

Young Adult Fiction: The relevance of bestsellers in the construction of an alternative canon

Ficção jovem adulto: a relevância dos *bestsellers* na construção de um cânone alternativo

ANA MARGARIDA RAMOS*

KEYWORDS: Young Adult Fiction, Bestsellers, Peritexts.

PALAVRAS-CHAVE: Ficção Jovem adulto, *bestsellers*, peritextos.

1. Introduction: YA fiction contemporary trends

In recent years, the YA fiction segment has been associated with growth, both in terms of quality and diversity of the books published, presenting a variety of trends that coexist in the same space. And although the two traditional structuring lines remain, one more connected to fantasy, with all its multiple variants (dystopias, science fiction or even magic realism), and another clearly realistic (Cart, 2017), with the relevance of first person register, contemporary trends (Koss & Teale, 2009; Nilsen & Donelson, 2009; Wolf et al., 2010, Trites, 2000, Howell, 2011) include an increasing variety of hybrid proposals, defying traditional classification (Smith, 2007).

According to Melanie Koss and William Teale (2009), the dominant trends in YA literature include the relevance of realist fiction, white characters and lack of multicultural contexts. There are also relatively few LGBTQ characters or characters with disabilities.

The subjects include coming-of-age stories, but also books “with themes of fitting in, finding oneself, and dealing with major life changes” (Koss & Teale, 2009: 569). The style procedures include “considerable use of alternative writing devices [...] and text types” (*idem, ibidem*: 570), and the use of first person narration.

* Departamento de Línguas e Culturas da Universidade de Aveiro. Membro do Centro de Línguas, Literaturas e Culturas (CLLC) da mesma Universidade.

Besides the blurring of the line between genres, the intersection of languages, arts and styles have given rise to a multiplicity of formats (Reynolds, 2007), with emphasis on the mixed-genre formulations of the hybrid novel (Sadokierski, 2010; Tandoi, 2012a; 2012b), for example, but also of the graphic novel.

The global dissemination of some of these highly elaborated proposals, such as *Hugo Cabret's Invention*, by Brian Selznick, for example, had a decisive impact on subsequent literary formulations, giving room for experimentation, questioning, and innovation. The hybridity that characterizes these challenging literary artworks no longer resides only in the combination of different literary genres, but includes other registers and languages, even outside the strictly literary domain, such as photography, illustration, cinema, documentary, or scientific text, for instance.

In Portugal, the young adult fiction label (instead of youth or juvenile literature) is quite recent and its use in bookshops and public libraries is not yet common, despite the success of specific authors, series and collections aimed at this explicit audience. FNAC bookshops, an international brand present in several Portuguese cities, created a specific place (physical bookshelves and an online section in its digital platform) dedicated to YA literature (“jovem adulto”) and the Portuguese online bookshop WOOK followed suit on its website.

For Sandra Beckett, after the use of the YA fiction concept, “there has been an increased blurring of the borders between adult and juvenile fiction and a growing intersection of readerships” (2009: 23). Madalena Teixeira da Silva, a Portuguese specialist in literature aimed at adolescents and young adults refers to youth literature as “space-bridge” (2012: 33), giving an account of what she considers to be “an increasing enrichment of the compositional processes that almost always convey the same enrichment of messages in terms of content, offering the reader texts whose artistic value seeks to integrate them into the parameters of adult literature, without neglecting values usually associated with youth culture” (Silva, 2012: 34), thus corroborating the thesis of fading of borders and global approximation between subsystems, with more affinities than differences. Helma van Lierop-Debrauwer (2017) prefers the concept of “adolescent novel” since this term is related to young adults in children’s as well adult literature.

The use of young narrators in literary texts that do not have this audience as the preferred recipient has implications from the point of view of focus and narrative voice. It is seen, along with the use of narrative models of children’s literature, as with fantasy narrative, as a consequence of the elision of frontiers between productions of texts for an ever widening range of recipients. In this

regard, Falconer (2009: 19) recalls, for example, the case of the award-winning volume of the Canadian Yann Martel, *The Life of Pi* (2001), with his “Crusoe-esque novel (...) depicting an Indian boy’s coming-of-age at sea” (Falconer, 2009: 19).

