

<https://doi.org/10.23913/ricsh.v13i25.328>

Scientific articles

**Grupos en Facebook como espacio de promoción literaria e
interacción entre lectores y escritores**

***Facebook groups as a space for promoting literature and interaction
between readers and writers***

***Grupos do Facebook como espaço de promoção literária e interação entre
leitores e escritores***

Rocío L. Cortés Campos

Universidad Autónoma de Yucatán, Facultad de Ciencias Antropológicas, México

rocio.cortes@correo.uady.mx

<https://orcid.org/0000-0002-9647-474X>

Resumen

El propósito de esta investigación es analizar los espacios alternativos de promoción literaria por medio de la red social virtual (RSV) Facebook en grupos creados con el objetivo de publicitar trabajos literarios originales. A través del método de la etnografía digital se analizan concretamente las dinámicas y estrategias de difusión, acercamiento e interacción entre los usuarios, ya sean autores o lectores. El trabajo se enfoca especialmente en el análisis de aquellos grupos en que los que participan escritores independientes que publicaron sus obras en plataformas electrónicas como Amazon, Wattpad y Booknet, entre otras. Se observa que las dinámicas principales de promoción son carteles y/o videos de los mismos autores, recomendaciones por parte de promotores literarios, o por los propios lectores. También se encuentran grupos de promoción literaria pertenecientes a diferentes plataformas, cuya cantidad de seguidores va de los 500 a los casi 200 000. Destaca particularmente la interacción que se entabla entre los usuarios (autores y/o lectores) indistintamente de la plataforma en la que publican, pues la mayoría de ellos participa en dichos grupos de promoción literaria y terminan por establecer contacto gracias a la mencionada RSV, entablando vínculos de afinidad por el gusto de la lectura.



Palabras clave: redes sociales virtuales/digitales, promoción literaria, plataformas de lectura, Amazon, Wattpad.

Abstract

This research analyzes the alternative spaces for promoting literature on the virtual social network (VNS in English, RSV in Spanish) Facebook, through groups created to advertise original literary works. Through a digital ethnographic method, the research specifically studies the dynamics and strategies spreading, approach and interaction between users, whether they are authors or readers. The focus is especially on the analysis of those groups in which independent writers who publish their works through electronic platforms, like Amazon, Wattpad, Booknet, etc. The main promotion dynamics are posters, videos by the same authors, recommendations by literary promoters, or by the readers themselves. The range of followers of the groups oscillates among 500 and 200,000 users (from different e-reading platforms). It is remarkable the interaction that occurs among users (authors and/or readers) regardless of the platform on which they publish, since the vast majority of them participate in said literary promotion groups, and end up establishing contact thanks to said those VSN, establishing affinity just for the pleasure of reading.

Keywords: Digital/virtual Social Networks, promoting literature, reading platforms, Amazon, Wattpad.

Resumo

O objetivo desta pesquisa é analisar espaços alternativos de divulgação literária por meio da rede social virtual (RSV) Facebook em grupos criados com o objetivo de divulgar obras literárias originais. Através do método da etnografia digital, são analisadas especificamente as dinâmicas e estratégias de divulgação, aproximação e interação entre os usuários, sejam eles autores ou leitores. O trabalho se concentra especialmente na análise daqueles grupos dos quais participam escritores independentes que publicaram seus trabalhos em plataformas eletrônicas como Amazon, Wattpad e Booknet, entre outras. Observa-se que as principais dinâmicas de divulgação são cartazes e/ou vídeos dos próprios autores, recomendações de promotores literários, ou dos próprios leitores. Existem também grupos de promoção literária pertencentes a diferentes plataformas, cujo número de seguidores varia entre os 500 e quase 200.000. Destaca-se a interação que ocorre entre os utilizadores (autores e/ou leitores)



independentemente da plataforma em que participam. já que a maioria deles participa dos referidos grupos de promoção literária e acaba estabelecendo contato graças ao referido RSV, estabelecendo laços de afinidade pelo prazer da leitura.

Palavras-chave: redes sociais virtuais/digitais, promoção literária, plataformas de leitura, Amazon, Wattpad.

Reception Date: August 2023

Acceptance Date: December 2023

Introduction

Reading and writing habits in the contemporary world diversified significantly with the arrival of Information and Communication Technologies (ICT), especially with the consolidation of the Internet, which promoted a change from the mechanical/analog era and from paper to the digital or electronic era. This, of course, also affected books, magazines, newspapers and even comics, which can now be found in both print and digital formats, which has presented challenges not only for readers and writers, but also for houses, publishers, which—given the growing success of reading in digital format on platforms, virtual social networks (RSV) and electronic books—were forced to expand towards these new horizons, which meant combining printed and digital publications.

This transformation has evidently permeated the dynamics of distribution and promotion of the product, since, by not depending exclusively on a paper format, and due to the great popularity of RSV among consumers, it was necessary to change promotion strategies. Therefore, not only are advertisements or interventions in the media used, but also paid advertising in the RSV and direct interaction with readers through user groups and communities (Romero -Olivia *et al.*, 2023).

Among the most important innovations that this technological revolution brought with it is the proliferation of so-called *self-publishing* by authors, who, lacking a publishing house, chose to use electronic platforms such as Wattpad, Amazon, Dreame, etc., so that They began to compete with more established writers who had the support of a publisher in charge of their promotion and positioning.

Thus, in the self-publishing market there are significant success stories that deserve detailed analysis, such as that of Noah Evans, a romance author who self-publishes on Amazon, where she has 27 titles and constantly leads the list of best-selling books on Amazon. Spanish, especially in the contemporary romance category, one of the most requested classifications on said platform. Other best-selling examples of independent female



authors include Andrea Aldrich, Rosa Gate, and Megan Maxwell, who achieved success independently through self-publishing.

