2253	00:56:47
Expert 2	20	Amsterdam	Child educational science student	March 2023	4393	00:49:46
Expert 3	24	-	International business student	September 2023	2423	01:03:32
Expert 4	25	-	Sales (cosmetics)	August 2023	4517	00:54:56
Expert 5	23	Alkmaar	Sales (clothing)	August 2023	18.4K	01:08:30

4.2.1 Content creation on BookTok

All interviewees had been on BookTok before they started their account and came across the community during the pandemic when reading became a popular way to spend time alone due to social distancing. The first theme content creation encompasses content strategies, influencer practices, and the algorithm and TikTok 'sides'.

4.2.1.1 Content strategies

All experts had different approaches to posting content. While Experts 4 and 5 purposefully switched to posting in English to grow their accounts and reach more people, others did not have such aspirations. Expert 3 mentioned that while it is fun to go viral, the biggest goal to accomplish is that people listen to her recommendations and reviews. The experts found it difficult to work with the algorithm because TikTok gives priority to videos that get the most engagement, meaning that the videos by big BookTokkers and videos including popular books that many people have read will get pushed onto 'For You' pages the most. Expert 1 states that videos have to be short and attention-grabbing because if you lose your viewers within the first two seconds, the algorithm is not going to

boost your video. Expert 1 struggled with this, because her preferred content to make is talking videos where she goes into detail about books, and thus started posting on BookTube instead.

Moreover, while posting about popular books gets views, the experts try to vary with the books they show in their videos to ensure that they promote a diverse range of books and not talk about the same books all the time ''because there are so many good books'' (Expert 3, 39:21). But to be able to post often about different books, ''you also have to read quite a lot'' (Expert 1, 16:44). Another way to get attention on BookTok is by posting something controversial, often referring to a controversial opinion that is meant to start a discussion. Expert 1 explained that ''if you really want to interact with people, that's also what I think is a little the sad part about TikTok, it has to be really controversial'' (24:37).

Once a book goes viral, it is named a BookTok book, because it gets attention and hype on BookTok. Expert 1 states that ''it is often about the numbers'' (15:41). Expert 5 agrees:

> It just is what gets the hype, what gets picked up. What do people like? But also, what do people hate the most? Because even the books that get people hate [get read]. I've discovered they love to hate-read (14:10).

Multiple experts stated that reading and featuring typical BookTok books is a method to get a lot of engagement because people recognize the book. BookTok books are frequently romance books, a popular genre on BookTok. Expert 1 mentioned the inclusion of popular tropes, which are short phrases such as enemies to lovers, or fake dating, that broadly summarize the whole plot of a story (Lee, 2022, para5). Expert 3 states that the cover has to be attractive, and Expert 4 mentioned spicy books as erotic novels.

4.2.1.2 Influencer practices

Almost all experts recognized that they influence the reading habits and preferences of their followers, as they often receive messages stating that they bought a book because of the influencers' recommendation. Expert 2 took this role seriously and stated that her viewers trust her and she therefore has a responsibility to recommend various inclusive books. All experts have received books to read thanks to their BookTok account. Expert 2 stated that ''just getting acknowledged by authors and publishers and getting books from them for review'' is already special despite often not getting paid (20:31). The types of books that the experts receive depend on their account and their personality, and are regularly catered to their preferred genre. Expert 1 has mostly received books to promote that would do well on BookTok, meaning a book with certain tropes that are popular at that moment. Some experts, like Expert 3 accept all books to promote, stating ''I never say no'' when publishers reach out (25:49). For Expert 4, accepting a book also depends on the format, as electronic publications (epubs) would be fine for her favorite author, but she would want the physical copy if it is a book or author she is unsure about. Similarly, Expert 5 started asking for physical copies when her account grew, stating ''I'm a collector. And if I do something for you, because I am making

content for your, for your book. I would like something''(31:59). Both Experts 4 and 5 were part of a BookTok influencer team for an author, and can sign up to win and receive an advanced reader copy (arc) ahead of the official release of a new book.

A Dutch company called 'book influencers' works similarly, where BookTokkers can sign up for early releases or translations. However, both Expert 4 and 5 who are Dutch but make content in English faced missed opportunities because they are not big enough to get the attention of either English-speaking publishers or Dutch publishers because their videos are not in their target language. Additionally, while social media has made it easier for authors themselves to reach out to BookTokkers and create their own accounts to promote their work, there is little to no direct contact with the author they receive the book from. Expert 3 also touched upon the difference in getting a book published as an author between the United States and the United Kingdom, where you have to be represented by an agent before getting to a publisher, and the Netherlands, where authors can send their manuscripts to publishers themselves, pointing to a middle man that can act as a gatekeeper.

4.2.1.3 Algorithm and BookTok 'sides'

The algorithm on TikTok pays attention to engagement, referring to likes, views, and comments. Expert 5 states videos are pushed onto 'For You' pages if your followers engaged with your video, ''because if your followers watch your entire video, and they like or share the video. TikTok thinks, oh, your followers like this. So other people will probably also like it'' (Expert 5, 54:46). Expert 3 referred to the popular BookTok situation as a loop that you cannot get out because thanks to the algorithm, videos with already popular books keep going viral because many people can ''engage and say something about it because they have read it'' (43:39). Expert 1 explains that:

> Obviously, TikTok is a platform that is made to have people's attention for as long as possible because then they can generate money. But it would be nicer if they would push out content that is just qualitatively good instead of 'Oh, this is what is the most popular thing, and the most people click on it' (42:53).

The algorithm also decides what 'side' of BookTok gets shown, referring to a sub-community on the platform (Maddox & Gill, 2023, p.1). Expert 4 discussed the LGBTQ+ community as another side of BookTok where people can find LGBTQ+ books in their preferred genre and that ''there's something for everyone on BookTok'' (44:16). Expert 4 illustrated that BookTok sides can also be language-bound, as she sees a lot more of repetition of books on Dutch BookTok than on English BookTok, ''because not every book is translated. So only like the hyped ones, get translated. So then I think there's more chance that you will read a BookTok book'' (Expert 4, 41:40).

4.2.2 Social media and politics

''Social media, nowadays, is very political'' (Expert 1, 28:44). Social media has always been an important place to practice social responsibility and political awareness as an informed global citizen (Alqaraleh, 2022, p.6622). All experts spoke out about political issues and their role personal role as influencers on social media, highlighting their reader persona as aspiring to expert readers who share institutional knowledge (Birke, 2023, p.472). This thematic code encompasses political avoidance, political engagement and responsibilities, boycotts and cancel culture.

4.2.2.1 Political avoidance

Some of the experts explained wanting to avoid speaking up about political issues. Some still valued it more than others and some explicitly stated they avoid speaking about political topics, such as Expert 5, who explained that

> I try not to repost things, and those kinds of things, because I don't want my TikTok to be about that. I do know I have an audience, but I try to keep those things, my opinion, and those kinds of things separate. I don't know why, I just don't like voicing my opinions (48:53).

In contrast, Expert 1 recognized the importance of discussing politics by saying ''I get that that's necessary for some causes, and I definitely support that. But I don't want every part of my life being political'' (28:32). Avoiding speaking up about political issues can also come from a lack of understanding or education. Expert 3 mentioned that she has not gotten the chance to form her own opinion and that she ''can make a video about it, but it's basically just going to say all the other things that people already said'' (Expert 3, 57:14).

4.2.2.2 Political engagement and responsibilities

Other experts talked about how important politics were for them. Just like social media is political, reading is as well. Expert 4 was very outspoken about the Israel-Palestine conflict and stated she can educate people by for example recommending books by authors who are pro-Palestine. By ''speaking up where I feel comfortable'', she can influence her audience and followers to ''pick up some of the books of people who are on the right side of history, in my opinion'' (Expert 4, 12:32). Expert 2 struggles with the expectation of using your platform as an influencer and the peer pressures that come with it. She explained:

> And sometimes I was like, am I now gonna talk about my standpoint and what I think about it? Or am I just gonna focus on the book? Are people waiting for me to speak up, or pick the topic up, or are people like 'please, we just come here to escape reality, and don't want to think about that'. So that's what I find sometimes a little bit hard (Expert 2, 27:05).

4.2.2.3 Boycotts and cancel culture

Many experts also mentioned boycotting and canceling authors. Boycotting is a practice of intentional avoidance of purchasing a good or using a service and can be motivated by social values and political preferences (Kam & Deichert, 2019, p.72). Expert 1 struggles with boycotts, because ''even though they might be a little controversial at the moment because I do believe that you can to a certain level, separate the artist from the art'' (Expert 1, 53:24). Similarly, Expert 3 mentioned wanting to create content about Sarah J. Maas, who is also getting boycotted due to supporting Israel (without proof), but she now stated ''I don't feel comfortable doing it. I think I'm still going to do it, but like, people are saying that she is a Zionist'', hinting at the fact that she does not want to be associated with that kind of person (47:10). Expert 3 stated that she can separate the art from the artist, but that the BookTok community and cancel culture will not allow it, as people are attacking each other on BookTok for reading certain books, as Expert 1 has seen happen.

Cancel culture can be described as a culture wherein individuals can be canceled by other individuals when they have ''breached the line of social acceptability'' after a political or artistic expression (Velasco, 2020, p.3). Expert 2 finds it challenging to navigate the cancel culture on BookTok, as ''when I love a book and want to talk about it, but I don't want to hurt other people'' (Expert 2, 26:30). Expert 4 is careful to only promote books from authors who are not boycotted, canceled, or problematic, ''because I don't want to give free content and them potentially making money of my followers'' (Expert 4, 27:18). Authors can also get canceled because of the controversial topics of their books. Expert 3 said ''I'm not going to hop on the trends just because it gets a lot of views like no, I don't want to associate myself with these kinds of books'', talking about a book featuring an abusive relationship (58:48). Moreover, authors can also get canceled because of woke washing, wherein individuals claim to support social issues without genuine actions or as marketing efforts (Olbermann et al., 2024, p.3). Expert 4 said that author Rebecca Yarros is often praised for her diverse story characters, but in reality, there was one character of color in Fourth Wing who got murdered in the first few chapters, thus pretending to support ethnic minorities by performing diversity washing.

4.2.3 Community building and support

A community is bound by similar interests or characteristics. The BookTok community is based on self-identification as a reader and thus easy to enter (Sellers, 2019, p.947). The theme of community building and support includes the axial codes: online community engagement and diverse creators in the community.

