Virtual Literary Communities: Fostering the reading of English language books by Brazilian readers

Comunidades Literárias Virtuais: Fomentando a leitura de livros em Inglês por leitores brasileiros

Comunidades Literarias Virtuales: Fomentando la lectura de libros en Inglés entre lectores brasileños

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Abstract
This article analyzes how digital literary communities Booktwitter (X), Bookgram (Instagram) and Skoob contribute to the dissemination of English-language books among Brazilian readers on social networks. Based on a qualitative and bibliographic approach using public posts as illustrations of online trends, it was observed that these platforms are environments that illustrate participatory culture and collective intelligence (Jenkins, 2015), the social concept of literature (Candido, 2006; Botelho & Hoelz, 2016) and the dynamism of the reading activity (Pinto, 2015). The results indicate that while Booktwitter promotes textual debates and collective curatorship through real-time interactions, Bookgram emphasizes visual aesthetics, transforming books into objects of desire and identity performance, and Skoob combines both communities into quantitative data. It was concluded that the sharing of English-language books varies depending on the platform used and the member's reasons for that also diverge. Regardless of that, these communities offer a space that fosters inclusive and diverse literary debates, contributing to the ongoing evolution of literature.
Keywords: Literary Communities; Social Networks; Booktwitter; Bookgram; Skoob; Participatory Culture; Collective Intelligence.

Resumo
Este artigo analisa como as comunidades literárias digitais Booktwitter (X), Bookgram (Instagram) e Skoob contribuem para a disseminação de livros em língua inglesa entre os leitores brasileiros nas redes sociais. Com base em uma abordagem qualitativa e bibliográfica, utilizando publicações públicas como ilustrações das tendências online, observamos que essas plataformas são ambientes que ilustram a cultura participativa e a inteligência coletiva (Jenkins, 2015), o conceito social da literatura (Candido, 2006; Botelho & Hoelz, 2016) e o dinamismo da atividade de leitura (Pinto, 2015). Os resultados indicam que, enquanto o Booktwitter promove debates textuais e curadoria coletiva por meio de interações em tempo real, o Bookgram enfatiza a estética visual, transformando livros em objetos de desejo e performance de identidade, e o Skoob combina ambas as comunidades em dados quantitativos. Concluí-se que o compartilhamento de livros em inglês varia dependendo da plataforma utilizada e que as razões dos membros para isso também divergem. Independentemente disso, essas comunidades oferecem um espaço que promove debates literários inclusivos e diversificados, contribuindo para a evolução contínua da literatura.
Palavras-chave: Comunidades Literárias; Redes Sociais; Booktwitter; Bookgram; Skoob; Cultura Participativa; Inteligência Coletiva.

Resumen
Este artículo analiza cómo las comunidades literarias digitales Booktwitter (X), Bookgram (Instagram) y Skoob contribuyen a la difusión de libros en lengua inglesa entre los lectores brasileños en las redes sociales. Basándonos en un enfoque cualitativo y bibliográfico, utilizando publicaciones públicas como ilustraciones de las tendencias en línea, observamos que estas plataformas son entornos que ilustran la cultura participativa y la inteligencia colectiva (Jenkins,

2015), el concepto social de la literatura (Candido, 2006; Botelho & Hoelz, 2016) y el dinamismo de la actividad lectora (Pinto, 2015). Los resultados indican que, mientras que Booktwitter promueve debates textuales y la curaduría colectiva a través de interacciones en tiempo real, Bookgram enfatiza la estética visual, transformando los libros en objetos de deseo y performance de identidad, y Skoob combina ambas comunidades en datos cuantitativos. Se concluye que el intercambio de libros en inglés varía según la plataforma utilizada y que las razones de los miembros para hacerlo también difieren. Independientemente de ello, estas comunidades ofrecen un espacio que promueve debates literarios inclusivos y diversificados, contribuyendo a la evolución continua de la literatura.