However, there is a wide variety of authors who, although they have not achieved the same level of recognition as those mentioned, have managed to position themselves in the self-publishing niche . These writers manage their works through promotion on RSV, especially in groups dedicated to the dissemination of independent literary works.

Having described the previous panorama, the main objective of this work is to study alternative spaces for literary promotion through RSV Facebook, specifically in groups dedicated to that purpose. Likewise, the dynamics and strategies of advertising, approach and interaction between authors and readers will be analyzed, especially in groups in which self-published writers participate on electronic platforms that promote their books through RSV.

It should be noted that ICT abruptly entered people's lives and affected various aspects of their daily routine, since users use them to interact and communicate with their contacts, for entertainment and leisure, to obtain general, educational or news information, for work or academic issues, as well as to consult and solve problems, etc. (Cortés-Campos, 2017). Furthermore, one of the reasons why people use ICT through electronic devices is the consumption of literature, either by reading literary products available for free or paid for on the Internet, depending on the platform chosen and the tastes, as well as the conditions and preferences of the reader.

Nowadays, it is common to find platforms dedicated to the reading and distribution of digital books (or printed books in some cases), such as Amazon, Booknet, Sueñovela, Wattpad, Dreame, ManoBook, Hinovel, Joyread and Kobo, to name a few. These have identified an important niche not only among readers eager for new stories, which they can obtain immediately, but also among authors who see in them a significant opportunity to publicize their work, a process that is carried out without the need for a publishing house.

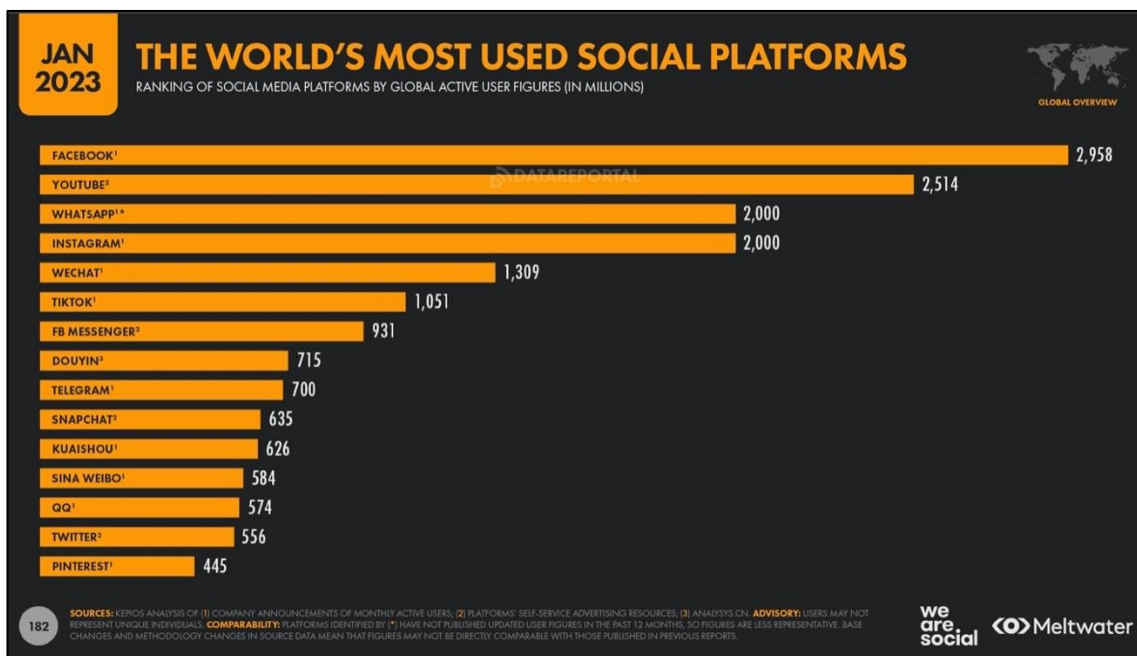
As for readers, it is not necessary to go to a bookstore to buy the printed copy, which could be more expensive than the electronic version or be out of stock. To read an *e-book*, you only need to have a device (tablet, computer, smartphone or book reader) suitable for the corresponding operating system (generally IOS or Android), although some questions arise such as the following: how can they communicate readers and authors about the works that are being produced? How can they disseminate or discover new works in the vast digital ocean of platforms with thousands of titles?



The key, logically, is in promotion, but how to carry it out and make it successful in such a competitive environment? The answer is found through dissemination in the media, although not all authors have access to these media or the resources to finance them. Therefore, the most immediate, accessible and free channels to manage literary promotion work are, without a doubt, virtual social networks (RSV). In the case of this research, Facebook was chosen because it is one of the oldest and continues to occupy a prominent place among the most used by users worldwide almost uninterruptedly.

According to *Data Reportal*, by 2023, Facebook had 2,958 million users, surpassing YouTube (2,514), WhatsApp (2,000), and Instagram (2,000), as shown in Figure 1. Although this data is not the main focus From the investigation, it is important to keep in mind that all the RSVs mentioned, except YouTube, are part of the Meta consortium, whose CEO is Mark Zuckerberg, creator of Facebook. Therefore, having an account on Facebook, Instagram or WhatsApp implies being affiliated with the great ICT Meta emporium, which allows users to link their accounts and manage their publications and content in an integrated way.

Figure 1. The most used social media platforms in the world



Source: Data Reportal (2023)

Now, when reflecting on the close interrelation of the fundamental topics of this research (reading, ICT, reading platforms, communication/interaction and RSV), it is of utmost importance in the field of social sciences to analyze reading consumption habits and interactions between readers, as well as between authors. This analysis is based on user



preferences with the aim of understanding the complexity of new communication processes, which undergo constant changes in the virtual environments of our era.