4.2.3.1. Online community engagement

Individuals can get judged for their choice of literature to read, ranging from judging whole genres and their readers or shaming people who read books from authors who the community does

not support anymore. Expert 5 mentioned that people sometimes get shamed for reading books written by Colleen Hoover, as they are seen as less critically acclaimed and easier to read, while it can be a good starting point for those who are just starting reading books (again) as they are low threshold books. According to Expert 2, the BookTok community is open to anyone, regardless of what and how many books one reads, as ''there is no limit or minimum that you need to get on BookTok'' (23:53). Expert 3 states that this open and supportive community made it easier to start an account because the bar to enter is low. This support is manifested in the wholesome private messages and comments many creators receive wherein people thank them for their recommendations and even go as far as sending each other books. Expert 5 mentioned that it is a common practice to send your BookTok friends a book from their wish list on their birthday.

The Dutch BookTokkers also mentioned the 'Bookish Friends community' WhatsApp group for book content creators and readers. The BookTokkers were thus able to connect through external platforms as TikTok up until recently did not allow the creation of groups (Kaye, 2023, p.94). This led to Expert 4 and 5 regularly filming videos together and Expert 2 getting more comfortable with posting herself because of the tips shared. Experts 2 and 4 both mentioned that they do reading sprints with their friends from the 'Bookish friends community', wherein they hold a livestream on TikTok reading and chatting and people join in the comments to interact.

4.2.3.2 Diverse creators in the community

When asked about diverse content creators, hinting at differences in gender, sexual orientation, and ethnicity, all experts acknowledged a lack of diverse BookTokkers on their 'For You' pages and that they follow. Their definition of diversity referred mostly to demographic diversity (Howard et al., 2020, p.1040). Expert 1 mentioned that she actively looks for diverse content creators because they are often more outspoken about social issues and politics, but do not get shown as much. Expert 4 agreed and mentioned that when people come to her looking for diverse book recommendations, she would send them to the diverse BookTokkers she knows because they are perceived in her eyes to be more credible on the topics.

Both Experts 1 and 2 stated that to find other creators than the straight white girls that TikTok promotes, you have to go outside of the mainstream bubble, because as Expert 2 said: ''I don't see them very often, but that doesn't mean they don't exist or don't have a BookTok'', referring to male, queer, and non-binary BookTokkers (40:38). Expert 4 also mentioned that not every creator shows their face in their videos, making it more difficult to determine who they are and what they look like or identify as.

Furthermore, how diverse the BookTokkers are perceived also depends on both what language the BookTokkers make videos in and want to see videos in, as non-Dutch speaking creators can have different values and can recommend different authors and books.

4.2.4 Diversity in literature on BookTok

The inclusion of multicultural and inclusionary literature into literary spaces such as school curricula is essential for the personal development of empathy and intercultural understanding (Adams, 2021, p.14). The same kind of diverse literature should be provided on BookTok. The interviewees referred to both demographic diversity and viewpoint diversity, including politics and beliefs (Howard et al., 2020, p.1040). This section discusses community practices and advocacy, perception of diverse and inclusive content, and diversity in book content.

4.2.4.1 Community practices and advocacy

Expert 2 thinks that reading diverse literature starts with being conscious of it yourself, as a lot of BookTokkers do acknowledge that they read mostly non-inclusive books. Expert 1 realized her reading was monotonous when her Goodreads 'yearly-wrapped' showed statistics about her year in reading, noticing she mostly read white female authors and from there vowed to read more diverse. Expert 4, for example, reflected on her reading habits by saying:

> Do I always read diverse? No, but it's not because I don't want to read that first,
> because if I would want to read a book by a Black, or an Asian author, I will read it.
> It's not that I'm doing my best to not read them but yeah, I'm also not doing my best to read
> them. So maybe that's not as good (35:39).

She admits that for her, reading books from diverse voices ''is not my priority, but I'm also not trying to ignore it'' (Expert 4, 47:21). Related is the realization that Expert 3 had while thinking about diverse authors, stating that ''Honestly, I don't care what the person that wrote my book looks like, or is, or identifies as in real life. […] but that's sometimes I think, also a little bit of a problem because then you forget to actually pay attention to that'', hinting at racial colorblindness (50:25). For those who are conscious of who they read from, BookTok has become a place for diverse recommendations, but to find these users need to actively look for diverse content creators, beyond the mainstream image of white girl BookTok. Another way to get diverse literature, or literature diverting from the popular books on BookTok, is by going to the library for books, as Expert 1 does to explore their big collection of ''books that are just from amazing writers that don't have that immediate media presence'' (33:36). Book subscription boxes also carry books that are not big on BookTok but often will be afterward because many people that are subscribed will read the book at the same time, according to Expert 2.

Participating in or highlighting trends that celebrate diversity such as Pride Month are ways for both insiders as well as outsiders of the community to showcase diverse literature. Expert 2, as part of the queer community herself, has planned to make a video for pride month of her TBR of queer books from various genres. For Expert 5, participating did not even cross her mind because she is not queer, highlighting that self-identification to feel a part of a community plays a role.

4.2.4.2 Perception of diverse and inclusive content

Queer books such as The Seven Husbands of Evelyn Hugo and the Heartstopper series have gotten popular because of BookTok because people who might not be part of the LGBTQ+ community also read them regardless of not relating, providing a bigger audience. Promoting diverse and inclusive literature on BookTok is perceived as the responsibility of authors and BookTokkers as a collective effort. Expert 2 stated that:

> If we talk about more inclusive books. More people will also tend to read inclusive books, and if some people really don't like women-love-women or men-love-men books, they don't have to read it. Don't feel obligated to read it, but you can sometimes think 'Oh, I have read a lot of white authors. I'm gonna read something from a woman of color' (36:44).

According to Expert 5, famous authors who have the chance to introduce diverse content in their books will still be picked up and promoted on BookTok. ''I do think you have to send your books to people that have a big platform'' (Expert 5, 58:28), highlighting the role of the big influencers on the platform who can decide which books will be popular because of their big following.

While some creators promote diverse content during important months, Expert 4 refrains from participating in posting queer books for Pride Month, because she is ''not part of the LGBTQ+ community, so I don't feel like they want or need me to speak up, because I don't want anybody to think I'm queerbaiting'' (48:29). On the topic of diversity, Expert 3 stated that many users feel like ''Oh, my God, shut up! I just want to read my book'' and understands that not everything has to be political or woke (Expert 3, 1:00:17). Nonetheless, if BookTokkers would not talk about those books, they might not get noticed. Expert 4 explained that:

> If you are from the LGBTQ+ community, if you are disabled, if you are a person of color, it's nice to go into a bookstore and see a book that fits you, represents you, and if we don't promote those books, they don't get published by a big publisher, and they won't end up in the bookstores (52:32).

Expert 4 also mentioned watching out for cultural appropriation and unnecessary criticism. To illustrate, the Magnolia Park series gets a lot of criticism because it features a light-skinned main character written by a white author. She believed that as long ''as you're not a white author, writing the stereotypes that we see in shows or people might think about'' it is not anything bad (Expert 4, 38:18). She compared this author writing about a diverse character without bad intentions to the author of Fourth Wing adding a character of color only to remove him from the story not long after the start.

Educational experiences such as the Dutch mandatory reading list, introduced in the 4th year of high school to stimulate reading on a higher level, influenced their reading habits and perceptions (Koster & Vrieswijk, 2013, p. 264). A dislike for this mandatory list is generally because of a lack of culturally diverse books, leading pupils to lose interest in reading, impacting their knowledge later in

life. For instance, Expert 4 mentioned not participating in celebrating Black History Month on BookTok because she knows too little about it. After all, ''you don't really get educated a lot about it in the Netherlands'', which is interesting to hear considering the Dutch colonial history and ethnic inclusion policies in place (49:25; Berkers, 2009, p.423).

4.2.4.3 Diversity in book content

There is also diversity in book content, referring to diverse topics and settings, diverse characters, and diverse genres. Expert 1 gave the example of books with different settings as diverse, such as a book about Asian history rather than European history, moving away from Eurocentrism. It can therefore be seen as oppositional literature that counters hegemonic perspectives by presenting diverse perspectives from a multicultural viewpoint (Ong, 2022, pp.51-52). Furthermore, Expert 5 mentioned having read a book with a plus-size female main character and Expert 4 highlighted the inclusion of disability in books. She came across books with disabled characters when she started following a BookTokker who was in a wheelchair who opened her eyes to this oftentimes overlooked, important topic, highlighting the importance of diverse content creators. However, the danger with highlighting diverse such as plus-sized or disabled characters is that it is only about their difference from the normal. Expert 2 illustrated this with the example of the genre of queer literature. She stated that often it is only about their experience of getting bullied because they are queer or their coming out story, while the book could have also been about something else without making it about the struggle of being queer. She said: ''I like it when there's just a queer character who has the same story and the same chances as a straight character would have'' (32:09).

5. Discussion and conclusion

This research aimed to gather empirical data on the promotion of diverse literature on the social media platform BookTok, with a specific focus on multicultural books and the gender inequality of authors. The paper proposed the following research question: *How does the BookTok community contribute to bibliodiversity by promoting various voices and literary themes in a diversified literary canon?* While is it not easy to formulate exactly how BookTok contributes, the research did shed light on various constraints that are holding BookTok back from creating a more diverse, modern literary canon. First is the role of the publishing industry. By prioritizing English-language books in the literary sphere, only the most popular titles have a chance of getting translated into English, making it more difficult for multicultural literature or literature from non-English-speaking countries to make it big in the publishing world. Moreover, entrance to the literary industry varies by country, where publishers play a role as gatekeepers determining which books get published. Publishers also look to BookTok to see which books and tropes are the most popular, leading to a cycle of similar books getting published (Lee, 2022, para9; Tomasena, 2019, p.7). The algorithm on BookTok acts as a second constraint, as it promotes videos with the most engagement, which are often videos featuring books that have been read already, thereby hiding more diverse books and the creators who promote them. To find diverse literature recommendations, users thus have to seek out subcommunities to find books that do not spread mainstream, heteronormative, white, abled-bodied norms, mirroring society. The third constraint is the contradiction amongst BookTokkers themselves as, despite the small interview sample, not every BookTok creator is as concerned with societal and political issues, many therefore participating in active ignorance preferring light and fun content on BookTok. Those who are politically engaged usually spread this on their platform and can thus be seen as cosmopolitan world citizens seeking to broaden their perspectives. What BookTokkers do have in common is a preference for reading female authors, fostering self-identification and relatability with the overwhelming number of female creators expressing their identity as readers on the platform. BookTok therefore has the power to diversify the current popular literary landscape and thereby promote bibliodiversity, but is restrained by various factors on the platform and outside influences.

