

Booktubers' video reviews as literary mediation spaces

Vidioreseñas de *booktubers* como espacios de mediación literaria

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Abstract

As part of the research field on the reading practices of booktubers, this study proposes to characterize the communicative function and the discursive genre of video reviews taking into account the communicative, literary and discursive dimension. 17 video reviews posted on YouTube are selected from 17 different booktuber channels from various countries in Latin America and Spain. The results show the organization of the content of the video reviews in a textual superstructure similar to that of the traditional literary review: introduction-development-closure. The booktubers reinterpret this textual structure in a new communicative context (YouTube) and make it concrete in a particular discursive structure (contextualization, book presentation, relations with the publisher, literary analysis and appeal to the audience), thus consolidating a new audiovisual concretion of the literary review that represents a new context of literary mediation on the Internet.

Resumen

En el marco de una investigación más extensa sobre *booktubers*, describimos y caracterizamos la función comunicativa y el género discursivo de la vidioreseña teniendo en cuenta sus dimensiones comunicativa, literaria y discursiva. Seleccionamos 17 vidioreseñas de YouTube, de 17 canales diferentes de *booktubers*, de varios países de América Latina y España. Los resultados muestran la organización del contenido de la vidioreseña en una superestructura textual similar a la de la reseña tradicional: introducción-desarrollo-cierre. Los *booktubers* reinterpretan esta estructura en un contexto comunicativo nuevo (YouTube) y la concretan con rasgos discursivos particulares (contextualización, presentación del libro, relaciones con la editorial, análisis literario y apelación a la audiencia) consolidando, así, una propuesta audiovisual de la reseña literaria que supone un nuevo contexto de mediación literaria en Internet.

This study is linked to two R+D+i research projects of the Ministry of Science and Innovation: the research project led by D. Cassany "ForVid: The video with a format for linguistic learning and learning" (RT2018-100790 -B-100; 2019 -2021) which has funded the translation of this article into English, and the GRETEL research group, currently with the research project led by A.M. Margallo and C. Aliagas "Training readers of the XXI century: digital literature and new didactic devices to expand reading response in the school context" (PID2019-109799RB-100, 2020 -2023).

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Introduction

Technological advances in connectivity, ubiquity and access to new platforms and applications on the Internet have changed the way young people take over and participate in youth literary culture, taking advantage of the communicative and creative potential of the web. These changes are linked to a new model of consumption, generation and socialisation of literary contents, decided on, controlled, generated and distributed by users themselves according to their own interests. This explains the emergence in the network of new discursive genres with the function of commenting on literary texts (Scolari et al., 2018; Cassany, 2012; Lluch, 2017). Recent works (Colwell, 2013; Guzmán-Franco, 2018; Ehret et al., 2018) point to the need to study new literary practices in digital environments, such as the international phenomenon of booktubers, which is the topic of this research.

Booktubers have established themselves as a virtual community of young people who post videos on YouTube talking about books. Sorensen and Mara (2014) define them as a “networked knowledge community”, which shares the dynamics of creation and distribution of literary content. Audiovisual contents specifically associated with the booktube community are varied in format and in the interpretative relationship they establish with the literary text: the analysis of the works takes the form of reviews, reading guides or studies on books, while the will to collect books has its own genres (book hauls, bookshelf tours), which is also the case with the playful use of literary information (book tags, tops) (Paladines-Paredes & Margallo, 2020).

The booktuber phenomenon dates back to 2009 (Scolari, 2010), coinciding with YouTube's boom, and has increased in popularity and internationalisation exponentially over the last few years. Its central role in the literary life of young adults leads us to study video reviews, which are the essential audiovisual device in booktubers'

activity for literary analysis and reading recommendations, which we characterise from a discursive, communicative and literary point of view.

Booktubers as literary mediators

Booktuber activity has been documented from various disciplines. Studies with a sociological perspective such as those conducted by Sued (2016) or Thomas et al. (2019) describe the booktube community as a consolidated social group, sharing content aimed at literary analysis. Works from the field of communication (Maeda & Ramírez, 2017; Vizcaíno-Verdú et al. 2019) identify interactive features that structure the community of readers, partly based on loyalty strategies such as permanent interaction of the booktuber with its audience, dynamic and playful communication or constant production of contents. Finally, in the field of education, the challenges and benefits of this practice are explored in relation to the literary competence of secondary school students (Rovira-Collado, 2017; Torralba, 2018).