Palabras clave: Comunidades Literarias; Redes Sociales; Booktwitter; Bookgram; Skoob; Cultura Participativa; Inteligencia Colectiva.

1. Introduction

In an interconnected world, literature has become an integral component of the digital landscape. A notable phenomenon is the creation of literary content on social networks, which impacts the reading habits of users worldwide. The term book network refers to online communities that engage in the discussion of literary works, mainly the literature produced for pleasure and enjoyment.

The Virtual Literary Communities, ranging from social networks to specialized applications, provide a platform for cultural exchange and for readers to interact and connect with authors and other literary enthusiasts highlighting what Pinto says "without the reader, there is no text" (2019, p. 9). These platforms enable discussions about books, facilitate the sharing of recommendations, and create opportunities for collaborative projects. By fostering a sense of community, they enhance the reading experience and promote a deeper appreciation of literature across diverse audiences. Also, as they are increasingly shaping the choices of readers and directly impacting on the literary culture, it is important to study and understand the dynamics of these communities and how they are popularizing English-language literature.

Additionally, this phenomenon works as a way of democratizing the access to foreign literature, as well as reinforces the importance of cultivating literary discourse. Developing a habit of reading increases one's capacity to comprehend social changes and creates a path towards self-awareness by encouraging a deeper understanding of texts and the idea of intercultural exchange (Chettri, 2013). Moreover, Zafar, Jabeen, Asif & Rauf (2024) argue that digital technology expands the reach of literary works. Considering this, it plays a crucial role in breaking down geographical barriers and making a vast array of texts available to a global audience. In this way, it facilitates the discovery of diverse voices and genres, encouraging readers to explore literature beyond their cultural and linguistic borders.

This article analyzes how digital literary communities Booktwitter (X), Bookgram (Instagram), and Skoob contribute to the dissemination of English-language books among Brazilian readers on social networks.

2. Literature as a Social Practice in the Digital Age

The rise of digital platforms has an impact on the way people interact. According to Shirky (2008) the main capability of human beings is that we are social creatures, which is evident in all aspects of life. He suggests that digital platforms lower the barriers to collective action by providing flexible communication tools, in this context, increasing the popularity of literary communities. As he says, "new technologies enable new kinds of group-forming" (2008, p. 17). Given this technological expansion, the literary universe is constantly modified by it, as the way people engage and consume literature is heavily influenced by the Internet. For instance, the reading activity is no longer solely individual, but it has become a collective experience.

In this way, literature is not merely an individual act of creation or consumption; it is a collective practice deeply embedded in social structures. According to Chettri (2013), through literature, individuals can encounter diverse viewpoints and experiences that challenge their preconceived notions and contribute to the formation of their social identity. Candido (2006)

emphasizes that literature acquires social and symbolic value when inserted in a collective context, that is, it is a "social product" (p. 28). In his words:

> […] art is social in both senses: it depends on the action of environmental factors, which are expressed in the work in varying degrees of sublimation; and it produces a practical effect on individuals, modifying their behavior and conception of the world, or reinforcing in them a sense of social values. (2006, p. 29).

That is, literature is consolidated not only as a reflection of society, but also as a catalyst for transformation and a platform for dialogue between different realities (Botelho; Hoelz, 2016). The authors discuss how literature serves as a mirror to societal issues while simultaneously inspiring change. Through its ability to foster empathy and critical thinking, literature becomes a powerful tool for understanding diverse perspectives and promoting meaningful conversations across cultural and social boundaries. Botelho & Hoelz (2016, p. 284) argue that:

> […] literature is seen more as a constituent and constitutive part of the structure of values and power relations involved in the ideological processes of social construction than as mere repertoires — either as a "reflection" or a "source" of knowledge of these processes.

Consequently, the rise of digital platforms has further amplified this social dimension, the line between personal and collective reading experiences becomes blurred. Thus, reading choices are influenced not only by personal likings, but also by social dynamics that involve the sharing of recommendations, reviews and reading experiences. As Zafar *et al.* (2024) states digital technology is reshaping literature in many ways, including through the role of social media. So, as technology is constantly evolving, it continually transforms literary consumption, changing the way we read and experience stories.