5.1 Discussion

The first sub-question, investigating how BookTok videos address diversity and representation by including books from authors from underrepresented backgrounds and stories featuring diverse characters, was answered through the content analysis of the books promoted in a sample of 164 videos. The findings showed that first appearing videos on BookTok rarely address diversity and representation. The majority of videos included were created by women, signaling that they are the biggest gender contributing to BookTok as well as TikTok assuming that individuals looking for book recommendations are most often women (Maddox & Gill, 2023, p.10). Reading is

typically perceived as an activity associated with femininity (McGeown, 2015, p.36). While men also read and review, they tend to stick to male-oriented books based on a ''socially constructed understanding of gender-appropriate reading material'' and would thus be less likely to end up on mainstream, female-oriented BookTok (McGeown, 2015, p.37). The biggest genre appearing in the videos was romance, which aligns with previous research on gender and genres. According to Struve & Struve (2011, p.1290), romance readers seek connections with other women and use methods such as online bookclubs or BookTok to foster this sense of community. They state that the writing and reading of romance fiction is a female tradition and is reproduced by a community of sisters by seeking out a woman when looking for a fellow reader, leading to many women on BookTok (Struve & Struve, 2011, p.1297). Historically, romance books have been perceived as popular escapist literature deemed unserious by the educated elite, and that achieving popularity on BookTok can be seen as a commercial success on a bestseller list rather than being perceived valuable by winning literary awards (Ricker-Wilson, 1999, p.62; Verboord, 2012, p.396). However, thanks to BookTok and efforts such as the BookTok awards, books with commercial success that would traditionally not be considered, could still win awards. This is also because BookTok allows for the discussion and review of female-authored books, while previous research has found that female authors are less likely to receive book reviews than men, based on gender and genre biases (Kim & Chong, 2023, p.12). The repetition of books in the sample of videos is not surprising, as popular books get attention, but it does show that users are less likely to diversify their reading taste when they get marketed the same books over and over again before or even after training their algorithm, as stated in a video essay by Alisha not Alihsha, (2024, 14:25). Moreover, with the most occurring video theme being recommendations and the most occurring genre listicle and sum-up, it is expected that not every video will feature new or non-BookTok popular books. There is also a lack of books highlighting queer stories or characters with disabilities in the videos included in the analysis. While this does not mean they do not mean they do not get recommended on TikTok, BookTok does not offer an inclusive environment such as Boffone & Jerasa (2012, p.11) imagined it would be by opposing homophobia and transphobia. Users need to look for these thematically diverse recommendations themselves, therefore training their algorithm through algorithmic auditing to leave mainstream BookTok and instead (also) join a sub-community of BookTok where culturally diverse literature is shared, covering stories about and from groups that have been marginalized based on ethnicity, sexuality or gender identification (Liang et al., 2024, p. 1; Shen et al.,2021, p.5).

The second sub-question was phrased as the following: How do BookTok creators influence the reading habits of BookTok users in terms of literary fiction and author exploration? To answer this question, 5 interviews with active BookTokkers were conducted to shed light on their process of recommending literature. The BookTokkers all acknowledge their position as someone influencing the reading choices of others, and mentioned they frequently received comments thanking them for their recommendation, which contrasts with recent studies stating that users of social media

platforms that are based around algorithmic recommendations (such as the 'For You' page) rather than following individuals are less likely to be engaged with content by liking or commenting (Ellison et al, 2020, p.418). Moreover, reading has been found to promote cultural and civic engagement and the interviewees also talked about social and political issues such as cancel culture and boycotting authors based on their political beliefs (Howard, 2011, p.47). Those concerned with reading politically correct and diverse or multicultural could be seen as cosmopolitan world citizens, by cultivating ''the feeling of shared, common humanity with strangers, foreigners, people outside one's own community'' (Longxi, 2018, p.176). However, this study found that these books are not usually featured on the main BookTok hashtag. Once users reach the activity passivity state on TikTok, they spend less time training their algorithm once they feel like the recommendations are aligned with their preferences (Siles & Meléndez Moran, 2021, p.20). This would explain why many users do not go out of their way to find more diverse recommendations if they are not shown to them, because the algorithm might not see the user as an audience who would want to see them in the first place. This again reinforces the idea that reading is for the elite or middle class, for the intellectual, and typically for the white general audience, as this is the main target audience of trade book publishers (Saha & Van Lente, 2022b, p.19). Results from this study show that the white interviewees do not often see people of color on BookTok as content creators, reiterating the same idea. It can therefore be stated that the perception of a reader as a white person is protected by book agents and publishers printing books for audiences they can understand as white people and algorithms that assume reading is for white women and therefore push those on TikTok over people of color. When books written by people of color reflecting experiences of their culture do get published, it gives the white reader an insider's view, which they still read ''through the lens of their own prejudices, a consequence of the so-called white gaze'' (Lamrabet, 2022, p.79). While this is true, there is a growing group of people interested in hearing stories from different perspectives. The interviewees mentioned seeking out diverse literature, although they also mentioned not caring about who wrote their books, thereby practicing some kind of racial colorblindness with some acknowledged that this is bad. Racial colorblindness is a method of color evasion that highlights the intention to appear nonprejudiced when talking about questions of race and ethnicity (Mekawi et al., 2020, p.290). In an attempt to appear nonracist, it often minimizes the significance of race and ethnicity for people of color from a place of privilege as white people (Mekawi et al., 2020, p.290).

Van Dijk (2022, p.92) stated that in an increasingly 'woke' world, young adults have a growing desire to understand each other. The findings from the interviews do reflect that some BookTokkers are politically engaged, either by sharing political content related to books or by educating themselves on the topic without posting. Reading has been found to influence beliefs, political attitudes, and ''endorsement of gender equality and greater rejection of gender role stereotypes'' of readers when exposed to a diversity of opinions and perspectives in books (Fong et al., 2015, p.279). However, those not seeking out diverse literature from outside of the

recommended, mainstream bubble on BookTok can lead to more uncritical consumption, such as romance books that are not considered to be an intellectual endeavor to read (Knox, 2020, p.29). In an opinion piece, Lee (2022, para9) stated that ''not all literature needs to explore heavy societal topics. Literature that seeks to entertain is just as valid as literature that dissects the human condition''. But stating that reading does not have to be woke and can be for fun and enjoyment can be a manifestation of anti-intellectualism. This is a thought wherein people distrust and dislike intellectuals for their engagement in critical thinking activities such as reading, as owning books has been a symbol of education (Merkley & Loewen, 2021, p.707; Pressman, 2020, p.56). When readers prioritize predictable and light literature for escapism, such as BookTok popular trope-based romance books, they contribute to a culture that undervalues critical thinking and thoughtful discussions (Lee, 2022, para5). Diverse and multicultural literature can be ignored or overlooked when the focus of readers lies on entertainment rather than on intellectual engagement, which can lead to a homogenized, monocultural reading experience.

BookTok can grant access to various critical literature to a certain degree by showcasing diverse reads on a global platform, but not every book will be accessible to the reader. As the interviewees illustrated, only the most popular books will get translated from English to local languages or from local languages to English which influences the books they receive from publishers as well as promote. This relates to the hegemony of the language English in literature, making the language a prerequisite for it to become world literature (Longxi, 2018, p.190). Ganguly and Das (2022, p.169) question if English as lingua franca is ''guiding the literary world toward a predefined structure in which the sole purpose of literary production will be to get translated into English?''. English dominates the global book translation market, wherein most translations are from English to another language and few into English (Sapiro, 2014, p.37). Big English-native publishing houses are oftentimes focused on profitability and spend less time and capital on smaller, lesser-known (international) authors or translation works resulting in less linguistic diversity among popular books (Sapiro, 2014, p.37). National publishers spend more time on translation work in the opposite direction, and only translate the most popular English books into the local language, resulting in less choice of world literature. Readers can therefore be seen as advocates for authors, as they can both transform them into a big success thanks to BookTok, but they can also lobby for them to release more books when publishers only have a limited number of spots reserved for mid-list authors (Struve & Struve, 2011, p.1296). Especially BookTokkers with a big following have the power to decide what the next popular read will be thanks to their credibility and authenticity as readers recommending literature. Mid-list authors are those who are new or have only a few releases and they have to fight for a spot because of the best-selling authors who will be published earlier because of their proven previous success (Struve & Struve, 2011, p.1296; Yu, 2018, p.17). Advocating for smaller, indie, and culturally diverse authors is thus important to ensure that diversity is considered before publishing to give every reader a chance to find a book that represents them.

A bigger array of authors will allow for a more diverse literary canon. The literary canon is not a singular list but more of a notion of a universal selection of valuable texts with norms and beliefs that will outlast the author (Backe, 2015, p.6). Historically the literary canon has been almost exclusively male-authored because female authors and their genres were not taken seriously enough to be studied, and with the rise of female-authored books in the spotlight thanks to BookTok as seen in this research, a future reiteration can include more female authors (Ricker-Wilson, 1999, p.59; Struve & Struve, 2011, p.1302; Kim & Chong, 2023, p.12). Moreover, for genres such as fiction romances, a common practice is to construct own reading lists rather than look to lists like the literary canon, and BookTok can be seen as a place where these lists are shared in the form of videos as this research showed romance as the most recommended genre (Struve & Struve, 2011, p.1299; Fowler, 1979, p. 98). Books included in classic literary canons are praised with literary criticism by critics and literary scholars who know about the history of literature, but the rise of BookTok has democratized the literary landscape, by letting ordinary readers highlight books they find important such as from women or those who identify otherwise, or people of color who were historically excluded from the literary canon, but also highlighting and boycotting problematic authors according to their beliefs (Longxi, 2018, p.183; Reid, 2023, para3; Jaakkola, 2019, p.94).

Taken together, promoting bibliodiversity on BookTok is a challenge. It is an online space that hypes up a few popular books and authors at a time and allows for the reproduction of similar books because big publishers look at big names and successful story formulas such as tropes (Tomasena, 2019, p.7). While it does highlight stories beyond the conventional themes from authors of various cultural backgrounds as Shearer et al. (2020, p.4) aim for with bibliodiversity, the algorithm on BookTok does not promote these the same as more mainstream Western- and white-centric videos and books, that get the most engagement. BookTok can become a place for bibliodiversity, when the algorithm and the publishing industry as well as certain readers become more aware of social injustice issues and try to aim for equality.