The participatory and community component of this audiovisual practice (Jenkins, 2009) consolidates booktubers as mediators of a new “delocalised” reading process in school culture (Lluch, 2017), with its own spaces, channels, values and rules of interaction, but with recognisable discursive structures. Thus, literary mediation is articulated on the basis of affinity between participants, aligning itself with the fandom's dynamic structures, and reproduces the model of an expert reader and literary mediator (the booktuber), who recommends books to potential readers, using roles that had already been identified in studies on literary blogs (Manresa & Margallo, 2016) and which, in short, are those who have traditionally orchestrated literary mediation from experts (for example, teachers, librarians, booksellers, philologists, etc.).

The literary video review

According to Cerrillo et al. (2002), the literary mediator acts as a bridge or link between books and readers by facilitating dialogue between them both. The literary mediation carried out by booktubers consists of an oral recommendation of a book that takes the rhetorical form of a literary review on video, something that, for authors like Tomasena (2019), is an innovation of the literary genre of the review.

Castro del Castillo (2007) explains that the function of literary reviews is to give precise and brief information about a literary work in order to express an opinion. In this sense, on the format of booktubers reviews, Sorensen and Mara (2014) identify two parts: a first general spoiler-free review of the plot, and a second part of literary evaluation of the book, which may contain the most important part of the video. Thus, literary reviews and video reviews share a double descriptive and critical logic. In this study, we start from these first global descriptions to examine the discursive and literary complexity of this video genre.

According to Semingson et al. (2017), video reviews are -within the wide world that booktubers have built with their channels- a specific genre for commenting on a book from a very personal viewpoint, while maintaining a basic structure (presentation of the book, assessment of characters, plot and style). In this sense, the basic textual organisation coincides with that identified by Castro del Castillo (2007) for literary reviews (an initial contextualising part, a more analytical central core and a final overall critique).

If the review is a typically written literary exercise, which incorporates the reader's critical and evaluative vision (Muchacho-Sánchez, 2017), the video review is typical of booktubers and linked to the influence of social networks, which have their own interactive rules, discursive values and formats. Given that they are hosted on YouTube, video reviews, unlike

written reviews, have an associated forum where the audience makes comments and ratings to continue the literary discussion.

In short, video review is a new space for literary reflection and learning, of an informal nature (Ito et al., 2019). Therefore, we propose to characterise it from the perspective of the discursive genre, taking into account the communicative and literary dimensions, in order to find out how it contributes to the promotion of youth literary culture. In addition to contributing to the specific field of booktubing, this analysis is also relevant in the educational field, where classroom experiences integrating video art as a space/resource for literary learning are growing every day (Torrego et al., 2016; Torralba, 2018).

Research goal and methodology

Our aim is to characterise video reviews by booktubers in order to describe them from the point of view of the discursive genre (thematic content, style, structure, composition), communication and literary content. We ask ourselves: what is the discursive structure of booktubers' video reviews and what contents do they formulate and how do they do it? To that end, a first phase was dedicated to the constitution of the analysis corpus consisting of a search and filtering of booktubers channels in Spanish, using the following keywords: *booktube*; *booktuber*; *booktubers*, *booktube + Spain, Mexico, Argentina, Ecuador, Uruguay, Peru, Chile, Colombia*. This search, carried out between January and March 2020, found a first list of booktubers in the Spanish-speaking world from which we selected the most viewed channels in each country.

From each of these channels we selected the three video reviews with the most views. This filtering resulted in a corpus of 69 videos, which we analysed according to the criteria specified in table 1. This process resulted in a sample analysis of 17 video profiles.