This digital transformation in literary consumption aligns with the observation made by Costa (2002). According to his point of view, virtual communities create their own world, and it is the sensation of belonging to a place where everyone builds and shares knowledge equally that fosters a sense of community and collective growth. The shared environment not only enhances individual reading experiences but also promotes a broader appreciation for diverse literary perspectives.

Hence, literature as a social phenomenon is inherently connected to cultural influence and mediation. Through real-time feedback, readers are no longer passive consumers, but actively engaged with the literary work and the authors (Zafar *et al.*, 2024). Therefore, understanding the social influence on reading choices is essential to comprehend the ways literature circulates and establishes itself into contemporary society in the digital era.

Moreover, reading is more than decoding words; it involves context, interpretation, and the construction of meaning. According to Pinto (2019), reading is a dynamic activity in which the reader plays an essential role in assigning meaning to the literary work. Given this important role, she outlines five steps/actions that guide the readers' journey: to read, to comprehend, to interpret, to know, and to think. In this sense, literature not only reflects a society's culture but also becomes a space where different realities and perspectives can be explored.

This phenomenon is evidenced by the emergence of virtual literary communities on various social networks, such as Instagram (Bookstagram or Bookgram), X (Booktwitter, because it was formerly named Twitter), and Skoob — self-proclaimed as the biggest Brazilian social network for readers. These communities serve as a dynamic space where users share their impressions and engage in discussions about literary works. Through posts from dedicated accounts and hashtags, readers discover different types of genres and authors, sparking their interest in continuing the reading habit.

Pinto, in the book The Naked Text, wrote "the literary work has an environment that influences and is influenced by it in a reciprocal movement" (2019, p. 17). Regarding it, when interpreting a literary text, the reader encounters different

perceptions and realities, which contributes to their critical and cultural formation. In this sense, reading becomes a space for interaction between the individual and the world around them, allowing them to understand their own culture and to come into contact with new worldviews.

In line with this logic, users in virtual literary communities follow these steps without even realizing it. The readers who engage with these literary accounts have been shown to reach the fourth and fifth stages of reading coined by Pinto (2019). The fourth stage is getting to know, in which the reader adds the meaning found in the text to their own cultural collection, accumulating experiences and knowledge from all the reading they have already done. The fifth step is the act of reflecting on the reading, producing a more in-depth knowledge of this accumulation of information that will come back in different forms in search of other readers. In this case, it is in the form of videos, photos, and texts published on social networks sharing the reading experience, opinions about the work and, sometimes, an overview of the book's plot.

In this scenario, the virtual literary communities are establishing themselves as fundamental spaces for valuing reading in the contemporary world. By fostering engagement among readers and transforming reading into a social and shared practice, these communities highlight the influence of digital culture on the literary experience. Therefore, it is essential to understand the influence of these interactions in order to analyze how literature circulates in the digital environment, particularly in light of the popularization of works in English among Brazilian readers.

Therefore, reading can be defined as a dynamic and interactive process in which the reader is the crucial element in constructing meaning (Pinto, 2029). Thus, readers not only access information, but also expand their perception of the world and connect with different points of view. In addition, by interacting with other people in the established context of virtual literary communities, they broaden their interpretation and enriches their worldview.

3. Research Method

This study is described as a bibliographic revision with a qualitative approach that illustrates theoretical concepts through online publications. Minayo (2013) states that qualitative research functions in a universe of meanings, values and social beliefs, that is, it focuses on the comprehension of social phenomena. This concept aligns with this study, because it investigates social and cultural phenomena related to social networks and literature consumption among Brazilian readers. Moreover, following Gil's (2017) notion of bibliographic revision, this research is founded on the analysis of previously published sources, including books and scientific articles, with the objective of exploring knowledge on a given topic.