5.2 Theoretical and societal implications

As a result of the findings discussed above, there are several theoretical and societal implications. In terms of theoretical implications, this study contributes to the existing research on TikTok and online book communities and their interaction. The research has shed light on the role of the algorithm in hiding diverse creators and their recommendations on TikTok, by finding that it prioritizes content that the majority of BookTok users can relate to, which are white women according to the algorithm and what it shows to a newly created account, thereby reinforcing existing stereotypes of those who read and limiting the exposure of diverse literature (Saha & Van Lente, 2022b, p.16; Maddox & Gill, 2023, p.10). In this way, BookTok maintains publishing biases by normalizing reproducing hegemonic cultural norms and marginalizing alternative voices. BookTok also, to a certain extent, maintains dominant Western cultural norms as English as the lingua franca

on BookTok determines the virality and visibility of a book, potentially marginalizing non-English or non-Western literature in the global literary sphere. While the digital platform has reshaped public discourse on literature by democratizing access to literary criticism, it has also led to fragmentation and polarization on the platform, leading to more subcommunities. For example, the prevailing preference for easily consumable, light, non-political content on BookTok can foster an environment of anti-intellectualism, where individuals are discouraging themselves and others from critical engagement with diverse literature, influencing the formation of reader identities within digital reading spheres (Lee, 2022, para5). These findings also show how BookTok can act as a filter bubble due to the algorithm on TikTok, but it can also be a place for users to create their own echo chamber by refusing to look for more diverse content and thus restrain bibliodiversity and identity development (Figà Talamanca & Arfini, 2022, p.20).

As for societal implications, this research showed that BookTok users are not all willing to explore diverse genres and rather stick to what is comforting or familiar by reading books that support their worldviews and are predictable in terms of tropes, both influenced by the algorithm and previous engagement with books in schools leading to intellectual curiosity (Gunn et al., 2022, p.364). In this circle of showing popular, white-centric content, the algorithmic bias platform limits the exposure of diverse literature and authors, reinforcing reader stereotypes and impacting the cultural awareness of BookTok audiences. In this way, BookTok mirrors the traditional publishing industry by acting as a digital gatekeeper, affecting the broader literary landscape and societal inequalities. It has been long proven that publishers and editors play a role in the number of books published by authors of color, as individuals in those positions oftentimes cannot relate to the story or believe that there is no audience for the book (Saha & Van Lente, 2022b, p.19). This research showed that BookTok creators play a similar role after the book has been published in the stage of promotion because big BookTokkers can determine which books will become popular. BookTokkers from diverse backgrounds should therefore also get the chance to promote books that they can identify with or feel represented by also get popular which will hopefully stimulate publishers to publish similar books. It is therefore vital that strategies that challenge both reader biases and algorithmic bias are implemented to cultivate a more inclusive reading culture, for example by presenting more culturally diverse literature in the classroom from a young age and by making the TikTok algorithm more transparent and inclusive. By addressing these social implications, the next generation of readers could be more curious to read more diverse and inclusive literature, become more engaged in political and social issues, and thereafter advocate for a more diverse literary landscape.

5.3 Limitations

During this research, multiple limitations were encountered. The biggest was the lack of diverse content creators that were interviewed, as they were all Dutch, white, female participants.

While the majority of BookTokkers are white females, the homogeneity of the interview sample limits the representational value for the whole BookTok community which is made up of a wider range of demographics. Moreover, the sample of interviewees was influenced by their visibility and activity on BookTok, meaning that the selection criteria were based on whether the researcher had already encountered them, resulting in researcher bias. This bias is the result of researcher positionality, as an individual who is also from a Dutch background and white and already familiar with the BookTok community to some extent. Furthermore, the thematic analysis is influenced by the subjectivity of the researcher, who interpreted the data based on existing worldviews and beliefs, impacting the validity of the results. Additionally, the combination of a mixed-method of a quantitative content analysis and qualitative semi-structured interviews within a limited timeframe has restricted the depth of the investigation, as the content analysis could have gone into more detail and more interviews could have been conducted. Lastly, while the BookTok community has boosted many books into bestsellers list since 2020, it is too early to determine what would be considered a classic or get adopted into a future, modernized version of a literary canon, highlighting the limitations of a cross-section study and the potential of a longitudinal study on the topic.

5.4 Suggestions for future research

Future studies on the topics of culturally and thematically diverse literature on BookTok can delve deeper into the genres that are most popular, romance, and the implications for stereotypes attached to the readers. Furthermore, it would be interesting to see how the gap between those who are politically active and seeking diverse literature and those who are not will develop and the implications of anti-intellectualism on social media. A second suggestion would be a more thorough investigation into the specific books promoted on BookTok, including the genres, their themes and tropes, and the cultural diversity of their authors that will shed light on the full scope of book-related content being circulated on the platform, or a longitudinal study to determine if and for how long popular BookTok books stay popular and what the implications are for bookstores, libraries, and authors after the hype is over. A third suggestion concerns more inclusive and diverse research into the reading habits and values of BookTokkers to get a bigger picture of political and social engagement and if there are differences between genders, ages, and ethnicities, for example by creating multiple new accounts with distinct minority profiles and examining whether the platform would show different recommendations. This would lead to a more comprehensive sample and representative findings of the BookTok community. Finally, more research into bibliodiversity as a concept is necessary, both in trade publishing as well as academic publishing.

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Appendices

Appendix A.1 Content analysis coding framework

Quantified impact				
Number of views	Number of likes	Number of comments	Number of saves	Number of account followers
Video content				
Video genre	*Video theme*	*Creator on screen*	*Gender of creator*	*Number of books*
(1)Listicle	(1) Recommendations	(1) 'Video call angle'	(1) Female	
(2) Sum-up	(2) Reader experience	(2) 'Talking head video'	(2) Male	
(3) Review	(3) Reader community and identity	(3) Embedded in the corner	(3) No person in video	
(4) Reading vlog	(4) Character, place or plot	(4) Hands are featured		
(5) Book haul	(5) Author	(5) No human subject present		
(6) Book talk				
(7) Dramatic reveal				
(8) skit				
Video format				
Language featured		*Video length (in minutes)*		

Appendix A.2 Content analysis coding scheme

Index	Explanation
Number of views	The total number of views of the TikTok video on day of collection 8th of April 2024.
Number of likes	The total number of likes of the TikTok video on day of collection 8th of April 2024.
Number of comments	The total number of comments of the TikTok video on day of collection 8th of April 2024.
Number of saves	The total number of saves of the TikTok video on day of collection 8th of April 2024.
Number of account followers	The total number of followers of the account on which the TikTok video was posted on day of collection 8th of April 2024.
Video type / genre	Refers to the different types of communication, divided into …. categories, including: listicle (books recommended based on prompt or theme), sum-up (a compilation of books read), review (expressing opinion about a book read), reading vlog (taking the viewer along the process of reading), book haul (books recently purchased or received), book talk (freely talking about one or multiple books), dramatic reveal (showing spines first before revealing the cover), skit (including bookish humor). Based on Guehring (2023).
Video theme	Refers to the topic involved in the TikTok video, encompassing: book recommendations, videos about the reader experience,

	addressing the reader community and reader identity, videos highlighting a character, place or plot of a book, and author and their books. Based on Merga (2021).
Creator on screen	Refers to whether or not the creator of the video is featured in the TikTok video, including: 'video-call angle' (placing the camera in front of their face), 'talking head video' (featuring their face but lip-syncing or not talking), embedded in the corner (placing their face in the corner while something else receives the main attention on the scene), hands are featured, no human subject present. Based on Guehring (2023).
Gender of creator	Refers to the assumed gender of the creator in the TikTok video, (1) female, (2) male, (3) no person in video.
Books featured	Refers to the number of books featured in the TikTok video.
Language feature	Refers to the language used in the TikTok video.
Length	Refers to the length of the TikTok video in minutes.

Appendix B.1 Interview guide

Thank you very much for agreeing to take part in this interview. My name is Olivia, I am twenty three years old and I'm part of a master program called Media and the creative industries at Erasmus University in Rotterdam and I am interested in the publishing industry. This interview will cover themes of reading habits, Booktok, content creation and diversity on BookTok. If at any point you do not feel comfortable answering a question please let me know and we can skip it. This zoom meeting will be recorded strictly for academic purposes and will be deleted right after. The interview should last approximately 30 to 60 minutes. Do you consent to this interview being recorded?

Introduction:

So first I would like to ask a few questions to get an image of who you are.

1. What is your TikTok account name / handle?
2. Can you tell me how old you are?
3. Where are you from?
4. What do you currently do, in terms of study or professional life?
5. What language do you use in your content creations?

Reading Background and Habits

Great! Now I will ask you a few questions about your reading habits and behavior as a BookTok content creator.

1. When did your interest in reading begin, and how did it develop over time?
   a. Have there been periods where you stopped reading, or have you always been an avid reader?
   b. If you stopped, why? And how did you get back into it?
2. Can you share some of your favorite books and genres? What draws you to them?
3. What do you personally enjoy most about reading, and why should others read?
4. What are the main the reasons for you to read? (For example, for leisure or self-development purposes or to learn more about the world or cultures?)

Entry into BookTok

I am also interested in how and when you joined BookTok, illustrated by the following questions:

1. When did you join BookTok, and what prompted you to do so?
   • Were you previously involved in Bookstagram or other social media platforms?
   • If not, why did TikTok convince you to start your account and share your passion?
2. How did you establish your presence online?

- When did you realize the impact you were having on your followers' reading choices?
- Do you believe that BookTok has the potential to influence reading habits and preferences?

3. When people talk about a typical BookTok book, what do you think that is? Like is there a kind of formula for a BookTok book?

Content Creation and Social Media Engagement

As a BookTokker your main task is content creation on social media. This section will include some questions on social media engagement and what the journey as a content creator looks like.

1. What types of content do you enjoy creating the most on BookTok?
   a. What inspires you to make the kind of content you make?
   b. Do you create your own creative ideas for content, or do you follow trends? Or both?
2. How do you interact with your followers, and do you feel like you've built a community?
3. What's your personal relationship with social media like? Do you use TikTok yourself (for book content?)
4. Have you gotten exciting opportunities through your BookTok creations? (e.g. writing aspirations, gifts, sponsorships)
   a. How do you ensure authenticity and transparency when promoting sponsored content?
   b. Have you ever been sent books by authors and publishers?
      i. Do you feel like these books are catered to your preference? Do you ever not finish them?
5. What are some misconceptions people have about BookTok?
6. Is there something you do not like about BookTok or the BookTok community?

Diversity in Book Recommendations

This section will discuss the types of books that you recommend and that get recommended on BookTok overall, and how diversity and inclusion play a role in this.