Table 2 shows the 17 video reviews with the highest scores for audiovisual and literary

Table 1
Criteria for the evaluation and selection of the sample of video reviews

Criteria	Definition	Score*
Post-production quality	<ul style="list-style-type: none"> • Relevant selection of images or video in relation to the topic dealt with. • Clarity of titles, text or other post-production elements. • Debugging of distracting elements or recording errors. • Relevant and clear use of transitions, effects or music to accompany the audiovisual product. • Use of presentation or farewell bumpers. (Clark & Mayer, 2011) 	(1) does not meet the criterion, (2) partially meets the criterion, (3) largely meets the criterion, (4) fully meets the criterion.
Audiovisual quality	<ul style="list-style-type: none"> • Image composition, location and stabilisation of the camera, lighting of the studio or recording location, correct recording of the audio. (Prado, 2010) 	
Quality of Literary Analysis	<ul style="list-style-type: none"> • Clarity and rationale for personal assessment. • A variety of elements are taken into account: elements relating to the writer, literary trend, ideology, narrator, atmosphere, treatment of language, time and style. (Sabino, 2004) 	
Oral expression and eloquence used to convey the message	<ul style="list-style-type: none"> • Organising and structuring the discourse in a coherent way. • Fluency in the presentation of the message. • Expression of emotions (Cassany et al., 2001). 	
Internet visibility (based on the number of views)	From 0 to 100: Does not meet the criterion. From 101 to 1,000: Partially meets the criterion. From 1,001 a 10,000: Largely meets the criterion. More than 10,000: Fully meets the criterion.	

quality (at least 17/20 points or more), which we numbered and transcribed in full for analysis.

The second phase of the study, aimed at a discursive-rhetorical analysis, focused on the identification of internal gender rhetorical movements, a concept defined by Swales (1990) as those discursive units that play a concrete communicative role and that articulate a text. To that end, we inductively encoded video logs using Atlas-Ti software.

From a qualitative approach, we proposed a discursive analysis of the textual organisation (Calsamiglia & Tusón, 2001) and an inductive process of categorisation of the corpus. The foregoing was based on previous discursive descriptions of the literary review (Castro del Castillo, 2007) and the video review (Sorensen & Mara, 2014).

Results and analysis

The results identify three parts or movements in the basic structure of the video review: introduction, literary analysis (with final critical evaluation) and closure. The rhetorical-discursive analysis of each part with its movements or sub-parts, illustrated with examples from the corpus (table 3) is presented below.

Movement I: Introduction

The introduction deals with the communicative function of establishing contact with the audience and presenting the book to be discussed. The introduction typically includes three sub-parts: (a) greetings and goals of the video, (b) context and motivation, and (c) presentation of the book.

Table 2
Sample of analysed videos

Code	Book's title	Book's author	Year of publication of the book	Channel name	Duration	Gender (M or F)	Country of origin	Link to video
V1	Find me	André Aciman	2019	Abriendo Libros	05:31	M	Mexico	shorturl.at/aHLV
V2	Flowers in the attic	V. C. Andrews	1979 (re-edition)	Alexis Ayala	09:20	M	Mexico	shorturl.at/lmzEI
V3	Eleanor & Park	Rainbow Rowell	2013	Andreo Rowling	07:14	F	Spain	shorturl.at/kvL36
V4	Ready Player One	Ernest Clyne	2011	Crónicas de una merodeadora	08:53	F	Colombia	shorturl.at/mEK25
V5	Cuando me veas	Laura Gallego	2017	Fly like a butterfly	04:31	F	Spain	shorturl.at/hS457
V6	Todas las hadas del reino	Laura Gallego	2015	Javier Ruescas	05:42	M	Spain	shorturl.at/PUZ69
V7	The Fault in Our Stars	John Green	2012	Las Palabras de Fa	08:00	F	Mexico	shorturl.at/txSXY
V8	Nada	Carmen Laforet	1945 (re-edition)	Libros de María	12:41	F	Spain	shorturl.at/cw357
V9	All the light we cannot see	Anthony Doerr	2014	Lucinda entre libros	05:38	F	Mexico	shorturl.at/jC278
V10	Under the Dome	Stephen King	2009	Martín Rondina	07:44	M	Argentina	shorturl.at/ikrEX
V11	Journey to the Centre of the Earth	Jules Verne	1864 (re-edition)	Matías G.B.	06:14	M	Argentina	shorturl.at/fmX35
V12	Harry Potter and the Philosopher's Stone	J.K. Rowling	1997 (re-edition)	Mayra Yamonte	07:30	F	Spain	shorturl.at/fmxFL
V13	An Ember in the Ashes	Sabaá Tahir	2015	Mia Nauca	04:19	F	Peru	shorturl.at/fhoW8
V14	What if it's us	Becky Albertralli	2018	Natalya	06:54	F	Argentina	shorturl.at/mrvET
V15	Coraline	Neil Gaiman	2002	Rainbook	07:52	F	Mexico	shorturl.at/lKV03
V16	The Catcher in the Rye	J. D. Salinger	1951 (re-edition)	Sebastián Mouret	08:55	M	Spain	shorturl.at/frGZ7
V17	Dracula	Bram Stocker	1897 (re-edition)	Vikinga Lectora	10:15	F	Mexico	shorturl.at/nrzOX