4. Results and Discussion

Reading is a social activity which is developed in a collective and influential context. Candido (2006) reasons that literature is a social product that plays an important role in society, being an agent that both reflects the environment and transforms society. Furthermore, with the progress of digital culture it intensifies the use of digital platforms, making them fundamental spaces to mediate readers' choices.

Additionally, Jenkins (2006) discusses the concept of convergence culture and the ways it has changed how people consume and interact with media. This shift is evident in the rise of literary forums, sharing, and discussions on social media, where readers exchange ideas and influence each other's literary preferences. He also introduces the concepts of participatory culture, that is the social practices and cultural dynamics on different social media platforms; and collective intelligence, although the term was coined by Pierre Lévy, in Jenkins' work, it relates to the ability of a group to share and create knowledge, improve problem-solving skills, and create content through interaction and collaboration.

To illustrate this concept, the subsequent topics delve into the dynamics of three different platforms — X, Instagram

and Skoob — and how each one shapes the dissemination and reception of English-language books between its members. Drawing on Jenkins' (2006) concepts of participatory culture and collective intelligence, as well as the ideas introduced in the topics above, such as Candido's (2006) and Botelho e Hoelz (2016) insights into literature as a social practice. This analysis reveals how these digital spaces simultaneously foster connectivity and reinforces interactivity.

4.1 Booktwitter

First, it is important to note that although the network changed names to X in 2023, the users did not redefine how they call their niche, it is still referenced as *Booktwitter*. The community works by fostering an environment where readers can engage in collaborative discourse, share their insights, interpretations, and recommendations of books.

This exchange of ideas fosters the emergence of diverse perspectives, thereby enriching the collaborative reading experience. As stated by Jenkins (2006), the concept of collective intelligence is enhanced by this collaborative effort. All posts were made in a literary community on X that is called *Bookstans*[1]. It is a Brazilian community in which the conversations happen mostly in Portuguese with more than 50,000 members. However, as the access to literature is facilitated by the many digital platforms affecting the literary consume (Zafar *et al.*, 2024). A very recurrent topic posted on it is how people share and ask tips on what kind of books are easier to start reading in English, as well as their desire to start reading in English.

Figures 1, 2 and 3 below illustrate how reading habits are influenced not only by personal preferences, but also by social interaction. The platform's textual and immediate nature fosters the dissemination of literary content, establishing a forum for ongoing discourse on literary works. This activity aligns with Jenkins (2006) concepts that posits that collective intelligence is the result of user collaboration in digital environments, where they construct knowledge.

Figure 1 - *Screenshot of a profile from a literary community.*

Source: Bookstans on X.

Figure 2 - *Screenshot of a profile from a literary community.*

Source: Bookstans on X.

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[1] Combination of the words book and stan. Stan means "to be an extremely devoted and enthusiastic fan of someone or something" (https://www.merriam-webster.com/dictionary/stan).

Figure 3 - *Screenshot of a profile from a literary community.*

Source: Bookstans on X.

Additionally, as Costa (2002, p. 71) states "the main objective is the feeling of belonging to an environment that everyone builds and shares". The way the members have established their own routine by publishing questions and opinions without knowing who is going to answer intensifies the idea of it being its own world of "ideas, concepts and meanings" (Costa, 2002, p. 71). This collaborative environment fosters a sense of community and shared purpose, where individuals contribute to and benefit from the collective knowledge. It highlights the dynamic interplay between personal engagement and social dynamics in shaping reading habits and literary discussions online.

In Figures 4, 5 and 6 below we have some posts that corroborate the discourse made in Figures 1, 2 and 3 posted on Bookstans' X community. This observation indicates a growing trend of English reading among members of online communities and emphasizes the interaction between users in the platform, showcasing the accessibility and engagement facilitated by social media. As previously stated, it highlights Jenkins' (2006) perspective on how digital environments foster the construction of knowledge and points out Costa's (2002, p. 74) point of view on how this connection allows "people to communicate and cooperate in new ways".

Figure 4 - *Screenshot of some posts about books in English.*

Source: Bookstans on X.