1. Can you walk me through your process for selecting which books to feature in your BookTok videos?
2. How do you balance personal preferences with the interests of your audience when choosing books to feature?
3. How do you define diversity in literature? What aspects are there to it?
   a. Do you think it is important to feature and promote a diverse range of books? Why? (or why not?)

4. In what ways do you aim to diversify the range of books you promote on BookTok?

5. When you scroll on BookTok, do you many diverse recommendations? Or do you keep seeing the same books getting feature/recommended?

   a. How do you think the algorithm plays a role in this?

   b. Do you think TikTok, as a very influential platform, has some responsibility in promoting diversity and representation in literature? How can content creators contribute to this effort?

   c. Do you feel refrained by the platform in what content/recommendations you can and cannot make?

   d. Do you feel like you see a lot of diverse content creators on the platform, e.g. in terms of gender, language, ethnicity?

6. Is it important for you to promote diverse voices?

   a. Do you actively seek out books written by authors from underrepresented backgrounds or marginalized communities?

   b. Can you share some examples of books by those authors that you've read or featured on your account? What drew you to these books?

7. Do you try to make your recommendations diverse in terms of genre (less represented on BookTok)? Or are your videos / your account mainly about one genre? / do you make that your own brand?

8. Have you ever collaborated with other creators or organizations to promote diversity and representation in literature or participated in a similar trend? For example for pride month or black history month

   a. Would you consider yourself now an advocate for diverse voices in literature or would you aspire to be that in the future?

9. Have you noticed any trends or patterns in terms of audience engagement with books by diverse authors or from diverse genres?

   a. Is BookTok a place where people also come to look for more diverse recommendations?

That brings us to the end of the interview! Thank you so much for your time and your contribution to my thesis research. I could share the results of the research if you are interested, so please let me know if you would like that.

Do you have any additional or final comments, questions or anything that you think might be helpful to include or feel like I missed?

Thank you again for your time and enjoy the rest of your day!

Appendix B.2 Consent form

<u>CONSENT REQUEST FOR PARTICIPATING IN RESEARCH</u>

FOR QUESTIONS ABOUT THE STUDY, CONTACT:
Olivia van Schaik, 564998os@student.eur.nl

DESCRIPTION
You are invited to participate in a research project about BookTok and diversity in the literary world. The purpose of the study is to understand how BookTok can contribute to a more diverse literary sphere.

Your acceptance to participate in this study means that you accept to be interviewed. In general terms, my questions will be related to reading and books, BookTok, content creation, diversity and inclusion in literature.

Unless you prefer that no recordings are made, I will make a **video recording of the interview**.
I will use the material from the interviews and my observation exclusively for academic work, such as further research, academic meetings and publications.

RISKS AND BENEFITS
As far as I can tell, there are no risks associated with participating in this research.
I will not use your name or other identifying information in the study. To participants in the study will only be referred to with pseudonyms, and in terms of general characteristics such as age and gender.
You are always free not to answer any particular question, and/or stop participating at anypoint.

TIME INVOLVEMENT
Your participation in this study will take 30-60 minutes. You may interruptyour participation at any time.

PAYMENT
There will be no monetary compensation for your participation.

PARTICIPANTS' RIGHTS
If you have decided to accept to participate in this project, please understand your participation is voluntary and you have the right to withdraw your consent or discontinue participation at any time without penalty. You have the right to refuse to answer particular questions. If you prefer, your identity will be made known in all written data resulting from the study. Otherwise, your individual privacy will be maintained in all published and written data resulting from the study.

CONTACTS AND QUESTIONS
If you have questions about your rights as a study participant, or are dissatisfied at any time with anyaspect of this study, you may contact –anonymously, if you wish— The Erasmus School of History, Culture and Communication.

SIGNING THE CONSENT FORM

If you sign this consent form, your signature will be the only documentation of your identity. Thus, you DO NOT NEED to sign this form. In order to minimize risks and protect your identity, you may prefer to consent orally. *Your oral consent is sufficient.*

I give consent to be **recorded** during this study:

Name   Signature   Date

I prefer my identity to be revealed in all written data resulting from this study

Name   Signature   Date

This copy of the consent form is for you to keep.

Appendix B.3 Code book

Selective codes (final themes)	Axial codes	Open codes
Content creation on Booktok	Content strategies	• Virality is nice but not the goal • Attention span is low • Controversiality gets attention • Frequency of posting and reading • Popular books get views • Typical BookTok books
	Influencer practices	• Emails from publishers and (indie) authors • Authors' book influencer teams • Dutch Book influencer website • Missed opportunities due to language • Authors can promote their own book to or as influencers • Accepting or declining offers
	Algorithm and BookTok 'sides'	• Algorithm creating a never-ending loop • Sub-communities on BookTok have different popular books • Translation and popularity
Social media and politics	Political content avoidance	• BookTok as a fun space • Not every part of life has to be political • Not educated enough • Refusing to voice opinion
	Political engagement and responsibilities	• Reading as political • Speaking up because of a platform • Peer pressure
	Boycotts and cancel culture	• Political beliefs • Separate author from book • Controversial topics • Diversity washing
Community building and support	Online community engagement	• Supportive to starting BookTokkers • Bookish Friends Community (Dutch) • Interaction via comments • Livestream reading sprints • Shaming others for reading choices
	Diverse creators in the community	• Diverse creators are hidden behind the mainstream • More outspoken about politics • Diverse book and author recommendations • Seen as trustworthy on the topic
Diversity in literature on Booktok	Community practices and advocacy	• Participate and highlight trends showcasing diversity (e.g. Pride Month) • Actively seek diverse creators • Try to read from diverse voices • Not paying attention to what the author looks or identifies as • Acknowledge lack of inclusive books on BookTok • Not avoiding but not actively doing • Encourage diverse reading

		• Applications, subscriptions and libraries
	Perception of diverse and inclusive content	• Seen as annoying and too woke • Seen as necessary to represent everyone • Seen as not the place to speak on it when not part of the marginalized community (e.g. queerbaiting) • TikTok not responsible, but authors and creators can diversify the literature featured on BookTok • Cultural appropriation and unnecessary criticism • Educational experiences
	Diversity in book content	• Diverse topics and settings • Diverse characters • Diverse genres

Appendix C.1 TikTok videos

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book… #foryou #viral #foryoupage #coleenhoover #itendswithus #itendswithusbook #bookt ok #ruined #fyfyfyfyfyfyfyfyfyfyfyfyfyfyfyfy. [Video]. TikTok. Retrieved April 8, 2024, from https://www.tiktok.com/@luvrplac3/video/7162906756970974469?is_from_webapp=1 &sender_device=pc&web_id=7291363660391581217

🎀🧸🍰(@readwithleonor). (2023, September 21).

🧸🎀🌱*#fyp #booktok #booktokportugal #livros #reader #booktokbrasil #books #bookrecom mendation*. [Video]. TikTok. Retrieved April 8, 2024, from https://www.tiktok.com/@readwithleonor/video/7281340543815208225?is_from_weba pp=1&sender_device=pc&web_id=7291363660391581217

<3 (@poetry.tohelpyouheal). (2023, February 8). *book: forgetting you by aliza*

grace #poetrylover #booktok #poetry #fyp. [Video]. TikTok. Retrieved April 8, 2024, from https://www.tiktok.com/@poetry.tohelpyouheal/video/7197891498615278894?is_from _webapp=1&sender_device=pc&web_id=7291363660391581217

888 (@user777_hopeless). (2023, January 15). *some of my favortie*

novels. #booktoker#booktok#books#viralbooks#mustreadbooks#mustreads#foryoupage#fory ou#fyp#foryou#favoritebooks#memoriablebooks#viral#booktok#mustreads#addtoyourcollect ion#books#booktok#viral#fyp#mustreads. [Video]. TikTok. Retrieved April 8, 2024, from https://www.tiktok.com/@user777_hopeless/video/7188655607484796202?is_from_w ebapp=1&sender_device=pc&web_id=7291363660391581217

Abbidavida (@abbidavida). (2021, September 10). *Could not put these down for the life of me* 🥹

IB: @Campbell #booktok #bookrecs #bookworm #abbidavida #readthis #trending. [Video]. TikTok. Retrieved April 8, 2024, from Retrieved April 8, 2024, from https://www.tiktok.com/@abbidavida/video/7029050047983521030?is_from_webapp= 1&sender_device=pc&web_id=7291363660391581217

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next? #booktok #readingchallenge #thesecrethistory. [Video]. TikTok. Retrieved April 8, 2024, from https://www.tiktok.com/@abbysbooks/video/7144016674805665029?is_from_webapp =1&sender_device=pc&web_id=7291363660391581217

Adridiaries (@adridiaries). (2024, February 14). *girlhood* 🎀

#bookrecommendations #bookstagram #booktok #booksforyou #girlhood #booksforwomen # bookrecs #books #booksthatmademecry #bookstan #booksthatchangedmylife #booktoker #co nversationsonlove #dollyalderton #thewomandestroyed #selflove #cleopatraandfrankenstein #selfcare [Video]. TikTok. Retrieved April 8, 2024,

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aliciareadingbooks (@alicareadingbooks). (2024, March 5). *The vast majority of books I read are written by women. But these are a few of my favoruites* 💐✨ *[…].* [Video]. TikTok. Retrieved April 8, 2024,

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Alina | BookTok (@alinaaisreading). (2023, December 26).
#books #booktok #bookworm #fyp #fourthwing. [Video]. TikTok. Retrieved April 8, 2024, from https://www.tiktok.com/@alinaaisreading/video/7316912140097490208?is_from_webapp=1&sender_device=pc&web_id=7291363660391581217

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 Amy (@readwithamyy). (2023, October 10). *enemies to lovers book recs* ❤️🔥💌 *#books #booktok #booktoker.* [Video]. TikTok. Retrieved April 8, 2024, from https://www.tiktok.com/@readwithamyy/video/7288218340550561057?is_from_webapp=1&sender_device=pc&web_id=7291363660391581217

Amy Jordan (@amyjordanj). (2023, December 31). *I'll never stop recommending these books. #BookTok #selfhelpbooks #growth #selfhelp #bookrecommendations #booksilove #bookclub #selflove #bookgirl #bookstoreadinyourtwenties #foryou.* [Video]. TikTok. Retrieved April 8, 2024, from https://www.tiktok.com/@amyjordanj/video/7318753306367511841?is_from_webapp=1&sender_device=pc&web_id=7291363660391581217

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me know which ones you've read
🖤🍂 *#darkacademia#darkacademiabooks#fallbooks#bookrecs#bookrecommendations#book*
tok#readinglist#goodreads#darkacademiaaesthetic#fallreads#bookreviews#bestbooks#bookt
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enant #notesonanexecution #icouldliveherefoverever #myhusbandmaudventura #wedowhatwed
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books without spice but still have a great plot 🐉⚔️🏹
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>>> #booktok #booktokph #bookrecommendations #summerbooks #summer #summervibes
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Caroline_cares (@caroline_cares). (2023, July 18). *Replying to @☼ I proudly stand by my choices these books are*

🔛🔝 *#BookTok #Booktoker #booktokfyp #fantasybooktok #favoritebooks #popularbooks #bookrecs*. [Video]. TikTok. Retrieved April 8, 2024,

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Appendix C.2 BookTok Books

Listed alphabetically based on the first name of the author.