An initial step to achieve this understanding consists of examining literary promotion strategies through CSR and understanding the dynamics of interaction that develop around them, an aspect on which we will delve deeper later in the research.

Literature Review

Throughout history, writing formats and media have undergone significant changes, from writing carved in stone to the arrival of paper. However, currently, we are witnessing the convergence of this last medium with the *e-book* or digital book (Bonny Farray , 2003), which can be presented in various formats and in its various manifestations, such as blogs, wikis, magazines or newspapers in different media and languages (PDF, HTML, Java, PHP, among others) (López-Carreño, 2008) . Likewise, RSV and various reading platforms stand out, along with their applications for a wide variety of devices and operating systems (iOS, Android, etc.) , where the reading of news, scientific content, entertainment and various topics that are discussed are promoted. adapt to the interests of the user/reader.

Indeed, the arrival of these technologies has introduced new ways of reading, writing and interacting in the literary communication circle, where writers, readers, editors, librarians and other actors in the field of reading have been involved (Ballester and Ibarra , 2016), which has generated multiple social changes, particularly among the younger generations (Cortés-Campos, 2017), and has influenced the way in which information of various kinds is obtained, especially news (Cortés-Campos and Menéndez-Domínguez, 2020). This impact intensified during the confinement period due to the Covid-19 pandemic, which quickly transformed people's daily habits and routines (Cortés-Campos and Castillo-Rocha, 2022).

In this sense, it is crucial to keep in mind that ICT affects one of the fundamental principles of human life: social interaction. Communication, as Rizo (2005) highlights, constitutes the basis of all social interaction for the organization and the foundation of relationships. Therefore, it is not surprising that ICTs have also impacted the field of reading, literary production, its promotion and consumption, and have redefined established mechanisms by modifying aspects such as editing, distribution, dissemination and marketing *strategies* .

In fact, the emergence of ICT also brought with it the emergence of a new type of reader, more avid and accustomed to digital/virtual environments, which no longer



necessarily required printing on paper (Becerra Chirivi and Castañeda-Castro, 2021). This led publishing houses, both large and small, and independent authors to rethink and reinvent themselves in terms of publishing formats and media, as well as the way they reach their respective consumers and capture their attention. Consequently, they were forced to combine printed paper publishing with electronic/digital publishing and *e-books*, as well as explore new promotional methods to achieve the positioning of their products.

This need to diversify the usual management and dissemination mechanisms arose by addressing the needs and tastes of the different types of readers, as well as their habits, reading preferences, interests and generational group to which they belong, which implied opening up to new spaces of disclosure, such as RSV. Guardado da Silva and Catanho (2021) explain this circumstance in detail by recognizing that the book market demands promotion through RSV, since they constitute a very powerful tool in terms of dissemination.

In addition to the above, the publishing world faced serious adversities, since it now had to consider a new scenario for which it was perhaps not completely prepared. That is to say, publishing houses were no longer only competing with each other, but they also had to deal with new publication and promotion formats. Added to this was the appearance of numerous electronic reading platforms, many of them free, with their respective applications that gradually gained followers, taking away market share. In other words, publishers had new competition in reading platforms and their readers, who demonstrated remarkable loyalty to the emerging voices on these platforms.

A prominent example of this dynamic was the global success of EL James's *50 Shades of Gray*—which initially began as a fanfiction inspired by Stephanie Meyer's *Twilight Saga*—which was published on the fanfiction.net platform. The interesting thing is that the success of the work led the English publishing house Vintage Books to offer EL James a contract for its publication, which would later make it a *bestseller*.

On the other hand, and in relation to the communities of readers, a particularly interesting aspect is that some of these new platforms offer the user the author's work not vertically, but horizontally, since they allow the reader to share reflections or criticisms about the work in real time. Thus, reading platforms became spaces for the two-way exchange of ideas, acting as authentic communication channels. As Falguera-García and Selfa-Sastre (2021) explain, these platforms became forms of literary creation and production, with new mechanisms of writing and reading through communities of readers and writers who dialogue about literature. For example, on platforms like Wattpad, readers share their points of view



about the work, the author receives feedback and criticism from his followers, and on many occasions even interacts with them, a phenomenon that was unthinkable before the arrival of ICT.

Likewise, it is worth noting that, thanks to the appearance of these new communities, various writers without the support of publishing labels turned to these platforms to publish their works through self-publishing. This gave rise to the emergence of new voices, such as the authors mentioned previously, who gained public recognition in an unprecedented way before the arrival of these technologies. This phenomenon was also manifested in Hispanic literature, either on free platforms such as Wattpad (as in the case of the writer Tatiana Alonzo) or on those that required some cost to acquire the book, whether in physical or digital format, and even through rental in the latter format. An example is the Amazon platform, from which authors such as Noah Evans, Gemma Samaro, Andrea Aldrich, Rosa Gate, Megan Maxwell, among others, emerged. Next, digital platforms, self-publishing, its challenges and promotion on virtual social networks will be addressed.

Context

Due to the topic addressed in the research, this section has two main protagonists: reading platforms and literary promotion groups on the Facebook network. To do this, a list of each platform and a synthesis of its main features will be presented, as well as the general characteristics of the Facebook groups dedicated to literary promotion.

As explained above, until now there is a wide variety of electronic reading platforms for all tastes and all genres. Among some of the most popular, we can mention those that will be listed below, with their respective particularities. It is worth mentioning that the information provided comes from the same platform and what it declares in its own presentation.