In the more or less realistic universe, the impact of a new generation of English-language authors, such as John Boyne, John Green or Nicola Yoon, which adds to the “classic” authors such as Aidan Chambers, Michael Morpurgo or David Almond, among others, has collaborated in the traditional circumvention of boundaries between literary systems and between recipients and target audiences (Reimer & Snell, 2015).

The relationship between literary quality and commercial success in YA fiction seems problematic, since critics tend to assume that a bestseller is more a result of a marketing strategy than a true breakthrough in terms of literary or narrative innovation. Even if they are sparse, some studies propose reflection on the marketing phenomenon (Spencer, 2017) and its impact on YA fiction sales, analysing the publishing industry from the economic point of view. Kerry Spencer proves a direct relationship between marketing and sales in the U.S., concluding that the literary quality of a book, without marketing, is not sufficient to ensure success in terms of sales. But even if bestsellers (and YA fiction as well) are often seen as not “real” or “high-quality” literature, they can also lead the readers to the classics (Bickmore, 2012), and the presence of YA novels in schools encourages this transition. The covers and the elements they include seem to have an impact in the marketing of YA literature (Bowers, 2015), creating an immediate identification with a genre and attracting readers.

2. Corpus analysis and findings

By observing the top sales and highlights in YA literature of two online bookshops present in the Portuguese market, FNAC and WOOK, we can identify a set of YA novels which are systematically present on both of the above mentioned lists during the summer (July and August) of 2018. The reason for this time frame concerns the Portuguese school summer holidays, a season related to personal leisure reading and less so to school work and recommended reading. Of all the novels present, in different styles, the choice focused on the realistic trend. A reading of the novels was undertaken and, in some cases, when they belong to a series or collection, previous and subsequent volumes were also considered, in order to understand the narrative sequence, the main

themes and the purpose of the books. This analysis aims to identify the dominant themes, narrative structure and linguistic style in order to reflect on the common elements that can explain their success, but it also includes peritexts, such as covers and layout, and epitexts, such as publisher recommendations and online reviews, in order to understand the relevance of paratextual elements in determining the bestseller success. The relationship between the selected books and their adaptation to cinema (Dionne, 2017) or TV series is also referred to, since it also constitutes an important element of success.

The analysis is organized by topics and is illustrated with books included on the online platforms, establishing a panorama of contemporary trends, taking readers' preferences and choices regarding their personal readings into consideration.

The author with most books present in the lists was Anna Todd. At that time, the books included in the top sales were those of “The Landon Series”, a sort of spin-off series of the “After” collection (Fig. 1), a major success all around the world, with several volumes also present on the lists.



Figure 1 – After series

Even if the novels are often included in a special segment called “New Adult”, mainly because of presence of explicit and recurrent sex scenes, Portuguese publishers do not yet make that difference on their websites. Studied as a worldwide phenomenon that began as a fan fiction experience on the Wattpad platform based on the members of One Direction, the publication of these books can be related to another global phenomenon, the success of the popular erotic novel *Fifty Shades of Grey*, another example of a series born in the fan fiction universe. The recent release of the new movie *After*, based on the books, will certainly intensify the success of the book series, capturing new readers. The publication of a new edition of the first book, with a new cover and an extra chapter is just one of the consequences.

In the case of these books, regardless of their literary quality, the relevance of marketing is visible in several aspects of the publication, such as the strong visual identity of the books, creating a sort of an iconic idea of the series, since the titles and the book covers remain the same in different languages, promoting immediate recognition by the readers. The lettering, the colours and even the cover design, with a common layout, creates a visual cohesion between books and a unity that gives readers the idea of continuation and guides them throughout the following books. The strategy of including a last volume that is a prequel to all the first five is also a relevant strategy in order to keep the readers following the story and characters.