A: The Ballad Of The Archer And The Fox By no Author; Shanghai Immorta By A.Y. Chao; Until Friday Night – Field Party By Abbi Glines; A Part Of Your World by Abby Jimenez; Yours Truly by Abby Jimenez;; Just For The Summer by Abby Jimenez; Loveboat, Taipei by Abigail Hing Wen; Belladonna by Adalyn Grace; All The Stars And Teeth by Adalyn Grace; They Both Die At The End by Adam Silvera; Nous Deux, Sur Le Toit Du Monde by Adele Ninay; Hani And Ishu's Guide To Fake Dating by Adiba Jaigirdar; Hai Il Mare Dentro by Adressoscrivo; Fable by Adrienne Young; Tender Is The Flesh by Agustina Bazterrica; Forbidden Notebook by Alba De Cespedes; Brave New World by Aldous Huxley; The Silent Patient by Alex Michaelides; Written In The Stars by Alexandria Bellefleur; Count Your Lucky Stars by Alexandria Bellefleur; Les Ailes D'emeraude by Alexiane De Lys; Boyfriend Material by Alexis Hall; The Love Hypothesis by Ali Hazelwood; Love On The Brain by Ali Hazelwood; Love, Theoretically by Ali Hazelwood; Check & Mate by Ali Hazelwood; Bride by Ali Hazelwood; Ava Anna Ada by Ali Millar; Rock Paper Scissors by Alice Feeney; Nick And Charlie by Alice Oseman; Heartstopper Volume 1 by Alice Oseman; Heartstopper Volume 2 by Alice Oseman; Heartstopper Volume 3 by Alice Oseman; Heartstopper Volume 4 by Alice Oseman; Heartstopper Volume 5 by Alice Oseman; This Winter by Alice Oseman; Solitaire by Alice Oseman; Radio Silence by Alice Oseman; Loveless by Alice Oseman; I Was Born For This by Alice Oseman; Nick And Charlie by Alice Oseman; Better Run by Alina May; Wanna Play A Game? By Alina May; Pequena Coreografia Do Adeus by Aline Bei; The Charm Offensiveby Alison Cochrun; Forgetting You by Aliza Grace; The Age Of Magical Overthinking by Amada Montell; This Is How You Lose The Time War by Amal El-Mohtar & Max Gladstone;The Berry Pickers by Amanda Peters; The Book Of Azreal by Amber Nicole; The Way I Am Now by Amber Smith; The Way I Used To Be by Amber Smith; The Isles Of The Gods by Amie Kaufman; Exes & O's by Amy Lea; Twisted Games by Ana Huang; Twisted Love by Ana Huang; Twisted Hate by Ana Huang; King Of Sloth by Ana Huang; King Of Wrath by Ana Huang; The Fine Print by Ana Huang; King Of Greed by Ana Huang; Brother by Ania Ahlborn; J'aime Pas

Noel Ni Les Voleurs De Taxis by Anita Rigins; Ensemble, C'est Tout by Anna Gavalda; I Could Live Here Forever by Anna Halperin; Gull Island by Anna Porter; Same Time Next Summer by Annabel Monaghan; Conventionally Yours by Annabeth Albert; L'evenement by Annie Ernaux; Parel En Tij by Anniek Rodenburg; Dairy Of An Oxygen Thief by Anonymous; Go Ask Alice by Anonymous; All The Light We Cannot See by Anthony Doerr; The Little Prince by Antoine De Saint-Exupery; The Push by Ashley Audrain; Deliah Green Doesn't Care by Ashley Herring Blake; Astrid Parker Doesn't Fail by Ashley Herring Blake; The Words by Ashley Jade; The Seven Year Slip by Ashley Poston; In My Dreams I Hold A Knife by Ashley Winstead; Crawl by Audrey Rush.

B: Lose You To Find Me by B. Celeste; Behind Closed Doors by B.A. Paris; I Want To Die But I Want To Eat Tteokbokki by Baek Sehee; Kitchen by Banana Yoshimoto; Consider Me by Becka Mack; Play With Me by Becka Mack; How To Kill Your Family by Bella Mackie; Aristotle And Dante Discover The Sectrets Of The Universe by Benjamin Alire Saenz; Girl, Woman, Other by Bernardine Evaristo; The Flat Share by Beth O'Leary; Conditions Of A Heart by Bethany Mangle; A Gentle Reminder by Bianca Sparacino; Rabbits For Food by Binnie Kirschenbaum; Dark Matter by Blake Crouch; Lessons In Chemistry by Bonnie Garmus; Dracula by Bram Stoker; Tress Of The Emerald Sea by Brandon Sanderson; Mistborn – The Final Empire by Brandon Sandrson; This Is How You Heal by Brianna Wiest; 101 Essays That Will Change The Way You Think by Brianna Wiest; The Mountain Is You by Brianna Wiest; Defy The Night by Brigid Kemmerer; The Coldest Winter by Brittainy C. Cherry.

C: Lord of The Fading Lands by C.L. Wilson; Devils' Day Party by C.M. Stunich; Open Water Caleb Azumali Nelson; Fallen Angel by Camille Creati; Murder In The Family by Cara Hunter; The Serpent & The Wings Of Night by Carissa Broadbent; Every Summer After by Carley Fortune; The Shadow Of The Wind by Carlos Ruiz Zafon; You by Caroline Kepnes; Zodiac Academy - Restless Stars by Caroline Peckham, Susanne Valenti; Red, White & Royal Blue by Casey Mcquiston; I Kissed Shara Wheeler by Casey Mcquiston; One Last Stop by Casey Mcquiston; Red, White & Royal Blue by Casey Mcquiston; I Gave Myself The World by Catarine Hancock; Fractured Sky by Catherine Cowles; Clarion Call by Cayla Fay; Everything I Never Told You by Celeste Ng; Post-Traumatic by Chantal V Johnson; Jane Eyre by Charlotte Brontë; Villette by Charlotte Brontë; The Exhibitionist by Charlotte Mendelson; The Yellow Wallpaper by Charlotte Perkins Gilman; Feuchtgebiete by Charlotte Roche; A Certain Hunger by Chelsea G Summers; Foul Lady Fortune by Chloe Gong; These Violent Delights by Chloe Gong; Immortal Longings by Chloe Gong; If Only You by Chloe Liese; Binding 13 by Chloe Walsh; Keeping 13 by Chloe Walsh; We Begin At The End by Chris Whitaker; The No-Girldfriend Rule by Christen Randall; Wir Kinder Vom Bahnhof Zoo by Christiane V. Felscherinow; Love & Other Words by Christina Lauren; The Unhoneymooners by Christina Lauren; The True Love Experiment by Christina Lauren; Between

Two Fires by Christopher Buehlman; Eragon by Christopher Paolini; Not My Problem by Ciara Smyth; A Hora Da Estrela by Clarice Lispector; Near To The Wild Heart by Clarice Lispector; The Quiet Tenant by Clemence Michallon; Kind Regards by Clio Evans; Cleopatra And Frankenstein by Coco Mellors; Reminders Of Him byColleen Hoover; Regretting You by Colleen Hoover; November 9 by Colleen Hoover; Verity by Colleen Hoover; It Starts With Us by Colleen Hoover; Confess by Colleen Hoover; It Ends With Us by Colleen Hoover; Ugly Love by Colleen Hoover; Layla by Colleen Hoover; Reminders Of Him by Colleen Hoover; All Your Perfects by Colleen Hoover; Too Late by Colleen Hoover; Heart Bones by Colleen Hoover; The Road by Cormac Mccarthy; Yellow Hearts by Cristina Chiperi; Campus Drivers by C.S.Quill; Romantic Comedy by Curtis Sittenfeld.

D: Anatomy: A Love Story by Dana Schwartz; Even Aan Mijn Moeder Vragen by Danielle Van Helden; Notes In An Execution by Danya Kukafka; Rebecca by Daphne Du Maurier; Where The Crawdads Sing by Delia Owens; I Wished by Dennis Cooper; Losing The Plot by Derek Owusu; Everything I Know About Love by Dolly Alderton; Everything I Know About Love by Dolly Alderton; Ghosts by Dolly Alderton; Dear Dolly by Dolly Alderton; Good Material by Dolly Alderton; The Secret History by Donna Tartt; You've Reached Sam by Dustin Thao; Torment Part 1 by Dylan Page; Torment Part 2 by Dylan Page.

E: We Were Liars by E. Lockhart; 100 Queer Poems by Edited By Mary Jean Chan & Andew Mcmillan; What My Mother And I Don't Talk About by Edited By Michele Filgate; The Lonely Stories by Edited By Natalie Eve Garrett; The Spanish Love Deception by Elena Armas; The Long Game by Elena Armas; My Brilliant Friend by Elena Ferrante; The Idiot by Elif Batuman; Golden Girl by Elin Hilderbrand; 28 Summers by Elin Hilderbrand; Golden Girl by Elin Hilderbrand; The Five Star Weekend by Elin Hilderbrand; The Hotel Nantucket by Elin Hilderbrand; Funny You Should Ask by Elissa Sussman; Boy Parts by Eliza Clark; Code Name Verity by Elizabeth E. Wein; The Graham Effect by Elle Kennedy; The Deal by Elle Kennedy; Tempted By Blood by Elle Moldonado; Wild Love by Elsie Silver; Heartless by Elsie Silver; Flawless by Elsie Silver; Powerless by Elsie Silver; Reckless by Elsie Silver; Wuthering Heights by Emily Bronte; Happy Place by Emily Henry; Beach Read by Emily Henry; Book Lovers by Emily Henry; People We Meet On Vacation by Emily Henry; Scarred by Emily McIntire; Hooked by Emily McIntire; Pucking Around by Emily Rath; Sea Of Tranquility by Emily St John Mandel; It's Raining Love by Emma Green; La Vie En Vrai by Emma Green; Ink Blood Sister Scribe by Emma Törzs; Memory Of Water by Emmi Itaranta; The Skeleton Key by Erin Kelly; Boulder by Eva Baltasar; Kinks Of A Billionaire by Eva Winners; The Rage Of Dragons by Evan Winter.