Amazon The large official sales site, in addition to offering the user countless e-commerce services, computing, music, video games and various products, is also dedicated to the sale of printed books or *e-books* through its Kindle store. It even sells its own reading device (*Kindle e-reader*), although its *e-books* can be read on any device. Additionally, through a monthly subscription, it provides the *e-book rental service* for any of the titles it has in its catalog, many of them self-published by writers without a publishing house.

Booknet. It presents itself as a literary platform for both authors and readers. Allows you to read books in progress or that have already been completed. It also supports direct



interaction between users through comments and blogs. It has more than 50,000 titles in various languages. The user can access the books through a subscription or by purchasing the desired book.

Buenovela. Originally from Singapore, it is a company dedicated to online reading. It seeks to train budding writers and market their novels. It has readers throughout the world and has more than 7 million active users. According to its own philosophy, it ensures that the works published in it are original, shareable and creative. It is not a free platform, although it offers some chapters of the works for free, but the reader must pay as they progress through the story.

Dream me. This reading platform has more than 500,000 novel titles of all genres, whether works in progress or finished, of all literary genres and even *fanfiction*. It has a subscription fee that can be weekly or monthly with which the user has the right to read any title found in its catalog.

Joyread. It is a platform specialized in romantic novels that can be read from any device with an Android operating system (but can also be read from IOS). It allows searching by tags and offers classification of popular subgenres such as werewolves, realizes, billionaires or mafia. It also allows the reader to create reading lists in a custom library. Likewise, it allows the user to actively participate in the community through comments and exchange of opinions. Although it offers free reading, to progress with it it will be necessary to acquire “bonuses” from the application that allow the reader to obtain subsequent chapters.

ManoBook. Created in 2018, this platform is a reading application with works in progress or completed. It presents the option of works that can be read for free or for a fee. It has a diversity of literary genres and offers a *ranking* of the most read, most popular and most rated works. It also has a search engine so that the user can find novels of their favorite genre. Like the previous ones, it also offers the version for IOS and Android.

Dreamsovela. It presents itself as “a pocket library that women can't miss.” It also states that it was designed especially for the Hispanic public, and that it has the collaboration of *best seller* in Spanish speaking. Likewise, it includes various genres of historical, contemporary and even supernatural romance stories. The works can be read for payment or for free with weekly compensation in the form of bonuses, which allow the reader to unlock the chapters of the novels.

Wattpad. This is perhaps the most free application of the previous ones. It was created in 2006 as an *online* reading and writing platform. It can be accessed from any device, and



the published works can be read for free, except for those works registered in Wattpad Premium, for which a payment is made that allows the user to read continuously without interruption of commercial advertisements of the version. free. It is estimated that it has 85 million users (authors and readers) who consume works in a variety of languages. It also offers Watty Awards, which writers on that platform can apply for.

Finally, Facebook groups, as their name suggests, are communities created within said network by users with common interests. They may have one or more administrators who manage the content, activities and promote the group to make it known to other contacts. There can be public or private groups, depending on the settings that administrators choose. Unlike public groups, to join private groups it is necessary for the contact to accept a series of rules imposed by administrators, who moderate user participation. Generally, tolerance, respect and focus on the group's topic are requested; Otherwise, the participant could be expelled.

In addition to the above, Facebook policies establish various rules that can sanction the user or even lead to the deletion of their account in case of non-compliance, which also applies to groups. Some of these rules include the prohibition of publishing nudity or explicit sexual content, offensive language, threats, attacks on individuals or groups, violent or hateful content, fake profiles or *spam*.

It would be impossible to map the infinite diversity of groups on Facebook and the different content they offer. There are groups that address a wide range of topics such as religion, politics, parodies, memes, cooking, home tips, neighborhood, sexuality, self-help, inspiration, among others. And, of course, there are the groups that are the focus of this investigation: those of literary promotion.

As will be detailed later, as part of the exhaustive search carried out for this research, it was possible to track more than one hundred groups created with the objective of allowing self-published authors to disseminate their works among the community with related interests, especially in Spanish speaking. Some of the most prominent groups with a large number of users include *Wattpad in Spanish*, *Booknet Libros en español*, *Buenovela Lectores*, *Novelas Virtuales todas las apps*, *Adictas a la lectura*, *Divinas lectoras*, among others, about which information will be provided later.

These groups have in common being created with the purpose of promoting authors, most of them independent, whose works are available both in electronic format such as *e-book* and in printed format such as traditional book. In these communities, the active



participation of authors, promoters and readers is observed who interact through various actions that the application allows, such as reaction buttons, comments or sharing statuses, as well as private communication by inbox . All of this has given rise to important success stories of self-published authors, either under a pseudonym or under their real name, whose works have achieved international recognition. Some notable examples include Xinova Escritora (Buenovela), Adriana Godoy (Wattpad, with adaptation of her work *Through My Window* on Netflix), Roxenny Bustamante (Booknet), and the aforementioned Andrea Aldrich, Noah Evans, and Noa Xireau (on Amazon).

Methodology

The methodology used for this research was digital/virtual ethnography, with special emphasis on observation. According to Hine (2004), through digital ethnography it is possible to study the interrelationships, negotiations and even the construction of senses and meanings by users within the framework of that great ecosystem called the Internet. For Hine , the Internet can be understood as a set of spaces in which important and meaningful relationships are established between users, who are, after all, those who give said technology the uses that they themselves decide (Hine , 2004). This would apply mainly to RSVs, which have been reconfigured and evolved due to the users' own demands (Cortés-Campos, 2017).

In the literature on digital ethnography, you can find various works that have approached it from an anthropological perspective, considering the complexities and effects of the appearance and interference of ICT in people's daily lives (Delfa and Cantamutto, 2016; Di Prospero, 2017; Gómez Cruz, 2018; Grillo, 2019; Miller and Slater , 2000). These studies have integrated ICT as a normalized part of people's daily routine. Likewise, research has been carried out that exposes the challenges of digital ethnography (Bárceñas and Preza, 2019), as well as the variations that can occur when applying the same method between different disciplines (Pink *et al.* , 2016).