In the case of the two books dedicated to Landon, now transformed into the protagonist, not only can a reference be found to the *After* series, but there is also little variation between the covers of the two books (Fig. 2), including the titles of the novels (a strategy also present in the previous series), forming a sort of diptych. These visual aspects are so relevant that they can even extend to other books by the same author that do not belong to the collection.

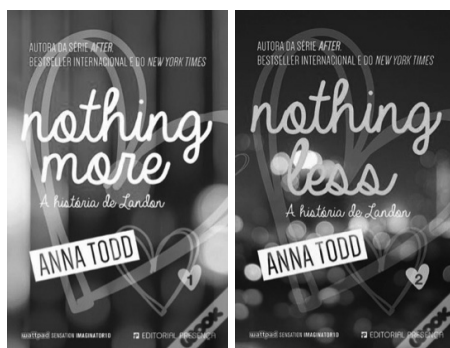


Figure 2 – Landon series

These two volumes consist of a spin-off of the first series, since a former secondary character is now transformed into one of the protagonists.

Anna Todd became such a significant reference in this segment of publication that other books published after the success of the *After* series also mention the author, establishing a relationship that can ensure some success. In the Portuguese edition of Estelle Maskame's *Did I Mention I Love You?*, the cover of the book includes this sentence: "Anna Todd fans will love", underlining the name of the writer in a different colour (Fig. 3). In terms of content, the novels deal with a story of "forbidden" love, in a context of a problematic family, where questions of violence and abuse are relevant. The constant references to sex, and to parties where alcohol and drugs are common do not disguise the basic narrative proposal, which is very predictable and linear in terms of intrigue and discourse.



Figure 3 – Estelle Maskame's series

Another author present on both top sales lists was Jenny Han, with books from two different trilogies. The success of the only two books of the *Summer* trilogy (Fig. 4) available in a Portuguese edition (Fig. 5), *The Summer I Turned Pretty* (2009) and *It's Not Summer Without You* (2010), along with the novels *To All the Boys I've Loved Before* (2014), *P.S. I Still Love You* (2015) and *Always and Forever, Lara Jean* (2017) are probably the result of the movie adaptation of *All the Boys I've Loved Before* in August 2018, the first volume of another trilogy (Fig. 6). Books from both trilogies were translated into Portuguese almost at the same time, taking advantage of the publicity of the movie and the spectators' curiosity to discover the end of Lara's story. Both trilogies deal, in different ways, with complicated adolescent love triangles, mixed feelings and emotions such as friendship, love and physical attraction. The coming-of-

age issues and questions of identity are also relevant in terms of self-discovery processes, an aspect that promotes readers' identification.

Jenny Han is the author of another trilogy, *Burn for Burn*, not yet translated or published in Portugal.



Figure 4 – Summer trilogy covers



Figure 5 – Portuguese covers (Summer)



Figure 6 – Portuguese covers

Even if they didn't occupy the most significant places in the top sales in the period under analysis, John Green's and Nicola Yoon's novels were still present, respectively *Turtles all the Way Down* (2017) and *The Sun is also a star* (2016). In these cases, the success of these books can be explained by the international impact of the authors, increased by movie adaptations.

John Green's debut was the publication of the novel *Looking for Alaska*, winner of the Michael L. Printz Award in 2006, and was honoured the following year for *An Abundance of Katherine's*. But it was the international success of *The Fault in Ours Stars* (2012), mainly after the movie adaptation in 2014, which catapulted him to a global level. In *Paper Towns* (2008), also adapted to the cinema in 2015, the originality of the narrative voice, the universes recreated, the constant presence of a literary intertext and the construction of characters that are neither flat nor typified, although they seem cut from the gallery of American stereotypes, deserve to be emphasized. The author balances the use of humour and drama in a narrative that tries to hold readers of all ages to the story. In 2017, he published *Turtles all the Way Down*, a novel that, more than the repetition of a formula that has already rendered the greatest possible success, is probably his most personal work to this moment, since the author recreates one of the questions of his biographical path in literary form. After other fracturing issues, such as death, suicide, or teenage depression, Green treats the painful experience of anxiety and fear in the first person with its serious implications for mental health. The narrative, which oscillates dramatically in keeping with the narrator's state of health, allows, as always, many readings, lighter or more impactful, according to the experience of life, the world and the reading of the readers, leading them skilfully through the labyrinths and mental spirals of the narrator. This idea of spiral is quite visible in the cover of the original edition (Fig. 7), underlined by strong lettering, occupying all