Figure 5 - *Screenshot of recommendations of books in English.*

Source: Bookstans on X.

Figure 6 - *Screenshot of a post asking for opinions.*

Source: Bookstans on X.

In general, users feel welcome to freely express their desires and doubts in this environment, which serves as a means of sincere connection. Another significant aspect is the prevalence of textual discussion on Booktwitter is due to its agile and collaborative dynamic. While X facilitates real-time idea exchange, Instagram prioritizes visual storytelling. This demonstrates that platforms continually reconfigure modes of literary consumption and sharing due to their specificities. This distinction will be discussed in the next topic, analyzing how Bookgram translates Jenkins's (2015) participatory culture into a visual and interactive language.

4.2 Bookstagram or Bookgram

Bookgram, Instagram's literary community differs from the previous community because of its emphasis on the visual experience. As an image-sharing platform, Instagram offers a distinctive environment in which book covers, themed collages and videos, and stylized photographs dominate literary content. This feature not only turns each post into a recommendation, but also uses visual aesthetics as a central language to engage followers (Masdari & Hosseini, 2021).

Furthermore, this community exemplifies the concept of participatory culture outlined by Jenkins (2015). In which, the author highlights the notion that the audience's role transcends that of a mere consumer, emphasizing its capacity to actively engage in the creation, dissemination, and modification of media content. As seen below, on Instagram visual content frequently

occupies the primary position, with images and videos serving to attract attention. These visual elements are often accompanied by concise captions that provide additional context or further insights. See examples on Figures 7, 8 and 9 below.

Figure 7 - *Screenshot of 'paperlanesbooks' profile.*

Source: paperlanesbooks on Instagram.

Figure 8 - *Screenshot of literary profile.*

Source: _liv_reads_ on Instagram.

Figure 9 - *Screenshot of literary profile.*

Source: leiturascomsteph on Instagram.

Jenkins (2015) points out that this digital participatory culture is characterized as where fans and consumers become active creators. This dynamic is highlighted in the collaborative production of content in social media through the posting of chains of visual recommendations, whether it be images or videos.

Another notable point is that English remains present in various forms throughout the online community. It is not only evident in the book itself but also in trends, references to literary tropes, and also hashtags. This reinforces the idea that the community's members are an integral part in disseminating this trend of reading books in English. This statement reiterates Candido's (2006) concept of literature as a collective social practice, emphasizing the significance of community engagement in promoting cultural exchange and intellectual growth.

Figures 10 and 11 below show comments made on the posts from Figure 8 and 9, exemplifying the engagement of readers and their active participation in sharing and discussing literary content.

Figure 10 - *Screenshot of comments on post of Figure 8.*
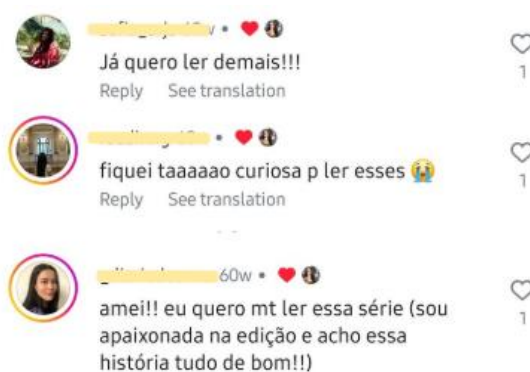
Source: paperlanesbooks on Instagram.

Figure 11 - *Screenshot of comments on post of Figure 9.*

Source: _liv_reads_ on Instagram.

The comments on Figures 10 and 11 confirm Candido's (2006) premise about literature as a social fact where the production and reception of texts always occur in relational contexts. What Bookgram adds to this equation is the visual essence, transforming the literary experience into a performative layer. Moreover, Botelho & Hoelz (2016) argue that literature functions as a system of symbolic exchanges within a social field. In Bookgram, these exchanges take on characteristics specific to the platform, especially in videos (reels), and this social interaction transforms the reading habit of everyone involved.