Now, after what was expressed above, this research used the method of digital ethnography based on its most fundamental principle: anthropological/ethnological. Specifically, exhaustive observation, description, recording of practices and categorization of the information collected were used to then present an interpretation of what was observed, which follows the approach that Marcel Mauss (2007) proposed a century ago, but considering the appreciations of contemporary authors such as Grillo (2019), Gómez Cruz (2018), Di Prospero (2017) and Hine (2004), who direct their efforts towards the study of



that other alternative reality, so complex, that develops beyond of daily coexistence in which one does not necessarily coincide with the other in time and space. That is, in a reality that is established through the screen of some electronic device, regardless of the distance or synchronous time that separates the users, connected in cyberspace through one of its applications.

In this particular case, the promotion and interaction strategies and dynamics used by self-published writers (and their promoters) will be observed to publicize their work through Facebook groups created specifically for this objective. Subsequently, a systematization of the information obtained will be carried out to define the dissemination strategies and dynamics in said groups. Then a general classification and interpretation of those resources most used to advertise literary works will be carried out. It should be noted that the information presented was obtained through the observation process carried out through a Facebook account, created exclusively to study the literary promotion in RSV that is carried out in the various groups, all of which said account was registered.

Materials, setting and procedure

Ethnographic observation was carried out in 15 groups dedicated to the literary promotion of works in Spanish. As explained previously, although it is humanly impossible to register all the Facebook groups created for this purpose, it was possible to identify approximately 200 with various numbers of registered users. The largest group had almost 200,000 members. The criteria for selecting the 15 groups analyzed, in order to have a methodologically approachable universe, were the following:

- a) whose main purpose was literary promotion,
- b) that they were all written in Spanish,
- c) that promoted literary works in the same language,
- d) that exceeded 5000 followers,
- e) that not only users or literary promoters participated, through reviews and recommendations, but also in which self-published authors directly disseminated their own advertising material.

The time during which the observation was carried out was limited to the months of June and July 2023 to cover the complex interaction that takes place in these groups, which really have significant participation by the members, especially authors, who make at least one publication a day. Subsequently, the various strategies observed were identified and



systematized, based on publication formats, such as shared statuses, videos, posters, questionnaires or linking activities. All this will be explained in the presentation of results.

In addition, special attention was paid to the dynamics of rapprochement between authors and readers to understand the type of interaction that is established through said RSV. As additional context to better understand the results, the rules imposed by the group administrators were also studied, such as the public or private configuration, the role of the administrators/moderators, and the interaction generated through comments or *likes* by the group users/readers.

Based on the above, the results obtained from the observation, systematization and analysis are presented below and then the final reflections on the findings are presented.

Presentation of results

This section is classified into four main axes, according to the results obtained: a) the groups and their positioning; b) the configuration and publication rules; c) the promotion strategies and dynamics, themselves, and d) the interaction established between network users.

From the search carried out on nearly 200 Facebook groups dedicated to literary promotion, 15 of them were selected that stand out for the number of followers they have, the diversity of platforms they promote and the constant interaction maintained by the different participants. In the aforementioned selection, it can be seen that the range of subscribed users goes from 180,900 to 8,200; But it is important to highlight that in the exploration there are groups with fewer users, but that maintain important activity in terms of interaction.

Regarding the configuration of the groups, it is essential to distinguish that there may be groups dedicated exclusively to the literary promotion of a single platform or several platforms, or even all. In addition, there is a preference for a specific literary genre. The names of the groups themselves demonstrate this, as can be seen in Table 1.

Table 1. Selection of groups dedicated to literary promotion by number of followers

Name of the group (in Spanish)	Cantidad de seguidores
<i>WattPad en español</i>	180 900
<i>Booknet libros en español</i>	55 000
<i>Novelas de misterio y thriller</i>	54 600
<i>Buenovela lectores</i>	45 000
<i>Novelas virtuales todas las app</i>	44 400
<i>Adictas a la lectura</i>	39 200
<i>Divinas lectoras</i>	34 600
<i>Novelas para leer y soñar</i>	22 200
<i>Adictas latinas de lectura erótica</i>	17 700
<i>ManoBook-Dreame-Joyread-Buenovela/Promociones</i>	15 100
<i>Joyread novelando. Escritores y lectores</i>	14 000
<i>Link de novelas Booknet en español</i>	12 300
<i>L@s Auténtic@s Devoralibros</i>	11 600
<i>Atrapados entre libros</i>	10 000
<i>Cajón de lecturas de Amazon, Wattpad y Booknet</i>	8200

Source: self made

In the previous table you can see that the largest group is *Wattpad* in Spanish, with 180,900 users. It is followed by *Booknet* in Spanish with 55,000 followers, barely a third of the previous one. Then there is *Novelas de misterio y thriller*, with 54,600. It should be noted that in the case of the first two groups they are dedicated exclusively to the promotion of two platforms in particular (different from each other), while the third allows all types of platforms, but in a specific genre. Thus, from the selection it can be seen that eight groups have well-defined platforms, while the others promote any type of work: printed, digital and regardless of the platform to which they subscribe (*Novelas para leer y soñar* declares in its information that only promotes Amazon and Kobo). The reason why the *Wattpad* group is the most popular may be due to the almost entirely free nature of said platform, since, unlike all the previous ones, it is the one that offers the most facilities to access the work without

charging any cost, except look at the commercial ads that appear as you progress through the chapters of the text.

At this point, it stands out in particular the great diversity of preferences that can be found in terms of literary promotion, network affinity and literary genre on the part of both authors and readers (all users), who are, in the end, those who decide the type of network, platform or genre they will consume.