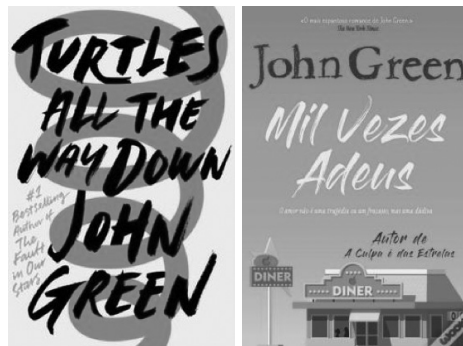


Figure 7 – Original edition and Portuguese edition of John Green's last novel

the free space. Both covers allude to the bestseller *The Fault in Our Stars*, and the Portuguese cover (Fig. 7) seems to prefer a more explicit allusion to the space of the diner, creating a more peaceful setting for the story.

Nicola Yoon, a Jamaican-born author living in the United States, published the bestseller *Everything, everything* (2015), whose immediate success made her a well-known author all over the world, and has since been adapted to the movies. The novel, which mixes various languages, revolves around the relationships between a super-protective mother and her teenage daughter intent on growing outside the limits imposed by her “disease” and her mother. The cinema adaptation brought the book back to the Portuguese top sales and the release of a new edition with a new cover (Fig. 8) include an emblematic image of the main characters, promoting the reader’s recognition and interest.



Figure 8 – Covers of Nicola Yoon first novel

The second novel, *The Sun Is Also a Star* (2016), returns to the questions of family relations, especially between parents and children, and the expectations, not always lucid or configurative of necessary personal freedom, which the former create for the latter. The issue of immigration (legal and illegal) and its relationship with the construction of identity, and, of course, the discovery of adolescent love, inaugural and absolute, is a kind of magical power that strengthens the protagonists and allows them to confront everything. This volume, of which the original and Portuguese covers (Fig. 9) are similar to the previous books, includes mention of the first bestseller according to the *New York Times*.

It is also relevant to mention a specific kind of novel present on at least one of the lists, which includes a diptych-like organization since they function as a sort of a complementary view of the same story through different characters. This is the case of David Levithans’ books *Every Day* (2012) and *Another Day*

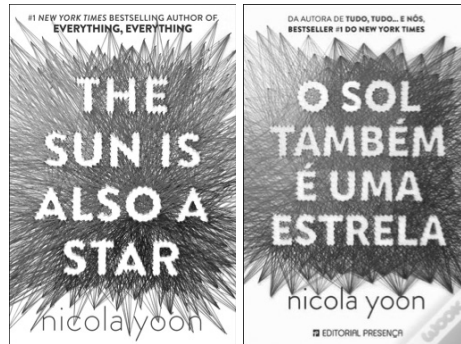


Figure 9 – Original and Portuguese cover

(2015), and Gayle Forman's *Just One Day* (2013) and *Just One Year* (2013). Even if the first two books by Levithan share some affinities with the fantasy novel, the narrative set and the main themes are quite realistic in the way the novels depict adolescent issues related with identity, family, friends and affection. In our research, only one book by each author was present on one of the lists, but since they are the result of a previous one, it seems relevant to underline this special relationship that is not built from a chronological perspective, as happens with sequels and prequels, but in an alternative narrative perspective, giving voice to a different character, and forcing the reader to question previous assumptions and judgments. These proposals seem relevant in developing not only a critical reading, but also in understanding the literary codes of fiction.