F: The Great Gatsby by F. Scott Fitzgerald; In Deeper Water by F.T. Lukens; If They Come For Us by Fatimah Asghar; Prima Regola: Non Innamrarsi by Felicia Kingsley; Gott by Ferdinand Von

Schirach; Terror by Ferdinand Von Schirach; Xerox by Fien Veldman; Jade City by Fonda Lee; Made You Up by Francesca Zappia; Hoe Overleef Ik Alles Wat Ik Niemand Vertel by Francine Oomen; Dune by Frank Herbert; A Man Called Ove by Fredrik Backman; Bear Town by Fredrik Backman; The Housemaid by Freida Mcfadden; The Coworker by Freida Mcfadden; Never Lie by Frieda Mcfadden.

G: Sing Me To Sleep by Gabi Burton; Tomorrow And Tomorrow And Tomorrow by Gabrielle Zevin; The Storied Life Of A.J. Firky by Gabrielle Zevin; Eleanor Oliphant Is Completely Fine by Gail Honeyman; Crushing by Genevieve Novak; Adelaide by Genevieve Wheeler; Swim In A Pond In The Rain by Geogre Saunders; Animal Farm by George Orwell; A Game Of Thrones by George R.R. Martin; Taming Seraphine by Gigi Styx; Gone Girl by Gillian Flynn; Sharp Objects by Gillian Flynn.

H: Does It Hurt? By H.D. Carlton; Hunting Adeline by H.D. Carlton; I Could Live Here Forever by Hanna Halperin; Next To You by Hannah Bonam-Young; Ice Breaker by Hannah Grace; Wildfire by Hannah Grace; Icebreaker by Hannah Grace; A Little Life by Hanya Yanagihara; To Kill A Mockingbird by Harper Lee; What I Talk About When I Talk About Running by Haruki Murakami; The Other Side Of Tomorrow by Hayley Lawrence; Pomegranate by Helen Elaine Lee; How It Feels To Float by Helena Fox; Open Throat by Henry Hoke; The Cruel Prince by Holly Black; The Queen Of Nothing by Holly Black; A Good Girl's Guide To Murder by Holly Jackson; The Reappearance Of Rachel Price by Holly Jackson; As Good As Dead by Holly Jackson.

I: I'm Thinking Of Ending Things by Iain Reed; What The River Knows by Isabel Ibanez

J: The Catcher In The Rye by J.D. Salinger; Harry Potter And The Sorcerer's Stone by J.K. Rowling; Pen Pal by J.T. Geissinger; I Who Have Never Known Men by Jacqueline Harpman; All That You Deserve by Jacqueline Whitney; Poisonous Kiss by Jagger Cole; How To Excavate A Heart by Jake Maia Arlow; Bad Eminence by James Greer; The Heaven & Earth Grocery Store by James Mcbride; I'll Give You The Sun by Jandy Nelson; Persuasion by Jane Austen; Pride And Prejudice by Jane Austen; Emma by Jane Austen; Where Was Goodbye? By Janice Lynn Mather; My Heart And Other Black Holes by Jasmine Warga; Jay's Gay Agenda by Jason June; Pizza Girl by Jean Kyoung Frazier; Im Glad My Mom Died by Jeannette McCurdy; The Perfect Marriage by Jeneva Rose; Love & Olives by Jenna Evans Welch; Some Girls Do by Jennifer Dugan; Field Notes On Love by Jennifer E. Smith; A Soul Of Ash And Blood by Jennifer L. Armentrout; From Blood And Ash by Jennifer L. Armentrout; Kingdom Of Flesh And Fire by Jennifer L. Armentrout; The Crown Of Gilded Bones by Jennifer L. Armentrout; The Hawthorne Legacy by Jennifer Lynn Barnes; The Naturals by Jennifer Lynn Barnes; The Inheritance Games by Jennifer Lynn Barnes;

The Naturals by Jennifer Lynn Barnes; Killer Instinct by Jennifer Lynn Barnes; All In by Jennifer Lynn Barnes; Bad Blood by Jennifer Lynn Barnes; Holding Up The Universe by Jennifer Niven; All The Bright Places by Jennifer Niven; Big Summer by Jennifer Weiner; The Summer I Turned Pretty by Jenny Han; It's Not Summer Without You by Jenny Han; Paradise Rot by Jenny Hval; That Sik Luv by Jescie Hall; Magnolia Parks by Jessa Hastings; Never by Jessa Hastings; Daisy Haites by Jessa Hastings; Daisy Haites – The Great Undoing by Jessa Hastings; The Long Way Home by Jessa Hastings; Vera Wong's Unsolicited Advise For Murderers by Jesse Q. Sutanto; Bad Cree by Jessica Johns; Love, Me by Jessica Saunders; Medusa by Jessie Burton. The Year Of Magical Thinking by Joan Didion; Small Great Things by Jodi Picoult; Mad Honey by Jodi Picoult, Jennifer Finney Boylan; Brilliant, Brilliant, Brilliant, Brilliant, Brilliantt by Joel Golby; Your Love Is Not Good by Johanna Hedva; The Heart's Invisible Furies by John Boyne; The Fault In Our Stars by John Green; Malice by John Gwynne; The Fisherman by John Langan; Our Wives Under The Sea by Julia Armfield; If The Shoe Fits by Julie Murphy; Pumpkin by Julie Murphy.

K: Den Of Vipers by K.A. Knight; The Simple Wild by K.A. Tucker; The Summer Of Broken Rules by K.L. Walther; Felix Ever After by Kacen Callender; Cinderella Is Dead by Kalynn Bayron; A Love Letter To Whiskey by Kandi Steiner; Fair Catch by Kandi Steiner; Blind Side by Kandi Steiner; Quarterback Sneak by Kandi Steiner; Hail Mary by Kandi Steiner; False Start by Kandi Steiner; One Of Us Is Lying by Karen M. McManus; Pretty Girls by Karin Slaughter; Hollow by Karina Halle; The Ravenhood Flock by Kate Stewart; Exodus by Kate Stewart; The Finish Line by Kate Stewart; Diary Of A Confused Feminist by Kate Weston; The Dragon's Bride by Katee Robert; Neon Gods by Katee Robert; How To Walk Away by Katherine Center; You'd Be Home Now by Kathleen Glasgow; Girl In Pieces by Kathleen Glasgow; The Ogress And The Orphans by Kelly Barnhill; She Drives Me Crazy by Kelly Quindlen; Before I Let Go by Kennedy Ryan; Long Shot by Kennedy Ryan; This Could Be Us by Kennedy Ryan; Kingdom Of The Wicked by Kerri Maniscalco; Date Me, Bryson Keller by Kevin Van Whye; The Kite Runner by Khaled Hosseini; A Thousand Splendid Suns by Khaled Hosseini; The Selection by Kiera Cass; Bright Side by Kim Holden; Counterfeit by Kirstin Chen; Addicted To You by Krista & Becca Ritchie; Addicted For Now by Krista & Becca Ritchie; Some Kind Of Perfect by Krista & Becca Ritchie; Hothouse Flowers by Krista & Becca Ritchie; Protecting Dallas by Krista Wolf; Pack Up The Moon by Kristan Higgins; The Nightingale by Kristin Hannah; Our Chemical Hearts by Krystal Sutherland; A Sinner's Lies by Kylie Kent.

L: Cold Hearted Casanova by L.J. Shen; Damaged Goods by L.J. Shen; Angry God by L.J. Shen; Broken Knight by L.J. Shen; If He Had Been With Me by Laura Nowlin; If Only I Had Told Her by Laura Nowlin; The Fine Print by Lauren Asher; Love Redesigned by Lauren Asher; Terms And Conditions by Lauren Asher; Final Offer by Lauren Asher; Throttled by Lauren Asher; Collided by

Lauren Asher; Wrecked by Lauren Asher; Redeemed by Lauren Asher; Powerful by Lauren Roberts; Powerless by Lauren Roberts; Six Of Crows by Leigh Bardugo; Ninth House by Leigh Bardugo; Little Stranger by Leigh Rivers; The Death Of Ivan Ilych by Leo Tolstoy; Picking Daisies On Sundays by Liana Cincotti; Writers & Lovers by Lily King; Severance by Ling Ma; The Right Move by Liz Tomforde; Mile High by Liz Tomforde; A Pho Love Story by Loan Le; Beautiful Fiend by Lola King; Little Women by Louisa May Alcott; The Madness Of Crowds by Louise Penny; The Paris Apartment by Lucy Foley; Things We Left Behind by Lucy Score; Things We Never Got Over by Lucy Score; Things We Hide From The Light by Lucy Score; Chaos by Luna Mason; The Perfect Match by Lyla Mars; The Prison Healer by Lynette Noni; Better Than The Movies by Lynn Painter; The Do-Over by Lynn Painter; Betting On You by Lynn Painter; Love Wager by Lynn Painter.