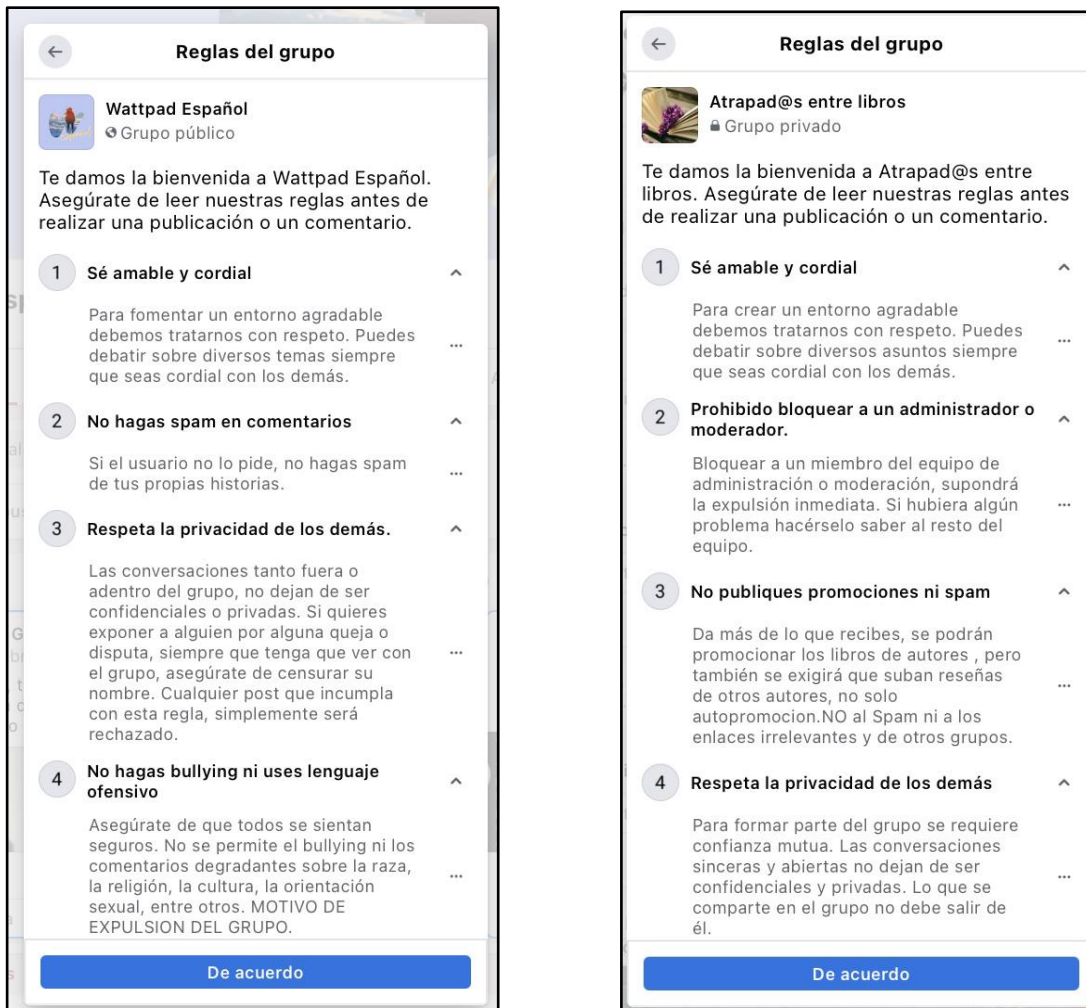
With respect to the configuration and publication rules, it is observed that (due to Facebook's own provision) among groups it may occur that their configuration, that is, their visibility, is public or private. The first type implies that any Facebook user can have access to the publications made on it. In the second case, the user interested in subscribing has to send a request or be invited to participate in said group by one of the members. In any case, it must be accepted by the administrators, who consent or reject the request of the interested party.

He also highlighted that in all groups, especially private ones, the publication rules were very clear and specific. Four common aspects are generally emphasized:

- a) no to piracy,
- b) not “spam”,
- c) Do not publish topics that are not related to the group's objectives, and
- d) Show a cordial and respectful attitude to the rest of the community.

Likewise, the situation arose that the publication of a message, adhering to the group rules, could either be carried out freely, or the need to go through the administrators' filter could arise so that said message could be approved. Likewise, on some occasions, among the publication rules, participants, especially writers and literary promoters, were asked to take care of the frequency of their promotional publications. Specifically, they were encouraged not to publish more than one post a day, or even to do so a maximum of two or three times a week; In some cases they were requested to only publish once a week. This was done with the aim of maintaining a climate of equity among the community and avoiding oversaturation in terms of advertising so as not to bore users and lose their interest.

Figure 2. Example of group rules



Note. The rules for publishing in the *Wattpad en Español* and *Atrapad@s entre libros* are appreciated. Respect and tolerance towards other users is highlighted, as well as to maintain basic rules of cordiality and avoid *spam*.

Regarding dissemination strategies, it was observed that the main mechanisms to promote works consist of the insertion of promotional posters, either directly in the group or shared from the author or promoter's own account, accompanied by a synthetic description of the construction site. In addition, posters were found that included reviews made by different readers that recommended the work in question. It was also common to find short videos (*reels*) in which the author briefly and attractively presents the main aspects of his work with striking images or videos.

Additionally, tags (hashtags) are used next to the synopsis to refer to the theme of the work, such as #noveladeamor #novelademisterio #noveladeterror, among others. These tags help Facebook algorithms show content to users interested in the specific genre of the promoted work.