This aspect of sharing opinions and their likes and dislikes encourages members to experiment with new readings and fosters a sense of community where the feeling of belonging and shared enthusiasm can motivate people to read more frequently, explore new genres and even learn another language, in this case, English.

Therefore, Jenkins' (2005) idea of participatory culture on Bookgram is not limited to the sharing of books; it reframes them as multimodal social objects, where the visual, textual, and digital intertwine to create new forms of literary belonging. And this corroborates Jenkins' (2005) affirmation on how the flow of content across various media platforms impacts the way people consume and interact with it. Furthermore, in light of Candido (2006) and Botelho & Hoelz (2016) affirmations, the exchange between members configures the fact that literature is not only an aspect that reflects society, but generates transformation, and it is a platform for dialogue in society.

4.3 Skoob

While platforms such as Booktwitter and Bookgram function as spaces for visual and social performance, Skoob operates as a public library where Jenkins' (2006) concepts of collective intelligence and participatory culture converge in one aspect: reading metrics. The system under consideration combines cataloguing and interaction between readers by integrating quantitative data, for example, the number of books read and the desire to read, taking into consideration the qualitative discussions in reviews and reading stories. See the figures below for examples of how it works.

In Figure 12 we have some reading statistics about Jane Eyre, considered a classic of English literature, with over 29,000 readings already completed and 30,000 still wanting to read it. Then, in Figure 13, two reviews about it and both considered it a five-star book.

Figure 12 - *Jane Eyre by Charlotte Brontë Skoob page.*
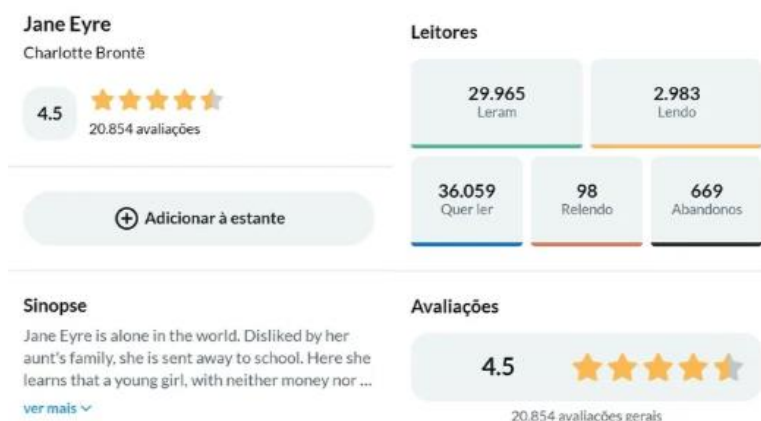
Source: Skoob.

**Figure 13 -** *Reviews about Jane Eyre Skoob page.*

Source: Skoob.

In contrast to the aforementioned social networking sites, Skoob functions as a repository of collective intelligence, rather than merely serving as a platform for readers to express their identities. Jenkins' (2006) concept of convergence culture suggests that the dissemination of content across multiple platforms fosters an increase in the interdependence of communication systems, thereby exerting pressure on individuals to consume information at an accelerated pace. This can be one of the reasons Brazilian readers on the internet are reading in English.

Furthermore, Skoob not only reflects reading trends but also contributes to their development through its interactive features. When users designate a book as read or want to read they are not merely expressing a personal preference; they are also contributing to an algorithmic recommendation system that subsequently impacts other readers. This process exemplifies collective intelligence (Jenkins, 2006), in which the shared knowledge of the group guides new choices. See Figures 14 and 15 for more statistics of some popular books that were mentioned in the topics above. All of them have thousands of reads, but the most recent one, that is from 2021, has the most with 12,000+. It could be because it got very popular between readers worldwide and on social media.