Table 3
Rhetorical-discursive movements of the literary video review

Movements	Sub-parts
M1: Introduction (<i>performs the function of self-presentation of the booktuber and justification of the choice of book</i>)	Greetings and goals of the video Context and motivation Presentation of the book
M2: Analysis (<i>performs the function of valuing the literary work</i>)	Abstract Overall literary analysis Final valuation
M3: Closure (<i>performs the function of "connecting" the review with other spaces/users in the network</i>)	Direct appeal to the audience Other information

(a) Greetings and goals of the video

Typically, at the beginning the booktuber is presented to his audience and explains the purpose of the video, which is usually to review a book:

Hi all little Rowlings and welcome to a new video on my channel. My name is Andrea and in today's video we are going to review and talk about this book here [shows the book in the video] called Eleanor & Park. (V3)

Hello to all survivors and welcome to a new videoblog on my channel. (V6)

The above examples show details of the communicative function of this part such as: the use of a special nomenclature to designate followers: *small Rowlings* and *survivors*. This tailored denomination reinforces membership of a community, which recognises itself under the corresponding epithet. This first sub-part corresponds to the self-presentation function of the booktuber and a mention of the book being reviewed.

(b) Context and motivation

After the greetings, some booktubers contextualise the book by providing various data (author, edition, country or any additional information they find interesting to present to the audience). In this presentation one can already predict the thematic angle of the interpretation they will make of the book.

Let's talk about this novel, published in 1951; it generated a lot of controversy from sexuality, religion, politics, as its main character is a teenager who smokes, drinks and even goes whoring. (V16).

Background information fulfils the strategic function of reinforcing the booktuber's motivation to review the book, while intensifying the potential interest for its audience (i.e. it aims at grabbing attention and create good expectations) at the same time. The contextual data provided also support the subsequent comments. The

booktuber usually positions himself from his own experience and acts as an expert who shares information about something known, in a discursive act that validates him as a recommender in the process of literary mediation.

Personal reasons for reviewing each book made explicit are another important element. The booktuber's motivation can be intrinsic or extrinsic. On the one hand, motivation involves personal tastes, interests or experience, as can be seen in the following quotations, where the booktuber reinforces his identity as a reader with the experience to support the choice of a book:

In my case, it is the fifth novel by this author I read. All of Laura Gallego's stories have something in common: fantasy, which is present in this book too. But in this case it is a fairly realistic story that has a very important paranormal factor. (V5).

My approach to this book is quite peculiar, because the books of *Twenty Thousand Leagues Under the Sea* on 1 and 2 have always been at home. And I wanted to read it particularly *Journey to the Centre of the Earth* because I saw a film called the same way quite a few years ago. (V11).

On the other hand, extrinsic motivation has to do with collective challenges, the opinions of other internet users or external reading dynamics:

As you know, I started a challenge in November called *May reads Harry Potter*, with that same hashtag. It is a challenge in which I intend to read a Harry Potter. (V12).

Because so many people had given it five stars; they said that it was an incredible book, that they really liked it, that they really wanted to, needed to read it. (V13).

The above examples identify a participatory component that reinforces the idea of an online reading community. Thus, the booktuber does not make decisions alone, but many are contextualised in its active participation in reading networks on different platforms.