In addition, dynamics such as trivia, raffles, contests and live broadcasts were found originating from the authors' accounts and shared in the groups. Likewise, some groups organized interviews or book raffles. The frequent collaboration of promoters whose accounts are dedicated almost exclusively to the dissemination of works was highlighted.

On the other hand, in general, adherence to the particular rules of both the groups and the Facebook regulations was noted to avoid restrictions, blocks or sanctions. Users avoid certain prohibited words, inserting numbers or symbols to avoid negative interpretations by Facebook, especially in the case of romantic/erotic, crime or horror novels. Some examples of these modified words (in Spanish) are *erotic4*, *sex0*, *murder*, *submission*, *murderer*, etc.

In short, it can be said that the main dissemination strategies and guidelines regarding advertising formats are summarized as follows:

- a) advertising format: videos, posters, trivia, contests, raffles, surveys, recreational activities, interviews or profiles of authors;
- b) publications by the authors or by literary promoters,
- c) Care was taken to ensure the frequency of publications per day per user, as well as the language and words used for promotion.

Figure 3. Example of a promotional poster for a literary work

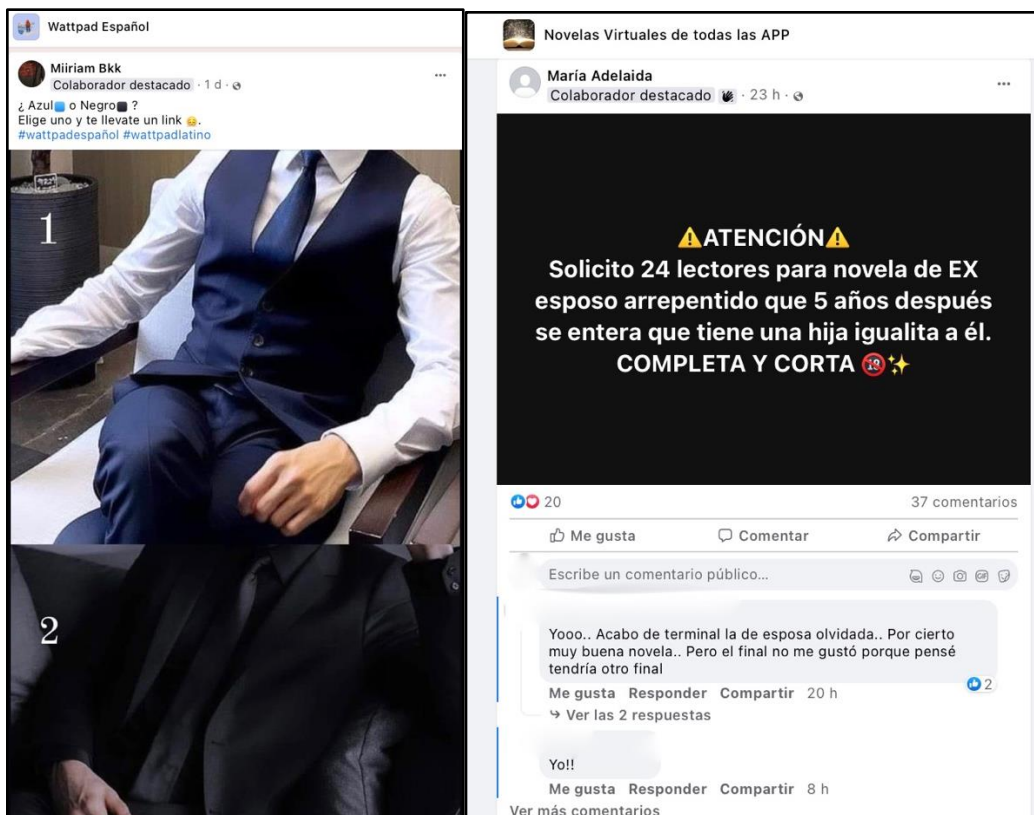


Note. Figure 3 shows an example of a poster published by Rosa Gate to promote her novel *Ira* in the group *Latina Addicts to Erotic Reading*.

Source: Screenshot of the designated group



Figure 4. Examples of promotion dynamics



Source: Screenshots of the indicated groups

Figure 4 shows images with examples of recreational activities for the promotion of the works. In the first photograph, corresponding to *Wattpad en español*, the author asks to choose the color of the suit so that the user can obtain the link to a novel. In the second case, *Novelas virtuales todas las apps*, volunteers are requested to read a short novel. Below in the comments two authors offer themselves, and one of them expresses her pleasure with the reading done previously of the work of the same author.

Without a doubt, one of the most interesting aspects of the results is the interaction that is generated between the communities in these environments. Many of the users subscribed to a group can participate in several groups, depending on their preferences in terms of authors, genres and platforms. It is common for users to get to know and/or identify themselves digitally without having communicated in person, which is a product of the evolution and normalization of ICT in the daily lives of people who communicate through applications and electronic devices.

By coinciding in the same virtual spaces, many readers know or follow their favorite writers in the groups where they promote their works. Therefore, it is not surprising that a rapprochement occurs between both producers and consumers of literary work. The same

thing happens with the authors themselves, who often establish relationships of affinity, camaraderie and collaboration among themselves, as well as between the community of readers, who are informed, advised and recommend works by the same author, or by genres and writers similar to their preferences.

In all groups, some type of interaction is observed between the participants, diversified depending on the group, through the participation options that the network itself provides. This sociological and communicative phenomenon highlights the digital/virtual interaction that is established between users, derived from the coexistence and coincidence between authors and readers (all users) in more than one group, and even in several groups. Sometimes, this happens without sharing the same reading platform or topic. Thanks to participation in groups that promote readings on different platforms, users get to know each other, add each other to their personal accounts and become “friends”, which allows daily interaction between them beyond the literary tastes that were the origin of his approach.