Figure 14 - *Screenshot of Pride and Prejudice by Jane Austen Skoob page.*
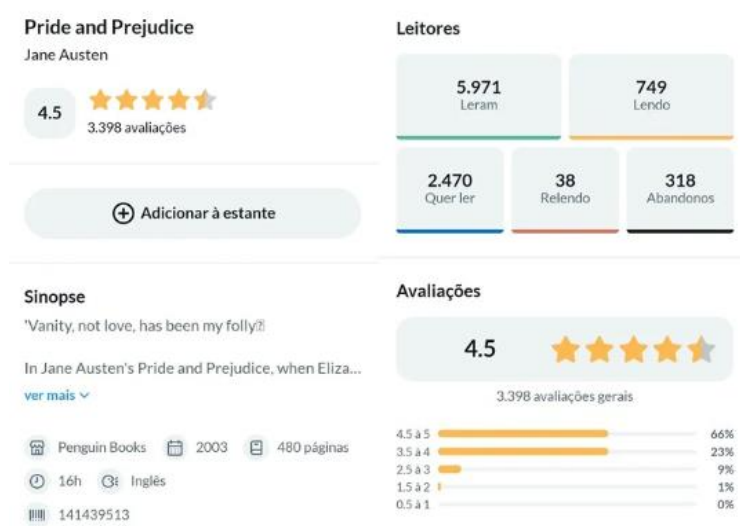
Source: Skoob.

Figure 15 - *|Screenshot of Twisted Games by Anna Huang Skoob page.*
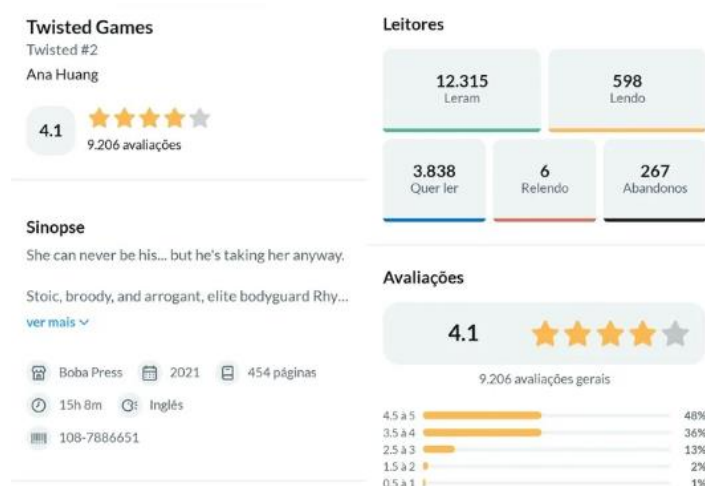
Source: Skoob.

In this context of virtual bookshelves and literary challenges, such as "Read More" and "Consecutive days" which are reading challenges available on Skoob, it can be observed the reading dynamism (Pinto, 2019) that transforms the reading habit into a socially shared practice. This perspective aligns with Botelho and Hoelz (2016) idea about how books and the reading habit play a central role in shaping cultural and social development, influencing the formation of social values and practices.

Once again, this platform is not merely a passive conduit for content consumption; rather, it fosters active engagement with the content. This active engagement has been shown to facilitate the development of skills and the acquisition of cultural knowledge through collective experiences (Jenkins, 2006). Thus, Skoob functions as a dynamic and socially shared reading culture, shaping and reflecting the literary preferences of its users.

Figures 16 and 17 below present reviews about the books cited above illustrating Skoob's dynamic. While many respondents expressed positive remarks, the underlying reasons for this sentiment vary. Some commentators have discussed the manner in which the book is written, and this has contributed to a positive experience. Others liked how the characters and their stories were developed. And in some cases, a few of them justified why they removed stars, for example, in Daisy Jones the person thought the story was too unreal so it should not receive five stars. Other reasons are because the English was a little hard to read, or the book had too many time jumps which compromised the story development, and the other just did not feel everything she wanted while reading.

The conclusions regarding readers' opinions indicate a diversity of perspectives which highlights the social dimension of literature (Candido, 2006). This variety of feelings is indicative of the multifaceted nature of reading experiences and the role of social interactions in the formation of opinions.