(c) Presentation of the book

After the presenting himself and justifying the choice of the book, he presents the book in more detail. The reviews analysed show a common element, which is the presentation of the book as part of the video. Paratextual elements such as the edition, the cover or other interesting elements are mentioned before the analysis itself:

This edition is published by Debolsillo. It has approximately 1,123 pages. It is soft-covered and has no flaps. It has no flaps and the typography is small; it is small for reading. (V10)

The book is called *Eleanor & Park*, by Rainbow Rowell and published by Alfaguara. In this case, this copy was sent to me by Boolino, a platform that promotes reading [He shows the book in the video]. (V3)

The edition I have here is not the one you will find in bookshops. It is a special edition. I want to thank Montena publishing house very much indeed for sending it to me [he shows the book in the video]. It is in hardcover, with the same illustration and the same back cover as the edition you will find in bookshops. (V6).

When appropriate, the booktubers thank the publisher or sponsor who donated the book. This gesture is a reflection of the close link that booktubers have established with the publishing industry, in a mutually beneficial relationship: publishers gain in terms of strategy to reach readers and booktubers gain in terms of prestige in the network for its connection with publishers. This dynamic is suggested in this example:

Well, first of all I would like to thank Penguin Random House very much for giving me this little book, because I asked them for it for a very, very long time. Actually, I was really to read it. (V13).

In one specific case (V6), the publisher sent him a copy that is not even available in bookstores, which shows a preferential treatment and a consideration of the video review as a showcase for the publisher. It takes advantage of the booktuber's influence on his community of followers to promote his launches. Therefore, this collabo-

ration has consequences on the selection criteria of the books booktubers comment on.

Movement II: Analysis

The analysis part of the rhetorical-discursive organisation of the video review responds to the communicative function of valuing the book from the literary experience of the booktuber. This analysis is typically made up of a sub-part that functions as a summary of the plot, which the booktuber uses as a starting point to develop a more or less complete literary analysis and issue a final valuation -positive or negative- of the book. It is made up of the following elements: (a) the abstract, (b) the analysis and (c) the final valuation.

(a) Abstract

Booktubers summarise the argument of the work in all the reviews under analysis. They use resources such as reading aloud passages of the book or recreating dialogues or passages of the work, with a personal language and adapted to the booktuber's style.

The summary presents the plot or storyline in a general way. The main conflict is mentioned and the characters are described within a spatial and temporal context. It is usually organised on the basis of the presentation of the main character, as in Salinger's *The Catcher in the Rye* (V16):

Holden is a bad student and always has been. However, his parents force him to move from one high school to another and from one boarding school to another searching for a place where he can hold on to his studies. When the story begins, a few days before Christmas, Holden has just been expelled from his last boarding school and yet, in the meeting with the headmaster, he tells him the following: "Look, you are expelled, but well, today is Wednesday, you can stay until the end of the week and I am not going to call your parents until Monday, so come on, get out, get out of my sight". (V16).

Booktubers generally try not to spoil any circumstances or details that are decisive in the

development of the plot and sometimes they express this self-control in their comments, something that we will analyse later.

(b) Overall literary analysis

Literary analysis is the central part of the reviews analysed. Booktubers evaluate some literary elements of the work at several levels. On the one hand, there is often an experiential valuation: the booktuber indicates his reaction in the form of an opinion to certain parts of the book that he liked or disliked. This analysis generally focuses on the characters, the style, or the development of the plot:

He has such human characters, so well made, so endearing... You get attached to... I think, to everyone. And those you have to hate, you hate them very much. (V9).

The characters in Saba'a Tahir have really been incredibly well developed; you really forget that you are reading fiction: you want to know what else is going on with the two main characters. (V13).

On a more complex level, there are booktubers who show a broader literary knowledge. This allows them to make more nuanced analyses through intertextual comparisons and comments, or by infusing implicit information and relating it to contemporary issues:

It has a lot of symbols. I love that, that the book has so many symbols. It has a... what is the name of that? An epigraph; I think they are called epigraphs. This means that before the book they put some poem or some part of another novel. It has an epigraph in the style of *The Great Gatsby* and the last lines are in the style of by James Joyce's *Ulysses*. (V7).

As for the literary elements they value, comments on characters and the plot predominate, as well as valuations on the writing style and the reading pace it involves. It is noteworthy that the literary analysis does not constitute a very extensive section of the video review in contrast to the introduction, which has a much longer duration comparatively. It usually deals with aspects such as: characters, plot's develop-

ment, reading pace, the author's style, the narrative organisation or the themes dealt with by the book.