M: Eye For An Eye by M.J. Arlidge; If We Were Villains by M.L. Rio; Stay And Fight by Madeline Ffitch; The Song Of Achilles by Madeline Miller; Circle by Madeline Miller; Couplets by Maggie Millner; Alias Grace by Margaret Atwood; The Handmaid's Tale by Margaret Atwood; Wild Dreamers by Margarita Engle; From Lukov With Love by Mariana Zapata; All Rhodes Lead Here by Mariana Zapata; The Wall Of Winnipeg And Me by Mariana Zapata; The Winner's Curse by Marie Rutkoski; Finally Fitz by Marisa Kanter; Renegades by Marissa Meyer; Heartless by Marissa Meyer; The Last Resort by Marissa Stapley; Bronswood by Marissa Vanskike; House Of Leaves by Mark Z. Danielewski; The Book Thief by Markus Zusak; Happy Hour by Marlowe Granados; Dance Of Thieves by Mary E Pearson; Local Woman Missing by Mary Kubica; Frankenstein by Mary Shelley; I Wish You All The Best by Mason Deaver; Another Story Of Bad Boys by Mathilde Aloha; The Midnight Library by Matt Haig; The Humans by Matt Haig; Paolo & Francesca by Matteo Salimbeni; The Country Will Bring Us No Peace by Matthieu Simard; My Husband by Maud Ventura; Shy by Max Porter; Rival by Maxandre Chamarrée; Het Is Warm In De Hivemind by Maxime Garcia Diaz; The Hunting Wives by May Cobb; I Know Why The Caged Bird Sings by Maya Angelou; Say You Swear by Meagan Brandy; Paperweight by Meg Haston; The End We Start From by Megan Hunter; The Thief by Megan Whalen Turner; A Not So Meet Cute by Meghan Quinn; So Not Meant To Be by Meghan Quinn; A Long Time Coming by Meghan Quinn; On The Jellicoe Road by Melina Marchetta; The Pisces by Melissa Broder; Your Fault by Mercedes Ron; Noah by Mercedes Ron; Mistakes Were Made by Meryl Wilsner; Something To Talk About by Meryl Wilsner; Archer's Voice by Mia Sheridan; Most Of All You by Mia Sheridan; The Endurance Of Wildflowers by Micalea Smeltzer; The Resurrection Of Wildflowers by Micalea Smeltzer; The Confidence Of Wildflowers by Micalea Smeltzer; Suicide Notes by Michael Thomas Ford; When He Leaves You by Michaela Angemeer; You'll Come Back To Yourself by Michaela Angemeer; Please Love Me At My Worst by Michaela Angemeer; Poems For The Signs by Michaela Angemeer; We Do What We Do In The Dark by Michelle Hart; Crying In H-Mart by Michelle Zauner; Heaven by

Mieko Kawakami; Mafia Devil by Mila Finelli; The Unbearable Lightness Of Being by Milan Kundera; The Day We Meet Again by Miranda Dickenson; Priceless by Miranda Silver; Tuesdays With Morrie by Mitch Albom; The Scum Villain's Self-Saving System by Mo Xiang Tong Xui; All's Well by Mona Awad; Bunny by Mona Awad; A Million Kisses In Your Lifetime by Monica Murphy; Things I Wanted To Say by Monica Murphy; Falling Again by Morganne Moncomble; L'as Du Pique by Morganne Moncomble.

N: Say You'll Be Mine by Naina Kumar; The Happy Couple by Naoise Dolan; A Deadly Education by Naomi Novik; The Dry Heart by Natalia Ginzburg; Conversations On Love by Natasha Lunn; Scythe by Neal Shusterman; The Empress Of Salt And Fortune by Nghi Vo; Everything Everything by Nicola Yoon; The Wish by Nicolas Sparks; The Doctor by Nikki Sloane; The Never King by Nikki St Crowe; Let That Shit Go by Nina Purewal & Kate Petriw; Iron Heart by Nina Varela; Crier's War by Nina Varela; Heartburn by Nora Ephron; Supplication by Nour Abi-Nakhoul.

O: Meri Jaan by Oceane Ghanem; The Employees by Olga Ravn; The Atlas Six by Olivie Blake; One For My Enemy by Olivie Blake; The Picture Of Dorian Gray by Oscar Wilde; My Year Of Rest And Relaxation by Ottessa Moshfegh.

P: Darling Venom by Parker S. Huntington; More Than This by Patrick Ness; Just Kids by Patti Smith; The Alchemist by Paulo Coelho; Credence by Penelope Douglas; Birthday Girl by Penelope Douglas; Punk 57 by Penelope Douglas; Dark Romance by Penelope Douglas; Dark Desire by Penelope Douglas; Dark Obsession by Penelope Douglas; My Darkest Sin by Penelope Douglas; The Last Unicorn by Peter S. Beagle; Lie With Me by Philipe Besson; The Night And Its Moon by Piper C.J.; Spare by Prince Harry.

Q: Love Unexpected by Q.B. Tyler.

R: Yellowface by R.F. Kuang; Babel by R.F. Kuang; This Is How We End Things by R.J. Jacobs; This Is How We End Things by R.J. Jacobs; One Dark Window by Rachel Gillig; Nightbitch by Rachel Yoder; Eleanor And Park by Rainbow Rowell; Fangirl by Rainbow Rowell; Letters To A Young Poet by Rainer Maria Rilke; Someone Who Will Love You In All Your Damaged Glory by Raphael Bob Waksberg; Luster by Raven Leilani; Fahrentheit 451 by Ray Bradbury; Greta & Valdin by Rebecca K. Reilly; Divine Rivals by Rebecca Ross; Ruthless Vows by Rebecca Ross; In Five Years by Rebecca Serle; The Things We Leave Unfinished by Rebecca Yarros; Fourth Wing by Rebecca Yarros; In The Likely Event by Rebecca Yarros; Iron Flame by Rebecca Yarros; Before We Were Strangers by Renee Carlino; The Overstory by Richard Powers; Percy Jackson – The Lightning Thief by Rick Riordan; Percy Jackson – The Last Olympian by Rick Riordan; The Last

Time I Lied by Riley Sager; Lock Every Door by Riley Sager; God Of Malice by Rina Kent; Liberi Come La Neve by Rita Nardi; Daily Laws by Robert Greene; Ship Of Magic by Robin Hobb; A List Of Cages by Robin Roe; Dead Things Are Closer Than They Appear by Robin Wasley; Sindrome by Rokia; The Truth Untold by Rokia; Ice Planet Barbarian by Ruby Dixon; Leave The World Behind by Rumaan Alam; Salt To The Sea by Ruta Sepetys; Between Shares Of Gray by Ruta Sepetys.

S: The Outsiders by S.E. Hinton; Puck Block by S.J. Sylvis; The Mindfuck Series by S.T. Abby; An Ember In The Ashes by Sabaa Tahir; You're Overthinking It by Sabrina Alexis; Benedory Keres by Sadie Kincaid; Conversations With Friends by Sally Rooney; Beautiful World Where Are You by Sally Rooney; Normal People by Sally Rooney; La Segunda Venida De Hilda Bustamante by Salome Esper; The Priory Of The Orange Tree by Samantha Shannon; This Book Won't Burn by Samira Ahmed; The House On Mango Street by Sandra Cisneros; A Quiet Kind Of Thunder by Sara Barnard; The Cheat Sheet by Sarah Adams; Practice Makes Perfect by Sarah Adams; Last Call At The Local by Sarah Grunder Ruiz; You Deserve Each Other by Sarah Hogle; Cresent City by Sarah J. Maas; House Of Sky And Breath by Sarah J. Maas; Queen Of Shadows by Sarah J. Maas; A Court Of Silver Flames by Sarah J. Maas; A Court Of Wings And Ruin by Sarah J. Maas; A Court Of Mist And Fury by Sarah J. Maas; A Court Of Thorns And Roses by Sarah J. Maas; Throne Of Glass by Sarah J. Maas; Convenience Store Woman by Sayaka Murata; A Game Of Fate by Scarlette St Clair; A Whisper In The Walls by Scott Reintgen; The Ruins by Scott Smith; Be Sure by Seanan McGuire; Sabotage by Shantel Tessier; The Ritual by Shantel Tessier; Someone We Know by Shari Lapena; The Couple Next Door by Shari Lapena; I'm A Fan by Sheena Patel; Girl Made Of Glass by Shelby Leigh; Serpent Dove by Shelby Mahurin; Remarkably Bright Creatures by Shelby Van Pelt; She Who Became The Sun by Shelley Parker-Chan; We Have Always Lived In The Castle by Shirley Jackson; Sinner by Sierra Simone; American Queen by Sierra Simone; Priest by Sierra Simone; The Woman Destroyed by Simone De Beauvoir; Only Mostly Devastated by Sophie Gonzales; Once Upon A Broken Heart by Stephanie Garber; The Ballad Of Never After by Stephanie Garber; Caraval by Stephanie Garber; The Ballet Of Never After by Stephanie Garber; We Hebben Het Over Je Gehad by Stephanie Hoogenberk; The Perks Of Being A Wallflower by Stephen Chbosky; The Only Good Indians by Stephen Graham Jones; It by Stephen King; Pet Sematary by Stephen King; Misery by Stephen King; Daughter Of The Moon Goddess by Sue Lynn Tan; The Program by Suzanne Young; Bared To You by Sylvia Day.

T: The House In The Cerulean Sea by T.J. Klune; Under The Whispering Door by T.J. Klune; In The Lives Of Puppets by T.J. Klune; Shatter Me by Tahereh Mafi; Ignite Me by Tahereh Mafi; This Woven Kingdom by Tahereh Mafi; Every Last Word by Tamara Ireland Stone; Funny Feelings by Tarah Dewitt; The Jasmine Throne by Tasha Suri; No Exit byTaylor Adams; Maybe In Another Life

by Taylor Jenkins Reid; After I Do by Taylor Jenkins Reid; Daisy Jones & The Six by Taylor Jenkins Reid; The Seven Husbands Of Evelyn Hugo by Taylor Jenkins Reid; Carrie Soto Is Back by Taylor Jenkins Reid; Malibu Rising by Taylor Jenkins Reid; One True Love by Taylor Jenkins Reid; Terry's Crew by Terry Crews; Hook, Line, And Sinker by Tessa Bailey; It Happened One Summer by Tessa Bailey; Tess Of The D'urbervilles by Thomas Hardy; Omwegen by Thomas Heerma Van Voss; A Wish For Us by Tillie Cole; A Thousand Boy Kisses by Tillie Cole; Before My Actual Heart Breaks by Tish Delaney; The House In The Cerulean Sea; by Tj Klune; Sula by Toni Morrison; The Bluest Eye by Toni Morrison; Before The Coffee Gets Cold by Toshikazu Kawaguchi; Tales From The Cafe by Toshikazu Kawaguchi; Before We Say Goodbye by Toshikazu Kawaguchi; Before Your Memory Fades by Toshikazu Kawaguchi; Crave by Tracy Wolff; Daughter Of The Pirate King by Tricia Levenseller; The Shadows Between Us byTricia Levenseller

V: Vicious by V.E. Schwab; The Invisible Life Of Addie Larue by V.E. Schwab; Red Queen by Victoria Aveyard; A Room Of One's One by Virginia Woolf; Here The Whole Time by Vitor Martins

W: Climate by Whitney Hanson; Neuromancer by William Gibson; Macbeth by William Shakespear; Almond by Won-Pyung Sohn

X: Iron Widow by Xiran Jay Zhao; A Suffragist's Guide To The Antartic by Yi Shun Lai

Y: The Housekeeper And The Professor by Yoko Ogawa; How To End A Love Story by Yulin Kuang

Z: Toasty Inside by Zoe Mona; Their Eyes Were Watching God by Zora Neale Hurston; Incendiary by Zoraida Cordova.