1. Final Considerations

The first conclusion is the total absence of Portuguese novels, since the list is composed only of foreign books, translated from English. This is not surprising due to the lack of Portuguese publications in this segment, which is not yet perceived as important by the main publishers. Another relevant aspect is the total dominance of international bestsellers, translated into Portuguese, some of them with a considerable delay. It seems that the publishers not only tend to prefer books that sell very well, but they wait until those books are already an international success. That said, it is also relevant to underline that as Portugal is a very small market, the majority of sales are still in children's literature and the young adult segment is not a priority in terms of publications.

In terms of sales and success among readers, the relationship (probably a sort of correlation) with several external factors, such as the adaptation to other media, especially movies, seems to be significant. The number of books included in the top sales that were adapted to cinema is considerable. Even if, in some cases, a movie adaptation may be the result of the book's previous success, after being adapted, the book (the series or, sometimes, the author) can also take advantage of this process, namely with a new edition and a new cover including the actors. The relevance of the authors' websites and other social media such as Instagram or even Facebook, among others, is also an aspect that can be analysed, since the book is promoted on different platforms that include some original content which is especially aimed at adolescents and young adults. Fan fiction platforms can also contribute to success, as happened with Anna Todd, for instance.

In the most important peritexts, such as the cover and back cover, the books include references to previous successful books and series by the same author (or in a similar style), mention of awards, presence on well-known international bestseller lists such as that of the *New York Time*, and comments from critics and well-known authors. Also used are images from the movie adaptation (new edition with new covers), but also new proposals in terms of packaging, offering books that are also a sort of collectable. Regarding the design of the covers, the relevance of the lettering (calligraphy, all capitals, bold...) and its impact is also common, as is the result of the size, colour and fonts used to attract the reader's attention. In terms of use of images on the book covers, there is a preference for photographs, underlining the realistic style of the narratives, but the illustrations tend to be used as a sort of background, as the lettering (including the title and authorship) are always in the foreground. The use of the same cover design with variation in the colours in each series of books creates a sort of effect of recognition, especially aimed at readers who are already familiar with the previous books.

These strategies are related to the marketing process, where the book seems to be a commercial object instead of a literary artefact. Despite the uneven literary quality of the books present on the lists analysed, they all take advantage of sophisticated marketing strategies, perceived to be as crucial as the content of the book itself. Thus, the literary quality of the books seems irrelevant in achieving success among YA readers, but all books present on the lists have a similar layout of their covers, and they take advantage of the impact of special lettering strategies, such as capital letters, the use of handwriting and playing with colour. In fact, almost all the Portuguese editions have very similar covers.

In terms of narrative procedures, the relevance of strategies that promote some kind of “fidelity” in the readers can also be seen in the choice of creating series of books centred on one character, sometimes in a form of trilogies or sequels. In some cases, the continuation of the story seems to be demanded by the readers themselves, but the publishers are also very attentive to these opportunities (Kümmerling-Meibauer, 2017).

In terms of dominant themes, it is possible to identify the relevance of the coming-of-age structure, as all the novels present a first-person perspective, namely through the point of view of an adolescent in the final years of high school (or the first years of college). Family and school seem to be the dominant contexts, and the novels depict the process of the discovery and construction of identity and its problems and issues. Love and friendship, including the beginning of sexual life, are also dominant themes in the most linear novels, such as those by Anna Todd or Estelle Maskame. Even if those themes are also present in other novels, they are combined with more interesting and challenging ones in the work of Nicola Yoon, John Green and even Jenny Han, such as mental illness, immigration, or loss and death, for instance. These authors also include characters from different origins, depicting multicultural contexts, as well as more challenging narrative procedures, visible in the use of different types of text and writing style.