(c) Final valuation

Although the analysis focuses on specific elements of the book, these valuation lead to an overall valuation of the reading experience, which can be articulated qualitatively and/or quantitatively. The qualitative valuation summarises the entire experience from the point of view of the learning triggered on reading the book, and/or the personal recommendation that is made:

It is a novel to think about, it is a novel to reflect upon, but above all it is a novel to enjoy with an impeccable style, with a first-person narrator and a tragic story, because the stress of Holden Caulfield is nothing but a sad story. This is one of the best novels of the 20th century. In any case, do not miss the opportunity to enter Holden Caulfield's world. (V16).

This qualitative valuation can be accompanied by another assessment aimed at quantifying the interest of the book. In this regard, we identify two strategies: appealing to a prestigious rating (as in V7) or assigning rating stars to the book (from one to five), a system used by all the reviews analysed. This system is inherited from the social network Goodreads, which also shows the coexistence between these social networks, with booktubers active in both spaces of literary mediation.

The quantitative valuation serves as a reinforcement of the recommendation to the audience, to suggest the reading or not of the book, based on the assigned grade.

As expected, I give this book five out of five stars, of course. It is wonderful. In fact, this book ranked no. 1 in the top ten best books of 2012 in the *New York Times*. (V7).

I read a review in Goodreads by a girl who said nothing and gave it one or two stars, or something like that, and I was like: OMG! In my case, I am one of those who has loved this book. I gave it his five out of five stars, it is worth it. (V8).

Movement III: Closure

The closure has the function of concluding the communicative event and linking it to other contexts of the network at the same time, something that globally reinforces the booktuber's identity. The booktuber asks the audience through greetings (individually or to the community) and provides followers with information of interest (other social networks, channel subscription or raffles).

(a) Direct appeal to the audience

Aimed at generating an asynchronous interaction in the comments subsequently, so that the followers express their opinions and visions about the same work. These comments can be incorporated into subsequent videos, through direct mentions or greetings, which motivates the audience to follow the booktuber's videos, consolidating the social function of the video review through the participation and construction of a collaborative and participative content.

I also saw there are already more than 1,000 of us on the channel, I cannot believe it! Indeed, thank you very, very much to all of you, those of you who are here no longer write in the videos; to those of you who comment, thank you for subscribing to the channel. I think am planning to prepare a little video so that we can celebrate that we are more than a thousand. (V15).

(b) Other data

It is used to give various information such as encouraging people to subscribe to the channel or giving specific instructions on the code of conduct and participation in the channel. In the following excerpt, we can see how the booktuber organises the participation of his followers in the comments section so that no spoilers of the reviewed work are written. This way, the experience of those who have not read the end yet is not harmed their experience by learning the details thereof:

I would very much like you to post me your theories on what those three words are. Just write the words, do not write something like: "In the end I think it

says so", because maybe there are people who [read] the comments and do not know the end. So be very careful in your comments, or mark "spoiler" in capital letters, so that people scroll down the comment and do not read it. And so together we create a spoiler-free community. (V3).

Spoilers are an important action in the booktuber community, since they generate a whole culture about the sensitive information dealt with in literary reviews, as it is not considered a good thing for someone to ruin the experience of the reader who has not yet read the work. It can be understood they limit the way reviews are worked on, reducing the possibilities that booktubers have to use the information of the work to speak in the video.

Discussion

The results of this research, in comparison with the structure proposed by Sorensen and Mara (2014), from a more holistic point of view and in line with the studies of discursive gender and communication, show a video review without two such clearly differentiated parts. Review and discussion are rather combined throughout the video. Our analysis shows that video reviews articulate specific blocks (introduction-motivation-presentation of the book-summary-literary analysis-appeal to the audience-closure) that respond to a reformulation of the discursive genre of the literary review, taking advantage of the creative potential of the multimodality and the interactive possibilities of YouTube.