This phenomenon occurs due to Facebook's own configuration, which makes it easier for users to get to know each other and establish relationships. This occurs regardless of geographical separation or synchronous time, since the participation options that the network promotes allow interactions to be generated without the need to coincide in time and space. Comments, *likes*, shared messages or *inbox messages* can be made at any time and from anywhere. The result is an interaction activity that occurs constantly.

In short, it would be interesting in future works to delve into the type of communication and interaction that is established between these users, as well as obtain their opinions on the importance of knowing and disseminating literary works through virtual social networks (RSV) and their preference for electronic reading platforms.

Discussion

As evidenced throughout this work, virtual social networks (RSV) represent an important showcase for various activities. In this particular case, literary promotion in groups was examined, which can be manifested through posters, videos, trivia, or other recreational activities designed to encourage reading. This dissemination can be initiated both by the authors themselves, most of whom are self-published on some platform, and by various literary promoters or even readers.

The diversity of platforms on which authors publish and readers consume their works was also observed, depending on their tastes, genre preferences and their purchasing power.



For example, the *Spanish Wattpad* group stands out for having the largest number of followers due to the free nature of their platform compared to others (such as Booknet, Amazon, Sueño novela, etc.).

Likewise, it is important to highlight that in almost all groups there is a strong commitment to the rules of collaboration, which focus on respect for community members, care for shared content to avoid offenses and, above all, the Compliance with Facebook regulations. In this sense, we try to avoid the publication of nudity, explicit sexual content or *spam* to prevent blocks or restrictions that would affect not only individual users, but also the groups themselves. This emphasis on standards helps maintain an environment of respect and collaboration within these virtual spaces dedicated to literary promotion.

The results of this research find resonance in the work of Felguera-García and Selfa-Sastre (2021), who also identify the growing transcendental role of online reading platforms for a new audience, which encompasses not only narrative in form story or novel, but also poetry. Although this study focused primarily on narrative, both investigations recognize the fundamental importance of *Wattpad* to the new voices and literary tastes of 21st-century readers.

In other similar research, such as that of Becerra and Castañeda (2021), the authors reflect on the significant challenges facing the promotion of reading in digital environments today. Consistent with its observations, this research highlights that in an increasingly competitive world, the promotion of literary works constitutes a new challenge that urges the publishing sector to rethink more innovative and attractive strategies, especially for self-published authors.

On the other hand, Guardado da Silva and Catanho (2021) highlight the importance of the *bookstagram phenomenon* to position literary works in the publishing market, which is why they highlight the central role of visual support and virtual social networks (RSV) in this promotion. Although this research focuses specifically on Facebook, it shares the importance of visual support and dynamics in RSV to position and promote books.

Likewise, the research by Romero-Olivia *et al.* (2023), focused on the dyad of reading promotion and transmedia with a focus on *book-trailers* (short videos with trailers and story summaries) for works from the children's and youth sector published by publishers, provides a valuable context that complements this research. Although their results focus on a different area, both studies recognize the crucial importance of social networks in promoting reading in the digital age.



Regarding the achievements of the current study, the mapping and selection of the most popular groups on Facebook dedicated to literary promotion stands out, as well as the valuable contribution in the characterization of the dynamics and dissemination strategies used by authors and literary promoters, especially self-published authors. However, it is important to note that the research focuses on a specific part of the process, dissemination through dynamics in social networks, without addressing the opinions of key actors, that is, authors and readers. Considering these perspectives in future research could further enrich the understanding of the phenomenon studied.

Conclusions

The present research has managed to fulfill its main objective by providing a detailed understanding of the alternative spaces for literary promotion on the virtual social network (RSV) Facebook, specifically through groups specialized in promoting literary works. In this sense, the focus on the dynamics and strategies of advertising, approach and interaction between authors and readers, especially those self-published on electronic platforms, has made it possible to identify significant trends and practices in this regard.

For example, in the results and discussion sections it was observed that literary promotion is presented through posters, videos, raffles and a variety of interactive activities that generate the reader's interest in the work. In fact, the research reflects the convergence between digital promotion through participatory groups on social networks and the growing popularity of online reading through various electronic platforms such as Wattpad, where the importance of free access to works is revealed, and how these technologies adapt to the preferences and needs of readers.

The results obtained, therefore, provide a valuable insight into how authors, literary promoters and readers relate to and promote works in digital environments, where the significant influence of social networks stands out. Therefore, the study opens the door to future research that could further explore the interactions between authors and readers, as well as obtain the direct opinions of these key actors in the process of online literary promotion.

Based on the above, it can be stated that connectivity through these platforms eliminates geographical and temporal barriers, and allows interaction between individuals with common literary interests, whether they are readers, writers or literary promoters. This phenomenon reflects the way in which RSV have transformed the literary experience, by



creating virtual communities where affinity for literature is the main link, which represents a testimony of how ICT has shaped not only the way in which literature is promoted. literature, but also how the literary experience is lived and shared in the digital age.

Future lines of research

It is suggested to expand this research by collecting direct opinions from self-published authors, promoters and readers through questionnaires and interviews to provide a more complete and detailed perspective on the impact of literary promotion on virtual social networks (RSV). These qualitative methodologies would allow us to explore the individual experiences, perceptions and specific challenges that participants face in this process. By including the voices of self-published authors, valuable insights could be gained into their motivations for using RSV, as well as the results obtained in terms of visibility and reach, the most effective strategies, and the difficulties and limitations encountered.

Thanks

I take this opportunity to thank the independent writer Elle Arce for her collaboration in the search, selection and validation of groups dedicated to literary promotion on Facebook.

I also thank all the administrators of the groups referred to here, and many others who do not appear on the list, but to whom I am attached, and thanks to which I have been able to carry out this research.



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