In conclusion, the books under analysis confirm the main trends in YA literature identified by Koss & Teale (2009), but also the relevance of marketing strategies in the promotion of authors and their books. Due to the visual and graphic similarities between books in terms of the main epitexts, only a critical reading can identify the most relevant ones in terms of developing adolescents’ and young adults’ literary competences. The coexistence on the Portuguese top sales lists of a considerable variety of literary proposals, even if apparently (at least visually) very similar, reflects the global trends in terms of YA fiction publishing, but also underlines the lack of national publications in this segment. The irrelevance of literary quality in the readers’ choices can also be explained by the lack of attention to YA novels by literary critics from children’s literature as well as from adult literature (Lierop-Debrauwer, 2017), as result of their prejudices or their ignorance about the books. The consequences for the presence (and even acceptance) of YA novels in schools is therefore evident, since teachers and librarians trust critics’ recommendations and selections, and this creates an impassable abyss between pleasure reading and school reading, even with YA novels and canonical novels, that has repercussions throughout the readers’ lives.

Theoretical references:

- BECKETT, Sandra (2009). *Crossover Fiction: global and historical perspectives*. New York/London: Routledge.
- BICKMORE, S. (2012). The best-selling adult novelist and young adult fiction. In J. A. Hayn, & J. S. Kaplan, *Teaching young adult literature today: Insights, considerations, and perspectives for the classroom teacher*, pp. 185-202.
- BOWERS, Shelby D. (2015). *Judge a Book by Its Cover: An Exploration of Book Marketing in the Young Adult Genre*. Bachelor Thesis. Tucson: The University of Arizona.
- CART, Michael (2017). *Young adult literature: From romance to realism*. Chicago: American Library Association.
- DIONNE, Claire (2017). They're making it into a movie: The trend of adapting teen novels to the big screen. *YA Hotline*, 104, pp. 44-48.
- FALCONER, Rachel (2009). *The crossover novel: contemporary children's fiction and its readership*. New York: Routledge.
- HOWELL, Robyn E. (2011). *Young Adult (YA) Literature: Details and Trendsetting*. MA Thesis. Warrensburg: University of Central Missouri.
- KOSS, Melanie Debra / TEALE, William H. (2009). "What's Happening in YA Literature? Trends in Books for Adolescents." *Journal of Adolescent and Adult Literacy*, 52 (7), pp. 563-572.
- KÜMMERLING-MEIBAUER, Bettina (2017). Seriality in children's literature. In Clémentine BEAUVAIS & Maria NIKOLAJEVA (eds.), *The Edinburgh Companion to Children's Literature* (pp. 167-178). Edinburgh: Edinburgh University Press.
- LIEROP-DEBRAUWER, Helma van (2017). "Finally Coming Together? The Bridging Role of the Adolescent Novel in the Netherlands". In Bettina KÜMMERLING-MEIBAUER & Anja MULLER (ed.), *Canon Constitution and Canon Change in Children's Literature* (pp. 222-237). New York: Routledge.
- NILSEN, Alleen Pace / DONELSON, Kenneth L. (2009). *Literature for Today's Young Adults*. 8. ed. Boston: Pearson.
- REIMER, Mavis & SNELL, Heather (2015). YA Narratives: Reading One's Age. *Jeunesse: Young People, Texts, Cultures*, 7(1), pp. 1-17.
- REYNOLDS, Kimberley (2007). *Radical children's literature: future visions and aesthetic transformations in juvenile fiction*. London: Palgrave Macmillan.
- SADOKIERSKI, Zoe (2010). *Visual Writing: a critique of graphic devices in hybrid novels from a visual communication design perspective*. PhD Thesis. University of Technology Sydney.