Figure 16 - *Screenshot of reviews about Pride and Prejudice on Skoob.*

Source: Skoob. Collage by author.

Figure 17 - *Screenshot of reviews about Twisted Games on Skoob.*

Source: Skoob. Collage by author.

Furthermore, Skoob is not merely a passive reflection of literary preferences; it is a field of negotiation as it involves symbolic exchanges and the constant reinterpretation of meanings within a social and historical context (Candido, 2006), between the global and the local discourse shared online and the actual reception. It serves as a platform where readers engage with and reinterpret literary works, shaping their understanding through dialogue and critique. This dynamic interaction highlights the interplay between cultural norms and individual preferences (Pinto, 2019), illustrating how digital spaces redefine the boundaries of literary discourse.

In sum, Skoob is not only a cataloging platform, it also works as a way of further fostering literary analysis shaped by diverse strategies and personal preferences. The majority of posts are accompanied by critical commentary or personal reflections about the work. This textual engagement facilitates a deeper understanding of the works and promotes a culture of shared literary appreciation. Additionally, the platforms serve as hubs for the exchange of ideas, fostering a sense of community among readers with similar interests.

5. Final Considerations

The present study sought to analyze the role of social networks, particularly the platforms X, Instagram and Skoob, in the dissemination of English-language books among Brazilian readers. The ideas of literature as a social practice (Candido, 2006; Pinto, 2015; Botelho & Hoelz, 2016), the importance of virtual communities (Shirky, 2008; Costa, 2002) and the concepts covered in Jenkins' (2015) book "Convergence Culture" served as the basis for this analysis.

The communities that were analyzed confirmed that they function as spaces for cultural mediation and collective curation, albeit with different languages and strategies. On Booktwitter (Figures 1 to 6), recommendations for works in English are frequently linked to textual discourse, with the majority of posts pertaining to users' current readings or members seeking guidance on initiating their engagement with English-language literature. On Bookgram (Figures 7 to 11), the literary experience is associated with aesthetic and visual curation, as evidenced by the recommendation of colorful covers and imported editions in videos divided by literary trope. However, there is less direct engagement in debates about language barriers. Lastly, the quantitative data collected by Skoob (Figures 12 to 17) are situated between the performative discourse of the other platforms and actual consumption practices, which are based on literary preferences.

Therefore, as indicated by the posts presented in this study, it can be inferred that social networks act as a space that facilitates the discovery of different literary works and can democratize access to them regardless of language. Additionally, it is evident that the nature of posts varies according to the platform utilized, with content adapting to the context necessitated by each social network. Thereby, as previously mentioned, the reasons for this phenomenon also vary depending on the platform under consideration. On X, textual posts predominate as a means of discussing current readings. On Instagram, the nature of the posts is visual, showcasing books according to their main theme and stories. As with Skoob, the numerical data represents the culmination of both communities.

This article presents a multiplatform analysis within the Brazilian context, integrating classical theories of the sociology of literature with digital phenomena. This integration aims to establish a foundation for future reflections. Through the analysis of discursive data from social media platforms such as X and Instagram, and reception data from the literary review website Skoob, it was demonstrated that book networks function as both democratic spaces and sites of contradiction. On one hand, these networks have been shown to facilitate literary debate; on the other hand, they can convey an idea of superiority for reading in another language. This requires further research to consider material evidence of consumption and to explore alternative discourses.

This study was limited to public posts and visible data; it did not capture users' sociodemographic profiles or discussions in private groups. Future research could entail conducting interviews with readers to understand motivations and barriers not visible online, and expanding the analysis to investigate how this behavior may be linked to marketing strategies and the encouragement of excessive consumption.

Finally, by creating a vibrant space for discussions and enhancing the engagement with literature, the transformative potential of virtual literary communities is emphasized. These communities not only disseminate literary works but also reshape the very act of reading, transforming it into a more social, visual, and multifaceted experience. It is expected that this research inspires new investigations into how literature continues to reinvent itself, and connect us, in the digital age.

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