Likewise, this analysis also shows that video reviews are shaped by its situation and communicative function (videos with an audience posted on YouTube used to recommend a book with literary foundations), as well as the expressive resources at their disposal. On the discursive side, booktubers organise the message in such a way it can be easily assimilated by their audience. The speech is always organised in specific sections (introduction-development-closure) and the speaker expresses himself in the second person, directly appealing his target (as

you know; do not miss the opportunity), using formulas that connect with his audience and manage to keep the attention on the content. On the other hand, YouTube's audiovisual component allows the booktuber to interpret the book in a more personal and creative way, thus expanding its expressive repertoire to the wide use of multimodal resources typical of video layout.

The analysis of the sample of 17 video reviews has highlighted the direct link between publishers and booktubers, which is already mentioned in Tomasena (2019), who, through interviews with several booktubers, described the collaborative relationships between publishers and content creators on YouTube. In our work, however, it shows how that relationship translates into direct mention of the publisher, in the booktubers' speech, usually by way of a thank you and the presentation of the book in the video. The quality of the publication they recommend is also detailed, which in turn makes the booktuber video a showcase for the audience, who would be the potential buyers of the books reviewed.

The video review emerges as a discursive genre oriented to the recommendation and analysis of books by young readers. In this sense, and as established by De la Torre-Espinosa (2019), booktubers' video reviews would not be a form of literary criticism in the strict sense. Moreover, the informative content, the features of literary analysis and the collective discussion of the texts read make this genre a fresh, original and playful way of reviewing, since it covers most necessary aspects (descriptions, evaluations, position taking and recognition of a potential interlocutor) (Rodríguez-Carucci, 1997; Muchacho-Sánchez, 2017). Its purpose, gaining the support of others, precisely makes it a suitable discursive genre for shaping what was established by Lluch (2014): creating virtual reading communities, generating prominence and visibility, turning the young reader into a consolidated opinion leader within the community of readers and to establishing booktube as a community of belonging and affection.

Conclusions

This study has made it possible to determine how video art emerges as a discursive genre for literary mediation with its own characteristics. Video reviews take over the discursive/communicative function and characteristics of traditional literary reviews and combine them with the audiovisual possibilities of YouTube video blogs, such as interaction with the audience, asynchronous debate in the commentaries or the inclusion of audio and video elements as part thereof. Booktubers thus emerge as mediators of literary socialisation before an audience that has the possibility to interact asynchronously through YouTube's social functionalities or the convergence with other social networks.

As for the literary dimension, video reviews take the basic superstructure in three parts of video reviews (Castro del Castillo, 2007): contextualisation, development and closure. As our analysis shows, each booktuber adapts this structure according to his interests or possibilities. The visual sphere plays a key role, as it allows the booktuber to review paratextual aspects such as: the edition of the book, printing quality, cover, etc. Resources such as: reading passages, the superimposition of images or video when reviewing or reading are also used.

As for literary analysis, this varies depending on the knowledge or reading experience of each booktuber. The more experience the reviewer has, the more intertextual elements are analysed or more metaliterary terminology is used. Despite this, most of these valuations are experiential or superficial, without going beyond the booktuber's personal opinion about elements related to the characters, the plot or the book's ending.

From the communication point of view, booktubers use some resources to build audience loyalty and consolidate or expand their communities of followers of their channels: the use of epithets or special names for followers related

to the channel's name; raffles of gifts or prizes for those who interact or special mentions in the videos. In this sense, video reviews, besides having a literary component, incorporate a structuring social dimension, which maintains the interest of the audience, always fostering participation and contributions of the readers in the planning of the videos, or in the mentions within the video review as a loyalty strategy.

The conclusions of this study are limited to the sample of the 17 videos analysed. However, they provide relevant data on how this discursive genre is configured. Participatory research taking into account the direct opinion of booktubers would make it possible to explore new perspectives such as: the influence of publishers' interests on the selection and opinion of the books reviewed, the economic and purchasing power aspect of access to books, ideological aspects linked to the choice of books and their valuation, etc.

Further research could deepen the analysis of other elements (semiotic, linguistic, audiovisual, etc.), which would allow for a wider knowledge and understanding of this discursive genre within the process of reading mediation and transformation of legal practices influenced by the use of technology. In addition, in-depth knowledge of the characteristics of the discursive genre would make it possible to base and specify didactic proposals that contemplate the use of video-text as a strategy within or outside the classroom, for the work of different linguistic skills.

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