- SILVA, Maria Madalena Marcos Teixeira da (2012). Uma escrita de transição. Contributos para uma reflexão sobre literatura juvenil. In Blanca-Ana Roig Rechou / Isabel Soto López / Marta Neira Rodríguez (eds.). *A narrativa xuvenil a debate* (2000-2011) (pp. 13-36). Vigo: Edicións Xerais de Galicia.
- SMITH, Scot (2007). The Death of Genre: Why the Best YA Fiction Often Defies Classification. *The ALAN Review* 35(1), pp. 43-50.
- SPENCER, Kerry (2017). Marketing and sales in the U.S. young adult fiction market. *New Writing. The International Journal for the Practice and Theory of Creative Writing*, 14(3), pp. 429-443.
- TANDOI, Eve (2012a). The challenges of teaching literacy in the twenty-first century: How can hybrid novels, such as David Almond's *My Name is Mina*, help children to become critical and creative readers?, Communication presented at the Congress «The Child and the Book», University of Padua, March 2012 (unpublished text kindly supplied by the author).
- TANDOI, Eve (2012b). Picture books, Novels and Hybrid Novels, Communication presented at the PhD Workshop of the Congress «Text, Image, Ideology: Picture books as Meeting Places», University of Stockholm, September 2012 (unpublished text kindly supplied by the author).
- TRITES, Roberta S. (2000). *Disturbing the universe: Power and repression in adolescent literature*. Iowa City: University of Iowa Press.
- WOLF, Shelby A. / COATS, Karen / ENCISO, Patricia / JENKINS, Christine A. (eds.) (2010). *Handbook of Research on Children's and Young Adult Literature*. New York: Routledge.

TITLE: Young Adult Fiction: The relevance of bestsellers in the construction of an alternative canon

ABSTRACT: In Portugal, the young adult (YA) fiction label (instead of youth literature) is quite recent and its use in bookshops and public libraries is not common yet, despite the success of specific authors, series and collections aimed at this particular audience. The French chain FNAC, present in several Portuguese cities, has created a specific area (both on physical bookshelves and on its digital platform) dedicated to YA literature (“jovem adulto”) and the Portuguese online bookshop WOOK has followed suit on its website. The creation of specific YA fiction bestseller lists allows us to identify the main trends (Cart, 2017) with respect to the publication and reading of these books, by including not only best-selling books but also the most popular authors. The purpose of this text is to analyse a set of YA novels systematically present on both of the abovementioned lists during the summer of 2018 in Portugal, reflecting on their themes, narrative structure, and linguistic style. The analysis includes peritexts, such as covers and layout, and epitexts, such as publisher recommendations and online reviews, in order to understand the relevance of paratextual elements in determining the

success of bestsellers. This study will attempt to identify the main trends in contemporary YA publishing (Koss & Teale, 2009; Nilsen & Donelson, 2009; Wolf *et al.*, 2010), including the relevance of movie and TV series adaptations, as well as social media influence, with respect to the creation of an alternative reading canon.

TÍTULO: Ficção jovem adulto: a relevância dos *bestsellers* na construção de um cânone alternativo
RESUMO: Em Portugal, o rótulo de “ficção jovem adulto” (JA) (em vez de literatura juvenil) é bastante recente e a sua utilização em livrarias e bibliotecas públicas ainda não é frequente, apesar do sucesso de autores, séries e coleções específicas dirigidas a este público-alvo. A cadeia francesa FNAC, presente em várias cidades portuguesas, criou uma área específica (tanto em estantes físicas como na sua plataforma digital) dedicada à literatura juvenil (“jovem adulto”) e a livraria online portuguesa WOOK fez o mesmo no seu sítio na internet. A criação de listas específicas de bestsellers de ficção JA permite-nos identificar as principais tendências (Cart, 2017) no que diz respeito à publicação e leitura desses livros, incluindo não apenas os livros mais vendidos, mas também os autores mais populares. O objetivo deste texto é analisar um conjunto de romances JA sistematicamente presentes em ambas as listas acima mencionadas durante o verão de 2018 em Portugal, refletindo sobre os seus temas, estrutura narrativa e estilo linguístico. A análise inclui a análise dos peritextos, como capas e design gráfico, e epitextos, como recomendações de editores e resenhas online, com o objetivo de compreender a relevância dos elementos paratextuais na determinação do sucesso destes livros. Este estudo tentará identificar as principais tendências da edição contemporânea de JA (Koss & Teale, 2009; Nilsen & Donelson, 2009; Wolf *et al.*, 2010), incluindo a relevância das adaptações de filmes e séries de TV, bem como a influência das redes sociais, no que diz respeito à criação de um cânone de leitura alternativo.

